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# THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1895.

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## Musical Items.

### HOME.

THE *Music Review*, published by Clayton F. Summy, has suspended publication.

RAFAEL JOSEFFY will accompany the Chicago Orchestra during its Western tour, at least a portion of it.

MR. EDWARD BAXTER PERRY, known to so many of our readers, has a very full season with his lecture recitals.

THE American Symphony Orchestra, which was founded last season, announces three concerts for the present season.

DVORAK'S opera on the subject of "Hiawatha" is so far advanced that it will probably be heard in New York this winter.

THE 6th annual convention of the P. M. T. A., held at Harrisburg in December, was a very interesting and successful meeting.

LEOPOLD GODOWSKY, a Russian pianist, is winning golden opinions by his playing in his recitals in Philadelphia. He is arousing much enthusiasm.

WALTER DAMROSCH'S opera "The Scarlet Letter," or rather the excerpts from it recently given in New York, have created a favorable impression, and the consensus of opinion is that it is a strong work.

MR. EMIL LEIBLING, the Chicago pianist, has instituted a novelty in managing the proverbial late-comer to his recitals. He locks the doors at the first number, and keeps them locked until he has finished.

MRS. BLOOMFIELD-ZEISLER, an American pianist, after a most remarkably successful tour abroad has returned home. Her recognition by the most eminent of the Old World critics and authorities is most gratifying to American pride.

STAVENHAGEN, whose reputation as a pianist was very highly rated, has not made the impression expected, on account, it is said, of the piano he uses. No matter how great the artist, he must have the proper tools with which to do his work.

A HOPEFUL sign of the growth of true musical culture is the increasing number of lectures, given by eminent critics, on the various phases of musical science and art. This means of disseminating musical knowledge is being widely utilized by schools and private teachers.

HANDEL'S "Messiah" was recently performed at Buenos Ayres for the first time in South America, with a chorus of 300 and an orchestra of 50 performers. Special trains were run, the house was sold out an hour and a half after the opening of the box office, and the proceeds were $7,500.

THE N. Y. *Recorder* is authority for the statement that the prisoners in the Kings County Penitentiary are allowed to play upon certain musical instruments or to sing at certain times. As the choice of pieces is naturally varied, the effect upon the listener may be imagined as something ludicrous.

DO American piano teachers ever get letters like the following communication, which was received by a vocal teacher, and published in London *Truth*? "Will you be good enough to let me know your charge for voice production? I have no singing voice, but I would be willing to pay you well if you can produce one for me, because singers earn a good deal more than I can make in the tripe trade here."

### FOREIGN.

VON BÜLOW'S letters are to be published by his wife.

THE annual sale of pianos in London is 35,000 instruments.

OTHELLO has brought to Verdi royalties to the amount of 11,000 francs, which he has given to charity.

THE Paris Opera directors have decided to put hereafter a new work of Wagner's on their repertory every year.

EBENEZER PROUT, familiar to the readers of THE ETUDE by his works on Theory, including Musical Form, has been elected to the chair of Music of the University of Dublin. He is in his 60th year.

THE Beethoven Society at Bonn has raised and spent $30,000 in buying and improving the house in which the great composer was born, and in making a collection of documents relating to him.

PROBABLY the largest sum ever taken in at the performance of an operetta was in Vienna the other evening, when Strauss' "Fledermaus" at the Imperial Opera yielded 13,000 florins, nearly $6,000.

A COMMITTEE has been formed for the purpose of raising funds for the erection of a monument to Franz Liszt at Weimar, where the master rendered such distinguished and enduring services to musical art.

IT is stated that the opera in Italy is still in a declining condition, and that during the present season only about thirty-five theatres throughout the peninsula will be occupied with this form of entertainment. This is the smallest number for many years.

A MONUMENT to Hans von Bülow is proposed by a long list of admirers, beginning with Helmholtz, dead since his name was put on the list, and ending with Brahms. It is to be placed in Hamburg, the "city where the closing years" of Bülow's life were spent.

WAGNER'S "Meistersinger" has now passed its hundredth performance in Berlin. Twenty-four years ago, on April 1, 1870, the first performance of this work was received with storms of yells, hisses, and stamping, so that literally for minutes at a time not a sound of music could be heard.

YET another musician of world-wide reputation is gone. Benjamin Godard, composer, known by his graceful piano pieces, songs, etc., died at Cannes, Jan. 11th. He was a facile writer, but did not fulfil the promises of his youth. He, however, held an important place among the minor masters of French music.

AT the autopsy of Rubinstein it was found that the frontal bone of his skull was remarkably thick—half a centimetre—a phenomenon usually observed only in idiots, and which is apt to retard the development of the brain. On the other hand, the brain itself was unusually large and well developed. Men of science consider this an unusual anomaly.

PADEREWSKI'S Polish opera is to be produced by Sir Augustus Harris if he can get the composer's consent. Its first performance is to be in Hungarian, at Pesth, under Mr. Nikisch, to be followed by a German version in Dresden under Schuch. The opera is in four acts. It is completed in piano score, and Mr. Paderewski is at present engaged in its orchestration—an art in which he is a master, as his concerto has proved.

[For The Etude.]

## ON THE RHYTHMIC ELEMENT OF MUSICAL FORM

BY GEO. C. GOW.

Much stress is rightly laid now-a-days upon the study of musical form. The pupil is urged to analyze the music he studies as to its rhythmic and thematic content, and he is promised therefrom a broader and richer conception of the meaning of the music and a livelier enjoyment of its beauty. When, however, the average scholar undertakes the task without the direct supervision of a master of the art, he is apt to be swamped wholly or partially by what seem to him the excessive irregularities of nearly every composition. The definitions with which he is armed, of period, section, phrase, motive, theme, subject, episode, etc., never quite fit to the case in hand; so that he reaches the end of the music with, at best, a suspicion that he may be mistaken at some points of his analysis.

Now it is undoubtedly true that musical forms often admit of so much flexibility of treatment as to render their analysis a little difficult to an unpracticed ear. But the real obstacle in the way of ready apprehension of the structure of a composition is far more apt to be that the student does not clearly understand the nature and function of rhythm.

Rhythm may be described as follows:—

When the same or similar things happen at regular intervals a sufficient number of times, there is established in the mind an expectation that they will continue to happen at the same regular intervals. To this feeling of recurrence we give the name *sense of rhythm*; to the recurrence itself which satisfies this feeling we give the name *rhythm*. Musical rhythm is but one expression of the universal law of recurrence, which in the last analysis lies at the bottom of all unity of life. Apart from it we should have no sense of expectancy, with its wonderful power to cause pain or create pleasure. It is a ruling motive and instrument of all art.

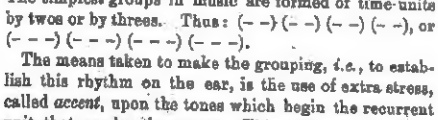
The rhythms of music are more or less involved, but the means taken to express them are exceedingly simple. The first requirement for the production of a rhythm is the mental division of time, as it passes, into regular successive segments within which, once in so often, the rhythmic recurrence takes place. We may call these segments *time-units*.* And since one can count or mark by the hand the passage of time, often the slightly inaccurate designations *counts*, *beats*, or *pulses* are given to the sections of time themselves.

In the illustrations which follow, time-units will be indicated by even dashes, thus:— - - - - - - - - - - - -

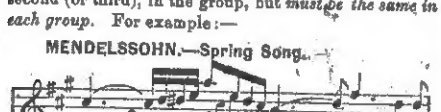
This division of time into units is not sufficient in itself to make a rhythm, but only serves as the basis of the rhythm. The rhythm is created by *grouping the units*. The simplest groups in music are formed of time-units by twos or by threes. Thus: (– –) (– –) (– –) (– –), or (– – –) (– – –) (– – –) (– – –).

The means taken to make the grouping, *i.e.*, to establish this rhythm on the ear, is the use of extra stress, called *accent*, upon the tones which begin the recurrent unit that marks the group. This unit may be first, second (or third), in the group, but *must be the same in each group*. For example:—

MENDELSSOHN.—Spring Song.

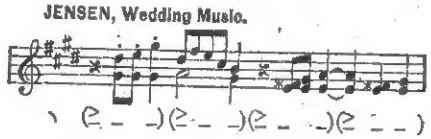


RUBINSTEIN, Op. 8, No. 2.



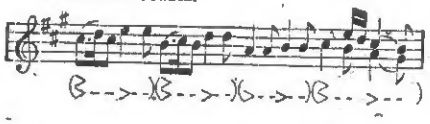
It will be observed, from the above examples, that, besides the accent, often extra length is given to the tone or tones which begin the accented unit. The use of suitable harmonies upon the accent also helps to create the rhythmic feeling. Sometimes, even, a silence (rest) at the unit usually accented will draw attention to itself enough to produce the rhythmic feeling. For example:—

JENSEN, Wedding Music.



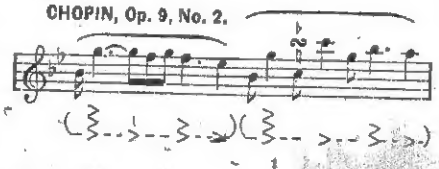
The rhythmic group, thus established, continues throughout the piece. Sometimes this is the only accent-rhythm of the music, and the music is then said to be in simple accent-rhythm. But often the rhythm above described is the basis of still larger rhythmic groupings, made by compounding these groups through use of still stronger emphasis upon the recurrent accent of that simple group which is differentiated in order to define the larger rhythm. Thus, the simple rhythm (–>–) (–>–) etc., may be compounded by additional accent into [(–>–)(–>–)][(–>–)(–>–)] etc. For example, in another grouping [(>––)(>––)]:—

MOZART.—Sonata.



These larger groupings may be called compound accent-rhythms. And still further compoundings by yet more emphatic accents may be called double-compound accent-rhythms. For example:—

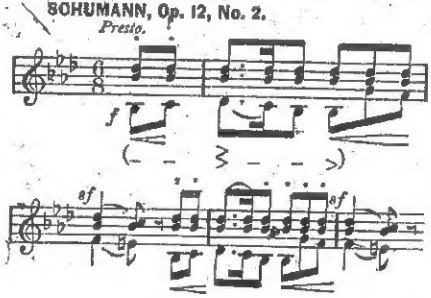
CHOPIN, Op. 9, No. 2.



The notation of accent-rhythm, so far as it is done, is by drawing a vertical line, called a *bar*, across the staff just before the strongest rhythmic accent. The section of music included between two of these bars is called a *measure*, and is equal in length to the rhythmic group. The counts or beats of the measure are numbered from the bar. Hence when the rhythmic group does not have its strong accent on the first unit, since the bar comes then in the middle of the group, the music starts and finishes with an incomplete measure. Thus, the rhythmic group (–>–) of the Rubinstein example above is counted *three*, ONE, *two*; and the first measure-bar comes after the second note. In simple rhythm each accent is notated by the bar before it. But in compound rhythm, unfortunately, there is no indication, in the music itself, of the simple groups which are combined, since the bar stands only before the strongest accent. At the beginning of the music, however, there is placed on the staff, after the key-signature, a fraction called the time-signature, the numerator of which tells whether the rhythmic group is simple, compound, or double-compound; with the following exception, namely, that the time-signature does not indicate the nature of the compound-rhythm in cases where a simple group of *twos* is compounded by *threes*, or by *twos* and again by *threes*. The rule is that when *twos* and *threes* both enter into the compound, subdivisions of threes are ignored in the signature. Thus, if a simple group of *threes* is compounded by *twos* the numerator of the time-signature is 6; but if a simple group of *twos* is compounded by *threes* the numerator is 8. For example, the two following illustrations have each six units (counts) to the measure, but the time-signatures differ according to the rule just given:—

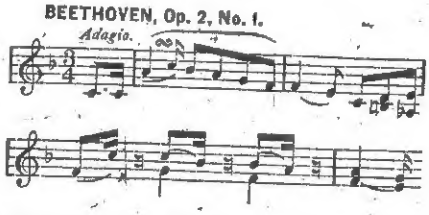
SCHUMANN, Op. 12, No. 2.

*Presto.*



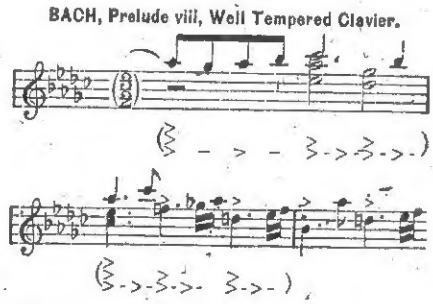
BEETHOVEN, Op. 2, No. 1.

*Adagio.*



In the same way the double-compound formed of simple groups of *twos* compounded by *threes* and finally by *twos* has 6 for the numerator of the time-signature; while the double-compound with simple *twos* compounded by *twos* and finally by *threes* has only 8 for the numerator. For example of the latter:—

BACH, Prelude viii, Well Tempered Clavier.



Double-compound rhythm is not in frequent use, except possibly that of twelve units to the group. The care necessary in distinguishing the three gradations of force that are requisite to preserve the doubly compound character of the rhythm discourages its use except in very slow tempo. And larger compounds than these by means of accent are practically impossible.

But the rhythmic feeling is but partially satisfied with such small groupings alone as are made in this way. Accent-rhythms are yet again grouped into larger rhythms through the cadence. This consists of such a manipulation of chords and melody as to produce a sense of restfulness at the end of the section of music desired to be set off into the cadence-group. For a study of the particular chords used, their place in the final measure of the cadence-group, what constitutes comparative strength or weakness in the cadence, etc., see any standard work on Harmony.

Simple cadence-groups are usually formed by uniting the accent-rhythms that have been chosen for the composition, whether simple or compound, into a larger group of *twos* or of *fours* which closes with the cadence. It is very rare that an odd number of accent-groups, *i. e.*, three or five, is chosen as basis of the cadence groups, although such grouping is technically correct. Simple accent-groups are ordinarily joined by fours to form the cadence-group, while compound accent-groups often unite by twos.

The music thus rhythmically divided by cadences every second or fourth measure is grouped into still larger rhythms again through the use of a regular gradation of strength in the cadences themselves. Thus, simple cadence-groups are combined into compound cadence-groups by having stronger cadences every second, or, somewhat rarely, every third instance, the strong cadence always ending the compound group. Double-compound cadence-groups are formed out of

* Throughout this article advantage is taken of the absolute lack of uniformity in the use of terms among writers on Form, to present a consistent and easily understood series of rhythmic terms that seem to the present writer worthy of general adoption.

compound cadence-groups by still more conclusive cadences at the end of the second or third compound group.

By the time the end of a double compound cadence-group is reached, in most cases the music will have finished the utterance of what may be called a single complete musical thought; so that the final strong cadence serves to declare a stop somewhat analogous to the close of a sentence. One such musical thought, uttered in rhythmical form and brought to an adequate conclusion by a strong cadence, is technically called a period. A period may be completed even within the limit of a single extended cadence-group; but however formed, out of a simple cadence-group, a compound cadence-group, or, as is more usual, out of a double-compound cadence-group, the musical period is complete in itself and furnishes the goal of the second mode of rhythmic grouping, that by cadences.

The following illustrations will serve for examples of cadence-groups and period structure.

Period from Haydn Sonata, No. 8. Peters' edition, constructed as follows:—

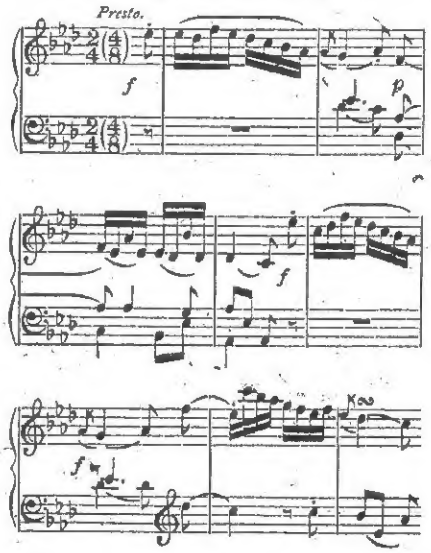
Simple accent-group = (–>).

Compound accent-group = (–>–>).

Simple cadence-group = [(–>–>)(–>–>)].

Compound cadence-group = twice the simple cadence-group.

Double compound cadence group, making the period, = twice the compound cadence group.

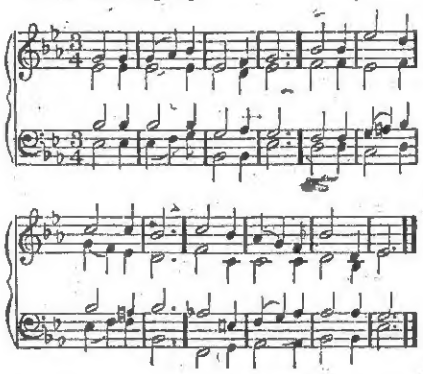



Hymn tune (period) by Sir Arthur Sullivan, constructed as follows:—

Simple accent-group = (>– –).

Simple cadence group = four accent-groups.

Compound cadence-group, making the period, = three simple cadence-groups.



The next method of formation of rhythms is by the grouping of periods into what are technically called forms. The period is the basis of form, just as the accent-group is the basis of cadence-rhythm, and the time-unit is the basis of accent-rhythm. If the student has mastered the rhythmic structure of the period as above given there remains but a consideration of the melodic structure of the cadence-groups of a period, before he is able to intelligently approach the subject of form proper. It is not the purpose of this article to discuss melody. Almost all that need be said, however, as to the law of balance and contrast in the different cadence-groups of a period may be easily deduced by reading and classifying the melodies of an ordinary hymn and tune book, which rarely extend beyond the limits of one or two regularly constructed periods. The new factor in the rhythmic structure of musical forms is the increased importance put upon the law of variety. Under accent-rhythms and cadence-rhythms nothing has been said about the means taken to avoid the monotony of the rhythmic impression, since the limits of this article would not permit, and since alterations and additions in common use are easily understood and of no great moment. But the problem of form brings the law of variety at once to the forefront. The question is how to obtain a larger rhythmic grouping that shall be obvious, and yet avoid the piling up of mechanical sections, an effect which is already sufficiently marked by the regular rhythmic accent, regular cadence, and regular periodizing. In the case of dance and march music this mechanical process is an advantage rather than otherwise; so that the problem does not arise. Dances and marches add regular period to period, constructing the larger groups which constitute the form by utilising similarity and contrast of melody and key to produce the desired effect. In other music than this, however, the problem nearly always arises and is answered in a great number of ways. These in general consist either in the use of unperiodic material distributed about a nucleus of regular periods, the unperiodic material in some cases abandoning even the regular flow of cadence-groups, but almost never the regular accent-rhythm, or in the extension or contraction of some of the otherwise regular cadence-groups of a period. When unperiodic material is found, the nature of the melody must be trusted to indicate where the regular periods begin and end. And, in fact, the larger the form the more is reliance placed upon special melodies, called themes or subjects, to make clear the periodic structure. Among the many forms possible the artist must choose that which will best suit the character of the idea he wishes to express, and composers are constantly experimenting in forms. The systematic study of Form, therefore, consists mainly in familiarizing oneself with those actual forms which have been used successfully by past writers and have won a place for themselves in the literature of music. An adequate understanding of the larger forms involves a knowledge of the principles of tonality, and of thematic treatment, as well as of rhythm. But the object of this article is accomplished if a clear view has been given of the successive steps of rhythmic structure up to the use of rhythm in Form, and if the nature and purpose of the rhythmic irregularities found in most forms are apparent.

The reader must be relied upon to supply his own illustrations of this last paragraph. While the following table can perhaps serve to summarize the discussion, and may be found convenient in rhythmic analysis.

TABLE.

Simple accent-rhythms = time-units by *twos* or *threes*.
Compound accent rhythms = simple rhythms by *twos* or *threes*.
Double-compound accent-rhythms = compound rhythms by *twos* or *threes*.

Simple cadence-groups = accent-rhythms. (simple or compound) by *twos* or *fours*, rarely by *threes* or by *fives*.
Compound cadence-groups = simple cadence-groups by *twos*, rarely by *threes*.
Double compound cadence-groups = compound cadence-groups by *twos* or *threes*.

A Period = the complete rhythmical expression of a single musical thought.
Musical Forms (of many sorts) = combinations of periods, with or without certain modifications, in the period structure, or the addition of unperiodic material supplemental to the regular periods.

## THE AMATEUR MUSICAL SOCIETIES.

ACCOUNTS OF MUSICAL SOCIETIES, PROGRAMS, NOTES OF WORK, LISTS OF BOOKS, QUESTIONS AND ANSWERS.

All communications to the Department should be addressed to CORA STANTON BROWN, 134 St. Mary Street, Indianapolis, Ind.

To the listener, facts about composers and compositions make programs more intelligible and interesting. Hearing the best music properly belongs to a musical education, and is becoming more and more to be regarded as indispensable to the education of every cultivated person. At the present time it is impossible for the people in this country to receive that training, but it is certainly true that people always like the best music when they know what it means. Music has been set apart for the few to study and enjoy, but it more and more deserves its name of "universal language." We are learning that it is to be studied and enjoyed as the other arts are, and the sentimentalizing about "the divine art" is giving way to such vigorous and refreshing ideas as those expressed by Dr. Hanchett in the August ETUDE. Let us regard music with common sense as a factor of education and as an art.

In order to "explain" music it is necessary to tell a story to fit every composition, but unless a musical creation is the result of an idea and contains an idea for the listener, it had better be relegated to the waste-basket; and if there is an idea there is foundation for speech.

The need is to make the listener's mind receptive. The Amateur Musical Society is one place where explanations of this sort are especially in order, as the performances, lacking the finish and interpretation of the artist, are well supplemented by words which assist the imagination of the hearers. And to give such explanation, the members must be up in history, biography, and musical form. Hence the need of books.

Suggestions as to helpful books and programs illustrating the earliest periods of musical history are especially requested for this column.

*The Club of Musical Research and Progress.*

A LETTER from Mrs. Helen Baker of La Salle, Illinois, tells of the successful organization of her pupils into a club "for the Study of Music, its Meaning and Mission." The teacher is the director of the work, preparing the topics for each meeting. At roll call Schumann's "Rules for Young Musicians" are given by the pupils. This exercise is followed by questions in history, theory, and biography. The blackboard is used by the teacher to explain and illustrate the subjects under discussion. The enthusiasm among the pupils for the work, the interest in reading about music, and the understanding of theory has been most gratifying. They wish to be ranked among the lovers of music.

A December program is as follows:—

Questions on Intervals; Sketch of Mozart's Life and Works; Illustration, Op. 6, Theme and Variations; Sketch of Beethoven; Illustrations, Selections from Sonatas; Cramer, Book I, Nos. 1, 7, 12; Weber, "Oberon;" Czerny, Op. 299, Book I, Nos. 1 and 4. Op. 740, Book I, No. 2; Recitation on Music; Merz, Four-hand Study; Kullak, Octave Study E♭.

The teacher finds that études have become delightful under this plan, and offers this account of her work hoping that it may contain a helpful hint for another teacher who desires to create a real interest in music among her pupils.

The Program of the "Cecilian Society" of Duluth, Minn., has some very interesting features.

As the program would occupy considerable space, the extracts printed will, with the addition of the general subjects, give an adequate idea of the work.

*Motto.*—My Language is understood all over the world.—*Haydn.*

Music of Various Nations. I. October 12. 1. Recital—Miscellaneous Program. II. October 26. 2. Music of Russia, Beginnings of Russian Music: (*a*) The Bilinas or Folk Songs; (*b*) Religious Hymns and Chants; Some Russian Musicians and Composers; Present State of Music in Russia, Musical Societies, etc. III. November 9. 3. Recital—Russian Music. 4. Music of Russia. 5. Recital—Russian Music. 6. Music of Spain and Mexico. 7. Recital—Miscellaneous Program. VIII. January 25. Music of Scandinavia. 8. Characteristics of Scandinavian music. 9. Scandinavian composers. Sweden: Soderman, Hallstrom, Lindblad, Geijer, Normann, Tredbom, Hallen, Ljogren, Lago, Helena Munklett, Elfrida Andree. Norway: Greig, Nordraak, Agathe-Backer-Grondahl, Svendsen, Kjerulf. Denmark: Gade, Hartmann, Lange-Müller. 10. Scandinavian Folk Songs. 11. Scandinavian Artists. 12. Recital—Scandinavian Music. 13. Music of Oriental Countries. 14. Recital—Interpretations. 15, 16, 17, 18. American Music and Composers.

## THE BUGBEAR OF METHOD.

BY DR. HENRY G. HANCHETT.

A QUESTION comes to me from a teacher in California who desires to know if Kullak's Method for the piano is out of date, and especially if Kullak's Method of Octaves is still the standard; and in general what are the differences between some of the older and the more modern methods. These questions indicate a belief in, and adherence to mere method which, I fear, are very prevalent among the music teachers of the country and which indicate a lack both of clear thinking and of independence that are not encouraging, or would not be were it not for the element of hopefulness given to the situation by the numerous questions that constantly crop out in such a publication as the ETUDE. Intelligent questions are the infallible sign of mental activity, which is the precursor of independent thinking.

The concert grand pianoforte of to-day is the climax of a long series of instruments of the same general class beginning in the clavicytherium many years ago. As the instrument has improved, new effects have suggested themselves and new possibilities have opened before the performers, and as the players have advanced in technical skill new facilities have been added to their means of expression by the inventive skill of instrument makers. Each new epoch-making pianist seems to the uninitiated to be gifted with almost superhuman powers, but after he has "shown how the thing can be done" others quickly find that they too can accomplish what at first seemed impossible in the way of execution. Every teacher of the instrument tries to show his pupils how all that he knows of the art of piano playing can be acquired, and if he gets a new idea or learns a new accomplishment the chances are ten to one that he will simply add it to all that he knew, or did, or taught before, not distinguishing the items in his course that are duplicated by this plan. In this way, after a few years of progress, "methods" become loaded with an ever increasing amount of rubbish or useless material which is apt to be retained by the younger teachers out of respect for the opinions of their masters from whom they learned it. Presently some pedagogic genius will arise who, by cutting off a lot of waste material and combining many exercises into few, will clear the road somewhat and allow room and time for further advance. We used to hear of eight and ten hours a day of practice as the price of excellence in piano playing. Who now-a-days would dare suggest the necessity of such a terrible ordeal for even the highest flights of virtuosity? Yet piano-playing is to-day a more difficult and exacting art than ever before in the world's history. We have simply learned to avoid a lot of time-wasting drudgery.

Now the systematic and orderly arrangement of the various exercises and studies necessary to the accomplishment of all there is of piano-playing, constitutes a method. But there is and can be no cast-iron method through which everybody must go to reach the goal of virtuosity. Certain teachers have published sets of exercises for the accomplishment of portions of the work, but I risk little in saying that none of them follow their own methods exactly in the case of any pupil. The teacher's business is to know in what good piano-playing consists, what are the steps to its attainment and the defects of each pupil at his present stage of advancement, and then to select for each pupil the items necessary, and next in order, in the course toward the goal. The best teacher is he who can distinguish best the next step in advance for each pupil as he presents himself, can analyze the work to be done into the smallest, most distinct and orderly elements, and select the most direct and economical means of acquiring those elements. Such a teacher will be apt to avoid most of the printed methods for his pupils although he may find much food in them for himself, but he will study the motions to be made, the rhythms and forces and velocities with which they must be made, and he will combine these as his pupil requires till the work is done. And such a teacher will be apt to find that age does not hurt good material or novelty insure merit. He will be apt to discover that Bach is the best author yet known for use in the cultivation of finger technic; that Kullak's "Method for Octaves" contains more points in regard to touch and tone-coloring, almost, than it does in regard to octave playing, if only he can find and apply them; and that when the goal—a musical interpretation of some beautiful work—is clearly before the pupil the technical steps to that goal will be taken with far greater alacrity and benefit than when these steps are presented as mere portions of a "method." Great teachers may write methods but they do not use them, at least not as their pupils after them will. The pupil knows how he was treated and very likely treats his pupils in turn along the same lines, but the great teacher whom the pupil tries to imitate, has a different plan for each individual who applies to him, and for each year in the progress of his own work.

The differences between methods are the differences between teachers, and these are hard to generalize about because there are so many ways of getting at the goal. But the difference between the modern and the older conception of what the student of the piano should be made to learn can be easier told. The modern teacher thinks more of the end and less of the means. He agrees with his progressive contemporary of the grammar school that it is better to teach German and let the pupil have a language ready for business or travel when he has acquired his "mental discipline," than it is to teach Latin for the sake of mental discipline and as a "preparation" for German or some other language afterward, when the pupil is pretty sure to find his time too much occupied to allow of his undertaking the study without some sacrifice that might have been avoided. The modern piano teacher has concluded that it is pretty small business to make a pupil spend hours in the aggregate, in holding down four keys while working the ring finger up and down, up and down, when no composer has thought it worth his while to write a decent piece of music in which such a maneuver is of the slightest use. The modern teacher is getting further and further away from the five-finger exercise; he is thinking less and less of the eternal grind on scales and arpeggios; he is even questioning whether all the so-called standard études are necessary; but he is giving his pupil just as good a command of the keyboard as did any of the dry pedants of the past.

## TO PUPILS.

MANY call themselves music pupils who fail to appreciate what pupils' duties are. Here are some of them:—

Be polite to your teacher and always show him proper respect.

Be obedient, patient, and cheerful.

Always tell the truth about your lessons.

Speak kindly of your teacher.

Ask no questions in the lesson which have no reference to music.

Cultivate kind feelings toward all your fellow students. Indulge neither in jealousy nor rivalry.

Always be promptly on time for your lesson.

Always study your lessons as well as you can.

Play nothing but the lesson assigned you until you have mastered it.

Neglect not your five-finger exercises and scales. Play them first and play them daily.

Keep your music in good order.

Wash your hands before you take a lesson.

Pay strict attention to what the teacher says, and when practicing follow his instructions.

Remember the teacher benefits you; be grateful for what he does.

Leave when the lesson is over; do not loiter in the teacher's room.

## RAFAEL JOSEFFY.

WHEN a few years ago, a boy made his appearance in the Vienna Concert Halls, the public as well as the critics felt, that without making a decided success then, that boy would yet be great. His technical ability was at once acknowledged as well as the energy with which he used his instrument, yet he lacked sympathy. But now Rafael Joseffy is a master, and that too in the truest

sense of the word, a master whose name is famous, and who will compare favorably with the greatest artists in the world.

To compare Joseffy with any of the present piano virtuosos, would do him injustice; he is phenomenal, and while his brilliant talent in former years showed a marvelous force and impetuosity, he now captivates by his delicacy and expression. The aforetime rough diamond has been carefully cut and polished, and now displays such wonderful fire and brilliancy as to elicit the unqualified admiration of both laymen and critics.

Joseffy was born in Miskolcz, Hungary, in 1852. His first teacher was the renowned Moscheles, in Leipzig, who was succeeded by the equally successful Tausig. What talent can acquire with years of ardent study, genius will accomplish with rapidity. Joseffy's name became celebrated after having made but one trip through Holland and Germany. On the occasion of his appearance in Vienna, a well known critic said: "At his first concert Joseffy proved himself a great pianist, destined to inherit the fame of Rubinstein. Aside from his fabulously brilliant technique, he plays with rare expression, and evinces an extraordinary versatility of conception. With equal force he produces the peculiar effects of the classic Bach, the tender Chopin, the sentimental Mendelssohn and the impetuous Liszt."

"What but few pianists could risk hitherto—to give a complete concert by themselves—Joseffy has accomplished, and showers of applause he drew forth from his large audiences. How many pianists are there who would undertake to fill the programme of a whole evening with their own playing? and yet, the audience, far from being fatigued, were held spellbound; and with each fresh number were duly electrified by the grand achievements of the artist. The softness and elasticity, the whispering, the elegance and sparkling of Joseffy's *floratures* and runs cannot be described. Such brilliant delicacy, such elegant fluency, such tender shading, has not been heard since the time of Tausig and Liszt." Such was the unanimous opinion of the Vienna critics regarding this Piano Hero.

Since the great artist has been in this country, he has greatly enlarged his already extensive *repertoire*, adding the past season several great Concertos, among which may be named the A minor Concerto by Robert Schumann; Liszt's 2d Concerto (too rarely heard); Adolphe Henselt's tremendously difficult Piano Concerto; Beethoven's in G major; Saint-Saën's 2d Concerto and Rubinstein's in G major and D minor, besides a large number of smaller pieces. This will be Joseffy's last season in America; he will visit San Francisco, St. Louis, Chicago, New Orleans, Louisville, Cincinnati, Detroit, Milwaukee, Indianapolis, Pittsburg and most of the larger Eastern cities.

—The enjoyment of a work of art, is by no means a passive state; a correct understanding, and with it the highest enjoyment, consist in our recreating for ourselves, as it were, that which is offered us by the composer.—*Ambrose.*

## PERSONAL MAGNETISM OF RUBINSTEIN.

THE great personal magnetism and power to hold the attention of an audience which Rubinstein possessed was well illustrated during a performance he gave some years ago in Leipsic. While playing a Chopin sonata he twice in succession struck false octaves at the end of a phrase, producing a most strange effect. He was surrounded at the time by men steeped in music. Such a slip from any one else would have provoked glances and coughs and fidgetings innumerable from his critical audience. As it was, not a head turned, not an eye looked away from the great man; and the audience, spell-bound, heard him to the close and then burst into thunderous applause. Before such an audience this showed the effect of the magnetism of the man in a most striking manner.

## LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To W. M.—The pedal should, in my opinion, be taught even to beginners. If you, contrary to the advice of your teacher, persisted in using it without knowing how, you were guilty of an artistic sin for which you are now paying the penalty. No one can use the pedal correctly without instruction. One would think that the musical ear of any sensitive person ought to warn them away from those miserable blurs which are so common in the lower grades of piano playing; but the fact is that the ear does not seem to be a sufficient guide. Just as nature undoubtedly meant the appetite to suggest what we should eat, and when and how much, but as we know that ninety-nine people in a hundred do not eat correctly, so is it in this matter of the musical ear and the deft action of the assisting foot in piano playing. The rules for the pedal can be made either very general or extremely complex (the former will meet all ordinary exigencies of moderately complex music, but the latter are necessary in the delivery of the highest works) and some idea of them ought to be imparted to every beginner. My own opinion is that all the different elements such as pitch, rhythm, accents, phrasing, tempo, and the like, should each be carefully studied in any new lesson, one at a time, and finally the use of the pedal, which is an adjunct both to tone-quality and to phrasing.

To H. DE W. S.—You ask me to define the difference between classical and popular music, and you open up a profound subject.

The word "classic" itself means suitable for classes, that is, designed for schools, because a model of its kind. This may perhaps serve as a good working definition of what may be always included under the term "classical" music. Anything which is a model after its kind, as we read in the creation of the plants in Genesis, may be called classical, and yet the term usually has a more restricted sense, more particularly in those forms of music which are based upon the sonata idea. What that is would take an essay to explain. I will say in brief, however, that the classical masters are understood to mean the three great Viennese composers, Haydn, Mozart, and Beethoven, the first of whom created the sonata, completing its emergence from the suite, the second, Mozart, finished and rounded the form, while Beethoven stretched and even broke its form by the plethora of meaning which he crowded into it. Any new school in art is called radical or an innovation, and thereby in opposition to the classical, which is in each epoch that which has become conventional and has come to be regarded as the highest possible. Yet what is innovation in one generation is the classical of the next. As to popular music, the term has no real meaning at all, because some of the very finest and most intrinsically beautiful classical music is extremely popular in that it is admired by a vast number of persons of various degrees of intelligence. For instance, the music of Wagner is more strictly popular music than the flash songs which infest every season like a swarm of flies. The term as ordinarily used, however, means those catchy, trivial, sentimental and yet very clever songs and piano pieces which have a short run and become temporarily the "rage," oftentimes from some intrinsic merit, and always because they hit, luckily, a characteristic mood of the average human being.

To B. M.—Your letter contains not one but three or four questions. I will endeavor to dispatch them in order and as clearly as the requisite conciseness will permit. First, then, as to the appoggiatura; your teacher was probably right nine times in ten when he required you to play it strongly upon the beat and immediately against the bass note, and yet there are many instances in which your musical instinct, much to your credit, distinctly divined where this makes a barbarous and bungling sort of rhythm. The root of the trouble lies in this; the appoggiatura and the grace note are really separate things. In the eighteenth century it was a silly rule that a sharp dissonance, such as a major seventh, should not be written upon the down beat. This is a specimen of the "tweedle-dum, tweedle-dee" with which human society has been plagued from the beginning, that is, a thing often is one thing and is called another. Now if a sharp dissonance is required on an accented beat why in the name of reason wasn't it written so, as you will ask, and I echo "why?" Musical printing is full of all sorts of barbarous inconsistencies and the most needed reformation in music is a complete change, by the weeding out of just such absurdities which confuse the mind of the pupil, obscure the ideas of the composer and plague us teachers out of our wits. A fine example of this old-time foolishness is found in the duet sonata for piano and violin by Mozart, called the Strinasacchi sonata. There is a melody in which the violin notes are printed, G first space above, E flat fourth space, C third space, each a quarter, which constitutes the super-tonic chord in B flat. Now over this there are three appoggiatura eighth notes printed, namely A above the G, F above the E flat and D above the C. Thus the measure looks like three small eighths and three large quarters. Of course you are puzzled. It really sounds exactly like six ordinary eighths. How absurd it is to print things in this way. This is what is called, however, a long grace note. As art develops it becomes more florid and then originates ornaments that have more notes in them, two, three, sometimes four or five. Oftentimes these sound beautifully if placed exactly against the bass but there are many instances in which some tone later in the group is the important melodic center; this your ear, your musical perception must single out and distinguish. The instance you mention from the fifth measure of the Grieg Bridal Procession is an excellent case in point. You are perfectly right, the rhythm is utterly ruined unless you play the first two notes before the bass with a strong accent on the third tone.

The mordent should usually be played with the accent on the third note, that is two notes before the beat, but sometimes this is impossible. There is a famous passage in the first movement of Beethoven's opus 13, the Sonata Pathetique, where it is impossible to play the notes in this manner, and the mordanted notes form in effect a series of rapid triplets. It would have been much better had Beethoven simply printed them as triplets. Without commenting expressly on the example which you cite from Liszt and the piece of music in the October Etude, I will say in general that your criticisms are correct.

In the slow movement of Beethoven Op. 109, there are several passages where Bülow requires the grace notes to be played just like an arpeggio chord before the first tone, and this is perfectly correct, for it is only a way of noting down an arpeggio chord in which each tone is to be taken slowly and have a recognized rhythmical value, but it would have been much better if Beethoven had written each tone with the exact value which it required. Taken in general, I consider nearly all the forms of expressing embellishments as absurdities.

You ask how you can teach your pupils how to play runs and cadenzas brilliantly and smoothly, and if slow, thinking practice is all that is necessary. I should say that that is by no means all that is necessary. In order to play a cadenza with lightness, fluency, and refinement, it is needful to go through all that makes a pianist. In fact it still remains, and will to the end of time, the test of pianism, that one is able to move the fingers with the lightness of the humming-bird's wings and with the same speed. No one thing is supremely necessary in playing the piano. To secure velocity there should be first a due degree of slow, solid practice, with minute attention to details. Then there should be a sudden transition to taking the whole passage as one co-ordinated idea. It is usually better to make a stealthy advance toward this state of velocity by increasing the rate one notch at a time along the metronome; but sometimes there is an advantage in making a sudden dash at it as if clearing a five-barred gate. This latter mode is best if a pupil's difficulty arises from over-caution and gnawing self-criticism.

*Madisonville, Ohio.*

## MEN VS. WOMEN TEACHERS.

THE complaint that there are too many deficient music teachers is a just one. There are, however, those who charge all professional ills and shortcomings to lady music teachers, intimating at the same time that woman is not qualified to teach music. Doubtless there are many ladies who had better handle a needle than teach music; not because they are ladies, but simply because they are not prepared to teach. There are many men who are just as little qualified to instruct, not because they are men, but because they lack the necessary qualifications of a good music teacher. Very few ladies expect to make teaching their calling for life, hence they fail to take that interest in the welfare of the profession which men do, who expect always to devote themselves to the work of musical instruction. Women look upon teaching but too often as a temporary work, designed to aid them mentally and financially. Again, too many ladies regard teaching as mere telling or showing what they themselves have learned, hence very many enter the profession who are not in the least qualified to give rational instruction. That a great deal of injury is done to the profession by this condition of things cannot be denied, not even by ladies themselves. Many remedies have been recommended, such as teachers' protective unions, classification of teachers, etc., but none of these plans have as yet been adopted, for the simple reason that no thinking man has any faith in any good results arising therefrom. The two remedies at our command are, first, to educate the teacher and to induce him to rise to a higher level, and the second is to educate the masses as to the qualifications of good teachers and good teaching, so that the people themselves may judge as to who is a good teacher and who is not. The first object may be reached through the press, through normal schools and teachers' associations. The second object can only be reached by the aid of the press, through lectures and good concerts. Musical journals should aim to educate the masses on the subject of musical instruction, on the characteristics of teachers and the requirements of their work.

The teacher should possess knowledge and skill, but he also needs natural gifts which cannot be acquired, the lack of which neither singing nor playing can supplant. Teaching is an art, a science; the teacher must be a scientist and an artist, two no common requirements. Only of those that are well educated, practical teachers can we expect a proper appreciation of a teacher's work and a true devotion to the profession. Only he who advances, he who is ambitious to rise in his profession, will be a living member of a profession, while he who is sluggish, mechanical, and selfish cannot reasonably be expected to do anything toward the advancement of others. Instead of being an aid to, he is a dead weight upon the progress of the profession. Let teachers strive to progress. Let ladies specially do all in their power to advance themselves by reading good books and musical journals and studying carefully the best methods of instruction.—*Brainard's Musical World.*

—Without imagination no perfection in art is possible.

## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"WHAT studies would you recommend for a pupil who has finished Bach's Inventions in two and three parts? Also what pieces would be suitable for the same?

How do you recommend the study of Clementi's Gradus ad Parnassum? Is it well to give in the fourth and fifth grades the easiest exercises or give them entirely as finishing studies?" GRACIA.

The questions are so imperfect in form that I cannot even pretend to answer them properly. To begin with the Bach inventions:—I usually give the first, fourth, eighth, eleventh and fourteenth in the fourth grade, and no others at all. I have these four worked thoroughly, memorized and played well, and this takes quite a good deal of time; but it secures the object for which I use Bach, namely, for the mental habit of following thematic and contrapuntal musical thought, and for the finger ability to play it in its proper spirit. Of course more may be used advantageously, but then we are trying to do many things, and the object the pupil has in view is to play brilliantly and with deep feeling. Now this music of Bach is not in the modern spirit, and many of the inventions have very little interest, and generally when they are played successfully they degenerate into exercises merely, and the object of Bach study is not accomplished but merely a certain (and really valuable) kind of finger facility.

The three-part Inventions stand upon a still higher plane, as regards difficulty, and I doubt whether any fifth grade student could work out any single one of them to my satisfaction in less than about a month's time—certainly not in less than two weeks. By this I mean that when the first difficulties of fingering and following the voices have been overcome, we have the far more serious matter of imparting melodic quality to the playing, in such sense that every little phrase has its own swell and diminuendo, and the middle voice quite as much as the outer ones, in spite of its changing so often from one hand to another. I doubt whether a good artist who happened to conceive the idea of putting one of these things upon a programme, would get over the preparation of it under some hours' practice spread over at least a month. The merely musical is difficult here, the technical takes a great deal of work, and to add to these the deeper qualities of appealing touch and melodic feeling takes much study and time. Hence when a teacher tells me that a pupil has done so much within apparently the low grade of progress implied by the question, I am not merely skeptical, but positively infidel. I do not believe that it is possible for a student to do the whole of these things in the spirit I mention, except as easy diversions of the tenth grade—and they would not be so very easy even there.

I may be met by the suggestion that when a pupil is taken out of the swim of the world-stream (as Schopenhauer would say) and held isolated before Bach, regardless of passing centuries, his inner light might be opened toward Bach even within the elementary limitations to which Bach supposed himself conforming. But even in this case I doubt, for I do not believe that true and deep feeling will come into the playing of a student nowadays except through music of modern life, which represents the heart throbs of the present time. It is only later, when maturity has advanced, that the student will be able to infuse into older compositions enough of the modern intensity to make them agreeable and impressive.

The question regarding the Gradus stands upon similar footing. Clementi was a great virtuoso. He had all the technic that is needed for Beethoven, so far as the letter of Beethoven goes. There is a deeper technic in Beethoven, a modern intensity in which Beethoven was in advance and was the forerunner of later writers. For this the proper touch and spirit is best learned from Schumann and Chopin, both of whom took departures from points of the many-sided genius of Beethoven. The Clementi Gradus was originally intended to contain all that a good pianist ought to know, not alone technic, but also style and cantabile playing. Hence the vast range of its 100 exercises. But time has sifted it, and shown that life is too short to give so large a fraction of it to Clementi. Hence we have the selections of the Tausig copy, in which the order is changed and the total number of exercises greatly reduced. These, however, are very difficult, and I do not believe that they will be profitably given below the eighth or ninth grades. The latter preferably. Moreover, I have never yet been able to find a student able to practice these studies of the Gradus systematically and to fine finish without losing heart. After a half dozen the student wants something else. Hence, I believe in beginning upon them in perhaps the ninth grade, and I would prefer to use about four studies in that grade, then about four in the tenth, and leave another half dozen for post-graduate work. This is my idea of Clementi. They are not finishing studies in the face meaning of the term. They do not finish style, but enlarge the technic and add to it facility in a classical direction. This is their office, in which I doubt whether they are surpassed. Later, in post-graduate work, the Clementi studies intercalate with those of Bach and Chopin and pieces by Schumann and Liszt. If a student works diligently in these great representative directions, carrying each one to a good finish, he cannot fail of making improvement in every direction, provided the musical spirit governs and controls his work. This is the idea. Hence, to come back to the question, I think that a teacher using the Standard Grades, and supplementing them according to the special needs of the pupil (if any) will get along better and accomplish more than if going through entire sets of any one author, least of all, of authors who already are more than half superannuated through the transition of style. My judgment is that you have probably overdone in both directions. I may be wrong: you can determine the question by considering how the student plays modern works, what is the state of his musical interest (is it vivid?) and his courage. If these are all in working grade, I am probably wrong, and you are more nearly right; but the place you mention, fourth grade, is wide of the mark. A student able to play these studies is able to take such pieces as the following list, and to play any one or all of them well from memory, if you ask it:—Handel, "Harmonious Blacksmith;" Schubert, "Fair Rosamonde Variations," opus 142, No 2; Schumann, "Spring Song," "Slumber Song," "Forest Scenes," "Novelettes," "Kreisleriana," etc.; Chopin, Impromptu in A flat, studies opus 10, Nos. 8, 12, and 5, Fantasie Impromptu, opus 66, Nocturnes in G minor, opus 37, perhaps in G major, opus 37, etc.; Liszt, the "Gondeliera," "Nightingale," Schubert-Liszt Songs, etc. In short these studies go with pieces of a high range, each one to be treated first as a study and then worked as a tone poem.

I have received my first copy of the ETUDE and am much pleased with it.

Please explain the difference between the portamento touch and the finger staccato?

2. The bracket used in the bass part of the first piece in the November ETUDE?

3. The meaning of "col. 8 . . ." when placed above or below the notes? J. McC.

The so-called "portamento" touch is in one sense a staccato, but not in its primary sense. A touch consists of two elements, an "attack" and a "pressure for maintaining." A legato tone takes an attack, and the pressure continues until it is transferred to the following finger-key. In a legato phrase, performed with the fingers, the hand rides upon the melody fingers from the time it is placed upon the first tone of the phrase until the end, when with the last tone it is released, either momentarily or after maintaining the tone to its proper duration. A legato can be performed by carrying the tone with foot, by means of the pedal, as often happens; but the sense of sustaining is indispensable, only in this instance it is sustained by the foot. To speak of "using the pedal" as one would use a cane or an umbrella, is misleading. The pedal lies in the very center of the playing idea, and cannot be divorced from it, but must come into it even in the early uses of the piano, and be employed legitimately in the very first pieces. This, however, is a digression.

Now a staccato touch is one which has no maintaining pressure but the tone terminates instantly after being produced. This is the finger's view of it; but not the musical view of it. A tone which has absolutely no maintaining quality is not a tone within the view of the ear. Hence almost or quite all staccato tones must have given them a resonance prolonging them a little, and the staccato stands finally more as a sort of individualization, and a lightening effect, than as a mere shortening and detaching. Hence in many staccato passages there is enough use of pedal to relieve the tone of the dryness which it has when it is made as short as the finger will make it if it is not retained upon the finger-key at all. But to prolong the tone a very trifle by maintaining the finger upon the key nearly always gives rise to a heavy and lifeless quality of tone. There is a great difference between a tone made by a sweeping finger, and a very trifle of pedal, and a tone in which the finger first falls dead upon the key and after being kept there for an instant is taken off. The former is vivid and elastic; the latter dead and heavy.

The "portamento" touch is indicated by short lines over the notes or lines and dots, or dots under a slur. It is intended to represent an individualization of tone without depriving them of sustaining quality. If one were to play several notes of a scale slowly with the same finger, making the breaks as slight as possible, the result, if well done, would be this effect. Now a finger staccato is a touch made by drawing the point of the finger toward the palm of the hand, the finger not lingering at all upon the keys—and this it will be seen is not the portamento. Probably Dr. Mason would draw the point of the finger inward a little, even in the portamento, and improve the quality thereby. But if so it would not go to the extent of depriving the tone of its sustaining quality. A portamento series of tones is a legato series in which the tones are slightly separated and at the same time individualized. I believe the quality of individualization is more important in this tone-form than the quality of separation. One may have a whole row of individuals whose elbows touch but who are nevertheless individuals. It is not a question of space between, but of soul life within.

At best all directions upon points of this character have to be taken with a bit of salt.

The brace below the notes indicates the duration of the pedaling. The expression "coll 8 . . ." indicates "with octaves" above if above the notes, or below if written below the notes. The former applies in treble; the latter in bass.

## MACHINE PUPILS.

WHEN will average music teachers respect the individuality of their pupils? This is a question easier asked than answered. The majority of amateurs study music as an accomplishment and for the pleasure it gives; they have no desire to rival professional musicians, and sometimes their ambition does not extend beyond acquiring the skill to play simple tunes. But through the laws of what theory are they all pressed in the same mould? The number of students now studying music is very great and the large majority are turned out machine players; they are copyists and not interpreters; they play as their teachers play; they can count time but they cannot analyze; they can play what is written, as a curiosity hunter can copy a hieroglyph; they give the form without the meaning.

If a musical education is valuable it is valuable so far as it develops the æsthetic taste of the student, places in his hands the tools and the knowledge of tools which will allow him to explore and to understand for himself. Note playing and note knowledge do not belong to even the rudiments of musical education, they deserve no better title than foolish superfluities. Unfortunately a large amount of conservatory teaching is of this useless nature; the individuality of the student is neglected, the same things are taught to a number of pupils and they are taught in the same way. Each pupil will play a Beethoven sonata as all other students play it; the intention, expressed or implied, is to efface the personal equation, and yet it is this personal equation which is the sign and the test of the highest art.

## PIANOFORTE TEACHING AND TEACHERS.

BY FRANKLIN TAYLOR.

As one who has been almost exclusively engaged in pianoforte teaching for more than thirty years, and who has thought much upon the subject, I may, perhaps, be allowed to write down some of my opinions as to what teaching and teachers ought to be. The first requisites for the piano are touch and technic. Music, addressed as it is to the sense of hearing, may fitly be compared to a language, and in learning any language one of the first essentials is pronunciation. One may be fully impressed with the beauties of a fine passage of poetry or prose, but if one is unable to pronounce properly the language in which it is written it will be impossible to speak the passage so as to affect the hearer agreeably. Technic is the pronunciation of music, and the same conditions govern the delivery of both a musical and a literary composition. Again, music is a language which cannot be used for purposes of ordinary conversation, but served almost entirely for the delivery of written compositions, and, therefore, tone-production, and what may be called the elocution of music, will be a necessity. A pianist with a good touch but deficient technic resembles a speaker who has an agreeable voice, but who is not sufficiently practiced in his language (by which for the purposes of our comparison a foreign language must be understood—we have no "mother tongue" in music) to avoid hesitation and mispronunciations, while a player possessing a large amount of technic but a bad touch may be compared to a speaker who speaks fluently but with a harsh voice, or indistinctly or nearly inaudibly. Perhaps the pianist is even more dependent on touch than the orator is on voice-production, but I hardly know if this is so. Surely not the least part of the charm of Sarah Bernhardt's presence lies in the beautiful and musical quality of her voice.

A good teacher, then, will first direct his attention to the pronunciation of the musical language, the technic, but will by no means neglect the other and equally important matter, the production of good tone; the two must be developed together. I have frequently met with pupils whose previous training has been too exclusively directed to the advancement of technic, and I have found it far more difficult to improve the touch and tone than to increase the executive powers of others, whose touch is better than their technic.

This is hardly the place in which to endeavor to formulate rules for the acquirement of a good technic, but one important, because frequently neglected, point in technical training may perhaps be especially mentioned. This is the education of the left hand. Many players having a fair general technic are still very weak in the left hand, with the consequence that the music is insufficiently supported by the bass, the effect of the modulations is weakened, and the left-hand passages are imperfectly rendered.

The cause of this is that the left hand suffers under certain disadvantages. For one thing, pianoforte music generally contains much more work for the right hand than for the left, and the right naturally gets the most practice. Another cause is that the left hand is far less obedient to the will than the right. If one sees a glass falling from a table, one naturally puts out the right hand, not the left, to save it, and it is this daily and lifelong education of the right hand which has brought about a disproportion in the powers of the two hands, which it must be the task of the teacher to redress.

The next requirement of the pupil (if there can be a next where all the details which go to form a successful result must be continually and assiduously watched by the teacher) is rhythm, in which are included time and accent. I think this is the weak point with most pupils. Even advanced pupils make continual mistakes in this respect, not only in difficulties such as combined rhythms of three or five notes against two, but in simpler matters also, curtailing the values of rests, hurrying when a change of notation occurs from slower to more rapid notes, and so on, while every teacher of beginners will acknowledge the difficulty of teaching the average pupil to play reasonably well in time. I think these difficulties may be lessened to a great extent if a proper view of the relation of note-values is inculcated. If the pupil is merely taught that semiquavers are to be played twice as quickly as quavers, and demi-semiquavers four times as quickly, he will, unless he has a naturally good air for rhythm, be very likely to miss the proportion and play the shorter values too fast or not fast enough. But if he is made to observe that in a group of varying note-lengths certain notes fall at regular intervals, that is to say, at the beats or half-beats which he is accustomed to count, and if he plays these notes, and these only, at first, until the rhythm is impressed upon his ear, he will have little difficulty in afterward filling in the intermediate spaces with the notes belonging to them. Time is to the ear what space is to the eye, and the task of playing a variety of note-lengths within a given time and with due proportion, is analogous to that of marking out a given space into divisions of varying length, which would be best accomplished by first dividing the whole space into a convenient number of equal portions, after which the filling in of the required subdivisions would be far easier than would be the case if the eye had to take in the whole undivided space, and judge the proportions of the smaller divisions unassisted.

Another important point, properly a branch of technic, is the art of correct part playing in fugues, etc. Here the training must be very gradual and much time must be spent on the easiest possible exercises until every note can be sustained for its full value without confusion and with strict observance of legato, before attempting even the moderate difficulties of, say, Bach's Inventions. Balance of tone, that is, the due prominence or subordination of the various parts, can also be best taught by means of fugues, but, as these are always difficult, the way must be prepared by the study of such works as Mendelssohn's "Songs Without Words," which form a most valuable series of studies in this direction.

The successful teacher, then, must have at his command all the means indicated above, and many others, with which to help the pupil through his numerous difficulties, but, apart from all this, there is the personal element to be considered.

Of course, no imperfectly educated musician can be a good teacher, but I am sure that it is possible for one possessing all the requisite knowledge and the best intentions to prove an unsuccessful one, and this from the lack of certain qualifications which are, to my thinking, essential to success. The first of these seems to be that he should love his work, that his chief interest should lie in studying the various abilities and disabilities of his pupils, and his chief reward in noting their successes. When I hear a teacher railing at the hard fate which condemns him to give lessons, and declaring that he would never give another if he were not compelled, I know that he cannot be a really good teacher.

That the teacher must be patient goes without saying; he must have a good temper, which should remain good even when severely tried, and, above all, he must possess the faculty of putting himself in his pupil's place and realizing his difficulties as though they were his own, that he may the better help him to overcome them. Of course, he must be sufficiently an executant to be able to illustrate his instructions practically. Example is better than precept.

With regard to the bestowal of praise or censure, mistakes are possible in opposite directions. Pupils vary very much in temperament, and the indiscriminate and frequent praising of a talented and forward pupil does as much harm as the withholding of a few words of encouragement from one who is less apt and more diffident. The teacher should not be sarcastic. Sarcasm is a weapon too frequently made use of by young teachers, I think, as a sort of mild revenge for the worries which the pupils innocently inflict on them; but it does the pupil no good. Moreover, teachers should always recollect that criticism, sarcastic or otherwise, is not teaching. When the time comes for little or no actual teaching to be necessary, then intelligent criticism becomes valuable, and then the teacher's pleasure in his pupil will be at its height, and his previous labors will have found their reward.

## EDITORIAL NOTES.

A TERM of lessons from a good teacher will not do a pupil as much good as attending a fine concert where first-class artists can be heard. However, only at certain points of attainment and with certain pupils is this true. Those pupils who hear little fine music, those who are discouraged but fairly well advanced, those who are ambitious, those pupils who have no true idea of what real musical art is like, and the pupils who have too great an opinion of their own attainments are the ones to attend as many good concerts as they can. All pupils who attend good concerts will get inspiration and refinement of taste, and, better yet, an artistic ideal, a pattern by which to measure their own work.

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CONCERT artists always have a first-class instrument or a fine voice, certainly far better than the average performer or persons classed as "home talent" possess. There are many communities that have been flooded with second, if not fifth-rate instruments. And an instrument that is in good tune is more rare than those that are of good tone quality, therefore the instrument heard at such a concert raises the standard of the instrument for that community. A first-class concert before such an audience does missionary work in many ways. Also, here is an opportunity for the ambitious teacher to make an advance in his art in securing a fine pianist, vocalist, or violinist, thus showing that his own ideas and position regarding musical education are correct. Unfortunately, interested persons who are in more or less of a "fossil" state will oppose and work against the young and progressive teacher, but a concert by acknowledged artists will help secure him in his more advanced position.

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THE practice that a pupil has in playing for listeners at a pupils' musicale is valuable, but teachers often overlook the facts that pupils hear one another with critical attention and with a feeling of emulation. They hear and take to themselves the best that is done by each performer, and from it all they get a measurable uplifting of taste and standard. They do not like to be the poorest performer, and, on the other hand, they do like to please their audience, and for the first time in their experience the worth and value of careful practice on details, and the necessity of learning a piece till there is no feeling of hesitancy in any of its passages, will appear to them with force at such a recital. They there learn to see many things that have been taught them from the teacher's standpoint, and ever afterward they are better pupils, practicing and working on a higher plane and for a purpose.

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THE grade of work among a teacher's pupils is still further raised and taste much improved by having some of his best pupils work up standard and classic four-hand music. This gives musical effects that are beyond anything that any of his pupils could do with a solo, and, furthermore, he can do much to prepare his pupils for an intelligent appreciation of first-class music by artists when they get an opportunity to hear it, and also an acquaintance with larger works by the great masters as heard at symphony concerts. Not the least value in pupils' musicales is the elevation of taste and standard among one's patrons, among the teacher's community. And this is worth far more than most teachers stop to consider, because it tends to induce parents to have their children study music more earnestly and longer, and to demand a better class of music as well as of teaching.

—I have taken the trouble to compose singing music for the piano, for I think music ought to touch the heart. The piano player who merely thrums and drums, with no regard to feeling, cannot succeed in this, according to my ideas.—BACH.

## CAN EXPRESSION BE CULTIVATED?

It is with some diffidence that we approach the question of whether expression in music can be taught to the executant, for in all the arts the teaching craze reigns supreme, and yet we are not overburdened with talent. We have art schools which, as the nurseries of talent, are singular failures; we have large music schools which have forced the standard of mediocrity as high as possible without giving us any more geniuses, or even men of talent; and in general one is conscious that education of all kinds is more or less of a failure so far as the multiplication of talent is concerned. But then this is only true of those arts, or certain branches of them, which require creative talent.

On the lower plane of interpretation, on the other hand, much can be done in the way of cultivating power and flexibility of expression. But at the same time it must be admitted that the ordinary teacher of music, perhaps owing to an indifference bred of despair, is apt to leave expression severely alone, and to confine his guidance almost solely to the perfection of technic; while the parents of children are in so many cases such ill judges of musical feeling, and, in common with the rest of the world, are so inclined to fall down and worship digital and vocal dexterity, that a dashing and brilliant style of playing or singing is considered more of an accomplishment than artistic and emotional expression. Of one thing we may be certain, unless music be taught from the point of view of cultivation of feeling and its expression, the art is of no account as a factor in civilization—of no more account than lawn tennis or bicycle riding.

It may be asked, however, How can you cultivate expression unless feeling is present, for is not the former the outward manifestation of the latter? The answer is obvious; you must cultivate feeling. Of course we know it is possible by incessant drilling to make an otherwise unemotional person simulate some kind of emotion, and this is done almost every day in the case of singers and actors; but though this simulation, if it be well done, is better than nothing at all, it is not quite what we mean, because it is only of importance so far as audiences are concerned, and has no value as a factor in education.

Now it is perfectly true that a phlegmatic nature is naturally unemotional, but our point is that nothing is done to lessen this natural deficiency, although every effort is made to inculcate thought, or that which takes its place, in a mentally stupid person. The connection between feeling and thought is such a close one that the most eminent of psychologists confess that they find it difficult to define where one ends and the other begins, so subtly is the one bound up with the other. It would therefore seem a very desirable thing that the emotional faculties of children should be cultivated quite as much as the mental; indeed we hardly see what is gained by educating the mental without also cultivating the emotional side of a child's nature. Now music is of all the arts the one which most directly appeals to the feelings, and therefore in the case of a nature which is naturally attracted by music no better medium can be found by means of which the feelings can be cultivated. But is this done? We have our children taught music because the civilization of our drawing rooms demands it, and we almost entirely look upon it as a mere accomplishment, very desirable in the case of girls, because it gives them an additional value in the marriage market.

The teacher of music can do much to foster the emotional possibilities of his pupil by sympathy and cordiality, and on the other hand, he can help to ruin those possibilities by dryly insisting on perfection of technic unilluminated by the light of feeling. Many teachers have an idea that this technical education is the main thing in music, and for months and months they will keep their pupils working away at dull, lifeless studies, until the music lesson becomes a thing of utter weariness. Of course, technical education is a necessity, but it should always be made subservient to the end of music, the expression of emotion. The pupil should never be allowed to play or sing forte or piano just because it is so marked in a composition, but he should be led to grasp the emotional trend of the music he is learning, so that the meaning of the different marks of expression are quite patent to his mind.

Every effort should be made to enable the pupil to enter into the composer's intentions, and even when this is almost impossible, owing to the dullness of intuition and sympathy, more is gained by the experiment, so far as cultivation is concerned, than by the correct playing of shallow fireworks compositions. It is here that the teacher of music finds his greatest difficulty. The parents pay him to teach their children how to play, and want not how to feel, and unless his pupils can show some solid fruit in exchange for the fee (some showy duet with as much sincerity of expression as the verses of a society poet), he will be accounted a failure as a teacher of music. Is it to be wondered at, therefore, that the professor should make it his chief aim to cultivate technical skill when he knows quite well that his employers demand it? It is a pity this should be so, for, as a factor in education, music of the shallow, showy kind has not the slightest value, whereas much might be done by a judicious cultivation of feeling through the means of music.—*Musical Standard.*

## MUSIC AND MUSIC LOVERS.

BY W. F. APTHORP.

MANY people seem to think that music is music, and there is an end of it! A musician may be inveigled into talking about music with a man who astonishes him more and more every minute by the opinions he expresses—all of them of a general and sweeping description—until it dawns upon him, after a while, that, instead of thinking of Beethoven symphonies, Händel oratorios, or Chopin nocturnes, his friend's real point of departure is "Silver Threads Among the Gold." Not long ago I was invited to meet a man who had been described to me as devoted heart and soul to music; I am not sure my hostess *in posse* did not promise me I should find that he and I had much in common. The formalities of introduction once gone through with, my interesting new acquaintance and I soon fell to discussing the relative excellence of orchestral performance here and in Germany. Surprised at the disparaging view he took of the condition of instrumental music in this country, I was just about to point to what I considered a rather shining example, Mr. Thomas's orchestra in New York, when he forestalled my arguments by telling me of the rare delight he had experienced in listening to a little band of five playing popular melodies during the table d'hôte dinner at a hotel in Cologne. I was forced to admit that peptic music of that sort was perhaps better cared for in Germany than elsewhere!

That which we call genius in general—genius *schlechtweg*, as the Germans put it—is not so great a rarity in composers as might be supposed; what is far more of a rarity is distinctly and specifically *musical genius*. Richard Wagner, for example, is a man of unquestionably great power, of very uncommon genius; yet we cannot help feeling, when studying his compositions, quite as surely as we know it from his autobiography, that it was largely owing to circumstances that he applied his genius to music. We can imagine his attaining to equal eminence in other walks of life. But, in listening to a Mozart quartette, we are sure Mozart was not only a born genius, but a born musician. To be sure, the difference in special musical training between the two men is not to be overlooked, and is all in Mozart's favor; but, if Wagner's genius had had the specifically musical quality of Mozart's, we cannot imagine his resting content until he had acquired an equal degree of musical culture. If Mozart had been a man of Wagner's quite phenomenal general culture, no doubt his music would have shown the effects of it; but the difference between the men would still remain: we should still have Mozart seizing everything by its musical side, making all he had observed and learned go to further musical ends; whereas, in Wagner, we feel that his music is the servant of his culture, that the operation in his case is precisely the opposite to that in Mozart's.

There is, no doubt, a strong sensual element in the musician's enjoyment of music; but he is not content with this alone: his finely strung nature protests against yielding completely to the influence of music which he suspects of having a merely ephemeral hold on his emotions. He tastes it, as it were, and enjoys its flavor, but is careful to stop short when there is danger of intoxication, for that brings on headache and other undesirable discomforts. He enjoys music as an art, as something in itself grand and beautiful, not as a stimulant nor an anodyne. That music can act in both these capacities has already been said, but the musician seldom uses it in either. The simile between music and wine is an old one, and there is more truth in it than some recent theorists would have us believe; it does not cover the whole ground, but it covers part of it very well. There is an enjoyment of wine that is not entirely sensual, for it calls into play the powers of comparison and judgment. The connoisseur and the boor enjoy it in quite different ways; the pleasure the one gets from fourth-rate whisky is not that which the other gets from fine Romanée-Conti. The connoisseur delights in the wine itself, in its flavor and bouquet, the boor revels in its effect; and the latter enjoyment to a certain extent precludes the possibility of the former. Substituting music for wine, we have a good example of the relative points of view of the musician and the musical layman. The difference between them lies not so much in the class of music they respectively enjoy as in the way they enjoy it.

The first thing most people notice in a singer is whether he has a fine voice or not, and their opinion of his merit is commonly based on its quality. Ask the first person you meet if he thinks Signor X—— sings well; he will answer, "Yes, I think he has a beautiful voice;" or else, "No, his voice is wretched." The absurd questions one hears put every day, such as, "Do you prefer instrumental or vocal music?" and the equally unmusical statements, like, "I hate an orchestra, but I adore a brass band,"—the more pallid terms *like* and *dislike* are seldom used in such cases,—all tend to show how great the power of mere quality of sound is, and how strongly it affects the musical likings and dislikings of most people. This is also proved by the singular popularity of instruments of novel or otherwise striking sonority, such as the xylophone, Glockenspiel, set of finger-bowls, flowerpotophone, and what not. Some people will hardly notice a tune when played on a pianoforte or by an orchestra, but will go into ecstasies over the same tune—especially if it be of a grandiose and majestic character—when played on the mouth harmonica; *experto crede*, I have seen it myself!

The theme of Bach's G minor fugue is not, of and by itself, so stimulating as the melody of Verdi's "*Di quella pira;*" yet Bach's apparently homely phrase contains in itself the "potency and power" of the whole glorious G minor fugue, whereas Verdi's tune contains the potency and power of absolutely nothing beyond its own screeching self.

Music is not an alcohol to intoxicate the musician, an anodyne to bring mere momentary forgetfulness of the day's cares and troubles, nor a sense-killing potion to waft him lazily into luxurious hasheesh-dreams of a Mahomet's Paradise; it brings with it the wholesome oxygen necessary to his complete vitality. So soon as he is in the presence of a mighty composition, he plunges *into* the music, heart and soul, and his whole being is aroused to vigorous action.

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I DON'T believe in "accidental" mistakes "*Meme cause, Meme effets,*" says a French proverb. If the cause of your blunder is carelessness or insufficient practice, then the effect will remain so long, until you strive to remove the cause. Therefore, do not allow a faulty execution to pass with the excuse, "Oh, that was only 'accidental,' and it will occur no more!" Rely upon it that it will occur time and again, for a bad habit indulged in once, will stick fast, so that it becomes difficult to get rid of it.—*Dr. Karl Fuch.*

—"Anecdotes of Great Musicians" is just the thing to interest your pupils, old and young, in the study of musical biography.

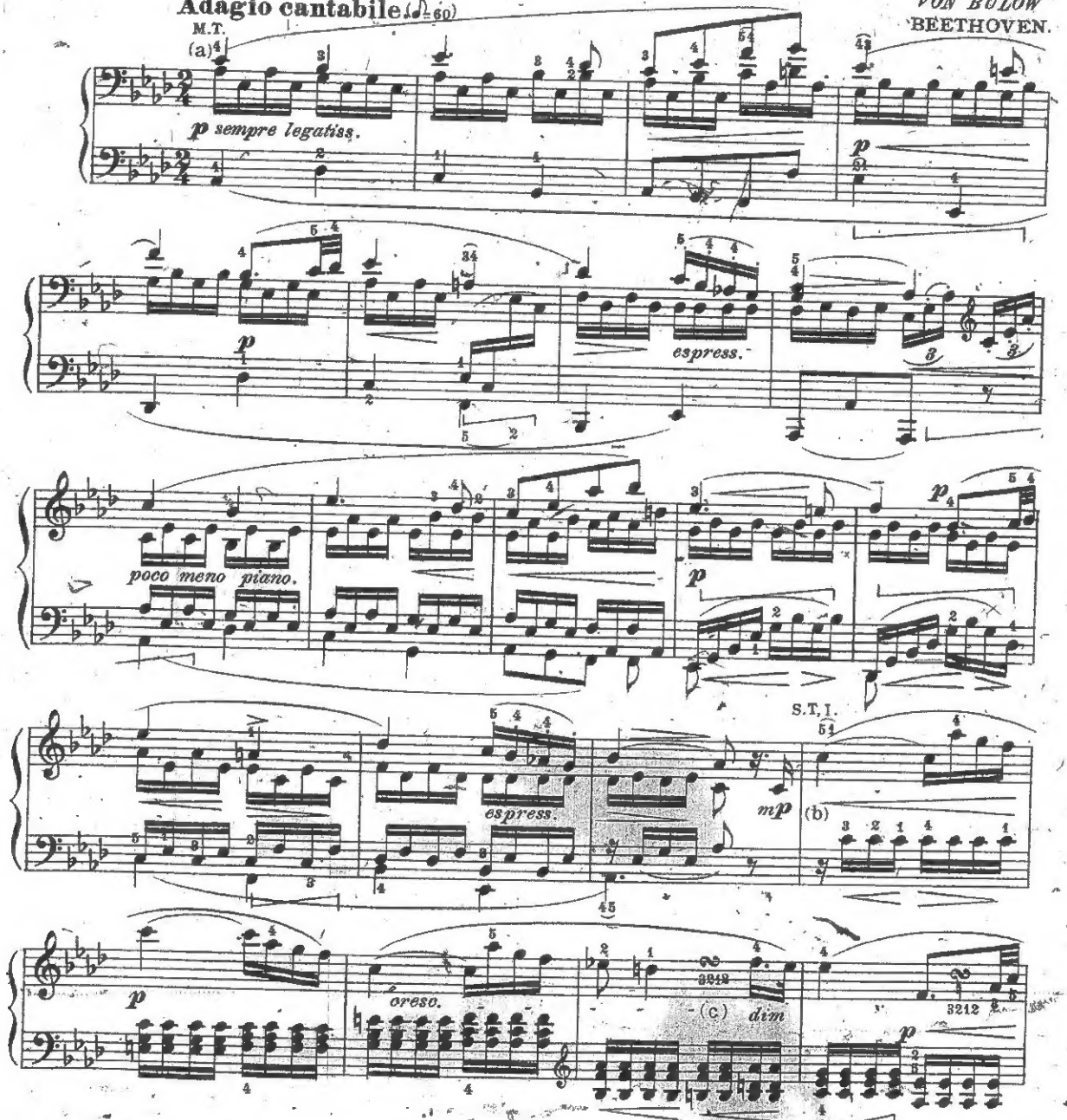
№1764

# Andante Cantabile

## from SONATA PATHETIQUE Op. 13.

*Edited by*
*VON BÜLOW*
BEETHOVEN.

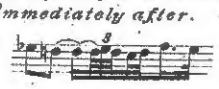
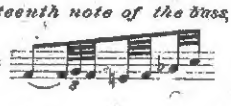
**Adagio cantabile** (♩=60)

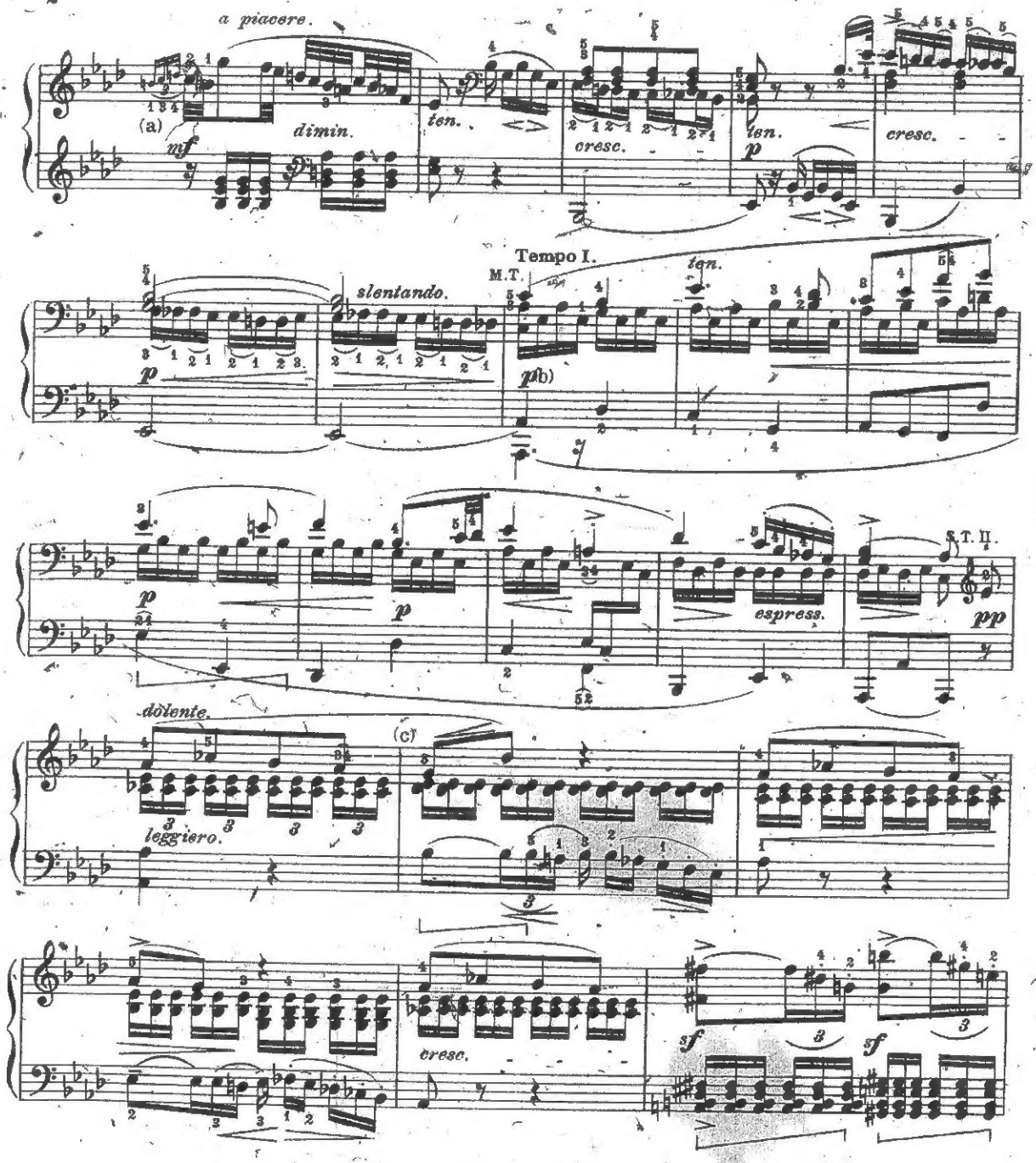



a) *No one, to the best of our knowledge, has yet pointed out the striking similarity between this movement and that of one of the greatest* Adagios *from the Masters last period, namely, the* Adagio *from the Ninth Symphony, composed a quarter of a century later. The interpretation of both demands an equally inspired mood; the performer should strive to "make his fingers sing" and may perhaps, require a more frequent use of the pedal than is here indicated, which must however be dictated by the sensitiveness of the musical ear.*

b) *This first middle section of the Rondo for such is the form of this Adagio may be taken somewhat more* Andante, *i.e., "going" but no more than is necessary to avoid dragging and therefore only in a few places.*

c) *The turn in this, and the following measure, should not begin with the sixteenth note of the bass, but immediately after.*

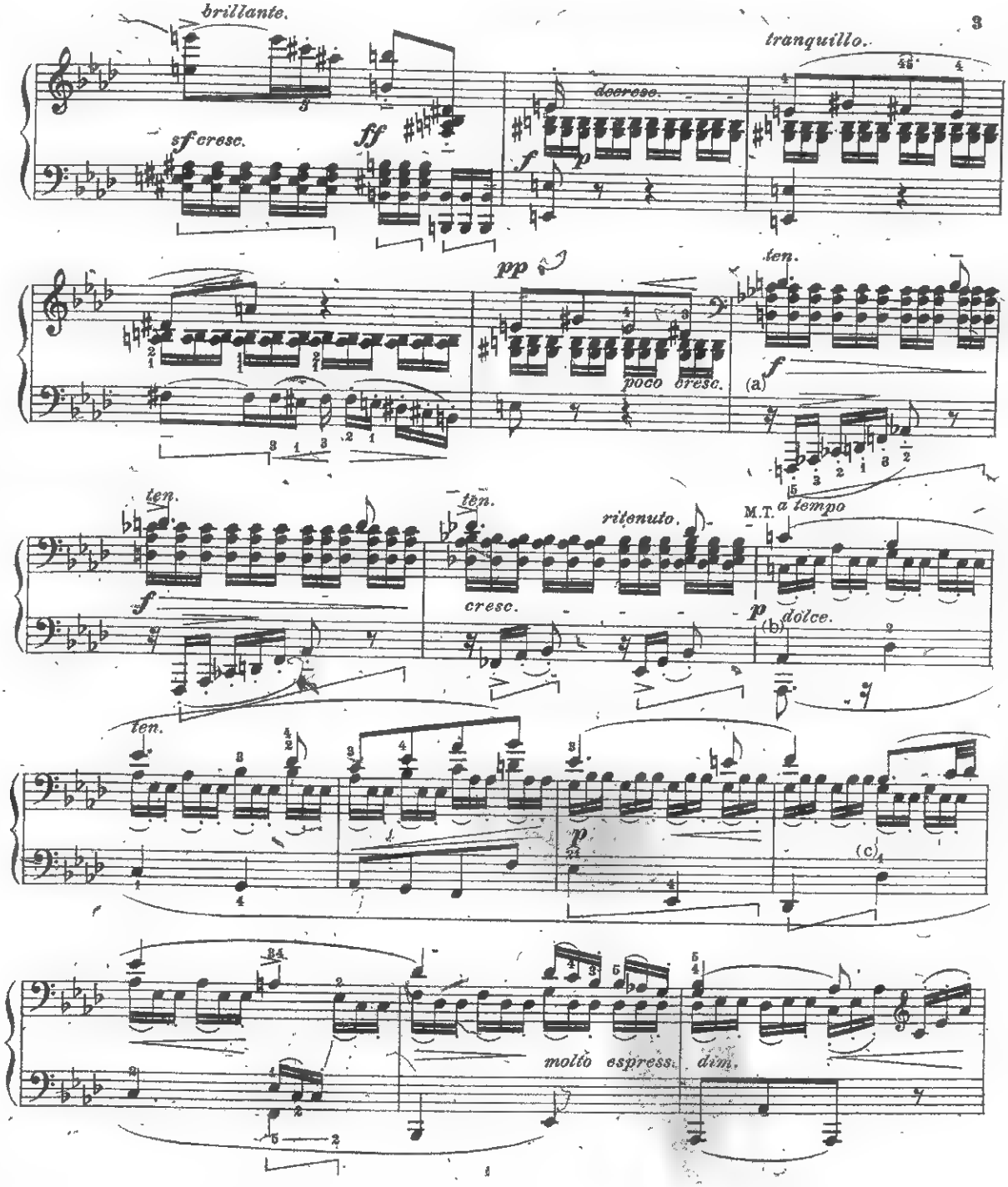
*thus:*  *and:* 




a) *A tasteful execution of this ornament is not possible in strict time. The shortening of the first two main notes C and B flat is just as impracticable as shifting the inverted* Mordent *into the preceding measure as an unaccented* Apoggiatura, *the measure must be extended by the additional thirty-second note.*

b) *In the repetition of the theme at this place the left hand may be allowed the more expressive part, and on the whole, a somewhat brighter shade of the melody in contrast with the following more gloomy middle section.*

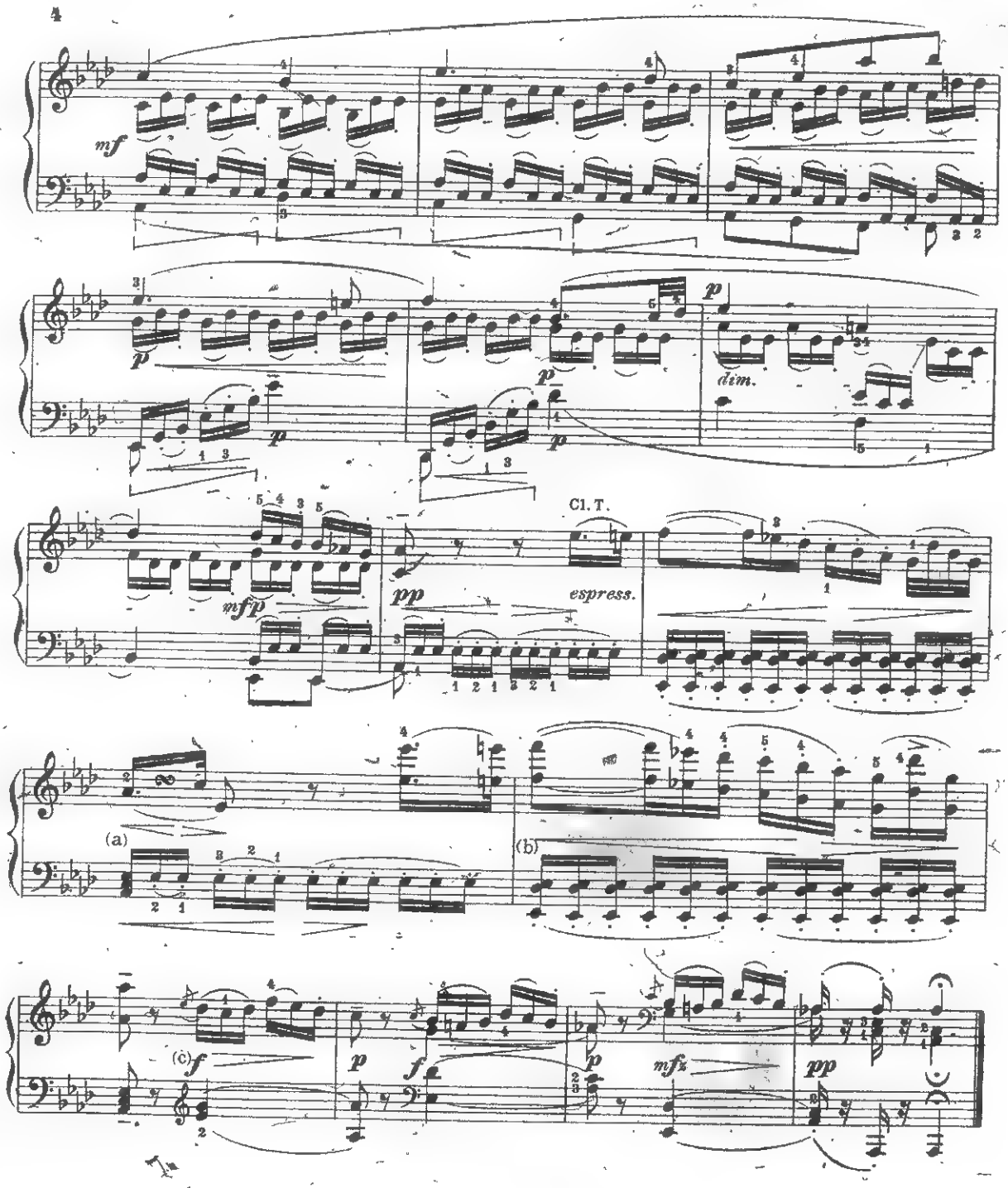
c) *The ascending and diminished fifth in this case may be regarded as a question to which the succeeding bass figure is the answer.*




a) *A little hastening in this and the following measure, is advisable; also to retard in the third; the former on account of the interruption of the harmony, and the latter on account of the varied modulation, which is quite free from everything indicating agitation or haste.*

b) *The triplet should be brought out quite distinct, though quite subordinated to the melody.*

c) *Exactness in playing the thirty-second-notes of the melody in this case would dislocate the parts therefore it is quite proper that they be played with the last note of the triplet.*




a) *Execute similar to a triplet.*

b) *The shading in this passage in the original, is not the same as in the two measures before. The* Diminuendo *starts with C and not A flat as marked here. The latter shading extension of the* Crescendo *is "more tenderly passionate" as Richard Wagner remarks in his Interpretation of Beethoven.*

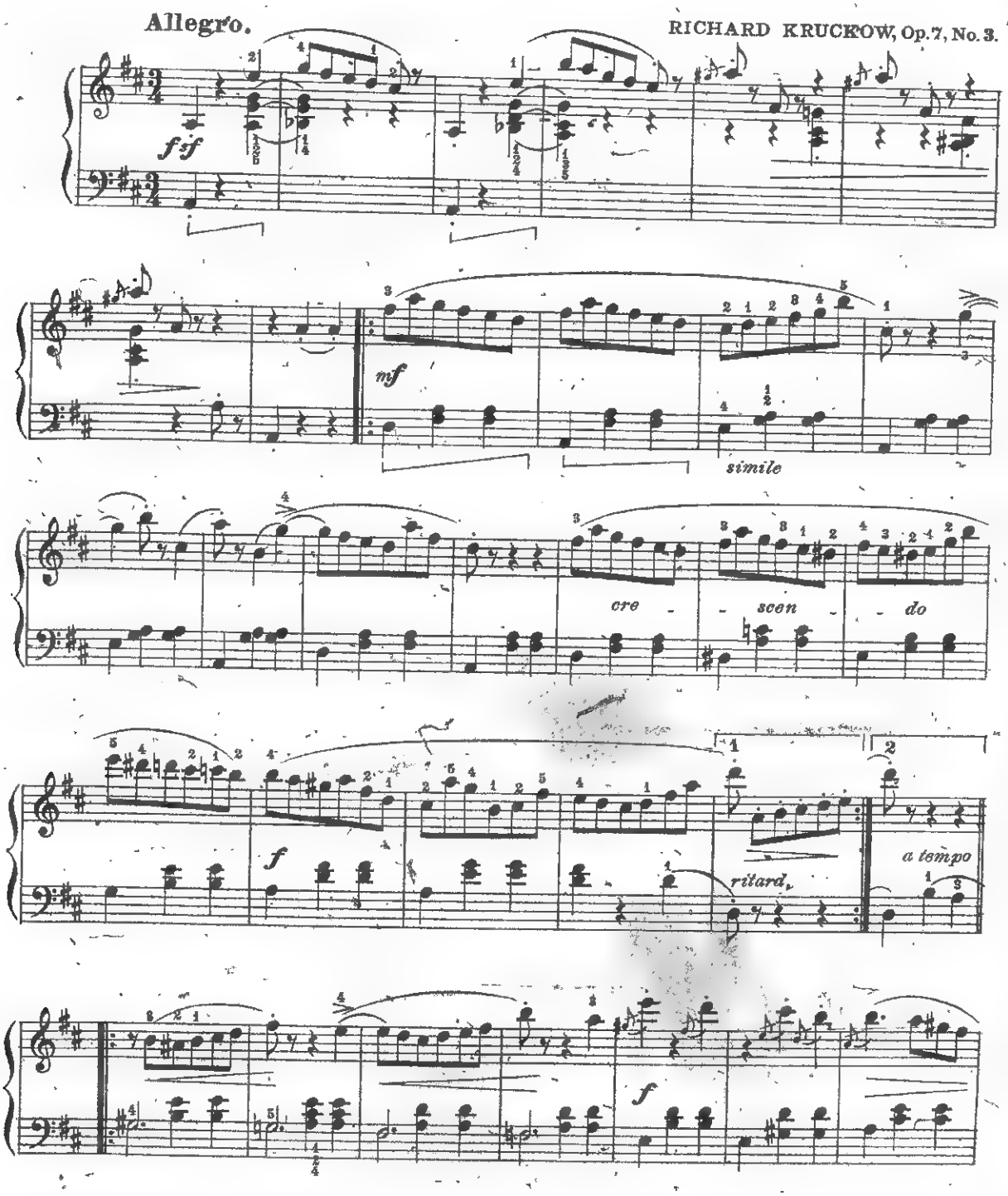
c) *Mark closely the slurring in this figure and the following measures the six notes if slurred together would sound trivial.*

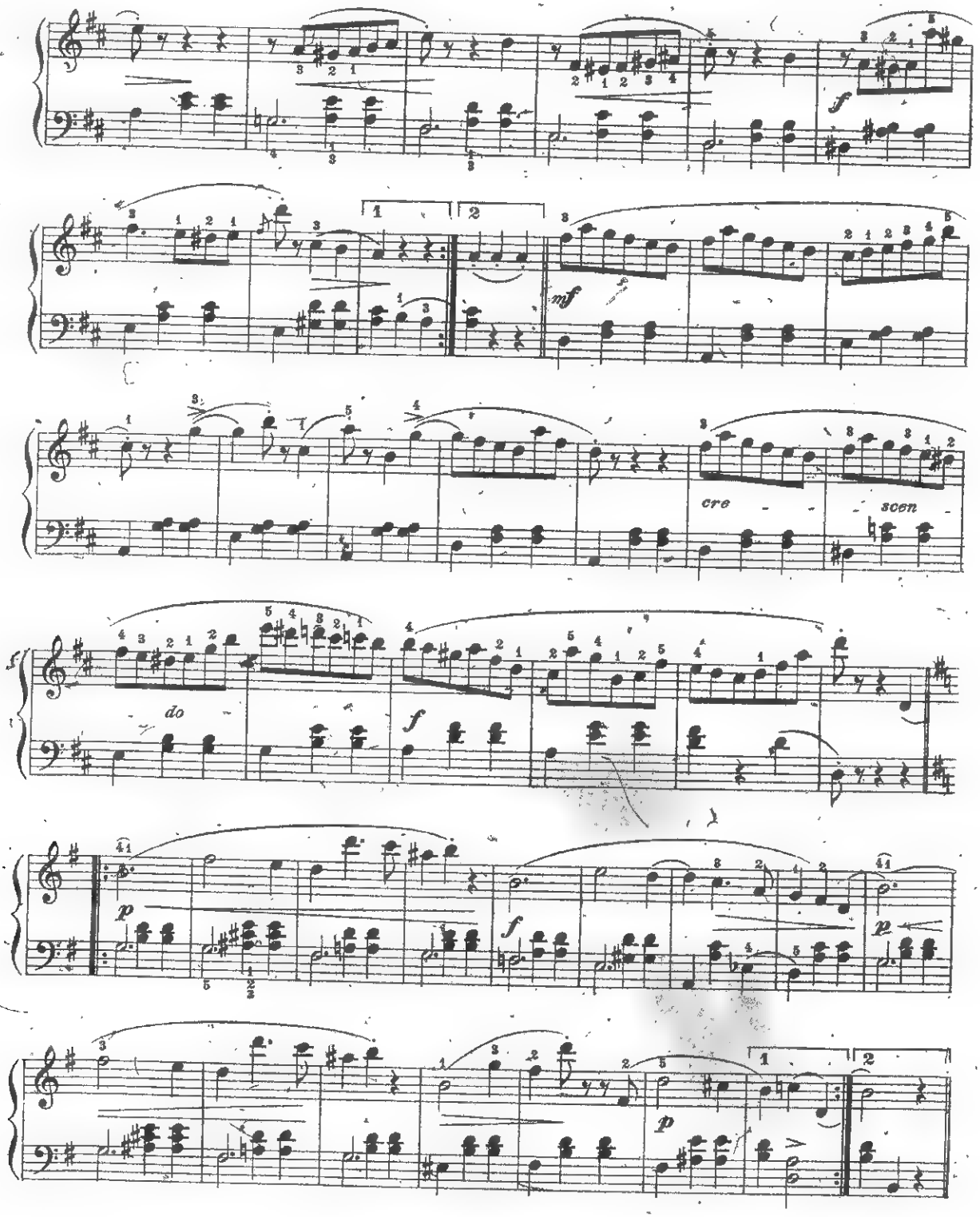
№ 1760

# GRACEFUL WALTZ.

Allegro.

RICHARD KRUCKOW, Op. 7, No. 3.

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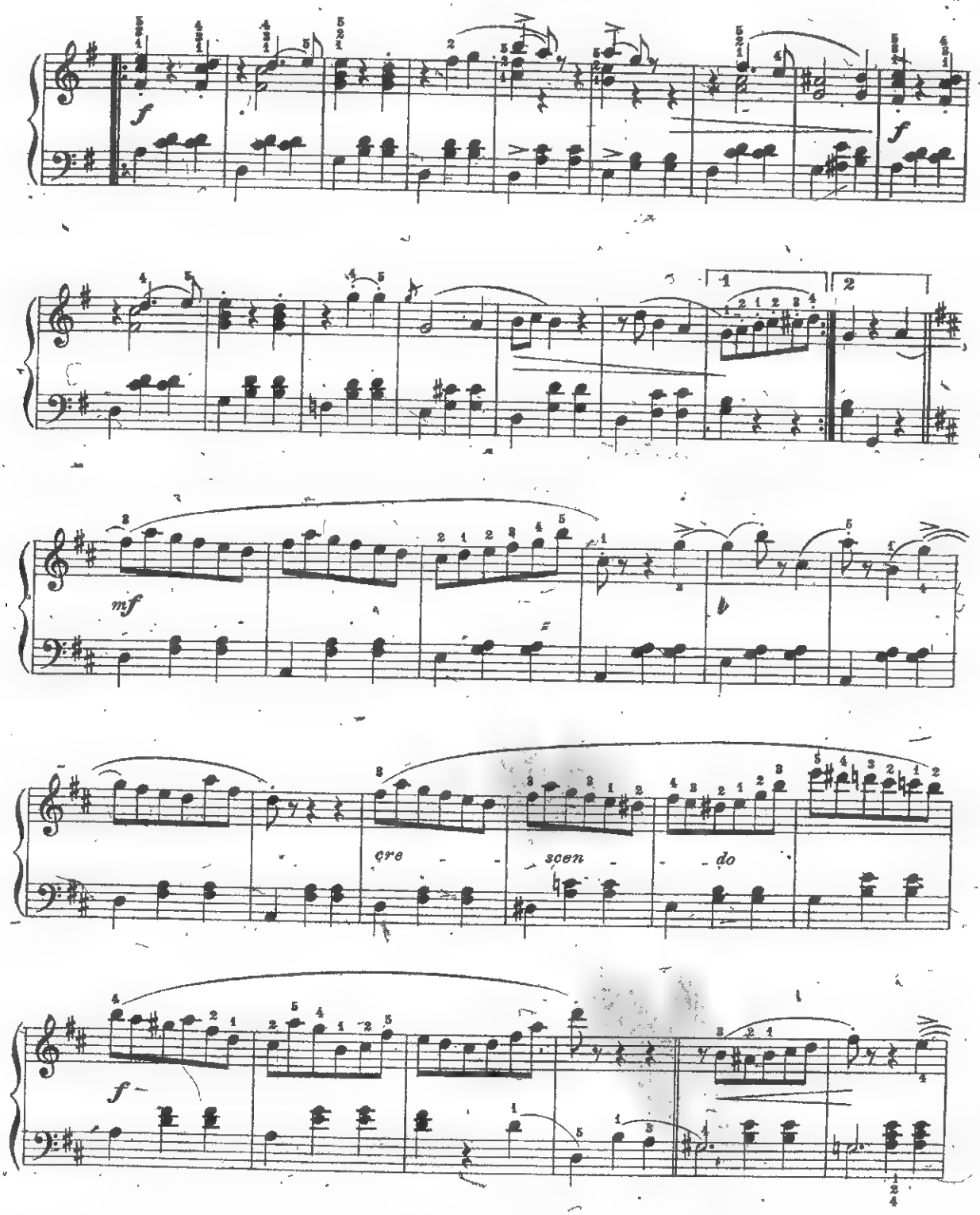
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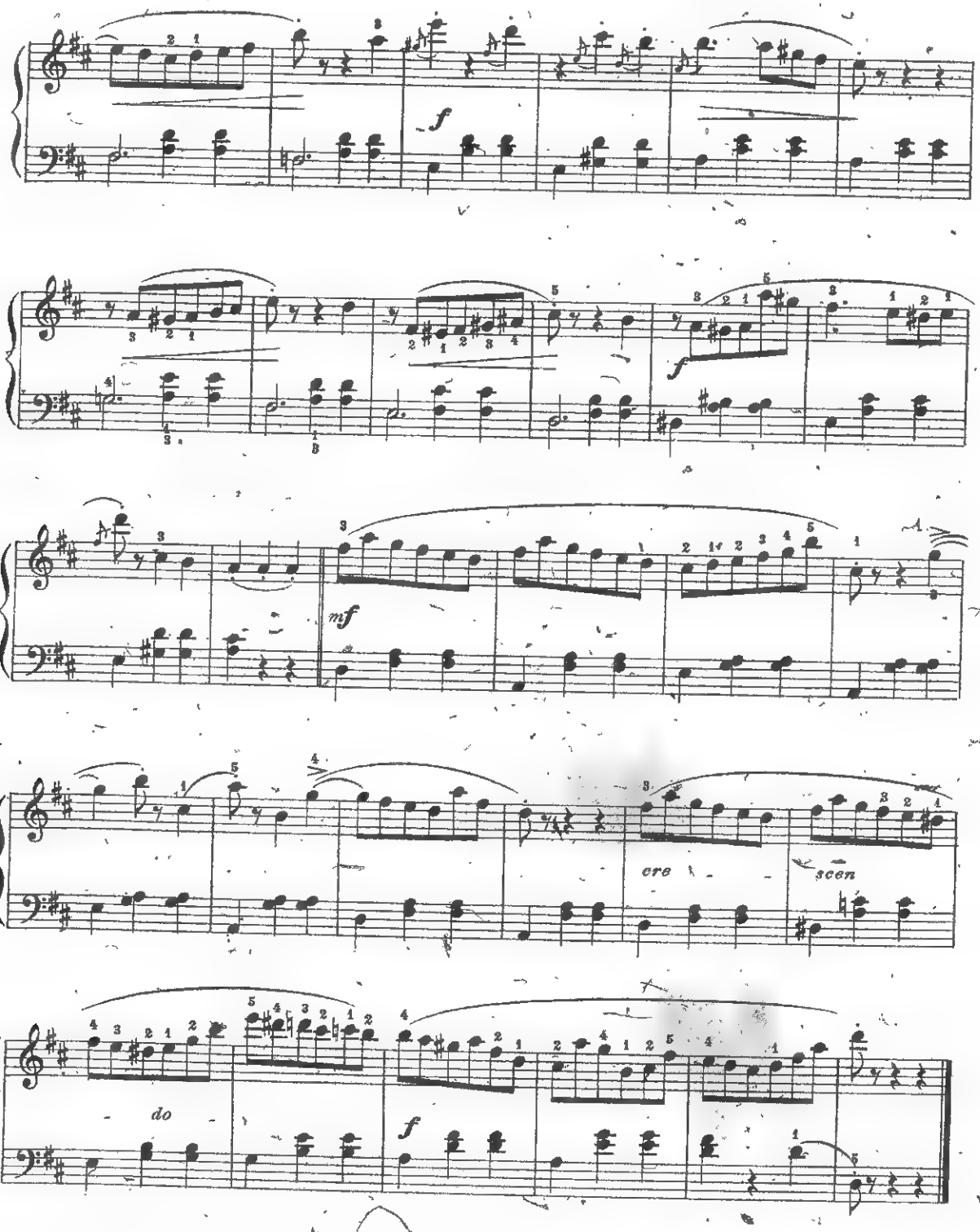
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№ 1763

# My Heart is ever Faithful.

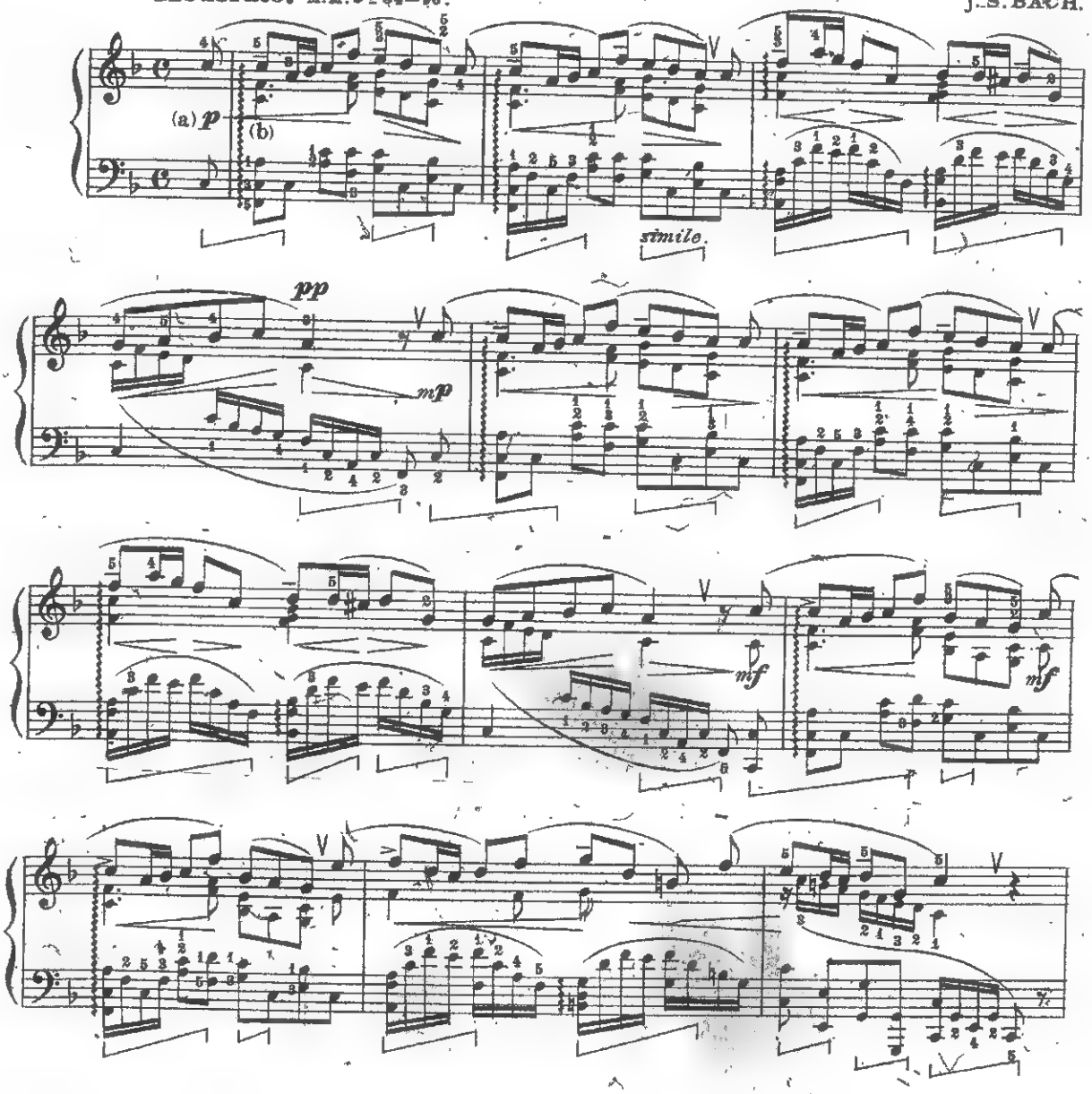
## FROM THE "PFINGST" CANTATA.

*Edited by Chas. W. Landon.*

Symphonic Transcription
by ALBERT LAVIGNAC.

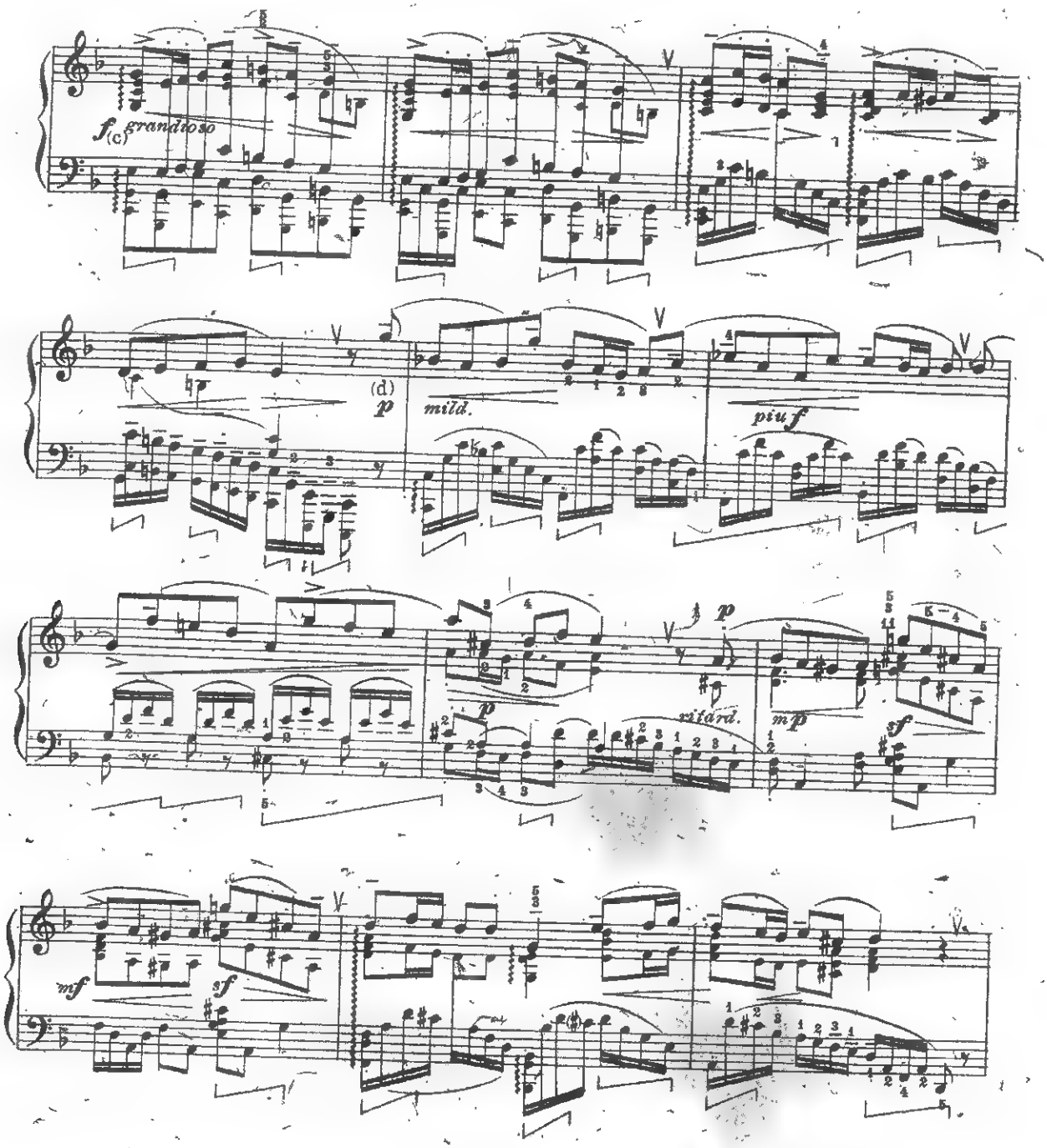
**Moderato.** M.M. ♩ = 84–96.

J. S. BACH.



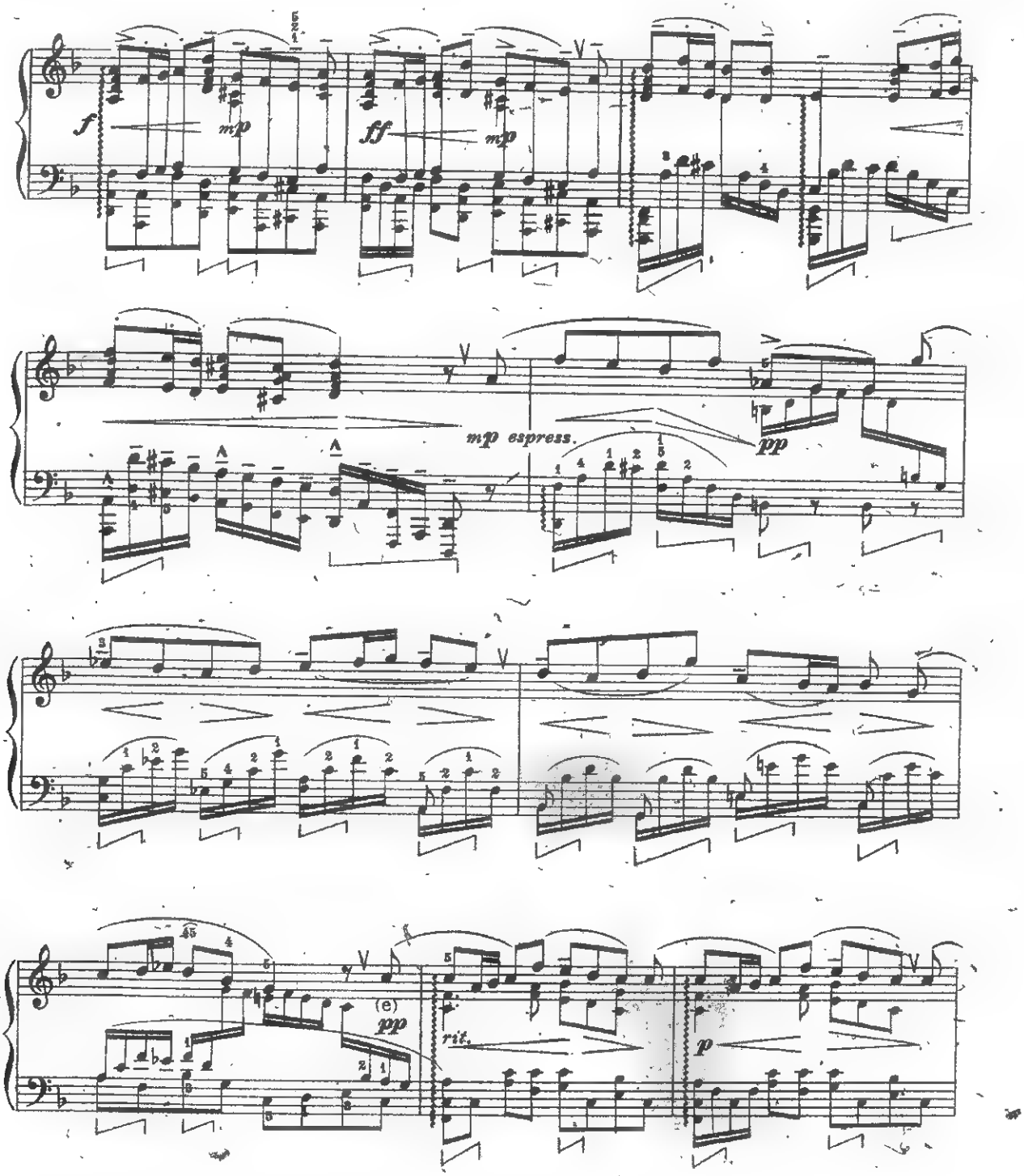

a) *The melody is engraved in large notes. Where there are large notes for the left hand make them secondary in power to those of the right.*

b) *The arpeggioed chords are played by turning the right hand palm side up as the finger pass from the lower to the higher notes of the chord.*

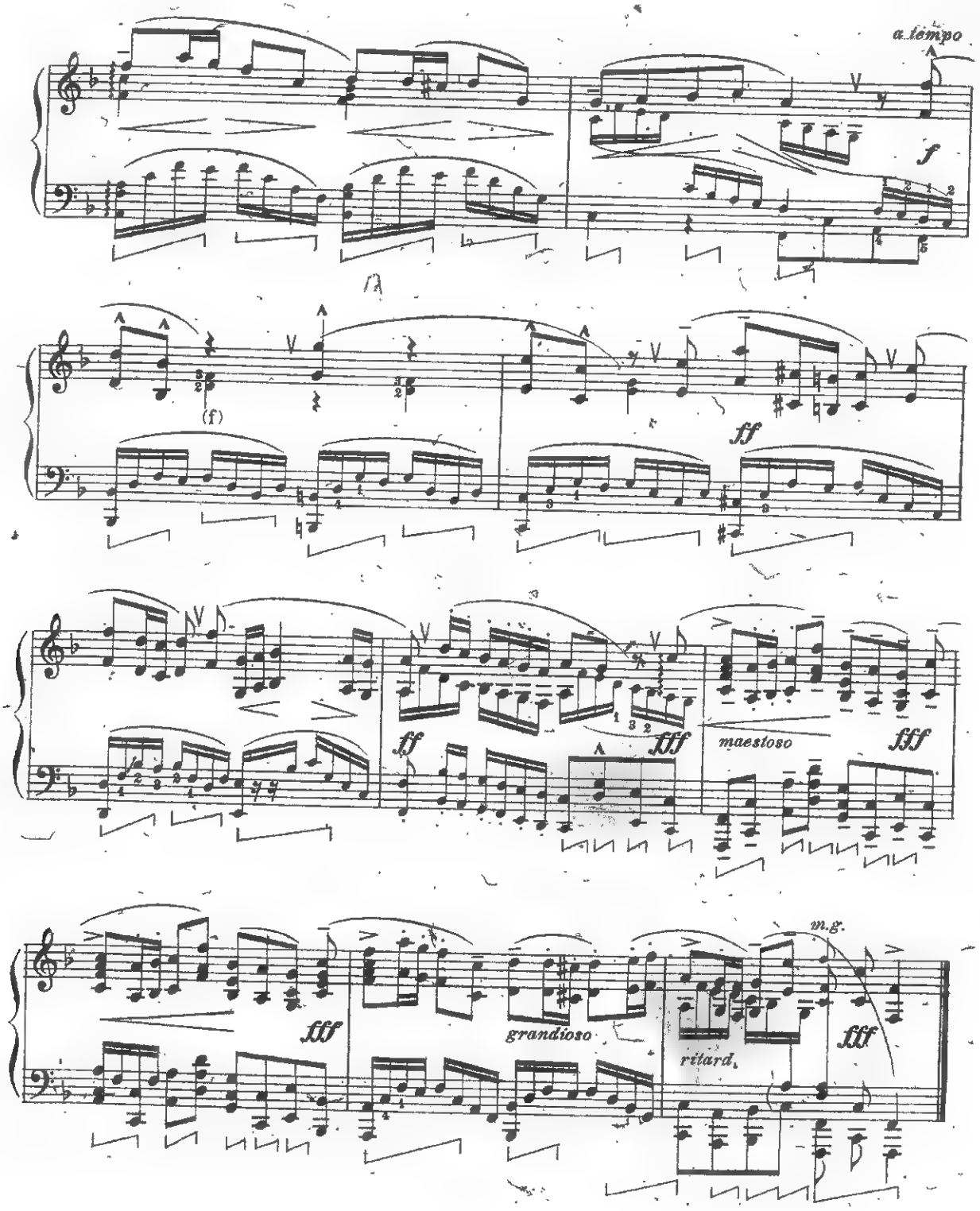



c) *Let these chords be played from arm pressure, the wrist bending to a low position as the fingers come in contact with the keys. If the arms and wrists are perfectly loose the effect will be grand and organ like.*

d) *A light melody touch is best here. Let the finger pull down the keys.*




e) *Observe the phrase grouping and half accent marks.*




(f) *Make these three accompaniment chords in small notes very soft so that the melody may be heard clearly.*

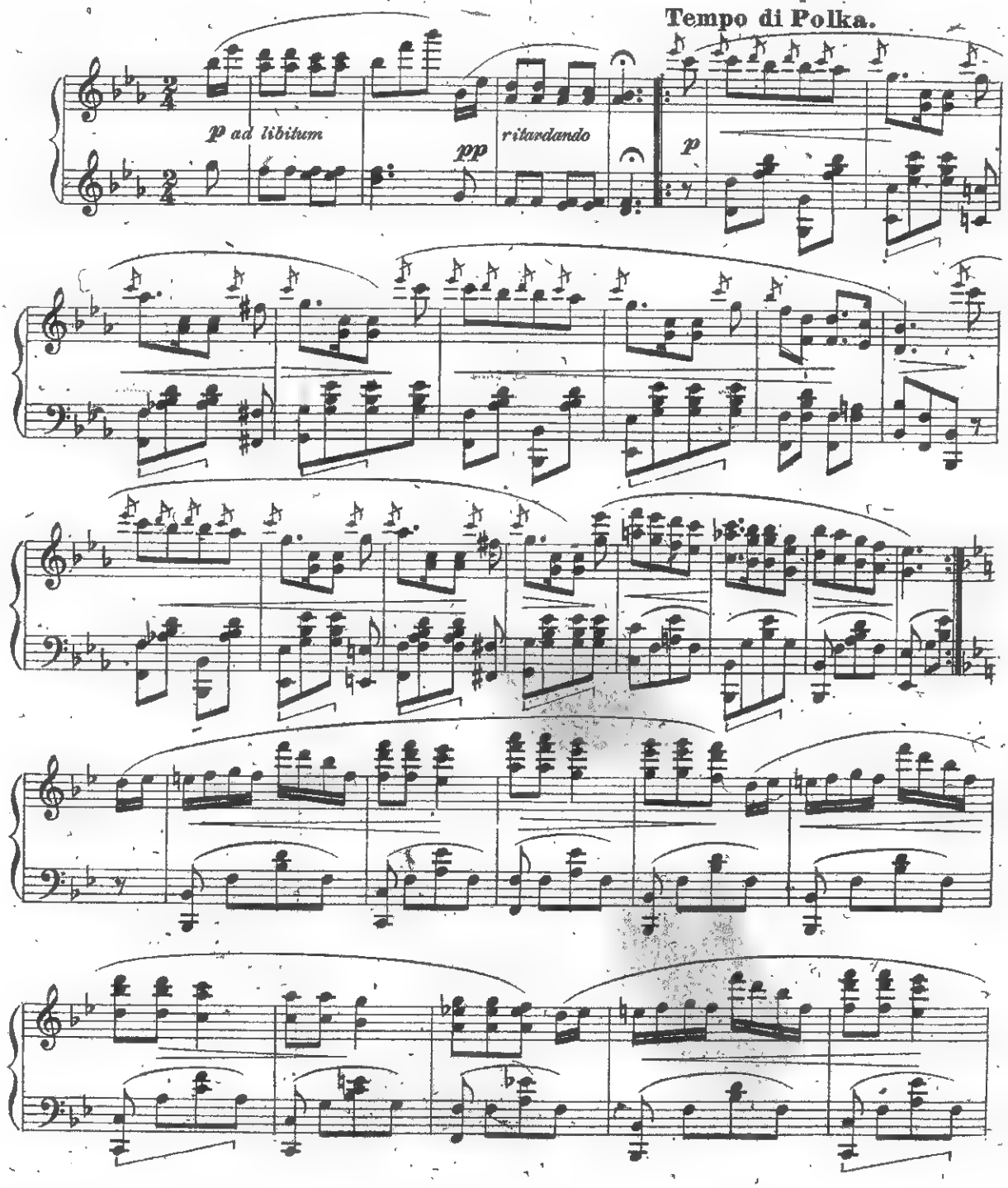
№ 1751

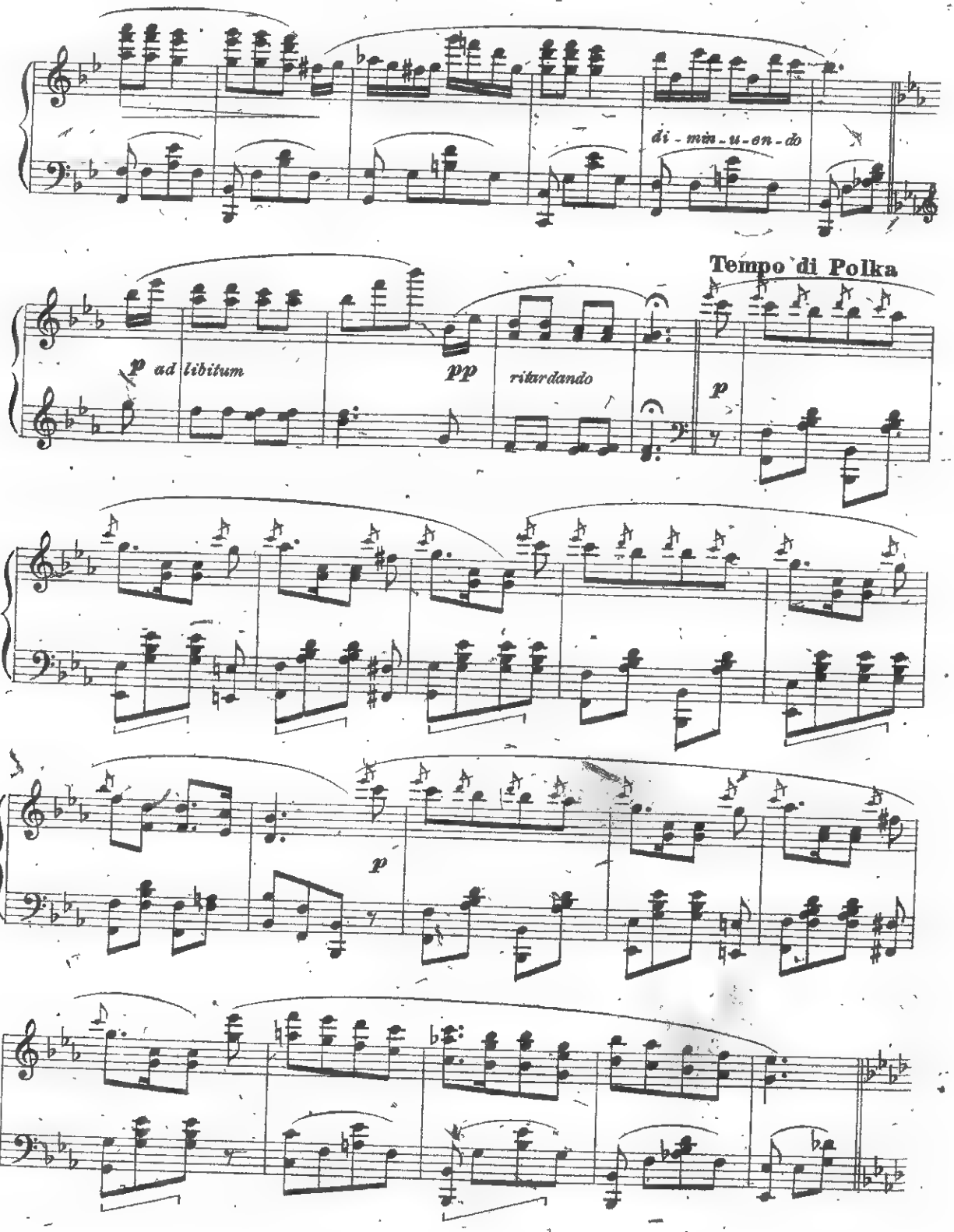
# Black Hussars Polka.

## (SHWARZE HUSAREN POLKA.)

RICHARD GOERDELER.

Tempo di Polka.




di - min - u - en - do
Tempo di Polka
p ad libitum
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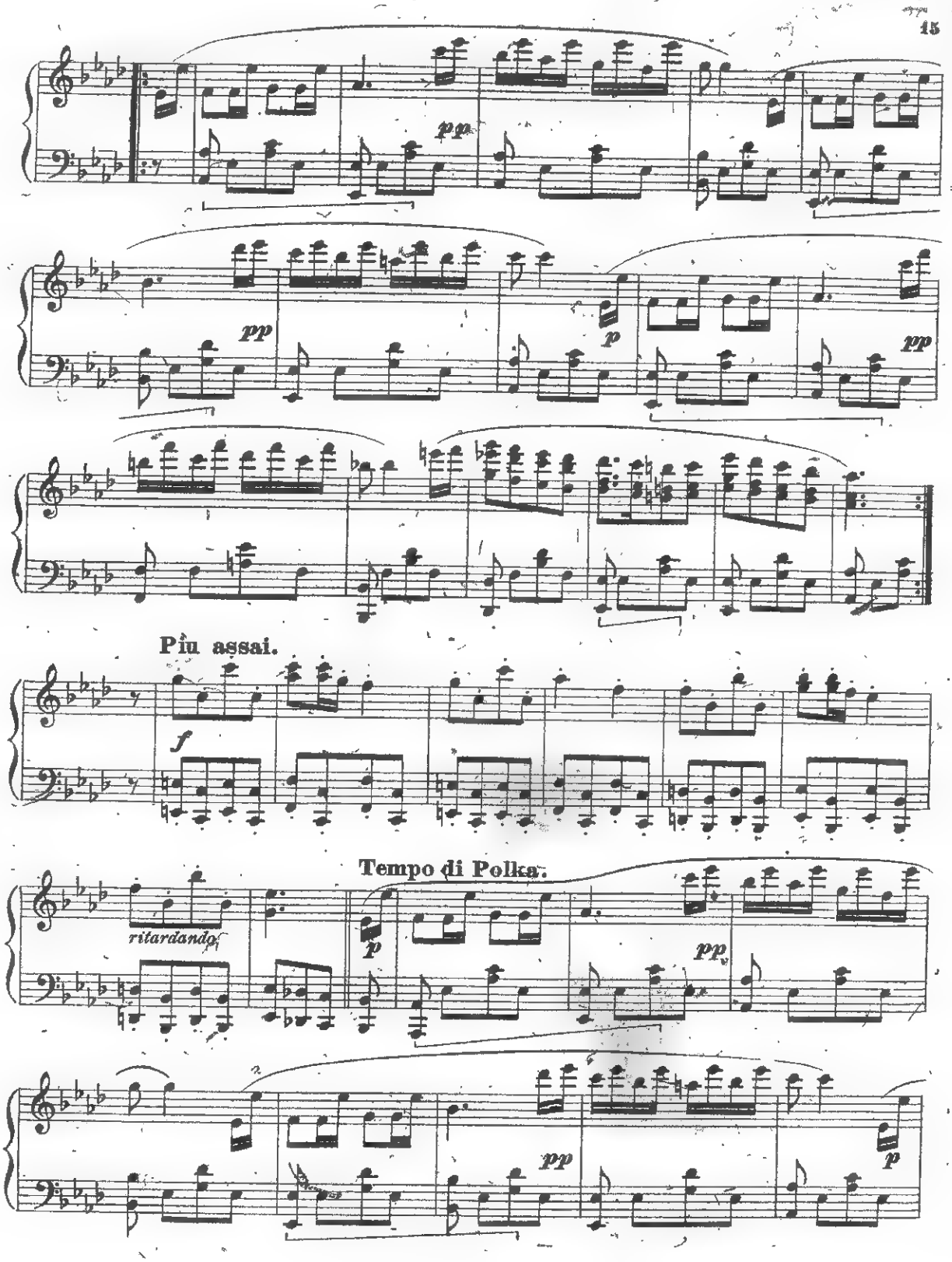
pp
pp
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Più assai.
f
Tempo di Polka.
ritardando
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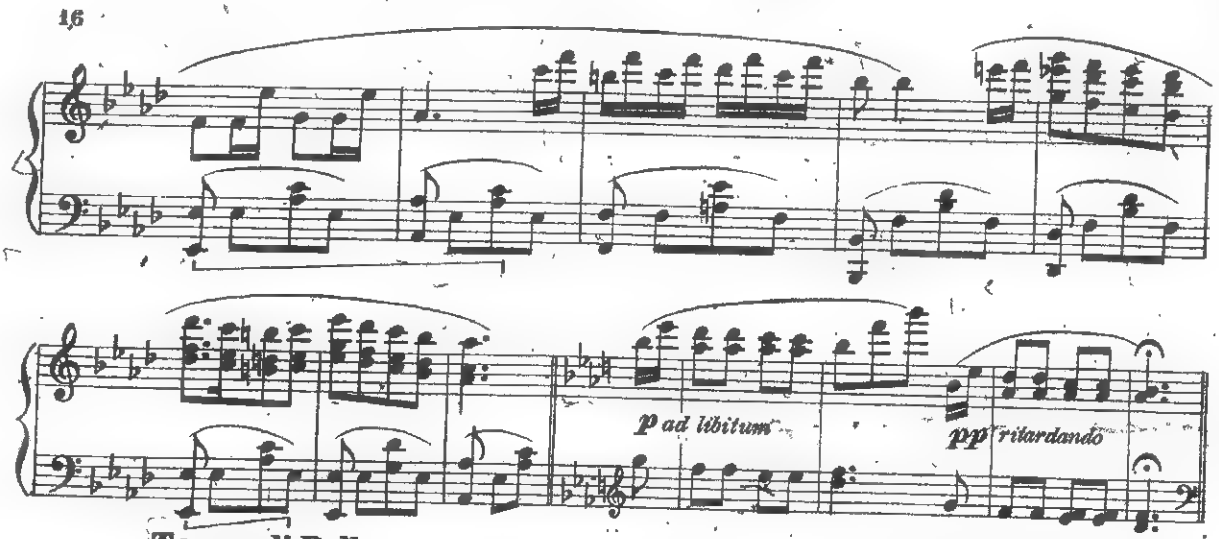
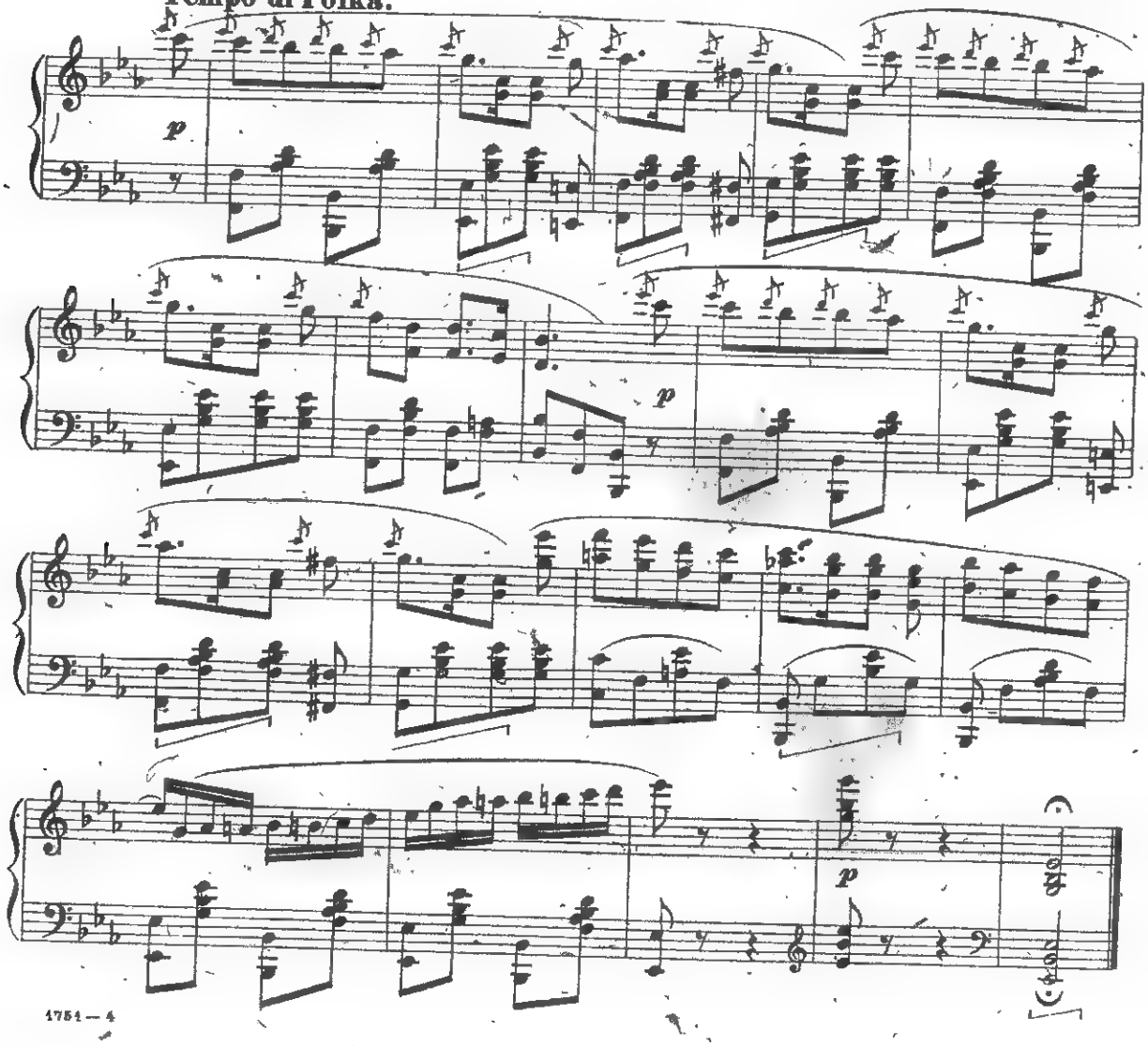



**Tempo di Polka.**



## MUSIC STUDY FOR BOYS.

BY T. L. RICKABY.

Some time ago, in an article which was fortunate enough to find a place in the columns of The Etude, I said that next to "recitals" there was but one subject I had more at heart, at the same time promising to air that particular subject later. Mr. Herbst in the June issue forestalled me, however, in his short but suggestive article on "Music Study for Boys." The more I think of the matter, the greater importance it assumes, and therefore I am constrained to advocate the more general use of music as a part of a boy's education, at the same time trusting that others will take up the subject and not soon allow it to drop. I would like to see a column in every issue of every music magazine in America devoted to "Music for Boys." It is a sweeping assertion, but I make it without fear of contradiction, that we will never become a truly musical nation so long as music study is so largely relegated to the female part of the community. I have noticed that in the musical papers and articles the music teacher and pupil are almost invariably spoken of in the feminine gender. The greater portion of the students at the conservatories and music schools are girls and young women. In looking over several scores of advertisements of schools and colleges for boys and girls, only one boys' school makes any provision for music; while in the notices of girls' schools, music is always mentioned as a special inducement. We can only infer that the managers of these institutions consider music a necessity in female colleges only.

With the private teachers it is the same; their time is mostly spent in teaching girls, an occupation delightful enough in itself, but one which is too often a waste of time and energy, and productive of no result save being a source of income to the teacher. Now it may be well for me to say right here, that I do not mean to insinuate that any girl pupil should be deprived of a music lesson: I have not taught for fifteen years without discovering that the music lesson for many girls is *the* hour of the week to them. On the contrary, I should be pleased to have every earnest, ambitious, faithful girl pupil take two lessons where she now takes one; the world would be better for it. But we owe something to our boys. It is not just nor right that they should be denied one of the greatest pleasures under heaven, and that their sisters should be given all the opportunities for learning music. The injustice is all the greater when it is considered that boys learn music more quickly and thoroughly than girls, and in ninety-nine cases out of a hundred will make more use of such music as they learn. It is an undeniable fact that a large proportion of our girls give up music entirely after leaving school, or discontinuing lessons. How many girls continue their music study after marriage? In the majority of cases, unless she is wealthy, social and household duties preclude all possibility of practice. All teachers of any experience will admit the truth of this.

* * * *

I had not been in the teachers' ranks long before I discovered that the boys were neglected in this particular. Hence "Give the boys a chance" is a phrase on which I have rung the changes for years. I have talked it up in my community whenever and wherever an opportunity occurred. I have written articles on the subject for my town papers again and again. As a result over forty per cent. of my classes are boys and young men. They are more enthusiastic than girls. They practice better, and are more musical, for a boy without any talent whatever will *not study* music at all, while a girl will frequently (alas! too frequently) go on forever, because perhaps she is persuaded that it is "the thing" to do.

* * * *

I might say here that when I speak of music study for boys I mean, first, a general knowledge of musical theory and history, to enable them to listen intelligently to music, for the greatest pleasure is not always extracted from music by those who make it, and second, a special knowledge of some instrument (not necessarily the piano of which we have far too much), but of some recognized orchestral instrument, as violin, viola, 'cello, double-bass, cornet, clarionet, flute, oboe or bassoon. I never advocate the study of the piano for boys unless they show a very unusual talent for music and a special liking for that instrument.

* * * *

Further, boys and young men need music more than their sisters. Girls naturally stay at home. Boys will not as a rule. But I have noticed that boys who play well can be found at home very much oftener than others; they will never lack company, for a musical family is always an attractive one. When the musical boys do go out of an evening the chances are that they will merely go to some other musical home and play there, or attend an orchestra, band, quartette or choir practice, for the use of orchestral instruments is becoming pretty general in most of our churches. Over and above all this is the consideration that the refining and elevating tendencies of music are such, that as a general thing a boy who loves music and studies it to some effect will really have no inclination to seek unworthy companions or degrading pleasures. Again, boys, as a general rule, show a greater and more intelligent appreciation of music than girls. The latter "adore" Beethoven, "just dote" Schumann, and weep over "Chopin," and say he is "too sweet for anything." Beethoven said, "Sentiment is well for women, but music should strike fire from the soul of man." How shall music strike fire from man's soul if music is carefully kept from him?

* * * *

The instruments best adapted for boys' use are, as I stated above, orchestral instruments. The piano makes such demands on the time of its devotees, that it is not to be recommended except in special cases. On the other instruments respectable results are apparent in a couple of years. Of course to obtain virtuosity on the violin will require as many years of hard work as the piano. But no one can deny that, all things being equal, a boy will have much more to show for a year's work on the violin, than he would for a similar time on the piano. The greatest advantage possessed by the smaller instruments is their portability. When a boy leaves home, he can carry his instrument with him. It will be a good companion to him for the first few weeks that he is among strangers, and after he becomes acquainted it will be a passport for him into the safest and pleasantest company, and will enable him to spend his evenings in such a way that bloodshot eyes and throbbing brain will never follow, and, to quote Mr. Herbst "He is sure to be sought after and welcomed and well received wherever he goes."

It is a matter of great surprise to me that parents have not thought of music in this light more. I am convinced, however, that our teachers are largely to blame for it. I know of one teacher of National and European reputation at present in the East, who dislikes male pupils so much that he makes it so unpleasant for any unfortunate boy who comes to him for lessons that he (the pupil) soon leaves. My authority for this was a lady, and one of the best pupils of the teacher in question. I trust there are not many teachers who are guilty of such injustice.

* * * *

The ignorance of fathers militates sadly against the successful work of the teacher. The father pays the bills, and grumbles; and no wonder. He is paying out his hard-earned money and not only knows not what he is paying for, but does not know what he wants. And between payments his apathy is worse than his opposition would be. When boys are given the advantage of some musical education this state of things will necessarily cease, and the work of the teacher will be lighter and pleasanter, and scores of intelligent men will have pleasure in music where one does now. Besides this, the more talented boys would naturally drift into the ranks of the music teachers. And until these ranks contain more male teachers we cannot expect anything but that our country should remain an unmusical one. I say this with no reflection on the many excellent and hard-working lady teachers. Many of these are as good *piano teachers* as any man could possibly be. But I am now speaking of *music teachers*, which means a great deal more than I can say here. A successful music teacher needs to be a man, and a strong one at that. When we teach our boys music, we will be able to get men teachers, but not till then. Further, the mission of music, whatever it is, will never be fulfilled so long as music is kept from half the population. As a final remark I will say that we will always need the intelligent, skillful, and faithful female teacher. But there are many things which only a man can do successfully in teaching music.

Give the boys a chance.

## FROM A TEACHER'S NOTE BOOK.

BY C. W. FULLWOOD.

Pupils should play the scales with staccato touch (after they have learned them legato) for then they have to keep up the wrist and hand in proper position; besides this early develops a good, crisp touch.

A rest is not only a note rest, but likewise a finger rest; so the fingers should be raised entirely from the keys. Indeed, it is a good plan to have the pupil cut the note before the rest in order to call special attention to it. It needs constant vigilance to prevent the majority of pupils from acquiring a careless habit of slighting the time value of the rests.

The different ways in which pupils come to their lessons are often an indication of their industry, aptitude, and ambition, or the lack of these virtues. Often the pupil will enter the studio in a lackadaisical, indolent manner that generally presages a poor, half-hearted, and half prepared lesson. A brisk entrance, a cheerful good afternoon, a prompt removal of wraps, and at once seating herself at the instrument, is an encouraging sign and is characteristic of the wide awake, talented, and progressive pupil. Here comes one fifteen minutes late, profuse with excuses, dawdles (if allowed to) over removing hat and wraps, and delays as long as possible going to the piano; that is the lazy pupil, and the teacher needs, at once, to summon all his stock of patience on instant duty. To questions about the practice of technical exercises and studies the invariable answer is, "I forgot." A new piece will, perhaps, awaken a spasmodic interest; but any technical difficulties will occasion the usual indifference and desire to shirk work. How many such pupils all teachers have to endure, and the fond parents expect them to become brilliant pianists. If they fail the teacher is to blame, but never the pupil. If lessons are given at the pupil's residence these faults are much more exasperating. The teacher is waiting in the music room; the young Miss takes an unusually long time to perform her toilet; or mamma has sent her on an errand and the teacher must perforce wait her return. They seem to regard the teacher's whole time for that day at the disposal of this one pupil. And if the teacher deducts the time lost from the lesson hour there are black looks and often insinuations that they are being defrauded.

I know of a case in a brother teacher's experience, where the mother of a child came and gave the teacher an indignant lecture because he had dismissed the pupil one minute before the end of the hour. If four pupils are fifteen minutes late that means a whole hour lost, and where is the payment for that hour unless the teacher deducts it from each pupil's hour? The music teacher can realize, as no other, the truth of the old adage, "Time is money."

"Amateurs give us so much trouble because they are creatures of twofold character; necessary and useful, when with a sincere interest they combine unassuming reticence; but contemptible, and to be dispensed, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are few artists whom I respect more than a first-rate amateur, and there are few that I respect less than a second-rate one.—*Mendelssohn.*

## DEVELOP THE MUSICAL SOUL.

BY CHAS. OVIDE BLAKESLEE.

I HAVE often noticed in reading THE ETUDE that very little, if anything, is said about musical philosophy.

It is so easy to drift away from the real thing itself to that which represents it. We are so easy satisfied with the artificial that we forget the soul of things. Perhaps it is because of the rough body under which it is concealed. So let the reader of this article understand at once that I am speaking about the soul of the musician, out of which we expect the essence of *true* music to rise. If the pupil lack fire or vital action, he needs some one to help him in concentrating and building up of the vital forces.

If the pupil lack emotion, not that defiant power which compels an audience to admire, but warmth of feeling which melts the icy hearts and brings peace to the troubled soul. If he lack this, then he needs some one who knows the way of unfolding the spiritual nature. But what if the pupil lacks that one great power, that of creation, where shall he go to study? Who can unfold the poet's soul?

If these are the needs of the pupil we must be ready for the work. But I fear we, as teachers, often forget or neglect the science of the musical soul. The teaching of methods, technic, strict harmony, etc., *seems* to act like a refrigerator in freezing out all germs of feeling and life.

True, some survive and come to life in later years, providing some one comes along with power enough to raise the dead.

But this is not right, and it is our own fault, simply because we do not like to be called romantic,—perhaps not the reason with all, but something similar, I fear. There are laws for concentrating the vital forces and unfolding the many powers of the soul. Why not investigate the matter and see if we cannot be the means of bringing before the world more true musicians, full of emotion and power as well as mental or mechanical automatons. In my experience I find those who have advanced into mental or mechanical things beyond the soul development are very hard to teach, and it is almost impossible to reach their emotional nature. I believe every teacher will agree with me in saying that where the musical nature is unfolded, technic is much easier attained. Then let us study the laws which govern the soul.

## DONT'S FOR YOUNG PIANISTS.

Don't begin to learn the piano if you don't mean to stick to it, and unless you hope to live a quarter of a century after commencing.

Don't leave off sticking to it because your neighbors complain; neighbors are impossible people mostly.

Don't play on a decrepit piano—it is stupefactive.

Don't buy a cheap new one—it is sheer prodigality.

Don't engage a cheap teacher—unless you can afford to pay him to look on. Then he might learn something.

Don't have an expensive teacher unless he's something more than expensive. Many of them are—they're idiots.

Don't have an idiot—that is, don't be an idiot.

Don't try to teach your master—dismiss him.

Don't neglect your scales, or when weighed you'll be found wanting.

Don't spend much time in adjusting your seat—your listeners may be sorry you sat down to it at all.

Don't think to disarm criticism by saying, "Oh, I haven't practiced for ever so long." Ten to one it will be self evident.

Don't play trivial pieces either when by yourself or in the presence of others.

Don't play with dirty hands: dirt disfigures the keys and impedes your execution.

Don't abuse the pedals: if you don't know how to employ them leave them alone.

Don't skip the difficult phrases: rather skip the easy ones.

Don't take a piece in hand unless you mean to master it: if your technic is inadequate, put the piece aside until you are able to cope with it; don't boggle at what is beyond your present powers.

Don't be in the pitiful position, when asked to play of having to reply, "Oh, I haven't brought any music with me." Carry a few good pieces in your head.

Don't wait for repeated requests before you consent to play. The more will be expected of you the more you need pressure, and you may prove a sore disappointment.

Don't be dejected at slow progress.

Don't be conceited at quick progress.

Don't attempt to tune your own piano; you will surely make a mess of it.

Don't make a whatnot of your piano.

Don't practice your five-finger exercises always in the tenor part of the keyboard—give the bass a turn, and so equalize the wear on the instrument.

Don't forget, in practicing, that an ounce of technical studies is worth a pound of pieces, if the quality of the practice be right.

Don't regard your exercises as a dreary imposition: you can't be an artist without taking pains.

—*Keyboard.*

## RUBINSTEIN'S CAREER.

THE death of the great pianist and composer, Anton Rubinstein, has been much felt. He generally enjoyed perfect health, but latterly he had complained of insomnia and pains in the chest. His wife consequently asked Dr. Womfe, the family physician, to examine her husband.

Anton Rubinstein, however, refused to submit to examination, neither would he take any medicine except a few drops of valerian. He would scarcely allow the doctor to listen to the beating of his heart through his waistcoat. When the doctor said that the heart beat irregularly Rubinstein laughed and said:—

"Come and have a game of whist."

The game lasted till after eleven o'clock, and Rubinstein, after taking a glass of sherry, retired to his bedroom. Two hours later his wife, hearing groans and cries from the room, ran in and found her husband standing behind the door, his body half wrapped in the quilt, and murmuring:—

"A doctor! Help! I am suffocating."

She induced him to lie down and sent in haste for medical assistance, and chafed his hands and feet, but all was of no avail, he died in a convulsive fit very shortly after.

Anton Gregor Rubinstein was not born November 30 (18th, Russian style), 1830, but November 28 (16th, Russian style), 1829. This was only discovered in 1889, at the time of the great jubilee festival given in his honor in Russia. An official copy of the entry of his birth was found at Wechwotynez in Russian Bessarabia, his birthplace. So all the biographical dictionaries are wrong. His parents were Jewish, his father of Polish and his mother of German descent. But he was early baptized a Christian in company with his grandfather during a period of Russian persecution. His father having a pencil factory in Moscow, the family moved there, and until he was seven years old he studied piano with his mother, who must have been a sound musician. Then he went under the tuition of Villoing, and with him in 1839 went to Paris. He heard Chopin and Liszt play, and succumbed completely to the latter's influence, who, after hearing him play, advised him to go to Germany. Then he went on a concert tour through Holland, England, Scandinavia, and Germany, always under the stern tuition of Villoing, and returned to Moscow in 1843.

His brother, Nicolai, a very remarkable pianist, but always overshadowed by his brother's reputation, went with Anton and the family to Berlin, where Meyerbeer recommended Dehn as a teacher in composition. Anton returned to Russia in 1843 and wrote some operas under the patronage of the Grand Duchess Helena. He returned to Germany in 1854 and later concertized in Paris and London. In 1858 he was appointed court pianist and concert director in St. Petersburg and a year after ward was at the head of the Russian Musical Society. In 1862 he founded the St. Petersburg Conservatory of Music and remained director until 1867. Then he went on a series of concert tours for three years. In 1872 he came to America, returning in the spring of 1873. He made money in the United States and an abiding fame. Until 1887 he would not hold official position in St. Petersburg, but Davidoff retiring that year, he once more accepted the directorship of the Conservatory.

In 1889 his fiftieth anniversary was celebrated. The Emperor gave him an annual pension of 3000 roubles, and he was made an honorary citizen, and the title of honorary doctor of St. Petersburg was conferred upon him. His last artistic feat was the playing of seven historical piano recitals, which displayed his enormous versatility, powers of interpretation, technic and memory. Latterly he has resided in Dresden, although his constitutional restlessness made him ever a wanderer. He gave away a fortune, and his extravagance has caused him much embarrassment. His life was a series of artistic triumphs. A widow and family survive him. The immediate cause of his death was heart failure. He leaves no artistic descendants, for Eugen d'Albert is as yet too much under Brahms' influence for us to cast the horoscope of his artistic future.

## FAULTS OF BEGINNERS.

RAPID PLAYING IN PRIMARY GRADES,—PLAY SLOWLY IF YOU HOPE TO PLAY FAST.

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

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

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

—"We are too apt in this rushing, pushing century of ours, with its instruments that only require winding up to give us music, and its manifold contrivances, to forget the past with its great men who worked slowly toward the civilization of to-day. It is good to turn aside from our broad highway into the quieter paths in which they walked. And listening to the voices of a time long gone we do fitting reverence to the mighty dead who worked when harmony was young."

## PRIZE COMPETITION.

THE ETUDE offers $25 in prizes for original articles by music teachers who have not before written for its columns. One or more articles can be sent by the same person, on subjects that shall be helpful to teachers, young or old, to pupils and to parents of music pupils, subjects having to do with the piano and general musical culture. Biographical and historical articles not accepted. Our regular contributors will not compete for these prizes.

The first prize will be $15 in cash, the second prize $10 in cash. The articles must be in our office by the first of March, 1895. They will be examined by a committee of three eminent writers of musical articles. The essays will be published in THE ETUDE, but remain the property of the author.

Articles longer than one page of THE ETUDE will not be accepted, and about half that length are preferred. There are about 575 words in a column.

## THE METRONOME.

BY ALBERT R. PARSONS.

IF the metronome suggests only a glance at a certain conventional sign at the beginning of a piece, and then a mad race through the notes, heedless of everything save the inexorable tick-tack of the conscienceless machine, then, confessedly, it is no aid to practice.

But started at a judiciously moderate tempo, and then set faster and faster by regular degrees, as practice progresses, it enables one to apply himself systematically to the working out of a given problem, for days or weeks, independent of varying moods. Without its aid, the tempo of practice varies incredibly from day to day, nay, even from hour to hour, according to the state of the weather, of one's nerves, etc. Yesterday, perhaps, everything moved on quietly; to day, cloudy skies and a heavy air cause everything to drag stupidly. To-morrow, one's spirits are above par, and everything fairly spins; but the day after, nervous restlessness induces injurious hurrying, and an indigestion in the fingers follows, unfitting the hand for smooth playing for a day or two.

In contrast to this, judicious practice with the metronome means steadiness and repose of mind and muscles in work. In relieving the mind of responsibility for steadiness of tempo, and supplying a graded scale for safely increasing the speed, the mental strain of prolonged practice is surprisingly lightened. Meanwhile, during even the longest journey down the index of the metronome, interest is sustained by the record of distance traveled and the possession of a schedule of successive points yet to be overtaken. Such a record, day by day and week and week, of natural and steady growth in execution often affords solid encouragement where, without it, both student and teacher might be discouragingly unconscious of practice actually made.

For the removal of obstructions encountered at particular points in pieces, set the metronome at a decidedly slow tempo at the start. Execute the difficult passages with decision two or three times. Then take the tempo one notch faster; repeat for the same number of times and advance still another notch. Renew this process until four successive notches have been passed; then turn back three at once, and resume work from a point thus one notch in advance of the original start. Continue this zigzag process of advancing four notches and then turning back three, until the highest speed, with accuracy, at present attainable is reached. If this does not meet the needs of the music, then determine how far back to go in metronome tempo for a fresh start. This is not carrying things by storm, but achieving them by regular process of sapping and mining—not reaching a given point by bursts of speed, but getting there as certainly and as comfortably as if by horse-car.

The same procedure is singularly efficacious in learning pieces like the "Toccata" of Schumann, Liszt's "Erlking," etc., whose conquest involves both the mastering of particular clavier combinations and a great increase in and over all one's previous powers of execution. Here the metronome process is like, not making one's fortune by forced or excited speculations, but instead going West and prosperously growing up with the country.

Again, take the case of amateurs under sentence to play something in public, and who, as the hour for the execution of their piece draws nigh, sit and shiver in clammy terror, as if their own execution were impending! Who shall describe the damage done, even to well-learned pieces, in the last hours, when such temperaments sit wildly fidgeting at the instrument, as if fearing their mortal senses would forsake them at the supreme moment if ever they ceased for so much as an instant their nervous fussing over their selections!

Now, with such a full head of steam on in advance, there need be no fear of insufficient speed when the time comes. Here, a carefully moderated metronome tempo in all further practice will regulate the operation of the machinery and ballast the ship for steady sailing when the time for setting out arrives.

A word as to metronomic designations of tempo in pieces. The increased capabilities of the pianoforte in point of sonority and variety of tone-color, says Kullak, justify increased breadth of style and a judicious moderating of the speed once thought indispensable to the brilliant style, for which moderation of speed, in view of the present weight of the action, the pianist's fingers cannot but be very grateful. Hence the musician, if he consults absolute metronome signs at all, does so chiefly with a view to comparing them with his own impressions on the subject.

Does any one still hold the use of the metronome to be dangerous to musical sensibility? If so, it may be briefly replied that without trained precision of rhythm as a habit in playing, all retardations and accelerations become deflections not from a straight line, but from a wavering one, the result being more or less suggestive of the crooked peregrinations of the famous crooked little man with a crooked little staff down the crooked little lane.

It was doubtless a recognition of this which led that artist who, both as composer and as pianist, made the greatest and most systematic use of the tempo rubato yet known in the history of music—I refer, of course, to Chopin—to make a more constant use of the metronome, both in teaching and in practicing, than probably any other artist of equal rank.

In all but the first stages in practicing a piece of music with the metronome, the student should follow Chopin's instruction to play in accordance with the special designation wherever a casual *accelerando* or a *ritenuto* occurs, and thenceforth to proceed independently of the metronome stroke until the recurrence of the tempo primo.

But, after all, to such objections Beethoven's answer is sufficient. It is, namely, the Allegretto to the 8th Symphony, whose motive was inspired by, and composed to be sung to, the tick tack of the then newly-invented metronome. Here, again, we see genius understanding the use of tools. In this immortal poem of tenderness, beauty, grace, and symmetry, all revealed in most exquisite combination, the metronome received formal canonization.

Thenceforth it has only remained for the faithful to regard it to the end of edification.

## "FADS" IN INSTRUMENTS.

IN these days of banjo, mandolin, autoharp, etc., which are heard on every hand by skilled and unskilled amateurs, we cannot help but feel that they are short lived and are only a passing fashion which will be replaced by some other equally imperfect instrument. In this connection the following extract from John Hullah will be interesting:—

"I had the honor, as a very young man, of sitting in the pit of the old Haymarket Opera House, during a miscellaneous concert, beside the eminent English composer, now many years deceased, Thomas Attwood. Among the announcements in the programme was one of a solo for the concertina, to be played by the late Giulio Regondi, then very young, but already celebrated as a musician and performer on the guitar. The concertina was then a new instrument, which neither Mr. Attwood nor I had before heard. Had the thing on which Regondi was about to play been a salt box, or a marrow bone, no one who knew him could have awaited his appearance without pleasure. He appeared, and in a few moments captivated all hearers—among them eminently my illustrious neighbor. His captivity, however, was not of long duration; as the following running commentary, which, though addressed to me, was rather, I take it, a soliloquy than a communication, will show.

"After a few bars (Attwood *log.*), 'This is exquisite.' After a few more, 'This will revolutionize the orchestra.' 'What can you want with two clarionets when you can have this?' After many more bars, 'This (meaning the composition in progress) is rather long.' Presently, 'This (meaning the instrument in use) is rather monotonous.' Later, 'The (composition) is very long.' Later still, 'This (instrument) certainly wants relief.' And soon after, but before the end of the first movement, 'I'm sick of this!' I cannot help thinking that the story of the impression produced by this instrument on a highly cultivated ear at the end of a quarter of an hour, will prove to have been the story of its impression on the ears of the world at large at the end of another quarter of a century."

## RUBINSTEIN'S PIANO TOUCH.

BY ALEX. M'ARTHUR.

To the majority of piano students in America Rubinstein's playing has now become almost mythical, but those who heard him some twenty-two years ago, or who have been fortunate enough to have heard him here in Europe of late years, will readily and at once agree with me that the inimitable beauty and charm of his playing lies in his touch.

In cantabile passages he is without a rival. Under his fingers the piano sings, and the "soul of its sweetness" is revealed in its fullest and loveliest perfection.

"As to my touch," he often said, "just look at that," and he would raise up his massive hand. "I have phenomenal fingers and I have cultivated phenomenal strength with lightness. Strength with lightness, that is one secret of my touch, the other, assiduous study in my early manhood. I have sat hours trying to imitate the timbre of Rubini's voice in my playing, and it is only with labor and tears, bitter as death, that the artist arrives at perfection. Few understand this, consequently there are few artists."

On one occasion I remember a stormy scene at the Conservatory. Some one was playing the "Carnival" of Schumann, and as it did not go there was thunder in the air. Rubinstein became more and more fidgety and impatient; now and again he brought his hand down with a bang in the bass, or else ran his fingers through his hair; but at last at the seventeenth number the storm burst. For a few minutes he got up and raved like a lunatic, anathematizing every piano student born or to be born; but finally he smiled, and sitting down to the piano he played the number himself. At the last bar he struck one note, and, turning to the student, said in triumphal scorn, while he pointed downward with his other hand to the finger holding down the note: "Do you hear that note? Well, that note is worth your life and more." Then he finished, waved his hands for the Conservatory students to leave, and with a gruff: "Do svedania" (Russian for au revoir) turned to his easy chair before the writing desk and lit a cigarette, the solace to him for all woes.

When all the young Russians had left the room a professor who was present began to excuse the student by saying: "It is wrong, Anton Gregorewitch, to expect so much from a boy," and Rubinstein replied: "I expect very little, but they come here, and because they put their fingers down any way on the piano think it is enough, and that they are players, whereas the real difficulty of piano playing lies not in the playing of scale passages and octaves, but in the production of a certain quality of tone."—*Musical Courier.*

## HINTS AND HELPS.

Beauty is visible harmony.—*Aristotle.*

"Where there is no heart there is no music."

Music is the language spoken by the angels.—*Longfellow.*

The teacher can only teach that pupil who teaches himself.—H. S. V.

Think more of your own progress than of the opinion of others.—*Mendelssohn.*

It is often late in life that the deeper mysteries of our art are revealed even to the most gifted.—*Schumann.*

The mind is like a trunk; if well packed, it holds almost anything; if ill-packed, next to nothing.—*Anon.*

One of the principal elements of genius is strength of will to control the mind and command the mental energies.—*Anon.*

It is only because men are not accustomed to what is good, that many find pleasure in what is common and tasteless.—*Goethe.*

Every artist of genius breathes into his work an unexpressed idea, which speaks to our feelings even before it can be defined.—*F. Liszt.*

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

Have you real talent for art? Then study music, do something worthy of the art, and dedicate your whole soul to the beloved saint.—*Longfellow.*

Music begins where speech leaves off; through it the inmost spirit, all that is inexpressible and yet of most account in us, can give itself.—*I. S. Dwight.*

While the painter or sculptor must borrow the raiment for his idea from the human form or the landscape, the musician is alone with his imagination.—*Hueffer.*

Music is at its lowest ebb when taken as a mere pastime for the senses. The flood is reached when it is suggestive of noble thoughts and fancies.—*A. W. Borst.*

One arrives at art by roads barred to the vulgar; by the road of prayer, of purity of heart, by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.—*Chopin.*

Neither water nor art can rise higher than its source; if the artist is mechanical his works will be mechanical also; if he is simply imitative, he remains a camera.

Rubens could by one stroke of his brush convert a laughing into a weeping child; and we can color emotion with qualities of voice, so that the metamorphosis is not less sudden or more complete.

The study of an art, the very nature of which is designed to improve our moral culture, demands many sacrifices. The fact that a child has to practice self-denial, say to the extent of giving up a small amount of play-time, is already a voucher for future moral growth. —*A. W. Borst.*

The greatest practical adepts in any art, says Mackenzie, are not, by any means, always the best teachers of it, not merely from lack of the necessary patience, but from want of the power of imparting knowledge. The hone, which, although it cannot cut, can sharpen the razor; the finger-post that shows the way which itself can never go, are emblems of the teacher. It is only by a fortunate coincidence that the capacity for teaching, which is an art *sui generis*, and practical excellence of execution, are found in the same individual. There seems to be a real incompatibility between practical superiority and theoretical knowledge, or the power of communicating it. This arises from the radical difference between the synthetic or constructive and the analytical or critical type of mind. Thus, learned grammarians are, as a rule, inelegant writers, and profound physiologists are not seldom indifferent doctors. Poets are, by no means, the best judges of verse, whilst the Pegasus of critics is too often of the Rosinante breed.

## THE DIGNITY OF THE PIANOFORTE.

The popularity of the pianoforte is one of the marked characteristic features of the nineteenth century.

The violin was invented about the middle of the seventeenth century, and for a hundred years that instrument was supreme over all others. Its affinity with the human voice gave it sensuous and emotional charm, and the day when music expressed herself in the dramatic complexities of modern instrumentation had not yet dawned.

With Beethoven, that mighty master, who was the Prospero of the instrumental realm, the pianoforte rose into an importance second only to the orchestra itself, and, in the solo sphere, supreme.

Beethoven's sonatas are a landmark in the literature of the pianoforte, as his symphonies are in that of the orchestra.

The pianoforte music written before the time of Beethoven is meagre, compared with the enormous variety and extent of the compositions since that time, the materials now being so vast that few, indeed, are the intellects large enough to grasp the whole domain.

The nineteenth century, with its Gottschalk, Thalberg, Liszt; with its Rubinstein, Schumann, and Chopin; its Mendelssohn, Weber, and Beethoven, is, of a truth, the epoch of pianists.

It is a curious fact, worthy of comment, that in art, as in science, those discoveries which have been the opening into a new and glorious world would have been at first opposed with bitterest hostility.

The history of astronomy and geology is paralleled in the world of art by the history of the violin and the pianoforte; the genesis of each instrument was received with doubt and disfavor.

When the frets were removed from the finger-board of the viol, and thus the violin liberated from its rigid prison, and set soaring, bird-like, in the free air, the wiseacres shook their heads; when the tiny quills that picked the strings of the harpsichord were replaced by the hammers of the pianoforte, it needed nearly a century to bring the new instrument into favor with musicians. Ears accustomed to the clear, thin twanging of the harpsichord found the new pianoforte dull.

Even in those days, dexterity and the dazzle of fingers threading mazes of seeming impossibility hither and thither over the battle ground of the keyboard charmed the world, and an Italian, Domenico Scarlatti, was a renowned virtuoso on the harpsichord.

There are extant of his three hundred, forty-nine pieces, although he published but thirty himself. He was the son of a mighty master, Allessandro Scarlatti, prolific in oratorios and masses, and the greatest harpist of his epoch.

The son of another great musican, Bach, the supreme organist of his epoch, Philip Emanuel Bach, also devoted his genius to the development and illumination of the pianoforte.

In each of these instances the son, though moving in a sphere less lofty and more circumscribed, affected the progress of art with scarce less potency than the father.

Even to day, we listen, delighted, to the crisp, ringing periods of Domenico Scarlatti, and the crystal tinkle of his ornaments never grows shallow or tedious.

P. E. Bach affected powerfully the development of musical form. In the latter part of the eighteenth century the sonata rose in its full glory, and it reigns still as the dominant form of the noblest art from the symphony to the solo.

A sonata usually contains three movements: A grand sonata is an elaborate composition of the sonata type with four movements, each of an individual character, yet obeying a certain law of affinity. A three-movement sonata must contain an *allegro* of the sonata structure, a tuneful, slow movement of lyrical structure, and a *rondo*, as *finale*, to which the grand sonata adds, between the slow movement and the rondo, a merry hearted *scherzo*, which is simply a fast *minuetto* with a trickey character.

Chopin, the greatest purely pianoforte composer ever developed, essayed the sonata form, but did not feel at home in it. His great concertos, especially the one in E minor, might belie this statement, were it not that they are sonatas only in their general outline, while in their substance they are the most emotional and brilliantly bejeweled capriccios, palpitating with melody and glittering like sprites in some Oriental romance.

Mendelssohn, who, like Longfellow, tried every form of his art, wrote much and well for the pianoforte, but never pierced the deep fire-walls of passion which lie hidden beneath the glacier surface of this instrument.

Liszt transferred to the keyboard the whirlwind spirit of a half-barbaric nation allied to the gorgeous East.

Schumann arose to a "mount of vision," a sacred place in modern art, from the assiduous study of the keyboard and its involved possibilities.

Bach built a shining monument of enduring fame out of the short tones of the harpsichord, and Beethoven, the millionaire of genius, left the world half his mighty treasury in his sonatas and concertos for the pianoforte.

John S. Van Cleve.

## NEW PUBLICATIONS.

Breitkopf and Härtel have issued a very elaborate system of Musical Penmanship. It is by Emil Breslaur and is translated from the German by N. Gaus. Every device is used to make the work of learning to write a good musical hand systematic and sure. Explanations are fully given and the pupil is carried along step by step toward perfection.

MUSICIANS AND MUSIC LOVERS AND OTHER ESSAYS. By Wm. F. Apthorp. Ch. Scribner's Sons, New York.

Beside the essay which gives the book its title, the contents consist of disquisitions on Johann Sebastian Bach, additional accompaniments to Bach's and Händel's Scores, Meyerbeer, Offenbach, two modern classicists (Mendelssohn and Schumann), John Sullivan Dwight, Some Thoughts on Musical Criticism, and Music and Science. Space will not permit a complete reference to all these essays; and it is sufficient to say that they are thoughtful and interesting in the extreme. The discussion of persons, while it has to do with those already much written about, is not on that account less worthy of attention, for facts in their history are given in a light that gives them new interest; but the part of the book which should be read with the greatest care is the essay upon "Musicians and Music Lovers."

The leaven of music is working and will eventually leaven the whole lump of social as well as professional life. Musical literature is taking upon itself a different character. More writing is being done for the benefit of readers at large, and the tone of works issued is such as to be of interest to people of culture who may not be especially musicians.

Music is gradually acquiring a literature which may, with propriety be found upon the shelves of the lover of books whether he be a musician or not. Consequently any work which helps to place music before unlearned music lovers in a clearer light is worthy of wide circulation, and whether its views are altogether from our standpoint or not it should be helped onward.

Mr. Apthorp has said many things in the essay under notice which should be widely known and thought over. They are alike instructive to both musician and layman. In speaking of the widespread ignorance of the meaning of common musical terms, he draws the following deductions: "This ignorance of musical terminology implies far more than a mere lack of acquaintance with what are sometimes called 'abstruse technicalities;' it implies a deplorable absence of the habit of definite thought on musical subjects. People who have definite ideas to express do not long want for definite words wherewith to express them; and it is mainly because so many have no distinct and clean-cut ideas on music that they do not feel the inconvenience of not understanding musical terms."

The essay deals clearly and vigorously with the fundamental essentials of understanding music in order to its proper appreciation.

The book should be read by all music lovers, not once but many times.

It is well printed and is reasonable in cost.

A. L. Manchester.

HALF HOURS WITH THE BEST COMPOSERS, J. B. Millet & Co.

This work is the outcome of "Famous Composers and their Works," which was issued by the same firm with such decided success that it resulted in the publication of the one under notice. The plan of "Half Hours with the Best Composers" gives to those interested two instalments worthy of a handsomely gotten up library of music at a very low cost. A salient feature is that each of the thirty parts of which the work will be composed when it is complete contains the portrait, biographical sketch, and a composition by a leading American composer. A facsimile of his score is also given. This is a commendable feature, and in the parts at hand the music contributed by these American composers is worthy of the honor.

The editing is done by Karl Klauser and is what would be expected from such a veteran in musical affairs. The selections, in addition to the American numbers, are made from the works of the best masters, classic and modern, each part consisting of about forty-eight pages.

It is classical in style and brings to notice many short gems not so generally used. The cost is fifty cents a part. It is sold only by subscription.

## FLOTSAM AND JETSAM.

A characteristic trait of human nature is discontent. It shows itself in many forms and naturally is the cause of much trouble.

The musician is no stranger to this foe of human happiness, indeed some will, perhaps, say he is especially its victim. It is not the unsuccessful musician only who feels its power. The longing for other worlds to conquer, the desire for the unattainable, dominates the great artist as much as the humble teacher. In all probability the latter is the more contented of the two. Ambition is a desirable thing; without it as a main spring, the mechanism of our daily life does not run well and with well-regulated effort. But the aspiring after what is beyond our reach is not good.

So great and successful an artist as Rubinstein illustrates this fact. He died a disappointed man because he was not recognized as master composer. Able, with his unexcelled powers as a pianist to move his audience to any extreme of pleasure or pain, he longed to be numbered among those whose compositions were ranked above all others.

It cannot and never will be. No one can hope to combine, in the highest degree, such abilities. We should for the sake of the power within us, in order to its better development, curb by our self-determination the tendency toward discontent, in whatever form it may show itself.

* * * *

Can you give to all men their due? Can you be a partisan and yet be just? Can you honestly and earnestly believe in yourself, as you certainly should do—try to make your method better and more effective, attract to your studio clientage and yet be fair to your rival?

Many of us would not admit that we are jealous of our rivals, but if we were to analyze our thoughts, words, deeds, we would be disgusted at the littleness too often there displayed. It is far harder to praise another even where praise is due than many realize. An innuendo often does more harm than a frank criticism, and is decidedly cowardly. Competition is a fair condition of success and you cannot afford to be unjust in your estimates of others.

Pupils, too, can praise their teachers without unnecessary denunciation of those teachers' rivals. Curses, like chickens, come home to roost.

* * * *

Happily the day of the musical "crank" is rapidly fading into oblivion. The musician who depended upon his mannerisms for his reputation is becoming conspicuous by his absence. There are still some musical excrescences of this sort, and tricksters of a worse kind abound also, but does the musical profession deserve the reputation of "famous tricksters?" The musician should not be blamed for the foolishness of the public, and if the pupil pins faith to some peculiarity of action, that is the pupil's own lookout.

Honesty, however, is honesty, and no teacher should try to hold a pupil by being ready to assure the applicant of great talent, if it is not there. It pays better to depend upon merit, though it may bring its reward more tardily, than upon shams of any sort. Frown upon such disreputable practices as the following clipping refers to:

"Musicians as a class are famous tricksters, and their tricks are legion, an exchange remarks. One well-known city pianist often laughingly declares that he owes his reputation to his manner of wildly clutching at his luxuriant hair whenever a pupil makes a mistake, and the enemies of a famous vocalist are wont to say that his renown was purchased at the expense of his personal appearance, and that every added eccentricity of dress or bearing counts as so many dollars in his pocket. However this may be, the custom prevalent among many musicians of assuring each new pupil that he or she possesses a wonderful degree of talent, should rightly rank as a trick. And the practices of some musical colleges are tricks, too, when viewed from an ordinary standpoint. 'Yes, that medal has my name on it,' said a young lady recently in answer to a question, 'and I claim that it is trebly mine since I purchased it in three ways. First, I gave a year's hard study for the chance of it; secondly, I won it as a prize; and thirdly, I paid $25 for it.' Making pupils pay for the prizes donated to the institution may not be a trick, but it looks like one."

A. L. Manchester.

## HOW TO SELECT A PIANO.

BY JOHN COMFORT FILLMORE.

There are many piano pupils and more parents of piano pupils who do not seem to be aware that no small portion of the success of a student of the piano depends on the choice of an instrument. Men who know perfectly well that, in every mechanical occupation, it is useless to attempt good work with poor tools, seem to think that when the most difficult and delicate work of learning to master the mechanical difficulties of piano-playing is to be undertaken, any kind of an instrument will do for a beginner. Such buyers are governed in their choice of an instrument wholly by considerations of price, or at best, they put themselves wholly into the hands of a dealer, whose interest it usually is to dispose of a low-grade instrument, because he makes a larger profit on it than he does on those of the best manufacture.

Such a man would never think of buying an axe or a saw or a plane on any such principle. He knows very well that to buy a cheap tool of these kinds means harder work and inferior results. He would never buy a thick axe for chopping, nor a plane made of soft iron. Nor would he depend solely on the recommendation of a dealer, unless he knew him to be both strictly honest and a competent judge of tools; yet he will put himself, without hesitation, into the hands of a dealer in pianos (a business in which there is perhaps more lying and cheating than in any other in the world, except horse-dealing) and take his say-so with implicit confidence. The consequence of which is that many pupils of excellent teachers are obliged to do all their practice upon instruments with which it is impossible to work out the fine points of touch and technic which the teacher expects, and on which all success in laying the foundations of artistic piano-playing depends.

The first point to be considered in selecting a piano is the action. The action of a piano ought to be practically an extension of the nervous and muscular apparatus; so that even the slightest pressure produces an effect upon the tone quality. Touch and tone are the first and most important things to be considered in acquiring a good technic. Tone-quality, so far as it depends upon the player and not upon the maker of the instrument, is the result of touch; but if the action of the piano is not sensitive to even the slightest modifications of touch, if it be heavy and clumsy, no amount of practice or training will enable the player to make a good tone, to produce singing quality, or to become anything but an inartistic piano-thumper. It is not enough, either, that the action be easy. There are plenty of old, worn-out pianos the action of which has become easy by long use and wear, which nevertheless are not of the sensitive and responsive type. They do not, indeed, offer the same resistance to the muscles as do the stiff clumsy actions of some new pianos; but they are uneven, irregular, and altogether lacking in that fine responsiveness which makes it possible for a great artist to produce an infinite number of graduations of tone quality of the most subtle shades, by the modifications of his touch, on a first-class instrument. A good tone in the piano itself will never compensate for the lack of a fine sympathetic action; and it is precisely here that many pianos otherwise excellent, made by manufacturers of high reputation, come short of the requirements of artists, teachers, and intelligent pupils.

The next point to be considered is the quality of tone in the piano itself, when played with a normal touch. But, as a rule, fine tone and fine actions go together. It is rare to find a piano with a really fine, sympathetic action, unless it was built by a manufacturer who understood the conditions necessary for the production of a fine tone: such as the proper texture and shape of the hammers, the place where they ought to strike the string, the relative weight and tension of the strings, etc. The only one of these conditions which cannot be understood and controlled by an intelligent manufacturer is the molecular structure of the sounding board. The kind of wood which is most perfectly resonant is well known; but no two boards, even made from the same tree, have precisely the same arrangement of the molecules; the consequence of which is, that no manufacturer can be absolutely sure of the quality of tone of any given instrument until it is put together. Of two pianos made by the same firm, in the same shop, at the same time and under precisely the same conditions, one may have a much finer tone than the other, because of a difference in the sounding-board, which no man can discover in advance. And the better piano may cost less money to make, because of less finish in case, etc.

The moral of this is that one ought, on general principles, to buy only pianos by first-class makers; or at least that this is the safer way. It is true that pianos made by the best firms differ in excellence; but if even such firms sometimes fall below their best mark, how much lower must be the grade of work turned out by those who have no such standard of excellence? There are dealers who will tell their customers that the superior excellence usually accorded to certain makes of pianos is all a myth: that these makers have merely "got a reputation," and presume to charge high prices on the strength of it; that other makers produce just as good instruments and sell them for less money, etc. All this is usually false, although sometimes the dealer may really believe what he is saying. It is true that some manufacturers who have real knowledge and ability and have their reputations yet to make, may be doing excellent, conscientious work, striving with all their might to make a piano as good as anybody's, and selling for less than the older manufacturers because they are obliged to do so in order to find a market. A competent judge may buy a piano made by such a manufacturer, which may be actually a better instrument than the poorer specimens made by older firms of the best standing. But it still remains true that the only safe way for the ordinary customer is to make his choice between the three or four makes of acknowledged reputation, and then, if possible, have his piano selected from a large stock by some competent man whom he can trust, paying him a reasonable fee for this service.

Of course, it costs more to buy an instrument in this way than to rely wholly on the dealer's word and one's own native shrewdness; but it is, after all, the shrewd, common-sense way of buying a piano, if the buyer desires one which can be depended on for fine, artistic work. Let every buyer use the same common-sense in purchasing a piano that he would in buying a reaper, or any other piece of machinery of which he did not happen to be a judge, and he will not be likely to go far astray. But he who, knowing nothing of the requirements of artistic piano-playing, presumes to select on his own crude notions of what is good, or trusts blindly to the statements of interested dealers, or buys anything because it is cheap, is pretty sure to come to grief. The cheapest pianos, indeed, would be dear at any price. There are thousands of pianos sold every year in this country which no good pianist would take as a gift, if he were obliged to give them storage-room.

## BENJAMIN GODARD DEAD.

Almost every month we have the sad intelligence to impart that some great musician has passed away. This time death strikes one of the lesser composers, but one who of late years has grown quite popular with pianists. His "Au Matin" and "Second Mazurka" have sold by the hundred thousand. There is scarcely a publisher, be he ever so modest, who has not one or more of his compositions in his catalogue.

Godard was born in Paris, August 18, 1849, and died at Cannes, January 11, after a lingering illness. The following account is taken from the Paris correspondent of the *Musical Courier*, Fannie Edgar Thomas:—

Benjamin Godard was the son of a remarkable business man of Paris, who was also musical. His mother was a musician as well, and his great grandmother was Irish.

He was a born musician and played the violin in public at the age of nine. A pupil of the great Vieuxtemps, he made many concert tours with his master in Germany, and was even then spoken of as a "virtuoso." He studied composition with Reber.

At sixteen his first work, a sonata for violin and piano, was published. From that day till the hour when the pen was literally taken out of his fingers by death he never ceased composing. The variety of his work, quatuors, trios and sonatas for different instruments, won for him the prix Chartier from the Institute. He also received the prix Monbine for his opera "Jocelyn," and he was Chevalier de la Légion d'Honneur.

His operatic works are "Pedro de Zalamea," in four acts, played at Antwerp in 1884; "Jocelyn," played in Brussels and in Paris in 1888; "Le Dante," four acts, played in Paris in 1890: a historic drama "Jeanne d'Arc," played at the Châtelet in 1891, and Les Guelfes," in five acts, not yet published. Besides these are some twenty-four artistic studies for the piano, and "Lanterne Magique," a suite characteristique, in five parts and the symphonies—Symphonie Gothique, Symphonie in B flat, Scènes Poetiques, Symphonie Ballet, Symphonie Orientale, Symphonie Légendaire.

Then there are works for solos, choruses and orchestras, of which "Le Tasse," in 1879, gained the prize of la Ville de Paris, and was many times given at the Châtelet concerts; also "Diane," poème antique, given under the direction of the composer at the Paadeloup concerts.

He was but forty-five years old and was not married. He lived with his mother and sister, on Boulevard de Cliuchy, the modest, simple and industrious existence that marks the French artist. Inexpressibly tender and gentle in character, he loved his mother with a profound and ardent attachment. All his care and thought was for her, and the greatest pain of his last days was in thought of the tears she must shed.

Last autumn work on "La Vivandière," which he was preparing for the Opéra Comique, was suddenly interrupted by the order of his physician to leave Paris for Cannes, where, with the will born of love for his creation, he labored to bring it to completion when at times the weakness of body compelled him to drop the pen. The last supreme effort was the composition of a supplemental solo for Fugère, for which the latter had expressed a wish.

"All is gone but the head!" he said while writing it. "I never found writing so easy. I can arrange and continue and listen to ideas without being called to a lesson, to see a friend, to the performance of outside duties, or to dinner or tea! What a pleasure to be able to think consecutively!"

There is something pathetic in the fact that in all his busy struggling life the music lover was denied the luxury of uninterrupted labor till chased by malady to a couch of death.

Lingering consumption, the result of a cold taken by passing suddenly from heat to cold, was the cause of his death. Always frail and slender of form, M. Godard had a habit of stooping his shoulders forward that was not conducive to counteract any predisposition, and he had a little hacking habit of clearing the throat that indicated a weakness to those not accustomed to it.

## MUSICAL UTTERANCES OF RUSKIN.

The best music, like the best painting, is entirely popular; it at once commends itself to every one, and does so through all ages. The worst music, like the worst painting, commends itself at first, in like manner, to ninety-nine people out of a hundred, but after doing them its appointed quantity of mischief, it is forgotten, and new modes of mischief composed.

* * * * *

Of course art gift and amiability of disposition are two different things; a good man is not necessarily a painter, nor does an eye for color necessarily imply an honest mind. But great art implies the union of both powers; it is the expression, by an art gift of a pure soul. If the gift is not there we can have no art at all; and if the soul, and a right soul too, is not there, the art is bad, however dexterous. But also remember that the art gift itself is only the result of the moral character of generations. A bad woman may have a sweet voice, but that sweetness of voice comes of the past morality of her race. That she can sing with it at all, she owes to the determination of laws of music by the morality of the past. Every act, every impulse of virtue and vice, affects in any creature's face, voice, nervous power and vigor and harmony of invention, at once. Perseverance in rightness of human conduct renders, after a certain number of generations, human art possible; every sin clouds it, be it ever so little a one, and persistent vicious living and following of pleasure under, after a certain number of generations, all art impossible. Men are deceived by the long suffering of the laws of nature. . . . And for the individual, as soon as you have learned to read, you may, as I said, know him to the heart's core, through his art. Let his gift be never so cultivated to the height by the schools of a great race of men, it is still but a tapestry thrown over his own being and inner soul.

* * * * *

Music is the nearest at hand, the most orderly, the most delicate, and the most perfect of all bodily pleasures, it is also the only one which is equally helpful to all the ages of man, helpful from the nurse's song to her infant, to the music, unheard of others, which so often haunts the death-bed of pure and innocent spirits.

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There is no music in a "rest" that I know of, but there's the making of music in it. And people are always missing that part of the life melody, and scrambling on without counting, not that it's easy to count; but nothing on which so much depends ever is easy; yet "all one's life is a music, if one touches the notes rightly and in time."

* * * * *

But alas! in our generation, music the ideal and music the practical seem to have agreed in their ordinary rounds to part company—the practical, of course, in the nineteenth century, triumphantly predominating; though there are few of us who, if asked the question, would not answer truthfully enough how greatly they preferred that simplicity in music in which the expressions of the ideas of love, joy, or sorrow has often brought tears to the eyes, to meaningless technical achievements. Must it, then, be forced upon us that this power of "meaning deeply" is one of the rarest gifts of the gods?—that it is akin to genius, and that no cultivation can give it? Technical achievements have shouldered it out of sight for long, but it is the spirit of music and of all true art—the power by which Orpheus won souls, which somehow cannot be got into an examination paper, and which hardly seems recognized when it exists. Let us in imagination reverse all this, make the higher ideal and meaning of music sought for before all in the work of our musical students, and we may produce the great purpose of music, which is to say a thing you mean deeply, in the strongest and clearest possible way.

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It is nearly as great an absurdity to require of any critic that he should equal in execution even the work which he condemns, as to require of the audience which hisses a piece of vocal music that they should instantly chant it in truer harmony themselves.

* * * * *

A well disposed group of notes in music will sometimes make you weep and sometimes laugh. You can express the depth of all affections by these dispositions of sound; you can give courage to the soldier, language to the lover, consolation to the mourner, more joy to the joyful, more humility to the devout. Can you do as much by your group of lines? Do you suppose the front of Whitehall, a singularly beautiful one, ever inspires the two Horse Guards, during the hour they sit opposite to it, with military ardor?

* * * * *

Take any noble musical air, and you find, on examining it, that not one even of the faintest or shortest notes can be removed without destruction to the whole passage in which it occurs; and that every note in the passage is twenty times more beautiful so introduced, than it would have been if played singly on the instrument.

* * * * *

If you are singing, and sing false notes, it does not matter how true the words are. If you sing at all, you must sing sweetly; if you color at all you must color rightly.

* * * * *

In a well-composed air, no note, however short or low, can be spared, but the least is as necessary as the greatest; no note, however prolonged, is tedious; but the others prepare for and are benefited by its duration; no note, however high, is tyrannous; the others prepare for and are benefited by its exaltation; no note, however low, is overpowered, the others prepare for and sympathize with its humility; and the result is, that each and every note has a value in the position assigned to it, which, by itself, it never possessed, and of which, by separation from the others, it would be instantly deprived.

* * * * *

The rendering of music by an enthusiastic and highly trained executant differs from the grinding of a street organ. And the change in the tone of public feeling, produced by familiarity with such work, would soon be no less great than in their musical enjoyment, if having been accustomed only to hear black Christy's blind fiddlers, and hoarse beggars scrape or howl about their streets, they were permitted daily audience of faithful and gentle orchestral rendering of the work of the highest classical masters.

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The primary question, is—*Can you play?* Perfectly you never can but by birth gift. The entirely first-rate musicians and painters are born; like Mercury, their words are music, and their touch is gold; sound and color wait on them from their youth, and no practice will ever enable other human creatures to do anything like them. . . . But the matter must still depend on practice as well as on genius. . . . your care as a student, on the whole is not to be given to the quality of your piano, but of your touch.

## PRACTICAL PEDALING FOR TEACHER AND PUPIL.

BY FREDERIC S. LAW.

In modern piano music the use of the damper pedal is becoming of more and more importance; the technic of the foot, hitherto neglected, is receiving its due share of attention. There is even the beginning of a literature on the subject; Schmitt, Köhler, Quidant, Verrino, have all written treatises on the management of the pedal—in Kullak's "Art of Touch" and in Mason's "Touch and Technic," Book IV, may be found valuable information as to pedal effects.

Teachers begin to realize that pupils must be taught to pedal properly; it does not answer to relegate the question to an advanced stage of progress, which in many cases is never reached. Pupils who are not allowed to use the pedal become conscious of a lack in their playing soon after leaving the primary grade, and instinctively seek to remedy it by recourse to the as yet forbidden adjunct. Unless the ear is more than usually musical and acute these attempts at pedaling are crude and faulty, finger work is blurred, harmonies obscured, the ear becomes dulled to finer points of expression and technic. These faults teachers of the old school sought to remedy by placing a ban on the pedal; they regarded it with suspicion, as calculated to cause discord and confusion rather than a concord of sweet sounds.

For the Hummel-Czerny school of playing, with its pearly scales, its modest tonic and dominant arpeggios, the pedal is, to be sure, far from being as indispensable as in the Thalberg-Liszt school, to say nothing of the wonderful development of tone color by the artists of the present day. The mysterious violoncello effect which Joseffy draws from the piano in Chopin's Barcarolle, the trumpets and violins which we hear so plainly when Paderewski plays Liszt's arrangement of Mendelssohn's "Wedding March" and elfin music from the "Midsummer Night's Dream," the bright staccato of flutes and piccolo which fairly sparkles from the piano in Sherwood's playing of the "Magic Fire Scene" from the "Walküre," are all produced by the pedal in conjunction with various qualities of touch. Only the virtuoso can bring out such effect with ease and sureness, but it is quite possible for pupils no farther advanced than the beginning of the intermediary grades to learn to pedal clearly and successfully.

The first step is to realize the sustaining power of the pedal. Play the scale of C in slow tempo with one finger,—say the fore-finger, clenching the others into a fist, in order to preclude any legato effect,—note that a rest must occur between every tone, since the same finger is used for each one; now sustain a tone by the action of the pedal, raising the hand but keeping the foot down; it will be seen that the foot can hold tone as well as the hand, and, furthermore, that a rest must occur between each separate use of the pedal for the raising and lowering of the foot, precisely similar to the rise and fall of the hand in playing the staccato scale. It is evident that if the hand and foot observe these rests at the same time, nothing is gained from the sustaining power of the pedal; whereas, if we divide them in such a way that the foot is down when the hand is up, and vice versa, we secure a legato effect, since the tone is always sustained either by the hand or by the foot. This, therefore, gives the fundamental rule in pedaling; that the pedal must be taken after the tone. The exceptions to this rule are so few that they may be safely disregarded; they only occur when it is desired to use the pedal with staccato tones or those separated by rests.

The best way of illustrating this rule is to let the pupil rest the toe of his foot on the teacher's foot, which has been placed on the pedal, while the latter gives the various examples of pedaling. This little device can be applied with happy results to all uses of the pedal; the illustrations are appreciated with a certainty not to be gained in any other way. The different steps which should first be taken by the teacher before being attempted by the pupil are these: first, the slow staccato scale, then the scale with the pedal rising and falling with the hand, and lastly with the correct action of pedal, the foot following after the hand and rising only when the hand falls, in such-wise that the scale played staccato by the hand is rendered legato by the foot. The difficulty is, of course, to break up the sympathy between the hand and the foot; the latter must, so to speak, play out of time with the hand; from this we get the term "syncopated pedal," applied to this manner of pedaling.

A little preliminary practice with the foot alone is advisable for the pupil before he attempts to pedal himself. The most practical way is to count in triple measure, bringing the foot down on the second count, holding it down throughout the third, and bringing it up promptly on the first. This should be continued until the syncopated rhythm of the foot is fully realized, then the scale can be played in the opposing rhythm, the hand brought down on one and rising on three, and lastly the two should be combined. This is best done at first by dividing the task between teacher and pupil; let the teacher first pedal while the pupil plays and *vice versa*, until the latter has mastered the double rhythm sufficiently to combine them successfully. It may take some time, but it is well worth the time and trouble involved; unless this independence of hand and foot be acquired piano playing is bound on the one hand either to be jerky and disconnected, or, on the other, to be muddy and obscure.

The scale can be played in octaves as well as in single notes. Played by the left hand on the bass keys it is particularly instructive, since the lower tones have a fuller and longer vibration than those in the treble and thus become the determining factor in skillful pedaling. For that reason most special pedal practice should be done on the middle and lower tones, and a great deal of it with the left hand alone. The technic of the left hand and that of the foot are closely connected, as will be seen in considering the question of pedaling in the higher grades.

In passages which can be played legato with the fingers the same rule of taking the pedal after the tone must be vigorously observed. In legato playing the pedal is used to strengthen and beautify the tone by taking advantage of the sympathetic vibration of related strings. For a full explanation of this and many other ingenious pedal effects the reader is referred to Hans Schmitt's exhaustive treatise—"The Pedals of the Pianoforte." For illustration play the scale as before in triple measure but legato, with both hands, taking the pedal on the first count of every measure. It will be found that each tone is prolonged into the one following, and that the only way to secure a pure scale is to let the pedal follow the fingers as before. Time must be given for a complete cessation of vibration in a string which is struck before the pedal be used for the succeeding tone; the stronger the touch and lower the tone, the longer must be the time allowed. As the higher tones are reached the influence of the pedal becomes less marked and in the upper two octaves it ceases entirely, since there are no dampers to these strings.

It is on this greater power of vibration possessed by the long bass strings of the piano that the next two points depend and which have to do with playing of the most advanced grades.

First, the power of one strong tone or chord in softening dissonances which occur through a prolonged use of the pedal. This dominant tone or chord is usually in the bass and calls for a greater development of the left hand than pupils very often attain. It can be illustrated by the following passage from Schumann's "Papillons;"—

First play the right hand alone with the pedal as marked—the confusion of tones will be immediately noticed. Then play it with both hands; if the first note of the left hand in each measure be played with sufficient accent, the ear will detect nothing of the previous confusion, the scale passage in octaves will sound delightfully clear and legato, the accented tone seems, as it were, to swallow up the dissonances. Unless the left hand has sufficient power and elasticity to bring out such accented tones, the playing is apt to be weak and ineffective. It is, of course, not necessary that the accents be always absolutely *forte*—they must simply dominate in giving the fundamental tone the solidity which is requisite, and vary with the character of the composition or passage. For instance, in Chopin's Berceuse the accents in the base should be merely strong enough to form a background for the pianissimo melody; in Liszt's Polonaise in E major, on the contrary, they should be given with all possible vigor and elasticity. Between these two extremes is an almost infinite number of grades in force which are often drawn upon for one and the same composition.

## SHARP BUT TRUE.

In reading the "advance" notices that are showered on fortunate editors it would seem as if we had landed in a musical Utopia wherein human nightingales and phenomenal geniuses were as plentiful as autumn leaves. It is the triumph of optimism where everything is better than the best. Unfortunately advertising repeats itself, and under the chill of past experiences enthusiasm sinks from fever heat down to the freezing point. Where are the human nightingales of last year? Many of them proved to be little better than owls; some were swans—of the voiceless kind—and some possessed talent, but did not possess strength enough to bear the heavy weight of their own advertisements. The new artists, with rare exceptions, were marsh gas that flickered feebly and unsteadily for a time and then vanished into darkness.

It is a cheerless truth that the older the world grows in civilization the rarer is talent of the phenomenal kind. In the matter of intellect the many profit at the expense of the few; talent is diffused rather than concentrated and the artist who is better than the best exists in imagination only. With the spread of education and the improvement of taste, more is required of the artist who is ambitious to be ranked among the famous few. It is demonstrable that at the present time good pianists are more abundant than at any previous era; that there are even many amateurs who are equal in every respect to some dead and forgotten pianists who once were admired for their rare skill. This diffusion of skill, however, results in a demand for higher skill; if we were a nation of Chopins it would inevitably follow that the famous pianist must be a greater artist than Chopin. The ideal must always be higher than the prevailing art taste, and at the present time the ideal is so high that very few artists can reach it even on tip-toe.

This rich intellectual soil is the hotbed in which the toadstools of humbug flourish; art puff balls rise in rich crops and the dazzling advance notice heralds their appearance. Good art like good wine needs no bush; it is only quackery and bad grammar that advances any claims to be better than the best. In art matters there is no king of the Belgians who can royally award fame on his own account. The puff direct has become nauseating and it is somewhat surprising that artists should submit themselves to its degradation. It may be that the advance notices state nothing more than the truth; but they are lacking in modesty just the same and so may be justly regarded with suspicion. When a man claims to be better than the best, he has no right to be offended with those who, while waiting for demonstration, regard him as not so good as the worst.—*Leader.*

—It is a common occurrence for pupils to appear for their lessons with the idea that they are quite perfect in the work that was given them to do. They start in with a great deal of assurance to rattle off the exercise, and are much surprised when the teacher stops them with the remark that this or that note was wrong. These interruptions are repeated at frequent intervals until finally the pupil is requested to play the exercise all over again and *very slowly*. The very same mistakes are again made (it seems so natural to drop the fingers in the wrong place, having been practiced that way), and now the pupil himself hears the false notes but finds it difficult to correct them. Had the exercise been *properly studied* at the outset, the faulty method of playing would never have been contracted and much time would have been saved. The "slow but sure" maxim is particularly applicable to practice.—The *'Strad.'*

## PUBLISHER'S NOTES.

Teachers would greatly facilitate their work if a list of all the good pieces was systematically kept. The list should be graded, and include volumes and the cheap editions of Peters, Litolff, etc., with the price and discount. A place for studies and good music should also be had. We have had in mind for a long time to make such a little book for the convenience of our patrons. In our own teaching we have found this repertoire of teaching the greatest assistance. No teacher can be expected to carry in memory all the material that might be available for the various pupils. If any one will send us information and views on how best to record these lists, we will appreciate it.

* * * * *

The Prizes we have offered for Essays, we are pleased to state, have resulted in our being deluged with Essays of all descriptions. Most are not available for the purpose. The competition is confined to those who have not hitherto written for The Etude, and precludes many of the experienced writers. As soon as this competition is over, we will offer prizes for those who have already written. There is always disappointment where prizes are concerned. In this case, those whose Essays have been returned need not be discouraged; they all have merit and originality, and the writers have been benefited, as the subject written upon is forever made clear to them. A student once asked Hauptman a question on a musical subject; he replied that he did not know anything about it but intended writing a book on it. The main motive (which is by no means a poor one) should be self-culture. These Essays for which the Prizes are offered, are for The Etude, and from this point of view only they are judged. The competition will positively close March 1st.

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We call attention to a full-page advertisement of some new works, which will be found in another part of this issue. These works we do not publish, but keep on hand in quantities. They are not all new, but are of recent date, and unknown to many. The songs are such that sell daily, and have acquired some popularity on their merit. The left-hand music is a complete list of all there is good in this line. This music will not be sent on the On-Sale plan, and therefore is not returnable. We mean, in the future, to keep before our readers all the valuable works wherever published. These lists are thoroughly reliable, and are placed there on their merits.

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We are still troubled daily by receiving postal card orders unsigned. We send our patrons blank postals directed to us, and a printed order blank on the other side. At first we had printed at the top of the card "Don't forget to sign your name;" we found in many cases this was not seen, so we had printed in larger type at the bottom, another reminder; still many do not sign their names. This causes delay and annoyance. We trace a great many by the post-mark, and handwriting, but there is an element of uncertainty in this. We trust greater care will be exercised in the future. Some of our patrons may not have these cards; if not, we will send one with the next order. Our plan is to send a blank card with every order received written on a card. In this way a teacher always has a card on hand, directed.

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We have just published a Writing Pad, or Tablet, called Clarke's Writing Tablet. It consists of blank music paper put in tablet form of one hundred pages, about the size of commercial note paper, 7 x 10½ inches, ten blank staves on a page.

On the inside cover Dr. Clarke has written a clear synopsis of harmony. The paper is of good quality and can be written on with ink. The design of the tablet is for the use of harmony students to write their exercises upon. There are four times the amount of writing paper in this tablet compared with regular blank music paper or blank writing books. The price is only 25 cents each Tablet. We recommend them to all who are now using blank music paper in any form.

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In ordering any of our sheet music it is only necessary to give the number, thus: "Novelette in F," Op. 23, No. 1, Schumann, can be ordered by simply writing "*No.* 1704." The number will always be found on the first page of the music; in our earlier editions this was omitted, but the catalogue always gave the number.

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We would call the attention of our readers to the advertisement in another column, of the book entitled "Stories of the Opera, by Chesney"—it is of the usual pocket edition size, and its 300 pages give the stories or plots of all the world renowned operas in a clear, concise, and interesting manner. It is an English publication, and we have secured all the copies now in print; when these are exhausted no more will be obtainable. It has always sold for 50 cents—while our stock lasts we make the price 35 cents postpaid; they are going rapidly; those who desire a work of this kind should send in their orders promptly.

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We would like to know that the majority of our readers had the benefit of the use of "Grove's Dictionary of Music." This is the most complete work of reference on music and musical subjects published, and is invaluable to teacher, student, or any one interested in music; it is handsomely bound in brown cloth, gilt tops, and is in four volumes, with separate index. The regular price is $25.00—*our price* of $18.50 is *lower* than it can be purchased anywhere. To responsible parties we are willing to make the payment easy, and will do all we can to assist them in possessing this grand work.

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Now is the time to have your supply of On-Sale music replenished with a fresh package, for the spring term. We have published many new and interesting subjects during the past few months, and we will gladly send them to any patrons on request. Many are beginning to arrange and select their commencement music, for these we have many novelties in duetts, trios, quartettes, etc., which we will send for inspection if desired. Remember it *is not* necessary to return your first package (if you already have one) in order to get a fresh supply. We do not require the return of On-Sale music before June or July, and then *all* not sold can be returned in one package, so do not hesitate about taking advantage of our offer, but let us help you in selecting good and instructive music for your pupils.

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We have just manufactured another lot of 500 Pocket Metronomes. The sale of these little instruments is wonderful, and it is a pleasure to us to know that its usefulness and practicability are appreciated; the small price at which they are sold (50 cents, postpaid) bring them within the reach of all.

* * * * *

We are receiving many orders for Fowler's Flexible "Gem" Music Binder; they are a really practical and durable binder, and at the very low price at which we offered them in last month's Publisher's Notes should soon all be sold. The cheapest have never been sold for less than $3.00, and they run as high as $4.50. We have placed them all together, and all will go at the one price of $1.50, postpaid; the finest ones will be disposed of first, so that those ordering promptly will receive the best quality as long as they last.

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Mrs. Murray, who was one of the teachers of the last summer's Music School, will accept engagements after Easter to lecture on Touch and Technic. See her card in Special Notices.

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This is the time of the year to raise clubs for The Etude. We have put up a large number of rolls of samples, ten and twelve in a bundle; these we will send to any one who will make an effort to get up a club. Every teacher should canvass his whole class; it will result in good to both teacher and pupils; it will help to hold the interest of the pupil and be an impetus to more diligent study. It will show that the teacher has a personal interest in the welfare of each one of his pupils, and will greatly lighten the drudgery of study. At a trifling expense a whole year of pleasure can be had. If objections are made on the ground of expense, these can be easily overcome by calling attention to the saving a subscription to The Etude will be on the sheet music bill. The plates of the music which appears in The Etude are the same as those used for sheet music, and out of the $15 00 worth, and more, which appears in the journal during the year, surely some will be found adapted to the needs of almost every student.

Our cash deductions are liberal. For one subscription we allow no discount; for more, the rates are as follows—for 2, $1.35 each: 3, $1 30; 4, $1 25: 5, $1 20; 8, $1 15; 10, $1 10; 15, $1 05; and 20 of more, $1 00 each.

If musical premiums are preferred we will allow just double this in any book or books we publish; i.e., for two subscriptions the cash premium is 30 cts. or 60 cts. if taken out in our books. On three subscriptions the cash deduction is 90 cents, or $1 80 if taken out in our books, and so on to the end.

It must, however be understood that we do not give both the cash deduction and musical; or book premium. If the latter (the musical premium) is desired, the full annual subscription price, $1 50, must be sent with each name. We will publish the names of parties getting up clubs of 10 or more, if no objection is made.

* * * * *

In the Publisher's Notes, some time ago, we made mention of blank music paper of extra quality which we had manufactured. We wish to say that this paper has given undoubted satisfaction wherever used, so much indeed, that we have had copying books made from the same quality of paper, believing that our patrons are willing to pay a little more and get a book which, for quality is not to be compared to similar books which are already on the market.

For particulars see our advertisement in another part of the Journal.

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## MUSIC BOOKS BELOW COST.

In going over our Books at the beginning of the year, we find that we have much surplus stock that must be disposed of at any price. We have made a list of the Sunday-school works, which we give below. The goods are entirely new, but perhaps in some cases a little dust-worn.

Every volume contains plenty of good music for the home circle; it is well to always have on the organ or piano a variety of music for sight reading. We want to place the works where they will do more good than on our shelves. The sacrifice we make in price, we feel, will clear out the whole stock in a few days after this issue is in the readers' hands.

PRICE.

One fifth price and postage. The postage ranges from four to seven cents. We will average it at five cents.

This will make the price of 35-cent books, 12 cents each, delivered.

The sacrifice in price can be seen at once. The price by the hundred on the 35-cent books is 30 cents.

If the selection is left to us we will send five of the books postpaid for 50 cents.

35 CENTS EACH.

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6 Golden Rays, Armstrong.
1 Golden Rule, Straub.
1 Good News, McIntosh.
3 Gospel of Joy, Speck.
2 Gospel Singer, Phillips.
20 Heavenward, Bliss.
20 Joyful Songs, Murray.
1 Light and Life, McIntosh.
5 Our Glad Hosanna, Doane.
20 Pearl, Kieffer.
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1 Singing on the Way, Jewitt.
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1 Songs of Beulah, Barringer.
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5 Songs of New Life, Bentley.
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1 Song Treasury, Kurzenknabe.
4 Songs of Triumph, Kirkpatrick.
4 Spicy Breezes, Prior.
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1 Sunny Side, Perkins.
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|---|---|
| 1 Beacon Light, Hoffman | .30 |
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| 1 Songs of Faith, Hope, and Love, Holden | .40 |
| 1 " " Grace and Glory, Vail | |
| 1 " " the Bible, Ogden | |
| 6 Spirit of Praise, Arthur | |
| 1 Tried and True, Lorenz | |
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| 1 Winnowed Hymns, Macfarlan | .30 |
| 2 Word of God, J. A. B. | |

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We will send any of the following periodicals and THE ETUDE for the price named in the second column:—

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| Cosmopolitan | 1.50 | 2.75 |

## TESTIMONIALS.

The Mathews' Vol. X came to hand yesterday. I am greatly pleased with it, only one of the études had I ever saw before, and that being such a dear old friend I was delighted to see it in its new appearance. I refer to the Revolutionary Study by Chopin. I am more than satisfied with every one of the ten numbers.

E. L. BRADLEY.

I am always anxiously waiting for this dear paper, and I am invariably so captivated with its previous contents that my classes are usually neglected a day or two while devouring THE ETUDE.

FR. GEORGE KEIM.

The "Concone Studies" is a very beautiful edition, well selected, and beautifully phrased and fingered and ably edited, which reflects great credit to Mr. Calvin B. Cady, and is now a very useful and instructive work.

WM. M. SEMMACHER.

Allow me to add my name to those who find Mathews' Graded Studies" most excellent.

HAMILTON E. COGSWELL.

Such a veritable feast of good things as Mr. Presser has been setting before his patrons of late. Among them "Twenty-four Selected Etudes from Concone," which before its arrival I had fears of surfeiting myself. But its reception became a joy, once I lost myself in the succession of beautiful melodies. Being both finely fingered and annotated, they are, of course, well adapted to teaching purposes. By its use one gets variety in one's teaching material.

MRS. S. BUFFUM.

I have carefully examined new "Eight Measure Studies," Op. 60, by Smith, and am sure they will prove of great value to all who use them. I have played them all through, and some of them several times as a test, and find them excellent in more ways than one.

W. B. COLSON, JR.

"Howard's Course in Harmony," which you selected for me gives entire satisfaction. In fact, I have found your publications as listed in catalogues sent always of the *best* works; admitting nothing of the trashy sort. Whenever chance affords I recommend your house.

ANNA M. SPENCER.

We have received the "Celebrated Pianists of the Past and Present," and we are delighted with it. I think every music student should have one.

MRS. M. M. PERRY.

Received my volume of "Celebrated Pianists;" am more than pleased. You certainly receive the thanks of thousands of music teachers, to whom you are such valuable aid, both through THE ETUDE and in your efforts to advance their interests in the remarkably low price you offer your publications.

MRS. HATTIE COMPTON.

I consider the "Eight Measure Studies" of Wilson G. Smith remarkably good. They benefit to a very great extent the advanced pupil as well as the beginner.

MRS. F. D. MEIGS.

The copies of "Celebrated Pianists" came just in time for Christmas. It is an interesting and valuable work, and most beautifully gotten up. Shall prize mine very highly. "Concone's Studies" also received. A very pleasing and well graded collection.

M. G.

I now have the whole ten grades of "Mathews' Course," and I consider the whole work a most valuable and indispensable aid to my teaching.

MISS I. M. SPEARS.

Concerning the game of Musical Dominoes we have received the following lines:—

It gives me much pleasure and is an excellent idea. Through repeated playing the eye must gain great practice in recognizing at a glance the value of the notes, especially the groups of notes, whereby "sight reading" is extraordinarily facilitated. Simply the appearance of these value-signs as compared with the tiresome spots of the common domino pieces, gives to the game a pleasant outward charm, that ought not to be underrated. Likewise will the incorrect valuation of the signs, and the incorrect matches resulting therefrom, produce many an exhilarating incident while playing.

WILH. C. A. THIELEPAPE.

The Domino game ought to become popular.

ROBERT THALLON.

I have found "Celebrated Pianists of the Past and Present," received by Christmas mail, so able a rival to Christmas festivities that I have devoted the day largely to examining it.

MRS. W. W. BECK.

## SPECIAL NOTICES.

Notices for this column inserted at 5 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.

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When great Apollo tuned his lyre
To charm the world with song,
Fair Cupid came, by his desire,
And moved upon the throng.

Sweet maidens sighed and wept and smiled,
The swains were likewise moved,
'Till every strain, by love beguiled,
A Cupid's dart had proved.

But when he ceased a cry uprose,
"Oh! leave thy gift with us,
That every heart that's in love throes
May find a healing thus"

He said, "My gift to one is sent,
Who in the future ages
Will make a better instrument,
The marvel of all sages."

So, maidens, buy the instrument
That has this wondrous gift—
The maker's name is Geo. P. Bent
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