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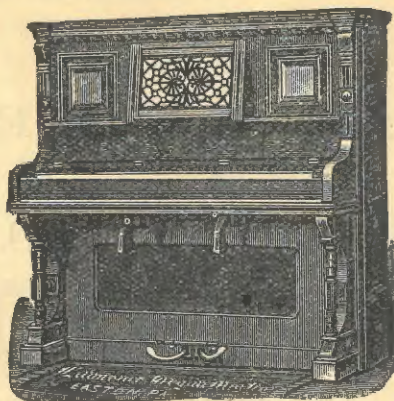
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VOL. XIII

PHILADELPHIA, PA., AUGUST, 1895.

NO. 8.

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Musical Items.

HOME.

HERR ANTON SEIDL is to direct Wagner concerts in London next season.

MR. L. C. ELSON, in a recent lecture, says it is the duty of the critic to lead on and educate the taste of the public.

BOSTON is having promenade concerts at Music Hall by an orchestra of fifty, under the direction of Signor A. De Novellis.

PADEREWSKI will play his new Polish Fantasia in Philadelphia November 6th, with the New York Symphony Orchestra. For his London recital on June 27th all the seats, at a guinea each, were sold two weeks ago.

NEW YORK and Philadelphia are to have a taste of Theodore Thomas' Orchestra next season. The New York concerts will be given at the Metropolitan Opera House, beginning March 16th and ending March 28th. During this period the Philadelphian concerts, placed for March 17th and 18th, will be given.

M. P. MARSICK, professor of violin-playing at the Paris Conservatoire, will arrive in this country about the end of November. He will give concerts in the United States and Mexico, remaining about six months. He will be accompanied by Joseph Thibaud, who won the first prize for piano-playing at the Paris Conservatoire in 1892.

A VERY active season has been passed by Mr. Wm. H. Sherwood, the pianist. Besides the usual recital work, twenty engagements with the Boston Festival Orchestra and the meetings of Music Teachers' Associations have

fully occupied his time. He goes to Europe at the close of the Chautauqua season for rest, returning to Chicago in December.

It is not always true that music hath charms to soothe the savage breast. The other day a nickel-in-the-slot phonograph was brought to the Arapahoe Reservation. One Indian invested a nickel and listened with increasing alarm, and as the voice of a well-known prima-donna struck a high staccato note the red man clutched his blanket around him and ran top speed to the nearest timber.

MR. AND MRS. HENSCHER are likely to accept a proposal to sing at a series of concerts in the United States next spring. Next season also Madame Albani, Madame Melba, Miss Antoinette Trebelli, Mr. Plunket-Greene, and Mr. Watkin Mills will have American tours. In the autumn M. Paderewski will sail for a long tour; Mr. Ondricek, the violinist, will have a transatlantic tour of fifty concerts; Madame Antoinette Sterling will begin a tour in October, and it is very possible that Mr. Lloyd may revisit the United States after the New Year. Herr Moritz Rosenthal will also give fifty concerts in the United States in the winter.

MR. WALTER DAMROSCH authorizes the announcement that he will give a season of five months of German opera next season, beginning in Chicago in November. He has engaged Madame Klafsky, of Hamburg, and Fraulein Gadeky, of last season's company, has been re-engaged, and negotiations are pending with the tenor, Rothmuhl. Other artists engaged are Wilhelm Greuning, Demeter Poporici, baritone; Emil Fischer, basso; Conrad Behrens, basso; William Mertens, baritone; Miss Nina Schilling, Miss Marie Maurer, and Barron Berthald, tenor, who is with the "Rob Roy" Company and helped Mr. Damrosch out of a predicament in Boston last season by singing Lohengrin at a moment's notice. In addition to the Wagnerian list of last year, Mr. Damrosch contemplates giving "The Flying Dutchman," "Fidelio," "Der Freischutz," and his own opera in English, "The Scarlet Letter."

MR. JOSEPH BENNETT, in the London *Daily Telegraph*, pays the following compliment to an American composer: "There may be some connection between the approaching visit of a large number of American musicians to this country and the inclusion in the next Philharmonic programme of an overture from a transatlantic pen. The work referred to is entitled 'Melpomene,' composed by Mr. George Whitfield Chadwick, a New Englander now in his forty-first year. Mr. Chadwick's music is by no means unknown on this side, but this 'Melpomene' has not, so far as I remember, come to a hearing in London. A glance at the score shows that the work is no unworthy tribute to the muse of tragedy. Its character is elevated and dignified, and the workmanship shows very considerable power of development, and

generally of constructive skill. That it will meet with a sympathetic reception cannot be doubted. 'Melpomene,' written in 1887, was preceded, in 1883, by an overture entitled 'Thalia.'"

FOREIGN.

A *British Musical Biography*, a dictionary of over 4000 British-born composers and performers, is about to appear in London.

MASCAGNI has founded a journal at Cerignola, *Scienza e Diletto*, in which he publishes a series of articles on libretti, librettists, and music critics.

THE sixth Baden Sanger Fest, in which 6000 singers took part, occurred on June 2d and 3d at Carlsruhe. These singers represented 157 societies.

THE run of Humperdinck's "Hansel and Gretel" in London has lasted six months—an unprecedented occurrence in the annals of serious opera there.

At the Hamburg Opera last season there were 212 operatic performances, of which 53, or exactly one-fourth, were devoted to ten of Wagner's operas.

At the Gregorian Festival given in St. Paul's, London, on the 13th inst., the choir was made up of 504 trebles, 117 altos, 358 tenors, and 441 basses—1420 voices in all.

OPERA is to be subsidized in Rome, the Government giving \$14,000 toward the support of the opera season, to which the Royal household has always contributed and which will this year make its gift \$10,000.

It is rumored that Verdi is writing an opera for Maurel, in which the baritone will have the chief part. The work will be a fairy opera, and Maurel's rôle will be Mephistophelean. The probable title of the opera is "La Teinpete."

ACCORDING to the latest information, Mr. Eugene d'Albert has been appointed Kapellmeister at Weimar in place of Dr. E. Lassen. Thus an English musician will occupy a position in which for many years Franz Liszt rendered very noble service to the art.

THE Russian Music Society, with permission of the Emperor, is collecting money for the Rubinstein Fund, the interest of which is to be used to help deserving students of music. A statue of the musician is to be erected in the yard of the St. Petersburg Conservatory.

FOUR autograph pieces of music by Mozart were sold for \$518 in London recently; Beethoven's autograph, "Three Songs of Goethe," 1810, for \$185; a quartet by Spohr, for \$40; a fragment of a trio by Schubert for \$52, the price also paid for two polonaises by Chopin.

ERNEST PAUER has compiled and Novello, Ewer & Co. have published, a "Pianist's Dictionary," which ought to be very useful to students and lovers of pianoforte playing. The book is biographical in nature, and contains short sketches of pianists and composers of piano music, with lists of their compositions.

HOW TO LISTEN TO MUSIC.

BY BERTRAM C. HENRY.

In our anxiety to become skillful players and singers, we are sometimes in danger of forgetting that music is not simply the vehicle for the display of virtuosity, but is intended primarily to be heard and enjoyed. Listening to music is an art not less than performing music, and an art which necessitates training. It is no small thing to listen to a sonata or a symphony in such a way as to comprehend all that the composer has to say in the work.

Of course, the first step in intelligent listening is to comprehend the harmonic structure of the composition, discern the motives, and trace their development. The usual courses of instruction prepare one for analysis of this sort. But comprehension of the work as a whole is something in advance of analysis. When we hear music we want to understand its form and structure, chiefly in order to realize completely its beauty. The beauty of the most exquisite poem escapes us if we are either so ignorant of grammar as to be unable to comprehend the relations of words, or so intent upon syntax as to be able to think of nothing but "nominative case," "past tense," and so on. The same principle holds in music. Ignorance of the grammar of music is a drawback, but in order to find our acquaintance with it a help in listening to master works, it must become as instinctive as our knowledge of English grammar.

Now, our real knowledge of English grammar is gained not so much from text-books as from speaking and hearing others speak,—that is, by trying to comprehend the thoughts of others, and still more by trying to express thoughts of our own. We must go to work the same way in music in order to obtain satisfactory results. If music is a language, as is commonly maintained, it must be thought in order to be understood. Notice how rapidly the understanding of French or German increases as soon as one begins to think in the language. It is true that most of us never have any musical thoughts to express. But there is nothing to prevent us from thinking the thoughts of others after them, and, indeed, this is necessary if we would understand those thoughts.

Whenever the intelligence is addressed through the ear, the sounds heard must be reproduced in the imagination of the hearer in order to be understood. Words are meaningless when they are heard passively. The mind must act upon them, reproducing their sound in the first place, reproducing also the thought which they symbolize, before the ideas conveyed by the words become intelligible. In music, so long as the tones simply play upon the ear without arousing mental activity, they are without significance. When the mind acts upon the sound material presented to the ear, reproduces in imagination the melodic, rhythmic, and harmonic forms, it is proper to say that the thought of the composer has been comprehended by the listener. Then, and then only, has the process which went on in the mind of the composer in creating the music been repeated in the mind of the hearer. This is the only way that thought can be transmitted from one mind to another. For thought is not a substance to be passed along as water is poured from one bucket into another, it is a process, a mode of intellectual activity, which must spring up anew in the mind of every thinker. In a word, thoughts can be understood only by being thought.

Music first comes into being as an idea in the mind of the composer; it is the product of his imagination. And the real composition is what the composer hears in imagination. All attempts at performance are efforts to represent this idea in actual sounds, and are necessarily only approximations. In order for the listener to hear the real composition, the sounds heard with the outward ear must stimulate his imagination to activity similar to that which originally went on in the composer's mind. Then those deeper powers of the soul, over which we have no direct control, will be aroused to sympathetic activity, and the full significance of the composition, both intellectual and emotional, will be comprehended.

The normal human being enjoys what is intelligible.

A little reflection will show that it is the ability to reproduce the music in the imagination which determines the pleasure of the average hearer. People who are really intent upon enjoying music like best things with which they are familiar, because familiarity makes it possible to think the music through more distinctly. Many persons find their pleasure increased by beating time to the music in some way, which is simply reproducing in bodily movement a very important element of the music, the meter. The popular airs in an opera, the favorite waltzes in the ball room, are those which are "catchy,"—that is, which fasten upon the mind of the hearer and force him to repeat the airs for himself. Where there is no restraint, these "catchy" airs are hummed aloud. In some of the theaters of Italy half the audience will sing the opera with the performers on the stage. In harmony, as well as melody, the popular preference is for that sort of structure which does not impose a difficult task upon the imagination.

In these common experiments may be found a hint of the way to develop power along this line. Ear training, harmony, and analysis of form are of great assistance, but are not indispensable. Any one who has opportunities of hearing music can make an advance toward intelligent hearing if he only will. If, every time you hear a piece of music, you keep your mind intently upon it, and try persistently to sing it through mentally as you hear it, you will find that you constantly get a firmer grasp on what you hear. The chief melody of a piece will naturally first claim attention, but as soon as this can be sung in imagination, one should endeavor also to carry in mind the harmony, and to realize the subordinate melodies heard at the same time with the principal. One should try, too, to recall the melody and harmony of a piece after it is heard. The effort to reproduce the tones as they are heard makes it easier to remember them afterward. It is a good thing to be able to write down the tones reproduced in imagination, but the translation of sounds into notes on paper is of secondary importance. The chief thing is to imagine the sounds distinctly.

The benefits of continued effort to listen to music in this way are obvious. There will result greatly increased pleasure in the first place. Then the musical intelligence will be developed in a way that will make the technical study of music more effective. Finally, the deeper, inner significance of music will be revealed. Aim, then, in every possible way to cultivate a musical imagination, for this is the key to all the mysteries of the art.

THE MISSION OF THE ARTIST.

BY JENNIE GORSE.

THE world is full of artists. Of true musical artists there are comparatively a small number. It is a fact greatly to be lamented that the meaning of the word *artist* is not generally understood. It is thought by some that a mere performer or singer is an *artist*. A house-painter might as well be called an artist or a reader be styled an orator.

Some artists regard their art merely as a means of making money, or a means of pleasing society. It is not known to the public how little many of their *idols* of the concert-room know about their art. The singer knows how to shape her mouth, how to attack a tone, how to save her breath in long phrases, and a hundred other things in her branch. Of the composer whom she is representing she knows but little. Some pianists have drilled their fingers but not their brain in the art. Many prominent pianists are very inferior sight readers and poor musicians, while some singers are not musicians at all. Continual, energetic, patient labor should be given by all artists for their own direct benefit and the honor of their art. Of course, natural ability is the greatest part of the making of an artist. But a certain writer has said, "A *polished* diamond is more beautiful than a *rough* one, even though the latter possess a certain value."

The true artist's mission is to impart to others their ideas of the beautiful in music, and to educate the taste. It is not from nature, but from cultivation do we learn

whether a thing is beautiful. The artist should have a love for his art, and aim to elevate music to its highest standard. Much of the education necessary to reach this high standard can be done by the artist-teacher. He has indeed a noble mission, and though his own genius is often hampered by outward circumstances, he may yet succeed in inspiring his pupils with a love and appreciation for the truly artistic, and in making them feel that "this is truly a divine art." It has been noticed upon the introduction of music into the public schools the number of low and senseless songs heard among the children on the street sensibly decreased. Possibly some of the readers of THE ETUDE might testify that since they began to study music they have lost their love for the productions of sensational composers, and have learned to love the time-tried works of the great masters. Music of a common sort is in much demand to-day, while the demand for ideal works is far below the supply; but is it not so in the world? All that is highest and best is in the minority. The true artists should do all in their power to withdraw the musical trash from circulation, so that the pure music should be recognized. The opinion has prevailed to a greater or less extent that music is a mere accomplishment. Happily, the tide is turning as music becomes more perfectly known in its true nature. It is found that there are grand uses for it, which only a few have before been permitted to realize. A score of years ago musical knowledge and musical taste were monopolized to a great extent by residents of large cities, where only opportunities presented themselves to hear the great choral works of Bach, Haydn, Händel, and other music of the best character. Now hundreds of towns and cities boast of choral societies, and as a rule devote themselves to the highest class of music. Almost the same amount of musical taste is exhibited in the back hamlets that was confined to the large cities of years ago. Concerts are not only more numerous, but of a better class. This fact shows the progress that has already been made by the true artist, and should encourage him to greater and nobler efforts in this great Art of Arts.

FROM A TEACHER'S NOTE-BOOK.

BY C. W. FULLWOOD.

REQUIRE pupils to play the lesson over the second time, or if an error in either performance or reading, a constant repetition until it is letter perfect. This is especially a good plan in reviewing; for after the first playing the pupil "settles into content" and will perform better at every repetition. At the first rendering the pupil is mentally fixing the key, time, rhythm, etc. When the mind has taken in all these the attention is concentrated upon the proper execution and expression at the subsequent performance. Scale and étude practice should be graduated according to the needs and capabilities of each pupil. The strength, formation of hand, and natural aptitude of your pupil must be taken into consideration. W. S. B. Mathews has well said in the April ETUDE, "I have no method. Every pupil takes a different method, yet all the same." That's the system in a nutshell. You follow the same general principles, yet the true teacher varies his method, if it can be so called, according to the pupil he has in hand. The music teacher must be an accurate reader of human nature; and, at the same time, he must know how to get the best results from the specimen before him. He must be quick to take advantage of every latent faculty of the pupil, be it imaginative or creative. In short, he has the delicate responsibility thrust upon him of developing the young mind as thoroughly as possible. This is presupposing that the pupil does his utmost by study and practice to effectually aid the teacher.

Arpeggio and chord practice in the different keys, in connection with scales, will interest the pupil in the theory and harmony of their first musical studies.

THE man who knows the most regarding a given subject often feels he knows the least.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

D. C. L.—You ask a pertinent question when you inquire whether the gentleman professor or the lady was right in comparing two artists as concerning the amount of tone produced by the pianists in question during their respective recitals. It rather surprises me that the stiff, stalwart Swiss professor was the one who praised the soft, delicate tone, and the American lady was the one who clamored for more noise. The fact of the matter is that since both your visiting pianists were compelled to play upon an upright piano of frail action and limited tone, that one of the artists who reined himself in and gave you no more tone than the piano could generate with purity was the truer artist of the two. What is technically known as going through the tone, that is, using so much force as to overstrain the resonance of the piano, and produce a hard, wooden thump of the hammers mixed with a banging, twanging, jangling of the wires, must rank as one of the most heinous offences known against the canons of the beautiful.

If an artist has a robust habit and inclines by his nature and his technical attainments to heroic music, where power is a prime requisite, he should refuse to play upon anything but a sonorous grand piano of exhaustless depth. If such an artist has the misfortune at any time to find himself constrained to the use of a weak, thin-toned instrument, there is only one thing for him to do—put on the brakes and suppress himself; for beauty of tone is the first requisite in music, and nothing can excuse or even mitigate the offence of sounds physically repulsive. Your lady teacher was wrong, and showed herself a bad critic when she said the playing was musical but too weak. She knew the piano and should have praised the artist for the very thing which she condemned.

M. E. J.—You ask whether a teacher who encourages or one who discourages is the better, and you give a pathetic account of your rough, gruff, irate German music master, and the frozen fingers which afflicted you in his presence. My answer is that neither praise nor blame exclusively can benefit a student. Suppose you are growing some delicate flowering plant, you know that it must neither be subjected to drought nor deluge, but the stimulating sunbeams must touch it with their Promethean rods of fire, and the dew with its crystal globules must refresh it by night, if greenness, grace, and fragrance are to be its dower. Human nature is so nicely poised between ambition and indolence that the spur of blame and the salve of praise are both needed to bring out its powers. Continual fault-finding soon degenerates into scolding, and fails to make any distinct impression upon the pupil's mind as to the reprehensible thing, but on the other hand, what is more disastrous than the continual compliments which produce a flabby, watery growth of puffy variety and pulpy self-conceit? A judicious teacher will study a wise parsimony, that every word of his may have par value and be prized. The business of a teacher should be to draw off the mind of the pupil, as much as may be, from questions of personal perfection or imperfection, and keep constantly before the mind the beauties of the music itself.

Many good things are accomplished in this way, the two chief things being the development of the mind and the suppression of self-consciousness.

B. W.—You ask me what I think of patent chairs and stools for the piano. First of all I wish to enter my protest, my wail of anguish against those horrible abominations, the ordinary revolving piano stools. Frequently covered with slippery, shiny mohair, always ready to squeak when you twist it, and certain to wobble, anything more vilely ill-adapted for supporting a performer in his complex and delicate manipulations it would be hard to imagine. I agree emphatically with those pianists who prefer a firm and square four-legged chair as the base of operations when attacking the keyboard.

The adjustable square or oblong stool which is raised or lowered by ratchets, I consider excellent. As for those

various contrivances which by a spring support the small of the back, I am doubtful about them. They may, perhaps, be useful to young girls with weak spines, and may serve them in their feeble efforts at music making, but, personally, I find them an extreme annoyance. I do not even lean against the back of a chair. When playing one should sit bolt upright with a back at once firm, straight, and pliant.

The place where a pianist should feel weariness is between the shoulders, never in the wrists or in the small of the back.

T. K. R.—You ask if I believe that the saying, "Genius is Patience" applies to music, and if an ardent love of music justifies a student in the persistent expenditure of time and money in large quantities. As to patience being genius, that is one of those beautiful crystallizations of half truth which, like a pendant prism, flashes out rainbow light on every side, but dazzles rather than guides.

The capacity for taking pains and the power to produce a long series of intense focusings of the mind undoubtedly does form a necessary part of all great intellectual achievement, but genius is the inexplicable. A careful and extended examination of the lives of composers will show that no theories yet propounded as to the nature and operations of genius are of any validity. As to your other question, it is hard to answer positively. The motives for studying music are so numerous and operate with such varying degrees of intensity upon different minds that excathedra statements usually have very little value. Among the motives for studying music the desire to earn thereby a genteel livelihood is wholly to be condemned. Music is not a trade, and it should not be an avocation but a vocation. The love for music, if it be sincere, that is, an ardent delight in the beautiful itself rather than the desire for distinction, is a sublime motive, and whether it be conjoined with great or little power of speedy acquirement, it justifies one in becoming a musician. Indeed, I might go a step farther and say that it makes practically certain your becoming a musician; but, observe, I do not specify the kind or degree of musicianship which is assured.

The kind is determined by nature or the mysterious implanting hand of the Creator, but the degree of excellence depends upon opportunity for culture.

Suppose you have two bulbs, one is an onion, one is a lily. You cannot convert one into the other, but you may greatly modify by culture each plant after its kind.

WHAT TO CULTIVATE.

BY M. L. PETTINER.

ONE of the conspicuous virtues of a music teacher should be unlimited cheerfulness,—not only to appear cheerful, but to be cheerful; and how marvelously does it lighten the burdens of teacher and scholar!

During the first few years of my career as a piano teacher, I went to each pupil with the solemn resignation of a martyr. I was miserable, and reveled in my misery, considering it a sure sign of unappreciated genius. How I shudder to recall those dreary days!

Why, indeed, should the music teacher ever be aught but the happiest of mortals? Is not music the embodiment of all that is grandest and purest, and are not we rarely privileged who are able to impart, in however humble a manner, this noble art to those under our care?

To be sure, many thorns will be found strewn over the pathway to success, but grumbling will cause each individual thorn to prick more sharply, while smiles will blunt its cruelty.

It is not pleasant when, after long and patient explanation of the workings of the damper pedal, your star pupil informs you, with the calmness born of confidence, that its mission is "to raise the dampers and let the air into the piano." Nor is it conducive to an angelic temper for your pupil's big brother to admit you at the door, and, while an expansive grin of imbecility illumines his countenance, exclaim: "Well, I declare,

Jennie has gone out visiting; she must have forgotten that you were coming to day. Ha, ha, ha!"

Then there is the "talented" pupil, so called by his fond mother. This variety of pupil, if I may judge from my ten years of experience, keeps his talent all stored away in some unget-at-able recess of his cranium (I was on the point of writing "brain," but on second thought that would be stupendously inappropriate), and never, on any account, displays it at his finger ends.

But enough. Let us turn from thorns and contemplate the blossoms. Do we not, with an almost parental affection and pride, watch the development of mind and fingers? And as time passes and our little boys and girls become men and women, leaving us one by one to begin their life work, some of them following in our footsteps as teachers, how delightful it is to see in them the rich reward of our work. Then "let us not be weary in well-doing," but find our greatest happiness in our truly blessed vocation, spreading the soothing influence of music far and wide to hush the discords of this world.

Let us show by our happy, joyful lives that music is one of God's richest blessings,—a blessing that makes those who understand its subtle language nobler and kinder.

MENDELSSOHN AS A TEACHER.

IN the year 1846 he entered on a course of active service at the Leipzig Conservatorium, taking sole charge of two pianoforte classes and one for composition. The class met regularly for instruction every Wednesday and Saturday afternoons, each lesson lasting two hours. Mr. W. S. Rockstro, a pupil of the class, thus records his impressions: "The first pianoforte piece selected for study was Hummel's Septett in D minor; and we well remember the look of blank dismay depicted on more than one excitable countenance as each pupil in turn, after playing the first chord and receiving an instantaneous reproof for its want of sonority, was invited to resign his seat in favor of an equally unfortunate successor. Mendelssohn's own manner of playing grand chords, both on forte and piano passages, was impressive, and now, when all present had tried and failed, he himself sat down to the instrument, and explained the causes of his dissatisfaction with such microscopic minuteness and clearness of expression that the lesson was simply priceless. Carelessness infuriated him. Irreverence for the composer he could never forgive. 'Es steht nicht da!' (It is not there!) he almost shrieked to a pupil who added a note to a certain chord. To another, who one day scrambled through a difficult passage, he cried, with withering contempt, 'So spielen die Katzen!' (So play the cats!)—He never left a piece until he was satisfied that the majority of the class understood it thoroughly. Hummel's Septett formed the chief part of each lesson until the 25th of February. After that it was relieved, occasionally, by one of Chopin's studies, or a Fugue from the 'Wohltemperirte Klavier.' But it was not until the 21st of March that it was finally set aside for Weber's 'Concert-Stück,' the master's reading of which was superb. He would make each pupil play a portion of the great work in his own way, comment upon its delivery with the most perfect frankness. Upon questions of simple technic he rarely touched, but the members of his pianoforte class were expected to study these matters on other days of the week, under Herren Plaidy or Wenzel, professors of high repute, who had made the the training of the fingers and wrist their specialty."

Earnestness and sincerity characterized all Mendelssohn's work. He was never satisfied with the good if it could be made better. He was the inspired man of genius, but inspiration even without hard labor had no meaning to him. He was always the artist, that is, the man of refined taste and warm imagination. The rules he laid down for the guidance of his pupils were the rules by which he was governed. For example, in 1840 he entertained the idea of erecting a monument at Leipzig in memory of Johann Sebastian Bach. For this purpose he gave a number of concerts, for one of which he practiced so much that he told his mother "the mere walking along the streets was like playing a pedal-passage."—*Leader*.

MACHINE VS. MIND IN PLAYING.

I HAVE received from an earnest student a letter whereof the following is the essential part: "I have been using the technicon every day for three months, doing each exercise twenty times with each hand; the first one with weight at first notch, and then at second. My touch is stronger than formerly, and firmer, but I tire just as soon, if not sooner, than formerly. I have had advantages which enable me to judge that the exercises at and away from the piano are done properly, and yet my arm and wrist tire very quickly in octave and running passages. For instance, at the end of a page of one of Kullak's Octave Studies I have to rest for a few moments; and at the end of the fourth page of Seeling's 'Lorelei' I have to rest a minute or two. Still, I can row and play tennis well, so the weariness cannot be from weakness. Does it not look as though I might have some unsuspected weakness or vicious habit which impairs my playing?"

"Would you kindly give some general scale as to how the technicon should be administered to young pupils."

A short answer to the above would be to begin with the last question, answering that the writer would not administer the technicon at all. Here, however, I should be met by such teachers as Mr. Sherwood and Mr. Kelso, his assistant, who administer the technicon early and late—line upon line, and so on.

Concerning the use of mechanical aids to developing the hands, the truth appears to me to lie between the extreme positions. Mr. Liebling, for instance, says that when one desires to learn to swim, one goes into the water; and that there is no case on record where one has acquired the art by practicing the motions upon dry land. If one is trying to train a fast trotter, one does not suspend the animal from bands in the stable, and move one leg or another a few times each day. The horse is driven, not too much, but gently and firmly, farther and farther, and, above all, faster and faster, until a gait has been developed.

Another friend of mine, Mr. Calvin B. Cady, takes the ground that playing is entirely a matter of musical concept, which, if right, will of its own accord develop a musical playing, in which speed will come hand in hand with speed of music thinking. Undoubtedly there is something in this; but then it is not the whole story, as is most conclusively shown by the status of the gentleman himself, who, with one of the grandest concepts on record, cannot play. There is another position illustrated by Mr. Virgil, inventor of the practice clavier, who, for the sake of showing what can be done with his apparatus, has had pupils practice upon it four hours a day, and go to the piano in public for the first time to play pieces studied and memorized upon the clavier, with its dumb keyboard. The fingers of these pupils are excellent; such fingers I have never seen upon the keyboard, except in the case of very advanced players. But the playing was wooden, and wanting in all true musical feeling.

The truth is, that all playing is largely a matter of mind, the concept determining the result. One may practice exercises for the fingers with ever so much disciplinary advantage, but whether the fingers will remember these things in going through their pieces, depends upon what goes along with the finger habits acquired. Now, the technicon administers to muscle concept, and to muscle concept only. The practice clavier gives us at least keyboard concept, and may give us musical concept, or may assist us in getting it.

Here, however, we come upon another point where I am inclined to differ with Mr. Cady. He says that development takes place entirely from within, the external world having nothing to do with it. I am inclined to think, on the contrary, that while the start of any onward movement of the mind or organism is from within, there has to be some sort of answer in the way of incitation from without. I think I can see that the art of music has been limited to the powers of the musical instruments in every generation. And while it is, perhaps, true that composers have written for the clavier and the harpsichord in ways that remarkably fit our modern pianofortes, and, indeed, seem to anticipate

them, this was not done until something rather approaching the piano had been invented. Moreover, the composers who did this prophetic writing had the aid of the violin and the human voice, with whose artistic uses they were perfectly acquainted. Had they possessed no more perfect instruments of music than the claviers of their day, I do not believe these advanced pieces would have been written.

And so I think that a student desiring to develop a musical playing of any poetic piece will require not only to form a mental image of the piece, in the sense of fully realizing its entire subject matter, as one mentally reads a letter from a friend, not only understanding the words, but seeming to hear the very voice of the writer, so one may study a piece; but, in addition to this, the playing needs, as its corrective, the aid of the ear. One may think certain musical effects, but the fingers may play too powerfully or too weakly; the ear revises the result, and by degrees a true interpretation is reached. I do not believe an expressive quality of playing is ever reached without the fingers and the musical concept having arrived at a mutual confidence through the approval and revision of the ear, as the playing comes back to it with its tonal peculiarities.

There are certain elements in the playing, however, which a teacher can arrive at more rapidly and certainly by the aid of the practice clavier than upon the keyboard. One can develop a heavy touch, or a quick touch, or a habit of endurance; because the clavier can be set to a light or heavy touch, so that the student is obliged to use at least a certain amount of finger power, in order to produce the tell-tale "clicks," which represent the conscience of the instrument. But the logical outcome of the clavier is a uniform touch, which is never required in playing; for there are scarcely two notes in succession anywhere in music which need to be played with exactly the same degree of power. Hence, after using the clavier, the student still has to come back to the keyboard itself, in order to find out what kind of effect he is really getting, and wherein it must be modified, in order to correspond with the concept. Moreover, it will often happen, if the pianoforte be a good one, that many small but beautiful modifications will suggest themselves, or the pianoforte will suggest them.

But to go back to the original question of my correspondent,—what is the matter with her wrists, which tire so soon? Here we come upon one of the most important principles of pianoforte technique. The trouble is a nervous tension in the muscles, which must be let go before endurance can be reached. Wherever any muscle is used over and over again, many times, there is no objection to its finally showing a sense of fatigue—at the point where the consumption of muscle cells takes place. This will be located according to the nature of the passage. In all finger passages the muscular work is done high up on the forearm. There is no work done at the wrist. No sense of fatigue ought ever to be experienced there.

What this student needs, and what many others need, is a Delsartean "devitalizing" exercise. If the hand be hung by the side, the arm falling from the shoulder straight down, and the entire arm be swung limply, the wrist will be entirely loose. But if the hand be placed upon the keys for an octave passage, the wrist will instantly assume a tense condition, and the playing will all be done against resistance. What the student needs is to obtain as loose a condition of wrist in performing light octaves as she has when swinging it limply by the side. When this condition has been made subject to control, the aching of hand and arm will disappear. The best exercise for obtaining this condition will be found in Mason's *Technics*, octave exercises in the fast forms. So long as the wrist is let loose, so long the playing is easy and without fatigue. Allow the wrist to become tense (and nine players out of ten invariably do this), and the sense of fatigue will almost immediately arise.

So, after all, it comes back to a state in which mere finger power cuts but a small figure; the main thing is musical feeling and intelligence, and unhampered muscular conditions. When these are present, a minimum of mere practice will do the work.—W. S. B. MATHEWS.

CULTIVATION OF THE EAR.

BY MARIE BENEDICT.

Do our pupils as a rule recognize the use of the ear in what they call the study of music? "Oh! yes," they might reply, had they an opportunity to speak for themselves, "we can catch tunes by ear, and we know when we strike false notes." But how often is one found who has any conception of the broader use of this sense, in the enjoyment of harmonic effects, in the recognition of the individual mood and quality of each chord, of the subtle personality of each major and minor key?

The ear should be for tone exactly what the eye is for color; the window through which the brain perceives its ever-varying hues, from the warmest and richest to the darkest and most sombre, and again to the most tenderly delicate and evanescent. Instead of this what do we find in the rank and file of pupils?

Not long since, a young lady who had told me that "she had studied the piano for years" gave the first movement of a Beethoven sonata at a meeting of a musical club. Shortly before the opening of the programme I chanced to ask her the key of the composition; she said that she did not know, but after a little thought, decided that it was B-flat major. It proved to be the C major sonata, Op. 53! I have since met two other instances of the same surprising lack, advanced pupils of city teachers, whose ideas of the keys of the beautiful compositions of Schubert and Schumann which they were playing, were no clearer than those cited above. One is tempted to exclaim, Are they studying music, or only a system of muscular development and arithmetical calculation accompanied by various pleasant sounds! As well might one attempt to study one of the works of a great poet with but a fragmentary knowledge of the language in which it is written, or a student of painting to execute a copy when unacquainted with the more delicate shades of color. For the keyboard, with its wonderful range of mood and shade, is the palette of the pianist; from its materials may spring children of beauty or lifeless, meaningless mixtures of color, in accordance with the spirit of the executant.

If pupils were more generally taught from the commencement of their study to listen carefully to the tones they produce, if, as soon as practicable, the rudiments of harmony were interwoven with the piano lessons, the students' attention drawn to the peculiar qualities of the different chords, and they thus easily led to oral perception of major and minor, and on as far into the beautiful garden of tone as their capabilities allow, would not this incongruous state of things be largely removed?

A condition of development utterly unthinkable in a student of literature or painting ought not, to say the least, to be common in pupils of the sister art of music. Success in this line of work of course requires careful training, the minutely observant faculties of the ear have been so much less generally used than those of the eye; but where there is any musical taste, interest can be easily stimulated in the fundamental principles of harmony, the moods, tonal colors, and relation of the chords, and the extent of development is limited only by the quality of pupil and teacher.

There is a world of interest and beauty, to the mass of music students utterly unexplored and unknown, in the latent faculties of the ear.

The study of music demands the utmost development of the senses, ethical and physical, which are the avenues to its domain. Could our students but be persuaded to accept this truth, the growth of a better public taste would receive an almost incalculable impetus.

The principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage, and to give them a sure and permanent basis in the musical and technical knowledge, by the assistance of which they will be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and achieve the highest musical results.—Scharwenka.

A TALK WITH THE TEACHER.

BY JOHN H. GUTTERSON.

A MUSICIAN is not of necessity a good teacher. Thorough and appreciative himself, the imperfect and inattentive state of the average pupil is gall and bitterness to him, and his spirit recoils when his musical sense is tortured by discord and lack of interest, but every teacher must be a musician, and by that term I mean one who has such a love for the work that the slightest improvement in execution or increased attention is not only noticed, but is payment in full for long hours previously spent in bringing about that simple improvement. His leisure moments are spent in diagnosing the musical state of each scholar, and in simplifying explanations, and his optimistic eye must be able to discern possibilities, even while listening to his favorite composer, punctured and torn by false notes and tossed from right hand to left, and from finger to thumb, by some aspiring pianist, yet very much in the bud.

Part of each week, for a number of years, I have taught in a conservative country town, my own home in fact, and a prophet in my own country, my experiences being varied; so if my illustrations are too *personal*, I beg to be pardoned.

If a teacher possesses in himself courage to believe that there are possibilities in a student, perseverance to help bring them out and patience, dear fellow teacher, does not our success depend upon "patience's perfect work in us," and does she not stand a guard before the quick word that would anger the indolent, discourage the dull, and completely undo the nervous pupil at the piano? Granted, then, these three, and a love and adaptability for the work, I consider that it is necessary to gain from the pupil both his *respect* and his *love*.

Patience hear me out, ye who are called upon continually to patch up some child who has been the favored (?) pupil of dear Aunt Nellie, or still worse, has "taken lessons" of pretty Miss Flossie, who scalps the music teacher at the rate of twenty-five cents an hour, because she loves children and wants to earn a little extra pin money.

I mean nothing of the sort; the love that allows neglected duty is unworthy the name in either teacher or parent.

With varied success I try to make my children feel that while I am the music teacher and interested in them for that hour particularly, yet their welfare, happiness, and standing in school are all of interest to me, and from one extreme, where I am told that the music lesson is the happiest hour in the week down through the scale (which of course there must be), I have yet to hear, and I should be told, of one who *dreads* my coming or *hides* to avoid the lesson hour. That hour consists of sixty minutes real work upon the lesson; time for talk comes while the wraps are being put on and the music strapped up, or a few moments more, if I am not too busy, but I want to make the scholar feel that his *parent* pays for an hour of my "know how," and short measure would be as wrong on my part as on the part of the grocer or milkman. I learned that lesson when much younger, while paying two dollars for a half hour, ten minutes of which was regularly spent in complimenting about the weather and the state of society in general. At the first poor lesson I tried to keep my temper and find out where the blame was; sometimes it is mine, lack of sufficient explanation the previous hour. If I decide it is inexcusable neglect on the scholar's part, a show of quiet displeasure is often better than a scolding. Down deep in a child's heart he values your good opinion, but will despise you if you stoop to his weapon—angry words.

Continual neglect, and a note or talk with the parent. Try it, I know it will work; but if a child will not practice and the parent *will not* or *cannot* insist, certainly the music teacher has not sufficient authority to do much. Do you know how we are misrepresented in the home? For instance, a small girl playing duets with an older sister makes a mistake and hurries right on. "My teacher told me *never* to stop for a mistake," she explains, "go right on." Sure enough, it is folly to repeat a whole movement when one hard measure alone needs

brushing up, and the explanation is satisfactory, provided I have the chance to explain, but otherwise I am criticised for a statement innocently misrepresented.

One mother said to me the other day, "I never engage a teacher unless I have perfect confidence in his ability and trustfulness. I know nothing about the matter myself, but expect you do." Too many of them know nothing, but *think* they do, and get more and more muddled by the report of the scholar. I do not mean altogether little children either, they tell the story as it seems to them. An older child is sometimes tempted to throw the blame of their shortcomings on the broad back of the teacher.

For that reason I am always glad to welcome the older member of the family at the lesson hour. I do not consider it a call, and the lesson moves on as usual, and it is still a good thing even when, as in a recent case, I found I was giving two lessons instead of one, for the elder sister was practicing the same lesson diligently.

Much is said and written concerning "playing the lesson over" by the teacher. I see no harm but much good in the teacher playing with *accent* and *expression*, when the pupil has mastered the notes and the time, but every true teacher must condemn the habit of playing new music till the pupil at his side learns by ear, or develops his ear at the expense of his musical sense. What might harm one, however, might benefit another, and that leads me to my last thought.

A music teacher must be nothing more or less than a good physician, and each particular *need* of each particular *scholar* must be studied, and met in its *particular* way, especially studies for weak technic, easy music for sight reading and duets for improving faulty time. Beyond these, lines of work to stimulate musical appreciation and inculcate musical thought, and he must be a *quack* indeed who prescribes the same remedy for every ailment.

Some one said to me the other day, "your work is all play." "Yes," I replied, "but my play is real work." But the work we love is never so tedious or so wearing as the work we dislike or even simply endure, and the teacher, strong in his knowledge of the rudiments and yet willing to change almost daily in his opinion and practice, may become one of the happiest of world workers when he remembers that music is almost the only thing common to this earth and to heaven, toward which we strive.

INFANT MUSICAL PRODIGES.

BY J. C. FILLMORE.

THE February number of the *Metaphysical Magazine* contains a paper by one of its editors, Mr. J. Emery McLean, entitled "Psychic Views of Infant Prodigies." The whole article is interesting to every intelligent, educated person, if for no other reason than that it shows the drift of speculation nowadays in a large class of minds. But the point which will most particularly interest the readers of THE ETUDE is the attempt to account for the precocity of the manifestations of genius in many musicians, for example, Haydn, Mozart, Schubert, Mendelssohn, Liszt, Rossini, Cherubini, Paganini and Beethoven, and in our own immediate present, Joseph Hofmann and other child-prodiges. Mr. McLean gives a very clear account of the alleged explanations given by spiritualists, and also the theories of the physiologists as regards nervous structure, the influence of remote heredity, etc. But these explanations he rejects as wholly inadequate. His own account of the matter, although most sane people will regard it as pure speculation, he puts forward with as much positiveness of assertion as if it were fact not only capable of scientific demonstration, but fact already conclusively shown to be true. But let me quote his own language. He has just been speaking of the very frequent phenomenon of a genius being born of commonplace parents, and of the fact that most of our great men have been of lowly birth. After noting that such instances were formerly ascribed to the miraculous, he says:—

"The truth with regard to so-called prodigies, among

either infants or adults, is that the phenomenon is only apparent. The display of genius is but the effect of a law as natural, inviolable and unchangeable as that of gravitation itself. That law is *reincarnation*. The fact that our lives are given expression on this plane *once* denotes the possibility of our living here a hundred or a thousand times; and the modicum of knowledge we gain in only one life implies its necessity, if we are to become thoroughly rounded out and intelligent beings."

* * * *

Creation implies knowledge as well as power; and the consensus of human testimony is that the only sure way to acquire knowledge is through experience. In threescore years and ten a human being can undergo a wide diversity of joys and sorrows, but how much actual knowledge has he gained? With second childhood he seems to have arrived almost at his starting-point, when the change called death takes place. What, then, becomes of the deathless soul? It returns to its native spiritual habitat to assimilate the experiences through which it has just passed. This act has its fitting counterpart on the material plane. As the stomach digests the food it receives and as the mind digests the ideas it conceives, so the soul digests the experiences it gains. As the result of the physical function is bodily strength, and that of the mental process is knowledge, so also the fruit of the spiritual operation is wisdom.

To acquire wisdom, then, is manifestly the primary purpose of human existence; and this means perfect knowledge. To what degree of perfection can man attain during our period of life on earth? Plainly infinitesimal, even along a single line. Hence, in a succession of embodiments lies his only opportunity to progress. This scale has an infinity of divisions; and, like all spheres, it contains an infinite number of circles. When the soul has passed around the line of a single one of them, it has reached the culmination of a series of related experiences, though it may have required thousands of years and scores of incarnations to effect the result—perfection. Still, humanity is so vast that almost every year marks the completion of such a cycle in the life of one or more persons. These individuals, when the ultimate is reached coincidentally with the soul's final embodiment in that series of expressions, we are accustomed to call prodigies; but the term is a misnomer. They are simply reapers of what they have sown in accordance with natural law, whether the reaper be a Raphael or a Rubinstein, a Patti, or a Pericles, a Swedenborg or a Shakspeare, a Cicero or a Christ."

Thus Mr. McLean accounts for infant prodigies on the theory that their special genius in each case marks the culmination of a series of reincarnations, of reappearances on the earth, whereby perfection has at last been reached in this special field of activity and development. It is a fascinating theory and it has this advantage, that, while nobody can prove the truth of it, nobody can prove that it is *not* true. "There are more things in Heaven and earth than have been dreamt in our philosophy," and nobody knows whether we have lived in this world before or not. Mr. McLean realizes that the question "If we have lived here before, why do we not remember it?" is a puzzling one, and he disposes of it in this fashion: "Though memory is undoubtedly a faculty of the mind, it is not always conscious. It has sub-conscious phases, and it is naturally in the former that the records of past experiences are stored."

All of which may be so. At least Mr. McLean's philosophy is spiritualistic and not materialistic. It represents, as does the whole movement out of which the *Metaphysical Magazine* springs, the reaction against materialistic ideas and methods, and is the very reverse of agnosticism.

You may tell a father with impunity that his daughter will not succeed as a housekeeper, grammarian or mathematician; but woe be to you if you say his daughter cannot learn to play or sing.

Men well versed in other ways, though ignorant of the simplest laws of art, often express what they regard as a sound musical opinion. What a pity that such presumption should not be the exclusive weakness of fools!

RUBINSTEIN: THE MAN AND THE MUSICIAN.

BY ALEXANDER MCARTHUR.

II.

NEARLY every biographical notice of Rubinstein contains the error of asserting that he was a pupil of Liszt. This he never was. His mother, Villoing, and the contrapuntist Dehn, of Berlin, were Rubinstein's only teachers, and these only while he was a mere child. It was his own great gifts and tireless industry that brought him to the top of the ladder.

Of course, to have the chance of hearing Mendelssohn and Liszt was an education in itself for a pianoforte student; but Rubinstein's playing was not formed after that of either of these great artists. He had his own individual ideas—ideas which he worked out for himself in long hours of thought and study when a mere youth. He laid great stress on rhythm and touch, and it was particularly in the latter that his own great charm of playing lay. No one has ever drawn from the pianoforte the sounds that Rubinstein did. His legato was unrivaled, and his power of singing on the pianoforte extraordinary. The world at large—probably those who never heard him—wrongly considered him merely a pianist of muscle and force, whose thundering fortissimo and passionate treatment of the keyboard made him famous; but these were the least of his gifts. His fortissimo was certainly a revelation, but not even the velvet-fingered Pachmann has ever produced a pianissimo like that of Rubinstein. It was the softest, sweetest, most delicate breath of sound imaginable; yet, soft as it was, it reached the farthest corner of the largest concert-hall he played in. There are pianists who paw the keyboard in soft passages, and look knowing, leaving much, if not all, to the imagination of the audience, especially those far off; but not so Rubinstein. His power of tone and control of tone were phenomenal, and some of his effects magical. The vulgar crowd and the vulgar critics noted and wondered over his playing of the "March des Ruines d'Athènes" and the "Funeral March" of the Chopin Sonata; but this was mere child's play in comparison with what he did in certain passages of Schumann's works. Here he produced effects of astonishing beauty, absolute caviar to the multitude, in compensation for which he fed the latter with picturesque imitation of "the band passing."

Some of Rubinstein's most extraordinary effects were produced by a masterly use of the pedals. It was an education in itself to watch his feet as he played, and when he created some unaccountable beauty of tone-color, you were sure to find the secret in his pedaling.

Over his audience Rubinstein exercised great control, his personal magnetism being in this a strong factor; but the principal secret lay in the fact that Rubinstein himself felt and seemed to live in every note he played. There was complete absence of the mechanical in his playing; he was deeply in earnest, and in love with his work. In this way his audience at once felt that he had something to say, and he soon convinced them that what he had to say would be said with the charm and divination of a poet.

Much has been said and written about Rubinstein's caprice, and it is true that he could never be counted upon; but even when he gave one a hash of wrong notes, there were always his beautiful touch, his charm of interpretation, and his unequalled pedaling to compensate. For this reason, it has been truly said, his "wrong notes were better than the right notes of others," which may seem an extravagant saying, but certainly only to those who never heard him.

Although a Jew by birth, Rubinstein was baptized when a mere infant, and, as religion is a necessity in Russia, was forced, when residing there, to follow the prescribed forms once a year at least. But in reality he had little sympathy with the religion of the priest. The question of the hereafter had for him a fascination and a certain awe; but although he went so far at times as to profess a belief in annihilation after death, yet it is to be doubted if Rubinstein himself really knew what he did believe. He certainly had his full share of Jewish skepticism, but at the same time was full of superstition—a sure sign, at least, that he could not have believed in nothing, since he feared something. He would never

set out on a journey on Friday, neither would he, unless forced by circumstances, mention any of his undertakings before they were accomplished—a superstition which I encountered only the other day in Paderewski.

In his physiognomy Rubinstein had nothing whatever of the Israelite. He resembled Beethoven strangely, and for this was laughingly dubbed "Van the II" by Liszt. It is worthy of notice, and stands greatly to his credit, that in Russia, where it is better to be born a dog than a Jew, Rubinstein, despite his baptism, never sought to deny his Jewish origin. In a certain way he was even proud of it, and always boldly acknowledged it.

He was an ardent patriot, and loved Russia with heart and soul, working unceasingly for the musical future of his country, having devoted the best part of his life to this cause. Without doubt he did for musical Russia more than any other man; and the best conservatory in the world to-day—that of St. Petersburg—owes its existence to his enthusiasm and the lavish gifts of money he made from time to time. He was curiously proud of this work, and he once said to me: "When I am dead, all that I care men should remember me by is this Conservatory—that they should say it was Anton Rubinstein's work."

For years Rubinstein was director of the Conservatory, undertaking the duties a second time from 1887 till 1891. During that time he worked harder than any other person in the institution, devoting his entire time and energy to its service. When we recall that fifty years ago Russia was musical chaos, and that to-day it is foremost in the van of musical culture, we find that Rubinstein has indeed reared himself a monument worthy of his years of self-sacrifice.

As a composer, Rubinstein had two great faults and one great virtue. He had a wonderful gift of beautiful and unending melody, but he never knew when he became tedious, and he was totally incapable of self-criticism. He never went over his work; in fact, he was altogether wanting in the necessary patience for this. That which he had written remained as first written, and undoubtedly it is this failing that will spoil his fame with posterity. It arose from want of control in his youth, for when a mere boy of thirteen he was left to his own devices. Consequently he wrote for years without direction, and at a period when it was most necessary; therefore he failed to learn that all-important lesson of all artists—a lesson to be learned only in youth, and difficult even then—self-criticism. His nature was of itself impatient. He rushed along, pen in hand, eager to give utterance to the thoughts crowding his brain, and there was none to stop him in his mad career. In moods of extraordinary exaltation he wrote masterpieces almost without effort, exquisite tone-poems over which the world went mad, and he grew to believe, and tried to convince others, that so all great work should be done.

This was the great mistake of his art life—a mistake all the more to be regretted for himself and musicians, since with only ordinary care he had undoubtedly the power to do great work. However, we may well be content with what he has given us. His "Demon," "Maccabees," the "Ocean," and "Dramatic" Symphonies, his splendid piano concertos and string music, with dozens of songs that are gems of beauty, replete with the intense expression of his truly poetic muse, are all masterpieces, and will keep his memory green forever. Ten operas, six sacred operas, six symphonies, six piano concertos, orchestral and stringed numbers without end, hundreds of songs, hundreds of piano pieces, as well as concertos for violin and violoncello, make up a list appalling in its dimensions when we remember that Rubinstein was the greatest pianoforte virtuoso of his time, that the best part of his life was spent in traveling, and that most of his leisure was devoted to the work of the Conservatory.

Rubinstein was never idle; he could not remain so half an hour. From the moment he rose till the moment he retired he was doing something. When not traveling he had his day's work mapped out with methodical regularity. From just such an hour till just such another he might be found day after day at the same occupation. After this fashion he was able to accomplish in his lifetime what was really the work of three men, and he never tired of preaching this regularity of work to young artists and students.

Rubinstein's idea of "sacred opera" has already been too thoroughly discussed to deal with it here in detail, but few knew how dear it was to him. Like the Conservatory, it was one of the passions of his artistic life, and he always hoped one day to find it usurp entirely the place of the oratorio, a musical form which he disliked intensely as non-dramatic and feeble. He could not listen, he said, and feel satisfied to watch a

gentleman in orthodox evening dress, or a lady in extravagant Parisian toilet, singing the parts of biblical characters. His eye and his sense of fitness were too much offended to allow him to enjoy the music; and it was because he felt that the music would gain thereby that he modeled his "Paradise Lost" for the stage.

He had a profound love for the Bible, and the grand old biblical personages appealed vividly to his fancy. I have frequently found him poring intently over its pages, absorbed in the beauty of the language, the far-seeing truth of its moral philosophy, and the wisdom of its conclusions. He might deny at times his belief in religion, but his interest in the Bible was sincere.

What he urged and wished was a theater, or *ein Kirche der Kunst*, especially reserved for sacred works, where the music would be of the severe and polyphonic order, and where the chief events of the Old and New Testaments could be represented in chronological order. He was very much in earnest over this idea. With it in mind, he wrote six sacred operas, and was at work on a seventh ("Cain and Abel") when death overtook him. It was almost, too, in the moment of victory; for it is said that some enthusiasts in Germany are about to give reality to his idea.

Rubinstein had a great love of the mysterious. All that was strange or outside human knowledge interested him intensely. Goethe's romanticism pleased him especially, and he loved to quote long passages from "Faust." He was an extremely well read and cultivated man. He spoke many languages perfectly, and was particularly versed in all literature that partook of history. He was an omnivorous reader of Renan's writings, and undoubtedly Renan had much to do with his religious skepticism. But Rubinstein's skepticism was at best a feeble thing, and was chiefly used as a means whereby he could utter his favorite witty saying with regard to the priest—that there were only two sorts: those who deceived themselves, and those who deceived others. Further than this it seldom went; and in all cases he was certainly no materialist. He believed in the existence of beauty, its reality and power; and if at no other shrine, he certainly worshiped devoutly at this.

Though his life was full of work, and he was ever faithful to duty, Rubinstein was not a happy man. With each succeeding year he grew more and more pessimistic. Life failed to give him the amount of enjoyment he craved outside of his art; and except in the society of women he did not seem even commonly happy. But for the fair sex he had ever a joke and a smile. It amused him to shock their feelings, and when they opened their eyes widely at his audacity, he never failed to enjoy it. He believed that a knowledge of woman was necessary to an artist; and if a young aspirant to any artistic calling asked his advice, his first question was, "Have you loved yet?" For he believed that a man who could not love was incapable of becoming an artist. He himself could not be accused of any failing in this case; for his loves were almost as many and various as his days. He had all the faults and all the virtues of his artistic calling, and in every sense of the word lived for his art and his fancy, regardless of all things. His was a true Bohemian nature.

There was a certain roughness, want of tact, and even brutality in his nature that made itself disagreeably felt at times. His was not a temper to be tried. Up to a certain point he could hold it in check admirably; but anything beyond this caused an explosion of wrath that was terrible. As in his physiognomy, so in his temper there was much of the lion. Those who did not know him consequently feared him, for his personality was one that awed, especially in the latter years of his life.

As a teacher, although never brutal or bad-tempered, as has been asserted, Rubinstein was severe. He hated the amateur in art; for to him art was a mission and a calling, and the only way to success in it lay through suffering. But in spite of this, he was ever ready with encouragement for those who did their best, and deserved it for their talents. He regarded suffering as the sad price all artists must pay for knowledge; but the effect of his early experience of this sort was to give him a warm and ready sympathy for all who tried to achieve anything,—and that not a sympathy of words, but of help and action.

If, when conducting, his temper was roused,—and it must be confessed that with his own works this nearly always happened,—it was impossible for any orchestra or any singer to satisfy him. He became a hundred times more violent than even Hans von Bülow in his worst fits of anger or dissatisfaction; and under such circumstances it was absolutely painful to have anything to do with him. He was more "impossible" than a dozen madmen let loose. But to his character there was happily another and better side. As a friend there was none more fascinating than he. Warm-hearted, tender, sincere, full of sympathy and affection, to those he loved he became like a child in his charm and endearing openness of heart.

His charity was unceasing. No one gave more freely or more kindly, or cared so little for the trouble he gave himself, provided he could do good. His life was one long series of acts of kindness and unselfishness; his loss to the world and to art is far reaching and irreparable.—*The Century Magazine.*

DOVES AT PLAY.

Jeux de Colombes.

TAUBENSPIELE.

Edited by Carl Hoffman

GEORGES MICHEUZ, Op. 200.

Andante.

p dolce. *p* *p*

rin f *p* *p* *p*

p *mf* *fz*



ten.

p dolce.

f

f

fa piacere

a tempo agitato

p

This page of musical notation consists of five systems, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *rin f.*, and *ten.*. The first system features a *ten.* marking above the treble staff and a *p* marking below the bass staff. The second system also has a *ten.* marking above the treble staff and a *p* marking below the bass staff. The third system includes a *p* marking below the bass staff and a *rin f.* marking above the bass staff. The fourth system has a *p* marking below the bass staff. The fifth system features a *f* marking above the treble staff and a *p* marking below the bass staff. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and accidentals.

The musical score consists of five systems, each with a treble and bass staff. The notation is in a key with one flat (B-flat) and a 3/4 time signature. The first system features triplet markings (3) and a fermata. The second system begins with a forte (*f*) dynamic and includes a *rin f* marking. The third system continues the melodic and harmonic development. The fourth system features a fortissimo (*ff*) dynamic and includes a fermata. The fifth system is divided into three parts labeled (a), (b), and (c), with (a) and (b) marked *f* and (c) marked *ff*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *f*, *rin f*, and *ff*.

SYLVIA
SOUVENIR DE CAPRI.

Edited by Albert W. Borst.

F. DEVRIENT Op. 27.

Moderato. $\text{♩} = 72$

p *dolce.* *simile*

ten. *dolcissimo.*

mf *cresc.*

riten un poco

a tempo

p

cre *scen* *do* *mf*

cresc. *riten un poco*

a tempo *ff* *trem.* *furioso*

dim. *riten. un poco.* *a tempo* *p dolce.*

pp dolcissimo.

mf *con passione*

f *riten. un poco.*

The musical score is written for piano on five systems of staves. The first system includes a bass staff with a treble clef and a key signature of one sharp (F#). It features a series of chords and a melodic line in the bass. The second system continues the melodic line in the bass. The third system includes a treble staff with a treble clef and a key signature of one sharp (F#), featuring a series of chords and a melodic line in the treble. The fourth system continues the melodic line in the treble. The fifth system includes a bass staff with a treble clef and a key signature of one sharp (F#), featuring a series of chords and a melodic line in the bass. The score is marked with various dynamics and performance instructions, including *dim.*, *riten. un poco.*, *a tempo*, *p dolce.*, *pp dolcissimo.*, *mf*, *con passione*, and *f*.

un poco meno mosso.

9

espressivo.

mf

a tempo

riten. un poco

p

f con passione

p

riten.

Tempo I.

p dolce

pp dolcissimo. pp

mf

con passione.

f

p dim. pp ritard. ppp

Edited by Thos. a Becket.

H. STIEHL.

Allegretto grazioso. $\text{♩} = 100$

(a) *p*

f

p

f

mf

(b) *cresc.*

a) Carefully accent, but not too much, the second eighth note of the melody, thus bringing into prominence the syncopation, which is the strong characteristic of the opening movement of the Polonaise. The general character should be graceful and dignified.

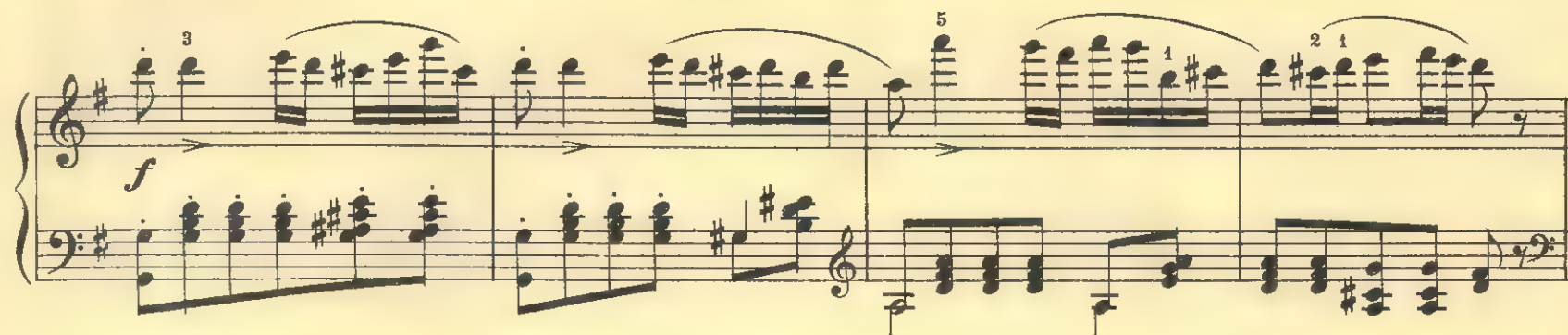
nified with a crisp daintiness in the opening measures of the bass.

b) Let the chords be sharp and bold, contrasting with the connecting figure of sixteenths which should be flowing yet firm.

The musical score consists of six systems of staves. The first system includes dynamic markings *f*, *mf*, and *cresc.*. The second system includes *f* and *p*. The third system includes *cresc.*, *f*, and *dim.*. The fourth system includes *p* and *cresc.*. The fifth system includes *f*. The sixth system is labeled **Trio.** and includes the tempo marking *dolce e cantando* and the instruction *ten.* (tension). The notation is complex, with many beamed notes and fingerings.

(c) The TRIO is more tranquil and song like, affording a relief from the forceful style of the preceding movement. Before it returns to the first subject there is an increase of power, last-

ing for a few measures, after which the quiet song is resumed and finally merges into the original theme.



The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as fingerings (e.g., 2 1 3 1 4 2 4, 3, 1 5, 2 1, 3 2 1, 4, 1 3 5 1 2 3 5 2 1, 1 2 4 5 4 1 4 2 1 2 4 5, 4 2 1, 5 3 2 1), dynamic markings (*p*, *f*, *cresc.*, *dim.*, *Fine.*), and articulation marks (accents, slurs, and a 'd' marking in the second system). The piece begins with a piano (*p*) dynamic and ends with a *Fine.* marking.

d) From this point an increase of tone and brilliancy is desirable.

Cradle Song.

N.v Wilm. Op.81.Nº 13.

Tranquillo. (♩. = 66)

The musical score for 'Cradle Song' is written for piano in 6/8 time. It begins with a tempo marking of 'Tranquillo' and a metronome indication of 66 beats per minute. The score is divided into six systems of music. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a crescendo (cresc.), forte (f), and diminuendo (dim.) markings. The fifth system includes a piano (p), piano fortissimo (pp), and crescendo (cresc.) markings. The sixth system includes a diminuendo (dim.) and pianissimo (pp) marking. The score features various fingerings, slurs, and articulation marks throughout.

It is recommended to practice in this manner. make the melody very legato and cantabile, at the same time playing the accompaniment piano and staccato; keep this up until the feeling for the legato melody is fully established then little by little phrase the accompaniment properly.

THE MUSIC TEACHER'S ALLIES.

BY T. L. RICKABY.

It is a well known historical fact that many famous conflicts have been decided by the help of allies, who either did noble service throughout the engagement or who arrived at a critical moment. It is true that many battles have been won without them, but this fact does not detract in the least from their usefulness, and—to the victorious army—necessity in so many instances.

However, it is worse than useless for the music teacher to attempt to struggle alone; and the more serious his aims, and the higher the standard he places for himself, the greater need there is for a firmly cemented alliance with every agency which promises assistance in any form. He must feel a consciousness that he has on his side all possible support. Then and not till then, he may reasonably hope for success.

The first ally to be enlisted is the parent, whose sympathy, co-operation and support are indispensable. Parents frequently mar the good work of the teacher—unconsciously perhaps, but none the less effectually. They must be made to understand that exercises, scales, etc., are absolutely necessary to the attainment of even ordinary skill, and that the sound of them must be endured; and not that only, but neither by word nor gesture must they discourage the pupil from playing them. They must understand that it is their place to see to it that sufficient time is given to practice each day, and that the pupil never misses or shirks a lesson. They must take enough interest in their child's work to notice what he is doing—what new scale, or study or piece has been given last, and must use every reasonable means to urge the child to work and make progress. To this end the teacher must early become acquainted with the parents, and as opportunity occurs present these matters unmistakably before them. The teacher will find here considerable scope for whatever tact he possesses, but as a rule parents are to catch the enthusiasm of a very much-in-earnest teacher, and little trouble is needed to change an apathetic mother and ignorant father—that is ignorant so far as music is concerned—into enthusiastic mentors; or in other words win over positive encumbrances, and thus transform them into powerful allies.

Another alliance which no teacher should fail to enter into, is one with the pupil. It may seem curious but it is true that many teachers and pupils are at cross purposes. The teacher too often looks upon the pupil as a sort of trial incarnate—a thorn in the flesh who makes wrong notes a specialty and non-practice a matter of habit. The pupil on the other hand looks upon the teacher as a necessary evil—a person who for some reason or other is always cross and ill-natured and whose only delight is the imposition of dry and tuneless tasks, apparently without end or aim.

At the first lessons the pupil must be won over; must be gradually led to see that the teacher has at heart the pupil's advancement; must be led to see that the domain of art is a goodly land full of joys and delights, but which can be enjoyed only by those who have earned the right of entrance there by struggles, labor, and self-sacrifice; and that nothing is more certain than that an abundant reward will come to those who put forth the right effort. He must be led to see that the teacher, so far from being a taskmaster is in reality a companion, a helper, and friend. An alliance on such a foundation is of untold value, and without it the teacher labors but in vain.

The next ally of which I shall speak and one no less important and useful is the music magazine. By it the pupil is kept in touch with the great world of music, and from it learns of the chief musical events, concerts and festivals, lectures and recitals, the first appearances, engagements; movements of players, singers and composers. It will give valuable articles on musical topics in which many subjects will be explained and discussed by the foremost teachers and writers—subjects which would probably never come up at all in the ordinary way of lessons and which the average teacher would never introduce at any time, but on which no pupil ought to be entirely ignorant. From time to time biog-

raphies of living musicians of universal reputation appear, as well as notices of those who have passed

"Into the silent land."

In the face of these facts it is most surely an injustice to pupils where their teacher ignores the magazine, and thus deprives those under his instruction of much information and knowledge which they can obtain in no other way. And yet it is surprising how many pupils never see a magazine except by accident. Personally I cannot express what I think of the magazine as an aid to successful teaching. I will only add however—and I say this without fear of contradiction—that the pupils who read a good musical magazine (or more than one) are so far in advance of those who do not read, that they cannot be mentioned in the same breath. Observe I make no concessions for the possession or lack of talent. The readers are the best musicians. Experience will prove this.

It only remains for me to speak of one more ally, which is the concert or recital,—or perhaps I ought to say both. The concert, however, is usually an entertainment on a larger scale, and while it is certainly a potent educator both for pupils and the community, yet the recital is of greater importance from a pedagogic standpoint. The pupils' recital can be made more informal, and outside of its real use, which is to gradually accustom pupils to performing in public, much information can be imparted in the form of a lecture or simply explanatory remarks. By means of the pupils' recital one can reach more people, as they can be held more frequently and as a general thing ought to be free. Artist recitals are invaluable, but they should not be introduced until the community is "ready" for them (which may be sooner or later) or disappointment, worry, and pecuniary loss will result. Much must be done in the way of pupils' recitals and amateur concerts before the artist recital stage is reached. By giving pupils assurance and confidence in playing before others, and by causing them to work harder to distinguish themselves in public, and by presenting the opportunity of hearing much good music at short intervals, the concert and recital will naturally commend themselves, as aids worthy the consideration of any teacher.

There are other agencies which I might mention, but I think I have spoken of the chief ones. At all events I am satisfied that where a teacher feels that he has the support of the parents, and the confidence of the pupil; when he knows that the magazines are slowly and silently but surely having their certain effect; when he sees what the concerts and recitals are doing for pupils and for the community, the wisdom of making such alliances will only become more apparent. He can reach out further, and set his standard higher with every assurance of continued and greater success, knowing that behind him is strength and on every side security.

FALSE BALANCES.

My Dear Girls.—Would you not like a message addressed personally, individually, to you? We shall call it a letter and not a sermon, as the title may suggest.

How many of you have read a charming little story entitled "False Balances," written by one whose pen has done so much for girls? Have the words any meaning for us? Do we weigh false balances?

As music students you are supposed to practice so much time each day. How do you spend that time? You tell your teacher you have practiced the time allotted, but did you spend conscientiously every minute of it every day? Were you not "playing," not practicing, for your own pastime or for the entertainment of some one who you thought was listening? If so, you were cheating yourself of that development which the hour should have brought, and you reported a false measure to your teacher. As a result, that teacher must listen to false notes, false time, false expression. I know an eccentric teacher who tells her pupils that when they knowingly play false notes without correction the truth is not in them! Certainly girls are not sufficiently trained to this idea of truthfulness.

Then, your playing must be clean. You would not

like your grocer to weigh out for you sand with your sugar, or stones with your raisins. If your playing is muddy from an indistinctness of touch, or from a false use of the pedal, you cheat your own ear and the ear of your listener of clean harmony. A music teacher told me that in exasperation she once said to a careless pupil, "Listen! Don't you listen while you play?" The pupil replied that she listened to other people's playing but not to her own! Do you think that girl could boast of much ear training? Let the ear learn to hear correctly and the eye to see correctly. Ruskin says there are thousands who can think for one who can see. "To see clearly is poetry, prophecy, and religion all in one."

How much might be gained this way by observing truly, not falsely, the artist who plays for you. He has no patents on his little devices of foot, finger, or wrist, by which he produces a certain tone color. When he plays for you, all that he gives of himself, his interpretation of the composer's idea is yours, if only you will take it.

There are other ways in which pupils cheat themselves, other ways in which they weigh false balances. Have you been impressed with the necessity of observing correct fingering? Of fingering conscientiously? You think it folly to use a weak finger when you can use a strong one. Will you tell me how and when that weak finger is to be strengthened? Pursue such a course as you suggest, and when you have need of both strong and weak fingers, your playing will necessarily be uneven. It is said that Leschetitzky obliges his pupils to so intelligently memorize fingering and music as to begin at any figure or phrase that he may indicate.

A girl cheats herself of her own reasonable development when she demands music that is absolutely incapable of cultivating the artistic in her nature. Likewise she does herself injustice by demanding music more difficult than even with hard practice she may be able to master. Nor does a girl cheat herself alone who plays inferior compositions, or who plays falsely difficult compositions. Think how many times that composition is heard by others, cultured or uncultured. Can one with good conscience so deprave the taste of the ignorant or offend the taste of the cultured? Goethe knew what would develop one's reverence for that which is noble in art when he said, "Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture."

The musician cheats himself of his best development who refuses to study anything else than music. "Nature insists upon three conditions of progressive life: activity, variety, and rest." Using, then, Goethe's suggestion, the musician of broad sympathies may well give a secondary consideration to poem or picture with the study of that which the musician-artist, or poet-artist, or painter-artist, must delight in, nature, pure and simple.

I have in mind another pupil who cheats herself of the advancement of which she is capable by letting envy of a more talented associate shut out the beauty which her own mind may appreciate. For her encouragement we say what, perhaps, she has often heard, that she is responsible only for her own work, but that must be well done. Her talent, whatever it may be, calls for all her heroism, and she is false to the One who bestowed it if she is not faithful. Only be willing to shoulder your share of responsibility, girls, in all matters. Have you ever seen a plant that the botanist calls a parasite? You do not like it, because it saps the strength and energy of another plant. Have you ever seen a musical parasite in quartette or chorus? How many have you seen in church with good voices but closed lips? You may little realize what inspiration is received by the minister from good choir and congregational music, and in this part of the service every girl with a voice may have a part. See to it, then, that neither through pride, nor envy, nor indifference, you cheat yourself and others.

"How is your daughter getting along with her music?" "Pretty well," replied the father. "The interviews are stormy while they last, but they are getting more and more brief."

HOW SHALL I INTEREST MY PUPILS?

BY E. A. SMITH.

ONE of the most important questions that confronts a teacher, and one of the most perplexing at times to manage, is that of "interesting pupils in their work." When this has been done, the question of successful music instruction will have been largely solved. "First interest, then instruct." Perhaps more easily said than done, yet, nevertheless, the necessity exists. There is no rule, no chart or compass that will apply to all cases, but there are several aids and suggestions which may be of value, though adapting another's method is quite different from adopting it, yet the teacher who uses his own wits will make his own application, will find his own HOW, if there be strength and individuality to his work.

First.—A good musical magazine is a great help: it brings the outside world into one's midst, it stimulates the search for that which is best, it suggests ways and means that keep the attention aroused, it speaks intelligently upon the vital musical questions of the day, it is an incentive to self culture, a valuable help to the teacher, aiding, as it does in so many ways, his own suggestions and ideas, or by its varied discussions emphasizing the fact that freedom and diversity of opinion have no barred walls, and that art cannot be circumscribed by any one, nor real worth cornered in any market; that, after all, each must carve for himself his own success. Excellent reviews of various musical works and publications are frequently given, so that one need not be a back number in the selection of the choicest music of the day, while the variously expressed opinions from those who are recognized as authority must be of great importance to the teacher or student who is serious in his aims and efforts.

Second.—If you have never given a series of pupils' musicales, there is before you a field of experience and exploration worthy your best endeavor, for thereby you do double duty,—you interest parents and you instruct the public, while the pupil is aroused to a healthy emulation and the teacher is urged to do his best work, for what tradesman takes pride or delight in displaying his commonest ware?

How often a teacher has helped a pupil to learn a composition fairly well, and found it quite impossible to get beyond a certain point. There was lacking the incentive to stimulate and arouse every energy in the pupil, and he could go no further. In many cases the very prescription needed to carry him across the bridge would be a musicale. Are pupils learning to play for their enjoyment alone, and is their only audience to be forever the four walls of a room? No! that is too selfish, therefore the sooner and oftener they get used to looking into the faces of many people, the easier will it probably become. And when they find that something is expected of them, they will be much more apt to fulfill those expectations. To look upon the mercenary side for a moment, as an advertisement to the teacher,—if his work be of the better sort—where can he find a better? Public opinion and public favor are headlands that must be rounded if present success be thrown in the balance, and we argue that success, musically and financially, are alike a test of a man's effort, his work, and his ability; and a teacher can better test the Thermopylae of that success by subjecting it to public criticism, thereby he may possibly discover the rut of hobbyism into which he may have fallen, and which has caused him to overlook many errors. One must indeed be well mounted if he leap all barriers without the test of public criticism, which, be it right or wrong will not be all wrong. So much, then, for musicales.

Third.—The use of duos for two pianos is excellent. They establish the time idea, they bring about a spirit of sympathy and freedom in playing such as only accompanying can do; while the practice of duet playing at one instrument is good in many ways. It does not compare with the practice of duos for two pianos in the benefits received; here each one depends more upon himself, yet subordinating to the other. Let two pupils know that they are expected to learn a certain duo, and they will work as never before, each to get his part as

well or better than the other. Note, also, the enjoyment they find in the practice of such arrangements, attaching, as they do, an importance to them that magnifies itself according to the prominence of the part and the number of instruments used, while a few eight-hand selections will quite cap the climax. Let all the extra work necessary be done outside the regular practice hour, and something has at least been accomplished in the line of increased and voluntary practice. Variety of work is just as necessary in music as it is in the public schools. Imagine a pupil delving away upon the same lesson day after day, having no interest in it whatever. You might as well try to pump air into a bottle as to crowd knowledge into a child's head under such discouraging conditions.

Fourth.—A use of the pupils' lesson books with a judicious marking of each study and of the lesson as a whole is in many cases productive of excellent results. The pupil not only is informed of his standing, but the parents also can better watch the child's progress, and their co-operation is always to be desired. Again, children will often mention their marking to other children, and they in turn will try to get as good a lesson in order to report as favorably their own progress. Occasionally one may be found who seems not to care at all what their marking is, but these may be classed among the "exceptionals."

Fifth.—The playing of melodies upon the piano for the pupil to reproduce is an excellent practice. It cultivates the memory, fixes the attention, and establishes a better concept of pitch. Allow him to transfer these melodies to the blackboard or to blank music paper and the child is quite delighted, almost amazed, to find that "He can compose," as one little boy expressed it. So the work gradually grows until it becomes a pleasure, and unconsciously a better basis for better work and a healthier mental development has taken place in the child's thought.

Sixth.—In the selection of pieces more is required each year, for it is an age of progress. One can easily be left behind in all that pertains to education and art. In the composing of melodious studies and pieces of the better sort, by the best modern composers, there has been almost a transformation. Where formerly it was difficult to find selections in the first and second grades, there is now an abundance from which to choose. Whenever it is possible have several compositions, from which the pupil may be allowed a certain freedom of choice. This will in a measure remove the stereotyped idea of "got to, whether I want to or not," and will more favorably incline the pupil toward learning the composition well. Oftentimes an illustrated story suited to the character of the piece or a short sketch of the composer will interest, and when the pupil is interested, instruction becomes comparatively easy and far more successful, for then, like a wheel once set in motion, its own momentum half carries it along. "First interest, then instruct."

ORIGIN OF "OLD FOLKS AT HOME."

STEPHEN FOSTER, the author, was once passing through Kentucky, and while the stage-coach was stopped at a wayside inn to permit the horses to be changed, Foster stood near, watching the operation with some degree of interest. The darkies were slow and lazy, and made no degree of haste in performing their duty, chattering meanwhile in the manner and dialect peculiar to themselves. Finally one, deploring his hard lot, said—"I wish I was back to the old folks at home." "Where was that?" asked another, and the first rejoined, "Way down upon the Swanee River." The novelty of the expressions caught the quick ear of the poet. He recognized in them and the theme they suggested an appropriate subject for a song, and that evening when he reached his destination wrote both words and music. A chord was touched in the human heart; the song was instantaneously successful. Over one hundred thousand copies were sold in the next few years, and even now no song of reminiscence is dearer to the public than the familiar strains, "Way Down Upon the Swanee River."

GLEANINGS.

It is a sad coincidence that the families of the two greatest composers of the world, Bach and Beethoven, are both extinct. Beethoven was never married, and when he died only his nephew and his step-mother remained. Bach, however, was twice married, and had seven children by his first wife and thirteen by his second; but the last of his name, Regina Susanna, died several years ago in poverty, which Beethoven tried to mitigate by giving her the proceeds of one of his compositions. It is the same old story of neglect and poverty that is told in the careers of many of the world's great masters of music. Bach died poor, and his last resting place is unknown. "To-day a man named Bach was buried," is the only record in the register at Leipsic. Mozart's grave is unknown. "What have you there?" was the question asked the driver of the hearse by the cemetery-keeper. "Only a capellmeister," was the answer, and the body was left unmarked in what we should now consider to be the potter's field. Beethoven's grave was neglected and unknown for years.

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RUBINSTEIN, who has just died, achieved the fame of being the greatest pianist in the world, after the death of Liszt. But the records of his life show that this result was achieved not simply by genius of a high order, but by constant drill for eleven or twelve hours a day, by persistent application through many years, and by exclusive devotion to music alone. There are men who are remarkable for their ability to make music on many different instruments. But the world only calls them "clever" or "wonderful" or "remarkably interesting." It does not call them great. The great artist is the one who, by giving his entire time, thought, and skill to one musical instrument exclusively, succeeds in mastering that one small part of the realm of music, and making his name famous. This is the day of single aims. The lesson of to day is expert exclusiveness, of devotion to one thing. That makes masters.

—A serious drawback to the full enjoyment of a musical entertainment often is the inordinate length of the programme and the solidity of its numbers. Two symphonies, or two sonatas, in one evening are too much, especially when these form only a part of a programme. The surfeit makes the whole indigestible. Dr. Marx, in speaking of the Weber sonata, says something pertinent to this subject: "I confess freely, and without shame, that, with the exception of the minuetto, the movements of the sonata bored me. After all, why should we always be obliged to listen to the whole of a sonata? Is it not possible, yes, probable, that the time will come when the sonata will disappear as an organic whole and an organic duty? Is it not possible that, say fifty years from to-day, some white-haired pianist, as he goes tottering through the street, will be pointed out to young music-students as the man who played publicly the whole of a sonata for the last time in Boston?"—*Musical Visitor*.

—Imitation is the bane of society, and in artistic training is not only detrimental to progress, but positively destructive to the healthy growth of intellectual power. Study is necessary to develop even the highest genius; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons and the student who adopts it are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, while the former is active.—*Henry C. Lunn*.

—Such is fame. It is related in Dr. Hanslick's "Deutsche Rundschau" that when Madame Schumann played before the King of Holland she was accompanied by her husband. The King, after complimenting her on her brilliant playing, turned to her husband and inquired, "And are you also musical?"—*Exchange*.

A BROAD CONSIDERATION OF PIANO PLAYING.

BY MARIE MERRICK.

PIANO playing is not simply ability to strike certain keys in a specified order and rhythm so that particular melodies and harmonies shall be produced. Such ability is the least important part of a pianist's equipment.

Nor can mere consideration of technical rules for expression, or observation of expression-marks, impart to musical sounds such meaning that they become a veritable language of the soul. Behind all technical proficiency must be the power to so touch the keys of the piano that the sounds evoked shall touch the soul of the listener.

This power it is in the large measure we term genius that gives us the Liszt, the Chopin, the Rubinstein, the Paderewski. Even in the lesser degree of talent it imparts to piano-playing a sympathetic quality. The natural touch of one gifted with this power is as precious an endowment to the pianist as is the voice of fine natural timbre to the vocalist. Its quality can be *acquired* only in proportion as musical feeling can be awakened and cultivated. Do you ask how musical feeling shall be awakened? How do we awaken feeling of any kind save by presentation of that for which we would inspire it?

Any faculty of human nature can be developed and cultivated by appealing to it with that for which it was created. "Like inspires like" wherever it is found.

Patriotism is aroused by patriotism, witnessed or known of; likewise heroism by heroism. Beauty enthruses with love of beauty, goodness with admiration of itself. That appeal is vain, however, unless the germ of these things exists, is apparent. God implants the latter; it is for us to nurture that which He has sown.

Let music then abound—music for the nursery, music for the individual, music for the masses. In seeking to arouse and stimulate musical feeling, the ear, that important avenue through which all work must be conducted, should not be overlooked. A sense of rhythm and tune, or, as the common phrase puts it, "an ear for music," is a fundamental element for musical feeling. This must exist as one's birthright. So existent it is, fortunately, the rule, its absence the rare exception. The smallest germ of it is worth cultivating, both as a source of pleasure and as an indispensable means to symmetrical mental and moral development. An ear for music is a capacity to recognize and retain rhythmical, melodic, and harmonic arrangements of musical sounds. Its degree is determined by organization. Like every faculty of the human mind, it is very susceptible to culture. Its growth, like all other growth, is the result of exercise and nourishment. Upon the judgment with which these means are employed will depend the character of that growth—whether it be vigorous or puny, symmetrical or ill-proportioned. While the ideal musical education supplies both exercise and nutriment in the most approved form, such an education, in common with other ideals, is not yet generally diffused in this mundane sphere. The ear is not called upon to so analyze and distinguish tonal quality and harmonic changes that the delicate perception of the tonal effects essential to expression and a discriminating use of that misunderstood and abused appendage, the damper pedal, is acquired. Nor is it called upon to note those divisions that occur in music as naturally and truly as in literature—the period, phrase, and section of the former that correspond accurately to the sentence, clause, and phrase of the latter.

The drill in musical intervals and the various forms of rhythm that constitutes the basis of the most advanced systems of vocal culture for school and chorus work is an admirable exercise for the ear, and, as such, is a potent agent in the work of developing the pupil's sense of time and tune. So much for technical ear-training, or ear-exercise, which educates to accuracy in determining tone-relationships, rhythms, tone-quality, harmonic modulations, and musical form.

The esthetic development of the ear, by means of which the character and sentiment of music are appre-

hended, is entirely the result of the musical regimen provided and the discrimination with which it is employed. There is music to soothe, to cheer, to inspire; to satisfy physically, intellectually, spiritually,—music ranging from the lower forms of dance and martial movements that inspire only to physical motion and sensuous feeling, to that which translates to spheres of bliss indescribable. There is music for all natures, all ages, all moods, all occasions. See to it that the nature, the age, the mood, the occasion to be dealt with is always suited. Much tact and discrimination are required in this matter; hence the necessity to the teacher of a knowledge of human nature and a keen sense of fitness, as well as a knowledge of music. To the parent it is equally essential in relation to his child's musical education as in every matter pertaining to child-culture, whether physical, mental, or moral. While a musical diet, to serve its purpose, should be adapted to development and conditions, it must always be of superior quality. Good music, albeit simple, if so taught that it is absorbed and assimilated, educates to such degree that by it one is prepared to appreciate compositions deeper of meaning, more elaborate of form. It ceases to satisfy only when it has enlarged one's capacity for appreciation, thereby elevating ideals and standards.

The child thrives upon milk until milk no longer suffices and must be succeeded by a stronger and more varied diet. It has been abundantly demonstrated by the success of the Tonic-Sol Fa System in England and Mr. Frank Damrosch's singing-classes for the working people in New York, that the masses and children can be educated to an appreciation and enjoyment of good music, by presenting such music to them and exercising them in it. The trouble has been that they have been left in ignorance that something better than "Two Little Girls in Blue," "Razzle-Dazzle," and others of their ilk, exists. It is true that the sentiment of the music presented by Mr. Damrosch and the Tonic-Sol Faists is similar to that of the words which it accompanies. That music unallied to words is in itself, however, a language, can be made clearer to the child or thoughtless student by inventing stories or mental pictures that might be suggested by its character, or naming the mood of which it seems to be an expression.

While a sense of time and tune, as has been stated, is a fundamental element of musical feeling, unless accompanied by the requisite mental and spiritual qualifications it cannot produce the artist or even the performer whose work will appeal to any save shallow persons like himself. Character is the true measure of the artist. His most marked characteristics are bound to appear in his work, while even those less prominent are perceptible to the acute psychologist. Hence, the importance of all-around culture in conjunction with musical training—a culture that aims at a well-balanced character development. Although it is true that the elements of a man's character are inherent in himself, it is equally true that through force of circumstances, environments, and education, those elements may be so developed that a character is evolved wholly unlike that which would have appeared under different conditions. It is one of the paradoxes of life that while man can largely control circumstances they can as largely control him. The question is, which shall conquer, as one or the other *must* rule. The important relation sustained by the physical to the intellectual and spiritual as their medium of expression while in this sphere, renders careful attention to its qualifications as such imperative.

Touch in piano-playing is obviously the physical medium of musical speech as the mouth is of verbal. Defects in the formation of the latter in any of its parts, or incorrect use of those parts, prevent it from acceptably expressing that message which brain and soul would convey through it. So those members, the fingers, hands, and arms, all of which are required in musical expression, if incompetent fail to convey their message, admirable in conception though it may be. The perfectly attuned ear, the thoroughly qualified physical member to be used, can produce tonal quality so delicious, pure, entrancing, that the performer is

forgiven if he cannot adequately render the loftier creations of musical genius. Within his limits he is yet the artist able to instruct and charm. One who could soar higher might still be wanting in the delicacy, suavity, and lightness as essential to a Chopin valse as nobility and depth of feeling are requisite for a Beethoven sonata. These physical members, then, upon which in any case so much depends, demand specific training that shall enable them to efficiently perform their important functions. Furthermore, this training must be strictly adapted to the particular members to be dealt with. Many excellent systems for the development of hands, arms, and fingers are upon the market, any of which, *judiciously applied*, produces the desired results—power and flexibility of the parts they bring into action, any of which is useless, *injurious, indeed*, unless accompanied by experience, knowledge, and common sense on the part of the teacher. To illustrate: is it reasonable to give five finger exercises, the purpose of which is clearly denoted by their name, and permit them to be played with the hands or arms? It is true that certain muscles of the hand and arm are used with each finger stroke, and their free action must not be interfered with by rigidity of the wrist, depression of the knuckles, or too high raising of the fingers; but when we desire to strengthen and limber certain parts let us not attempt to do it by exercising others. The folly of pursuing such a course seems clear, yet many teachers and students through ignorance or carelessness are guilty of it.

The physical members, it must be remembered, receive their communications from the brain by means of that most marvelous of telegraphic systems—the nerves. By the mental it is controlled and commanded, by the physical nourished. The duty of each to it must be faithfully performed that it may be kept in prime working order, lest messages be lost or misinterpreted.

Undue nervous relaxation or tension superinduces a corresponding muscular condition, which, in its turn, induces a like quality of tone, either tremulous and indistinct, or hard and inelastic. Fear or lack of confidence is the most prolific source of the first abnormal condition; too strenuous an effort to succeed in some attempt the second. Timidity dominates with the one, aggressiveness with the other.

Fortunately, the broadest modern systems of physical culture recognize the close relationship of brain, nerve, and muscle, and training is given with this relationship always in view. Brawn by these systems is relegated to its proper sphere as the servant of brain. Yet its reflex action upon its master is duly acknowledged. We all know the influence incapable, refractory servants can exert upon a master or mistress. In music it is precisely the same. Awkward, incapable fingers, wrists, and arms so vex their master, the brain, that his agent, the nervous system, is seriously affected, so affecting, in turn, the action of the muscular servitors that their awkwardness and inefficiency is increased.

In a nutshell here are the essentials that must in some degree combine to produce a pianist worthy the name: all around culture that shall tend to symmetrical character-formation, as well as to intellectual and physical development. In conjunction with this such specific culture, including ear training, as shall awaken the musical feeling and intelligence, which must form the basis of piano-playing in its highest sense as the transmitter of thought and emotion. Simultaneously with both must be employed the general physical culture necessary to the health of mind and body, in connection with the specific exercise which shall enable those physical members serving soul and mind for this purpose to convey their message to the world.

HEROISM has not departed from France just yet, as the following story shows:—Mrs. M—, a very talented pianist, who was sitting next to Colonel Ramollot at the dinner table, asked him in a winning tone of voice, "Are you fond of music, Colonel?" "Madame," replied the warrior, rolling a savage pair of eyes, "I am not afraid of it!"

LETTERS TO TEACHERS.

BY W. S. R. MATHEWS.

"At what stage of an eight-year-old pupil would you consider him ready for Mathews' First Book? Also Mason's Technics?" M. E. H.

If by "Mathews' First Book" you mean, as I suppose, my Book I of Phrasing Studies, I will say that they ought to be begun in the last part of the third grade. Mason's Technics ought to begin with the very first lesson, but very sparingly at first. I have answered this question to some extent in the "Twenty Lessons to a Beginner." For an absolute beginner, where you do not care to take so much trouble as the system of the "Twenty Lessons" requires, Grade I of the Standard Grades will be found exceptionally well fitted. It is weak in having too much key of C. It needs to be supplemented by some of the diminished chord arpeggios and scales of the Mason plan, but these you can give by rote until the latter part of the second grade—provided you understand the system well enough.

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"1. We do not understand the exact manner of playing the one finger exercise on page 7, Vol. I, of Touch and Technic. Is the first key struck from the arm and the following with a loose hand touch, the hand being thrown from the wrist? That is the way we understand it, but in reading the next paragraph, same page, we find that Dr. Mason condemns that sort of hand-action touch.

"2. If in playing five finger exercises all the fingers are held on the surface of the keys, except the one raised to strike, do you think it might have a tendency to cause pianist's cramp? Supposing, of course, that the hand is held easily and naturally on the keys, not rigidly at all?"

"3. In giving a lesson in music, do you consider it incorrect to sing the counts, or to allow the pupil to do so?" X.

The one finger exercise referred to is to be played with a single impulse, which expresses itself by a rather large motion for the first tone, and plays the remainder by very small motions, like the bounding of a ball. If you will try this upon your lap, beginning with a compound impulse of three links, a strong touch at beginning and two bounces, you will get it easily. The opposite to this you can also try upon your lap, by holding the forearm very still and touching three times with the hand, faster or slower, but all of the same power. You will discover after a few experiments that whenever the forearm is held rigid the touches of the hand will all be alike, and there will be a distinct individuality about them, and a certain stiffness in them. This will be the same whether there be three or five or seven in the chain. In fact, by this method there is no chain, but simply a greater or less number of individual impulses; whereas if the former kind is promptly done, the impulse will seem to come from farther up the arm, and to work off in the bounding small motions in such way that the wrist remains perfectly loose, and the entire series seem to be like a single compound motion, or a motion working off by a sort of wavy line. Now, it is the fixed forearm and the individual impulses which Mason says are never used by artists in playing rapid octaves. There will not be any great difference in the appearance of the hand in these two very different methods of playing; it is mainly a difference in the relative size of the motions, and in the feeling of the wrist and arm. In the correct way the motions will be played *diminuendo*, and each one will be a little smaller, as a ball bounces. Above all, do not have a break between the first touch and the bouncings, as if the ball had sat still a while after striking and then suddenly remembered that it had to bounce. The whole business is one impulse. All light and fast octaves, I understand Dr. Mason to say, are played in this manner of groups, and not by the individual touch with fixed forearm. This motion is so carefully described in Touch and Technic that I would suppose a pupil could get it if careful.

2. I do not think that the manner of holding the fingers mentioned would have the slightest tendency to produce pianist's cramp. But then I have never seen a case of pianist's cramp, and my judgment concerning it is worth absolutely nothing. I do object, however, to the habitual carrying of the points of the fingers in con-

tact with the keys, in practicing exercises, because I think better results are to be gained by keeping them up away from the keys. All the same, nevertheless, I make great use of touches which begin with key contact and do not require preliminary raising of the fingers. I make no use of five-finger exercises whatever; or, if any, very little indeed. I may have prescribed, for instance, an hour's practice, all told this season among about twenty-five pupils, most of them advanced players.

3. I do not like the practice of singing the count. Counting is intended to assist the pupil in fixing attention upon the rhythm; when he counts in singing tone, following the melody, he is thinking generally more of the tune than of the time. I prefer to make the counting tone perfectly tuneless and impassive, like the multiplication table. This is not a rule, but merely my personal preference.

* * * *

Certain valued correspondents and friends of THE ETUDE ask me to write an article upon "Rubato." I do not like to undertake this without an apparatus of illustrative examples; and even then I should prefer to do it orally, with continual illustration by means of the piano. I will say in general, however, that all rhythmic coloring is either in subjection to the measure, or in close alliance therewith. When there is a *ritard*, there has always been an *accelerando* just before, and a good management of the rhythm will balance one against the other in such a way that a metronome would come out with you, for the precise amount which you would have run ahead of the metronome in the *accelerando* you would have run behind it in the *ritard*; and at the end of the passage you would again be ready to go on with the beat. A pause I understand to be an arrest of measure; the entire rhythm absolutely stops for a moment, and then goes on.

Now, a rubato is a curious kind of lingering upon certain tones of the melody, which by reason of their harmonic character require a trifle more time to make themselves felt by the mind: you linger upon them very little indeed, generally no more than a very small fraction of a beat, and you make it up by playing something else in the measure, the same amount more quickly; meanwhile the accompaniment generally is not affected, though sometimes it is, and shares the rubato. In many of Riemann's editions you will find the rubato indicated by means of a little mark over the note, like a very round u.

There is absolutely no expressive playing without rubato, and generally there is a great deal too much of it. A true rubato lies entirely within the measure, as I believe, though there may be a rubato between measures, one measure having a trifle more than its time and another a trifle less, as perhaps is indicated by the terms *accelerando* and *ritard*; but rubato proper is this little rhythmic or expressive nuance *within the measure*. Chopin said of it that the right hand played freely, like a singer who makes expression; and the left hand went right on in time, as the conductor keeps on with the beat, notwithstanding the manner in which the singer lolls around inside the measure. In the last Beethoven sonata but one (Opus 110) there is a fine example of a rubato written out in full. It is in the arioso, where the accompaniment is in triplets, and the melody often comes in one tone too soon, or holds over one too long, just as a very impassioned singer would do in this kind of passage.

I do not think a good player plays any two measures of a Beethoven slow movement absolutely in time by metronome. Take, for instance, the Adagio of Sonata Pathétique. I am not sure whether I would use any rubato upon either of the first seven tones; but upon the eighth, the high B flat, there has to be a very slight lingering, in order to bring out the appealing character of this harmony.

Often Beethoven has practically written his own rubato, as in the second theme of the same movement, where the prolonged tones in the right hand do not need any lengthening. Very often, again, perhaps I might make it a rule, small notes (quarter pulse tones) in the melody of a slow movement, require more time than they ought to have in strict mathematical tempo. This is almost universal, that quarter pulse motions in allegro

movement, if varied at all, are to be played faster than full pulse motions in the same connection, because the quarter pulse motion in an Allegro indicates excitement and swing. But in an adagio a quarter pulse motion in the melody indicates amplification, and requires to be treated melodically and every one of the quarter pulse notes felt as a melodic step.

As a rule, the Beethoven sonatas fail somewhat of their best effect in consequence of their being played in too indifferent rhythm. A sonata sounds much better when it is played in such a way that it seems as if the metronome would have gone with it. Of course I do not mean absolutely that a metronome *would* go with it, though this can be done by good management. I will undertake to have the playing assume a character of repose and expression, while at the same time keeping almost exactly with a metronome in almost any movement of the first half of the Beethoven sonatas. But this correspondence is only approximate, and it signifies that I keep merely the same general rate of movement, and carry the accompaniment in a simple and straightforward rhythm; but between this and the same kind of unemotional melody playing there is a wide difference. The true art of rubato is understood upon the stage, where in ensembles the principals have highly impassioned melody accompanied by many voices and elaborate counterpoint and figuration. In these places it is not possible to humor the singer except within very narrow limits, and the effect of abandoned passion is attained by permitting the principal a certain latitude within the measure, without requiring the other singers to conform to her slight variations. Expression is mainly a matter of intensity, and a good rubato is merely such an amount of rhythmic nuance as permits the intensity of a particular tone to be felt—just enough, not much, ever so little.

I do not think it a good plan to mark the notes with delivery signs, as Riemann does. It accustoms the player to be too dependent, and in my opinion does more harm than good. Nevertheless, if I were teaching an Adagio and the pupil failed to remember the expression of some particular tone, I would mark the note, perhaps.

A good rubato is a very little and a very discreet application of free rhythm, of which almost all the playing we hear has entirely too much, and carries it to such an excess that true musical feeling is outraged.

This is all I know how to write about Rubato. I do not know as our correspondents will find it of any interest at all. But it is the best I can do just now.

TAKE A MUSIC JOURNAL.

THE fact that music journals are increasing in number, in quality of contents, in size, and in many cases display large subscription lists, is proof that a thinking public is back of this condition. As many teachers are subscribers to these journals, the answer to "Why the demand?" is answered. Every live teacher subscribes for one or more journals, and in very many cases is a contributor to the columns of the same.

The music teacher who is not a patron and reader of the music journal is degenerating, and each month finds the gap between one's self and the well-informed widening. One cause of the unfriendliness existing oftentimes between teachers in the same community grows out of the want of information on the part of the second party. It is the ignorant, self-satisfied, arrayed against the intelligent, well-informed.

Methods in music are undergoing changes for the better, as in other branches of instruction, and the teacher who reads the music journal keeps in line with advancing thought, accepting or rejecting such ideas as are presented. The musical journal is to one "a mirror of the times and a pointer of the way."—*Echo*.

CONTINUAL dropping wears out a stone, not by force but by constant attrition. Knowledge can only be acquired by unwearied diligence. We may well say *nulla dies sine linea* (no day without a line). Every day that we spend without learning something is a day lost.

FROM A NEW STANDPOINT.

BY WM. C. WRIGHT.

IN view of the wealth of suggestion on technic and practice by numerous gifted contributors to THE ETUDE, to offer anything upon the topic may seem presumptuous. But though wholly new ideas and exhaustive treatment of the subject cannot be here expected, some presentation of vital principles from a new standpoint, or from an old standpoint in a new way, may, perhaps, be hoped for, and so we will offer some hints suggested by long experience.

A prime element of success is *will*. Will is more than wish, more than fitful resolve. It is the concentration of purpose and effort with unyielding constancy toward a desired realization.

But mere will can of itself effect little. It must be conjoined with active *thought* and well-directed *method*.

Given, then, firm determination, a vigilant brain, and untiring endeavor under sound guidance, and, with rare exceptions, high attainment may be expected.

To arouse the will, to train the mind, to guide and encourage effort, constitute the teacher's mission; while it is equally the duty of a pupil to be firm in purpose, to keep his attention awake, to faithfully do his best, and to give a conscientious obedience to instruction.

Right apprehension and right doing being indispensable to success, how necessarily reciprocal are the duties of teacher and pupil!

All technical difficulties lie either in the mind or in the muscular apparatus. One must first know what is to be done; next, how it is to be done; and then, try to do it until it can be done rightly. All effort must be repeated for a reasonable time daily until it is put forth with ease and certainty; and this requires patience, faith, and hope. The steady and gradual education of mind and muscle must never be overruled by hasty ambition and feverish impatience. Development, growth, mastery, require *time* as well as training and practice.

While the teacher must instruct by precept and illustration, showing the good way, the bad way, and the hindrances to success, the pupil must by very many watchful, patient, successive repetitions not merely appropriate the hints given, but make discoveries of his own. Many little revelations come to one in thoughtful, repetitious practice that no teacher has language to unfold. The secret springs of action are felt; a knack is acquired; a delightful sense of mastery sets in, that must be retained by unremitting daily exercise until the skill is ingrained in one's being, or, in other words, becomes second nature.

Technical practice should be free from timidity. Careful thought and strict method should never cramp endeavor. How often are fingers, hand, and arm like a horse, checked so high and reined so tightly that he cannot travel naturally and well. One may be so afraid of striking wrongly as to "boss" his fingers out of all confidence in themselves, so that they act stiffly, lamely, falsely. The fingers are willing enough if the tyro will cease being tyrant, and give them play enough and trial enough.

How common it is, when difficult or rapid passages are to be played, for a violent tension to set in from fingers to shoulders as if one were expecting his muscles to do what is wanted by holding them tightly and cramping their instinctive movements. One should know that *the moment rigidity comes in ruin reigns*.

Fear of a teacher, fear of critical spectators and hearers, and distrust of one's own nature, may invite this mischief. Instructors and amateurs both should find a hint here. The pupil should venture, nothing doubting, and the teacher should kindly encourage his self trust.

The release of antagonism between extensor and flexor muscles is all important. When one set of muscles act, its opponent set must give in wholly, and not by nervous rigidity make a double force necessary in the acting muscles to overcome their obstinacy. Hence a feeling of looseness and passivity is a preparatory condition for right action. Good tone is greatly the outcome of muscular plasticity. It is, doubtless, a law, that *stiff strokes and rigid fibers force hard tone, and limber strokes and loose fibers elicit mellow tone*.

The instrument should be persuaded rather than compelled. Good-tempered tact is better than bulldozing anywhere.

A sympathetic touch is to have something of a mental preparation, and must be realized by a perfect co-operation of all the joints of the fingers, a loose but even wrist, and plastic forearms.

Equality of finger power is to be attained, firstly, by a horizontal hand, *always* avoiding the shed roof dip toward the little finger, and, secondly, by much practice of accent exercises in various positions, and especially in scales and arpeggios, as in Mason's method. The practice of full arpeggio chords, with clear, even, rapid movement, holding down every finger struck until all are raised simultaneously, is very useful and the result beautiful, but too rare.

Pure finger strokes should be cultivated to the ability of playing even powerful chords with them alone. The combined touch of arm and fingers is of vast importance, but should be made as graceful as a good gesture, for then it not only looks best, but elicits the best tone.

The flexible independent action of the thumb is very necessary and should be sedulously attended to. To remind amateurs that it should be *always* over the keyboard may seem needless, but in thousands of cases it is not. How many in striking widely extended chords will let the thumb get two inches, more or less, in front of the keyboard edge to swing around in as it is to strike. The habit is needless and bad.

Power of tone is to be sought in swift suddenness of stroke, not by bearing on the keys with the weight of the shoulders and body. A baby's hand with a spasmodic hit would bring out a louder sound than would the slow tread of an elephant's foot.

The left hand should be well trained not only for its own work's sake, but because it will be less liable to hamper execution with the right. The base strings require more strength of touch than do the treble. The lowest note of a chord in the base should be well heard, and ciphers and inequalities in the other notes should be avoided by putting each key promptly and entirely down.

In ordinary chord playing both hands should strike exactly together. In slow movements amateurs are quite apt to let the left hand lead.

Waste of motion on staccato notes and chords should be shunned. The hand should not, after rising, fall with a threatening motion toward the keys, but rather retain its upwardness for the next stroke.

Elastic upward spring in short touches and piquant notes should be under full command, and the hand never allowed to fall on them like a lump of putty.

Never practice in a cold room, nor with fingers half benumbed by frost or jaded with effort.

Extensions should be patiently practiced a little every day, with a very gradual increase of width until after several months or a year the fully grown hand can play a fourth easily with any two fingers. Too rapid forcing and long practice of extensions at one time are weakening and dangerous.

As to the number of hours one should employ in technical practice, much will depend on the physical endurance of the player.

When freshness and vigor seem to wane it is best to take an intermission. One hour of work with intense attention and studious tact is worth more than four hours of drowsy dawdling that many take to be perseverance.

Having been acquainted with Mason's system of technic for more than fifteen years, I can heartily commend his methods to every teacher and amateur, as means of instruction which they cannot afford to miss.

To all who would master the piano I would, in the words of an eminent author, say "*Festina lente*," hasten slowly. Think carefully but endeavor boldly. After correctness seek velocity and find your measure. Do not keep up a pace beyond your ability. Always breathe regularly and deeply, especially in difficult passages. Well-oxygenated blood and sound health are essential to the clearest thinking and the most effective work.

To parents one word: Only good teaching is cheap; poor teaching is dear at any price.

LISZT AND CHOPIN.

BY A. STRELEZKI.

"I had just finished studying the Fantaisie op. 17 of Schumann, and the sonata in B flat minor op. 35 of Chopin, so I mentioned this fact to Liszt and asked which of the two pieces I should play."

"Oh! certainly *not* the sonata!" he replied; "I never allow students to play that incomparable chef d'œuvre; you see, my dear young friend, it is one of those musical creations which should *only* be played at certain times and under certain conditions. Personally, I prefer to play it when absolutely alone. The inspirations of this marvellously beautiful sonata spring from a fount of deepest melancholy, and are best suited to solitary reflection. As to *hearing* it played, there is but one pianist living whom I consider worthy of interpreting it—and that is Anton Rubinstein."

I remember (said Liszt), some 25 years ago calling on Chopin, late one Sunday afternoon. I had already known him several years, and my enthusiasm and admiration for his marvellously poetical talents had invariably, with each meeting, increased, till I almost began to look upon him as "a God amongst musicians."

Well, when I arrived, I found him seated at the piano with a pen in his hand, and on a small table next to the piano a manuscript with the ink still wet. After a cordial greeting from him, I remarked that he looked as if he had been working very hard, as his face looked pale; his hair was in disorder, and there were several smudges of ink on his face and also on his long, thin fingers. He pointed to the manuscript and said:—

"You guess correctly; since 11 o'clock this morning have I been busy at that Nocturne (it was the beautiful one in G major in double notes), and now I feel that it does not exactly suit me." He thereupon played it to me and entranced me with its beauties, which, under his ravishing touch and incomparably artistic use of the pedals, sounded if possible more divinely beautiful than it is possible to describe in words.

I sat beside him entranced, and when he had finished I found it impossible to tell him how beautiful I found this, his latest inspiration. Chopin, however, with that innate tact and delicacy which characterized him especially, immediately proposed to play me some of his other later compositions which I had not seen. Knowing how much I esteemed him as a pianist, and how I adored him as a veritable *God-gifted genius*, he played for me in succession some eight or ten of his latest works, in a style which was a "revelation" of him, both as a virtuoso and composer. Especially beautiful was the Prelude in F sharp minor, a work replete with enormous difficulties, which he *wove* so intricately under his fingers, that at times a wailing melody was unraveled, and then again completely absorbed by wonderful arabesques and chromatic progressions. It was so enchanting that he complied with my earnest entreaty, and repeated it *twice*.

WITH reference to the starvation wage paid to music teachers as the result of excessive and ever-growing competition, "Saddleworthian" writes:—"A lady sent her daughter to me wishing to know my terms for piano-forte lessons. I mentioned a sum under £1 for ten lessons. In due course of post I received a reply that the above amount was 'too heavy'; she could send the girl elsewhere, she said, and only have to pay sixpence a lesson!" My correspondent suggests the formation of a society for the prevention of cruelty to music teachers, but in this case the victims are preying upon each other. Nothing can be done till some authority fixes the rate of payment. Seeing the rapid strides now made by Collectivism—this is genteel for Socialism—we may not have long to wait.—*London Musical Times*.

It is only when our feelings, our mind, and our taste derive full satisfaction from music that our pleasure in art really begins. Those who delight in the mere concord of sounds are incapable of deeper appreciation."—*Hiller*.

PUBLISHER'S NOTES.

ONE of our agents has sent in seventy-five (75) subscriptions to THE ETUDE during the past week. We furnish free copies, and a liberal commission to all who want to solicit for THE ETUDE. Write for terms. To those who wish to solicit only in a small way, among their pupils and friends, we would call attention to our Premium List and Cash Deductions, sent upon application.

Four subscriptions renew your own for one year.

* * * *

THE descriptive list of our latest sheet music is printed in this edition; consult it when in need of anything particular, or for On Sale music. We will send a descriptive list of all of our sheet music for the asking. We also publish a little book containing a description of all of our important musical works. Sent free to any one who wants it.

* * * *

OUR patrons have been prompt in returning their On Sale music and settling their accounts. We sincerely thank them for so doing, and also for their patronage in the past. We have tried to fill orders as correctly and promptly as possible, and, from the many kind words we have received, our efforts have been appreciated. We can only hope that our further efforts in this direction will be rewarded by a continuance, if not increased patronage. We would impress upon those who have not yet made their returns to do so as quickly as possible, as after this month our most busy season begins and we will not have much time to give to this branch.

* * * *

OUR subscribers would confer a favor if they would send us the names of any one who, to their knowledge, purchase music, that we might send them information to their advantage. We are always willing to send free sample copies to all musical people. Send us their names.

* * * *

IN carrying out our plans for shifting and increasing our stock for the next year, we find that more shelf room is an absolute necessity, and to help attain this we have placed aside several different "lots" of publications, which we will put at such low prices we have no doubt our readers will quickly take advantage of. Lot 1 is a quantity of "Self-Instructors" by Winner for following instruments: Piano, Violin and Flute. They contain rudiments of music, exercises, scales, etc., beside a goodly number of pieces. The regular price of these books is 25 cents each. To give us the room they occupy we make the price 5 cents each, postpaid. Lot 2 is made up of the Vocal Gems from operas Patience, Don Caesar, Nanon, Merry War, Vice-Admiral, and Instrumental Gems of operas Patience, Princess Ida, Don Caesar.

These volumes each contain the very best airs from the operas named, and the piano arrangements are of medium difficulty. This is an opportunity to become acquainted with the music of many of the late light operas at a trivial cost, and all should be represented in every well-appointed musical library.

The usual selling price is 50 cents each; while they last you can have them for 12 cents each, or five for 50 cents, postpaid.

When ordering be sure and state if wanted for Voice or Piano.

If the above Special Sale Offer meets with satisfactory response, we have other "good things" in store, which will be advertised in future issues.

* * * *

MR. PRESSER writes from Germany that he will bring back with him many "novelties," in way of new compositions of merit, etc. These together with a large number of new publications we are preparing at this end for the coming season, give promise that our patrons will receive an exceptional large variety of new and good things in the On Sale packages for next year.

* * * *

WE take pleasure in announcing two new subjects added to our list of Portraits of Great Musicians,

namely, Bach and Rubinstein. We have had many calls for these in the past, and we do not doubt there are many of our readers who will be glad they are now procurable. Uniform in size with the others, 22 x 28, and price is same, \$1.00. Postage and tube 10 cents extra.

TESTIMONIALS.

I wish to thank you for your promptness in filling all orders. It is a pleasure to deal with such a house.

LILLIE B. CHADSEY.

I have taken THE ETUDE for over a year. It has given me better lessons than I have ever received in the same length of time from any teacher. I have been teaching but a short time. I have always ordered from firms in Chicago, as I thought I could do better. Do you send out catalogues and sheets of standard exercises for piano and organ? Would like to patronize you, but haven't anything from which to order. I have no desire to open an account with any one, but as to my credit, I refer you to Franklin County Bank, Hampton, Ia., and should I order any music of you in future, not knowing the price, rest assured that you will get your pay by first mail after its receipt. Will you please send me a catalogue? I care more for exercises at present.

CORA A. TIDD.

Inclosed find \$1.50 for ETUDE subscription. The paper has been a great help to me as a teacher, and I would not be without it. The editors and publisher deserve great credit for their work upon this valuable aid to teachers of the piano.

WALTER BONNEY.

The "Eight Measure Studies" (Wilson G. Smith) are splendid, particularly for the fourth and fifth fingers and rhythmical practice. They deserve success.

E. R. KROEGER.

I have received a copy of "Concone's Studies" by Mr. Cady and, after noticing and examining them carefully, I must say that they are very useful and attractive in form and melody. They, being so full of melody, will give pleasure to both teacher and pupil. The "work" is neatly printed on excellent heavy paper, clear type, and bound in a very tasty, flexible cover. I do not hesitate in saying that the above work will be very useful to those who need this grade of studies.

J. W. FORQUER.

I appreciate very much the kind attention you gave my question. Have noticed mention made of the book you recommended, "Landon's Method for Reed Organ," which I ordered recently, was received with satisfaction to myself and pupils. I always feel that I can rely on your judgment.

MISS CATHERINE SNYDER.

I received the beautiful book, "Celebrated Pianists of the Past and Present." I am greatly pleased with it. The binding is very artistic and beautiful and the portraits perfect of all those artists whom I have had the good fortune to see, so I can believe that all are equally perfect. The biographies I found interesting, and containing as much of the composers' life as one could well remember.

ANNA AVERY.

I write to let you know how delighted I am with your book, "Pianists, Past and Present." I think it will be a great advantage to me in my teaching. I don't think any home is complete without a copy. Again thanking you,

MISS MARY JONES, "JR."

Marie Lovell Brown's "First Lessons in Reading, Rhythm, and Expression" are a welcome addition to a teacher's repertoire. The exercises introducing treble and base clefs are especially pleasing and progressive.

JESSIE CAMPBELL WHITLOCK.

The book just received Ehrlich's "Celebrated Pianists of the Past and Present," is very elegant in its make-up, and as to contents doubly interesting on account of additional biographical sketches of American pianists. It is a fine complement to any handbook on the history of music. It occupies a prominent place in my music-historical library.

E. M. GOLDBERG.

I have used your "Course in Harmony," by Howard, nearly six years, and have found it clear, simple, and direct, giving many exercises for the development of the true musician which are not commonly found in the majority of harmony methods. In many instances, with the aid of your course, I have been able to commence the study of harmony with the first lessons on the pianoforte, and heartily recommend it to students of all branches of music, whether they desire to become composers, or simply desire it for the help it will be to them for a thorough understanding of their music.

W. E. LOWE.

Have received and reviewed the "Beethoven Selections," and am delighted with them as with everything from Presser.

I also wish to express to Mr. W. S. B. Mathews my appreciation of his excellent arrangements; I am always sure of anything which comes from his hand; I could not do without his "Phrasing Studies."

MRS. FRED HEIZER.

I owe you many thanks for your prompt attention to orders. I have never found any one so satisfactory, and I hope you will continue to supply me with music.

Very truly yours, M. E. BULL.

I have received and examined your "Selections from Beethoven," and to say that I am pleased with it would be but faint praise; like everything "Presser," it is as near perfection as possible. MRS. IRVING A. WEEKS.

Those Beethoven collections are excellent; I should warmly recommend them to all earnest teachers; and especially for students who take only a limited number of terms of lessons.

PAUL FAST.

"Selections from Beethoven" received; I have examined them carefully, and take great pleasure in saying it is the finest collection of Beethoven's works that ever came to my hands. Those who failed to take advantage of your "Special Offer" cannot realize what they missed, it being worth many times the small amount paid for it. I cheerfully recommend it to all teachers and lovers of good music.

MRS. M. P. FORT.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

THE PHILADELPHIA SCHOOL OF MUSIC, under the direction of Kate H. Chandler, is doing excellent work. Especially in its classes for teachers does it recommend itself; how to teach others is the principle of the School, and the instruction given is based on the standard of attainment required for examination in the American College of Musicians. The Vocal Department is especially thorough; neither the method of the Italians nor that of the Germans is used exclusively; but by the adoption of the best features of all methods, as well as by the use of a discriminating judgment as to any peculiar needs of the particular voice under treatment, the formation and development of the singing voice is carried forward.

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WANTED.—POSITION AS TEACHER OF Voice in school or small city. Address L. M., La Monte Bank, La Monte, Mo.

FOR SALE.—A GEORGE GEMUNDER VIOLIN of the highest grade; exquisite varnish, old wood, wonderful tone; unequaled for solo or orchestra; one of the masterpieces of the great artist; cost \$500; a rare bargain; must sell; willing to send on approval. Address "GEMUNDER," care of ETUDE.

THE "CROWN" PIANO.

"When Music, heavenly maid, was young,"
She woke the echoes with her song,
The beasts and birds enraptured hung,
While hills and vales the notes prolong.

But now, O joy! an earthly maid
Can charm us through her finger tips;
The "Crown" Piano, deftly played,
All others must in time eclipse.

So pure, so sweet, so rich in tone,
Some Solon should a word invent,
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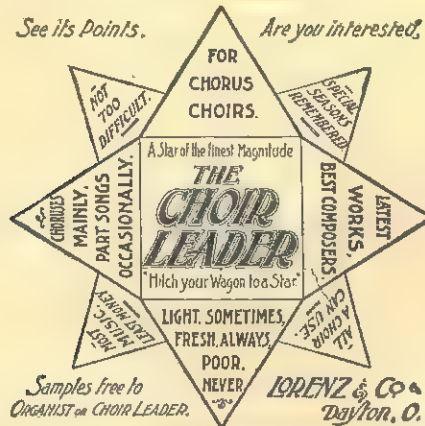
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GRADE I-X.

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Bright and spirited. Good for marching in school. Pleasing contrasts of forte and piano, legato and staccato. It has the step-and-go quality.	
1655. Goerdeler, Richard. Silver Stream. (La Riviere d'Argent.) Grade IV.....	65
This composer always gives a pleasing melody. This piece has three light and sweet airs, in the flowing, rippling style, as the title suggests. The notes lie under the hand easily for its grade. Valuable for pupils who are somewhat hard to interest in their practice.	
1656. Goerdeler, Richard. Remembrance Waltzes. Grade IV.....	60
They have the genuine waltz swing, well marked rhythm, and clear phrases. Tuneful and "catchy."	
1657. Webb, F. R. Op. 71, No. 1. In September. Idyll. Grade IV.....	40
The melodies are gracefully clear and beautiful. The piece makes a good touch study in clear melody work and runs. Has a fine period in pianissimo chords, which gives a fine chance for the light-hand touch. Mr. Webb always gives a chaste and refined composition to his publisher.	
1658. Behr, F. Gitana. A Spanish Song. Grade III.....	50
Has that Spanish flavor, sweetly pretty, somewhat out of the ordinary, yet delightful. The composer's name is a sufficient guarantee of the quality of the piece.	
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Melody mostly in octaves, full and soulful. Sure to delight the pupil. It is a good waltz for dancing. Plainly clear phrases, marked rhythm, and easy to play, as no unexpected difficulties appear.	
1660. Peters, R. H. March Funebre. Grade V.....	40
Decidedly out of the ordinary. Rich and pleasing. A fine study for bringing out a clear melody from full chords. Unusual chord effects, yet not difficult. It is a good Sunday night piece for home playing.	
1661. Gautier, L. The Castle by the Sea. Grade V.....	40
Full of brilliant movement and life, and really quite grandioso. Accompaniment represents the dashing waves, while the rugged content of the harmonies and melody suggest the turreted castle and the wild crags of its situation.	
1662. Snodgrass, L. D. The Social Session. A Two Step Waltz. Grade IV.....	40
Played fast it is a polka. Not in the ordinary style. Will please pupils who enjoy a marked rhythm.	
1663. Heller, Stephen. Op. 138, No. 9. Curious Story. Grade V.....	20
A fine study for firm time. Variety of note lengths, triplets, eighths, dotted eighths, effects with the dot taken by a sixteenth rest, with sixteenths following on the same beat, long chords held over into the next measure, etc. Besides its value as a study it is a delightful piece of music. Requires a tasteful rendition, but is easily appreciated.	
1664. Kirchner, Fr. Op. 76, No. 3. Little Choristers. Grade II.....	15
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1665. Wilm, N. von. Op. 8, No. 2. Snowflake Mazurka. Grade III.....	30
Edited by T. von Westernhagen. Careful pedal marking, and special editing throughout. Helpful annotations. This piece has the Russian flavor, and abounds in unexpected effects, yet always delightfully pleasing. The phrases are clear and the rhythm is well marked.	
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A fine piece. Has a lusty and hearty content, yet of the antique flavor as suggested by the form, Gavotte. It makes a good study for dotted notes, clear phrasing, and a light hand touch in staccato melody playing.	
1668. Webb, F. R. Op. 71, No. 2. The Boatman's Song. Barcarolle. Grade III.....	30
A fine piece. Not difficult for its grade; lies under the hand well. A good study for bringing out a melody from small chords. It has no octaves.	
1669. Webb, F. R. Op. 71, No. 3. The Murmuring River. A Summer Fancy. Grade IV.....	50
This is an unusually pleasing piece. Not difficult, easy runs for the left hand as well as for the right. This makes a good piece for a musical evening with the teacher's pupils.	

XII.

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1670. Handel, G. F. The Harmonious Blacksmith. (From the fifth suite.) Grade VI.....	40
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A set of six studies in the modern romantic style. Each study deals with some special difficulty from its technical standpoint. All are melodious and full of stirring harmonies.	
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Annotated and edited by F. C. Hahr. An excellent time study, melodious, plenty of runs, and light finger work. The Adagio is a fine study in short chords for the light-hand touch.	
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This fugue is taken from the "Clavier" of Bach, and introduced in the IX Grade of "Mathews' Course of Piano Studies." This is an excellent edition edited by Mr. Mathews.	
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1678. Eyer, Frank L. Op. 8, No. 1. Christmas Eve. From Christmas Sketches. Grade II.....	20
Has equal work for the left hand. Abounds in the mysterious content suggestive of Santa Claus and the expectations of the coming morning.	
1679. Eyer, Frank L. Op. 8, No. 2. The Children go to Sleep. From Christmas Sketches. Grade II.....	20
A charming little piece. The Lullaby is in the melody as well as in the accompaniment. A good piece for a little player to give in a pupils' musicale.	
1680. Eyer, Frank L. Op. 8, No. 4. Christmas Morning. From Christmas Sketches. Grade II.....	30
This also has descriptive text: "The children awake. The girls with dolls. Boys with trumpets." This is rather difficult for Grade III. The whole set would be interesting at Christmas at home or at a pupils' musicale.	
1681. Eyer, Frank L. Op. 8, No. 3. The Coming of Santa Claus. From Christmas Sketches. Grade II.....	40
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1685. Lichner, H. Op. 4, No. 2. A Pleasant Morning Ride. Grade I.....	15
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Compass, a second space to the A first added line above. A beautiful song. Sung by the composer with great success at the Summer Music School, in Philadelphia, July, 1894.	
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Sweet and pleasing melody as a theme, followed by variations, somewhat after the celebrated "Last Hope" style. This piece will be greatly enjoyed by a large class of pupils.	
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Two tone poems of the finest from Schumann. Easily appreciated by any really musical pupil. Not technically difficult for the grade given. Edited and annotated by Charles W. Landon. The first is from Op. 99, No. 3, and the latter from Op. 9.	
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1694. Greulich, C. W. Drawing Room Study. Grade IV.....	20
A melody study for the left hand alone. This gives valuable work for any pupil, and especially so for many who are inclined to do poor playing with that hand. The piece is fully annotated with careful directions, and it is a fine piece of music.	
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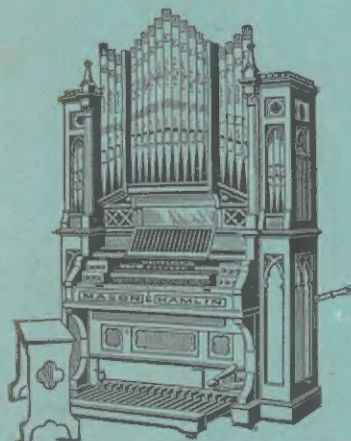
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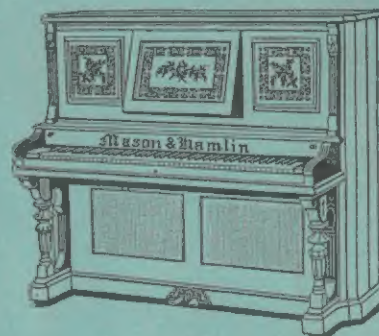
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