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### Volume 14, Number 01 (January 1896)

Theodore Presser

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This is certainly strong testimony, and in its light I am not surprised that Paderewski should so fully endorse Mason's "Touch and Technic."—Very respectfully  
Yours,  
WILLIAM STEINWAY.

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**THEODORE PRESSER,**

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March 20. 1897.

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THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.



# THE ETUDE AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., JANUARY, 1896.

NO. 1.

## THE ETUDE.

PHILADELPHIA, PA., JANUARY, 1896.

A Monthly Publication for the Teachers and Students of Music.

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THEODORE PRESSER,

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Entered at Philadelphia P. O. as Second-class Matter.

## Musical News.

### HOME.

IN ten performances Paderewski has drawn over \$50,000 in a few eastern cities.

THE auction sale of opera seats in Boston brought a premium of \$10,000 over the regular prices.

LAURET, the violinist, sailed for this country December 28. He is to play in not less than twenty concerts.

CLARENCE EDDY, the American organist, is domiciled in Paris. His success in Europe has been remarkable.

THE movement in favor of a monument to Dr. Geo. F. Root is meeting with hearty response and approval from all quarters.

MR. WM. H. SHERWOOD, the pianist, has returned from Europe. Besides his teaching he will do a large amount of concertizing during the season.

A NEW book on Gluck and the Opera is almost ready for publication. It includes a memoir of the composer and a critical account of the rise and progress of the opera.

THE series of chamber concerts inaugurated by Clayton F. Summy, in Chicago, have been great artistic successes. The foremost string quartets of the country have and are taking part. It is a valuable move.

E. A. MACDOWELL, the eminent composer and pianist, will give a recital in Steinway Hall the afternoon of February 14th. The programme, to be made up entirely of original compositions, will comprise Mr. MacDowell's new pianoforte sonata.

THEO. THOMAS and Melba, the singer, had a scene in a recent concert in Chicago, their difference in opinion being plainly evident to the audience. It would seem that two such artists might sink their differences and comfort themselves with some dignity.

IT will soon be esteemed a mark of eccentricity in the musical world not to have attempted to orchestrate anew one of Chopin's concertos. The latest instance comes from Berlin, where Josef Hofman played the E minor concerto in a new version by Adam Munchheimer.

BRITKOFF and HARTZEL, of Leipzig and New York, have issued the first volume of a series of Musical Libraries of an historical and chronological character, intended for conductors, students, and musicians in general. It is to be an elaborate work and should be of great value.

THIEVES of the high class frequent the opera at the Metropolitan Opera House, New York. They go both for business and pleasure. Some of the most notorious are seen, dressed in sumptuous style, leaving after the performance. When seen by detectives they are warned to keep away, but they still go.

"A DESIDERATUM in Concert-giving" is the title of an article in the *Looker-on*, by Mr. W. F. Aphthorp. He contends that the desire to accommodate large audiences and the enormous growth of the modern orchestra, with its attendant expenses, have resulted in making modern concert-halls so large that the older orchestral music, scored for fewer instruments, can no longer be heard to advantage. He thinks, therefore, that, "as in old times they had small halls for chamber music and larger ones for orchestral, we now need halls of medium size for this new intermediate category, the orchestral music of the older composers, especially Mozart and Haydn." The point was forcibly made by Mr. Theodore Thomas long ago, and various applications of it to local musical affairs have been made by this paper.

### FOREIGN.

MASCAONI is about to start a musical newspaper in Milan.

PIANOS are manufactured in Yokohama, Japan, by natives and sold at the price of \$75.

THE profits of the late Leeds Festival in England amounted to over \$10,000, which handsome sum was distributed among five medical charities of Leeds.

M. PETER BENOIT, Principal of the Antwerp Royal Conservatory, has nearly completed the score of a fairy opera, a Hamperdinck, named "Princess Sunbeam."

EUGENE D'ALBERT was married in the Protestant church of Gumbach in the Black Forest, to the Grand Duke Weimar chamber singer, Hermine Fink, on October 21st.

THE name of Franz Erkel is not known to opera-goers outside of Hungary; yet his "Hunyadi Laszlo" has had nearly 300 performances at Budapest, where it was first given in 1844.

WAGNER's "Götterdämmerung" was performed at the Vittorio Emanuele Theatre in Turin for the first time, last month, with much success. The other parts constituting the tetralogy are shortly to follow.

DR. CARL REINCKE, by express desire of the King of Saxony, will retain his post as Senior Professor at the Leipzig Conservatory, while his pension from the Gewandhaus is to be reckoned at his former full salary.

AN "experienced teacher" in Islington, England, announces through the local *Gazette*, that she is willing to give pianoforte lessons at the following rate: One lesson, 12 cents; two lessons, 18 cents; three lessons, 1 shilling.

THE 200th anniversary of the death of Purcell, usually regarded as England's composer, was recently celebrated in London. The income from the celebration is to be used to build a new case for the organ in the Abbey.

LILLI LEHMANN has lately been attracting large audiences in Berlin by her song recitals. She was "in glorious voice," and although her hair has grown almost snowy white, she is said to look as young as she did in New York. As a matter of fact she is only forty-seven years old.

THE following are some of the salaries paid at the Milan Conservatory: The director, \$1200, with lodging; two professors of composition at \$600 apiece; three of singing at \$500 apiece; two of the piano at \$400 apiece; teachers of wind instruments \$240 apiece; three of violin \$320 apiece.

UNDER the title of Preludes and Studies, Dr. Hugo Riemann has collected (in German) into book form a series of his newspaper articles about music. He is severe on the present virtuosity and the defects of musical training. His views on rhythm, phrasing, and the whole tone system, are of value and are highly instructive.

AMONG the foreign artists who will participate in next summer's Bayreuth festival will be the 'De Reszke brothers, Madame Brema, Misses MacIntyre, and Susan Strong, and several orchestral players from London. German chauvinistic objections against this "invasion" of foreigners are absurd. Reciprocity in art is a useful principle.

A MANUSCRIPT of the original libretto of "Lohengrin" is for sale in Berlin. It is written by a secretary, but there are many alterations and notes in Wagner's own hand. Among the lines he struck out are a long solo by Ortrud, describing the manner in which she turned the young prince into a swan, and a short solo for the swan when it resumes its original shape.

A QUEER PIECE OF NEWS.

OLD St. John's Church, in Leipzig, built in the last third of the sixteenth century, is being torn down to make room for a new structure large enough to accommodate the growing community. This fact would hardly be of much interest outside of Leipzig were it not that during the excavations the remains of Johann Sebastian Bach, the famous organist and composer, were found under the most extraordinary circumstances.

The space surrounding the church had been used as a churchyard for many years, but had been abandoned as a cemetery long ago, and was given over to street and

searches in the archives that Bach was buried in an oak coffin, and in a shallow grave—not in a deep one used for the burial of two or three people—which never had been marked with a tombstone. These were all the clues that could be found. Systematic searching at the place mentioned above brought to light parts of oaken coffins which evidently belonged to two different persons. One contained the remains of a young woman, the other those of a man past the middle age. The skeleton of the latter was carefully collected and transferred to the laboratory of Professor His for scientific examination.

tissues form only a thin layer over the bones, like in the forehead, the clay had to be applied inch deep to preserve the similarity, while around the chin and the cheeks where thick layers of flesh surround the bones, those of Bach's skull almost penetrated to the surface. Thus the question arose, whether, with the aid of anatomic measurements, representing the average for a given age, a face might be modeled upon a skull regardless of who the person was, and still resemble it in general traits to a certain extent? This problem had to be solved by the anatomist and the artist together. Professor His proceeded with the measurements, and established the normal thickness of tissues of the face, giving to the artist the average of 37 measurements taken on men between the ages of 50 and 72 years.

The sculptor started anew upon his task, and now made a face-mask adhering absolutely to the figures prescribed for him by the anatomist. The facial traits were hardly considered, although the artist was well acquainted with the picture of Bach painted by Hansmann in 1745 from life, and now hanging in the school of St. Thomas in Leipzig. The result of the experi-

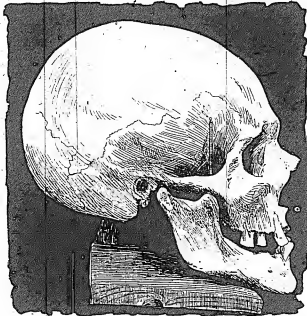


Fig. 1.—Skull of John Sebastian Bach.

ment was conclusive. The bust as modeled by Seffner over Bach's skull possesses all the characteristics of the portraits of that eminent composer now extant, and, if possible, surpasses them all in lifelikeness and characteristic expression. While Professor His' report does not once state with absolute authority that the skeleton found is that of Bach, circumstantial evidence is so strong that the fact can hardly be doubted or disputed. A positive evidence is simply impossible; but it is equally impossible that all the logical conclusions drawn from these scientifically and practically conducted researches should be purely accidental. Such accidents are, to say the least, highly improbable, and do not exist but in the minds of those who will attack any conclusion not proved correct mathematically.



Fig. 2.—Portrait Bust of John Sebastian Bach, Modeled by Karl Seffner over Bach's Skull.

The report of Dr. His appeared recently, and from it we glean the following:—

The skull belonging to the skeleton shows a strong and characteristic formation, and could not have belonged to any ordinary man. In order to ascertain whether the physiognomic properties of the skull agreed in all particulars with the features of Bach known to us from several paintings still in existence in Leipzig, a novel and highly interesting experiment was tried. Professor His called in an eminent sculptor,

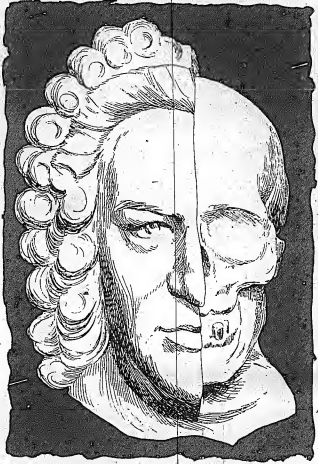


Fig. 5.—Longitudinal Section of Seffner's Bust of Bach, Showing Underlying Skull from the Front.

The commission appointed to decide the question has unanimously declared these remains to be those of Bach, and they will now find a permanent resting place in the nave of the new church, where a handsome monument will mark the memory of the great composer.

The best kind of success in every man's life is not that which comes by accident.

You will find the mere resolve not to be useless, and the honest desire to help other people, will, in the quickest and delicatest ways, improve yourself.—Ruskin.



Fig. 3.—Painting of John Sebastian Bach by Hausmann, 1745.

great many graves had to be disturbed in the excavations. These excavations were made the occasion of again searching for the remains of Bach, and while many believed it an utter impossibility and scoffed at the attempt, it was decided by the authorities to leave nothing undone to clear away all doubts about the grave of Bach. He had died on July 28, 1750, at the age of sixty-five years, and was buried on July 31st. A contemporary writer states only that his grave was "near a door of the church." An old, uncorroborated tradition placed it at the southern side of the church, just six steps from a small side entrance. Dr. Wastmann ascertained by re-

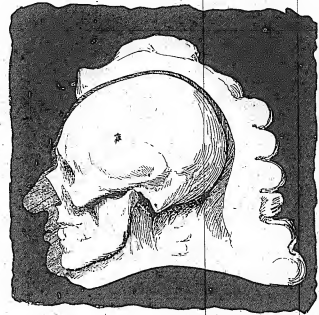


Fig. 4.—Transverse Section of Seffner's Bust of Bach, Showing Underlying Skull from the Side.

Karl Seffner, whom he requested to build a mask of Bach around the skull, which he did in a few days, furnishing an excellent likeness of Bach. The scientific value of Seffner's reconstruction of Bach's head over his supposed skull was doubted on the part of several professional men, the assertion being made that a clever artist could build any given face around any given skull of a somewhat similar formation. To disprove this assertion, Seffner finally agreed to model a head of Hindel over the same skull. The trial was apparently a success, but only upon the surface. The mask itself was an anatomical impossibility. In parts where the

ULTRA SENSITIVE.

POPULI, especially children who are naturally backward, are so averse to making any motions with the hands, even those that are necessary to produce the right effect, such as playing light staccato chords or lifting the hands to bring them down with force on a fortissimo note or chord.

A teacher was showing a small girl how to play staccato, when she said, "Oh! if any one would see me doing that they would think I was trying to act smart!"

Persons who are not educated in music should read and remember what Oliver Wendell Holmes says in his "Autocrat of the Breakfast Table" on this subject. He says: "I have often seen pianoforte players and singers make such strange motions over their instruments or song books that I have wanted to laugh at them. 'Where did our friends pick up all these fine ecstatic airs?' I would say to myself. Then I would remember My Lady in 'Marriage à la Mode' and amuse myself with thinking how affectation was the same in Hogarth's time and in our own. But one day I bought me a Canary-bird, and hung him up in a cage at my window. By-and-by he found himself at home, and began to pipe his little tunes; and there he was, sure enough, swimming and waving about, with all the droopings and likings and languishing side-turnings of the head that I had laughed at. And now I should ask, 'Who taught him all this?'—and me, through him, that the foolish head was not the one swinging itself from side to side and bowing and nodding over the music, but that other which was passing its shallow and self-satisfied judgment on a creature made of finer clay than that frame which carried that same head upon its shoulders?"

G. O. F.

RAMBLING TALK.

BY J. H. GUTTERSON.

PUT YOURSELF IN HIS PLACE.—I wonder how much happier life would become if we could always see the situation through the "other fellow's" eyes? It is a case of the two knights and the gold and silver shield every day of the week and twice on Sunday, if one is a member of a church choir.

To put oneself in another's place is a much harder thing to do than to follow the golden rule, for the former requires unbiased judgment, while in the latter we can often have that human satisfaction of heaping the "coals of fire."

I am both amused and provoked at the views held by the so-called practical business world regarding the musician. They call us "cranks," and so we may be, but we have also our opinion of the unromantic money getter, and as we never can look at life through the same glasses, we must continue to be despised by them, and, well—think our own thoughts.

I am a music teacher and "glad of it," but whatever of success is mine is due, in a measure, to several years spent in business, where I grew to know a business man's ideas of himself, and through various rubs, just his opinion of the musician, fledged and unfledged. Feeling richer, then, for this experience, I also feel, if there is one weak spot in our armor, it is, that the *artistic* absorbs the *practical* in us to a harmful degree.

"Of course, you like large families," said a father of many sons and daughters to me recently while writing a check for my professional bill. "Of course, I do," I replied, "if I can go right through the family like the whooping cough!" "You can have my girls, but I don't believe in teaching boys music." This in a tone that left no room for argument. The subject of music for boys has been too ably and too recently discussed in this paper for there to be need of my entering the arena, so I let that pass.

Visiting recently at a country house, I contributed some piano playing as my share of the general entertainment. Whether I played well or ill is not in the question, but an elderly retired merchant asked me, "Had I a business?" and hardly seemed to understand when I told him I earned my living with my music, that it was more than secondary, or a pastime, with me.

THOUGHTS FOR THE THOUGHTFUL.

The readers of THE ETUDE are interested in questions that refer to their daily work. They are also seeking for new ways of working and for new ideas to apply in their teaching. The experience of every teacher brings to mind subjects which he would like to see elaborated. Below we present a few subjects in the form of questions. We would be pleased to receive answers from which we will edit a forum wherein the various opinions can be compared. We would like to have the answers short and directly to the point. The writer should sign his or her name to the answer sent us. Please write on one side of the sheet only. If in teaching any of these subjects you use illustrative anecdotes, please give them. Please send your answers early, so that all may be worked into the articles at the same time.

I.  
1. To what extent do you have pupils use the Technicon, that is, how many minutes a day? 2. Finger gymnastics, away from the piano? 3. The Metronome?

II.  
We should be pleased to have you send in a lot of questions for the Question and Answer Department.

III.  
1. What do you do with a pupil who likes music but does not like to practice? 2. And how do you treat a pupil who begins with "taking music" instead of studying music?

IV.  
1. When you gave up teaching from house to house and required your pupils to come to your studio, did you lose any pupils? 2. And how did it affect your standing? 3. Is your studio in a private house or in a public block in a business street? The writer's name will not be published to this, but should be signed for the information of the editor. Answers will be confidential.

V.  
1. How long before graduation do you have a pupil begin a piece that is to be played as a graduating piece? 2. How long should a pupil be working on a piece he expects to play in public, say for a week or two at a time, with as much of resting the piece between as days of working on the piece?

VI.  
1. Every teacher has pupils who like music but dislike practice. What devices have you tried in order to awaken them to the desire for real study? 2. What have you done to awaken their interest? 3. What has been your most successful means of getting better work out of this class of pupils?

VII.  
1. Whenever you have had a pupil fail to play satisfactorily in public, was the fault unavoidable stage fright? 2. Inefficient preparation? 3. Something wrong about the piano? 4. A mixing up of pages? 5. Music falling off the piano? 6. Or what have been the causes of breaks which you thought might have been avoided?

VIII.  
1. With pupils who are comparatively beginners, do you have them read the notes to be played by the right hand, or left hand first, when both hands are playing at once? 2. Do you have them give their first attention to time values, or to what letters the notes are, or to the fingering? Or in what order do you have the pupil read as to the points named? 3. Do you demand counting aloud at the first readings of a piece? 4. Do you have a pupil tell the note names aloud before playing them?

IX.  
1. In giving lessons to a beginner, do you demand touch and tone-quality from the very beginning, or do you take this subject up after the pupil is able to read and play somewhat, and at about what grade of advancement? 2. What are your ways of leading a young pupil to try to play with a sweet touch? 3. What illustrations do you use to impress its importance upon the child's mind?

X.  
1. What is your opinion of the relative merits, artistically, financially, socially, and prospectively considered, of the teaching done in music schools or the musical departments of seminaries, compared with that of private teaching, that is teaching in a town, the pupils coming to a studio for lessons, or taking them at their own homes? 2. Have you tried both? Which do you like best, all things considered? 3. Please give your reasons why.

XI.  
1. If a pupil is to have two hundred dollars but no more spent on a musical education, at what age would you advise the child to begin so as to get the most value from the money? 2. Would you advise as to the quality of teacher at any time of the term? That is, is it ever economy at any period of the course to employ a cheap teacher, and if you think so, when?

XII.  
1. Every pupil has some peculiarity, and many pupils have some that are detrimental to progress. What exercises and études do you give for their correction, naming the peculiarity as well as how you correct it? 2. If a pupil has a bad habit, or a fundamental inaccuracy of manner, position, or fault, do you concentrate the pupil's exclusive attention to its correction and keep at it till conquered, or do you only make it a part of your lesson's work while other points are being studied?

XIII.  
1. In teaching a new piece do you have the pupil take it from the mechanical and technical standpoint, pointing out the touch to be used in each passage, or do you wait for the touch effects until the piece is learned well enough to go correct in its right tempo easily? 2. In other words, do you have the pupil learn the piece as notes to be played of a certain length combinations and with a certain touch from the mechanical standpoint at first, or do you wait till it can be well played before you take up touch, phrasing, and expression?

XIV.  
1. How do you get pupils to think music? 2. To play as if singing with their fingers? 3. To play music rather than the notes? 4. When they play a phrase can you get them to give it out as a musical thought? 5. How do you get them to do this? 6. What class of music have you found best to use when teaching a pupil to play musical thoughts instead of mere notes? 7. Have you tried having them hear one another in musicals for learning how to give out musical thought? 8. When your pupil has passed his lesson-hour with you, with what is his mind most impressed, technique or expression?

XV.  
1. Every teacher has pupils who fail to do satisfactory work, to make satisfactory progress. What are the hardest things in this class of pupils to overcome? 2. Lack of talent for tone or tones? 3. Lack of time or rhythmic feeling? 4. Dislike of hard work? 5. Poor instrument? 6. Piano out of tune? 7. Uncomfortable room—as too dark, too cold, or too noisy by other occupants? 8. Shyness and bashfulness? 9. Discouragement from a feeling that there is no use trying? 10. Discouraged because some other pupil plays ever so much better? 11. Too much pressure of school studies? 12. Too much social and social duties? 13. Mind too much on other things? 14. Poor touch and why it is poor, or poor in what ways? 15. No encouragement by parents? 16. Name any other causes you have observed and how you would try to correct any or all of the above list.

XVI.  
1. Do you make any special use of the tendency of imitation that there is in children? 2. To what subjects and parts of lesson giving do you make use of imitation? 3. Do you make any use of it at the first giving of a piece or passage, or do you wait until the piece or passage can be first played correctly from a mechanical point of view? 4. Please give this subject your best thought and careful writing of your experience with it in teaching?

XVII.  
1. How do you lead pupils to think of music as something more than a pastime or an accomplishment? 2.

To think of music as something better than mere ear-pleasing jingle? 3. Have you found that their interest in music study holds any relation to the quality of their art ideal, what they think of the worth of music? 4. In other words, did the pupil study with more or less interest when he began to consider music as a serious and ennobling art instead of a passing pleasure for the moment? 5. Has the pupil's attitude toward music in these lines made any difference with the length of time he has taken lessons? (To be Continued.)

HINTS FOR THE STUDIO.

BY FREDERICK S. LAW.

HOW TO GAIN THE GREATEST GOOD FROM PUPIL RECITALS.

There is an ever present question with progressive teachers. The mass recital has its difficulties. A large number of pupils cannot be gotten ready to play at one set time without considerable trouble: while one is learning a piece others are wearying of theirs; often the necessary practice for a recital means the temporary neglect of studies, exercises, not immediately connected with the end in view: there is a strong disposition on the part of some to think their music less attractive than that played by others, etc.

I have found it a good plan to confine a recital to a small number of participants, from one to three or four. Where vocal pupils are available the programme can be divided between two, one vocal and one instrumental. Where this is not the case, by a judicious selection of compositions, some four-hand playing, the programme can be sufficiently varied to avoid much of the monotony of a purely instrumental recital. Then, too, few teachers will have any difficulty in finding a vocalist among his friends who will willingly assist on such an occasion if desired. Unless the pupil is very far advanced it is well to arrange for two to share the programme; with young pupils three or four are better.

The advantages of such a plan are several. The recital can be arranged with sole reference to the pupils concerned; ample time can be allowed for preparation, and the student studies with a steady sense of responsibility, with an object in view. The ambition is aroused to play not merely one piece well, but a number which would otherwise be probably neglected in the press of new work. It gives a concentrated practice in overcoming nervousness in playing before others. The playing of one piece does not go very far in acquiring repose, but as this is followed by others the pupil in most cases gradually gains confidence, and this can be greatly aided by judicious selections. Two or three rather difficult compositions can be chosen in connection with a number of shorter and easier ones, such as pupils often think it beneath their dignity to play for others. We are all familiar with the strange preference young players show for music beyond their powers of execution; they apparently think that they make a deeper impression on their hearers by stumbling through a long and difficult composition than by playing something shorter and easier with ease and fluency. A Strauss waltz—and Strauss waltzes are not so easy either—well played is worth far more than a Beethoven Sonata bungled. This brings to mind Liebling's remark in reference to the Sonata Pathétique as used for exhibition purposes: that the only pathetic feature about it is the manner in which it is rendered. I know a young girl who will not study a piece of less than a certain number of pages; her first step is to count the pages—if these fall below the requisite number she refuses to take it, alleging that her friends will not think anything of her playing unless her pieces reach a certain length.

A specimen programme is as follows:—Sonata in D, four hands, Mozart. Songs: "Dear Heart," Mattei; "Maying," Rudisford. Piano: "Songs Without Words," Mendelssohn, Nos. 6, 20, 8 and 1. Songs: "Noel," Adam; "Dandelion," Chadwick. Piano: "Evening," Schytte; "Album Leaf," Grünzacher; "Slumber Song," Heller. Songs: "Stars of Heaven," Wekerlin; "Violet, Come Rejoice with Me," Marston. Piano: Silver Spring, Bendel. "Pierrette," Chaminade. Piano: Mazurka, four hands, Nevin.

FAULTS IN THE EDITIONS OF CHOPIN'S WORKS.

BY ROBERT GOLDBECK.

The German editions of the works of Chopin are probably the best known in the universal musical world, and they quite overshadow the original French prints of Eschudier and others. Liszt, Peters, Klindworth, and some others have become exceedingly popular. These editions have been prepared with great care by pianists and musical authors of distinction, and it seems the more remarkable that a number of notable errors should have crept into these beautiful compositions and been accepted as musically good and correct by many pianists of undoubted merit. Some of these errors were original misprints that were never corrected by Chopin himself, others the corrections of supposed printers' faults by orthodox musicians who believed Chopin did not write certain very original harmonies, and undertook to level them into commonplaces. To show how far conservatism can go in such matters I may point out, *en passant*, what changes Marmontel, *Professeur du Conservatoire de Paris*, made in the Sonata Pathétique by Beethoven, presumably because he thought those writings of the great master altogether too bold and eccentric. Marmontel published an instructive edition of the "Pathétique" at the time when Meyerbeer produced his "Prophet" in Paris, and he, Thalberg, and many other artists were quoted by Marmontel as approving this edition as something unusually fine. But it is an absolute certainty that not one of the endorser had seen the manuscript of this edition, for they could not have sanctioned the incredible platitudes introduced by the Professor.

In the second measure the e-flat under the chord b-natural, d, a-flat (cord of the diminished 7th) must have seemed to him altogether too discordant, and so he simply made it f, thus:—



The same thing occurs several times in the first movement, and each time Monsieur Marmontel makes the same correction (?). All throughout the edition there are similar changes from the strong and original—precious flashes of genius, foreshadowing mighty musical progress—to the insipid. It was in London, England, that a pupil brought me a copy of this French edition to study the Sonata. As a curiosity it is worth while hunting it up to examine it, and to wonder how a really able professor of the Paris Conservatory could ever undertake to desecrate a beautiful creation of the greatest composer the world has had so far. I mention this circumstance particularly to show how alterations might, in course of time, steal into the compositions of continually reprinted and revised editions of celebrated compositions. From certain reasons Chopin has been more sinned against in this respect than any other composer. The chief of these is that he excelled in original harmonies (far beyond his contemporaries) which often admit of changes without becoming musically wrong. In this manner different versions of details, scattered throughout his works, sprang into existence. Some of these changes proved to possess a tenacity of life greater than that of a cat, which proverbially has nine lives. Finally, our best pianists began to adopt them, when one might have thought they could not possibly become modern Marmontels.

As space will forbid to make a systematic exposé of every fault that has acquired squatter right, I may take up here one of the most prominent and at the same time most glaringly unmusical changes among all those I shall have space to mention. I shall endeavor in each case to explain and prove what I advance, but I may mention that even were I not able to do this I should know from tradition what Chopin wrote and what has been altered by others, for I was well acquainted formerly, when in Paris, with a number of Chopin's

FAILURES.

What volumes could be written on the subject of failures, especially in the matter of music study. Heart burn, regrets, disappointments galore, seem to be the stock-in-trade of the average music student; and in the pursuit of the sacred calling—we use the word advisedly—perhaps it is, as well felt that it should be so. As one of the characters in Henry Arthur Jones' delightful play, "The Middleman," so expressively states: "Every failure brings you nearer to success," or as another writer puts it, "Failure is the key-note of success," so one feels justified in accepting what at the time seems an irksome reality, as really being a means to the desired end.

Rubinstein held, and held rightly, that the pursuit of music study, if properly directed, was a pilgrimage fraught with disappointments and hardships, which had of necessity, to be endured, prior to the entrance to the holy portals of success.

One cannot emerge from the commonplace into the empyrean of blissful notoriety without hard and prolonged labor. The ascent to Parnassus is no "picnic," but a hard and rocky road full of pitfalls and branbles. Prizes are few, disappointments numerous. A writer has recently stated that "out of the six hundred American girls who annually go to study in Milan, there may be half a dozen who attain a measure of success; the others, after spending all they have in ineffectual study, and struggling too terribly to be recounted, either sink into chorus singers or else creep back to their homes disheartened and disgusted, to pine in obscurity the loss of the visions of delight that, like will o' the wisps, had led them into quagmires."

We are not attempting to discourage musical students and musical aspirants, only re-sounding the note of caution, which it is well to occasionally repeat. Do not be too sanguine, too ambitious, too hopeful; be sincere, terribly in earnest; remember what Carlyle says—it is applicable to all classes of workers—"Work, then, like a star, unobstinate and unrepining; it is all thou hast to face eternally with," and, if you have the requisite talent and the physical strength—there are so many "ifs" in the question of ultimate success in matters musical—then, all may yet be well.

—Presto

MECHANICAL AIDS FOR PIANO PLAYING.

BY A. ROMMEL.

The purpose of this paper is not a discussion of the relative merits of these various devices, but rather a discussion of the query: can a machine aid us in mastering the numerous difficulties of an instrument, and if so when ought it to be taken up in the stage of development? These questions are pertinent at the present time in view of the fact that another machine epidemic is sweeping through the pianistic world.

The first point to settle is to understand, if we can, the real cause of the great difficulty in playing an instrument. It needs no argument to prove that it is a very difficult thing to play the piano well; to play even the simplest little thing "musically" is difficult; all are agreed on that point. Where does the difficulty lie? Is it mainly a physical or a mental difficulty? A large number of the piano playing fraternity evidently believe, and always have believed, that the difficulty is a physical one of the hands, hence the innumerable exercises which have been written to overcome the various weaknesses of the hand, and finally the machines for "developing" the hand. If the seat of the trouble is in the hand, then a machine for developing the muscles of hand and arm is the proper thing to use. But the difficulty primarily is a mental one. It is by reason of the undeveloped character of the musical faculties within the great majority of piano students that the playing of the instrument becomes a matter of such great difficulty as it is. Music is a language, but the musical faculty is not exercised and stimulated like the faculty for speech; hence there is no musical ideal within, and it is irrational to expect musical, or, in other words, beautiful, playing until the mental power to perceive musical sentences has been sufficiently developed. The average beginner is in regard to music in the same position as the babe in regard to language. No one would insist upon a correct pronunciation here, nor attempt to aid it by means of a mechanical contrivance. Then how can the latter be of benefit in the early stages of piano playing? Beauty in piano playing, as well as in that of every other instrument depends first of all on a clear perception of the music—one must

be able to think it, and to think it beautifully, which means that an ideal of a beautiful tone must exist within the mind. Mechanical dexterity in the manipulation of the instrument, important as it is, is only secondary; this will come just in the ratio of the development of the faculty within. It will always be found true that awkwardness of hand and fingers of the student goes hand-in-hand with a weak musical faculty, and that this awkwardness can only be removed by supplying a mental ideal. For what the fingers do is only a manifestation of what is going on in the mind, just as language is only a manifestation of thought. If the thought is beautiful the language will be beautiful and if the thought is not beautiful the language cannot possibly be beautiful. The same is true in music. If there is a beautiful musical ideal within it will manifest itself, it will come out, and then, and not until then, a mechanical contrivance may be an aid to a more rapid development of the means of expression. Beautiful thought is generated by contact with good music, and not by contact with a machine. The average beginner has no ideal, he cannot follow music, and as a matter of course, he has no conception of a beautiful tone. As the motion of the finger in piano playing is radically different from the natural motion, it follows as a natural consequence that it can only be gained as the ideal of a beautiful tone is developed. But how can an ideal of tone be developed by a machine? Impossible! A beginner must get his ideal of tone by being in contact with tone. When he appreciates what a good tone is, well delivered musical phrase sound like, then he is in a position to analyze the muscular movements accompanying it, and a machine then may be of use for saving the wear and tear of the piano.

A question which has never been asked and which seems very pertinent here is: If those machines are so wonderfully valuable why have the inventors of them not become virtuosi themselves?

DESCRIPTION OF BEETHOVEN'S PASTORAL SONATA.

BY AMY FAX.

The first movement is like a calm and lovely summer's day, which passes pleasantly by without any startling event, but which is enjoyable just because the sun shines and the air is balmy. It is a day such as we have hundreds of in the course of our lives, filled up with the home duties and enlivened by family talk and laughter, and with nothing special to mark it.

SECOND MOVEMENT.

Here the key changes from major to minor, and we feel that a cloud has passed over the sun, and the landscape assumes a sober hue? The cloud does not thicken into a tempest, nor does the music become tragic or even sad, but it is simply serious and another mood comes over us. In the middle of the minor movement occurs an episode in the major key, with light and playful melody. It is a shepherd boy playing upon his flute, as he sits in the green field watching his flock. After he has finished tooting this little air, the serious mood in the minor key returns again and some beautiful variations are woven into the theme. The movement closes in a quiet and contemplative manner.

THIRD MOVEMENT.

This part is a scherzo, and is full of fun and drollery. The chords are like imitations of some street musicians, as if plucked from the strings of their fiddles. It is followed by a short trio, in which the right hand keeps reiterating a plaintive little melody (a bird song), which is accompanied by the left hand in broken octaves, with ever-varying harmonies. This is very difficult to play.

FOURTH MOVEMENT.

This movement opens in a rollicking style, with a very decided rhythm in the left hand, and it has the character of a peasants' dance. In the middle of it there comes a sudden diversion, and the music leaves off its droll simplicity and branches out into the more complicated questions of life. Here it becomes very intricate and involved, till, with a long scale down the keyboard in the right hand, the momentous matter is dismissed from the mind, or put off till another day, and the droll peasants' dance strikes up again. Towards the end of the Sonata it is in octaves in the bass and it seems as if the peasants were marking the time with their hobnailed shoes.

The right hand keeps up a rapid accompaniment and the little peasant girls are taking twice as many steps as their clumsy swains are, and are dancing all around them, picking up their short skirts in front.

THINKING SOUND.

To acquire the habit of thinking musical sounds, as one does letters and words, is not a difficult task; in fact, to one who undertakes it seriously there is no difficulty greater than that of learning to read literature. The usual method of tuition which teaches the pupil to regard this, that, or the other note as identical with certain positions on his instrument, is not one best calculated to make him an efficient and intelligent reader. He never attains to independence in musical thought, but must ever refer to his instrument before he can form a fairly accurate conception of the musical story that lies silent on the page before him. I have known many professional musicians who, beyond the capacity to grasp the rhythmic outline of a composition, could form only the vaguest kind of an idea of what it, as a whole, would sound like. The rise and fall of notes conveyed to them the idea of a corresponding rise and fall of pitch, but that was all. To think of those undulations in their total relation one to the other, or to the keynote; to trace the motive through its evolutions to the actual cadence was utterly beyond their capacity. And yet, as a child may learn to read the alphabet, to form letters into words, and from thence to sound sense, so may the music student learn to combine and use the notes before him.

Strange as it may appear, the study of reading music may be carried on mentally. By this I mean the relations of sounds may be thought out without reference to any system of notation. For instance, while sitting here, I think of a melody, my mind traces its flow, and all the paraphernalia of the staff and notation appear as the melody passes away into time. I realize the clef, time and key signatures, bar lines, rhythmic divisions, and in a moment I transfer the thought to paper. This effort of thought may appear more difficult than that involved in recalling, and afterwards transcribing, a stanza, but in reality it is not so. People in general are accustomed to the transfer of their ordinary thoughts to paper and by constant practice the labor of transcribing from brain to paper is minimized so greatly as to appear almost automatic in performance. Whatever of laborious effort appears in the process of writing music is the result of want of practice and not that the same is really or intrinsically more difficult than the former or demands any greater mental or manual effort. The mind is here master and directs the operations of the hand; and both gain facility from the practice which comes of thinking music.

—Dominant.

HOW WE HAVE PROGRESSED.

Music has been a sort of religion to me all my life; and if ever in my closing days I can be proud of anything, it will be that I have during my long life always endeavored to serve the cause of music, and to serve it well. Music has influenced beyond those of any other art. I do not think that by the sight of an admirable picture, or an admirable piece of statuary, crowds of people will ever be so moved as by the strains of music. It has a great softening influence upon the large mass of the people. The forty years I have spent in England have been much more interesting to me than if I had spent them anywhere else, because certainly the same progress has not been made in any other country as in England.

—Sir Charles Hallé.

—What is said to be the original manuscript of "Home, Sweet Home" was buried in the grave with Miss Harry Harden, of Athens, Ga. She was John Howard Payne's sweetheart but rejected his offer of marriage on account of her father's objection. Payne corresponded regularly with her, sending her, among other things, the original manuscript of this famous poem interlined with protestations of love. After Miss Harden was separated from Payne, she never appeared in society, but shut herself in the old family mansion, seeing no one but a few members of the little church to which she belonged.

THE STUDY OF MUSICAL CRITICISM.

BY LOUIS C. ELSON.

In recent days some of the American colleges have added a department of journalism to their literary curriculum, and in at least one great University musical journalism has formed one of the branches of this important course. While it must be admitted that the chief points of journalism can only be learned in the newspaper office, it may be conceded that the educational steps in a practical direction. The proverb that "fools rush in where angels scarce dare tread" has probably its chief exemplification in musical criticism, and it may not be amiss, therefore, to schedule a few of the qualifications and studies necessary to the properly equipped musical critic.

The careless reader frequently imagines that musical criticism is but a record of personal impressions; these should undoubtedly form a part of the review, but the general trend of a critique will properly be dictated by something more tangible than mere impressions.

The critic must needs be a keen analyst of musical form, and his most earnest work must be directed toward the comprehension of both the homophonic and contrapuntal forms that have been evolved in music. Yet, after these have been well digested, he must be cautious about applying this yardstick as a measurement in each and every instance. Because the classical forms in fugue and sonata are almost perfect for their purpose, it is not necessary to suppose that they preclude other forms or even the modern free treatment. This knowledge of form is apt to become a stumbling-block instead of a help, if the critic is disposed to be a martinet. It was this preponderance of a single idea that led one of the English critics to call Schubert's glorious symphony in C "a cobbler's patch," and which caused so many musical reviewers to become the rear-guard in the recognition of the mighty powers of Wagner. There is no law of musical form or of harmonic progression that is immutable.

In the judgment of the emotional side of music education is not likely to be of much assistance, yet the reviewer is to remember that the highest expression of music is that in which the intellectual, which can be definitely studied, is combined with the emotional, which eludes study. Wagner's "Die Meistersinger" may possess a rich glow of emotion, but its figure treatment is none the less tangible and to be followed; Beethoven's "Fifth Symphony" may, in its first movement, give all the changes of emotion of a romance, but the evolution of its chief figure (the first four notes), the contrast and struggle between the chief theme and the subordinate subject, the symmetry of the return of themes, and the working-up of a climax in the coda can be as clearly explained as a mathematical problem.

The critic must study instrumentation, for the composer's tone-colors are as important as the colors of the painter, and just as there are certain impressionists among the modern artists who make more of color than of drawing, there are many modern composers who care much more for instrumental effects than for a strict observance of form, and the reviewer must be able to strike a balance and find if the skill displayed in the former is sufficient to atone for the absence of the latter.

The critic must study musical history, for the influence of one epoch upon another is not to be passed over superficially, and sometimes a composer gives his allegiance to some other era than the present.

Some parts of Parker's great "Hora Novissima," for example, will be best understood by the critic who has studied the epoch of Palestrina.

The critic must achieve a practical acquaintance with the masterpieces of each epoch from the old Flemish school down to the dissonances of Richard Strauss or Bruckner, and as he sees the tremendous points of difference between all of these, the many varying directions which art has taken, he will be less confident in condemning when a new and hitherto unheard-of style of composition is brought to his notice.

The critic will have, perhaps, his hardest task in refusing to yield to the public demand for sensational writing; it may be accepted as a melancholy fact that many of



NICOLAI VON WILM.

## NICOLAI VON WILM.

Among the host of composers, especially for piano music, whose works are justly prized, none is better known in Europe and this country than Nicolai von Wilm. Born at Riga, Russia, March 4, 1834, he manifested musical talent at an early age, receiving instruction from the best of teachers. In 1851 he was sent to Leipzig, where he entered as a pupil the Conservatorium, which had become celebrated through Mendelssohn. Here he stayed till 1856, applying himself most diligently to the various studies of the pianoforte department as well as theory and composition. That his talent and proficiency were duly appreciated may be gathered from the fact that upon returning to his native city he was engaged as assistant musical director at the Stadt Theatre in 1857. His reputation soon spread, and he was appointed in 1860 professor of the piano and theory at the Nikolai Institute at St. Petersburg. Here he labored most successfully for fifteen years, being often heard as solo pianist. Dresden became next the center of his artistic activity, where he soon made many friends, not only by his genial nature and virtuosity as a performer, but also by the originality of his compositions, which had gradually become popular favorites not only with teachers but also in the concert room. In 1878 Wilm settled in Weimar, where he has remained ever since, devoting his time to teaching and composing.

Although Nicolai von Wilm is a born Russian, yet all his large number of compositions, especially those for the piano, may be designated as belonging to the German school, approaching Schumann's style and yet exhibiting a distinct individuality of his own. All his piano compositions bear the impress of a jovial and happy temperament; a natural flow of harmony, no seeking for astounding effects, these are the characteristic features of all his works, especially the duets for piano. The ideal model of the dance form seems to have exercised a special influence upon him; of these we have beautiful specimens of the saraband, courante, gavotte, and ländler in Op. 33. In these we recognize Bach, Handel, nay, even Strauss, but they are discerned in a mastery and original Wilm style.

What delicious melody and tone effects do not rivet our attention in the *Waltz-suite*, Op. 90, for four hands! Here the contrasts of romantic and tender expression mingle most happily with the bold and passionate passages.

As a tone-poet von Wilm is most happy in delineating whatever the title of a piece indicates; this is especially noticeable in the duet, "Das Märchen von der schönen Magelone" ("The Legend of the Beautiful Magelone"), Op. 82. The emotional tone-language depicts the story, which is related in an introductory notice, and the sweet fragrance of the romance pervades the whole composition.

Equally successful is the composer in his easier works, to which belong Op. 24, Op. 102, etc.

His vocal compositions for solo voices as well as choruses have also gained von Wilm an enviable reputation.

tation, while his compositions for stringed instruments, although not many, are distinguished by musically treatment in the development of the themes, elegance of style, and originality.

W. MALMSEN.

## OPINIONS OF PROMINENT MUSICIANS.

(Continued from last issue.)

1. "What ten pieces, outside of the classics, of various grades of difficulty, do you use most in your teaching?" The younger teachers will be glad to know just what the best teachers are using, and any short comment you may make on these pieces, we know, will be acceptable to them.
2. "Give a few of your favored illustrations used in teaching." By this is meant what means are used to deepen the impression on the mind of the pupil for a better touch, a smoother scale, and for reading with more accuracy.
3. "What effect does the raising of the price of tuition have on the number of your pupils and on the annual income?"

FROM F. R. WEBB.

"1. I will state that it is difficult to designate what I use most in my teaching, but after making a list of my favorite teaching pieces I have revised the list carefully and present the following ten pieces—not as the best or as used the most, but I think they will perhaps be found the most serviceable, all-round pieces for teaching pieces of any that I use. I have found it very difficult to restrict myself to ten pieces, and have been greatly tempted to extend my list, as I find it hard to omit pieces which are as good if not better than those in my list, and have only done so because I feel positive that some one else will surely mention them and thereby bring them before the class of *ETUDE* readers you desire to benefit.

The pieces, although of various degrees of difficulty, are not graded, and very difficult as well as very easy pieces are omitted from the list.

I have also omitted pieces of my own composition.

The list is as follows: "The Lonely Month of May," Merkel; "Polish Dance," Thome; "By the Brookside," Tours; "Zme Valse," Durand; "Bubbling Spring," Rivé-King; "By Moonlight," Bendel; "Harp Éolienne," Kruger; "Concert Polonaise in E," Böhm; "La Lisonjère," Chaminade; "Kammenoi Ostrow," Rubinstein.

2. With your permission I will, at some time in the near future, make a separate article on this subject.

3. I have been so many years connected with school work, where the price of tuition is regulated by some one else, that I do not feel competent to express an opinion on this subject. However, some years ago, when working in another field of labor, I had occasion to try the experiment, and the result was not unsatisfactory.

I lost some pupils in the change, but I found that while I had a little less work for awhile, my income was about the same, and in the end, as my new price became established (and the old one forgotten, perhaps), my class assumed its wonted proportions while my income was better. I should consider the experiment a rather hazardous one to attempt in a small place, and feel inclined to advise young teachers contemplating a raise in rates to remove to some other town and put the new rate in effect in the new location.

FROM E. VON ADLUNG.

1. I am loth to answer it. Firstly, I do not know whether you extend your "classics" only from Bach to Beethoven or further on to Chopin, Rubinstein, Grieg, St. Saëns, and kindred. Secondly, I opine that no teacher should be tied to "standard" pieces, but should select the best from the best, being entirely guided by his judgment as to the solidity and beauty of the composition as well as its particular value in a particular case. Of course, many teachers like to "stick" to works that they have tested and found worthy, like, for instance, Gurliit, Op. 101; Kullak, Op. 62; Dupont, Op. 37, No. 1; Mos-

kowsky's "Serenade," Joseffy's Op. 23; Gottschalk, Op. 2; Warren's "Tan O'Shanties," Lyberg, Op. 34; Liszt, Wagner's "Spinning Song" and Liszt's "Waldesrauschen" or "Galop Chromatique;" but that is rather a pardonable weakness than a virtue, for the spirit of the last ten or twenty years ought to be taken into consideration; in other words, the teacher should be progressive even in pieces chosen for instruction only.

2. The piano "reflects" many instruments besides the human voice. When playing a melody we imagine it sung by some fine voice, or played perhaps by a violin, a flute, or a violoncello. Performing a march, we fancy to hear the horns and drums. In a serenade or a boat song illusion will convey to us the sounds of a guitar or a mandolin. To help this our imagination we try to imitate the peculiar quality of tones of the human voice or of those instruments as closely as possible. This we can only do by acquiring the different kinds of touch, from the *legatissimo* to the *staccatissimo*. There are, besides, several effects possible, peculiar only to the piano, all of which require a skillful application of fingers and hands and also of pedals.

As all florid passages on any instrument are made up or constructed of innumerable modifications of the scale and the chord, it is evident that all brilliancy in piano playing depends mainly on the technical mastery of the many forms of the scale and the chord.

By "good reading" is understood not only the correct rendering of the notes at first sight, but also a pretty close observance of all the signs of expression, so as to gain a correct idea of the piece in question before studying it. To be able to read well depends almost exclusively on the habit of slow and thoughtful practice. Velocity comes by itself—it cannot be forced—and those who are in a hurry to play a piece regardless of correctness, regardless of *legato*, *staccato*, *crescendo*, and *diminuendo* signs, with the good intention to attend to these "trifles" when studying, will never become good readers nor even good players. Therefore, pieces composed in a polyphonic style, such as *snites* and *figues*, are, best adapted to train good readers, as they force the student to play slowly and watch all the parts *consistently*.

3. If the raising of the price is considered as the only remedy for "too much work and too little pay," the effect will be all that can be reasonably expected.

If the price is raised because the reward is inadequate to the work the result is extremely doubtful. Teachers who are brilliant performers and who are able to give public recitals (aided by their pupils) may judge by the degree of appreciation on the part of the audience and by the criticism of the press whether they may engage a successful competition with their peers. Social evolution has in the last ten years made such rapid strides that the difference in sex does not any more influence the price paid for first-class tuition.

## THE PIANO NUISANCE.

Some years ago an "Anti Piano League" was formed in Vienna, the object of which was the suppression of the so-called "piano epidemic" or "piano plague." A mass meeting was called in the *Blumenau*, and the company consisted of about one thousand gentlemen moving in the best society. A well-known banker was chosen chairman. The first speaker, a respected merchant, condemned the visitation, called piano, and thundered in the strongest terms against the innocent instrument. A professor at one of the academies found considerable to say against it, and finally a resolution was read by which all members of the league bound themselves to use their best efforts to battle against the epidemic. Before a vote was taken the editor of a favorite paper arose and spoke to this effect: "Before we vote upon the resolution, I would request that all not owing a piano rise." Forty-nine of those present arose, and more than nine hundred remained seated. Smilingly the editor looked around, and, having counted those without a piano, continued as follows:—

"Next, I would recommend the following clause to the resolution: 'In proof of our good faith in battling against the piano, and to show that we are sincere, we hereby bind ourselves to sell the pianos now in our possession within eight days to some second-hand dealer, or other person not a member of the league, for whatever price may be obtained, and we declare on the words of gentlemen that we will induce others to join the league and to agree to this obligation.' The effect of this short speech can be imagined. Only three of the owners of pianos were willing to fulfill this obligation, while the others would not join the league on such terms. The league dissolved and the piano remained victorious.

## AN ESTIMATE OF BACH.

BY EMIL HERLING.

Do I teach Bach? Yes, a great deal. We all teach Bach. But what do we teach it for, and what definite plan have we in view in making it obligatory with our advanced pupils, or even the less advanced ones, to play Bach? The answer is very simple. In playing Bach we develop in the first place a great deal of finger technique; besides this, we enable the pupil to cultivate a dexterity or facility of doing one thing with one hand while the other is doing a totally different thing; but outside of these simply technical advantages the pupil learns to follow the thematic development of a theme through all the voices. Any student who has gone through a systematic course of Bach is on a more solid basis than those who have not done so. Bach is such a master of form that it may be considered in good form to play his works. The compositions of Bach may clearly be divided into three classes. There were no music stores in those days, and I have no doubt that he wrote a great many pieces because it was an easier way of finding something for Philip Friedeman or the other sons and pupils to practice, to write a new one than to copy an old one. In this way a great number of unimportant compositions were produced. Now, of course, you know here was this old man who probably never made more than two hundred dollars a year in his pianist days. He had a lot of people around him like Forkel, Haas, etc.; these people either lived with him (or on him) or near him. I am perfectly sure that when he went on his periodical concert trips, when here's another point. He wrote so much that I think it is safe to assume that a great many of the minor compositions were carried out by them after he gave them the idea and suggested the development. No doubt of it. They acted as his amanuenses.

No man gets away from his surroundings or his time. I think that Bach was a tremendous receptacle for everything that had happened before him. He crystallized it and then he added to that a tremendous amount of self concentration.

We must notice the fitness of everything that Bach wrote in this way; that when he wrote an invention in two voices you feel that it could not have been done as well in three voices, and when he composed that remarkable fugue in G major, No. 16 in the "Well-Tempered Clavier," you know very well that there was no room for the fourth part; and here is another feature about Bach's work, and that is when he has developed a theme there is nothing more to be said about it, and the same mastery pervades his simplest sayings. You take the seventh three-part Bach "Invention;" it is absolutely a marvel of contrapuntal skill.

Now you would not suppose that you and I who teach would confine ourselves to teaching one thing if there was something else that we could branch off on; but here is something unique in the history of music, and that is that although these works were written from one hundred and fifty to one hundred and fifty-seven years ago, there has been nothing written that answers the same purpose or fills their place. We can find a substitute for Beethoven Sonatas or Mendelssohn's "Songs Without Words;" if we get tired of Mendelssohn's "Songs Without Words," we give a Field Nocturne; if we get sick of a Field Nocturne, we give something else; but we cannot find anything to take the place of the Bach "Inventions."

And here is another point, which is, that Bach showed no progressive development in his career, so to speak. The same mastery is in the two-part invention as in the great G minor fugue—the same ease of handling the material. One thing all the time, only in an endless variety. Bach idealized the old dance forms—he saved them from oblivion—the Gavotte, the Allemande, the Loure. The Passepied from the fifth English Suite in E minor, with its middle part in E major, is a gem in its way.

A great many people say that Bach has no sentiment; this quality abounds in the A flat minor prelude of the "Well-Tempered Clavier," likewise the fourth prelude, in C sharp minor, and the 22d prelude, in B flat

## LETTERS TO PUPILS.

BY JOHN S. VAN CLÈVE.

To Miss M. F.—Your question is hard to answer, for though you have striven to be definite, it is in the nature of the case a vague question. You ask me, having stated various conditions about your age, your study, and the compliments people give you; etc., whether it is possible for you to become an artist. That is almost as hard to answer as if your question had been something like this: I have a farm in the Indian Territory. It is a mile square, and is said to have an excellent alluvial soil from twelve to fifteen feet deep; would you advise me to go out there to raise cereals, and if I do, do you think it likely I shall become rich at it?

There are many conditions about artistship as well as about farming—conditions which no human wisdom can possibly foresee. However, it is quite impossible to hear of such a case as yours without a feeling of warm interest and kindly sympathy. If you are able to do anything at all, even halfway creditably, with the Nocturne in G major of Chopin, Opus 37, No. 2, in which those intricate double intervals occur in kaleidoscopic shifts in an infinitude of keys, you certainly must have decided talent. As to whether you do the composition well or ill, or how well or how ill, no one can possibly answer without hearing you.

You ask if you are too old. It would doubtless have been better for you to have been under good instruction at least seven or eight years ago, for all concert artists—at least those of the first rank—have attained a well-balanced and well-matured technique before their teens are passed. However, seventeen is a very early age and life is long. If you really love music, as you say, you will cheerfully endure for its dear sake the pain of drudgery and the long, dusty highway of mechanical study for brain and finger, which seems not to rise at all, but which does slowly but surely circle higher and higher around the mountain.

As to the matter of poverty, that is a serious question. Many musicians have been poor, wretchedly poor. The great composers, Mozart and Schubert, were so abjectly poor that it brings tears to the eyes to read their biographies. Many excellent performers and earnest, honest artists in our own country also do not seem to catch the capricious breath of popular favor, and yet who that has ever lived and worshipped music is ignorant of its transcendent hours of bliss. You can never become an artist without teaching and hearing. It is both necessary to have lessons and to hear music, much music, good music, ideally rendered. You, therefore, must secure, if you reach any tolerable fulfillment of your aspirations, a few years at least of city life—in the glowing, fragrant hothouse atmosphere of a musical world, for much of an artist's best education is unconscious—as we say, "atmospheric," or, as the Germans say, is "taken in through the pores." My advice to you is, find some kind friend who will lend you, without interest, a sufficient sum of money to give you at least four or five years of untrammelled activity. Then go to some great American city and place yourself in the hands of some artist of ability who may superintend your education; though it would be better if many of your lessons were taken from a trustworthy assistant and only the finishing done by the artist, because in this way your money will reach much farther, and in all likelihood the drudge lessons will be as well or better done by the assistant.

To Miss M. M. C.—Your first question, "Is it possible for a lady with a small and rather inflexible hand to become a concert pianist?" I should answer by saying that other forms of talent being marked, a small and even inflexible hand is by no means an insurmountable barrier; it simply shuts out a certain class of composition, but there is a large literature which is perfectly within the grasp of small hands, especially if certain alterations be made—alterations by no means injurious to the music. On this point musicians greatly differ. For instance, Von Bülow frequently indicates a different adjustment between the right and left hands in the Beeth-

oven Sonatas from that which the composer would seem to have intended. For example, the great arpeggio runs toward the conclusion of the Allegro Assai, the first movement of the Appassionata, and similarly in 110, but Henry Barth, the head of the piano department of the Royal High School in Berlin, a man of gigantic frame and ponderous hands, who can stretch the twelfth as easily as others the ninth, is almost a bigot in his pedantic conservatism and insists upon every note precisely in the form indicated. You might not ever be able to play such colossal show-pieces as the enormous staccato study, the Concert Étude in C, Op. 23, No. 2, by Rubinstein, because it is purposely constructed to utilize the strong hand that will extend to the tenth and thus gain an overpowering and astonishing sonority; but this and all the rest of effect pieces at least in that special kind you could dispense with and not lose much. If your temperament is musical, and you are intelligent and diligent, there is a literature for you, and you may come to play it with a finish and a beauty altogether delightful, and which will entitle you to the coveted name of concert pianist.

You ask if it is wise to play a high grade of music in small places: I say yes, decidedly. How many millions of years will it be, do you think, before a public which hears nothing but trivials or mamby-pamby music will come to appreciate that which is deeper, more significant, and more noble. It is only by the earnest, courageous persistence of pianists and teachers that the public is ever lifted up.

You ask about playing on poor pianos: Never do it if you can possibly avoid it, but do not be cranky or extend the all too widely spread notion that musicians are a bundle of whims, self-conceits, and irritabilities. Never, however, play in public on any but a piano at least reasonably good and in perfect tune, for the public, when it hears anything that is vaguely unpleasant, simply think the performer is blundering, and if you strike a chord which is out of tune they think you have hit a false note.

As to the names of the piano teachers in Leipzig, I can only say that I know pupils of Zwiescher, Wiedenbach, and one or two others, but this is not sufficient information to justify me in pronouncing *ex cathedra* on such a question.

To "TETIA"—Your first question about playing the famous Nocturne in G, Op. 37, No. 2, would require more space than I have at command. I can only say this: Take the double notes in sixteenth notes lightly and with an elegant legato, so that they will sound like shimmering ripples across the keyboard. The sostenuto passage—that is, the plain lyric passage—should be sung with a perfect and most continuous rise and fall of crescendo and diminuendo. Picture to yourself in the first section the glint and glimmer of a summer forest agitated by the breeze, and in the second waves of sapphire beating on shores of silver sand.

Your second question I should answer, No. There should be no very marked difference in tempo between the gay and the languishing sections of Delibes' pizicati polka.

As to your third question: Delibes is a French composer, not a German, so do not pronounce his name in three syllables, De-libes, but De-libe, with an accent on the second syllable.

To B. M.—You ask if all musicians must be able to memorize readily. I should say no. Just as there is an almost infinite range as to the ability for readily reading at sight, or, as the Germans express it, "from the leaf," some finished players being wretched, stumbling readers, and, on the other hand, some gib readers never attaining finish, so in the matter of memory there is an infinite variety in the native and acquired powers of finished musicians. Other things being equal, it is always desirable to play from memory, for in this way it is usually possible to abandon oneself more absolutely to the poetry of the music and to play it more as if you were creating it or improvising at the moment, which is the ideal of interpretative art. However, if your memory is liable to break and is not made of adamant, but of India rubber, you would best not trust it. Mr. Theodore

Thomas condemns the practice of playing without notes, and he once told me that Rubinstein, who was a phenomenon of memory, having played 1800 pieces by heart, nevertheless slipped on the cue while playing a concerto with orchestra, and for more than a minute was playing a totally different section of the composition, to the utmost disaster and confusion of the music.

In order to memorize, concentrate the mind with the force of a burning glass to comprehend the notes and all the inner laws of structure which unite them. Do this away from the piano, and if you cannot then retain the music, give it up and be content always to walk on the printed crutches.

To Miss E. A.—Your question is so utterly vague that I feel like a man lost in a snow storm. I am bewildered and know not which way to turn. If you have, however, as you say, been studying since the age of six and are now nineteen, have been in good schools and are not yet a concert pianist, I should think your chances for that distinction somewhat of the dimmest. However, until I know something of what you have played, who has been your teacher, and what people think about you, I am not able to answer you. If you will write to me more explicitly I will cheerfully give you any advice I can. Address me in care of THE ETUDE.

To A. M.—You tell me that you are able to play pieces of Grades 5 and 6, but cannot always hit the right notes, and when you add later that you have opportunity to practice one or two hours a week I am harassed with a fear that your performance of those pieces must be set down in the category of the ultra ragged. No one can be a pianist worth speaking of who is not able to command from two to four hours a day steady, well-balanced practice. That would be in the course of a year, allowing for vacations, Sundays, and breaks, from 600 to 1000 hours, and what you can possibly do with 100 hours a year or less, I am at a loss to imagine.

As for finger gymnastics for keeping the fingers supple and strong: There are three things you can do; the best is, get a Virgil Practice Clavier, which is in many respects far better to practice upon than the piano itself. Or, second, you can obtain a Brotherhood Technicon, which is simply a miniature gymnasium adapted to the fingers and wrist. Or, third, you can buy Dr. Ward Jackson's finger gymnastics, and follow the directions therein given.

## HOW IS IT PRONOUNCED?

There was a heated discussion over the pronunciation of Paderewski a few nights ago in a funny little Spanish restaurant on West Twenty-ninth Street, just off Broadway. A good-natured German insisted that it should be pronounced "Podoroozke," with an accent on the "rooz." An Italian believed that "Poderewaka," with the accent on the "ka," was the correct pronunciation. An American, who had traveled in Russia, stuck out for "Podroofski," accent on the "roof."

Then there were a Scotchman, a Cuban, several Spaniards, and a few men with Slavonic dialects. Each had a different way of pronouncing the name, and all insisted upon speaking at once.

An old Irishman was sitting in one corner. He maintained silence for several minutes; then he bridled up, and, in a voice which could be heard above all others, he exclaimed: "I'll bet you all that it is pronounced Paddy Rewski."—Key Note.

—Miss Mary Tate, an American girl and a pianist of considerable merit, died a short time ago, only 21 years old. Her last wish was to be laid out upon and buried in her grand piano. She was laid upon the instrument, a choral being played upon it, while religious services were held over her body. After the ceremony the cover was raised, the strings torn from the piano, and the body placed in it. Then the piano legs were taken off and the body of the piano raised upon the hearse.—German Exchange.

## IRREGULAR GROUPS.

BY S. N. FENFIELD.

MR. EDITOR:—

Dear Sir:—I have from time to time seen in the columns of THE ETUDE expositions of the methods employed by different teachers to initiate their pupils into the mysteries of playing groups of notes two against three and three against four, some of them with the mathematical division marked by an elaborate system of counts and "ands." But a farther extension of the system to include three or four against five, etc., which is occasionally called for, was not forthcoming. The problem is a vexing one, especially for the average pupil who has not a quick perception of rhythmic division. Will you allow me to give a leaf from the album of my teaching experience?

I find the mathematical division and subdivision already referred to of some use for the mental comprehension of the undertaking, especially in the two to three division, but of very little use in practical playing. Never yet have I known accomplished players to acknowledge that they solved the mystery in this way. There are certain players and singers "by the grace of God," not by the grace of hard study. They have surmounted difficulties by ninety per cent. intuition and ten per cent. work. Such a division as we are considering never made them any trouble. In fact, they do not know themselves how they mastered the difficulty. With such people we who have to work for our results cannot consult. They cannot help us. My method, and one in which I have always had success except with really dull pupils, who never should be troubled with such passages, is as follows:—

Establish the sense of steady rhythm with each hand separately and with groups varying in number of notes, accenting pretty smartly, thus,



Then the hands may play these exercises together, one or two octaves apart.

Only when the pupil can play these steadily and without break do I give the subsequent work, which is the comparing the two hands and changing instantaneously from each to the other, thus,



The exercise with the hands together must wait until the one just given goes with perfect steadiness. All these exercises, even from the first, should be played at a pretty good tempo to establish a certain swing which can be felt. This swing thus separately established must be resolutely maintained when the hands are attempted together, and frequently a return should be made to the

## LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

1. In what grades are the different volumes of Mason's "Touch and Technic" to be taken?  
 2. In what grades is the study of the history of music, such as Mathews' "How to Understand Music," to be taken?  
 3. Are Mathews' "Studies in Phrasing" to be taken as a part of the course separately, or will it be sufficient if the pupil, with the aid of the teacher, studies phrasing as much only as is given in Mathews' "Graded Course"?  
 4. Is harmony to be taught as a part of the study of the course, or is it to be taken as a separate study?  
 5. Would it be advisable to add other studies to those given in the graduating grade? If so, what studies would be best to use?  
 Kindly mention corrections in the course you would think best to make.

I should use the exercises out of the first and third volumes of "Touch and Technic" very early, that is to say, in first and second grades. Scales will also have to begin early, at least within the first or second grade. I think the scale forms in "Touch and Technic" rather too long for children of the age usually working in the second grade, and for this reason should give them by rote and the aid of oral teaching. This can also be done advantageously with the early two-finger exercises and arpeggios, both of which have to be given a very little at a time. Therefore, I would say that the beginner will be just as well off, and perhaps better, if the teacher knows the subject well, and if he is not provided with Vols. I and III of "Touch and Technic" until about the beginning of the third grade. But he must have been working the exercises some time before. Vol. II may be given late in the third grade, and Vol. IV in the fourth. I should say that the matter in Vol. IV belongs properly to the fourth, fifth, and sixth grades. I would go over the octave exercises on the first three pages several times in different keys. Such subjects as the pedal and chord playing can be taken up at any time when the pupil has music to play requiring them.

To grade the arpeggios, I would say that moderate speeds, in the direct motion only, through the second grade; a little faster speeds, and the reverse directions also, in the third grade; the two-hand positions in the fourth and fifth grades. The triad forms to be taken now and then, when there happens to be use for them. The same is true of the scales. They are to be worked along gradually, from the second grade all through. The difference is that as the pupil goes on the forms are made longer, the speeds occasionally higher (not forgetting slow practice part of the time), and the variety of touch is made greater.

I would say, further, that, in my opinion, the teacher ought not to regard a work of this kind as a master to be obeyed in all things, but as an instrument to assist in the attainment of certain qualities in playing. Therefore there will be times when very little happens to be doing with any of the exercises (though the two-finger exercises cannot be left for long), the work being covered, perhaps, by some difficult finger-piece or concert piece. But presently one returns again to the technics with renewed zest. I will own that personally I do not use enough exercises in my own teaching, because I find myself occupied with other things, such as literature and style. But the moment I am conscious that the fingers, as such, are primarily at fault in the playing, then I go at the technics with determination. It is a result of the system I pursue that the pupils generally have an intelligent and musical style of playing, as if they enjoyed it and understood what they are about; but I have never had any pupil able to play such scales as Mrs. Murray played to Dr. Mason's accompaniment in Philadelphia at the Summer Class two years ago. We ought to have all the good things, but I rarely get them.

My books I and II of "Phrasing" consist of a combination of carefully selected poetic pieces, which if carefully studied will be enjoyed by the pupil and will insensibly influence the taste and tend to make melody playing musical and expressive. Therefore, I think they cannot be dispensed with advantageously. Book I should begin late in the third grade and run through the fourth. The last pieces in the book will perhaps be found

to require serious work, but they will come if well attacked. Book II begins late in the fourth grade, or square at the beginning of the fifth, and runs through that. You will find by examination that the pieces are of a very important kind, such as no pupil should be without. The "Introduction to Phrasing" is also advantageous, but not equally indispensable, since the second grade and the third of the Standard Grades contain quite a little similar matter. You must remember that the time occupied in doing a grade well will be at least half a school year, and the additional material will be no disadvantage.

Harmony should be made a condition for graduation, but it will have to be done in classes separate from the piano lesson, in order to economize time.

I would prefer to supply whatever deficiencies I might feel in the studies of the Standard Grades by the use of properly selected pieces. These must be taught and studied quite the same as studies, but be continued until they become pieces through the awakening of the pupil's musical enjoyment in them.

The course mentioned did not reach me, therefore I cannot make any corrections.

I have been much interested and profited by the different articles from your pen and others in *The Etude*. What in your opinion is the correct way of playing the chords from 33d to 38th bars of the Waldstein sonata of Beethoven; and the last chord in bars 2 and 3 of "Pathétique Sonata" of Beethoven? I use the arm touch with a fall of the wrist at the instant of contact with the keys. In the first example, of course, a lighter touch than in the latter, which are forte.

Some players, I believe, use the hand touch, but I think the fall of the wrist produces a more musical tone. Of course, in bars 5, 6, 7, and 8 of the "Pathétique" the chords must be played with the hand touch, being too rapid for any other.

In the two-finger exercise of Mason I teach the fall and rise of the wrist in the combination of the clinging and elastic touch. Am I right?  
 E. A. H.

The passage referred to in the Waldstein sonata is that beautiful melody of the second subject, which enters in E major. I should play it with what I call a "soft arm" touch, *i. e.*, with a light fall of the arm-weight upon the key, relaxing the wrist as the corresponding mentions, and taking care that the melody sounds out very song like and sweetly, and using the pedal with every chord. The heavy chords at beginning of "Sonata Pathétique" are made in the same manner, except that the arm falls from a greater height, and with more rigidity, relaxing, however, at the moment when the impact has been delivered. In other words, you are right, I think.

But in using an oscillation of the forearm in connection with the two-finger exercise for clinging and elastic finger-touch, you are not right. The slow forms of the two-finger exercises, No. 2 and No. 3, are played first of all with arm touches pure and simple, according to the explanations at the beginning of the book, Diagrams 1 and 2. Then they are played again in an entirely different way, namely, with the hand touch for the first tops, and the finger elastic for the second. The forearm remains quite stationary in this latter way, at about the five finger position. I advise allowing the hand to spring up away from the keys at the completion of the touch, after the manner shown in the diagram of Bowman's stab touch in "Touch and Technic." Dr. Mason does not use this upward spring of the hand. I only use it because I am never quite sure that the wrist has been relaxed without it. Dr. Mason also says that he does not think the arm touches ought to be introduced so early in the course, but he would leave them until later, as is done in the English edition of "Touch and Technic." I have never seen this. My own impression is that considering how completely the arm uses have been neglected in elementary teaching until very lately, it is just as well to let them stand where they are.

"I have been told that the latest thing in scale practice was to discard the use of the thumb. I do not believe this to be true. Therefore, will you say whether chromatic scales?"

"What is the principal benefit derived from scale practice?"

"Who established the present system of fingering for the scales?"

"In what is foreign fingering superior to American? Why is the sixth tone called the sub-dominant when it is above the mediant; and why is the sub-dominant so called?"  
 N. D.

This is a pretty list of questions, but we must make short work with them. The scale fingering has been evolved since the time of Bach. I do not know who first made the present system of fingering orthodox. I imagine Tomaschek, of Prague, had something to do with it. The thumb is still used in all scales, so far as I know. Liszt sometimes fingered a scale passage of less than an octave without the thumb, and Bulow follows him occasionally, but this is only where a non legato effect is desired. Foreign fingering is no better than American; but it is more advantageous to use the 6, 4, 3, 2, 1 in place of calling the thumb x, because we use so many foreign editions, in which, of course, this fingering is marked. Very few American teachers, however, now use the English fingering at all; all use the German. We owe the x business to the Germans originally, who first introduced it, but, finding the other better, changed, while the English kept on with the x for thumb.

The sub-dominant is fifth below the tonic, and so *sub*, and the mediant is third below the tonic, and also *sub*.

## HINTS.

1. INTEREST your pupil.
2. Don't try to teach when your pupil is not paying attention.
3. Don't confuse by asking questions before the subject is explained.
4. Be thoroughly sure of your subject.
5. Be in earnest.
6. Do not let your pupil find you are not listening.
7. Remember your pupil will be influenced by your example.
8. Don't be a taskmaster.
9. Musical pupils are sensitive. Don't be harsh.
10. Let the pupil ask questions pertaining to the lesson.
11. Greet your pupils pleasantly when they come for their lesson.
12. Be patient and persevering.—Geo. Brayley.

Liszt was once at Berks, in the lodgings of Ferdinand David, the violinist. A musical party being held in the evening, David suggested trying a new composition with Liszt. "You will find the piano part," said he, as he touched the music with his bow, "very difficult." The friends of Liszt felt indignant at the arrogance of the remark, but Liszt himself remained silent. The piece began with a broad, majestic movement; the piano part grew more and more brilliant. David's face changed expression, as though some important fact were dawning upon him, and finally he stopped playing altogether. "Why!" he gasped, "he is playing the violin part too!" Liszt continued, without noticing the mortified violinist, and with orchestral effect brought the piece to a magnificent close. It was a rebuke that David could never forget.

Success in a low cause is far less noble than failure in the highest. We witness the works and the performances of the highest artists. We may be unable to equal them, but the endeavor is in itself an elevation. There is a story of a painter, who, when he saw the productions of the greatest masters, forgot his own inability, but felt the glory of the aptitude to appreciate what was before him, and in ecstasy exclaimed, "I, too, am a painter!" You go to hear the works of a great musician—to hear "Israel in Egypt" of Handel, to hear in that the evidence of the utmost mastery to which human genius can attain; you are moved by its sublimity, and you exclaim, "I, too, am a musician!" Think again of the Persian proverb, "I am not the rose, but I have dwelt beside it," and by the happiness of living in a garden of roses you are in a condition to catch the reflection of the rose's color, and to carry home much of its beautiful odor; and association with roses will be assured, leave its impression of beauty on those who have that good fortune.—Dr. Macfarren.

## A PLEA FOR KEEPING TIME.

BY MARY L. REGAL.

It is not enough that a pupil be able to play in time a single measure, or even two or three measures; he must be taught to feel the rhythm of the whole composition and of its parts, and to feel the regular pulsation which beats through it. It is astonishing how far astray even a well trained musician with a fairly good sense of time may go in the performance of a long and intricate composition, especially if he has been playing the work a good deal without slow and careful daily practice. Much more will this be true of the beginning pupil whose conceptions are as yet vague. The trained musician is so aware of the danger that he guards against it for himself, but it is the teacher who must keep constant watch over his pupils. Just here lies one great advantage of allowing a pupil at a lesson to play an entire composition without stopping for corrections. He thus shows whether he has a conception of its time as a whole and reveals what variations in it he makes. Afterward, of course, the piece can be dissected as much as is necessary. It is sometimes difficult to convince a pupil that he is playing out of time, if he gets a wrong idea firmly fixed. At this juncture the metronome is a valuable aid. Indeed the proper use of the metronome, to be determined by each teacher according to the individual pupils is indispensable. I have known pupils to declare that they were right and the pendulum wrong. However by allowing it to tick while the piano was silent they were convinced. The pupil should clearly be taught to notice with care the technical marks of time and to heed them. He should learn that although *ritando*, *ritardando* and *rallentando* all convey the idea of slower, still there is a distinction in their precise meaning.

One of the most valuable aids to player and pupils in keeping the time under control is accent. I think it is impossible to overestimate the value of accent in study and in practice. It greatly facilitates the pupil in grasping the time of a composition as a whole, and it is impossible for a performer to convey a clear idea of a composition without a distinct accent. It may be light, it may be heavy, according to the character of the work, it may be syncopated, but the metrical accent and the rhythmic accent must be there. Without this the work is without form and void.

Probably every good teacher of the piano knows the advantage of accent in practicing difficult scales and passages, that is, dividing the scale or passage into its component parts according to the accents and practicing each part separately, beginning on one accent and playing to the next and then stopping, on the principle of the Mason velocity scales. The accent must come on time, and as many notes as possible. It is astonishing what an aid to clearness this is. In short, the use of accents (often exaggerated in practice) is one of the best ways of fixing a right conception of time. And beyond doubt a right conception is the first thing to aim at. We need to get rid of these crude, exaggerated, affected ideals, and to educate our taste to something juster and saner.

## PADEREWski TECHNIQ.

THE supreme achievement of Mr. Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the same of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers upon metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately, and without pondering. But that has not satisfied Mr. Paderewski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end. His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct; and its results are perfect. Pianists know that some teachers advocate the elevation

## EDITORIAL NOTES.

It is gratifying to see the increased attention recently given to musical interests by the magazines and illustrated press of our country. *Godey's Magazine* is giving a series of illustrated musical articles, which began last May. Six have appeared at this writing, and they are promised to continue. *Munsie's Magazine* gives portraits of prominent musicians, instrumentalists, and vocalists, with short biographical sketches. *Munsie's* also gives many superb musical pictures of great beauty and art value. *The Cosmopolitan* gives fine musical illustrations and an occasional musical article. *Harper's Weekly* frequently gives musical articles and illustrations, and they are always of worth. The religious weekly press gives occasional articles on church and home music, while the dailies of our cities are giving increased space to musical items.

No one ever goes beyond his ideal in perfection of character or attainment, and no artist can perfect his work beyond his ideal. A perfect ideal is only attained by the help of imitation. A fine ideal of an art cannot be given by words. This is eminently true regarding music. Thousands of pupils who study well, work faithfully, and are talented, find of good musical results because they have no ideal model. They are working for improvement, but not in a clearly and well defined manner. The busy and overworked teacher cannot keep up a good daily practice which will permit of him giving finished recitals of piano music for his class, yet his pupils need to hear better playing than he can give them, or any which they are likely to hear by the other players, professional and amateur, of their town. Therefore, the progressive teacher who really cares for the finer progress of his pupils, and the musical culture of his patrons and community, should secure one or more recitals by an acknowledged artist, even if he cannot sell tickets enough to make it pay cost. He conscientiously owes this much to his pupils and public. Pupils and friends will help him to get a paying audience if he will work for it with tact and skill, and they will take pride in having a fine artist come to their town. This applies to the smaller cities and larger villages. Large cities have recitals and concerts which the teacher should be able to have his pupils attend at special rates arranged for through the managers of concerts and recitals.

VOCAL music, that is, singing, is of the greatest help to piano pupils. Nearly all music teachers are in some way connected with church music. If it is Sunday-school singing, they should have a well-drilled choir, and have it made up as largely as they can of their pupils, not forgetting the pupils of other music teachers belonging to the congregation. The older pupils should belong to their choir if they have fairly good voices, and if not, but yet can sing somewhat, they should attend the rehearsals of the choir and sing for the culture there is in it. This is advised because in singing the singer must think the tone to be sung, and take care to get a mental comprehension of the effect of each phrase during, or even in advance, of his singing, while in playing, piano pupils are too much inclined to see a note and press down its key and accept the tonal result unquestioningly, without taking the content into their musical consciousness. Then, too, chorals singing develop the innate rhythmic feeling; it makes the singer feel the rhythmic beats and depend upon this for time keeping, thus developing time from within, the only correct manner of its development.

"On I have heard that," people say when spoken to regarding some standard or classic piece of music, the tone of the speakers implying that as there was no further novelty and nothing new about it, of course it could be of no interest to them. But the earnest student and the musician know that it takes more than one hearing to understand and realize the beauties of a fine piece of music, that repeated hearings grow in interest, that the more the piece is heard the more it is enjoyed. This same class of people will go to hear some popular

play night after night, but when asked regarding some celebrated orchestra, they answer, "Yes, I heard that orchestra four or five years ago." And they say it in a manner that is calculated to convince you that there is nothing of further possible interest to them from that orchestra. They speak of it as if once hearing it was as fully satisfying as to see some dime museum freak once. To cure your pupils of this, play for them the classics that they are to hear at the next recital, and to those pupils who can play well enough, give the selections as lessons, either as solos or in a four hand arrangement.

THE ETUDE has given a great deal of space to the subject of pupils' musicales. In the discussion of this subject there are certain features that THE ETUDE has emphasized, and perhaps no one phase of the subject is of more value than that of the quickening of the individual ambition in the pupil. When a pupil hears another play better than himself, it is almost sure to make him try to reach the higher level of attainment, and the pupil who is conscious of having played the best, feels the necessity of still greater effort in order to still be the leader. The faculty of imitation gets a great impulse where pupils play for one another. Pupils see, understand, and realize points in the playing of others that the teacher has labored in vain to make clear to the pupil in lesson hour. When pupils play for one another they see themselves as others see them; faults in time, touch, and expression impress them with tenfold intensity. The manifold value of pupils' musicales is so great that no teacher can afford to dispense with them,—in fact, his teaching counts but of partial worth unless his pupils have frequent opportunity to test themselves by hearing one another.

A TEACHER'S professional reputation depends largely, if not exclusively, upon the manner in which his pupils play. This being a fact, it stands him in hand to have his pupils play finely. But how to do this is the question. From the technical side, there is never to be lost sight of; clearness and surety of execution, and repose in the manner of playing are equally essential. Whatever a pupil plays for listeners should be pleasing; it should be musical as well as high-class. The playing should always make the phrasing clearly evident, and the expression should be such as will make the piece the most effective. All of this requires high ideals. High ideals make it necessary to hear much good playing, and above all, when the former is secured, that the teacher holds the pupil up to the best manner of playing of which the pupil is capable. One of the essentials for effective playing is a clearly marked rhythm. That when the pupil plays a piece he should be its master, and not the piece the master of him. The pupil should never be allowed to play in a humdrum and spiritless manner, but to render it as though the piece meant something to him, and that he desired that his listeners should appreciate its beauties. The enlightening fact is high or art ideals. These are to be secured by hearing artists perform, and by the pupils hearing one another in musicales, that the spirit of emulation may have its due course and that ambition may be aroused for better work, and that taste may be cultivated from hearing large quantities of good music well played.

PUPILS seldom do themselves full justice in playing before their teachers. In their nervousness they do not rely enough upon the inner sensation of rhythm when playing. This lack of attention to the rhythmic feeling is often evinced when playing accompaniments, and when playing four-hand music and also when playing on two pianos. It is more often that pupils lose the rhythm when so playing than that they lose their places or miscalculate the lengths of notes and rests. Invariably, as soon as they have lost the rhythm they at once begin to hurry. When a pupil plays for friends and does poor work in a passage, nine times out of ten it will be found that there has been a loss of the rhythmic sense. A statement of the case suggests the remedy, which is, if the pupil feels at all any apprehension, or is

at all nervous, he should take care to make the accents distinctly clear and to give more attention to the rhythmic flow of his piece.

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EVEN good teachers work from an ideal that is often on too low a plane. The mental idea is the vital point in good teaching and in good practice, and this ideal must come from a source higher than itself. Each generation gives the world a genius whose mission it is to still further perfect the ideal in musical art, especially interpretative art. We now have the great Polish pianist, Paderewski. Teachers, advanced students, and music-loving amateurs should hear him this season. Excursions conducted by some manager could be made to pay, the manager furnishing tickets for railroad fare and admission to the recital. Well-planned advertising would draw crowds of music people. And, too, it would be an inspiration to travel with a careful enthusiastic concert goers. This idea is being carried out from central Pennsylvania, and should be undertaken all over our country for the help that there is in hearing so great an artist and such grand music.

—MADAME BLOOMFIELD ZEISLER in reply to the question whether pupils gain more by going abroad says:—  
"Yes" not so much because of the teachers, but the musical atmosphere. There are so many more opportunities for hearing good music; and that is the secret, after all. Why, take the most promising pupil and shut him up as long as you please with the best teacher in the world and he will never make a pianist. Take Paderewski himself and shut him up now absolutely by himself and he could not play as he does. It is contact with the world, it is living in touch with people, that develops the higher nature and gives the subtle power to reach the human heart. And that is why it is easier to concentrate on the other side. Why, right around Berlin, within a few miles, there are twenty cities where one might give a concert with orchestra. These cities all have their orchestras, and, perhaps, once a year they engage a good artist and give a concert. While here there are only five cities where it is possible to give a concert with orchestra, and these are so far apart that it takes endless travel to accomplish anything."

TECHNICAL execution is certainly one of the indispensable attributes of good piano playing. All the performer's enthusiasm, fire, feeling or fancy will not help him to tide over mechanical difficulties, and the style of his playing must, without technical efficiency, remain broken, spasmodic—in short, imperfect. The technical execution represents the dress in which the performance is clad. Let a thought or a sentiment be ever so grand or true, if the words in which that thought or sentiment is clothed are weak, mean, and inadequate, the impression left will be comparatively feeble and transient. This is also the case with technical execution: As long as neatness, clearness, and evenness are wanting, our ear will never be completely pleased; we may be gratified by the reading of single parts, but we cannot experience a thorough satisfaction. It is not exactly necessary that the technical execution should be brilliant, dazzling, and full of splendor; the essential requirements in every performance, that is to give real and sincere pleasure, are neatness, correctness, and distinctness. What we cannot understand fails to impress us, and such failure of comprehension is sure to produce indifference, if not positive dissatisfaction.

ERNEST PAUER.

THE virtue of a man ought to be measured, not by extraordinary exertions, but by his every day conduct.—*Pascal*.

"I REMEMBER," writes Sir John Stainer, "hearing a well known nobleman relate in a speech in a public meeting that he had when a young man respectfully begged his father to allow him to study the violin. 'What, play the fiddle?' said his father indignantly. 'Never; the next thing will be that you will want to marry a ballet-girl.'"

## NOTES FROM A PROFESSOR'S LECTURE.

I wish to caution you against a mistake that many people, wiser than students, fall into; I mean judging the thing done by the name of the doer. You will find even among those who should know better, that an artist is judged by his fame and not by his skill. There are many singers, pianists, and violinists who are execrable interpreters, and who live simply on a reputation gained in the past. Do not become a worshipper of names; learn how a thing is to be done, and do not praise inefficiency, even though it bear a world-famous name.

On the other hand do not judge until you are capable of judging; in music, as in other matters, a little learning is a dangerous thing. If you do not like this or that thing say so, if necessary, but do not confound your liking or disliking with judgment. After one of my lectures the other day a young lady informed me that she did not agree with what I said about Wagner. The frank young lady had been studying the piano for two years, and all she knew about Wagner was gained from hearing his operas sung. She confounded feeling with reason, and preference with critical judgment. You may like caramels and dislike roast beef; but in your ignorance do not insist that the former is more nutritious than the latter.

Judgment is born of right study and experience; it is the conclusion of knowledge; opinion is simply personal preference. In the young lady's opinion my judgment of Wagner was wrong; when she is experienced enough to give a judgment I will argue with her.

After all I have said on the subject I am asked and asked again how many hours a day it is necessary to devote to this or that branch of music. I will answer the question briefly: Never practice to the point of weariness; and more is gained by breaking up your time into portions than practicing continuously. Two hours a day are enough for the average amateur, and if he can divide this time into four half-hours and practice a half hour, take a rest, and so on, he will gain the most from his work. Even if he only devotes one hour to his work he will gain more by practicing for a half hour in the morning and a half hour in the evening, than if he practiced continuously for the full hour.

By practice I mean hard work, and not running through times or skipping difficulties. When you practice do not play pieces that you have mastered, but attack difficulties that you have not yet conquered. Do not rest satisfied until what you do is the best you are capable of doing. I am speaking now of the pieces you are learning, and not of scales and exercises which you must play; but even here you must devote the greater time to those with which you are least acquainted.

How many of you know what mastering a piece means? If you did know, how many of you would attempt to fly before you can creep. The amateur is over ambitious and under-critical; he does not attempt to estimate the magnitude of this or that work before he attacks it. And how is he armed? He tries to blow down a fort with a pea-shooter! Ah, me! how much silliness and grief have I caused by informing Miss Rose or Miss Lily that she must wait several years before she is capable of understanding Chopin or Beethoven; and when I have suggested that she must devote a large share of her time to the good Bach, how she has pouted.

It does not require great talents, but simply application to master the technical difficulties of the piano and violin, and good mechanical players are turned out by the hundreds by conservatories. But this is only the beginning, although the majority of amateurs and some professionals never progress beyond this point. So far you have only mastered the instrument, and now you must begin to make it interpret the thoughts of your composer; you can play the notes but you must make them express his ideas according to his intentions and not your teacher's or your own.

Here I reach the point I am aiming at; it is not the performer but the interpretation that we judge; we expect adequate technic as we expect the carpenter to know how to handle his tools. When you play to me I am not judging your fingers, but your brain and heart and soul. If your technic is bad I simply shrug my

## PUBLISHER'S NOTES.

THE ETUDE greets its readers with hearty wishes for "A Happy New Year."

This month is the most favorable for raising clubs for THE ETUDE. We receive more subscriptions during January than any month in the year. Our new Premium List in December has stimulated a great many to increased effort. It contains quite a number of new articles and the terms are more liberal than ever.

Our cash deductions are also published in connection with the Premium List.

Every teacher can have his or her subscription renewed by sending in three new names and \$4.50. We feel confident that every new subscriber will rejoice at the monthly visits of THE ETUDE. We aim to make it a students' as well as a teachers' Journal. We will send a bundle of samples free to any one who desires to raise a club. Any further particulars can be had by writing to the office.

One of the best Premiums we have yet offered is the lady's or gentleman's watch. Only fifteen subscribers will get a fine gold-filled timepiece. They are guaranteed and are made at one of the finest works in the country. They have the appearance of a \$125, and will wear equally as well. We sell them at \$10.00 cash. If not as represented they can be returned.

If any one is in doubt as to this being a good thing let him send \$10.00 and we will send the watch on, if not satisfactory it can be returned at our expense. If it is all right, the fifteen subscribers can be sent at \$1.50 each and deduct \$10 from whole amount (\$22.50) if another watch is not desired. Every music teacher should possess a watch. It is an indispensable part of the outfit.

In the next issue of THE ETUDE we expect to have a sketch of the life of Chaminade, with picture, which we have already received from the composer with autograph written across it.

We have in preparation a number of important supplements which will appear during the coming year. They will be in the form of the one published in connection with the December ETUDE, and be suitable for framing.

We fully expected to have Dr. Mansfield's Harmony on the market ere this. The work is being brought out by an English firm, and at the last report it was about finished. We are in hopes to have it in the hands of our advance subscribers this month. The special offer of 50 cents for the work will be continued during January, but cash must accompany all orders for it.

Our Holiday Sales have been very good. Vast quantities of good musical literature has been disseminated among a class of readers where it will do a great deal of good. The offer is now positively withdrawn, and all books and other goods can only be had at regular rates. The great Encyclopedic Dictionary which was advertised on the second page of the cover in December issue can yet be had at the same price, \$14.40. It is the greatest work of reference ever published. The publisher's price is \$42.00. We have sample pages which we can send to prospective purchasers. It must be understood that it is not a musical work, but a general encyclopedia of the English language. It has 5357 pages, and cost over \$750.00 to produce. It is published in 4 large volumes, 9 x 11 1/2 inches and 3 inches thick. Read the advertisement again.

It must be understood that in returning music sent on sale it is not always cheapest to send it by express. At a great distance it is cheaper to send it by mail, if the package does not weigh over four pounds. Because we ship by express is no reason why it should be returned in that way. All large publishers have special rates with express companies which individuals cannot obtain. Get the price for shipping from the post office and express company, and then take the cheapest.

The new work by Carrie E. Shiner is in process of printing. It forms a fitting introduction to Tonic and Technic, by Mason. We hope to have it ready in a month or so. The manuscript is all in the printer's hands. Send in your advance subscription very soon or you will be too late. The work has been revised by Dr. Mason, and has his complete sanction. 50 cents is the advance subscription price.

We still have a few more volumes of the complete Songs of Chopin for 25 cents. They are in edition Peters and have only German words.

We have also some very handsomely bound Volumes of Jenson's Songs, with English and German words. They retail for \$1.75. We will sell our surplus stock of them for only 80 cents each. They are not shopped but entirely new. We are simply overstocked.

We made a note in December issue stating that we would like to have the names of all teachers who are capable of imparting instruction in Tonic and Technic to teachers not conversant with the system. In reply to which we have received the names given below, and hope to have the list considerably augmented this month. Nearly 20,000 copies are sold annually of this work, and it is important that it is properly taught to young teachers.

Mrs. J. P. Annes, No. 516 Van Buren Street, Green Bay, Wis.

Louisa E. Childs, Prescott, Wis.  
W. E. Doggett, Harrisville, Mo.  
M. M. Enos, Charlevoix, Mich.

Ellie E. French, No. 714 Crouse Ave., Syracuse, N. Y.  
Henry U. Goodwin, Louisville, Ky., The Founda.

Mrs. S. Louise Hardenburgh, No. 683 Madison Ave., Scranton, Pa.

Miss Lillian Brown Hall, No. 663 Powers' Building, Rochester, N. Y.

Mrs. J. Frank Kenney, No. 702 Constitution Street, Emporia, Kansas.

Miss A. Marie Merrick, No. 504 Green Avenue, Brooklyn, N. Y.

Miss Frances P. Matthews, Canton, N. Y.  
Minnie E. Power, Albion, N. Y.

H. A. Roehner, No. 220 South Seventh Street, Easton, Pa.

Miss Mary E. Yonge, Winchester, Tenn.

Charles Caldwell, No. 915 South Sixth Street, La Crosse, Wis.

The results so far from our new Premium List have been most gratifying. The great reductions we have made to obtain new subscribers have been appreciated. It is possible for almost any one to get a few, if not more, subscribers from among their pupils and musical friends. If you have not the Premium List or the December number, in which it is printed entire, send to us and we shall be pleased to send one and also to furnish sample copies free to any one to assist them in this work.

The price of our Metronomes has been reduced—the same, best article; another new importation from France has just arrived—the well-known "J. T. L." manufacture. With bell \$4.00; without, \$2.75. Every one of these has been thoroughly tested before being sent to us.

The new game "The Great Composers," has appeared on the market and has given great pleasure everywhere. Every card has an excellent likeness of a composer contained upon it. In addition to being a most interesting game, it being like the well-known games of literature, "Authors," it is instructive, familiarizing the players with the faces of the different composers, the dates of birth and death, and last, but not least, four of the greatest works of each. The game is a large one, seventeen tricks and sixty-eight cards in all, so that it can be divided in two or even more separate and distinct games; in this way a large number can play at the same time. The game retails at 50 cents. The special offer for this work in December is now withdrawn.

The "New Pianoforte Method" for beginners, by Charles W. Landon, will be, as its title indicates, a method for beginners, easily graded, decidedly musical and melodious, containing choice selections of pieces which are formative, yet distinctly pleasing, calculated to interest young pupils. Pieces which can be at once played musically and expressively, pieces which will memorize easily, memorize for the purpose of being played with a musical touch and with pleasing effect. Special attention will be given to rhythm, and the development of the inner feeling for rhythm in the pupil. The material will be presented in line with the New Teaching, yet placed so as to be within an easy presentation by any good teacher. The book will be decidedly in advance of anything now on the market, and exactly the book teachers want to interest their beginners. Price for introduction, cash with order, is only 25 cents.

We are certainly glad to announce that the transfer of the Musical World to THE ETUDE—the filling of the former's subscriptions by the latter—has given entire satisfaction. We have yet to hear the first word of disapproval. We will try to continue to deserve this approval by making THE ETUDE still better by the addition of a number of new features during the coming year.

It is quite appropriate to mention at the present time the issuance of another edition of "Music and Culture," the lectures and essays of the late Dr. Karl Merz, former editor of *Brainard's Musical World*, which is now incorporated with this Journal. Dr. Merz was, no doubt, one of the worthiest teachers music has ever had, and this work, the thoughts and experiences of a lifetime, is perhaps, the most valuable and practical ever published on musical topics. It is alike suitable to either professional or amateur, and no library is complete without it. The present edition is a fine one and contains an excellent likeness of the author. Retail for \$1.75.

SINCE last issue was published we have made arrangements with the maker of one of the very best Fountain Pens to supply them to us very low, for Premium purposes; this is not the Pen mentioned in the Publisher's Notes of the December issue, but a much more valuable one, and guaranteed. We offer it for three subscribers to THE ETUDE, just the same as before, but we cannot sell it for less than \$1.50, and that only as a special price to subscribers to THE ETUDE.

The Pen is the Franklin Fountain Pen, and retails for \$2.50. It is strictly high grade in every way and guaranteed to give satisfaction to the purchaser. Fitted with gold pens of the best make.

Every teacher should have one; the convenience of such a pen is not appreciated until it has been used. We offer only the best of such articles every teacher should possess.

## TESTIMONIALS.

I am very much pleased with Landon's Reed Organ Method; it is superior in every way to any Reed Organ Method I have seen. I am also greatly pleased with THE ETUDE. MISS DAISY LAWRENCE.

I wish to express my gratification at the splendid way in which you have made the selections for the "On Sale" package which you have sent me. It was just what I had been looking for, and I cannot express my thanks, which I believe, is the sentiment of all teachers who have been fortunate enough to secure such packages. H. B. MANSFIELD.

I have studied Mathews' Graded Course, his Phrasing Studies and Mason's Tonic and Technic, and can heartily recommend them to students of music. In me you will always have a friend to THE ETUDE. MATTIE BONHAM.

I have been a reader of THE ETUDE for one year and I must say that I have enjoyed it very much. I am a teacher of music and have not taken a music monthly that I like as well as THE ETUDE. KATIE C. SCOTT.

I am delighted with your edition of Beethoven's compositions. I hope to see all the classics, especially the works of Chopin and Mendelssohn, published in the same form for teaching. The revision and annotations are all that could be desired. F. J. McDONOUGH.