

# THE Etude

WITH WHICH IS INCORPORATED

## THE MUSICAL WORLD

MARCH, 1896.

VOLUME XIV. NUMBER 3.

### CONTENTS

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Paderevski

AND

"Touch and Technic."

Extract from a  
Recent Letter of  
Paderevski to  
William Mason.

"C'EST AVEC LA PLUS VIVE ATTENTION ET UN INTÉRÊT DE PLUS EN PLUS CROISSANT QUE J'AI EXAMINÉ VOTRE ADMIRABLE OUVRAGE, 'TOUCH AND TECHNIC.' SANS ENTRER DANS LES DÉTAILS—CAR J'AURAIS À FAIRE ÉLOGE DE CHAQUE PAGE—JE VIEUX VOUS DIRE SIMPLEMENT QUE C'EST LA MEILLEURE MÉTHODE DE PIANO QUE JE CONNAISSE ET VOUS FÉLICITER, DE TOUT CŒUR, D'ÊTRE L'AUTEUR D'UNE ŒUVRE AUSSI MAGISTRALE.

(SIGNED)

*J. Paderevski*

"NEW YORK,  
"12 NOVEMBRE 1895."

TRANSLATION.

"IT IS WITH THE LIVELIEST ATTENTION AND AN EVER-INCREASING INTEREST THAT I HAVE EXAMINED YOUR ADMIRABLE WORK, 'TOUCH AND TECHNIC.' WITHOUT GOING INTO DETAILS—FOR I SHOULD HAVE TO MAKE A EULOGY OF EVERY PAGE—I AM SIMPLY GOING TO SAY THAT IT IS THE BEST PIANO METHOD WHICH I KNOW, AND TO CONGRATULATE YOU HEARTILY ON BEING THE AUTHOR OF SO MASTERLY A WORK.

"NEW YORK,

"NOVEMBER 12, 1895."

	PAGE
Musical Items.....	53
Anecdotes About Rubinstein. J. C. Madden.....	54
Questions and Answers.....	55
Thoughts for the Thoughtful. (Concluded).....	56
How They are Pronounced. H. A. Clarke, Mus. Doc. ....	56
Some Valuable Information .....	57
The Metronome, Its Use .....	57
Bülow as Liszt's Pupil. Henry T. Finck.....	58
Music Teaching in a Small Town. Louis Castle Walbridge.....	58
Editorial Notes.....	59
How Parents Often Prevent Their Child's Advancement. O. W. Landon.....	59
No Genius Without Work .....	59
A Word on Playing from Memory.....	59
Cornelius Gurliitt. W. Malmene.....	60
Letters to Pupils. John S. Van Cleve.....	60
Avoid Over-Fatigue .....	61
Two Ways to Win. Frances E. Willard .....	61
To Interest in Scale Practice. Bessie Hough Fuselman .....	61
Hints and Helps .....	61
Letters to Teachers. W. S. B. Mathews.....	62
A Chapter on Musical Education. Louis Köhler.....	63
Professional Courtesy Among Musicians. Edward Bazler Perry .....	63
Thoughts—Suggestions—Advice.....	64
The Metronome. Mme. A. Pupin.....	64
Historical Programmes.....	65
Have We Competent Teachers? W. E. Alexander.....	65
Chaminade, Sketch of .....	66
Publisher's Notes.....	66

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# THE ETUDE.

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### VI.

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1172. Nowoczek, P. Heart's Delight. Grade III.....	35	1187. Gurliitt, C. Galop Burlesque. Op. 12, No. 6. Grade II.....	25	1208. Lichner, H. The Doll's Ball Polonaise. Grade II.....	25
A captivating piece for teaching and parlor playing. It calls for a clear touch. Is brilliant and effective without being difficult.		Bright and brilliant, but not at all difficult. The motives lie under the hand easily, and are especially effective for a piece so easy. No octaves except a few that are ad libitum.		Bright, tuneful, and thoroughly good as a teaching piece. Annotated and revised by Fred. C. Hahr.	
1173. Kavanagh, Ignatius. Polonaise Antique. Op. 2. Grade IV.....	30	1188. Scharwenka, X. Soldiers' March. Op. 62, No. 1. Grade III.....	25	1209. Lichner, H. The Doll's Ball Polka. Grade II.....	20
A most excellent piece, both for teaching purposes and for public playing. Fine study in light and facile finger work. Phrases are clearly defined. Teachers as well as pupils will enjoy this piece.		A most interesting march in the well-known original vein of this celebrated composer. It has a pleasing melody and its harmonies are vigorous and striking. Its phrases and rhythmic swing are well marked.		Cheerful and pretty. Superior study in touch, slurs, and expression. Annotated and revised by Fred. C. Hahr.	
1174. Mayer, Charles. La Capricieuse. Op. 147, No. 2. Grade V.....	20	1189. { Kohler, L. Christmas Bells. } Grade I	25	1210. Lichner, H. The Doll's Ball Waltz. Grade II.....	20
A piece of fine writing, thoroughly enjoyable and invaluable as a study for expression. Phrasing and expression as well as the fingering are clearly indicated. Annotated by Charles W. Landon.		{ " Styrienne..... }		Brilliant for so easy a waltz. Careful and clear touch needed for its best rendition. Excellent study. Annotated and revised by Fred. C. Hahr.	
1175. Bendel, Fr. Nocturne. Op. 92. Grade V.....	30	" Christmas Bells" is particularly beautiful and will enlist the fullest interest of the young pupil. It is a superior study in chord playing and the first use of the pedal. "Styrienne" has one of the most beautiful melodies of this class of delightful compositions. Its phrases seem to speak as clearly as a line of poetry. Try it! Both of these pieces are far beyond those usually given to beginners, and they will both deeply interest any child that has a spark of music in its soul.		1211. Lichner, H. Doll's Ball Galop. Grade II.....	20
A beautiful melody with rich harmonies. A superior study in melody for the singing touch and for phrasing.		1190. Goerdeler, Richard. Evening Star Reverie. Grade IV.....	50	Light and gay, yet well written and a good study for young pupils. Annotated and revised by Fred. C. Hahr.	
1176. Mathews, W. S. B. Standard Course of Studies in Ten Grades, Book I. Grade I.....	1 00	An exceptionally fine piece in the popular style. It has a unique interchange of the major and minor in its clearly cut phrases. It has a descriptive "Bell" period, and the leading theme is changed in a pleasing variation that calls for a delicate and clear touch.		1212. Lichner, H. The Doll's Ball Tyrolienne. Grade II.....	35
Melodious études selected from the best composers, carefully edited, fingered, phrased, and annotated, and supplemented with complete directions for the application of Mason's System of Technics. Taste as well as technic and sight reading will be cultivated by the study of these interesting études. These fine études are equal musically to the best pieces of standard composers, and will interest the pupil and therefore rapidly advance him, yet they do not sacrifice technical value for pleasing melody, but give a happy combination of the two features.		1191. Hoffman, H. Melody. Grade I.....	15	Interesting melody and is well harmonized. Superior teaching piece for touch and expression. Annotated and revised by Fred. C. Hahr.	
1177. Strelezki, Anton. Thirty Studies, Book III. Op. 100, No. 3. Grade IV	1 25	A sweet melody in the classic style having a melodic accompaniment. Formative and improving to the taste, yet delightfully pleasing.		1213. Powell, Edgar E. Charming Polka. Grade III.....	35
Pleasing, melodious, and especially useful études for the development of technic and expression. They furnish a good introduction to Heller, and at the same time take the place of the ordinary dry and untuneful études that are too commonly used.		1192. Scharwenka, Philip. Bagatelle. Op. 32. Grade IV.....	30	In the popular style. Has a "takingness" about it.	
1178. Presser, Theodore. School of Four-Hand Playing, Book II. Grade II...	1 00	A superior teaching piece, interesting and instructive. Calls for a discriminating touch in legato and semi-staccato, as well as for some careful phrasing.		1214. Gounod-Lange. Faust Waltz. Grade V.....	75
Twenty-two pages of the best easy four-hand music, selected for the development of taste, sight reading, and correctness of time. The second part is of about the same grade as the primo. The composers are Reinecke, Low, Gurliitt, Neumann, Weber, Loeschhorn, etc.		1193. Mendelssohn. Nocturne from Midsummer Night's Dream. Grade III	15	Annotated and revised, with a lesson by Charles W. Landon. This is a particularly effective arrangement of this brilliant composition. It will be a favorite with pupils and teachers as an exhibition piece for home, musicales, and concerts.	
1179. Moszkowski, M. Germany. Op. 23, No. 2. Grade VII.....	35	An effective arrangement of this musical gem for the Reed Organ. Arranged and annotated by Charles W. Landon.		1215. Geibel, Adam. Beatrice Gavotte. Grade IV.....	30
One of the finest of modern compositions. Beautiful in melody and rich in harmony. A fine concert piece and a superior one for teaching purposes.		1194. Meyerbeer. Chorus of Bathers. From the Huguenots. Grade III....	15	An uncommonly well-written piece by this celebrated blind musician and composer.	
1180. Bryant, Gilmore W. Absence and Presence. Song for Soprano or Tenor. Compass, middle C to A flat above the staff, or G as a choice note. Grade IV.....	35	A fine exhibition piece especially arranged for the Reed Organ and annotated by Charles W. Landon.		1216. Geibel, Adam. De Land Polka Rondo. Grade III.....	50
Words and music are beautiful. It is a superior concert song of the best order. A good piece for study, for but few of its notes go to the extremes of the voice's compass.		1195. Richards, Brinley. Evening. Grade III.....	20	An excellent teaching piece for interesting the pupil.	
1181. Cheesewright, F. H. My True Love Hath my Heart. Duet for Alto and Tenor. Grade III.....	30	Arranged by Charles W. Landon. A particularly effective and charming Reed Organ piece for either private or public use. Introduces a novel Reed Organ effect.		1217. Geibel, Adam. Lichnerette. Grade III.....	35
A good duet for home or concert use. The parts are easy and the compass medium.		1196. Mine. Invocation. Grade III.....	15	An entrancing piece. Will be ordered by teachers in quantities.	
1182. Gade, N. W. Scherzo (Aquarellen). Op. 19, No. 2. Grade IV.....	25	A fine piece for home or church use. Annotated and arranged for the Reed Organ by Charles W. Landon. This piece is a choice gem.		1218. Geibel, Adam. West Point Cadet March. Grade III.....	35
One of this celebrated composer's best pieces for teaching and home use. It calls for good work from the left hand. Facile finger work is demanded.		1197. Rossini. Cujus Animam. Grade III	20	An effective march and a good teaching piece.	
{ Beethoven. Allegretto from 7th } Grade I	15	Arranged for the Reed Organ by Charles W. Landon, with expression and annotations. This arrangement of Rossini's popular classic makes a fine exhibition piece. Brilliant yet not difficult.		1219. Geibel, Adam. Swing Song. Grade III.....	30
{ Haydn. Andante from Surprise } Grade I		1198. Gurliitt. Idylle. Grade III.....	15	Graceful and pleasing. Well written for teaching purposes.	
{ Symphony. (Theme.) Grade I. } Grade I		Annotated by Charles W. Landon and arranged to introduce some of the special effects characteristic of the Reed Organ. This piece is uncommonly beautiful.		1220. Geibel, Adam. Favorite Melody. Grade III.....	30
Two charming pieces for beginners. The Beethoven number gives good wrist or hand touch practice, and the Haydn piece gives practice in the clear and legato delivery of a melody.		1199. Lysberg. The Fountain. Grade II...	15	A dainty and delicate piece of fine writing. Excellent study.	
1184. Jungmann, A. By Moonlight. Op. 314, No. 2. Grade III.....	25	This beautiful composition is arranged and annotated for the Reed Organ by Charles W. Landon in such a manner as to fully bring out its rare beauties. Suitable for home or church use.		1221. Geibel, Adam. Rustic Waltz. Grade II.....	30
A captivating melody. This piece gives superior practice for the study of the clinging touch and for bringing out a melody clearly above its accompaniment. A fine piece for musicales or home playing.		1200. Lichner. Mattie's Polka. Op. 135, No. 2. Grade II.....	30	An enchanting melody, with the light and graceful swing of a Fairy waltz. Valuable study for taste and expression.	
{ Onkel, Ting. The Cuckoo's } Grade I	25	Arranged and annotated for the Reed Organ by Charles W. Landon. This is a brilliant and pleasing piece calling for some special effects in Reed Organ practice.		1222. Geibel, Adam. Little Lighthearts. Grade III.....	30
{ Waltz. } Grade I		1201. Mozart. Gloria. From Twelfth Mass. Grade IV.....	50	Its title indicates its character. It will be found to be pleasing.	
{ Onkel, Ting. Tyrolese and } Grade I		Arranged and annotated for the Reed Organ by Charles W. Landon. This renowned classic is brilliantly yet not difficultly adapted to the Reed Organ for exhibition and festival use.		1223. Geibel, Adam. Little Ramblers. Grade II.....	35
{ Child } Grade I		1202. Zeisberg, F. J. Bagatelle. Grade II.	20	A well-written teaching piece for the hand and finger touch and for accents.	
Delightful little melodies for beginners. Will be appreciated by teachers as furnishing something really good of the first grade, and by pupils as being pleasing and decidedly interesting.		A bright and effective piece, sure to interest the young player.		1224. Bender, Otto. Pretty Pink Gavotte. Grade III.....	35
1186. Behr, F. Will o' the Wisp. Op. 309, No. 2. Grade II.....	15	1203. Holländer, A. March. Grade VII....	60	A fine study in time. Tuneful and pleasing.	
Not only a pleasing and interesting little gem, but valuable for the study of the hand or wrist touch. All chords and intervals less than an octave. The content is particularly pleasing and clear to the comprehension of a child.		Fully annotated and with an elaborate lesson by the renowned pianist and musician, William H. Sherwood. This is one of his choicest concert selections. A superb composition for public use.		1225. Zeisberg, F. J. Children's Festival March. Grade II.....	20
		1204. Kavanagh, Ignatius. Jupiter Waltz. Op. 3. Grade V.....	50	An uncommonly fine march. Spirited, with good melody and harmonies.	
		A brilliant piece for good amateurs and advanced pupils. Especially fine for public use. Contains some valuable practice points.		1226. Rummel, J. Hand-in-Hand March. Grade I.....	20
		1205. Goldner, W. Solitude. Op. 31. Grade IV.....	35	A cheerful and sprightly piece. It calls for a sharp accent, good phrasing, and discrimination in touch. It has a decided and striking content that will interest the young player and improve him in time, touch, and taste.	
		A beautiful piece and valuable for teaching uses. Makes a fine piece for playing in musicales.		1227. Dalmas, Ph. From the Indian. (Song.) Grade IV.....	15
		1206. Bendow, Wm. Tete-a-Tete Dance. Grade II.....	30	A superior piece of part writing. The words are especially interesting. A love song. This is a superior piece for concert or serenade. Mixed voices, medium compass for each voice.	
		A bright little piece for teaching uses. Furnishes some valuable practice in touch and expression.		1228. Nowoczek, P. On the Hills. Grade III.....	35
		1207. Schmid, J. C. By-Gone Days Waltzes. Grade III.....	50	A good piece with clear phrases. Calls for half accents, staccato in contrast with legato, and for slurs. Expression fully indicated. An interesting parlor and teaching piece.	
		A good dance waltz. Clear-cut melodies. Easy harmonies.		1229. Nero, Carlo. Swabian Rose. Grade IV.....	35
				Effective wrist work on short chords and octaves, grace notes with octaves, crossing hands for a baritone melody and for bass motives. An interesting parlor and teaching piece. Sure to please.	



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# THE ETUDE AND MUSICAL WORLD

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PHILADELPHIA, PA., MARCH, 1896.

NO. 3.

## THE ETUDE.

PHILADELPHIA, PA., MARCH, 1896.

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### Musical Items.

#### HOME.

THE receipts of the first 27 concerts in the present Paderewski tour reached \$82,000.

THE OPERA season just closed in Philadelphia, comprised 61 performances of 26 operas.

DR. ANTONIN DVORAK will probably conduct one of his new orchestral works at a Philharmonic concert in June.

A NEW copyright is before Congress. Hon. Wm. M. Treloar, of Mo., has charge of it. He is an ex-member of the musical profession.

ORCHESTRAL music, and some of it very good too, has become a frequent adjunct of both cheap and dear dining resorts in New York.

REGINALD DE KOVEN and Harry B. Smith are at work on a new opera which is to be christened "The Mandarin." It will be ready for public performance in September.

DR. H. A. CLARKE of the University of Pennsylvania has written a Quartette for piano and strings which has been recently played at a concert of the Philadelphia Manuscript Society.

MRS. JEANETTE THURBER, of the National Conservatory of Music, has taken the first steps to provide a suitable building which shall be the permanent home for a national conservatory of music.

THERE will be five cycles of four performances each, at Bayreuth this year, the same works being given in

each cycle. Subscribers must decide which to select in securing places. They will extend through the whole summer.

THE Jarvis Memorial Library was opened at Drexel Institute, Philadelphia, on February 10, with a concert and an appropriate address. The library consists of one of the largest and most valuable collections of musical works in the country.

H. E. KREHBIEL, the distinguished musical critic of the *New York Tribune*, will be married before a great while to Marie Van, a singer of considerable note, and the sister of Emile Bullet, of Paris, a special writer who is widely known through her letter to the *Brooklyn Eagle*.

THE Worcester County, Mass. Musical Association has been in active existence since 1862. In that year its expenses were \$300. Last season they reached over \$13,000, while the receipts were some \$400 ahead of that. The credit balance of the society is now \$9644.79 which shows thrifty management as well as generous support.

MR. SEIDL and his orchestra have been engaged by Johnston and Arthur for an eight weeks' tour, which is to extend as far west as California, beginning immediately after the last concert of the Philharmonic Society on April 11th. Mr. Sauret will accompany the orchestra as soloist.

"OLD Dog Tray" was, in its time, one of Foster's most popular songs, 120,000 copies being sold in eighteen months. It was written in the back room of a combined grocery and grog-shop in New York City, and was immediately sold by the author to a firm of publishers that made a fortune from its sale.

WAGNER Operas are popular the world over. His operas have been given many more times than any other in Germany for years. The same is true of the United States now. In Paris the grand opera receipts have increased, while at the Opera Comique they have decreased. Wagner was given at the Grand Opera House—sure the Wagner era is upon us.

#### FOREIGN.

BÜLOW's judgments were thoroughly independent. He styles Cherubini's Requiem as grander, nobler, clearer, than Mozart's.

VERDI, that astonishing old man, has another new opera on the stocks, and ready for launching, founded on Shakspeare's *Tempest*.

A GRAND piano which was used for a long time by Beethoven, and given by him to one of his pupils, is on sale at Vienna, price 20,000 francs.

AMBROISE THOMAS died at Paris, February 15th. He was born at Metz, 1811. He was Director of the Paris Conservatoire. He will be known to fame by his "Mignon."

A COMMITTEE has been formed in Germany, which has in view the erection of a monument to John Sebastian Bach, whose remains were lately found in the graveyard of St. John's Church in Leipsic.

RECEIPTS at Paris.—The receipts at the Grand Opera, Paris, during 1895 were 3,185,895 francs, an increase of 37,225. At the Comédie Française the receipts were 1,448,569, a decrease of 96,698 francs.

FEW people have any idea of the expense involved in altering or repairing a large pipe-organ. During the recent discussion in regard to musical pitch in England it was estimated that it would cost \$5,000 to lower the pitch of the organ in Albert Hall, London.

JOSEF HOFMANN, only a few short years ago was a boy prodigy. Now he has risen to be one of the shining musical lights. He has lately been giving a few concerts at St. Petersburg, which yielded him 40,000 roubles, besides some valuable presents from members of the nobility.

BRAHMS is a very bashful man. He is awkward on the stage and dislikes being recalled after playing or conducting. He is fond of children and, on his walks, often stops to talk with them or give them a present. Otherwise he is not sympathetic or sociable, and he never writes letters.

THE 100th anniversary of the birth of Schubert will be celebrated at Vienna by a grand exhibition of portraits, manuscripts, scores and other relics of the musician, who was the one great composer native to Vienna. Musical festivals will be held, a medal bearing the master's likeness will be struck off, and a statue, executed a quarter of a century ago by Kundtmann, will be placed in one of the public gardens of Vienna.

EXCEPTIONAL honors were paid to Minnie Hauk during her recent stay at Rome. The Holy Father received her in special audience and gave her permission to be present at the private mass celebrated by the Pope himself, in his private chapel, on New Year's Day. A few days afterward the great singer was presented to her Majesty, the Queen of Italy, at the Queen's own desire, and had the privilege of singing a few songs at the Quirinal.

PATTI'S BAPTISMAL CERTIFICATE.—Extract from the forty-seventh baptismal register, page 151, verso, of the Church of St. Louis, in Madrid, on April 8, 1843:

"I, Don José Losada, vicar of the Parish Church of St. Louis, have baptized a female child born on the 19th February last, at 4 P. M., the legitimate daughter of the musician, D. Salvator Patti, born in Catania, in Sicily, and his wife, D. Catarina Chiesa, born in Rome. The names of Adele Giovanna Maria were given to the child. Godparents: D. Giuseppe Sinico, music professor, of Venice, and his wife, D. Rosa Manara Sinico, of Cremona."



## ANECDOTES ABOUT RUBINSTEIN.

BY J. CUTHBERT HADDEN.

STANDING together and alone in the highest rank of pianoforte virtuosi, no two men could in outward aspect have been more unlike than Liszt and Rubinstein. This was especially noticeable when, as sometimes happened, the two were seen together. Tall, stately, dandified, in light kid gloves, Liszt, with his cascade of white hair falling well over his shoulders, presented a curious contrast to the carelessly dressed Rubinstein, with the lion-like head, set on broad, well-shaped shoulders, the tremendous brow, and the protruding cheek bones. "Little nose and much hair," was Rubinstein's own description of himself, and the description was literally correct. He had a strong Beethovenish cast of feature, which was often remarked. Rubinstein wore his jet-black hair like the mane of a lion. On one occasion he landed at a friend's house in Liverpool, after having been for some time in Ireland, where he had allowed his locks to grow to inordinate length. He was persuaded to visit the hair-dresser, who, of course, asked him whether he would have much taken off. On his replying in the negative, the operator ventured the remark: "I would really advise you to have a good lot taken off, unless you wish to pass for a German fiddler!" Rubinstein laughed heartily at the sally. As a matter of fact, no musician was ever less of an exquisite than Rubinstein. He had no affectations, unless it was that curious disarray of the necktie seen in most of the photographs. He wore black broadcloth with a nap on it of the kind that parsons used to wear fifty years ago, and he would allow himself to become so shabby that railway guards often asked him to show his ticket before permitting him to enter a first-class carriage. He always wore a soft felt hat, and the more battered and disreputable it became the fonder he seemed to grow of it. One can imagine the elegant Liszt being ashamed to be seen in his company—and, indeed, there is a doubtful story of the one having fled from the other in order to save his dignity.

A long and a bitter struggle he had, this Anton Rubinstein, before he secured his fame and his fortune. He used to delight in showing his friends the portrait of an old man who once bought all the tickets that were bought for one of his juvenile recitals. And he had even a better story than this. At Nijni-Novgorod, when he was only thirteen, he gave a concert which attracted an audience of only one. Brilliantly the little fellow played for two hours, but not the slightest applause was forthcoming. Then he stopped and addressed his audience politely, asking if his playing did not deserve a little encouragement. The dilettante leaned forward to catch the words addressed to him, and the young pianist was stupefied to find that his only listener was as deaf as a post! This singular person used to frequent the concerts to conceal his infirmity.

When in a good humor, Rubinstein was the most genial fellow imaginable; when in a bad humor he was simply a fiend. He was disappointed at not being recognized as a composer, and his disappointment led to frequent fits of brooding melancholy. Then he would sit smoking his cigarette, and reply only in monosyllables, with his eyes half closed. He was in such a mood one night in the house of the late Mr. T. L. Stillie, the Glasgow music critical. Midnight had long passed, and Rubinstein still remained in his arm-chair smoking his cigarette. At last Mr. Stillie ventured to ask: "Do you like Beethoven?" Rubinstein took another whiff, and answered quietly: "Beethoven is good." After a silence of half an hour, the host asked: "Do you like Wagner?" Rubinstein, throwing his cigarette away, replied: "Wagner is not good." Another half hour passed, and Stillie, having exhausted his series of questions, proposed to retire. "Don't go," said Rubinstein; "I like your conversation very much!" And they remained together till three o'clock in the morning without saying anything more than "Good-night" when they parted.

When he was in such a mood as this, it went pretty hard with Rubinstein's pupils, especially if the student

were stupid or stubborn. He had been known to send a young fellow spinning on the floor when he replaced him on the piano stool; and his sarcasm on other occasions would make a man ill for days together. "Do you hear that note?" he would thunder, as he showed how the tone should be produced. "That note is worth your whole life—and more." But he could be kind and gentle too. On one occasion, when he heard that an English lady, a perfect stranger to him, had not been able, through ill-health, to attend his recital, he went to her house next morning and played for her the whole programme. He was a devoted admirer of the fair sex, and was never happier than when paying compliments to a pretty woman. When he was in London, the Princess of Wales sent for him and he met her with the naive remark that he was delighted to see her looking so lovely. More than that, he proceeded to kiss her hand, and, when the princess withdrew, saying hastily it was not the custom in England, Rubinstein replied blandly: "With us, it is the law." Under the spell of his genius hundreds of women threw themselves in his path. "It is quite strange," he would say, "but I love them all, even tenderly, though they do not believe it." It was absolute torture to him to know that a woman who had once loved him could forsake him for another, and this, "not because I care for the woman, but because I am an egotist." Of the mental powers of the sex he had no exalted opinion. Women, he said, go a certain length, defined and definable, and beyond this they never get; but, he added, "they are adorable, and, if deprived of their society, I would hang myself."

As to Rubinstein's playing, what shall be said? His virtuosity was unique to such an extent that there was truth even in the remark of the humorist, that Rubinstein's wrong notes were better than the right notes of others. There were no difficulties for his fingers: he even invented difficulties hitherto unheard of, for the mere pleasure of conquering them. And his kinds of "touch" were so varied! He occasionally showed such strength of finger that people would look under the piano to see whether he had not smashed through the key-board. It was as if he thrashed the piano as a hereditary foe with whom he had to settle an account of long standing. Many an instrument broke down under the trial. Yet Rubinstein could play as delicately and as sweetly as Chopin himself, and, if he were accompanying a vocalist, it was sometimes difficult to tell whether the piano or the vocalist was doing the singing. This combination of "touches" was the more remarkable considering the physical aspect of his fingers, which were short, thick, and blunt, affording no promise of pliancy or of feathery lightness, but rather the reverse. But Rubinstein himself could give the explanation, and, if he did give it, it was in the words of the Greek saying: "The gods sell to us all good things for labor."—*Chambers' Journal*.

## METHOD IN PIANO TEACHING.

BY EDWARD FISHER.

How may the oft reiterated question, "What is the best method?" be satisfactorily answered.

Those who would think for themselves endeavor to solve it according to their light and experience; others are content to traverse the beaten path in which they were trained from childhood, never doubting the infallibility of their teachers, never seeking to improve upon what they possess, or to test their own acquired method by anything like an absolute standard. Indeed, when we consider the multiplicity of existing methods, each having its prophets, defenders and followers, and each more or less at variance with all the others, it may well be asked if there exists any reliable standard by which these various conflicting pianistic doctrines may be measured and their true worth tested. Probably none of them are utterly worthless, while some are certainly monuments of their authors' musicianship, practical teaching ability and clear discernment of the piano student's requirements.

We must also take into account the infinite number of unwritten individual methods, dilutions and combina-

tions of the more widely known authorities, and of those claiming for themselves entire originality, all of which we will suppose contain more or less genuine merit. The problem is, how to separate the gold from the dross. Is it not possible, knowing what artistic results we wish to attain, that some foundational principles in method may be found which cannot be shaken; which shall be so solidly based upon facts and common sense that they may deserve to be regarded almost as immutable laws to which all good methods must conform. Every single principle of this nature which can be absolutely established is certainly a gain to the science of music teaching.

The best known truths regarding man's highest welfare are sometimes precisely those which in the turmoil and struggle of daily life are completely ignored and forgotten. Likewise in the study of music, common sense seems frequently to be smothered or set aside by mistaken ideas concerning the means to be employed in reaching the artistic results so greatly desired by all.

I wish first to call attention to a matter which for the music student is of more real importance than even the burning question as to the relative excellence of any American or European "methods," though they may be labeled with such magical names as Mason, Leipsic, Paris, Leschetizky, or even "Pupil of Liszt."

The first grand principle that should be demanded of any method is the self-evident one that in order to learn the art of playing the piano, one must be in *good health*. Any method of teaching that ignores this principle is like a house built upon the sand.

How many students break down from overwork or from not observing the ordinary laws of hygiene and diet? Without health failure is certain, for the practice and study of music make great and exhausting demands on the vital forces.

Students keep this matter ever in mind—do not forget that in this age of competition success comes only to the strong—to win, you must be physically and mentally at the top of your condition.

We teachers also have a grave responsibility in this matter. We owe to our pupils the best of advice concerning their musical progress, and if this is dependent in a very large measure upon their physical welfare, it obviously becomes our first duty to secure for them, if possible, this desirable condition. Let us not regard it as something quite outside of our professional province.

The least we can do in this respect is to be reasonable in our demands as to study and practice. The modern cramming system of our public schools need not and should not be copied by us. Circumstances and conditions vary greatly, of course, with different individuals, and an amount of work that would be easy and desirable for some would be highly injurious to others. When, however, we hear of students practicing seven or eight hours daily, we may conclude that they are doing one of two things—either they are not practicing in the best way, *i. e.*, with proper concentration and thoughtfulness, or they are doing so at a very serious expense of vital energy. They are either degenerating into mere piano strummers, or they are assiduously courting an early collapse of nerves and physical strength. Cheated nature will exact its pound of flesh sooner or later.

A good method then, whatever else it teaches, must have for its foundation the principle of conformity to the laws of health, and it behooves every student to study these laws and bring his daily life into harmony with them. This boon secured all other things are possible.

—A real artist's life is one of unceasing self-denial, of endless effort, of constant labor. The amount of devotion and self sacrifice increases as the scale of greatness ascends.

—Have you accumulated many books for your library? If not, begin at once. A certain sum should be put aside every month for maintaining such an adjunct. Familiarize yourselves with all the leading volumes of the day that treat of musical topics, biographies of composers, etc., etc.



## Questions and Answers.

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

S. E. H.—Beethoven's Pastoral Sonata is Op. 22 of his works.

FROM A MOTHER.—I have a little girl who is very musical and we want her to take piano lessons, but she is going to the public schools and the lessons given there make it necessary for her to study at home every evening. I am fearful that piano lessons would tax her strength beyond endurance. While I very much desire her to take music lessons, I feel that the child's health shall stand first. I have musical friends who say that notwithstanding she studies so much, an extra hour devoted to music would be somewhat of a recreation, and would not add much to her burdens of study. Is this true?

ANS.—Children, especially young children, have not the ability to hold their attention very long at any single thing; it is much better for them to make frequent changes of subject, and much pains should be given in teaching them how to attain an absorbed application of the mind when studying; if they can apply their mind without its being distracted by outside influences they can learn any of their lessons in a very short time. Your friends are correct; if the child will practice two half hours each day, placing the practice periods where they will break up the monotony of book study, we think it will make less of drudgery in the child's life, and give her and her friends a pleasure which all will greatly appreciate. But why allow the child to take so many studies? And why not let music be placed upon the same basis as are her other studies?

R. D. A.—I have a large hand, can reach easily one key over an octave and just touch the second, but it is hard for me to play chords clearly, yet I read the notes with great care and know what I want to strike but do not always hit the keys intended. Is there any help for me?

ANS.—Some hands are made so that the thumb and fifth finger reach out readily, but the remaining three fingers have very little power of separation, their sideways or lateral motion is very limited. Where this is the case, if the pupil will play four note arpeggios, especially those found in the third volume of "Mason's Touch and Technic," holding down each key as long as possible but playing only one octave up and down. The point is, that the fifteen changes shown in this chord spread the fingers very far apart when each key is held as a chord. See the illustration of the hand accompanied with the notation in the first pages of work mentioned. Of course, practice in this arpeggio for many months will be necessary before the fingers gain much extra lateral expansion. There is another reason for poor chord playing, which is, the hand is allowed to slope sideways by the thumb and second finger being held very much curved while the fourth and fifth fingers are almost straight. This sloping position of the hands makes the fingers move on a slant instead of up and down, so that when striking the keys the slanting motion deceives the pupil and other keys are struck than those intended. The remedy is to curve the fourth finger so that its key contact shall be on its tip near the nail, and lower the knuckle or hand joint of the second finger until making the top of the hand level.

M. E. M.—For a pupil who has "double finger joints," I would give the Stab Touch as found in Vol. I, of the "Mason Touch and Technic." This famous touch was invented to overcome this very defect. Their daily practice gives the pupil control over the nail joint of the finger, and gives it strength to remain in the standard curved position. Mendelssohn's "Songs Without Words" should not be given too early in a pupil's course. The easiest ones can be given at the fourth or fifth grade, and the others from the fifth to the seventh. These compositions are more difficult to play well than the mere notes seem to lead one to think.

A. or L.—Feramors is pronounced feh-rah-more. Nibelung Ring, nib-eh-loonk ring. Lohengrin, lone-green. Aida, ah-ee-da. L'Africaine, L'af-ree-cane. Euryanthe, Oy-ree-an-teh. Iphigenie, if-feh-zhe-nee (French). The Greek word is if-feh-geh-nee-a (g hard), and is used in all languages but the French. Alceste, al-sest (Fr.); al-kes-tis (Gk.). Egmont, pronounced as written. Semiramide, seh-mee-rah-mee-deh (It.). Don Juan, hoo-an (Spanish); giovanni (It.); jo-van-nee. Rossini, ros-see-nee.

H. M.—Ignace Jan Paderewski, Ig-nass Yan Pa-droof-skee.

M. C.—Tchaikowsky, Chai-koff-skee. The sound of the slavonic W, cannot be exactly reproduced in English, it is like both F and V. The Ts should be slightly sounded.

L. G.—Madame Matilde Marchesi's address is 66 Rue Geoffrey, Paris. Other teachers in that city are Mme. Viardot-Garcia; Mme. La Grange; Mme. Ziska; Mme. Dellie Sedie; Abigail and Bonby. In London are Wm. Shakespeare and Mrs. Emil Schuhe.

Paris is now considered the best place for vocal instruction, for all the vocal celebrities of the day claim Parisian teachers. There is no American Conservatory in Paris. There are so many conservatories in the continental cities that it is impossible to say just which is the best. Indeed, that is very largely a matter of opinion.

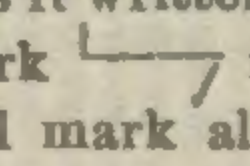
An American girl is foolish to go abroad for study, for she can get the groundwork of her training better in this country than from any of the foreign teachers, if for no other reason than on the score of language. The one object of foreign study is the gaining of glamour of having studied with such and such great foreign teacher. Those teachers will not take the trouble to do the elementary work necessary. They will cultivate artists and do it better, perhaps, than our home teachers.

F. B.—The following mark, V, employed in Schumann's Nachtstücke, is not an accent mark, but indicates the minor divisions of the composition. It relates to form and not to accent. We do not answer any questions relating to metronome time of compositions, or any questions that are of a private nature. You can, perhaps, get the best information concerning Paderewski from the pamphlet entitled "Paderewski and His Art," which can be purchased from the publisher of THE ETUDE, for 25 cts.

C. R.—La Fileuse is the French for "the Spinner," it is pronounced, lah fe-ü-z. For your second question, see answer to F. B. on metronome time.

D. E. M.—Tyrolienne, is French, and is a song, or dance, peculiar to the Tyrolese. You will find a full account of the Gavotte and its origin on page 221, of October, 1895, issue of THE ETUDE. The reason for beginning "The Echo" by Concone in the key of C minor and ending in the key of G major, is simply that the author intended it so, and is no violation of any rule in harmony; it is found more often that a piece begins in minor and ends in major, than vice versa.

A. C.—Your question regarding the length of time of lesson is one that cannot be answered by yes or no. If you do not find time enough in the lesson hour to do for the pupil all you wish, there is no other remedy than to have the pupil take a longer lesson, or facilitate all you can. One plan we know will work, and that is do not attempt to go over the whole lesson, but do not let the pupil know which portion you will omit, but have him come prepared on all points and whatever point you do take up; let it be done very thoroughly and exhaustively. The whole piece need not be gone over, but only a portion of it, and let that be the portion which contains the greatest number of difficulties, but have the pupil prepare the whole piece. New technical work can be given without even hearing the old one. We do not think that it is necessary to go over everything that the pupil has prepared. The average pupil needs bolstering-up here and there. We have known the entire lesson to be taken up with five measures, but there was as much learned by it as if the whole lesson had been gone over and over.

E. B.—The placing of the C clef in the third space makes the reading of the composition the same as if written in the C clef, only an octave higher. The following mark  indicates the use of the damper pedal. We use this pedal mark almost entirely, as it indicates not the beginning and end of the use of the pedal, but shows exactly the length of time the pedal should be sustained; it is also more accurate in indicating pedaling. The dash (—) to any chord or note indicates a slight pressure or accent.

D. S.—THE ETUDE does not answer questions unless the full name and address of the party asking them is given. This rule is inviolable. Besides, your question is of a private nature and would not interest the general reader. For these reasons your question cannot receive attention.

J. S.—In "Letters to Teachers," by W. S. B. Mathews, in this issue, you will find an answer to what is meant by "technic." Yes, "Paderewski" is considered the greatest living pianist. The Wayside Chapel is composed by G. D. Wilson. Claribel is the nom de plume of Mrs. C. A. Barnard. For two first-grade pieces I would mention "Melody," by Schumann, and "In May," by Behr. Answers to all the rest of your questions can be found in any musical dictionary.

M. B. J.—"Mathews' Graded Course," Book One, will not answer for a beginner who knows nothing of music. The volume contains no notation. It is necessary to have an instruction book precede this volume, but only little knowledge is required to begin this grade. I would not take up "Köhler's Practical Method," Vol. II after Vol. I, but would change to "Mathews' Graded Course for the Pianoforte," Book II, Loeschhorn Op. 65, or some other easy studies. This for the sake of variety.

N. A. J.—The following sonatinas are suitable to use in connection with "Mathews' Graded Course, Grades II and III": Battman, Op. 313, No. 3; Diabelli, Op. 168, No. 3; Janke, Op. 15, No. 1; Kuhlau, Op. 55, No. 1; Lange, Op. 114, No. 1; Lichner, Op. 149, No. 6; Kuhlau, Op. 20, No. 2; Handrock's Sonatina in D; Lichner, Op. 4, No. 1 in C; Isidor Seiss, Op. 8, No. 1, in D.

N. A. F.—The second volume of "Mason's Touch and Technic" gives the rule for fingering, and so does "Landon's Piano Method." Each give the scales in notation. The best rules so far devised, are for the scales of C, G, D, A, and E, the fourth finger of the right hand goes on the seventh key, and the fourth of the left hand on the second key. For the keys of B, F sharp and C sharp, or C flat, G flat and D flat, put the three fingers, two, three and four, on the group of three black keys and the two fingers, two and three, on the groups of two black keys. For the keys of A flat, E flat, B flat and F, the fourth finger of the right hand goes on B flat, and the fourth of the left hand on the fourth key of the scale, except in the scale of F, where it goes on the second key.

C. D. F.—Pupils who have heretofore played the reed organ, but wish to begin the piano, need to give special attention to touch, especially the staccato touch, the hand or the wrist touches. They must get over the crawling from key to key, and these two touches are the best for correcting it. Also, they need a course in the first volume of "Mason's Touch and Technic."

J. C. W.—The trouble which reed organ students suffer from, who take lessons of a piano teacher, is that they have to take and practice a lot of exercises which are no more adapted to the organ than they are to a mouth organ or banjo. True, both the piano and organ have key-boards that are alike, but the organ tone is made by wind and not by force of touch. Also, the reed organ has a touch and definite technic of its own, totally unlike that of the piano. If you will teach from "Landon's Reed Organ Method," all of the possibilities in reed organ technic will be found put into a teachable and learnable form. That book with the three books of "School of Reed

Organ Playing," and sets of exceptionally fine reed organ pieces arranged from the best composers in a manner to bring out the fine qualities of that instrument, will make a fine and effective player of any faithful student, and moreover, these works will teach the teacher how to teach the reed organ, as a reed organ ought to be taught.

J. F.—Stephen Heller was born in Pesth, Hungary, on May 15, 1814 and died in Paris, January 14, 1883.

No. 2.—A. Loeschhorn was born in Berlin, Germany, June 27, 1819, and is, to the best of our knowledge, still living.

M. M.—Ole Bull married Alexandrine Felicie Villemot, an orphan, and granddaughter of Mme. Villemot with whom Ole Bull lodged in Paris, who took a particular fancy to him on account of the striking resemblance to her deceased son, and who, in a long and serious illness nursed him with motherly care and tenderness.

No. 2.—It is Chopin who was buried in Paris, in Pere-La chaise, while his heart was conveyed to his native country and is preserved in the Holy Cross Church at Warsaw.

No. 3.—Bettina Walker, author of "My Musical Experiences," was a native of England; she died about a year ago. She was a pupil of Adolph Henselt. At the time of her death she had a volume about her teacher in preparation. Whether this volume will ever appear we cannot tell.

J. J.—The means taken to clean a piano case depends largely on the condition in which it is. Varnish is put on in the first place to keep the atmosphere from the somewhat delicate veneers. Secondly because the smooth, hard surface of the varnish makes it easy to be kept clean, as it does not readily catch the dust and dirt always present in the air. These reasons are of course aside from the beautiful appearance a highly polished case presents.

The use of soapsuds (especially hot) will surely destroy the varnish by working through the almost invisible cracks and scratches always to be found in any piano over a year old, causing the wood to swell and the cracks in the varnish to show more and more plainly until the surface gets very rough and the varnish begins to flake off. In such a case the only remedy is to have the case scraped down to the wood and then revarnished and polished, a long and expensive process which only a professional piano polisher can carry through successfully. Of the use of kerosene we know nothing by actual experience, but should not think it a good thing.

If the piano is in fairly good condition the following simple method of cleaning the case will be useful, especially as it requires only a little care and patience. Take a cup of clean water, milk warm, and drop in it a few drops of olive oil, wet a piece of new soft cheese cloth with the mixture, rub a small portion of the piano at a time, being careful to rub the way of the grain of the wood and then rub dry with a clean piece of cheese cloth. Afterward rub with a very soft clean chamois skin, occasionally breathing on the wood in order to entirely remove every particle of oil. The flat surface of the piano where there is no carving may then be rubbed with a little flour, using the bare hand. The secret of success is a liberal use of "elbow grease." Above all things, beware of all furniture or piano polish sold generally by sewing machine agents. J. L.

A. M. P.—There are a number of books published, which give instructions on the tuning of pianos. Write to the publisher of THE ETUDE and he will send you several on approval from which you can make your selection. The best house from which to purchase tools for piano tuning is Hammacher, Schlemmer & Co., 209 Broadway, N. Y.

## THE SCHOLARSHIP PREMIUM.

THE management of THE ETUDE and MUSICAL WORLD offer to its readers a plan whereby a musical education can be procured at little cost and trouble. In every community there are hundreds who would be benefited by reading THE ETUDE. In every house where there is a piano or organ THE ETUDE ought to be. For every subscriber you send us at \$1.50 you get one dollar in tuition in any large conservatory. Sample copies and blanks will be sent on application. The plan is not new, it has been tried successfully by many. The conditions are:

1. For every subscription which we receive at full rates (\$1.50) we will give \$1.00 in musical tuition.
  2. The subscriptions need not be sent in all at one time. Credit will be given on our books as they are received.
  3. The tuition will be good in any conservatory in the United States or Canada, where arrangements can be made. At least one good conservatory in every large city is guaranteed.
  4. The tuition is transferable and good for two years from date of contract.
  5. The tuition must be taken in one conservatory, not part in one and part in another.
  6. On renewals we allow 50 cents each instead of \$1.00.
- Further information concerning details can be had by applying to this office.

—Children are great imitators. If there is anything peculiar in their teacher's manner of playing this will be copied; hence teachers should be ideal models of all that they desire in their pupils.



# THOUGHTS FOR THE THOUGHTFUL. (CONCLUDED.)

## III.

The first installment appeared in January issue.

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.

No answers to these series of questions (See January and February numbers also), can be used after April 1, 1896. We are receiving much valuable material in the answers heretofore at hand, which we intend to present in the May issue.

## XXIX.

Our public schools crowd their students with study so hard that many pupils complain of no time for music lessons and piano practice. 1. How do you manage this class of pupils? 2. Have you tried to have them take one school study less? 3. Have you tried to have the school authorities count in piano music as a regular study towards graduation? 4. Have you ever had pupils discontinue piano lessons because their school studies were crowding them.

## XXX.

The Christmas holidays must needs be. 1. How many days do you allow your pupils for them? 2. Do you charge up all lessons omitted after Jan. 1st? 3. Should teachers of a town have a uniform rule regarding vacations.

## XXXI.

1. What plan do you follow in your lesson contracts? 2. Do you charge so much a year, "quarter," term, month or week? 3. Does your plan work satisfactorily? 4. How do you do about charging for lessons missed? 5. Do you require pupils to inform you beforehand if they intend to miss a lesson? 6. If they so inform you do you make up the lesson?

## XXXII.

1. How much time do you give to a lesson? 2. Thirty, forty-five or sixty minutes? 3. Do you give one or two lessons a week? 4. Do you alternate technique and piece giving, that is, one lesson devoted to careful work in hearing the pupil's technique and in giving new work for the next week, and the other in getting a fine finish to pieces and giving new pieces? 4. Have you ever given daily lessons to young beginners, and what do you think of the plan, both from the artistic results, and from its financial side to the parents?

## XXXIII.

1. Have you ever known of a young person who dropped music because school duties were pressing, and who said "After I am done with school I shall devote my whole time to music," really take up music study again?

## XXXIV.

1. Give an account of some of the provoking experiences and discouragements suffered from parents and patrons, musical amateurs, musical busybodies, and "musical authorities" of the town. N. B.—The name of the writer will not be printed in the answers of this question; but it should be given in your answer, for the information of the Editor.

## XXXV.

1. How do you manage parents who want to interfere and dictate regarding your teaching? 2. Wherein do they most often make a mistake in their officiousness?

3. Have you found it hard to make parents realize the necessity of thorough groundwork and preparation? 4. Do they clamor for piece playing before the pupil is ready to study pieces? 5. Do you believe in keeping a pupil at exercises and techniques for the first few months, to the exclusion of piece playing, or not? 6. Why?

## XXXVI.

1. Is a grand piano, as compared to a good upright, worth the difference in cost for use in a teacher's studio? 2. Why?

## XXXVII.

1. Can you relate any real harm done a pupil by practicing at home on a poor piano, or one out of tune? 2. Do you interest yourself in having the pianos of pupils kept in good tune and order? 3. Do you learn if the practice-room is well lighted and comfortable? 4. Do parents help or hinder you in this?

## XXXVIII.

1. Have you ever had piano pupils practice on the reed organ to improve their legato touch? 2. To learn how to play notes of different and varying time lengths with the same hand? 3. Have you used the reed organ in pupil recitals? 4. Have you used the piano and reed organ together in duos?

## XXXIX.

1. With pupils who have been practicing regularly on the reed organ do you find it troublesome to get into their minds an idea of what the word touch really means? 2. Do you find it difficult to teach them a discriminating touch? 3. What special exercises do you give this class of pupils?

## XL.

1. What do you say when a parent brings you some old and worthless instruction book or piece to give lessons from to their child? 2. We don't ask you what you think? 3. When a pupil brings back a piece saying, "I did not like it, so have not practiced it any," what do you do and say? N. B.—Speak your mind freely, we will not print your name.

## XLI.

1. Have you ever advertised for pupils in the newspapers? 2. If so, did it pay? 3. Did it in any way injure your professional standing with the public, that you could learn? 4. What other way of advertising have you tried? Do you think it policy to use "printer's ink" for advertising instead of letting your public see and hear of your work for themselves? N. B.—Name of writer will not be printed to this question, but it should be given in your answer.

## HOW THEY ARE PRONOUNCED.

BY H. A. CLARKE, MUS. D.

### CELEBRATED NAMES IN MUSIC.\*

- Dalayrac, Nicolas (*Dah-leh rak*). Composer. B. 1753; d. 1809.  
D'Albert, Eugene. Pianist. B. 1864.  
Damoreau, Cinti (*Dah mo-ro Chin-tee*). Singer. B. 1801; d. 1863.  
Dancal, Jean Charles (*Dan-clah*). Violinist. B. 1818.  
Dannreuther, Edward (*Dan roy-ter*). Pianist, critic. B. 1844.  
Damrosch, Leopold. Violinist. B. 1832; d.  
Damrosch, Walter. Composer. B.  
David, Felicien (*Dah-veed*). Composer. B. 1810; d. 1876.  
David, Ferdinand (*Dah-veed*). Violinist. 1810; d. 1873.  
Day, Alfred, M. D. Theorist. B. 1810; d. 1849.  
De Koven, R. Composer. B. 1859.  
Delibes, Leo (*Deh-leeb*). Composer. B. 1836.  
Depres, Josquin (*Deh-preh*). Composer. B. 1450; d. 1521.

\*From "Clarke's Pronouncing Dictionary of Music and Musicians." In Press.

- Devrient, Ed. (*Deh-vree-ent*). Basso. B. 1801; d. 1877.  
Devrient, Madam (*Deh-vree-ent*). Singer. B. 1804; d. 1860.  
Diabelli, Anton (*Dee a bel-lee*). Composer. B. 1781; d. 1858.  
Dohler, Theo. (*Doh lehr*). Pianist, composer. B. 1814; d. 1856.  
Donizetti, Gaetano (*Do nee zet-tee*). Composer. B. 1798; d. 1848.  
Donzelli, D. (*Don-zel lee*). Tenor. B. 1790; d. 1877.  
Dorn, Heinrich, L. E. Composer, teacher. B. 1804.  
Dowland, John. Madrigalist. B. 1562; d. 1626.  
Dragonetti, (*Dra go-net-tee*). Contrabassist. B. 1755; d. 1846.  
Dreyschock, A. (*Dry-shock*). Pianist. B. 1818; d. 1869.  
Dulcken, Louise (*Dool ken*). Pianist. B. 1811; d. 1850.  
Dumont, Henri. Composer. B. 1610; d. 1684.  
Duprez, G. L. (*Doo-preh*). Tenor. B. 1806.  
Dussek, or Dussek, Franz. Pianist. B. 1786.  
Dussek, or Dussek, Franz Joseph. Pianist. B. 1762.  
Dussek, or Dussek, Johann Ludwic. Pianist. B. 1761.  
Dvorák, Anton (*Tfor-shak*). Composer. B. 1841.  
Dykes, Rev. J. B. Hymn writer. B. 1823; d. 1876.  
Dwight, J. S. Critic. B. 1813.  
Eddy, Clarence. Organist. B. 1851.  
Eichburg, Julius. Composer. B. 1824.  
Elson, L. C. Critic, lecturer. B. 1848.  
Elvey, Sir G. I. Organist, composer. B. 1816.  
Elvey, Stephen (his brother). Organist, composer. B. 1805; d. 1860.  
Emery, Stephen. Theorist. B. 1841.  
Emerick, A. G. Organist. B. 1817; d.  
Epstein, Abraham. } Brothers. Pianists. B. 1855.  
Epstein, Marcus. } B. 1857.  
Erard, Sebastian. Piano maker. B. 1752; d. 1831.  
Ernst, H. W. Violinist. B. 1814; d. 1865.  
Essipoff, Mme. Pianist. B. 1850.  
Faeltel, Carl. Pianist. B. 1846.  
Fay, Amy. Pianist, author. B. 1844.  
Farinelli, (*Fah-ree-nel lee*). Sopranoist. B. 1705; d. 1782.  
Faure, J. B. (*Fore*). Baritone and composer. B. 1830.  
Fesca, F. E. Composer. B. 1789; d. 1826.  
Fetis, F. I. (*Feh-tees*). Essayist, composer.  
Field, John. Pianist. B. 1782; d. 1837.  
Fillmore, J. C. Pianist, essayist. B. 1843.  
Finck, H. T. Essayist. B. 1854.  
Fioravanti, V. (*Fee-o-rah-van-tee*). Composer. B. 1770; d. 1837.  
Flotow, F. F. A. Opera composer. B. 1812; d. 1883.  
Formes, Karl (*For mehs*). Basso. B. 1810.  
Foote, Arthur. Composer. B. 1853.  
Foerster, Adolph M. Composer. B. 1854.  
Foster, Stephen. Song-writer. B. 1826; d. 1864.  
Franchomme, A. (*Fransh om*). Cellist. B. 1808.  
Franz, Robert (*Frants*). Composer. B. 1815.  
Frescobaldi (*Fres-co bal-dee*). Composer. B. 1587; d. 1654.  
Froberger, (*Fro-behr-gehr*). Organist. B. 1615; d. 1667.  
Fry, Wm. H. Composer. B. 1815; d. 1854.  
Fuchs, or Fax, (*Fooks*). Theorist. B. 1660; d. 1741.

—There is always the temptation to treat a composition more as a backbone for technical display than as a thing of poetic sentiment. That this is true is proved by the fact that whenever a public pianist, with a reputation for wonderful technic, diverges from the spirit of a composition it is always for the sake of making a technical display. Unfortunately, it is to be feared that this kind of thing will last as long as the human race admires acrobaticism, whether it takes the elemental form of standing on one's head or the more cultured form of digital dexterity on musical instruments. Of course no one would wish to deny that a certain pleasure is to be obtained from mere virtuosity, but when not designed for this end we claim that the musical value and sentiment of a composition should not be butchered to make a pianist holiday.—*London Musical Standard*.



## SOME VALUABLE INFORMATION.

## FOR TEACHER AND PUPIL.

STATE briefly the difference between an opera and an oratorio.

An opera is a secular musical drama, consisting of solos, duets, choruses, etc., with an orchestral accompaniment, and performed on the stage with scenery and action. An oratorio is a *sacred* vocal composition, consisting of solos, duets, choruses, etc., and performed *without* scenery and action. The oratorio also has an accompaniment for orchestra.

What was a suite?

A set of four or five old dances of contrasted character. The following are some of the old forms comprised in the suite:—allemande, gavotte, galliard sarabande, gigue, bourrée, chaconne, minuet, coranto, and passecaille; an introduction and an allegro, or fugue, was also occasionally introduced.

(a) Explain what is known as a ground bass, and (b) name two old dances which are identical with it.

(a) A melody in the bass repeated over and over again, each time with varied harmonies. (b) Chaconne and passecaille.

What is a sonata?

An instrumental composition, consisting of several movements of a contrasted character, e.g., allegro, sometimes preceded by an introduction; adagio, or air with variations; minuet, or scherzo; and a rondo, or allegro.

Explain briefly what is meant by the "binary" form.

The form in which the first movement of a sonata is generally written. It consists of two chief subjects—the first one being in the key of the tonic, and the second one in the key of dominant. If the first subject is in the minor key, the second subject is generally in the relative major. The development, or free fantasia portion (which is generally a working out of a fragment of one of the subjects) is an important part of the binary form. This is followed by a recurrence of the two subjects—the second one here being in the key of the tonic, the whole ending with a coda.

What music is written in the sonata form?

The symphony, concerto, trio, quartet, quintet, etc.

What is the difference between a symphony and a concerto?

The former is a grand sonata for full band; the latter is written in the sonata form for a solo instrument with an orchestral accompaniment.

(a) What is a minuet? (b) Why is the second part of a minuet called a trio?

(a) An old stately dance in  $\frac{3}{4}$  time. (b) The "trio" is so called because it was at one time written for three solo instruments. Some minuets have more than one trio.

What is the difference between a gavotte and a bourrée?

They are both old dances in common time, the former beginning on the third beat of the bar, and the latter on the fourth beat.

Write a list of the different styles of music which might be classed as "chamber" music.

Any music which could be performed conveniently in a room or chamber; i.e., such as would not require a large number of performers—vocal and instrumental solos, duets, trios, quartets, etc.

What is a mass?

A vocal composition with organ or orchestral accompaniment, sung in the Roman Catholic Church during the celebration of High Mass.

Of what form of music was the "Miracle-play" the precursor?

The oratorio; the word being derived from oratory, a chapel or place of prayer.

State briefly the difference between (a) a glee and a madrigal, (b) a glee and a part-song, (c) a madrigal and a part song.

(a) A glee is sung by three or more *solo* voices, and consists of several movements; the madrigal is sung in

chorus (unaccompanied). (b) The part-song is also sung in chorus, and consists (as a rule) of one movement only, thus differing from the glee. (c) The part-song is generally a melody simply harmonized in four or more parts, but the madrigal is generally written with the parts more independent, in strict counterpoint, and abounding in imitation and canon.

What is the difference between an anthem and a motet?

Both are sacred vocal compositions. The words of the former are taken from the Scriptures, or sometimes from the Collects; it is sung by the choir alone in the Anglican Church service. The motet is more elaborate than the anthem. The words are often taken from a sacred poem or hymn, and has an organ or orchestral accompaniment. A motet is the anthem of the Roman Church.

What is a "full anthem"?

An anthem which does not contain any part for solo voices, but is sung by the chorus throughout.

What are the chief characteristics of a "polacca"?

It is a Polish dance in three-four time, slow and stately, a peculiarity being that it begins on the first beat of the bar and ends on the third beat. It is known also as the "polonaise."

What is a "tarantella"? Give the derivation of its name.

A very quick Neapolitan dance in six-eight time. It is so called owing to the popular belief that if a person danced to such a tune after being bitten by the "tarantula" spider, it would prove an antidote against its poisonous bite.

What is a "recitative"?

Musical declamation; sung in a speaking style in *ad libitum* time, the melody being not of a very rhythmical character.

Define "aria."

An air, tune or melody; a composition for a single voice or instrument.

What is a "cavatina"?

A kind of aria for a single voice, consisting of one strain only, having no second part and "da capo" as the aria has. It is sometimes preceded by a recitative.

Describe a "ballad."

A popular air or ditty, set to words of a romantic or historical character, or to an old story or legend. It consists of several verses, each verse being sung to the same tune.

What is a chanson or (canzona)?

A song.

Describe a "toccata."

A species of fantasia or prelude; a composition of considerable difficulty, and written to display the performer's powers of execution.

Explain briefly the form of music known as a "fugue."

The word is derived from the Italian *fuga*, "flight." It is one of the strictest forms of composition. The subject, or short melody, is introduced in one part and is imitated or answered by each of the other parts in succession. The chief essentials of a fugue are: subject, answer, counter-subject, episode, stretto, and pedal.

What is a "serenade"?

A vocal or instrumental piece to be sung or played in the open air at night. Vocal serenades are generally settings of love ditties; instrumental serenades are pieces of a light character, and often consist of several movements.

Name a form of composition somewhat similar to the "serenade."

The "nocturne," or "notturmo." The term is now generally applied to instrumental pieces of a light yet gentle character. John Field was the first to write nocturnes.

Describe a "fantasia."

A composition written according to the composer's fancy or imagination, without regard to the strict rules of form, as in other compositions.

What is an idyll?

A pastoral poem; or a musical setting of a poem of a pastoral character.

What is a pastoral?

A simple tranquil melody in the rural style, generally written in six eight time. The name is also applied to a cantata, the words of which embody an incident of a rustic or pastoral nature.

(a) Describe the allemande, and (b) name the countries where it was most popular.

(a) An old dance in two-four or four-four time, rather slow. (b) Germany and Switzerland.

## THE METRONOME, ITS USE.

Do many teachers realize, I wonder, what an effectively they have in the metronome? There is a new school of teaching most successfully in operation and growing in popularity, one of whose most distinctive features is the use of this little instrument. If the backward spring of the finger is properly taught, and accurate attention to rests insisted on, the metronome's aid in practicing pieces and exercises is invaluable. It encourages precision, promptness and accuracy—nay, insists, with its strenuous monotony, on all these.

It is the foe and vanquisher of nervousness and inability to play in public. If a pupil has conquered himself, his hands, and his feelings sufficiently to play a composition up to time, by the metronome, with freedom, abandon and ease, indicating the *ad libitum* passages without losing the beat—a thing I have often heard done by small children—he can play that piece before any number of people with assurance and modesty, a happy combination for an artist of whatever age. It is self that must be conquered, spasmodic, nervous, untutored self, before anything can be done in public; and this calm, unemotional, logical little ticker is a support beyond words in the battle.

It is most helpful, too, in the assigning of technical work. A teacher can judge for himself with what rapidity fingers can practice scales and trills, and can tell the pupil exactly what is to be done—which is generally all that is needed, most pupils being willing to work when they know *exactly* what is expected of them. Even the driest detail work will be done by a child if he knows you expect it, and if he knows just how to do it. Then, too, *early* practice with the metronome gives fidelity to the whole time sense and a healthy basis for *ad libitum* playing later on—a true *ad libitum*, and not a helpless following of the feebleness of one's fingers or one's thoughts. The playing of all the scales, for instance, first in quarter notes, then sixteenths, then thirty-seconds, to the metronome, at from sixty to two hundred beats in the minute, cannot fail to give accuracy to the time-thought as well as facility to the fingers.

There are some, of course, who will say that such training makes mechanical players. I cannot agree with them, and I speak from personal experience and observation. It no more makes the playing mechanical than following the conductor's wand makes the orchestra mechanical. To be an artist one must be able to play in perfect time—slow, fast, or anywhere between; then one must be able to leave the time at will. This is not the same as having the time leave the player, and that is the effect if one is not able to play by Maelzel's wonderful invention.

In short, it seems to me that the teacher who refuses to use the metronome refuses a most faithful and reliable ally, and the teacher who does not know its possibilities or who has never thought of applying them to teaching, would do well to begin at once to cultivate them as widely as possible.—M. L. KARR, in *Violin World*.

—A good teacher will insist on good practice, both in quantity and quality, and in a case where every means has been exhausted to bring this about without effect he will lose nothing in the long run by giving the pupil up. No sensible parent will be offended at this if it is done in the right way. It is certainly the best thing for all parties concerned.



[Written expressly for the readers of THE ETUDE.]

## BÜLOW AS LISZT'S PUPIL.

BY HENRY T. FINCK.

HANS VON BÜLOW was nine years old when he received his first lesson on the piano, from a man named Henselt, not the famous pianist, but a violoncellist who used to come and play with Bülow's mother. This woman appears to have been a good amateur player herself, but, though fond of music and proud of the early manifestations of her son's talent, she did not wish him to become a professional musician. She was a woman of unusual intelligence, whose house was frequented by many eminent men, among others by Liszt, who at once recognized the rare gifts of her little boy, and once, when he had promised to play at a neighbor's house, refused to begin until the boy had been dragged out of bed and brought over. Mme. Bülow, however, kept up her opposition to her son's wish to become a musician for a number of years, in spite of his passionate protests and entreaties. He hated law, which his parents compelled him to study, and finally, at the age of twenty, encouraged by the advice of both Wagner and Liszt, he openly defied his parents and went away, first to Zurich to study operatic conducting under Wagner, and then to Weimar to study the piano with Liszt, who, as is well known, had given up playing in public thirty nine years before the end of his life, but was, at that time, looking out for a worthy successor to carry on his work as pianist.

In the two volumes of Bülow's letters which Breitkopf and Härtel have recently issued, there are many interesting pages describing his studies with Liszt, which began in 1849, and were resumed in 1851. Liszt received him most hospitably and accorded him many favors. He played, and Liszt was pleased. Then another pupil played Beethoven's E flat concerto, and Bülow "derived great benefit from Liszt's splendid hints regarding expression, sometimes relating to what seemed the merest trifles." "Liszt's own playing," he says on another page, "and his personality, have simply enchanted me and aroused my enthusiasm; he still possesses all the brilliant qualities of former times, and his character has become truly sublime through its manly repose and many-sided substantiality." A few weeks later: "Liszt gave us great pleasure by playing the *Tannhäuser* overture, which he has paraphrased wondrously and most conscientiously (he rewrote the whole piece three times) for the piano; he reproduced the orchestral effects with a success that I am sure no other virtuoso will ever be able to attain." Liszt's lack of practice, however, seems to have told on him, for, as Bülow continues, "the performance cost him some effort, so that once, near the end, he was obliged to stop a moment. Indeed he plays this piece seldom, because it fatigues him too much, wherefore he said to me afterwards; 'you may write in your diary that I played the *Tannhäuser* overture for you to-day.'"

After hearing Liszt play repeatedly, Bülow wrote to his mother that he had now received, by the contrast, an "object-lesson" showing the faults of his own playing, namely, "a degree of amateurish uncertainty, a certain angularity and lack of freedom of conception which I must get rid of; modern things, in particular, I must play more arbitrarily and learn, after mastering the technical difficulties, to let myself follow the impulse of the moment, which will not be apt to be misleading if one has talent." In another place he says: "I am convinced that under Liszt's guidance I can learn more in a week than I could by myself in three months. What I lack is the *chic* of a virtuoso—the external but more than superficial brilliancy of style." Again: "I played a few pieces for him. His criticisms related to a very necessary precision and definiteness of rhythm, and a certain aplomb, the lack of which was, however, due in part to my nervousness." Like most great artists—perhaps I might say *all*—Bülow was a victim of nervousness or stage fever. In one place he refers to "the abominable fright which prevented me from playing as well as I can play."

To his mother Bülow usually wrote in German, but occasionally in French. In one of these French letters,

dated Weimar, November 21, 1851, he says: "I must tell you that Liszt, although burdened with all kinds of work, devotes two consecutive hours once a week to supervising my piano practice; every time I find new cause to admire his genius, and since my intelligence—a faculty with which nature has supplied me less stingily than with others—is not too slow to understand his hints, I flatter myself with the belief that he devotes himself to my musical education without doing too much violence to his feelings. Apart from the lessons, I see him almost every day, either in the afternoon, in company with other artists or strangers, or in the evening at supper in his house. In a word, Liszt has done more than fulfilled his promises to me. In return, I am happy to be of some slight service to him, by copying manuscripts and attending to his correspondence."

Liszt, indeed, became very much attached to his eccentric but talented pupil. In one of Mme. von Bülow's letters we find the following:—"After dinner Liszt devoted two hours to me alone, and spoke most kindly of Hans; he was very serious, and said repeatedly: 'I love him like a son, I look on myself as if I were his father, and as it is to-day so will it be ten years hence.'" He loved him not only as a musician of talent and promise, but for his nobility of character. Hans himself tells us in one place that Liszt and the Princess von Wittgenstein have adopted him as a "domestic animal;" and that Liszt had learned to love him not only because he was less uneducated than some others, but because he had found him "less ignoble and heartless than other young fellows, and that pleased him as a rarity." Liszt, as this sentence implies, had many enemies among the Weimar Philistines. "If I wanted to go over to Liszt's enemies, I might soon be immensely popular." And again: "My unpopularity here is boundless; I am delighted thereat, as it is a branch of Liszt's unpopularity. The maxim, 'let them hate me, if they only fear me' is applicable in this case." Indeed, if the situation in Weimar were described here, the reader would agree that it was a case where we must love these two men for the enemies they made. It was the eternal battle of genius against ignorance and stupidity.

Bülow was seventeen years old when he made his first public appearance as pianist. This was before the Weimar period. After completing his studies with Liszt, he gave concerts in Vienna, Berlin, Budapesth, and many other cities. His artistic success was nowhere questioned, but he was twenty five years old before his concerts began to pay, and if his parents had not fortunately possessed the means of paying for all his unsuccessful efforts to convince the public of his talent, he would have succumbed long before he had a chance of succeeding. His poverty was often so great that he could afford only one or two meals a day. In Vienna, his apartment was so small that there was hardly room in it for a bed and a piano. To secure funds for further concerts, he accepted a position as private teacher for the daughters of a Polish count. Subsequently, he became professor at Kullak's Conservatory in Berlin; but in spite of the enormous salary of \$225 a year, for nine lessons a week, he soon found this position a burden, and resumed his concerts.

The success which gradually came to him will be described in his later letters, two more volumes of which are to be issued next autumn. The present correspondence closes with an extract from one of Mme. von Bülow's letters, which shows that she might have been an excellent professional critic, and gives proof of the fact—which must have been more agreeable to Bülow than his public triumphs,—that he had at last made his mother believe in his mission as an artist:—

"Hans played with perfect art, his tone soared in the air in an unearthly way, and his conception and execution produce the effect of a drama. With looks and tone he succeeds in charming the hearers so that they hardly dare to breathe till the end, when a storm of applause breaks out. In this control which he has over the hearers lies for him the charm of public playing. The faintest dying breath was in the Chopin overture audible in the remotest corners of the crowded hall. . . . Whether the tones roar in a wild storm, so that one fancies hearing a whole orchestra, or run along

in pearly scales, or sing like a clear human voice, always manifesting the same repose, perfect beauty, and mastery of the ideas—in each case you learn to appreciate what *tone colors* are! He has indeed a marked talent—somewhat dramatic! May he at last receive the recognition and position he deserves."

## MUSIO TEACHING IN A SMALL TOWN.

LOUISE CASTLE WALBRIDGE.

THE average student of the piano and organ in a village has no desire for more than a limited musical knowledge, such as can be used every day in the home, in church services, or at modest social entertainments. To force classical studies into such a life is a perversion of the mission of the true teacher.

Whatever the pupil can perform intelligently should be the standard of instruction until judicious forays into classic realms have created a thirst for the works of the masters. Hundreds of promising amateurs in unpretentious fields have been cut off musically in the flower of youth by some worshipper of "The classic! Nothing but the classic!" They practice mechanically what is placed before them, play like automata for a year or two and then soon forget it all, and there is an aching void where there should have been a substantial acquirement.

All the classics that can be mastered may be given and still time and strength be left for learning their favorites—time-honored hymns, simple melodies, or even airs with variations. Liszt did not disdain writing such music. Patti can sing, "Home, Sweet Home," and "The Last Rose of Summer," and Nilsson "The Swanee River," but the ambitious young muse in a country town scorns to attempt anything but a sonata or concerto, that the genuine music-lover must study to understand and appreciate.

It is absurd to set the same standard for all—the pupil who can study for only a year or two and that one who can take lessons indefinitely. Certain rudiments are necessary, but beyond that, the course of instruction should be governed by the taste of the pupil and the use to be made of it. That one who has talent may be led on to conquer new difficulties and to a broader knowledge, with satisfaction to teacher and pupil.

No growing girl from fourteen to sixteen years of age and attending school should be allowed to practice three hours a day. It means headache, backache, and nervous prostration. For the many an hour a day will accomplish all they will ever be capable of musically. Better spend the other two learning the mysteries of domestic economy, or out-doors developing muscle. It were preferable a girl should never know one note from another than to be able to interpret Beethoven or Wagner and be a physical wreck.

It is wise for the student not to take lessons continuously. An occasional vacation recuperates and the practice is taken up with more energy and enthusiasm, and more rapid progress made after the rest. In the interim, there is time to assimilate what has already been taught, and as the nature develops, the student can better grasp new ideas.

—M. M. Janes says in a brief article on "Mental Practice:" "Work very carefully and slowly, especially at first, giving the parts requiring the most practice special and repeated attention. Each day before practicing upon your instrument go through your entire selection mentally. Think it through, not only for the correct notes, but the time, accenting, fingering, and even the phrasing and expression. Not only think it all, but feel it."

—A person may be gifted with artistic instincts and intuitive perception that startle his friends, but he can never be called an artist until he has mastered certain rules and laws that are the underlying principles upon which the art itself rests.



## EDITORIAL NOTES.

SINCE the publication of THE ETUDE began, we have received thousands of programmes. These are always welcome and prove of value to our readers in many ways that it would be hard to enumerate. The advancement in the quality of music given in the last dozen years, as shown by these programmes, has been truly remarkable. It has been our pleasure to observe the growth in scores of musical institutions. In nearly every instance there has been constant progression, but there is an occasional teacher whose programmes show the same old round of pieces. There is a broadness and all around musicianship shown by a teacher who gives a great variety of the best music in his programmes without repeating the compositions from year to year. The music pages of this magazine, and the reviews of new music given in our advertising pages doubtless help thousands of teachers to an acquaintance with better and newer music.

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OUR public schools are driving pupils with hard work to such an extent that many of them give up music and say, "When I get through school then I am going to give my entire time to music." After thirty years of experience the writer has seldom known that saying to be verified. When school is done the distractions of society and the many friendships made at school demand so much time, together with the fact that they are out of the line of study and tired of it, that music is very seldom taken up again. Every teacher of experience has observed that pupils who study well in other branches than music, learn more readily and thoroughly when taking lessons than those who do nothing but music. For the last fifteen years the writer's teaching has been in connection with colleges, and it always is true that those pupils who study hard outside of music are the ones who make the most advancement with a given amount of practice.

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YOUNG musicians who have but just completed their study need to be cautious as to what pieces they play in public, and to the styles of music that they give to their pupils. The musical atmosphere to which they themselves have been recently accustomed is not present in their new surroundings, and unfortunately the average musical public are more or less prejudiced against what they call classical music. Whatever is given to them should be such that is evidently tuneful, for many of the grand harmonic effects that are so greatly enjoyed by musicians are but meaningless noises to the great majority of so called-musical people. Whatever is given them must contain an unmistakable rhythm and melody, and the piece must be pleasingly tuneful, as before said; this applies to what the young teacher plays in public and to his less cultivated musical friends, as well as to the pieces given his pupils. Our American public can be led but not driven; they prefer what to their mind is best and that best pleases them, and to please his public is one of the paramount duties of every music teacher, that he may gain their confidence so that he can lead them gradually to the enjoyment of better music.

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NEARLY all teachers have the management of public performances of music, and there is a frequent breach of good faith on their part, to which THE ETUDE would call attention. The audience have in their hands a printed programme and the public announcements in the newspapers have perhaps given the names of favorite pieces and performers, but during the concert hour changes are made, either with or without announcement. The public should always be enabled to fully rely upon their programme, and changes, except for a very weighty reason, are a clear breach of contract, for a programme is the printed obligation of the management to its public. Programmes should not be printed until at the last available moment, and then should be adhered to, except where there must be an unavoidable change. In these instances the announcement should be from the stage for that number, and when practicable an explana-

tion should be given. This is due as a matter of right to the audience; the reason for this is plain when we stop to think that many people attend a concert to hear a favorite performer, while others come to hear certain pieces, and as they have given their time and paid their money for a desired purpose, honesty on the part of the management demands a fulfilling of their public announcement as per programme.

## HOW PARENTS OFTEN PREVENT THEIR CHILD'S ADVANCEMENT.

BY CHARLES W. LONDON.

MANY teachers give their best endeavors in trying to make the practice of music interesting to their pupils; they take great pains in selecting pieces that please the pupil and are worth learning; they show pupils how to study for securing the best results, and how to learn everything in the easiest and most thorough way, in short, do everything in their power to inspire in the pupil a genuine love for his music study. Parents are careful to secure this kind of a teacher and enjoy the self consciousness of having given their children the best musical advantages, as far as teaching is concerned, and certainly this is one of the greatest essentials. They also have taken great pains in getting a fine instrument, and have placed it in one of the most cheerful rooms of the house. But parents are often at fault in two vital particulars, they let the piano go too long without tuning. No piano will remain in good working tune unless it is tuned three times a year, but doubtless, many will think it too expensive to have their piano tuned so often; however, it may be said, that all reliable tuners will make a very considerable reduction in their rates if a piano is placed in their hands to be tuned by the year, the stipulation being that it shall be tuned not less than three times a year. It is usually done at a reduction of one-fourth or one-third. The second point of neglect is, in the summer time, by keeping the music room so dark that the pupil can scarcely see the notes, and by the way, note reading is especially trying to the eyes, and in winter time, by having the piano in a room that is not sufficiently heated for comfort. This is particularly true for a few weeks in the fall and spring of the year. In playing, one sits quietly, so that there is no flow of warmth from exercise, then the unbeated room is always damp and chill if the atmosphere is at all cool out of doors. Also, the ivory keys seem to be cooler than the atmosphere in a room where the temperature is much below 70 degrees, the lack of warmth stiffens the fingers and makes playing unproductive, and if the room is below 60 degrees it is almost useless, because the fingers are stiff and uncontrollable from the cold.

## NO GENIUS WITHOUT WORK.

WHEN there is genius, says Schumann, it does not much matter in what manner it appears—whether in the depth, as in Bach, or in the height, as in Mozart—or whether alike in depth and in height, as in Beethoven. But genius, as Forkel truly observes, is, in its original nature, nothing more than a disposition, or a fruitful soil, upon which an art can never properly thrive, except it be cultivated with indefatigable pains. Genius is a term which is too often applied to mere precocity, or talent of a high order early revealed. Precocity can only develop into genius when it is married to science and industry. Industry will improve the means of capacity, and kindle every latent spark of genius which would, as it were, have remained in obscurity. In no instance where early talents have been followed by success in maturer life has there been a lack of application. And, on the other hand, no indolent gifted one ever turned out an accomplished character; but many who, in their earlier years, promised nothing but stupidity, have, by making good use of their opportunities, acquired talents that nature had not originally bestowed on them, which, though they may not rival the united efforts of genius and application, will always command respect.

We rarely meet with one who has talents for more than one art; those whose minds are indifferently turned toward several pursuits are not likely to excel greatly in any. We must turn our minds exclusively toward one object, without allowing any minor considerations to divert our attention from the study we have chosen. If we do not depart from this rule, but steadily adhere to our purpose, one may be pretty sure of success; but no genius can attain pre-eminence without exertion; no one can expect to arrive at the height of his ambition without passing every progressive stage of improvement, however odious he may find the necessary delay. In most cases of early genius the mind is not capable of receiving any later improvement; it is already formed and mature, and is not susceptible of new impressions; and these talents, which were astonishing in a child, lose all their wonder and sink into humble mediocrity when the possessor of them is no longer young; and we are surprised at the pleasure we received from an individual who no longer can afford new enjoyments and revive the feelings of admiration which he formerly inspired. Such a genius is rather a misfortune than a means of happiness. Nothing can be so disheartening as to have outlived one's talent; it would be better to remain in obscurity for the whole of a long life than to emerge from it merely to make the return more mortifying.

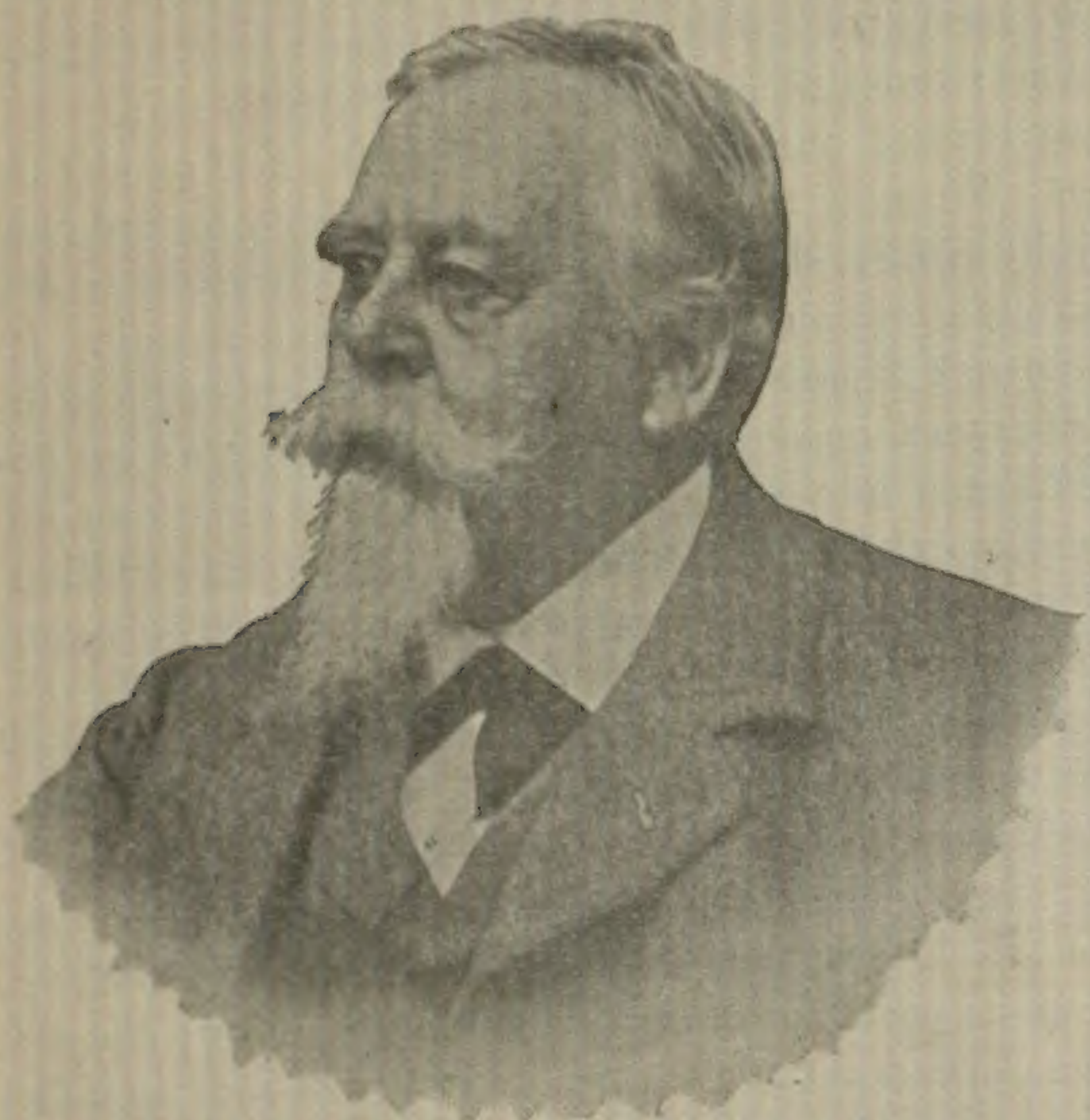
One of the principal elements of genius is strength of will to control the mind and command the mental energies, and this is why Schiller says genius is industry; Buffon that it is patience; Carlyle that it is an inexhaustible power of taking trouble; and Lord Chesterfield that the power of applying our attention steadily and undissipated to a single object is a sure mark of superior genius. Therefore, let not the only moderately-gifted lose heart. Have patience and thy talent—what thou hast—will pay thee all. And let not the richly-endowed think they can be lazy and yet win. Nature and instinct alone will never enable one to achieve great things. Art is art precisely because it is not nature, and the way to it is the same for all. The race is not to the swift, nor the battle to the strong—that is, not necessarily to him who possesses the highest natural qualifications. Like the hare in the fable, he may rely too much upon his superior ability, and digress from the way. Indeed, he may never reach the goal, but the tortoise by steadily plodding on is bound to get there at last.

## A WORD ON PLAYING FROM MEMORY.

SOME are endowed with a natural aptitude for playing from memory, just as others are gifted in playing from sight; but, in both cases, well directed practice is necessary to become thoroughly proficient, and a good way to practice the former is to begin by selecting a short piece, well within your powers (so that your attention is not distracted from the central idea of memorizing by having to grapple with technical difficulties), and playing it through slowly and carefully a few times; *paying special attention to the melody*, as the harmonic accompaniment is comparatively easy of recollection by its association with that which arouses the attention and interest, i.e., the melody itself. Afterwards, close the book and endeavor to play the piece through without notes; referring to the text *only when absolutely obliged*, on account of the powers of recollection failing at some particular part. Set aside a certain portion of your daily practice—say fifteen minutes—for exercise of this kind, and you will soon find your musical memory developing, and improving if already partially developed. Of course, pieces which you fancy, and in which the melody is striking, are the easiest to remember; but as by degrees the process of retention becomes systematic and habitual, you will find little difficulty, we think, in remembering pieces of all kinds.—*Keyboard*

—Talkative pupils should know that we have only a certain amount of brain force, and if this is spent in talking there is none left for learning. What goes in at the ear goes out at the mouth.





CORNELIUS GURLITT.

## CORNELIUS GURLITT.

BY W. MALMENE.

THERE is no musician at present in Germany who has enjoyed a higher respect among his contemporaries than Cornelius Gurlitt; this was amply testified on the occasion of his fiftieth anniversary, which was celebrated in his native Altona, December 10, 1887. On that day not only musicians and musical societies showed their esteem in a substantial manner but also Royalty itself honored the master, for the German Emperor bestowed on him the "Kronenorden" a distinction which few musicians have enjoyed.

Born at Altona, February 10, 1820, he enjoyed a six years' course of instruction from the father of the celebrated composer Karl Reinecke, who was his classmate, from 1834 to 1840. His works show the advantage of such severe and systematic teaching; already he was permitted to appear as solo pianist in the Altona Music Hall when he had only reached his seventeenth year. The applause which he received from a critical audience animated him to prosecute his studies still further, so we find him in Copenhagen in 1840. Here he placed himself under the two most celebrated musicians of that period, viz., Carl Niemann and Professor Weyse; the former developed his pianistic talents still further, while the latter, being organist of the Frauen Kirche, directed not only his studies on the organ but also in composition, for Professor Weyse enjoyed the reputation of an excellent composer. While living in Copenhagen he made the acquaintance of Gade, and a friendship sprung up which lasted until Gade's death. In 1842 he settled at Hirschholm, a little town near Copenhagen, as music teacher, giving occasionally concerts on a larger scale.

These musical ventures stimulated to greater artistic activity and many of his larger works date back to that period. After having resided four years at that little town he wended his way to Leipzig, where his friend Gade was musical director of the Gewandhaus Concerts. His Cello Sonata, Op. 3, and especially his Violin Sonata, Op. 4, were received with greatest favor by critics and an art-loving public. As his brother, the celebrated painter, Louis Gurlitt, had taken up his residence in Rome to prosecute his studies in painting, he decided on a visit to that art centre. Here his merits were soon recognized, and the Papal Academy "Di Santa Cecilia" nominated him an honorary member, and in 1855 graduated him "Professor of Music." His visit to Rome exercised an important influence on his artistic taste; he devoted his time and talents to the serious prosecution of painting, and so successful were his efforts that the Altona art society "Kunsthalle" admitted him as an honorary member, and exhibited a few years ago eighty of his paintings. Truly a gratifying proof that music and painting are art sisters.

After his return from Italy, the Duke of Augustenburg, who resided near Altona, engaged him as music teacher to three of his daughters. His patriotism induced him to enter the Schleswig Holstein army in 1849; a year later he was nominated musical director of the army, being specially commissioned to reorganize

the military bands. At the end of the war he settled again in Altona, devoting his time to teaching and composing; in the latter field he produced a prodigious number of works of every kind, from the simple song to the opera, chamber music as well as orchestral symphonies, cantatas, etc., the whole over two hundred. His piano works numbering nearly one hundred are all melodious, characteristic, and well adapted to develop technical agility and virtuosity. His Oratorio "The Flood" has been successfully produced in England as well as Germany; the work possesses many original features. It is composed for mixed voices and organ, somewhat in the form of the English Episcopal service; after the recitation of the text by the minister, accompanied by the softest stops of the organ, the musical import lies with the choruses, in which the composer exhibits his contrapuntal skill and the musician his inventive genius.

It may be said right here that many of Gurlitt's works were published in England, where they were received with genuine appreciation by musical critics and also met with great popular favor.

Of his male choruses, numbering about 40, his Opus 9 "Es rauscht der Wald" was the means of gaining for the composer honorary membership of the Buffalo Liedertafel, where it was sung in 1859 at a prize competition.

Cornelius Gurlitt is of a modest, retiring disposition, disliking notoriety, which might almost be inferred from the fact of his remaining almost all his life long in his native place, a town comparatively little known. Here he was elected organist of the most prominent church in 1864, which position we believe he still holds.

May the renowned master enjoy yet many years of useful musical activity.

## LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To H. H.—You ask for a book on harmony. As to what the best text-book would be, depends on your object. There are many books, each exhibiting features of merit, but Richter is really the foundation of them all. One of the newest and most original expositions of the subject is by Mr. Clausner of Milwaukee, and the book of Dr. Hugo Riemann, exploiting the theory of reciprocal scales in order to account for the minor scale, is interesting in the highest degree to a thorough investigator. Dr. Riemann's cause is espoused with enthusiasm by my friend, J. C. Fillmore. If you want a primer for beginners, there is a good practical one by John Brockhoven, the head of the theory department in the College of Music of Cincinnati. There are primers also published by Novello, prepared by eminent English musicians, and Prof. Jadassohn, composer and Leipzig professor, has produced a standard work. You can scarcely go astray. In the department of instrumentation the renowned book by the French composer, Berlioz, is *afacial princeps*. No musician is complete without a knowledge of that wonderful book. In the special department of counterpoint and fugue the cornerstone is Cherubini, though various modern musicians (notably Dr. Bridge, organist of Westminster Abbey) have turned out good books in this department.

Second, you ask me to define the range of human voices. Before doing so, I must correct an error in your nomenclature; you distinguish between alto and contralto. Alto is now vaguely used to indicate the lower of the two female voices in four-part mixed choruses, but a female soloist with a voice of low range is always called a contralto. To be accurate we should speak of six, not four, kinds of voices; three female—soprano, mezzo-soprano, and contralto, and three male—tenor, baritone, and bass. The compass of these various species of voice will be found approximately as follows: contralto from the third line, F below the staff to F the fifth line; mezzo-soprano from A, second line below the staff to A first line above or C, second line above; soprano from C first line below to C second line above or E third line above. From fifteen to seventeen letters must be found in the compass of every voice, but there are phenomenal organs containing upwards of three octaves. The range of male voices will be found

from C on the second line below or E on the first line below to C first line above the F clef or E second line above; baritone from G first line to G third line above; tenor from C first line below to C second line above the treble clef, but sung an octave lower than written, viz., from one octave below to one octave above middle C.

You ask what is opera bouffe and why Offenbach's operas are now seldom given? An opera bouffe is a lyric drama of the very lightest character, so light indeed as to be positively flimsy. It forms the very froth of music. As to Offenbach, I suppose his music has gone out of date by a change in taste, just as the exquisite operas of Bellini have been overshadowed by the inrush of works in dramatic style.

You ask me to define what is meant by motive or "leit-motif" in the music of Richard Wagner.

A motive in the Wagnerian sense, is a fragment of music, either a series of single tones in melodic contour or a series of chords which are intended to imitate, describe, or symbolize either an object of the external world, a person of the drama, or a state of feeling.

Of the first class, that is, a suggestive tone-symbol of a concrete object, the renowned sword motive, consisting of six tones along the C major triad, is an example at once familiar and striking. Of the second class, the two exquisite phrases, the one representing Siegfried as a jolly boy, the other Siegfried as a matured hero, and the lovely phrase which always suggests Brunhilde the divine woman, are three of the most charming.

The curse motive and the various phrases which depict the stages of love between Siegfried and Brunhilde, as also those which symbolize the sorrow of the Wäl-sung race, and the sympathy and the recognition between Siegmund and Sieglinde are admirable cases in point.

These motives are sometimes very short, such as the death motive, or the motive of Hagen's spear point, which consists of two chords, with a short following groan-like run, and also, the motive of the Rheingold, which is merely the interchange of two chords: other motives again extend to four, or even more, measures, such as the Siegfried hero motive, the slumber motive, and the motive of Wotan's spear, the symbol of supernal authority.

M. A. D.—You ask me how to correct the habit of looking at the hands when playing. Apropos of this subject Franz Liezt advised pianists to hold the head backward a little, and glance upwards toward the ceiling, but Julie Rivé King told me that when necessary she looked at her hands as much as she liked, so it seems that the looking at the hands is not universally considered a crime. Madame Rivé King also told me that she was able to play in a dark room. You may have read the anecdote of Mozart as a wonder-child playing upon a harpsichord with a handkerchief spread over the keys. Various devices might help your student to the added confidence which will destroy the necessity of watching the fingers too closely. Place a mirror in front of him over the piano, and require him to watch his own reflected face while playing; this will also help him to avoid unpleasant grimaces, which though not so common with pianists as with singers, do nevertheless, crop out occasionally and mar the grace of public appearances.

A. M.—You ask how to keep your fingers nimble at home. I should recommend Dr. Ward's Finger Gymnastics, or better still the "Brotherhood Technicon," or "Virgil Practice Klavier." You say you are able to practice one or two hours a week, but this is a mere drop in the ocean. A minimum amount of practice is ten or twelve hours a week. That you are able as you say to read at sight pieces in grades five and six, strikes me as incredible, unless the standard of your performance is low.

—All musical education should begin—the earlier the better—with singing, the rational practice of which involves the acquisition of a number of principles and facts, and, more important still, the early formation of a number of habits, which lie at the root alike of musical science and skill. This rule having been followed, the beginner, on whatever instrument, would find a great deal of work apparently before him, really behind him.—John Curwin.



# Menuet. a l'Antique.

Revised and fingered by William Mason.

J.J. PADEREWSKI, Op 14. No 1.

**Allegretto.** (♩ = 144)

*mp nonlegato.*

*ten.*

*p*

*f*

*1.*

*2.*

*Red.*

*\**



*tempo primo.*

*ff grandioso.*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

2 3 2 1 2

1 2 3 1 2 3 1 8

3 4 5 3

*L'ad.*

*cresc. brillante e accel.*

This musical score is for the piece 'L'Espresso' by Franz Liszt. It is written for piano and features a complex, rapid melody in the right hand and a supporting bass line in the left hand. The score is divided into two main sections. The first section, marked 'f' (forte) and 'A. rapidamente.' (Allegro), begins with a tempo of 8 beats per minute. The melody is characterized by a series of rapid, descending eighth notes, with fingerings indicated by numbers 1 through 5. The left hand provides a steady bass line with eighth notes. The second section, marked 'a tempo.' and 'p' (piano), features a more melodic and expressive line in the right hand, with a tempo of 5 beats per minute. The left hand continues with a bass line, including some chords and a final cadence. The score is written on two staves, with a treble clef for the right hand and a bass clef for the left hand. The key signature is one sharp (F#). The piece concludes with a final cadence in the right hand and a sustained bass note in the left hand.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part includes a left hand with chords and a right hand with a melodic line. The score is divided into two systems. The first system contains the main melody and accompaniment. The second system contains two endings, labeled "1. ten." and "2. ten.". The score is marked with "Ped." (pedal) and "Cres." (crescendo) instructions.

A. 2, 3 may be played with the left hand if preferred. This manner of execution facilitates and increases the brilliancy and effect of the passage

1962 - 5



*con forza la melodia.*

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *con forza la melodia.*, *ten.*, *sfz*, *simile.*, *cres*, *cen - do.*, *f*, *din.*, *rall.*, and *ten.*. The score is marked with *Ad.* and asterisks (\*) at the end of several systems. The notation is in a key signature of one flat (B-flat) and a 2/4 time signature.



A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano). The lyrics "The Rose Tree" are written below the bass line, and the words "Tenor" and "Piano" are written above the bass line.

ten. *piu mosso.*

*f* *meno* *f* *cresc.*

Musical score for the first system of "L'Espresso" by Liszt. The score is in E major, 2/4 time. It features a piano introduction. The piano part consists of a treble and bass staff. The right hand part is in the treble staff. The score includes dynamic markings such as *f* and *ff grandioso*, and tempo markings like *tempo primo*. There are also fingerings and articulations like accents and slurs.

2 3 2 1 3

2 3 2 1 2

1 3

3 4 5

3 4 5 3

*brillante. cresc.*

*accel.*

1962. 5







# From Other Days.

H. D. HEWITT.

**Allegretto.**

**INTR.** *f*

The introduction is written for piano in 6/8 time. It features a melody in the right hand with eighth-note patterns and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic.

This section continues the piano accompaniment. It includes a series of descending eighth-note runs in the right hand, followed by a more melodic passage. The dynamics range from *f* to *sf*.

**Andante con moto.**

*p* *cres* *cen*

The 'Andante con moto' section begins with a piano (*p*) dynamic. The right hand features a melody with eighth-note patterns, and the left hand provides a steady accompaniment. The section includes a crescendo (*cres*) and a ceneration (*cen*) marking.

*do.* *sf* *p*

This section continues the piano accompaniment. It includes a melodic phrase in the right hand marked *do.* (do), followed by a forte (*sf*) and piano (*p*) dynamic marking.

*cres* *cen* *do.* *f*

This section continues the piano accompaniment. It includes a melodic phrase in the right hand marked *do.* (do), followed by a forte (*f*) dynamic marking.



First system of musical notation. The treble clef staff begins with a *mf* dynamic marking. The bass clef staff has a whole rest in the first measure. The system concludes with a *cres* (crescendo) marking. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation. The treble clef staff includes the lyrics "-cen - do." and a *mf* dynamic marking. The bass clef staff continues the accompaniment. The system ends with a *mf* dynamic marking.

Third system of musical notation. The treble clef staff features complex fingering patterns, including a sequence of 5, 4, 3, 2, 1. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff includes the lyrics "cres - - cen - - do." and a *mf* dynamic marking. The bass clef staff continues the accompaniment. The system ends with a *mf* dynamic marking.

Fifth system of musical notation. The treble clef staff continues with complex fingering patterns. The bass clef staff continues the accompaniment. The system concludes with a final chord in the treble clef.



*p con espressione.*

*cres*

*cen do.*

*p*

*rit.*

*a tempo.*

*ac - cel - er -*

The musical score consists of six systems of staves. The first system is a grand staff (bass and treble clefs) with a piano (p) dynamic and the instruction 'con espressione'. The second system continues the grand staff with a 'cres' (crescendo) marking. The third system features a grand staff with a 'cen do.' (crescendo) marking. The fourth system is a grand staff with a piano (p) dynamic. The fifth system is a grand staff with a 'rit.' (ritardando) marking. The sixth system is a grand staff with an 'a tempo.' marking and an 'ac - cel - er -' (accelerando) marking.



Musical notation for a piano piece, page 9. The score is written for a grand piano with a treble and bass staff. It features complex fingerings, slurs, and dynamic markings. The key signature has three flats (B-flat, E-flat, A-flat). The piece includes various musical techniques such as triplets, sixteenth-note runs, and slurs. Dynamic markings include *do.*, *mf*, *dim.*, and *rit.*



## Allegretto.

First system of the musical score for the 'Allegretto' section. It consists of two staves. The upper staff features a melody with eighth-note patterns and some tied notes. The lower staff provides a bass line with eighth notes and rests. Fingering numbers (1, 4, 5, 8) are indicated for both hands.

## Andante con moto.

Second system of the musical score for the 'Andante con moto' section. It consists of two staves. The upper staff contains a complex melody with many beamed eighth notes and slurs. The lower staff has a simpler bass line with long notes and rests. Dynamics include *mf* (mezzo-forte) and *f* (forte). Fingering numbers and hand indications (l.h., r.h.) are present throughout the system.



This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature.

- System 1:** The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand plays a simple bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).
- System 2:** Continues the melodic development in the right hand. A measure rest of 8 is indicated in the left hand.
- System 3:** The right hand has a more active, rhythmic pattern. Fingerings like "1. h." and "r. h." are noted. A measure rest of 8 is shown in the left hand.
- System 4:** The right hand continues with a similar rhythmic pattern. A *cres* (crescendo) marking is present. A measure rest of 8 is shown in the left hand.
- System 5:** The right hand features a dense, chordal texture. A *cen* (crescendo) marking is present. A measure rest of 8 is shown in the left hand.
- System 6:** The right hand continues with a dense texture. A *do.* (dolce) marking is present. The system concludes with a final chord and a measure rest of 8 in the left hand.



12.  
Nº 1907

# AMONG THE CORN.

DANS LES BLÉS.  
PAYSANNERIE.

Fingered by A. Haevernich.

FR. HITZ. Op. 199.

**Allegretto.** (♩ = 100)

The musical score is written for piano and consists of five systems of music. The first system begins with a forte (*f*) dynamic and an Allegretto tempo marking with a quarter note equal to 100 beats per minute. The second system includes a ritardando (*rit.*) and a piano (*p*) dynamic. The third system features a ritardando (*rit.*), an ad libitum (*atempo.*) section, and a pianissimo (*pp*) dynamic. The fourth system includes a ritardando (*rit.*) marking. The fifth system starts with a fortissimo (*f*) dynamic and an ad libitum (*atempo.*) section. The score is fingered by A. Haevernich.



The musical score consists of six systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*). The second system includes a ritardando (*rit.*) and a piano (*pp*) dynamic, followed by a return to tempo (*a tempo*). The third system is marked *Più lento.* (Slower) with a tempo of 84/5, and includes a piano (*p*) dynamic. The fourth system includes a ritardando (*rit.*) and a return to tempo (*a tempo*). The fifth system includes a ritardando (*rit.*) and a return to tempo (*a tempo*). The sixth system includes a crescendo (*cresc.*) and a forte (*f*) dynamic.

Fingerings are indicated by numbers 1 through 5 above the notes. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature.



*rit.* *a tempo.*

*rit.* *cresc.*

*Allegretto.* (♩. = 100)

*rit.* *a tempo.* *rit.*



First system of musical notation. Treble and bass staves. Treble staff begins with a triplet of eighth notes (3, 4) and a quarter note. Bass staff begins with a half note. Dynamics: *pp* *atempo.* *rit.*

Second system of musical notation. Treble staff begins with a triplet of eighth notes (1, 4) and a quarter note. Bass staff begins with a half note. Dynamics: *f* *atempo.* *f*

Third system of musical notation. Treble staff begins with a quarter note and a triplet of eighth notes (2, 4). Bass staff begins with a half note. Dynamics: *f* *ff*

Fourth system of musical notation. Treble staff begins with a quarter note and a triplet of eighth notes (3, 4). Bass staff begins with a half note. Dynamics: *dim.* *rit.* *atempo.* *pp*

Fifth system of musical notation. Treble staff begins with a quarter note and a triplet of eighth notes (1, 4). Bass staff begins with a half note. Dynamics: *rit.* *atempo.* *f*

Sixth system of musical notation. Treble staff begins with a quarter note and a triplet of eighth notes. Bass staff begins with a half note. Dynamics: *rit.* *decresc.* *p*



## OLD FOLKS AT HOME.

R. GOERDELER.

*Andante.*

INTR

*p* *mf* *And.*

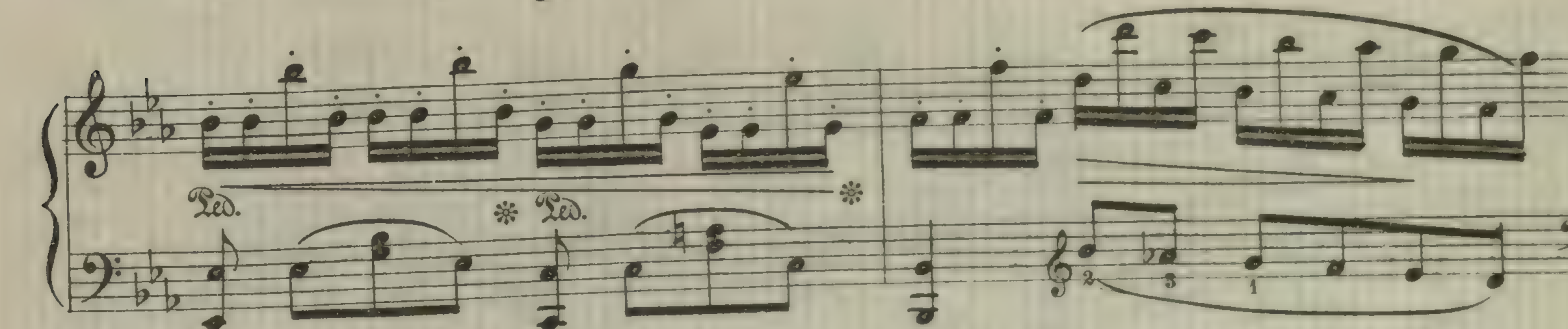
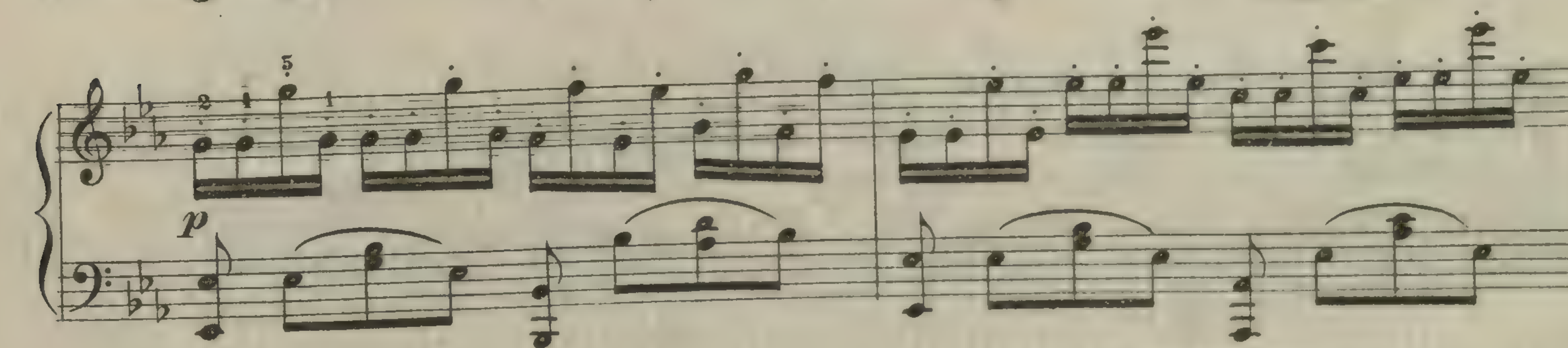
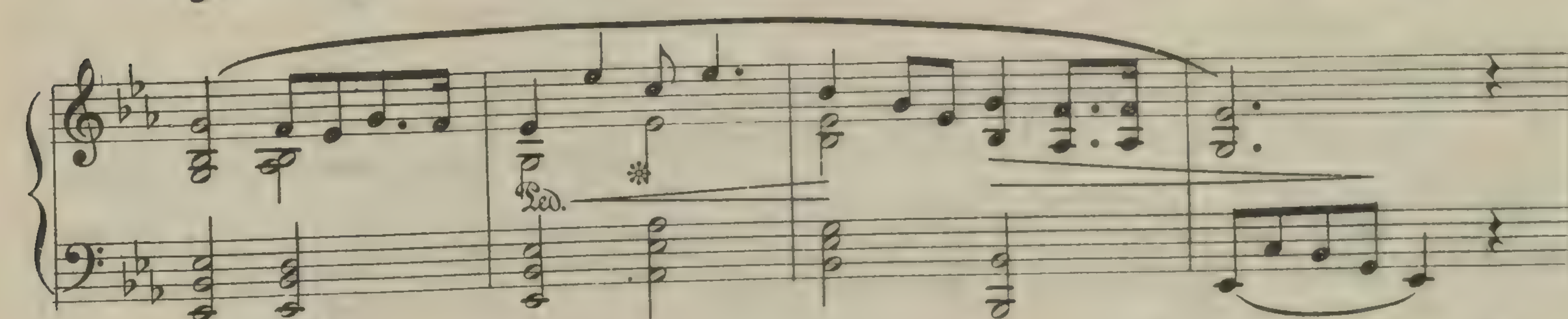
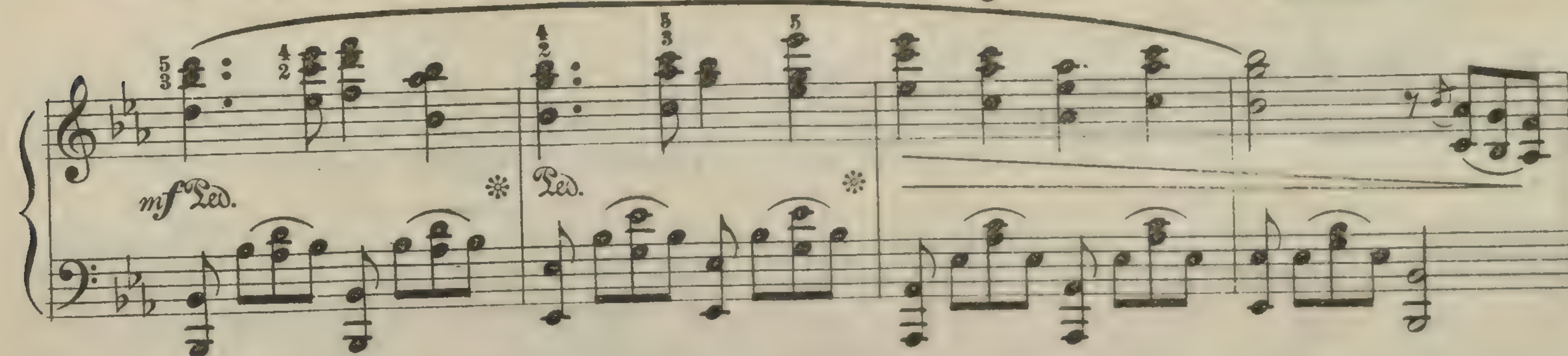
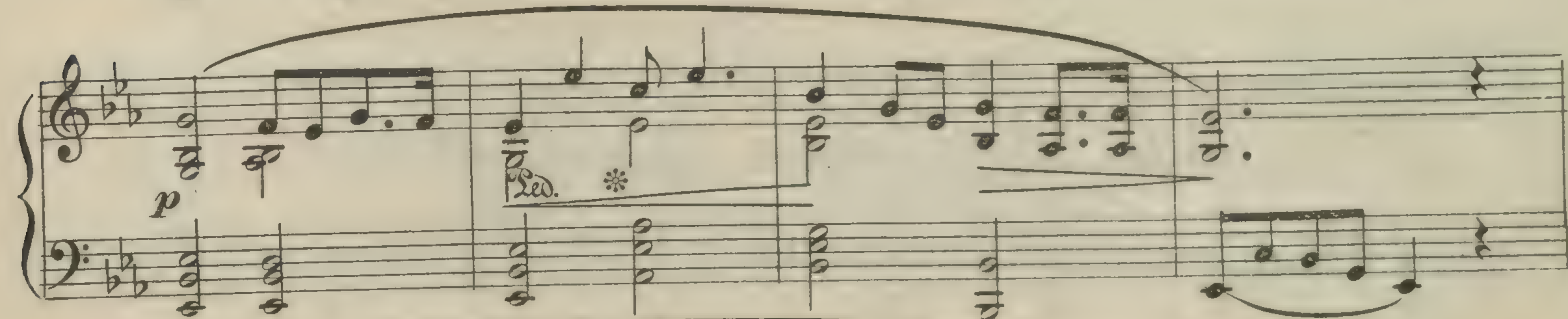
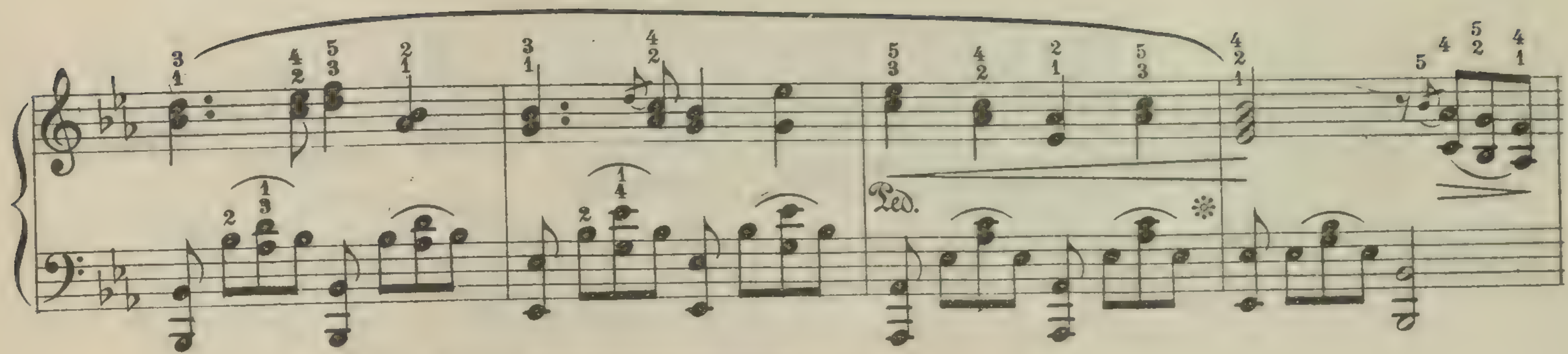
*8*

*Theme cantabile*

*rit.* *an.* *dando.* *Pa tempo.*

*And.*







This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and uses a common time signature. The systems are as follows:

- System 1:** Treble and bass staves with a continuous melody in the treble and a supporting bass line.
- System 2:** Treble and bass staves. The bass staff includes a section marked "Rev." and a measure with an asterisk (\*).
- System 3:** Treble and bass staves with a continuous melody in the treble and a supporting bass line.
- System 4:** Treble and bass staves. The bass staff includes a section marked "Rev." and a measure with an asterisk (\*). The treble staff has a measure marked "p" (piano).
- System 5:** Treble and bass staves. The bass staff includes a section marked "Rev." and a measure with an asterisk (\*).
- System 6:** Treble and bass staves. The treble staff has a section marked "melodia marcato." and a measure with a "7." marking. The bass staff includes a section marked "Rev." and a measure with an asterisk (\*).



This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many chords, triplets, and fingerings. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music. The page is numbered 19 in the top right corner.

The first system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The first staff has a treble clef and the second staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.

The second system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.

The third system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.

The fourth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.

The fifth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.

The sixth system consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The notation includes many triplets (marked with '3' and a bracket) and some octaves (marked with '8'). There are also many chords and some single notes. The notation is written in a style that is common in early 20th-century piano music.



The musical score is written for piano on six systems of grand staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time. The right hand features rapid, ascending and descending runs, often marked with a piano (*p*) dynamic. The left hand provides harmonic support with chords and single notes, some marked with a pedal (*Ped.*) and asterisks. The final system includes vocal-like lyrics: "ac - ce - le - ran - do" and a mezzo-forte (*mf*) dynamic.



## AVOID OVER-FATIGUE.

An article purporting to have been written by Paderewski has recently appeared, from which we extract the following:—

"If the future pianist is pushed with lessons or practice until she becomes mentally weary she will soon acquire a disgust for her work that will infallibly prevent her from achieving greatness. Physical weariness from too much practice is just as bad as mental. To overfatigue the muscles is to spoil their tone, at least for the time being, and some time must elapse before they can regain their former elasticity and vigor.

"If these things are carefully observed the education of the future pianist may be begun at a very early age. There have been many cases where as soon as they had learned to count, children have been taught the rudiments of music. It is said that the great Joseph Haydn could sing any composition at sight when he was only six years of age.

"To achieve real greatness as a master of pianoforte playing it is necessary to begin in early life. There are many other great masters of the musical art beside Joseph Haydn, whom I have mentioned above, who afford examples contradictory of the popular idea that precocity in childhood results in mediocrity in adult life."

## WHAT BECOMES OF ALL THE MUSIC PUPILS?

Most ambitious pupils expect to realize their fondest hope. The *Looker On* says at least one half of these expect to become Patis and Paderewskis. Alas! Of those who do not repent in time, about ninety-nine per cent. are doomed to the drudgery of a teacher's life. That life is hard enough in this country, but abroad it is much harder. A woman wrote to a Viennese paper the other day, that she knew of music teachers, *graduates of the conservatory*, who offered to give lessons in return for a cup of coffee and a roll, or else for forty to eighty cents a month! She used this as an argument that women should be admitted to the professions. But I think it proves just the opposite. It shows how startlingly wages are reduced by excessive competition, and allows us to infer what the result will be when women compete with men in all activities. Already the competition of women, and the consequent lowering of wages, has made it impossible for many young men to marry. After all, the principal profession of a woman must always be a happy marriage and the exercise of romantic, conjugal, and maternal love. Hans von Bülow said many wise and witty things in his life, but the wisest and wittiest of all was the laconic answer he gave to a pretty girl who played the piano badly for him and then asked him what he would advise her to do. "Get married," was his significant reply.—*Looker On*.

## TWO WAYS TO WIN.

"I wish to learn the violin," said she, "and to make myself famous." She spoke to a philosopher who slowly lifted his tranquil eye and said: "There are two ways. The first and truest is, get the best master that you can, go by yourself, and put in several years and practice under his instruction. The second best is, get a fairly good instructor, learn something about the violin, and then go to all your friends and ask them to buy tickets to your entertainment, and get the newspapers to say that you play well. For a while the last succeeds; but if you have really mastered your instrument, these social and advertising methods will not be needed, for you will have become like Orpheus, who had but to put his instrument in motion and even the wild beasts of the forest gathered to listen."

The young lady looked at him with widening eyes.

"I know a case in point," continued the philosopher. "Two young men were graduated from our best university. They were presentable, fine fellows, one of them particularly handsome and both determined to succeed. I was present at a dinner given by the dean one night,

a few years later, and the chief justice was there. The handsome young fellow who wished to get on, helped him with his great-coat, carried the shawl of a lady of distinction, and made himself useful and delightful to every one. When I went down from the dinner I heard the voice of the other fellow (he had not been asked), who was talking with a group of workmen on the pavement. They were returning from a meeting that had been addressed by him and he was answering some of their questions. Nobody connected with the dinner gave any thought whatever to number two; but ten years later the handsome young fellow was still carrying a lady's shawl and helping a man of fame with his great-coat; he was charming to have about and made a hit in society; but the other had got in his work in a more thorough and solid way; he had gone to Congress and was the author of standard works on the new political economy, and everybody says he will yet be the chief justice."

The young lady rose and said to the philosopher, while her face glowed: "Good-bye, and thank you, I am going by myself to practice the lesson given me on the violin by a great master, and another lesson just given me—by a greater."—FRANCES E. WILLARD, in *Union Signal*.

## TO INTEREST IN SCALE PRACTICE.

For many years I have used the following scale drill to interest my pupils. Perhaps many others use it in a similar or better form, but so far as I know, I can claim its origin. All are seated around the studio: I ask "Anna" to begin the major scale of—say "D" for the right hand. She responds by quickly saying "D, one," giving the letter and its fingering. "Edna," at her right, must immediately say "E, two"; "Marie" follows with "F, sharp, three"; "Grace" with "G, one", and this is continued up one or two octaves as I may direct. Then the descending scale is given with fingering for left hand. Each one must speak very quickly, for at the least hesitation the next pupil may tell it, or if an error is made the next one may instantly rectify it. Even the younger pupils enjoy this exercise immensely and participate as far as their knowledge will permit. In a similar manner the minor scales,—Harmonic or Melodic—are recited. The pupils frequently ask for the Scale Drill, and when recited "Prestissimo" it is delightful, for many amusing things occur, "slips of the tongue" often cause laughable errors, especially with one bright and very eager pupil who usually speaks two or three times before her turn, and then when it does come, she is so anxious and excited that almost invariably a "lapsus linguae" occurs, to her great bewilderment, when a "laughing chorus" arises from her companions. Scale Drills form an almost sovereign cure for the "don't-like-to-practice" pupils. Indeed, instead of having to urge pupils to practice, I have several times had to check them somewhat, for, particularly among the younger ones, each wants to play on every program.

The Scale Drill I find especially helpful in establishing the ability of thinking and speaking instantly both the lettering and the fingering,—and above all, it interests the very beginners in their usually much dreaded scale practice,—for as a little pupil pathetically remarked: "Why, I just have to practice my scales or I won't know when the big girls make a mistake in reciting them."—*Bessie Hough Fuselman*.

—Mr. Edwin H. Pierce says on "How to memorize Solos:" "Select your piece and practice it with the utmost care and attention, time and phrasing, but without any special attempt to memorize. Decide as early as practicable just what fingering, etc., is to be used in any doubtful passages, and don't vary from it without good reason. If two places are nearly but not quite alike, have it perfectly clear in your mind which is which and in what order they occur. If possible, play little or no music until the piece you are at work on is learned entire.

## HINTS AND HELPS.

—Every day that we spend without learning something is a day lost.—*Beethoven*.

—All teaching, especially that of the young, should always be a work of love, to be truly effective.—*G. Stanley Hall*.

—The stones thrown at a man of genius by his contemporaries often go to construct the pedestals of the statues raised to him by posterity.

—If a teacher aims high, if he loves art and desires to ennoble it, if he wishes to become great, he must husband his resources and concentrate his forces.

—Mediocrity in music is no longer tolerable. We know what is good, are learning to discriminate, and want the best. This applies more or less to all branches of the divine art.

—Teaching is nerve wearing. A vast amount of vital energy is constantly being expended, not only during teaching hours, but in the hours of private study and thought, which must daily be done.

—"The better music is known and understood the more it will be valued and esteemed; a love of the higher schools of musical composition is one of the surest tests of a refined and elegant state of society."

—We, as teachers, should plead guilty of oftentimes undertaking too much. We aim to teach too much, and do not impress on the minds of our pupils the importance of thoroughly organizing and practically applying what they have received.

—If a teacher values his reputation he will not accept pupils with no talent whatever for music. Be he ever so good a teacher he will get the blame for the lack of progress in such pupils, and his income though temporarily increased, will in time diminish with his reputation.—*H. W. Patrick*.

—The object and aim of musical education is not to obtain engagements and positions, but were it so, the educated musician possessed of no special musical genius stands to day, and will more firmly stand as years go on—able to compete with any one. Talent educated is worth more than genius.

—If all the children who are placed under the teacher's direction realized that culture and not amusement was the purpose of music—education and not display—more of them would make music an adjunct of life, and music would hold them to those paths of right thinking and right living which lead to the door of eternal happiness.—*F. H. Tubbs*.

—I believe thoroughly in a high and relentless standard of beauty which shall be held up as a goal for us to reach. To be sure, only very few can possibly reach the goal, but the failure lies with ourselves and not with the high standard. The standard must be held steadfast for those who can reach it.

From the beginning, then, we must train our ears to accept only that which is our best. Relentlessly must we criticize our failures and try to gain a greater beauty with the next attempt. Perfect adjustment will give us our best and we must accept no other, however hard it is for us to make the fresh effort.—*F. H. Tubbs*.

—Activity is essential to success. He who stops, stagnates, and like a piece of machinery rusts to his death. If one stops, nothing is done; if one moves, something must be done. When a person engaged in music says he can find nothing to do and remains idle for any great length of time, he is of no value to himself or music. The field of music is so great that there is always something to do, and nothing in which one engages will be unproductive of good. We all like to see the direct return in something which adds to our comfort or wealth as the result of every effort, and think the activity which brings no apparent pay is wasted. That is short sighted. Every effort pays in some way at some time, provided that it is honest and is directed by good motives. Anything, even if it pays in experience only, is better than stagnation.—*Vocalist*.



## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

A CORRESPONDENT writes that she has a pupil who has taken a notion to play sitting far back from the piano, and holding the arms straight out from the shoulder, as one drives a fast horse. The pupil thinks she plays better in this position, and will not observe the teacher's directions to assume the ordinary position. The teacher desires to know whether there is any rule on this subject.

I will say, that it is generally observed by Paderewski, Joseffy, and other first-class pianists, that an artist plays better with a seat rather low, the elbows held near the side, except when reaching remote parts of the keyboard, and the arm bent at the elbow. In short, for simple playing, the positions shown in all books of instruction are excellent. For passages requiring arm touches, the extended arms are, perhaps, more convenient. But the habitual position should be that mentioned. The pupil is too "brash," and would be wise not to know more than has been found out.

"Are the exercises in Mason's 'Touch and Technic' explained, so that a somewhat advanced pianist can profit by them without a teacher?" C. C.

I have answered this before, a number of times. The arpeggios and scales are perfectly clear, and make no demands which any good student ought not to be able to meet. The two finger exercises, however, and the fourth volume, in treating chords, ask for points of touch which other instruction books have not attempted to cover. I mean the uses of the arm, and the devitalized condition of the hands and fingers, in very soft and fast playing. The arm touches are very carefully explained, and about half the students working them up from the book alone get them right. The other half go more or less wrong, sometimes at one point and sometimes at another. It is to be observed, that the positions and motions, in the "up-arm" touches, are intended merely for practice, when one is trying to acquire the principle; in actual playing, the motion may be much less pronounced.

Mason's "Touch and Technic" is, in my opinion, the most important work upon piano technics which has appeared for fifty years, and any teacher would do well to read it carefully, whether they choose to go on with their habitual ways, or change them. The elementary principles of touch, upon which expressive playing and phrasing depend, are therein set forth with great care, and illustrated with many diagrams of the hands, etc.

1. "I wish to know if Technic is of any importance?"
2. "Is there any need for so many exercises?"
3. "Should a child be hurried in its practicing in regard to the movement of a piece or scale? I mean after she has practiced for some time, should she be encouraged to play in quicker tempo?" F. V. L.

1. Technic is all that part of playing the piano which can be definitely taught. If playing is of any consequence, the science of doing it right must surely be of importance.

2. This is exactly what we are trying to find out. All who have succeeded in playing the piano well have played a great many more exercises than you find in any one book, not even excepting Dr. Mason's "Touch and Technic." Nobody knows exactly how few exercises a good pupil might get along with, and still acquire satisfactory use of the fingers and hands. We all know what happens when they fail to practice any exercises at all; they fail to learn to play. But where the line is to be drawn, between having life for a burden, through too many exercises, and having practice all play, without careful education of the fingers, is another matter. We do not know.

3. When a child has found out what she has to play, then the speed should be hurried. In "Touch and Technic," article "Velocity," you will find this carefully discussed by Dr. Mason, Vol. II, page 4.

"How long should it take an ordinary bright boy of ten years to go through Mathews' 'Grade I,' if he practices three-quarters of an hour a day, and puts ten minutes of it on the 'Studies'?"

If I understand this question correctly, the bulk of the practice is put on the "Grade," and the ten min-

utes on technics. If this is it, I should say six months to eight.

"Can you describe the touch with which one should take the right-hand chords in the first part of Schumann's 'Happy Farmer'?"

I should say with a hand touch. The wrist is loose, and the hand being raised a little simply falls upon the keys, without any very decided effect. It is simply a chord accompaniment.

"Should the staccato notes in Schumann's 'Wild Rider' and 'Little Hunting Song' be taken with the finger elastic, or the hand touch?"

I should say mainly with finger elastic, but I should also permit a hand motion—indeed, should desire it. The hand motion marks the rhythm, but the finger elastic intensifies the tone. Both are needed in this instance.

"In 'Touch and Technic,' Vol. II, page 13, should one bring the first note of the group of thirty-seconds on the last half of the second beat? I cannot play them without any time."

The velocity run begins at whatever interval after "two" that affords time enough to make the trip. As a rule, bring them in almost immediately after the beginning of the second beat. Especially is this the case toward the last, where the run is longer. All the run has to be made during the second beat, and it must not begin until after the beat, and never on the beat. But it will rarely wait as long as the second half of the beat.

"In Vol. IV, second way, page 23, is the right hand to be played with the top note of the spread chord? And if one reverses it, putting the spread chord for the right hand, would the lowest notes of the right hand come with the left hand, and the others follow?"

In breaking a chord, the notes follow each other from the bottom quite to the top. In the case mentioned, the right hand will follow the last note of the left hand. The reverse proposed would not be musical, and would never be written. If you ask why? I cannot tell. I would not assign it for practice. The time consumed in this spreading of a chord is very infinitesimal indeed, the chord sounding almost as if taken together. The main difference is in the expression, or tone color, owing to the fingers being so active, whereas, in a hand chord, the fingers merely transmit the stroke as a solid clamp set to the chord; the effect is possibly hard, depending how the fingers are braced with reference to the different voices in the chord. The soprano has to preponderate a very little. The artistic playing of spread chords differs in time occupied very slightly, indeed, from playing them all together.

"How is one to strike a chord which is to be held by the fingers, or is one to hold all chords with the pedal? I think not, but 'Touch and Technic' has exploded many of my theories."

Any chord is liable to be held, and this fact has no influence upon the manner of taking it, excepting that, of course, a chord to be held by the fingers cannot be taken with an "up" motion, but must necessarily be "down," either hand or arm. All final chords, I believe, are now held with the pedal. This is the best way, except where a tone is phrased to grow out of one of the voices of the chord. In that case, the chord has to be held.

"What course should be pursued with a child of ten who when touching a key with her fourth finger allows the fifth to rest upon it? Her fingers are very supple."

I should say give her exercises for those two fingers, slow trill, two-finger forms, especially the broken thirds and exercises where she has to hold the fifth finger while the fourth occasionally plays. In other words, she will soon grow out of it as her fingers get stronger.

"How long would it take to thoroughly master the four volumes of 'Touch and Technic' if one devoted five or six hours a day to it and had a competent teacher of technic?"

This question is a "corker." I cannot tell and I hope I may never know. The idea gives me a chill. It is too much like the question how long would it take an industrious person to eat four car loads of potatoes, devoting four hours a day to the purpose and having

some one to pare the potatoes and wash them without hindering the eater. In other words the idea is incredible. "Touch and Technic" comprises some thousands of possible exercises, out of which every student is asked to spend from one hour to an hour and a half a day, the material to be prescribed by the teacher. You never "complete" this book, any more than you "complete" the practice of eating three meals a day, or of getting new clothes. "Touch and Technic" provides exercise material, and so long as you need exercise the book will be with you; when you no longer need exercise you let up on the book. But so long as you are keeping in training you go on with some of this material. This is the idea. Theoretically one might "complete" it, at the rate you mention, in a year perhaps—i. e. play all the leading forms and find out how it was worked.

"Would it be wise for a teacher who has not been trained in 'Touch and Technic' to stop teaching and devote herself to the mastery of it, engaging a competent instructor?"

If I were such a teacher, and knew what you will know when you have read this answer, I should get the volumes and carefully go through them, trying everything a few times on my own hands. Then I should go through them again, trying to find out what I understood and what parts I felt in doubt about. For you must remember that any teacher already knows all the staples of piano playing, and therefore most of what is in "Touch and Technic." Then, if there were points about which I found myself in doubt, I should experiment with them some, try to teach them, observe how they seemed to work with pupils, and next summer when teaching is slack go away to some summer class where they teach this sort of thing and discuss the entire system from the foundation, in the bearings and relationships of all the parts. But you will do better to try it yourself first, then you will be in position to know what you most want.

"Can you advise me of any way in which I can make my touch surer? I don't know what it is unless I haven't sufficient command of the piano. I am never sure that my fingers will go where I aim them, and I seem to slur my runs too much. What can I practice to help me?"

"What instructor do you advise for beginners?" W.

You need slow practice in scales, scales in canon form, and Mason's arpeggios upon changes of the diminished chords. Think more, practice more slowly, and if possible get a practice clavier. It comes back to Sam Slick's famous advice: "First be sure you are right; then go ahead." You have gone ahead sooner. Standard Grades, Book I, or my "Twenty Lessons to a Beginner."

—If you could make teachers realize the necessity for breadth of training, if you could make them see that the study of the piano alone will not make a piano teacher, you would do them, the world, and yourself, great good.

A teacher must recognize the two factors in his work, for no matter how well he knows his music, if he is ignorant of the needs of his pupils, if he knows nothing of the working of the mind with which he deals, his very superiority as a musician will only add to the arrogance of his ignorance of the art of teaching. There is a broad field of labor in which musicians have as yet scarcely begun to tread, but the results of work in this field must yield a harvest most plentiful. "A little child shall lead them" is far more full of truth than we in our grown-up conceit have yet dreamed.—*Elta Crane.*

—A lusty stroke of the axe edge foremost, will sink deep into the wood, but as lusty a stroke head foremost, would but bound off the log. If the teacher will formulate his thought into a concise and crystalline form and give it to the pupil with earnestness, it will be understood and produce results, but if a half formed idea is given in a confused manner, he leaves the pupil as ignorant as before, and much more discouraged than he was before beginning.





LOUIS KÖHLER.

## A CHAPTER ON MUSICAL EDUCATION.

BY LOUIS KÖHLER.

PARENTS generally like to know whether their children have talent for music before they decide whether to let them take lessons or not.

The wish to be informed about the natural gifts of a child is reasonable enough, yet that consideration should not entirely influence their decision.

To become an artist requires natural gifts, no doubt; without them a student remains a mere mechanic all his lifetime. But every one, if he desires it, should be in active contact with music; for music is not a piece of jewelry that you can buy any day for money, but it is, or ought to be, a part of our imperishable inner self, just as religion is, or poetry.

It is said that music has deeply penetrated the mass of people. Such is not the case, as there are many families where you find the works of great poets not only on the shelf, but actually read and admired, and yet no trace of a Haydn, Mozart or Beethoven. Still, wherever you find a book with poems, fables or stories, there you should also find songs, dances or sonatas. However, before this will happen, it is necessary that educators of youth should acknowledge music to be an important part of education, and a higher grade of the happiness of life.

The first thing that a child needs is love for music. That love shows itself very early by the effect music produces on its sense of hearing. This outer effect, however, ought to be followed up by an inner effect. The child should not only hear, but feel music. Such feeling or sensitiveness may be observed at a tender age, when four or five years old. Watch the child and find out what kind of music it likes best. Play some simple folk song over and over until it makes an attempt to hum or sing it. Shape and train its voice as well as you can without giving your work the form of real lessons. The development must go on unawares, for mere pleasure.

By and by the piano is introduced; you play those melodies that the child knows and sings on that instrument, one-voiced, of course; you show it how the piano represents the human voice and point out the difference between melody with and melody without words.

The absence of words may be supplemented by a plain harmonic accompaniment; you may coax your little pupil to try to find out and play such melodies on the keyboard; first with one or two fingers, just as the child chooses, then when it can play a melody you play the accompaniment to it. Perhaps the wee student

prefers to sing the tune at the same time, all right; poco a poco, little instructive hints may be given and the mere play time changed gradually into lesson time or time of instruction.

The characteristics of music may be pointed out; its sad and the joyful nature; the latter will be easily conceived from listening to some dance music, a little march or a valse. By degrees your pupil will be able to discern between soft, harsh, melancholy and jocose sentiment. The rhythmical part must not be neglected, and little vases, polkas, mazurkas and other dances will be quite to the purpose. Yet one cannot be too careful in the selection of tunes; everything difficult or vulgar must be excluded.

Every child, unless it be decidedly incapable of learning and unwilling to be entertained by music, or even showing pronounced antipathy, should be encouraged in every possible way to take an interest in it, not exactly to become musical, but to partake of the ennobling influence of that art. It is superfluous to mention that all mere hammering or indiscriminate singing will but produce an effect contrary to the one mentioned.

It will be, therefore, advisable not to select teachers who follow neither rules nor systems, but such who have had a good musical foundation themselves, who have a correct idea of the object of musical art and endeavor to reach it. Much depends on the way in which you establish your relation as teacher to your pupils. Whoever teaches music should do so in a natural, cordial manner, suiting his own character, which should be commanding confidence as well as esteem, free from pedantry, encouraging thereby an equally pleasant behavior on the part of his pupil, inciting him to ask questions on music and becoming thus more and more interested in the art.

The character of the pupil is of great import for his success, and of equally great influence on the manner in which he ought to be taught. Let the teacher study it well, more especially that of children.

Children of a lively temperament must be guided gently yet firmly, and prevented from allowing their attention to flatter from one subject to another. Sleepy or quiet children, of a shy, phlegmatic temperament must be woke up by a lively, good tempered treatment, to render them communicative and confiding.

Try to love your pupil if you possibly can. A warm heart wins its way quickest in that of a child, and many a pupil becomes interested in music because he loves his teacher. The bond of sympathy should unite both pupil and teacher. Teachers who are incapable of awaking sympathy because they are not philanthropic are unfit to teach, and cannot expect their tuition to bear good fruit.

His method of treating the pupil must evince consequence. It must issue from principles; then the latter will know what he has to expect in cases of disobedience or of carelessness. Let the teacher be strict in important matters but lenient in less important. Natural weakness of character must be gradually overcome by encouragement and patience. Wilful faults must be censured and their reoccurrence prevented by admonition and appeal to their better self. The pupil must be brought so far as to be anxious to do right and satisfy his teacher.

Be careful not to tire the pupil too much, neither physically nor mentally, for recreation may serve a change of pedagogic subjects besides temporary rest from work during the lesson.

The most difficult task of a teacher is to render the pupil dependent on himself and to think for himself.

Parents and educators, finally, should be the friends of the teacher; they should never attempt to dictate to him to press forward where he thinks a longer stay at the same subject be more advisable; they must have full confidence in his ways and means to advance their children.

—Many students who are studying by themselves fail and give up the subject because they do not review sufficiently. This is especially true in the study of harmony, because every new step depends upon a thorough working knowledge of all that has gone before.

—When you know a thing, to hold that you know it, and when you do not know a thing, to allow that you do not know it, this is knowledge.—Confucius.

## PROFESSIONAL COURTESY AMONG MUSICIANS.

BY EDWARD BAXTER PERRY.

IN all the so-called learned professions, there are certain well-defined and almost universally recognized tenets of professional courtesy, which are pretty generally adhered to by the members of any given calling, in their treatment of their colleagues. For instance, no self-respecting lawyer will meddle with a case for which he knows other counsel has been retained, or will attempt to secretly defame a brother lawyer for the sake of securing his clients. No decent physician will visit or consult with a patient, so long as the case is in the care of a medical colleague. No minister of the gospel, however narrow and bigoted his theology, would think of impeaching the character or ridiculing the sermons of a brother clergyman, for the purpose of ousting him from his position and securing it for himself; while the medical societies, bar associations and denominational conferences, all over our country, tend to promote at least a show of mutual interest, co-operative spirit, and reciprocal respect, among the fellow-workers along the same line.

Musicians as a class have still very much to learn in this direction, particularly among the lower grades of teachers. We are forced, candidly though reluctantly, to admit, with grief and shame, that the petty jealousy, mean backbiting, mutual depreciation, and secret throat-cutting, so justly notorious, and, alas, too widely prevalent among musicians, are a disgrace to the profession, a humiliation to all true servants of the cause, and cast a too well-deserved slur upon our beloved calling. Excuse it as we may on the ground of over-delicacy of nerves, supersensitiveness of temperament and the like, it still remains a flagrant fault, which we as a profession, must eliminate from our ranks, if we would lift our calling to a plane of respected equality with other intellectual pursuits, where it has never yet stood in general estimation, in spite of its many worthy representatives who have well merited that recognition. We must at least seem to respect each other, if we would be respected as a class by the world at large.

Of course there are many charlatans in the profession, many incompetent, ill-educated, and utterly uncultured persons getting a living, not so much out of music itself, as out of the musical ignorance of the general public; and there always will be, until that public learns to discriminate between the genuine and the spurious article and starves them out, which I fear will be many years yet. And in the meantime, the least said about it the better. To claim openly that all the other teachers in town are cranks, and that you have the only right method, even if it be literally true, which it usually is not, hurts you in public esteem; for it will not be believed, and injures the class of which you are a member. It is always better policy, as well as infinitely better taste, to refrain from speaking ill of your colleagues, even where it is deserved. Let the quality of your work speak for itself and show the difference, which it surely will in time, if it is of the right sort, and so force your rivals, by legitimate competition, either to abandon the field or to rise to higher standards.

In the long run, too, it is vastly better to go without pupils for a time, if necessary, than to secure them from other teachers by underhanded and unprofessional means. A case in point came to my knowledge only last week in a Virginia town. A female music teacher, —I advisedly do not use the term "lady,"—meeting a pupil on the street, addressed her with "Aren't you ever coming to me to learn something? I thought I should have had you long ago," and offered her the first term of instruction gratis, if she would leave her present teacher; whom I personally know to be a faithful and competent instructress, working honestly for the cause of good music in her town. Such a proceeding, though of course not unheard of, is beneath all comment; and if generally known, would go far, and very justly, to degrade not only the teacher referred to, but her whole profession, in the minds of all intelligent and well-bred people.

A somewhat similar case of liberal, disinterested



effort for the advancement of good music in the community, was that of a somewhat prominent teacher in Kansas not long ago, who claimed to be a personal friend of mine and a believer in the educational value of my work, but who frankly admitted to me that he would not attend my recital or allow any of his pupils to do so, if he could prevent it, merely because the affair was managed by a rival clique and his important co-operation had not been solicited.

When it is remembered that this recital was the only professional piano playing likely to be heard in town that year, the only opportunity his pupils would have of hearing a classical programme of any sort, it is difficult, indeed, to suitably characterize such an attitude. I will merely say that I sincerely hope the angel who marshals souls for judgment on the last day will be provided with the most powerful modern microscope, or that man's spiritual ego will never be discovered at all.

But why multiply examples? We all know that mental calibre too well. But it is not universal, thank Heaven. There are many honest, broad minded, faithful disciples of true musical progress all over our land, working bravely for the cause, and for the uplifting of our profession; and their number is steadily increasing. Let us all rally gallantly to their support and strive to hold our musical banner above the smirching mire of petty vanity and personal animosity. It is to this class of genuine, though it may be obscure workers, to which we must hopefully look for real musical advancement among the masses of our countrymen; for improved methods of work, for higher standards of achievement, and higher ideals and conceptions, and also for a more just and creditable representation of our calling before the world.

Let us stand together for the promotion of this end. Let us not permit it longer to be said that cannibals and music teachers live by destroying each other. Let us remember that every true cultured lady and gentleman in the profession raises its general standard by just so much, and that in music, at present, more perhaps than anywhere else, the good of the individual is to be found in seeking the good of the class; in pushing forward the cause as such. The better the musical taste and intelligence, and the higher the estimation of music and musicians in a community, the more demand there will be for good instructors, and the better prices they can command, not to mention the better social position they will occupy.

To give one illustration. If the musicians, professional or amateur, of any averaged-sized town would heartily unite, instead of fighting each other on all occasions, tooth and nail, as is now usually the case, they might successfully run a series of first class concerts, which would do more to stimulate general musical interest, and so advance them personally and professionally, in a single season, than all the abuse which they can mutually lavish on each other and the public in the course of a lifetime. The old saying, "In unity is strength," is just as true as if it were not so trite, and strength is always transmutable into money and respect. Ours is intrinsically one of the worthiest callings under Heaven. Let us make it one of the most honorable.

—A great German has said: "If God would grant him in one hand the truth itself, and in the other the key to the truth, and let him take his choice, he would prefer the key." In the art of teaching the key is called the Enlightening Fact, and when teachers give these kind of facts to pupils, they develop mentally and musically. They are not mere musical imitators.

—The pupil should always learn the first page of a piece exceptionally well, so thoroughly that there is not a place in it over which there is the least hesitancy, so that while this part of the piece is being played to listeners stage fright can pass away. The finale should be perfectly learned so that it can be played with great brilliancy, this will leave a pleasing effect upon the listeners, provided the remainder of the piece has been well played. Moral, never play a piece for listeners until you know every note of it perfectly, and can play it with an effective expression.

## PRIZE ESSAY COMPETITION.

The two series of Prizes which we are offering have created unusual interest among our readers. There is no objection to competitors who do not wish their names to be known in case of not being successful, to assume some name or mark. It can be done in this way—a sealed envelope can accompany the essay containing the name and address of the writer. On the outside of the envelope and on the essay the assumed name or mark or motto, with the address where to return if not successful is to be given. The sealed envelope only to be broken in case the essay receives a prize. The following are the conditions of competition:—

1. The prizes of the first series will be awarded to successful competitors who have not yet contributed to the columns of the journal. The prizes of the second series will be awarded to those who have already written one or more essays for the journal.
2. The articles must be marked either "First Series" or "Second Series."
3. One or more essays by the same writer can be entered for competition.
4. The competition for the first series closes on March 25, 1896; for the second series one month later, April 25, 1896.
5. No historical or biographical matter will be accepted.
6. The length of an essay should not be more than 1500 words. THE ETUDE column has about 675 words.
7. The writers of essays which do not win a prize, but which are accepted for publication by the editors of THE ETUDE, will receive a premium in the form of books. The writer may select \$15.00 worth at retail price, from our Book Catalogue.

### THE PRIZES OF THE FIRST SERIES ARE AS FOLLOWS:

First Prize .....	\$30 00
Second " .....	20 00
Third " .....	10 00

### THE PRIZES OF THE SECOND SERIES:

First Prize .....	\$40 00
Second " .....	25 00
Third " .....	15 00

## THOUGHTS—SUGGESTIONS—ADVICE.

### PRACTICAL POINTS BY EMINENT TEACHERS.

#### ACCURATE WRITING.

It is very important for the young teacher to cultivate a good musical handwriting. Should one ever compose, the manuscript with stems on the wrong side of the notes, with false groupings, with signature of key after the rhythm mark, will stand far less chance of running the gauntlet of the critic's judgment (no matter how good the musical ideas are) than one in which these details are correct. Students who have played dozens of works in six-eighth or twelve-eighth rhythms would be astounded if they were told that they cannot write ten measures correctly in these compound rhythms. Yet the fact will readily be proven if they attempt the task.—LOUIS C. ELSON.

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#### THE PURPOSE OF HARMONY.

Most harmony teaching at present can be arraigned, unfortunately, as both dry and unscientific. The teacher is as apt to feel this as the pupil, but does not know how to remedy the difficulty. I take it the root of the matter lies in a failure to apprehend clearly the purpose of a harmony course, and thus to be able to make each step a direct move toward a definite goal. Harmony in its strictest sense covers the study of chords, keys, and the melodies involved in the use of chords in the various keys. The student has mastered his subject when he can hear without an instrument whatever he writes, and can see in thought whatever he hears. The accomplishment of this is not difficult; it merely requires that a lesson in hearing alternate with every lesson in writing. In six months time a student taught in this way will have covered almost if not as much ground as the mere writer of exercises, with far better grasp of the subject, and equally greater enjoy-

ment of the work. Let the student feel that it is real music with which he is dealing, into which he is putting his thought and from which he is taking impressions, and he will find it as fascinating a branch of music study as any other.—G. C. GOW.

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#### THE LOW-PRICED MUSIC TEACHER.

There is a good deal of criticism of the so-called "cheap" music teacher that is not only unfeeling but also illogical. To take the second point first; it cannot with any truth be said that the compensation of music teachers forms any but the vaguest indication of their abilities. Teachers in small or in country towns are handicapped by their environment, financially and musically. Then, too, in large cities, where there are many musicians of all grades, the eminence of any particular musician can be traced to a variety of causes. Some of these causes are: first-rate ability as a musician (this qualification alone will not guarantee success), tact, business ability, influential friends, a pleasing address, and an appearance on the scene of action at the critical moment. There are many teachers in small country districts who are doing good work. These are often worth more than New York or Boston teachers, for example, whose compensation may be much in excess of that of the country teacher. To say, then, that (irrespective of circumstances) a teacher's ability as a teacher is measured by his lesson fee is illogical.

Many of the "cheap" teachers carry on their work under circumstances so discouraging, with so little to cheer and so much to dishearten, that they should receive our sympathy and help.—HAMILTON C. MACDOUGALL.

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#### PROGRAMMES OF A PUPIL'S REPERTOIRE.

Many pupils (and not only the younger ones!) do not review their well-learned pieces regularly and carefully enough. A good way to lead pupils to continually review those pieces which a teacher thinks worth keeping up, is to arrange them into programmes, and demand of the pupils to play one programme to day, the other tomorrow, and probably a third the following day. In such a rotation no piece will be neglected. At the same time the pupil gains the idea that a programme should have variety, contrast, and a climax. He will enjoy such an arrangement, and his pieces mean more to him. When such a pupil plays for "company," he will certainly make a better impression by performing a well-devised programme of four or six numbers, than by playing one number good and thereafter a half dozen poorly, because the others were allowed to slip from his fingers and memory. A pupil can keep up only a limited number of pieces, therefore a newly learned piece will have to take the place of an older one, which, the teacher has to decide.—C. W. GRIMM.

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#### THE METRONOME.

The proper use of the metronome is an invaluable assistant to the student's progress. The metronome does not teach one how to keep time, for one must be able to keep time before he can play by a metronome. The two principal objects for which a piano student uses this instrument is to hold him back and to push him forward. It holds him back by preventing the tendency to hurried playing, which is too common; it forces him to play slowly enough to control his finger motions by conscious thought; to put into his practice that perfection which he desires to have in his rapid execution. It pushes him forward by taking this perfect performance gradually into higher rates of speed and never losing it. The most telling work is done in the slow practice, but "slow" is a relative term and few have an idea of its real meaning. To learn a difficult passage well, begin it at one-fourth the speed it would be played at first trial. For instance—if it could be played at 100= $\text{♩}$  take it at 100= $\text{♩}$ , and work slowly up to 100= $\text{♩}$  and it may be found comparatively easy to get it up to 200= $\text{♩}$  or eight times the speed it was begun at. The work that made this speed possible was done in the slow tempos. The practice that shows us our own advancement becomes a pleasure.

MADAME A. PUPIN.



## SELF HELP.

A TEACHER is not doing his full duty to his pupils unless he is helping them to learn how to help themselves. That is to say, they should be learning principles as well as particular instances. Like every art, piano playing rests on general laws, and the student should be taught how to apply universal rules to the matter in hand. This would afford a text for a long discourse,—a single example will suffice. Take the matter of fingering, in which many young players are so awkwardly helpless unless the copy they use is minutely fingered for them. Although the best fingering of a given passage is often a puzzle even to an expert, yet there are certain general principles to which most instances may be made to conform. Explain these to the student from the points of view of ease of execution, preparation of the hand for what comes after the special tone effect required, phrasing, etc.; then let the pupil study out fingering for himself, for the sake of the exercise of his ingenuity. Give him simple pieces in unfingered editions, and let him write the fingering down according to his best judgment and subject to correction. Then go on to more complex problems. By this means he will learn the art of application of means to ends in far less time than if he thoughtlessly follows printed or written markings. In this, as in all things, let the student be taught to think, and not be a blind copyist and imitator.—EDWARD DICKINSON.

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## AMBITION.

Ambition is defined by Webster as “— an inordinate desire of power, or preferment, often accompanied by the use of illegal means.” I quote Webster in order to denote the kind of ambition which I have found fruitless among students. It is quite true that some students overcome many mechanical difficulties under the impelling force of ambition; the astounding technic of some professionals I have heard, was of similar origin; but when the heart is turned toward the outward demonstrations of success, instead of yearning for the thing itself, it will not attain true success, nor real happiness. *Love of music* must be the force! not ambition; and to awaken this love, must be the foremost endeavor of every teacher. I sacrifice method, course, and all to this end, until I see that the pupil thinks no longer of the success in the parlor, but of the beauty of the music itself; and I find afterwards that my sacrifices were good investments. Love, the divine trait in humanity; love, that moves and achieves all, love—is the only true impulse that will lead to success in music study, as in everything else.—CONST. V. STERNBERG.

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## WHY DO PUPILS NEGLECT THEIR PRACTICE.

“Is it the fault of the teacher, the parent or the pupil?”

Very often a child is compelled to take up the study of music, when his better judgment tells him that he is not adapted to it. When he returns from school or play, he is made to practice his allotted time. He dislikes it so much that he cannot get his mind upon his lesson. Consequently his drumming away for an hour or so has amounted to nothing, because he has made up his mind that he does not want to learn to be a musician, and parent or music teacher cannot make him improve. On the other hand we have a pupil who has a natural ear for music, who wants to learn, but thinks it is unnecessary to go through all of those horrid five-finger exercises, scales, etc. Why, he can get some one to play his lesson over for him and he does not have to practice it. He can play his lesson off for his teacher (as he thinks) in a fine style, but an intelligent teacher will not stop here; he will question his pupil upon his lesson, and the result is that he knows nothing at all about his lesson. A good ear for music is a fine thing if the person is taught not to depend too much upon it, therefore *practice* is neglected here. And another pupil wonders why he cannot play as good as so and so? He has taken just as many lessons and feels that he is just as intelligent. The answer to this question is this: The pupil who plays so nicely practices faithfully and conscientiously and comes to his teacher with a well learned

lesson, while the other pupil did not get all of his practice in. He was interrupted by playmates wanting him to go out and play, or he did not feel just like it, or some equally bad excuse. Of course this applies to young pupils. The best way I think for creating an interest for proper practice for young pupils is, for the teacher to designate a certain time every day (say in the morning, for the pupil is brighter and fresher) and for the parents to insist upon this arrangement; also for the teacher to make the lesson as bright and interesting as possible.”—L. B. W.

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## PRECEPT AND PRACTICE.

At first thought it seems strange that an argument should be at all necessary to establish the proposition that music teachers should be themselves performers and should practice what they preach. We would certainly think that they could scarcely keep their hands off the piano when away from their scholars. Alas, we know full well that the faithful student teacher is a rarity, and those of the longer experience mostly keep up less personal practice than their younger brethren and sisters. Undoubtedly busy teachers find systematic practice difficult. They often think it impossible. Yet nothing is impossible to the determined person. But why is it so important?

In the first place you can show to your pupils better and quicker than you can tell them the positions of the hand and the lifting of the fingers, the wrist motion, the finger staccato, the singing touch, the playing of fortissimo chords, rapid runs in scale and arpeggio. Describing and showing are vastly different in their practical workings. But most teachers will claim the ability to show these technical points. Let us go then a step farther. Certain points of phrasing and nuances of expression can absolutely not be described. They must be heard and felt to make an impression. The teacher who can actually play these properly to his pupils has an immense advantage. All others are handicapped. Yet exercises or pieces played by the teacher must be well played. Better no playing than poor playing.

Then the player-teacher is always equipped and interested to try new music and to select the best from the list of novelties. The non-playing teacher generally falls into a rut and teaches the same old stock pieces over and over again.

But the first and foremost advantage of continual piano practice is the reflex influence on the teacher himself. The modern school of composition and modern methods of playing are always changing, and on the whole advancing. No one can keep abreast of the times without study. The player-teacher is, more than others, anxious to hear fine pianists, and is ever stimulated to do something, and if possible great things, for art. Scholars always have the highest respect for a concert player and are proud to have such for a teacher. It follows naturally that a player can better keep his scholars and can command a better price than one who entirely abandons the field of public performance. Therefore self interest as well as the artistic sense demand that “Practice and Precept” go ever hand in hand.—SMITH N. PENFIELD.

## HISTORICAL PROGRAMMES.

Several months since Mr. Boscovitz gave a series of historical programmes in Chicago. The list will be of value to those teachers who wish to study the historical literature of the piano, or give a historical course of recitals, either before their pupils or by their pupils. The series is eminently practical at musical schools, and the musical departments of seminaries. Material for accompanying lectures may be found in Fillmore's “History of Pianoforte Music,” and in Weitzmann's “History of Pianoforte Music.” The music here given can nearly all be found in the Augener Edition, No.'s 8286, 8287, 8288, and 8281. These volumes contain a great quantity of music from the earliest music for keyed instruments up to the time of Schubert.

Mouret (1475), Wm. Byrde (1538), Dr. John Bull (1563), Couperin (1630), Lully (1633), Blow (1643), Corelli (1653), Chamboniere (1670), Scarlatti (1683),

Rameau (1683), Joh. Seb. Bach (1685), Händel (1685), Padre Martini (1706), Gluck (1714), Kirnberger (1721), Berton (1727), Gossec (1733), Weber (1734), Haydn (1737), Gretry (1741), Clementi (1752), Mozart (1756), Mehul (1763), Beethoven (1770), Hummel (1778), Schubert (1791), Czerny (1792), Moscheles (1794), Lwoff (1799), Glinka (1802), Berlioz (1803), Chopin (1809), Schumann (1810), Liszt (1810), Erkel (1811), Thalberg, (1812), Wagner, (1813), Henselt (1814), Littolf (1818), Gounod (1818), Steph. Heller (1819), Gouvy (1822), Raff (1823), Rubinstein (1829), Lalo (1830), Brahms (1833), Saint-Saens (1835), Tchaikowsky (1840), Tausig (1840), Massenet (1842), Rimsky-Kozsakov (1842), Grieg (1843), Godard, (1849), Moszkowsky (1854), Bimberg (1858), and other modern compositions.

## SOME DON'TS.

Don't be dejected at slow progress.

Don't be conceited at quick progress.

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

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

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

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

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

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

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

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

Don't regard your exercises as a dreary imposition; you can't be an artist without taking pains.—*National Home and Musical Journal*.

## HAVE WE COMPETENT TEACHERS?

W. R. ALEXANDER.

I PICKED up a back number of THE ETUDE, which had been sent to me for the purpose of soliciting new subscribers, and read an article which called to mind a similar circumstance in my own experience of ten years in teaching piano and harmony.

There are always a great many students in so called Conservatories, who are short of money, and think they must turn to account what little knowledge they already possess, and start out to a small town to “Get up a class in music.” They usually have a roll of music with them, so that if any one asks them to play they will have a piece which they have practiced sufficiently to play quite well. They seldom have any stored away in the mind ready for use. They advertise in all the papers “Wanted! A limited number of pupils in piano and harmony. Can furnish the best of references, having attended the — Conservatory of Music during the past six months.” Within the last few weeks there has been six or eight of these people trying to get a few pupils, to earn some pin money. Only one of the whole number had ever taught before, but considered themselves well qualified for teaching, although they had never studied with a view of becoming a teacher. One young lady asked me “How in the world do you use a whole hour for a lesson?” I replied that I found no trouble in seeing plenty to do, in fact, I often ran over the time without noticing, especially if the pupil next expected was late or absent from their lesson altogether, the pupil being as much interested as I. “Oh, I don't see how you could do that! I don't know what to do first, I don't know where to begin, and so I often finish in half an hour or even less time than that!” When I have done all I know, I talk the rest of the time. I do not know why parents will employ such teachers. There is too much to be learned to admit of even a *small* waste of time.





Mlle. CHAMINADE.

## Mlle. CHAMINADE.

If we were asked to name the one woman who could claim with justice a first place among musicians of the day, we should at once reply Mlle. Chaminade.

"I wish I were a man instead of a woman!" exclaimed Mlle. Chaminade with much warmth; "the philosophy of music is so much easier arrived at when one is not encumbered with the necessary reservedness of womanhood. A woman finds it hard to gather together characteristics of different nationalities, unless she can mingle with the population, and study native tastes and individualities; this is one of man's many privileges, and here we women composers are at a distinct disadvantage. Then, again, for a woman to conduct the performance of even her own orchestral works is considered not quite *comme il faut*."

Certainly she is the greatest lady composer alive, and while France supplies several musicians of the softer sex whose work is the reverse of despicable, Mlle. Chaminade shines both as originator and executant to a superlative degree. She was born in Paris about twenty-five years ago, and comes of an old French family. Her grandfather was wounded at the battle of Trafalgar, and, having been taken prisoner, remained two and a half years on the pontoons at Portsmouth. Her father was an excellent violinist, and the lady herself composed several pieces at the early age of eight. She is the sister of the divorced wife of Moszkowski. Bizet was enthusiastic in his predictions of her future fame; and it is possibly owing to his influence that she decided to make music the object of her life. No one can regret her determination. She studied under Le Couppey, Savard, Marsick, and Godard, making her first appearance as a pianist at the age of eighteen. Mlle. Chaminade has composed a considerable number of orchestral works, including "Callirhoë," a symphonic ballad, which was produced at Marseilles and Lyons; "Les Amazones," a cantata produced in Paris; and the "Concertstück," for piano and orchestra, which was performed at Lamoureux and Colonne's concerts in Paris, at the Gewandhaus in Leipzig, at the Liszt Verein in the same town, and on June 13th in London, at the last Philharmonic concert of the present season. On each occasion the composer played the piano part.

She is gifted with a remarkable fund of originality that is the more extraordinary as her sex is not conspicuous for invention. Mlle. Chaminade, however, stands as a composer head and shoulders above not only women, but above many men who enjoy, wrongly or rightly, European celebrity. Her perfect refinement and her

self-control are absolutely amazing. To these rare qualities she brings in addition a delicious and spontaneous flow of melody, and each and all of her compositions leave upon the mind of listeners the peculiarly satisfactory impression that they could not have been better carried out.

Among her popular piano compositions, we will mention the following:—The Water Sprites, Op. 42; Serenade in D, Op. 29; Toccata, Op. 39; Valse Caprice, Op. 33; La Morena, Op. 67; Air de Ballet, No. 2; Callirhoë, (Air de Ballet); Air de Ballet, Op. 30; The Dragon Flies, Op. 24; Arlequine, Op. 53; Fileuse, Op. 35; Air de Ballet No. 6; Air de Ballet, Op. 30; The Flatterer.

The demand for her music is extraordinary. It is only a short time when the Scarf Dance made a slight impression on our musical activity. Now her compositions are heard more often than even Moszkowski's or the two Scharwenkas'. Almost every publisher has brought out editions of her works. On programmes all over this country are found some selection from this gifted writer.

The photograph from which our illustration is made bears her autograph. We will follow with great interest the course of Mlle. Chaminade, and will keep our readers informed of her progress.

## PUBLISHER'S NOTES.

"Landon's New Method for Beginners" will contain a unique feature of great practical value to the pupil, and incidentally so to the teacher. The top of each page will contain a motto appealing to all that is best in a pupil, mottoes full of helpful suggestion, especially such as lead the pupil to make serious work of his practice, and such as will lead him to consider the art of music as something more than a mere pastime. Another especially valuable feature, and one which will be appreciated by teachers, is the full and careful style of editing found in every piece. This editing is done in a way to lead the pupil to play with taste and a discriminating touch, and with refined expression, and particularly to lead him into a clear style of phrasing. There is not an involved and obscure phrase in the book, and every phrase is clearly marked off. The elements of analysis are given with annotations referring to certain measures in the pieces. Every piece has a marked and a decidedly pleasing content, yet each piece is selected to develop some technical, theoretical, or expressive point of practical value. There are a large number of good pieces containing short runs and scales. These are given to convince the pupil of the necessity of skill in playing runs, to induce him to practice his scales as a help towards playing well the pieces in the book that he enjoys. Advance orders at the special introductory price of 25 cents, cash with order will still be taken for this method. We feel certain that the book is destined to have a great sale, and as with all of our important publications we want the readers of THE ETUDE to have the privilege of examining a copy at a price within the reach of all.

We have in stock the finest obtainable editions of all the standard and classic music. Now is the time to select the pieces for next school year's concert players and graduates so that they can be well in hand before the close of this school year, then by next commencement they may play them like an artist instead of an amateur. We have a new edition of Persian March, by De Kontski, arranged and amplified for two pianos, eight hands. This makes a wonderfully brilliant and effective commencement piece, and it is not difficult.

Our English cousins are especially invited to send articles for THE ETUDE. Their experiences will be beneficial to our readers, and we shall be glad for your thoughts.

HAVE you read "Music and Culture?" This book is by that earnest and whole-souled teacher, Carl Merz, and it is brim-full of rich and helpful thoughts. Every page is an inspiration. Read it and induce all of your

advanced pupils, and all of your musical friends to read it. Have it placed in your town library.

Our regular contributors are requested to write up articles suggested by the series of questions in the three articles "Thoughts for the Thoughtful" found in the January, February, and March numbers of THE ETUDE. These questions are leading teachers to think, and our regular contributors will doubtless write up phases of thought not generally apparent to less experienced teachers and writers.

"THE Student's Harmony," by Mansfield, which we have promised to our advance subscribers for months back is at last on the market. At this writing it is in the binder's hands, and about the time this issue is out, all the advance orders will be filled. The special offer is now withdrawn. The price of the book is \$1.25 retail. This price is lower than that of any similar work. It contains more pages (320) than either Richter's or Jadassohn's, which retail for \$2.00. We shall be pleased to send the book to any teacher who has an account with us, on approval. It is a work which any one can understand, as it was written in the English language and is not a translation.

In last month's issue we mentioned that we had a little work entitled "Paderewski and his Art," by the talented writer, Henry T. Finck, for only 25 cts. We have been flooded with orders for it and everybody seems delighted. The work is full of information, and not all relates to the great pianist, but to music in general. It will be read from cover to cover by all who get it. We have ordered a new supply for the demand of our readers.

The Supplement in the February issue "Harmony," has attracted widespread attention. It is just what is wanted to adorn the studio and home. When framed, nothing could be more appropriate to hang near the piano. We have a number of artist's proofs, on large heavy paper, 22 x 28 inches, which we will send postpaid in a heavy roll for 50 cts., or as a premium for one subscription to THE ETUDE. We have only a limited number, order while it can be had. Extra copies of the supplement, as it appeared in THE ETUDE, can be secured for 10 cents.

HAVE you yet written out those thoughts for THE ETUDE suggested by the articles, "Thoughts for the Thoughtful?" If not, please do so and send us at once, for they will be collated for an early number, and it will be too late after this difficult task is once done by the editor.

THE Preparatory "Touch and Technic" which we have in preparation, is a work of greater importance than our readers may be aware of. It will be a help to every teacher who uses the Mason method of technic. Sooner or later you will want a copy, and you might as well get it now, when it can be had at a nominal price, only 25 cts., postpaid. The work is progressing very rapidly and will be our next new work issued. By an error in print the advance price was placed at 50 cts., and some have paid this amount. We have entered their name for two copies of the book. A few orders were booked before the error was detected; we will rectify any mistake of this kind if our attention is called to it.

THE offer on shop-worn four-hand music at low price, announced in February issue, will be continued this month. We will send \$5.00 worth for \$1.00. Read the notice in February issue; the music is new but shelf-worn, all foreign, but good. The selections must be made by us. State style and grade (from 1 to 10), and we will send you the best we have on hand in that line.

In going over our stock from time to time we find good things very often that have not sold, for different reasons,



price was too high, not properly advertised, etc., etc., and yet books that every one of our patrons would appreciate. We have a number of copies of an able essay by Joseph Singer, on "How to Memorize Music," belonging to Jas. P. Down's Memory and Thought Series. This has sold for thirty cents; while they last twelve cents in stamps will bring you a copy postpaid.

\* \* \* \*

This is the time of the year to work up clubs for a Bicycle Premium. Sixty subscribers will procure a high-grade machine. Try for one.

\* \* \* \*

Not one of us has forgotten Arthur Sullivan's comic opera "Pinafore." We have more copies of the vocal gems than we need. While the surplus lasts ten cents in stamps will procure a copy. The two above for twenty cents.

\* \* \* \*

A NUMBER of our subscribers have obtained the fountain pen which we offer as a premium for three subscribers to THE ETUDE. They have given general satisfaction. The pen is the best, retailing for \$2.50—"The Benjamin Franklin," best gold point and made in all styles of holders; you can therefore appreciate the liberality of the premium. We have had a number of calls from our patrons to buy the pen; the price to them is \$1.50, postpaid. Every teacher should have one.

\* \* \* \*

In 1883 THE ETUDE was started—fourteen years ago—you all know with what aim, and that success followed; a few years afterward, more from necessity than anything else, a general supply business was included; that business has grown until to-day we have one of the largest stocks of sheet music and music books there is in the country, carefully selected, new and fresh. The reason is that our aim has always been to aid the teacher wherever possible. Advantages are to be received here, obtainable nowhere else. Send for our terms and circulars, catalogues, etc., and give us a trial for anything in the music line, and prove to yourself that our claim to be "the quickest mail order in the country" is not without foundation.

\* \* \* \*

DOUBTLESS, there are many hundreds of our readers who could write helpful and valuable articles. We here especially invite you to give us some of your experiences and best thoughts regarding the study of music, either from the standpoint of the parent, pupil, or teacher. But we respectfully call your attention to the fact that THE ETUDE never uses long articles. Young writers, and old ones too, are inclined to spin out their thoughts to too great a length; but remember that the readers of this magazine are demanding that everything given in these pages shall be "boiled down" until it is near the crystallizing point. If a writer has much to say let him make more than one article of it, giving different titles to each. Never write an introduction to an article, but at once plunge into the subject, and never mention the commonplace, but treat directly and only of the subject under consideration. Do not be afraid of making it too brief, for short paragraphs which express a live idea are far better than a column of words that cover up and hide the thought. It is a good plan for young and inexperienced writers to put their thoughts down; putting each thought upon a slip of paper, and then for the article write anew, working these thoughts into place in a natural order. Type-written articles are especially desired, and handwriting should be clearly legible. If it takes the full attention of an editor to decipher a poorly written manuscript, he has no mind or patience left to pass judgment upon the thought and ideas contained in the article.—(EDITOR.)

\* \* \* \*

PERHAPS pupils never get hold of a more deceptive looking piece than "Paderewski's Minuet Antique." But it is not inherently difficult. The trouble is in the uncertainty of how to play its turns, trills, and ornaments. We, at much expense, have gotten out a new

edition, where all of the difficulties are made easy by the skillful hand of Dr. William Mason. It is with much pride that we make this announcement. This edition gives the method of playing everything as Paderewski plays it himself, and in addition, the annotations will lend a needed hand, so that now the piece will come within the possibilities of the everyday amateur player and ambitious pupil. See the music pages of this issue of THE ETUDE.

\* \* \* \*

We have advertised some of the cloth bound Jensen Songs in last issue; our surplus stock is all gone; we have, however, some paper bound ones which will go at 30 cents as long as we can supply them.

\* \* \* \*

Do not relinquish your effort in procuring subscriptions to THE ETUDE, our premium list is liberal. Examine it on second page of cover of last issue. Send for some samples to use in gaining subscribers. We have to hear of the first one who has been dissatisfied with THE ETUDE.

\* \* \* \*

THE scholarship premium which we first announced in last we repeat in this; mention is made of it in another part of the journal. We have received many inquiries and quite a number are already at work. The plan is perfectly practical. One hundred subscribers will net you one hundred dollars in tuition which will go a long ways toward an education in music. In many conservatories it will carry a pupil a year, as far as tuition is concerned.

\* \* \* \*

THE new book which we have just issued, "Studies in Rhythm" by Justis, has been well received. The heart of music is rhythm and almost every pupil is weak just here. The sense of rhythm needs special culture. The book gives it. Try it with a few pupils and mark the difference in the way they render their pieces.

\* \* \* \*

We are getting out a revised edition of our "Selected Heller Studies." The work is used largely in education, and this new edition will contain many changes and corrections which will greatly enhance its value.

\* \* \* \*

THE second installment of the pronunciation of proper names appears in this issue; they are taken from Dr. Hugh A. Clarke's pronouncing dictionary of musical terms, which we have in preparation.

\* \* \* \*

THE special offer of five new works for \$1.50 expired with the month of February. Two of the works are out. The three can still be subscribed for at advance prices. Dr. Clarke's "Pronouncing Dictionary," Schirmer's "Preparatory Touch and Technic," and Landon's "New Method for Beginners on Piano." The first at 50 cents, the second at 25 cents, and the third at 25 cents. It might well be remarked here that all those who subscribe for the dictionary will also receive a small pocket one, which will be abridged from the main work.

\* \* \* \*

THE Dictionary of Musical Terms which we have in preparation by Dr. Hugh A. Clarke, of U. of Pa., is designed to meet the daily wants of the busy teacher and student of music; all obsolete and unusual words are omitted, only those that are found in modern vocal and instrumental music being given; care has been taken to give the exact pronunciation of every word, not by rules, but by the more convenient plan of phonetically writing the word; whenever necessary the derivation of the word is given. All advance orders with cash will be booked at 50 cents; this will include a pocket dictionary, which will be an abridgment of the main work.

#### TESTIMONIALS.

We have examined "Landon's Pianoforte Method" and find that it is well graded for beginners. The print is excellent.

SISTERS OF MERCY, BRASHER FALLS, N. Y.

"Mason's Touch and Technic" is a revelation, a progressive advancement in piano technic that marks an era in the history of artistic musical execution. It has worked wonders with some of my pupils, who, though gifted with musical talent, strenuously opposed continuous practice of other technical studies as being dry and uninteresting. Dr. William Mason deserves the gratitude of all progressive teachers and pianists. Mr. Theo. Presser should have a meed of praise for bringing the "Touch and Technic" before the musical public.

ANNA AUGSPURGER.

I am finding THE ETUDE of great assistance in my teaching. It is a rare good journal.

MRS. H. L. BASSETT.

I am in receipt of the Fountain Pen and find it just as advertised, it giving perfect satisfaction.

STUART E. GIPE.

The game of "The Great Composers" has been received and I have examined it and find it very instructive.

M. E. H. GARDNER.

"Studies in Musical Rhythm" has been received and I have examined it. It supplies a long-felt want. I have been in the habit of searching various books to find illustrations when trying to explain these subjects, and then could find nothing satisfactory. I consider this a fine work.

M. E. H. GARDNER.

I have been teaching for years and have used many of your editions. I like "Landon's Piano Method" very much for beginners, and have found "Mathews' Standard Studies" and "Mason's Touch and Technic" excellent. Your "Concone," too, was an excellent addition to interesting studies.

GRACE C. BURTON.

I think I would be doing an injustice to the author of "Studies in Musical Rhythm" and to myself if I did not say something to show my appreciation of the same. I have looked over it once, and have been benefited by it already, and consider the money paid for it well invested.

OSCAR HISCOTT.

I have examined the "Studies in Musical Rhythm" by Edgar L. Justis, and think it is a book that every music student could study to advantage.

GUSTAV MEYER.

The new work entitled "Studies in Rhythm," published by you, has reached me and I can heartily recommend it to both teachers and students. The chapter on Syncopation is well worth the price asked for the book.

MRS. E. S. BURNS.

#### SPECIAL NOTICES.

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

**INCLUSIVE TERMS FOR STUDENTS**—Thorough Instruction: Piano, Harmony, Analysis, Organ. MR. A. W. BORST'S STUDIO, Hazeltine Building, Philadelphia, Pa.

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**EVOLUTION OF STRINGED INSTRUMENTS** has wrought a wonderful change. The theoreticians, Claudius Ptolemaeus and Aristides Quintilianus, who lived in the second century of our era, mention a four-cornered instrument having four strings in unison, called the Helicon, and Johannes de Muris teaches in his "Musica Speculativa," written in 1323, the use of the single string monochord. This instrument was the germ which slowly developed into the pianoforte. After it many stringed instruments were invented, among them the Clavichord, Spinnet, Clavicitherium, and, in the sixteenth century, the Harpsichord. It has remained for Yankee geniuses to develop the perfect pianoforte, and since they took the matter up in earnest pianos have come and gone and improvements have been added until the present time, when we have the new style "Crown" pianos, which combine all the above in one and much more, and in artistic elegance of case design are without a peer. They contain the new ORCHESTRAL ATTACHMENT AND PRACTICE CLAVIER, which can be had only in the "Crown" Piano. The piano remains a piano as before.—perfect in tone, touch, and all other respects. The Orchestral Attachment gives you, in and with a perfect piano, the power to imitate the following instruments: Harp, Zither, Banjo, Guitar, Clavichord, Spinnet, Harpsichord, Music Box, Autoharp, Bagpipe, etc.



In our January and February issues we published the names of teachers who are prepared to give instruction in Touch and Technic according to the Mason method. The following we received since the appearance of the February issue. We will continue to publish the names as they are received.

Miss Anna Augsburg, 100 E. Market St., Tiffin, Ohio.  
Miss Birdine Brown, Black River Falls, Wis.  
Mrs. E. S. Burns, Livonia Sta., N. Y.  
Miss Florence A. Bennett, 1256 Eastwood Ave., Columbus, Ohio.  
Mr. S. L. Bell, Dir. Cons. of Mus., Scio College, Scio, Ohio.  
Jay Bevington, Bucyrus, O.  
Mr. G. W. Bryant, Raleigh, N. C.  
Mrs. S. Buffum, Port Richmond, Staten Island, N. Y.  
Mrs. C. A. Boyle, Mus. Dept. Kan. State Normal School Emporia, Kan.  
Miss M. M. Churchill, 4 Warren Ave., Plymouth, Mass.  
L. C. Caldwell, M. F. Inst., Demopolis, Ala.  
Mr. Robert W. Conner, 447 Quincy St., Brooklyn, N. Y.  
Miss Belle Christie, 74 Elgin St., Ottawa, Canada.  
Miss Emma C. Dewhurst, 1207 Garvin Pl., Louisville, Ky.  
Mr. James R. Dukes, Room 5 Masonic Bldg., Kansas City, Kansas.  
Mr. M. H. Elderkin, Binghamton, N. Y.  
Mr. S. Frost, 121 Tremont St., Room 35, Boston, Mass.  
Mrs. Charles W. Foster, Champaign, Ill.  
Mrs. C. Gillette, Lake Geneva, Wisc.  
Mr. L. G. Gleim, 820 N. G St., Tacoma, Wash.  
Mrs. D. Hays, Prin. Mozart Sch. of Music, Wichita, Kansas.  
Mrs. Ida Hagerty, Taylor, Texas.  
Miss S. Louise Hardenburgh, 633 Madison Ave., Scranton, Pa.  
E. S. Hoadly, Lake Geneva, Wisc.  
Miss Clara B. Harison, 1019 O St., N. W., Washington, D. C.  
Mrs. S. T. Hendrickson, 416 N. Emporia St., Wichita, Kansas.  
Mrs. C. G. Mollett, Cobleskill, N. Y.  
Mr. Jas. H. Morrissey, 127 E. Ave., S. Hamilton, Ont., Can.  
Mrs. A. A. McRea, 130 Lafayette Ave., Brooklyn, N. Y.  
Alfred W. Pike, 3 Willow Court, Stamford, Conn.  
Mr. C. Rapprecht, 71 P St., N. W., Washington, D. C.  
Miss Mame E. Render, Antwerp, N. York.  
Mrs. P. A. V. Scovel, 77 Pinckney St., Boston, Mass.  
Miss Lottie E. Tillman, Port Richmond, Staten Island, N. Y.  
Miss Josie Todd, Mason, Texas.  
C. F. Thomsen, Hackettstown & Paterson, N. J.  
Mrs. S. H. Talbot, 313 Elmore St., Escanaba, Mich.  
Mr. J. A. Wallace, Mendota, Ill.

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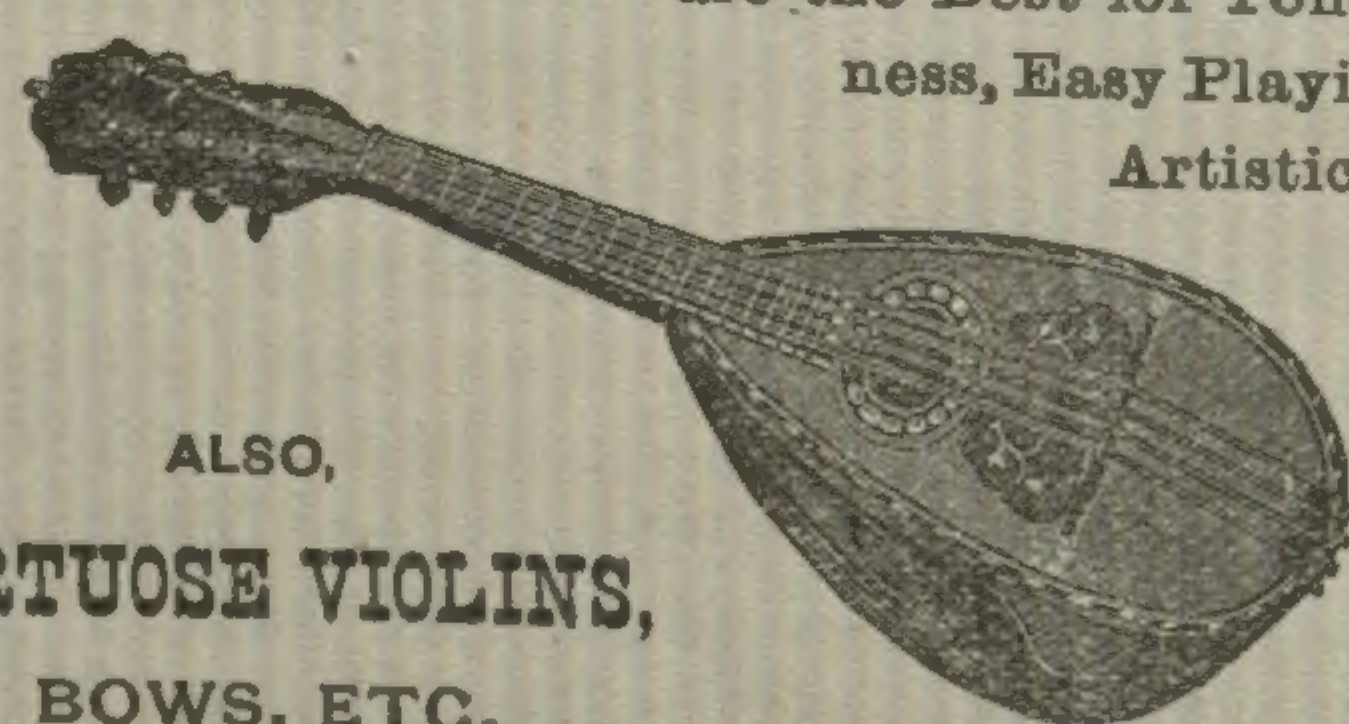
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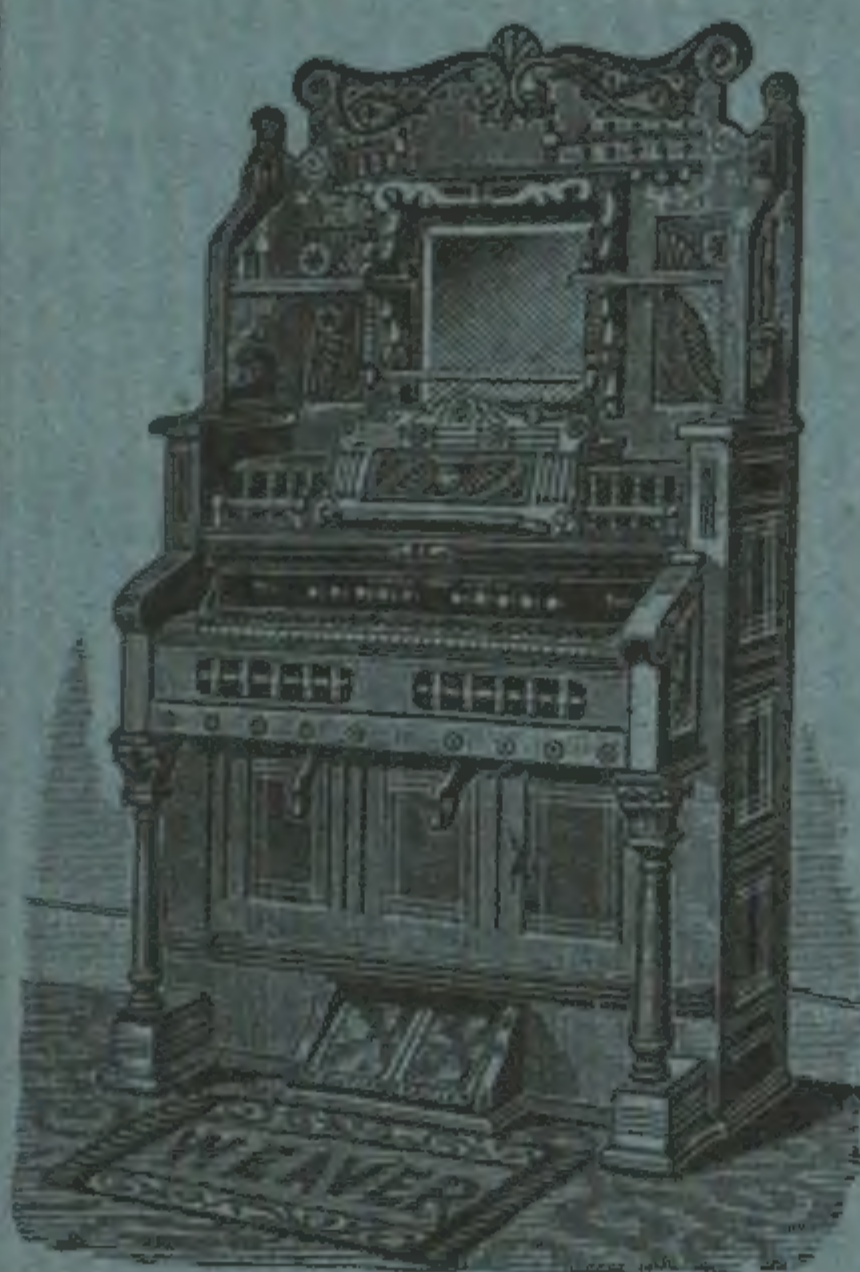
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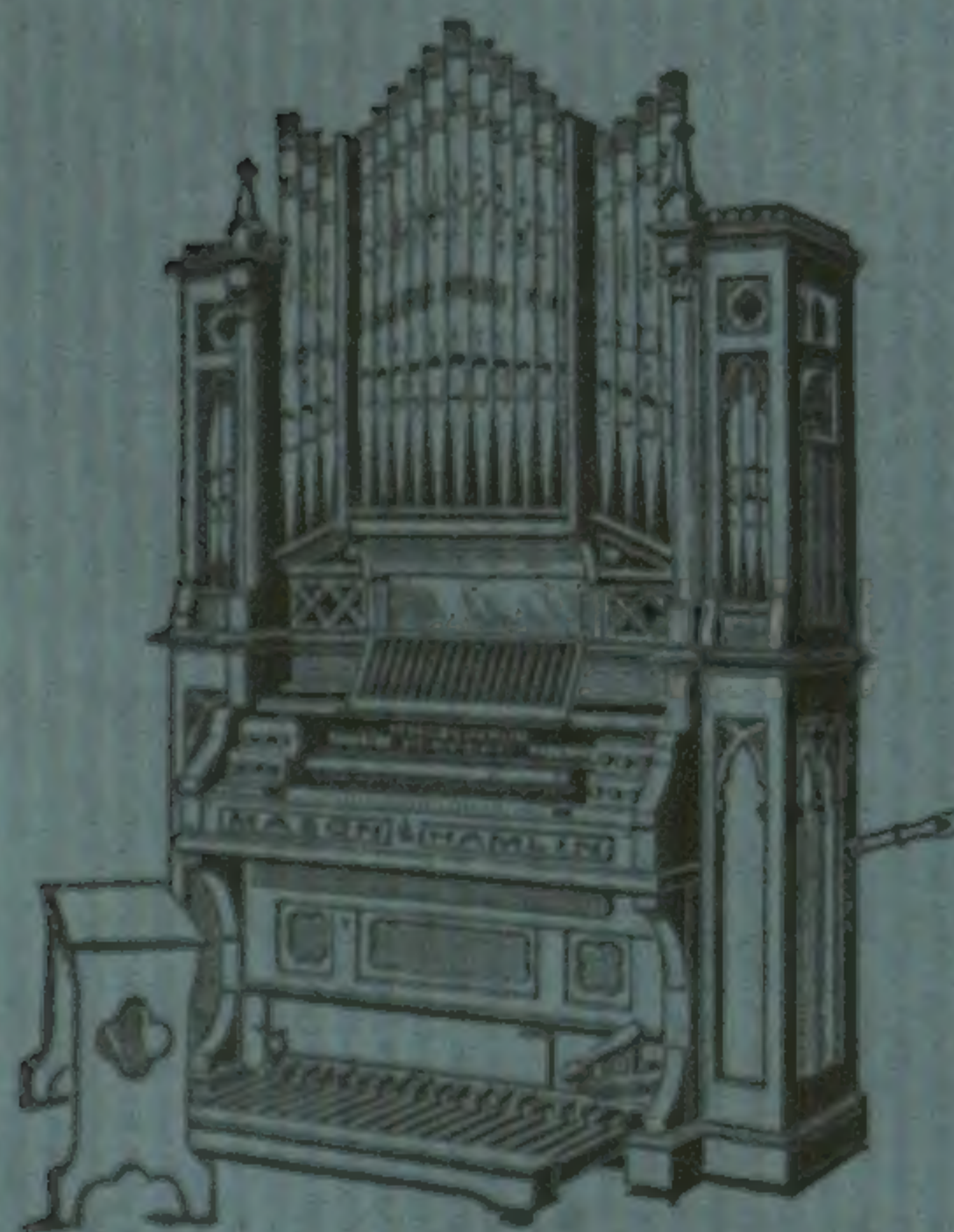
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