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### Volume 17, Number 07 (July 1899)

Winton J. Baltzell

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NO. 7

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In "Scotcher's Magazine" for April there appeared an article by Professor James, of Harvard University, under the caption of "The Gospel of Relaxation," that should be read by every one. There is no doubt but that the nervous temperament of the American leads him to an excess of expenditure of nervous and physical force in all that he does. This is the case particularly in business enterprises. This tremendous aggressiveness, concentrated energy, and enthusiastic persistence that the national temperament induces may have contributed to carry our people to the position now occupied in the very front of commercial life, but such a tax can not be endured year after year. There must be the opposite extreme of some relaxation. The spring that is forever bent loses its elasticity.

Let us see how this principle affects the members of the musical profession. A business man in one of the large American cities was talking to a musician during the torrid days in the early part of last month. He asked the musician whether he was very busy with work just then. The latter replied that he would be without any teaching to do in a few weeks, and would then have a long vacation ahead of him. The business man congratulated him upon being so lucky as to be able to earn enough in eight months to do for twelve.

"But how I must work to do it!" said the musician. And there is the danger. A successful teacher is worked very hard during the season; so hard that he will lose all his strength and endurance if he does not use his vacation months in such way as to build up again.

Relaxation consists in removing entirely the strain on body and mind; and the more completely it is carried out, the more quickly and thoroughly will the worn-out system be repaired and the nervous energy be restored.

When the musician rests, it ought to be complete rest—a change of scene, a change of occupation, plenty of work of a suitable kind to build up and restore. The open air, the field, the mountainside, the sea-shore, the great highways, where oxygen can be taken into the lungs, is where the brain-worker must seek his rejuvenation. Nothing restores peace to body and mind and communion with Mother Nature.

The lesson to be learned during these months of recreation can be and should be applied during the months of work to follow. What will build up will also preserve. In the midst of the hurry and drive of

a busy season of teaching, the musician should snatch a few moments at least for absolute relaxation.

A YOUNG man fresh to college life, and to the opportunities offered by a great library, went to the librarian and inquired at which end of the library the students usually began. Here is a suggestion of a state of mind reached by many seekers after musical knowledge. They know there is much to be done, treasures to be delved for, and want to know where to begin. There is so much room for work in the acquirement of musical knowledge! The storehouse of musical literature is to be unlocked, and it takes the master-key to do it.

There is another side to this matter. Many of us are apt to read a book in a way that does not one-tenth the good that should be gained from the work. Reading with the eyes alone is not sufficient. What is read that is worth reading should be taken into one's nature and assimilated. It must be pondered over, be memorized even, be labored for in any way, so that the kernel may be extracted from the husk and shell that keep it away from those who are unwilling to work.

Let us read many books if we can, but let us read thoroughly, with mind and heart, all that we do read.

We would call attention to the special articles on Bach which are included in this issue of THE ETUDE. A great many inquiries are addressed to the editor asking for advice in the preparation of literary matter to go with recital programs or for use in the preparation of papers to be read before musical clubs or in lectures to classes. The topics selected for consideration are all thoroughly practical, useful for the various purposes suggested above, and interesting. We urge our readers to a most careful reading of these special articles, and beyond that a loving, reverent, continual study of the works of Bach, the source of all that is best and greatest in modern music.

We have been much interested in several newspapers which come to the editorial department. We can give them an effort on the part of a few musicians to bring their art before the general public through the medium of local newspapers.

It is a very safe assertion that but few editors of secular papers would refuse to devote a column once a week to a chronicle of the musical events of the community. The various churches, religious, and social interests are eager to keep themselves before the public by means of the press. Why not the musical profession?

It is of vital importance to all musicians that the public which supports them should be thoroughly informed in music and kept in touch with musical teachers, and especially with the work of the local teachers and amateurs. The much-talked about musical atmosphere will be more likely realized as a result of telling the public about music than by keeping the facts away from them. Where one paper can be found with a regular column, let there be ten this next season.

THERE are two extremes in the realm of intellect: the one represented by the narrow, scientific specialist who is given to in utterly new fields, and the other by the gathers facts in utterly new fields, and the other by the "Breakfast-table" is a clever satire upon the one, and men like Sir Isaac Newton or Humboldt in science, Leonardo da Vinci or Michelangelo in art, Bulwer or

Goethe in literature, and Mendelssohn or Liszt in music are cases in point for the other extreme.

Both classes of minds are needed, but both are comparatively rare. The vast majority of intellectual people are neither very versatile nor very narrow. Each extreme has its favorable and its unfavorable effects. Extreme versatility has this one capital annoyance, that the versatile man is always dissatisfied with the verdict of his fellows. He is always inclined to desire high estimation for the thing which he finds most difficult to do, and to think comparatively little about the things which he does with ease.

We all have read of Cardinal Richelieu who was more eager to be thought a dramatic poet than a great statesman, and we remember how one of his intimates said that it was strange that so great a statesman could write such dull poems. In music there was the case of Beethoven, who was bitterly disappointed that the world would not rate his compositions above his piano playing; yet in the line of interpretation he had only one rival, in all the history of art,—Franz Liszt; whereas, in the field of composition, noble and significant as his works are, and in small forms at times charming, he is not a match for at least twenty great names. This is not to say that his works do not enrich our lives, but simply to point the moral that a man can not be equally great in many things.

The time is not far back of us when the European spoke scornfully of the American as of an inflated braggart. The way in which all Europe, but especially England, has experienced an instantaneous conversion as to our military importance is enough to provoke a smile made up of equal parts of gratified vanity, titillated contempt, and disgusted amusement at the frailties of human nature. It is astonishingly easy to see the sun when it has gotten up above the eastern horizon. The Old World has been growingly uneasy for a generation or more as to the significance of the great problems in human society and economics which are at ferment working in this nation, and now, more than ever, are they disquieted over on the other side of the water.

They still, however, hold their heads high and stiff at our art. Well, then, if it is a comfort. The attitude lately taken by our plucky and gifted composer, Edward MacDowell, as to strictly American compositions, while it does not in the least apply to the M. T. N. A., which is a special body existing for a special purpose, serves very well as a weathercock to show which way the wind is setting in the genuine American breast. That is right, American composers. Let us demand for our creative art that rank which it undoubtedly merits. We need not go about asking for a high protective tariff of lenient judgment for our compositions, for they are already as good as any created upon the other side of the salt sea, except that produced by some score or more men of the first magnitude, such as Beethoven, Wagner, Brahms, and such worthy gentlemen. How many such have there in all Europe? No, no, American composers! Demand recognition based upon severe comparison with the very best that Europe can do. Ye need not fear the ordeal.

MANY a teacher thinks that he is in the wrong place, that his sphere is limited. A good rule is not to despise the employment which the present hour offers for one dependent upon an ambitious future. A broader field often opens up unexpectedly.











# THOUGHTS SUGGESTIONS ADVICE

Practical Points by Eminent Teachers

## ADVICE TO THE AMERICAN STUDENT OF HARMONY.

PERCY GOETSCHUIS, MUS. DOG.

UNLESS my experience is misleading, the most striking and encouraging symptom of vigorous musical growth in our country during the past ten years is the wide-spread interest shown in the study of harmony. Compared with close observation during the preceding seventeen years in Germany, it discloses a much more general and genuine determination, here, to become familiar with the fundamental theories of the music art than was (and I believe still is) manifested in Germany itself.

But this study in America is yet so novel, and the appreciation of its purpose and resources yet so imperfect, that many errors are committed and much disappointment reaped by the young student, who undertakes a course of harmonic discipline either in deference to the advice of a teacher or because he vaguely realizes that it is a universally recognized necessity, but without a definite individual conception of what the undertaking really means—what it promises, and what it exacts. I have observed that both too much and (even more frequently) too little are expected of it. To such as conscientiously propose to begin the study of harmony, these few words of advice may be of great value. But, first of all, upon those who have not thought of beginning, I would urge that they do so; not before, but as soon as possible after, becoming fifteen years of age; or, if they have begun and laid the study aside in discouragement, let them ponder what I have to urge, and begin over again.

Do not expect too much from the study of harmony. It can not enable you to compose acceptable music within a few months; no system of "harmonic" education can do that; it can do no more, in the average course of one year, than to acquaint you with the keys, the chords and their inter-relations, the embellishment of these chords, and the melodic rudiments of musical form. But this it can and should do most thoroughly. It will teach you to write brief exercises, —not pieces of music,—but *correctly*, as correctly as Beethoven wrote. And, chief among its certain promises, it will enable you to *analyze* the harmonic conditions (and the simpler structural conditions) of all music, modern and classic; will enable you to recognize the chords, modulations, and all other technical details of simple composition, and give you at least this grasp of the thought and purpose of the writer.

On the other hand, do not expect any less than this. If you find it irksome, you have either the wrong text-book (for you) or the wrong teacher, or you err in your conception of the study. Change one or the other—for harmony should be a delight, never a burden. Let your point of view be, always, the *why*; try to discover what sources of *melody* the harmonies reveal; for melody is the life and soul of music. With this key to melody in your mind, you will most surely and quickly learn to hear, eventually, each tone as you write it down.

Finally, do not confound "harmony" and "form."

## THE TEMPER OF THE MUSICIAN.

J. S. VAN CLEEVE.

It is often said that musicians are quick-tempered, or, as it is expressed in the every-day colloquial language, "cranky." We have all heard of Beethoven's flying into a fury with his friends, even with Lohkowitz; and the pious Bach used at times to snatch off his wig and throw it at a dull or inattentive pupil, assuring him that his true vocation was that of a cobbler. But let us not

be too quick to take up a reproach against the musicians as a class.

I have again and again listened with irritation and impatience to commonplace people, who never had any ideas in all their lives more lustre than a cloud of new turned earth, talk wisely, and with a most self-soothing, self-satisfied complacency of manner, about the irritability, the vanity, and other failings of the musical class. Some of this is doubtless true, for musicians are men, and the old Latin proverb says, "*Etiam est errare*" ("To err is human"). But these nervously or comic traits are not monopolized by the musician. Try to hold yourself in check, but do not worry; if you are sensitive and quick, you would be no musician unless you were of silk, not of tow; of silver, not of lead; of gold, not of brass.

## DIFFICULTIES.

PERLKE V. JELVIS.

DIFFICULTIES are of two kinds, positive and conditional. For example: I am given a pencil and asked to draw a perfect circle. Here is a positive difficulty, and I may practice all my life and still be unable to overcome it. But let me take a pair of compasses, and in a few seconds I can, with ease, draw a circle that shall be mathematically perfect; remove the compasses, and the difficulty still remains a positive one and not to be overcome.

Again: Let me start out in some city to find the post-office, say. I do not think it necessary to find its location on a map, or ask directions for reaching it, but hope to find it by walking about the city until I get to the building. Now, unless I accidentally stumble upon it, I may walk the city for years and not reach my objective point. Here is a conditional difficulty, and one of my own creation. If I comply with the proper conditions, viz., locate the building, ask directions for reaching it and then follow them, I can go directly to the office.

With the exception of physical impossibilities there are no positive difficulties in piano-playing. Every one is conditional and can be overcome if we observe the proper conditions. The successful teacher must be able to analyze every technical difficulty, find the conditions upon which success or failure in overcoming it depends; then put his pupil on the straight road, where the difficulty will soon be conquered.

## AN AID TO THE FORMATION OF MUSICAL CONCEPTION.

CARL W. GRIMM.

WHILE every conscientious teacher tries his best to assist his pupils to acquire or to improve musical conception, it must be admitted that his time is too limited for it. He selects the music pieces in a rational order, and frequently plays them for his pupils; but this is not all that he can do. Should the pupil belong to a "musical family" and have a chance to listen to good music at home or in concert, fitness and strength of conception will readily develop. Without such aids the efforts of the teacher will not always bear sufficient fruit; it will ever ripen slowly.

The playing of accompaniments is of the greatest importance. Concerted instrumental music is rarely performed in families, yet some member of the family or some friend may sing, and the opportunity of accompanying the singing should be readily and cheerfully grasped. Plain, unassuming folk-songs offering no difficulties will be just the thing for the beginner. As every singer does sing with some expression and phrasing, the accompanist who has to follow him can greatly profit by it.

As the pupil advances in skill, more pretensions work can be taken up.

A pupil of little technique can assist in a musical performance which is entirely satisfactory and enjoyable. This will surely inspire him to study and practice music with more industry and zeal. Consequently, another great advantage may be the result of accompanying.

## PARENTS VS. TEACHER.

K. A. SMITH.

HAVING spent both time and patience in the preparation of a pupil who was to take part in a prize contest for a gold medal, what was my great surprise to hear the pupil play the piece entirely different from the way she had been taught! This piece, in fact, seemed to be all accompaniment. Inquiring the reason for the change, I learned that the father had taken the matter in hand and had been drilling her every day upon the selection since her last lesson, so that it suited him exactly, or, as he expressed it after the contest and before the decision of the judges was announced, "Did n't M— play that piece fine?" She was marked last among those who competed. Other teachers may have had a similar experience and are yet wondering why some of their pupils play so differently in public than when at their lesson. Query: Would n't it be just as well if the parents allow the teacher to do the teaching, not in part, but entire?

## MENTAL INDOLIGENCE.

MADAME A. PUVIN.

Why is it that many persons, especially singers, never learn to read notes? Some opera singers have been obliged to learn all their parts by rote because of their inability to read from notes. Why is it that some can read the notes in the treble but not in the bass? And why is it that some insist that they can not understand time? Simply mental indolence. It is supposed to be a very difficult task to learn to read from notes, and so many shrink from attempting it. But let any one make a staff of eleven lines, with the middle one (the sixth) a short one, and study it carefully for a week, memorizing the letters of the lines and spaces in their order, and the difficulty begins to vanish; while further practice in reading from notes makes it easier and easier.

As the French say, "It is the first step that counts." But many are unwilling to take the first step, and so never learn what a simple thing it is to master the staff.

As to those who complain about not understanding time, I observe they are always able to make correct change for a dollar. I often explain that each measure is a pure containing the same amount,—as, for instance, a dollar,—while the paces (or measures) may differ as to the way this amount is divided.

One week's concentration on time-values and the notes of the staff ought to convince any one that the ability to read notes is only a question of mental alertness and practice.

—A systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one may be a good musician, but must be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike for the latter. As regards his mental education, it is more important for him to know *how* to think than what to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly than to know a great deal confusedly. There can be no doubt that a classic education is of great advantage to the musician, not only on account of the refining influence which a familiarity with a classic literature exercises upon the artistic mind, but also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect the other studies.—Engel.



THE family of Johann Sebastian Bach is most unique in the history of music, in this—that it shows evidence of musical talent and training of a high order for several generations. How different is this from the history of a number of other musicians.—Mozart, Haydn, Handel, Beethoven, Schumann, Schubert, and others; most of these composers being the one fruitful branch in the family tree.

Let us take a rapid glance at the record of the Bach family. The first of the name of whom we have any certain record as showing musical proclivities were Veit and Caspar Bach. The former, who died in 1619, visited Hungary, where it is thought he may have learned to play the lute, or, as Sebastian tells the tale, "the cithara, which he would take with him into his mill and play thereon while the corn was grinding."

His son, Hans Bach (1580-1639), adopted music as a profession, being trained by his uncle, Caspar Bach, town musician of Gotha. It is known, however, that he also learned the trade of carpet-weaver. He was of a jovial disposition and in great request throughout Thuringia. Everywhere that a jolly company was gathered, Hans Bach and his family were welcome guests. His three sons—Johann, Christoph, and Heinrich—further increased the fame of the Bach name. His brother's family also contributed several musicians of note, Johann Ludwig Bach, who died in 1741 as Kapellmeister in Weimern, being the most famous.

Thus, in each generation, an increasing number of musicians contributed to make the name of Bach synonymous with music, so much so that in Erfurt, where the family held the official musical position for a century, the town musicians were called "the Bachs," even when no member of that family was among the number.

One notable fact in the history of this remarkable family is that a strong bond of affection always existed between the different members, strengthened by intermarriage, by the system of apprenticing the younger members to the older, whereby a nephew often entered a family as a son, and by the yearly gatherings of the family at some central location.

Each of the three Bachs mentioned above—Johann, Christoph, and Heinrich—look up music as a profession and attained eminence in it. These men, as well as the major portion of their relatives, held various official positions, and most of them were organists, some being renowned. Johann Christoph and Johann Michael, sons of Heinrich, were forerunners of their relative, Sebastian; the former, while a complete master of the rigid counterpoint of his time, was also one of the first to deviate from it and wrote in a freer and more flexible style. He formed a link between the old church modes and the modern tonality of major and minor.

Christoph Bach, born in 1613, was the grandfather of Sebastian, and spent the greater part of his life as a

player in various court and municipal hands. His son, Johann Ambrosius, born 1645, the father of Sebastian, has but a meager record.

Those who are familiar with musical history will recall the Minnesingers and the Mastersingers, the latter made famous by Wagner in his well-known opera. In the time of the Bachs, the "companies of players" were strong in Germany. Their rules were very rigid and carried out with sternness. The Bach family was so numerous as to form a company in themselves, and held aloof from these "players' companies." They generally occupied a better position, and were looked up to with a certain respect by their fellow-townsmen. Contrary to the custom of the day, they did not go to Italy for training, but were in every sense the product of German art and German training, and, therefore, the family is to be regarded as an embodiment of the artistic aspirations of that nation.

Johann Sebastian Bach was born at Eisenach on the



BACH'S BIRTHPLACE AT EISENACH.

21st of March, 1685, old style, or March 31st according to our present calendar. He commenced his training at an early age, and before he was ten was his father's apt pupil on the violin. Both of his parents died about this time, and the boy was placed under the charge of his brother, Johann Christoph, his senior by about fourteen years, then organist at Ohrdruf, near Gotha. According to the account of Bach's early life, the older brother was jealous of his junior's great ability, and, instead of helping toward a higher mastery, thwarted him in many ways, among other things refusing him the use of a collection of famous organ compositions which the boy greatly desired to know in order to advance himself. During this time he attended the gymnasium at Ohrdruf, getting a fair education.

In 1700, he went to Lüneburg, a wealthy city, and became a scholar in the St. Michael's school, which was specially devoted to the cultivation of music. He remained here about three years, a period which had an

important development upon his genius. He came under the influence of Bibak, a renowned organist who belonged to the North German school of composition and organ-playing. Bibak had also given attention to the French school of pianoforte music, and something of its piquancy and grace had come into his own style of composition.

The musical services at St. Michael's Church were very elaborate and required a great deal of preparation. After his voice changed, Bach remained in the school and assisted in the playing and in the training of the choir. These three years gave him an intimate knowledge of choral singing, increased his opportunities for organ-playing in the best style, and made him acquainted with the lighter instrumental music brought from France. As the orchestra was used on festival occasions, he was brought into contact with this branch of work also.

At Easter, 1703, Bach left Lüneburg to devote himself to his profession. Several months later he became the organist of the New Church, at Arnstadt. He was now eighteen years old. His yearly salary was about \$37. His duties were not very heavy, thus giving him ample leisure to continue his studies. It was in 1704 that he wrote the famous "Capriccio upon the Departure of a Friend." This friend was his brother, who had enlisted as an abbot in the body-guard of Charles XII, of Sweden.

In 1705, Bach asked for a few weeks' leave of absence and went, on foot, to Lübeck, to study with Buxtehude, the celebrated organist. So interested did he become that he long overstayed his leave, and when he did return, which was in February, 1706, he was called to account. A period of unpleasantness ensued, marked by fault-finding on the part of the consistory, and lack of tact on Bach's side. In June, 1707, he resigned, and accepted the post of organist at Mühlhausen, in Thuringia.

The new post was an important one and had been held by several eminent players. Bach recognized the honor, and labored diligently to meet the high ideals he had formed. He worked very hard with the choir, experimented the repairing of his organ according to a plan of his own, and added to it a *Glockenspiel*, or peal of bells. He also composed a number of works on a large scale for special occasions. But a powerful element in ecclesiastical circles became aroused to opposition to his efforts, and the higher forms of the musical and choral art were frowned upon. Music, according to these pietists, was seductive, unless it was to serve an edifying purpose, and even then it could be employed only in the most simple manner. Before a year was up the crisis was reached, and in the latter part of June, 1708, Bach resigned his post.

While he was in Mühlhausen, in October, 1707, Bach was married to his cousin, Maria Barbara Bach. Two of the children of this marriage attained eminence in the profession—Wilhelm Friedemann, born in 1710, and Carl Philipp Emanuel, born in 1714.

His next position was organist of the Ducal Chapel at Weimar, where he remained for nine years. In connection with his work as organist, he performed some of the duties of concert-master, playing the leading violin part, and also acted as Kapellmeister. He enjoyed the esteem and patronage of the reigning dukes, who were greatly interested in the arts and sciences. During his stay in Weimar, Bach made frequent journeys to other places, greatly increasing his fame as an organ virtuoso and composer. He was widely known as an expert in organ construction and restoration, and his services were eagerly sought for, both by builders and chorales, to test organs.

In 1714 he made a visit to Cassel, where he played a pedal solo on the organ, which was considered very remarkable, since one who was present says that few



could have equaled it with their hands. In 1716, Mattheson, the foremost critic of his day, called Bach "the renowned organist."

It was in 1717 that the celebrated counterpoint was the Frenchman, Marchand, was arranged at Dresden. This school of composition. The latter was the pupil of Joaquin Dupres, the great master of counterpoint. It must be remembered that in those days compositions were handed down from teacher to pupil by manuscript copy, and that only pupils, as a rule, had access to the works of the masters. It can readily be seen that the relation of teacher to pupil was most intimate and important. We have here a chain of four men, all eminent, between the great Joaquin and Bach, men of the three great nationalities in the early history of music, the Flemish, the Italian, and the German, culminating in Bach, who united in himself the Netherlands genius for counterpoint, the Italian melodic element, and the German feeling for strong harmonic bases.



J. S. BACH.

The characteristics which gave Bach his authority as an organist are due in some measure to his originality in the application of the mechanical resources of the organ, founded upon an intimate knowledge of organ construction, as mentioned before. He made his arrangement of the stops before he commenced playing, but in a style of his own, adapted to facilitate rapidity of change in registration. The pedal parts in his compositions were often very difficult.

Forkel records that while Bach was an elegant performer on the clavier, when he came to the organ no trace of the harpsichord player was to be perceived. All was adapted to the nature of the instrument.

In 1730 his wife died, leaving behind several children. Of the two best known, Friedemann resembled his father, Philipp Emanuel the mother. Seven children were born of this union, four only surviving infancy.

The education of the two promising sons referred to, especially Friedemann, the elder, claimed much of Bach's attention. He wrote, in 1730, a "Clavier-Büchlein" of easy pieces. This was followed by "Inventionen," in two and three parts. Spitta says that the term, in the scholastic sense, means a "compound of the disposition of the members and appropriate expression."

The third stage in the course of instrumental study was the preludes and fugues of the "Wohltemperiertes Klavier." Bach laid great stress on the fact that instruction on the clavier should go hand in hand with composition. No one, he maintained, should learn to play who could not learn to think musically. In this, as in many other things, Bach anticipated our present-day ideas.

In 1731 Bach married Anna Magdalena Wuelken, who held a position as singer at the Coethen court. She was fifteen years younger than her husband. She had a fine soprano voice. Thirteen children were born of this union.

The Prince of Coethen married about the same time, and his bride had no taste for music, thereby making Bach's position less congenial. As a result of this feeling, he applied for the position of Cantor at the St. Thomas School, in Leipzig, which had just become vacant through the death of Johann Kuhnau.

He commenced his new duties in June, 1723. The school was then in the fifth century of its existence, and combined music and general teaching. The cantor's duties included a certain number of lessons in music and Latin grammar, varied on Sunday evenings by the Catechism of Luther. Bach, however, was allowed to pay a colleague to take the Latin teaching, thus being at liberty to confine his attention wholly to his musical work.

In addition to this he was preceptor of the two great churches of St. Thomas and St. Nicholas; he was also expected to provide a choir for the simpler services at St. Peter's, and exercised an indefinite supervision over St. Matthew's Church.

Bach's position was no sinecure, the more so as the school had gone into decay, besides suffering greatly from the rivalry of the opera, which attracted the more ambitious singers. His salary was 700 thalers and his lodgings in the left wing of the school building. He was greatly hampered in his work at the school and in the churches by narrow-minded superiors, but the position occupied by Leipzig as a center of traffic drew many strangers to the city, who greatly assisted to spread the fame of Bach to other cities. He made frequent journeys to other cities, receiving many tokens of honor from various sources.

The twenty-seven years which Bach passed at Leipzig show a great record for activity in composition. Organ works became rarer, but large choral works and compositions in the department of chamber-music were frequent. In the home circle there were splendid facilities for the testing of these works. His children were all trained in music, and there was generally a number of pupils in position to give their services. The children and the pupils also rendered most valuable assistance in copying and engraving music.

Among the journeys which Bach made, one of the most notable was the visit to Frederick the Great, King of Prussia. The latter was much interested in music, and conveyed to Bach, through the latter's son, Carl Philipp Emanuel, who was in his service, an invitation to visit his court. Bach went there, accompanied by his son Friedemann, and aroused the greatest enthusiasm. This was in 1747. Bach's eyesight had been greatly impaired by his increasing labors at copying and engraving, and in 1749 he submitted to an operation, hoping for relief. The result was total blindness, and in addition to this the accompanying medical treatment completely undermined his health. On the 16th of July, 1750, he found his sight suddenly restored, but was stricken with apoplexy soon afterward, and died on the 28th.

Spitta says: "Together with his wonderful gifts as an artist, Bach united great clearness and sense of the self, strength of will, a persistency which often amounted to obstinacy, the love for order, and a high sense of duty. Like all artists, he possessed an irritable temperament, and was liable to passionate outbursts, but in the main his demeanor was grave and dignified. Though conscious of his worth, he was free from arrogance. If he sometimes manifested violent excitement when giving instruction to large school classes, he exercised great patience with individual pupils, and showed a happy faculty for teaching them. Instead of oppressing them by the excess of his genius, he drew them to himself with words of friendly encouragement, and it is certain that he could hold up to them no better example than his own unswerving industry."

Reginald Lane Poole, in his biography of Bach, says: "Of Bach's figure we know really nothing but the head and the square shoulders. His countenance was one of singular dignity and refinement. The thick eyebrows that stood out beneath his great forehead, knotted above his long, firm nose, seemed to note a force if not a severity of character; but the impression was softened by the sweet, sensitive lines of his mouth."

In making a survey of Bach's compositions, we first name his church cantatas, of which he wrote a complete series for five years, for all Sundays and festival days, of which only a portion has been preserved. Of five "Passions" only three remain—the St. Matthew, St. John, and a dubious St. Luke. To this list must be

J. S. BACH.  
(After the Monument at Eisenach.)

added the great B-minor Mass, the Magnificat for five voices, the Christmas, Ascension, and Easter oratorios. Other large works are "Das Wohltemperierte Klavier," the "Art of Fugue" (fifteen fugues and four canons on one and the same theme), three partitas and three sonatas for violin alone, besides pieces for instrument no longer in use, such as the gamba and lute. The number of instrumental compositions for the clavier and organ is very great, and includes preludes, fugues, fantasias, toccatas, suites, concertos, chorale preludes, and variations. Only a small part of his works appeared in print during his lifetime.

—That Bach's glory as a composer should be largely posthumous is probably the result of his exceeding simplicity and diffidence, for he always shrank from popular applause, therefore, we may believe that his compositions were not placed in the proper light during his life. It was through Mozart, Haydn, and Beethoven that the musical legend what a master-spirit had wrought in the person of John Sebastian Bach.—Perris.

—Bach may justly be called "The Father of Modulation," for he first practically established free modulation; and he was the man who reconciled the old church modes, the music of the Flemish and the old Italian schools, with the modern modes of treatment.—Eaton.

—As time runs on, sources draw nearer to each other. Beethoven, for instance, did not need to study all that Mozart studied, Mozart needed to make less research than Handel, Handel than Palestrina, because these had already absorbed their predecessors. But from one source only something new is ever to be obtained—from John Sebastian Bach.—Schumann.

## THE DIFFERENCE BETWEEN POLYPHONIC AND MONOPHONIC OR HARMONIC MUSIC.

BY H. A. CLARKE, MUS. D.

It is necessary to have a clear understanding of the significance attached to these words, polyphonic and monophonic, or, as it is sometimes called, homophonic. At first sight it seems rather contradictory to say that a simple composition for two voices is polyphonic, while a passage from a Beethoven symphony may be monophonic.

The distinction is based on the following consideration: In polyphonic music every part or voice is of equal melodic interest, hence the typical form of polyphonic music is the fugue. On the other hand, in monophonic music, the theme, melody, tune, or whatever it may be called, is supreme, and the other parts simply act as accompaniment to it.

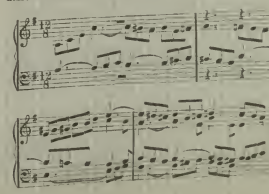
At its best estate polyphonic music was essentially vocal music, and was founded on the simple combinations that result from sounding a given note with its third and fifth or third and sixth and octave. The use of dissonances was hedged about with very stringent regulations. The use of these purely consonant combinations gave great freedom of movements to the parts. This freedom of movement is in strong contrast to the enforced movement demanded by the use of essential dissonances in modern music.

The art of polyphonic writing on the basis of consonant combinations was gradually developed through a long line of Belgian and Italian composers until it culminated in the works of Palestrina. The following quotation from a motet by Palestrina, "As the Heart Pains," is an excellent illustration of the freedom of movement and simplicity of combinations that characterizes the old counterpoint:

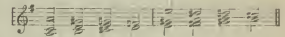


With the opening of the seventeenth century a new spirit was developed in music through the invention of the opera. The stately repose of the polyphonic style was found to be utterly inadequate to the expression of passion and action; hence the invention of the recitative and the cantata, often with the slenderest accompaniment. This newly discovered power in music proved so attractive that the older school was, for a time, almost forgotten, and for many years the efforts of musicians were chiefly directed to the discovery of formulation of the laws of harmony.

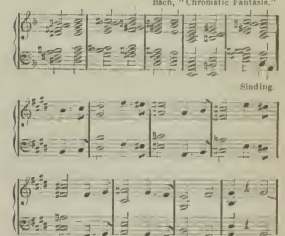
The discovery of these laws gave rise to a new style of counterpoint, in which dissonances, both essential and non-essential, played a much larger part; but this gain in material was counterbalanced by loss in freedom of motion, for the reason already pointed out. Compare the following quotation from the opening chorale of the "Matthew Passion Music," by Bach, with the one given from Palestrina. Observe how the counterpoint moves according to the laws governing the progression of the dissonant chords on which the passage is mainly founded:



These measures are simply a "fortiori" of the following harmonic progression:



The change from the old to the new counterpoint came about gradually, receiving its greatest impulse from the writings of Bach, who seems to have gathered up in his hands all that was best of both schools, writing at will with the intricate involution of Palestrina and the piled-up harmonic combinations of a nineteenth century composer, as in his "Chromatic Fantasia," a quotation from which we give, together with one from Sinding, to illustrate the difference between the eighteenth and nineteenth century composers, as to the possibilities of chord, combinations, and successions:



We have already seen that the exigencies of dramatic expression caused the first departure from the old polyphonic forms of composition. Another and equally powerful factor in the development of the monophonic school was the invention of "Form" as applied to instrumental music, and the adaptation of these "Forms" to the orchestra.

The old classic school may be defined as passive, passionless, and intellectual. The "intriguing" chains that tie the freely moving melodies of a fugue into a complex whole demands such effort from the intellect that emotion must be kept in abeyance. On the other hand, the monophonic school may be defined as active, dramatic, and emotional. Now, the orchestra is the most perfect instrument ever devised for the expression of these things, hence it always seems as if under restraint when coupled with purely polyphonic music, although admitting it freely when it is subordinated to the development of the "Theme" or leading musical thought of the symphony, as, for example, in the finale of the "Fidelio" symphony or the finale of Schumann's piano quintet.

The present writer does not wish to be understood as degrading the quality of intellectuality to monophonic music in its fully developed "Forms"; quite the contrary. It demands a higher exercise of intellect to comprehend a symphony of Beethoven than classic fugue. The polyphonic composition tells everything, an attitude of passive receptivity in all that it requires; while the symphony speaks in hints and symbols, which the listener must later feel for himself. One gives us a picture finished carefully to its last detail; the other a shadowy admiration with hazy, almost like glooms and dancing lights, stimulating to their almost poetic thought and imagination.

One often hears lamentations from musicians of the change from the old classic to the modern monophonic school. Such lament is useless for several reasons. The law of progress demands that "old order" shall cease, "giving place to the new"; the conditions that produced the school have passed away, never to return; the work of the great men of old remains with us; and to attempt to rival it now would be as vain as to attempt to restore the Italian school of painting of Raphael and Angelo. Then, to compare the two schools is useless, because comparison can not be instituted between things that are totally dissimilar. It is like comparing a drawing which is the greater, drawing or coloring. No common term may be found on which to build a comparison.

The attitude of the modern musician toward his art has totally changed from that of his brethren of the sixteenth century. To the ancient composer music was a largely a matter of ingenuity. The "words" were a matter of supreme indifference to him. He would set in the same way a stanza of the "Stabat Mater" a narrative verse from the "Acts," or, as Palestrina did, a heading of a chapter of Jeremiah. To the modern composer music is, first of all, a means of expression. To this view he subordinates everything—the force and the delicacy of the orchestra, its color-changing tones, color, even the polyphonic intricacy of the old classic school. Nor, alas! does he always stop short of rank cacophony in his feverish search for expression.



# THE TECHNIC FOR PLAYING BACH: ITS BEARING UPON MODERN PIANO STUDY.

BY W. R. B. MATTHEWS.

THE reason that the study of the works of Bach should have any practical bearing upon modern piano instruction almost two centuries after they were written lies in their representative and, one might say, "cosmic" character. The music of Bach affords one of the most interesting psychological phenomena in the whole range of musical art. Practically speaking, Bach was the complete musician. Gifted with a fine original sense of tone, his constructive faculties had been developed by the interminable exercises of the old school of counterpoint, with its systematic progression from "two against one," "three against one," "four," "5/4," "6/8," and "dotted," all of them carried through the restrictions of all forms of double counterpoint and kept up until these hampering laws, so fatal to musical invention excepting that of the first order, eventuated in perfect freedom. Bach improvised in his most elaborate moments; and it is doubtful whether there is any one of his movements in which he did not just as well have done in a dozen other ways with the same ease. Only Brahms among moderns has shown an invention of this kind, working freely under the strictest rules, and rising with ardent and ardent wing as the emotional demands have become more pressing.

Accordingly we find in Bach an endless invention of melody, a counterpoint which is a continual delight to the musician, and a musical temperament which opened to him the entire chromatic and not a little of the enharmonic world of musical emotion. Whatever he writes, and in whatever style, there is feeling behind it and in it. After a short playing with a theme he grows interested, the music increases in intensity, and a climax comes—always reached easily, naturally, yet with the sure touch of a master to whom temperament and feeling were like his ordinary breathing and seeing.

A suitable technic for playing Bach, therefore, has to have almost the entire outfit of the modern pianist, and upon one side it represents what until lately was the extreme limit. It depends a great deal upon what you mean to get out of your Bach playing. We know that the clavier, which was Bach's piano, was an instrument of very slender and sensitive tone, entirely incapable of filling a room of any size. Hence there were those who read in everything of Bach these hampering limitations, and are satisfied with a neat finger-dexterity and a light touch. There are others who remember that the action of the clavier afforded the player an expression unknown to the modern pianist, owing to the free escapement of our hammer (in consequence of which there is not anything you can do to the tone when once the hammer has been set in motion, except through the pedal or by simply withholding the damper from the wire). The clavier style of expression, it is claimed, has lately been added to the powers of the piano through the clever invention of a great devotee of the clavier, Mr. Morris Steinert, of New Haven, Conn.).

The first impression which the study of Bach's music makes is that it is conceived from an intellectual standpoint, and in, as sometimes expressed, "made to order," "calculated," "scientific," and to be distinguished from the melodic and the spontaneous. This impression is partly right. Bach was a flower of musical culture, the product of ten generations of musical heredity, a born musician, and trained to technical perfection in all the arts of composition. Hence, in everything of his, the masterfulness and the expert repetition and development of motives are everywhere in evidence; and it is only later that we begin to realize that behind all this musical cleverness is the actual root of the matter, music itself, spontaneous, palpitating with emotion, free and admirable. Moreover, this emotional quality of Bach's imagination only comes out when the actual notes are played in the manner intended, i.e., with the freedom, speed, and discrimination of tone, so that the different melodies of the voices are played melodically, with feeling, and with the "come and go" belonging to expressive singing. Just as soon as any prelude or figure, or

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any allemande, corante, gigue, gavotte, or whatever, is played in this spirit, not only do we find in it these purely musical qualities, belonging to the master musical mind, but also the emotional and temperamental qualities that belong to the great tone-poet. And then Bach's music becomes thoroughly modern and worthy the utmost ability of the modern pianist.

Hence we are now in position to explain what we want in a Bach technic. First of all, complete finger-dexterity, since the freedom of the intertwining voices is one of the first individualities of Bach; and without perfect fingers Bach is not to be played completely. This dexter finger has to be prepared in great part by Bach himself, through the inventions, sonatas, and other smaller forms. First get ample finger motion (in the earlier stages of practice) and good articulation of the tones in a chain. Second, get singing touch, with enough handiness at pressure to put expression into the little subordinate motives of any voice where melody for the moment comes into greatest intensity.

Second, we want musical appreciation, and an understanding of Bach. I imagine that a certain amount of analysis is helpful; simple memorizing is very useful, and the better the memorizing (i.e., the more complete the appreciation of details) and the various subordinate ideas in their relation to the main idea, the better for the playing. Partly, this will come from memorizing; partly, through hearing Bach well played; partly, after a longer growth, when Bach playing has formed a part of the daily bread for a couple of years or more.

The emotional quality in Bach will come out in the playing of every well-taught pupil as soon as she begins really to enjoy this old music. It can be helped by judicious attention to the mechanism of touch, such as suitable arm effects for bravura moments and emphatic moments.

The Bach foundation is a finger foundation in playing. It means not alone fluent fingers, but also expressive fingers. And the relation of Bach to modern technic rests in this, namely, that the entire mode of technic treatment in modern works rests primarily upon Bach.

When Haydn, Mozart, Beethoven, Schumann, Brahms, and Wagner free fantasia upon themselves, they are merely playing with what they had left of the Bach art of figure. They play; Bach worked—or would have worked if he had not been so great an expert. He carries his development too far for modern ideas; nowadays we change the subject often. But all this thematic development, and particularly the "elaboration" after the double bar in a sonata movement, are survivals from Bach, and are made clear through studying Bach and playing Bach. In fact, we seem upon a new development in piano-playing which will rest, if possible, still more upon the works of Bach than that which we have been working out after Chopin, Liszt, and Thalberg. The modern playing will require Bach fingers and Bach expression, intensified according to the needs of modern life. The hand has to be made stronger, the action of the fingers very complete, very rapid, very independent, and at will very expressive. This can not come from exercise as such, except in the early stage; expression comes only where there is something to express. And this means Bach study as preparatory to almost all the moderns.

Or take it another way: The expression of complete music upon the pianoforte requires, first of all, finger-work, according to the Delaunay conception, since it is only through their perfection that this simultaneous interplay of musical ideas can be brought to performance; second, we must have hands and arms for the chords, octaves, and bravura effects (for all bravura effects are largely arm effects). For these qualities we do not look to Bach, but in modern works, such as those of Liszt and Schumann. Third, we must have musical sensitiveness. Now, this last quality is the very flower of musical education, and it will come only from a very rich and many-sided culture. It will be by playing and hearing all sorts of music, from Bach to Brahms and Tchaikovsky; much practice in Schumann, Chopin, Liszt, and the romantic writers generally (not forgetting those indispensable in the earlier stages—Mendelssohn, Heller, Jensen, and Grieg). Also by making represent-

ative compositions by all the great writers a very part of the student's musical brain, memorizing them, and playing them afterward in various successions and for a long time.

In this many-sided, modern graduation Bach will serve as chief corner-stone: First of all, for the fingers; second, for the intellect, because he treats musical motives in so great a variety of ways; and, third, for his eductive influence in tonality, his use of chromatic being quite modern and "up-to-date." Finally, the Bach technic will be fully as much mental as muscular, and any treatment of Bach study which stops with fingers will fail of all results except those of finger.

## THE STUDY OF BACH'S PRELUDES AND FUGUES.

BY BERNARD MOEKELMAN.

ALMOST two centuries have passed away since John Seb. Bach wrote his monumental work, "The Well-tempered Clavier" (1722). He wrote it for his advanced pupils, and in it he combined a soulful expression of feeling with helpful material for developing technical skill in composition.

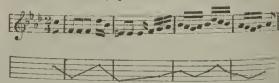
Many of the preludes in "The Well-tempered Clavier" disclose a mood of feeling not at all related to the figures to which they are prefaced. Schumann, who admired Bach and founded his own style upon him, demonstrated a critic in the highest sense when he showed, on musical grounds, what many of Bach's biographers have proved, that the preludes were composed at various times in the life of their author, and were often brought into their present relation to the figures which they preface merely on account of their similarity.

Fugues are the finest models for students anxious to acquaint themselves with higher art forms, and at the same time aiming at a perfection of the rhythmic, harmonic, and melodic elements of music. About one-half the forty-eight preludes are in the form of the figure, the other half show a structure more polyphonic, and are very useful as a preparation for fugue work. A separate study of the preludes, as distinct from the fugues, seems therefore not only desirable, but obligatory, if both forms are to be thoroughly understood.

How Bach should be studied is a question to which many different solutions have been propounded. Apart from the usual conventional methods of preparing standard musical works, their composition (analysis), their expression (of motion), the singing of the interlacing of their melodies, must be carefully studied out. Fugues are not compositions for beginners; nevertheless, Riemann's polyphonic studies will be very useful to students just at their initiation to polyphony.

The theme of a Bach figure contains on the surface both rhythmic and melodic elements. The harmonic elements, though equally present, are concealed. Let us investigate the former first. For instance, Figure 12, part II.

Figure 12. Book II, 8 parts.



The dynamic rise and fall is indicated by the little dots. These furnish us with a key to the proper delivery of the melody, because they expose the skeleton of it. Upon this framework of tonal elements the other notes are clothed.

The melodic character being firmly established, the rhythmic element should be examined. This particular theme is in two-quarter time, and apparently presents a dance rhythm. Conform the accent to the rise and fall of the melody, and the proper tempo will adjust itself. The step which Bach probably saw in his mind's eye presented on the up-beat a preparation for a decisive motion, which took place in the first note of the measure

and may have been concluded on the third eighth. The composition should, accordingly, be rendered in a jovial manner.

Figure 12, Book I, has the following theme:

Figure 12. Book I, 4 parts.



The time (common), in a uniform quarter-rhythm, and the chromatic passing and changing tones denote a sorrowful thought. This figure possesses a counter-subject, which should be analyzed in the same way. This will bring out the contrasting elements. Bach often uses counter-subjects strikingly in contrast, in melody and rhythm, to the themes which they accompany. He sometimes plays one off against the other, and works up a grand climax (often in the stretto).

When the student can hum every voice all through from memory, he is ready to identify the various rhetorical elements of the figure: the subject and counter-subject (if any), the episodes, and from what materials they have been constructed; the strettos, canons, pedal-points, sequences, imitations, should be located. The cadences (which are equivalent to the period in literary work) must be found, because they control the meaning of the musical sentences which they close. Lastly, what may be called the "rhetoric figures" of musical speech require attention—viz., thematic alteration, and by what means; augmentation, diminution, or inversion; chromatic alteration if the figure be not strict, and to which may properly be added the embellishments. All this taken together is neither a simple nor an obvious task.

So far we have dealt with preliminaries only. Now we are ready to decide what Bach was feeling and thinking about when he wrote the composition in hand. Was he sitting, sorrowful, in his arm-chair, watching a group of dancers when the musical germ formed itself in his mind, so that the notion of the measure trodden over itself into the melancholy mood he presently depicted?

Was he wandering in the open air, blessing God for the freshness of sunny nature, when, coming unexpectedly near his wife's poultry-yard, the calling of the brooding hens, the crowing of chattering, the twittering of the chicks impressed itself on his subconscious mind and presently came out in a prelude of cheerful emotion? Certain it is that gaiety, cheerfulness, triumph, joy, hilarity, mirth, exhilaration, grief, affliction, despair, bitterness, worry, depression, doubtfulness, are exhibited as creative germs in the themes and counter-themes. When they have been detected by the student, they should be seized firmly and adhered to consistently through the entire figure. The mind should be saturated with the emotion once it has disclosed itself. Embody this emotion in each of its phases—in imitation, augmentation, in diminution, inversion, acceleration (stretto); interrupt its flow with more or less important events (episodes); only to resume its flow with gathered force, and the interpretation will be intelligent and soulful.

All these figures, with their prefaces (preludes), are the pieces of chamber music. They will become household music if played as Bach himself played them.

After all is said, Bach still presents the almost insuperable difficulty of being in a style which survives almost because it is his own. Polyphony is not the spontaneous mode of musical expression of any living people, the Russians, perhaps, excepted.

Any help, scientific and, at the same time, time-saving, is well worth consideration. Add to this the profound control over the imagination which the eye has suggested, and the use of the analysis by the aid of colors becomes apparent. To see the construction of a Bach figure at a glance is to have the door opened into a garden which has been hopelessly locked to the majority of pianists. All that appertains to tempo and delivery is then "before them, where to choose."

The harmonic structure of a figure is arrived at by the notion of its voices. It is an element of expression all

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the more potent because concealed, and more essential to modern players than it was two centuries ago, because modern music has raised harmony to the first place in the order of recognition by the ear. I have analyzed the harmonic forms of the figures in my Bach edition in colors. The harmony can thereby be studied and digested independently of the polyphony.

To those who think that figures are "easy," because they contain no passage playing, I say Liszt and Czerny, I would recall an episode that will have a familiar appeal to most Bach lovers: A young fellow, with more or less ability and some technic, once presented himself at a celebrated German conservatory. "Do you ever study figures?" asked the professor, a well-known Bach lover. "I can learn one in a day!" returned the youth, disdainfully. The professor smiled. The smile rankled in the memory of that callow genius. As he advanced in his profession he thought of it with increasing chagrin. Ultimately he became a well-known organist, and then he went humbly to the professor and retracted.

## BACH'S WORKS IN RELATION TO MODERN PIANO STUDY.

BY EMIL LIEBLING.

THE study of Bach's works finds a most important and direct application to modern piano-playing, and if correctly applied, systematically applied, can not fail to produce the best results. The same elements of technic which are constantly needed in the works of later authors are plentifully treated by their old master, who seems to have had a prophetic intimation as to what was to follow. He does not invent as many specialties of virtuosic technic as his great contemporary, Scarlatti, and yet laid a foundation which every great master has profited by, from Clementi to Liszt. It is, therefore, perfectly safe to say that music-study without a systematic Bach course is incomplete, and the lack of it will sooner or later become a most regrettable deficiency.

Bach is never easy; even the two-voiced inventions presuppose considerable digital and mental development; they might be used alongside the easier Mozart sonatas, and supplemented by selections from the three-voiced movements; it will depend upon the individual ability of the student as to the next selection; one may need an intermediary course in the French suites, and others, again, might be ready for the English suites and partitas, or even the clavierchord. It goes without saying that a complete analysis of the form should precede and accompany the study of each piece, and the teacher should be complete master of the subject in its entirety before attempting to deal with it at all.

The six partitas, for some reason or other, have not been given the consideration which their importance and practical value warrants; they contain some of the best material imaginable, and rank in point of difficulty with the earlier Beethoven sonatas.

The preludes of the clavierchord are the natural predecessors of the Clementi "Gradus," and cover a wide field of technical practice, though within certain limitations. We find neither double thirds, sixths, nor octaves. The first prelude is a study in the works of a taster, which naturally found no place in the works of a master who made everything subservient to the one ideal of polyphonic perfection; he had no use for any pieces that moved in the same direction; something had to diverge and enjoy a contrary motion; for the practical application of five-finger work nothing can excel the second and fifth preludes in the first book of the clavierchord; the third prelude abounds in side-wrist movements, which can be used to great advantage in the first part, which can be used to great advantage in the first part, which can be used to great advantage in the first part.

Any help, scientific and, at the same time, time-saving, is well worth consideration. Add to this the profound control over the imagination which the eye has suggested, and the use of the analysis by the aid of colors becomes apparent. To see the construction of a Bach figure at a glance is to have the door opened into a garden which has been hopelessly locked to the majority of pianists. All that appertains to tempo and delivery is then "before them, where to choose."

The harmonic structure of a figure is arrived at by the notion of its voices. It is an element of expression all

musical, and with some of the dance forms, the hornées, gígenes, gavottes, sarabandes, and pascapieds, offer excellent problems in variety of effect and intelligent phrasing. Many of these compositions can be used to advantage on concert programs; for instance, the hornées and gígenes from the second English suite, and the pascapieds from the fifth suite. With few exceptions, the so-called modernized Bach arrangements can be safely left alone. The much played Bach toccata and figure in D minor, as arranged by Tausig, is all Tausig and no Bach; Liszt's work in the A-minor and G-minor fugues is much preferable. Busoni's "Do you ever study figures?" intended for *fin de siècle* pianists. The latter master's setting of Bach's C-minor "Pascapieds" is really a colossal affair, but only tolerable when executed in his own transcendent style.

This latter class of productions supplements to splendid advantage the study of the more modern works, requiring every quality which is demanded from the great virtuosos (including long hair).

How to interest the student in Bach is a totally different question. In the first place, tell him why he is to study this master, and for what purpose; inform him that, for professional aims, it is the *conditio sine qua non*, that it furnishes a solid backbone to the pianist, and an unending guide to the composer; help the pupil to unravel the delightful intricacies of the different works, initiate him in the intimate workings of this most masterly of minds, and the sympathy and active interest of the younger artist will speedily be engaged.

## ON INTERESTING STUDENTS IN THE WORKS OF BACH.

BY E. R. KROEGER.

When one considers the position of Sebastian Bach to-day, how he is always mentioned as the first of the really great composers, it is hard to realize that a century ago his name was little more than a historic recollection. For almost a half-century his works "lay on the shelf," while those of his brilliant but somewhat superficial son were in great favor everywhere. In fact, even for a third of the present century, Sebastian Bach's works were known to but few musicians, and to the world at large he was but a name. It is but natural to ask "What was responsible for this?" During the latter half of the eighteenth century, the arts of poetry, music, painting, and the drama were largely under the "patronage" of the nobility. The age was an artificial one, and the authors and artists most in favor were those who catered to the superficial tastes of their titled patrons. Even the most celebrated composers of that period, Haydn and Mozart, could not escape from these influences, and many of the former's works were written at the command of Prince Esterházy, in whose household Haydn held the post of orchestral conductor, which was a position but little, if at all, superior to that of the chief butler. Emanuel Bach was not disposed to take issue with existing conditions; so he composed for the place, which he succeeded in doing, and thus, at his father's, living a comparatively retired and austere life in Leipzig, wrote for no distinguished "patrons." His mighty genius compelled him to compose works which seemed little likely to be performed. And these written for specific purposes—his motets, cantatas, chorales, passions, etc.—brought out the very deepest characteristics of his nature, and revealed the real Bach at his best. The artificial condition of things, which existed in the latter half of the eighteenth century was greatly shattered by the French Revolution, which, like a thunder-clap, cleared away the mist and haze which hung over art as well as society.

When the new order in political life began to be generally accepted, then a new order in art correspondingly appeared. The majority of composers who were popular (excepting men of genius such as Haydn and Mozart) now began to diminish in favor, and their stars waned and finally disappeared. Beethoven, Weber, Hummel, Rossini, Spontini, Marschner, Schuberl—men who had new and interesting things to say—came to the front.



slowly and then came the Bach awakening—somewhat awfully at first, to be sure. In 1899 Mendelssohn brought out the great "St. Matthew Passion" in the Thomas Kirche in Leipzig.

This was the real turning of the tide. From that day to this the love and reverence for Sebastian Bach's works has steadily grown, until every musical and musical student is permeated with it. To-day no musician of eminence can attain a high standing without a profound study of the works of Sebastian Bach. We find that Beethoven stated that his name should have been "Meer" (ocean), not "Bach" (brook), meaning that his works were almost endless in their scope and depth. Schumann said that "music owed as much to Bach as religion did to its founder," and also that "the prelude and fugue should be the daily bread of young musicians." Mendelssohn's love for Bach was largely responsible for the Bach *renaissance*, as we have just learned. Chopin could play almost all the Bach fugues by heart, and practiced them entirely when about to give a recital. As for Wagner, the Bach principles of "contrapuntal harmony" and "harmonic counterpoint" are the very warp and woof of his great music-dramas. The influence of Bach upon Brahms is equally takable. And so the list might be easily extended. To the earnest student of Bach, the rich harmonic combinations resulting from his free polyphony are always a matter of the utmost astonishment. For extraordinary dissonant effects, not even Wagner and Liszt can surpass him. And yet nothing is meaningless. Everything is coherent and homogeneous. To the instructor who loves his Bach, and who wishes his pupils to do likewise, there is always considerable difficulty in overcoming a certain distaste at first. This distaste is due to the fact that almost all the music a young student hears is essentially homophonic, i. e., that in which a particular melody is prominent and the harmony serves as an embryonic accompaniment. Just as soon as two or more melodies appear in the case of contrapuntal works, such as Bach's, just as soon does the student find himself easily following the melodies, and is soon afterward confused by them. To the majority of people it is almost a matter of impossibility to distinguish two or more melodies being performed at once. The ear requires education in this respect. The best modern teachers, however, are now giving the simplest contrapuntal compositions to pupils just as soon as their technical attainments permit. The result is that a better comprehension is not only of the works of Bach, but also of the works of Mozart, Beethoven, Schumann, and others is becoming apparent with young pianists. An ideal musical education would be that wherein the great classic masters only were studied at first, and later the romantic masters. As it is, many young students play compositions of Chopin, Grieg, and Liszt before they are familiar with those of Bach and Beethoven. With their taste for the glamour and picturesque of the modern so cultivated, they find it difficult afterward to come to a proper appreciation of the severer and less emotional works of the classicists. Indeed, the task of properly training the taste of pupils is one which every American instructor has to contend with. The problem of bringing the compositions of Bach especially before pupils with a fondness for the modern composer is one which involves considerable thought. Unquestionably, the best plan is to select those works of his which are the least contrapuntal and the most homophonic first, and gradually to lead toward the greater fugues of the "Well-tempered Clavier." To force the five part fugue in C-sharp minor (book 1) upon a pupil who cares only for such pieces as Godard's "Second Mazurka" and Grieg's "To the Springtime" is a mistake. To this sort of pupil scarcely anything of Bach's will appeal. But the "Loure in G" or the "Eight Little Preludes in F," or the "Gavotte and Minuet in G minor," from the "Third English Suite" ought to interest her. By careful and conscientious study of such selections as these a real fondness for them will develop. In order that such a liking for Bach's works will be stimulated and encouraged, the writer has compiled some Bach recital programs, varying from the easier to the more difficult compositions. Pupils could study one or more pieces, as the various program numbers could thus be divided

among several. These programs have been compiled with considerable care, with the idea of choosing those selections which are the easiest of comprehension, or, in a general way, the more pleasing. Should the instructor hesitate in giving a recital the program of which would consist entirely of Bach's works, they may be of value for the purpose of making a judicious selection. Care has been taken to obtain contrast in key and style in order to keep up the interest:

#### PROGRAM OF COMPARATIVELY EASY COMPOSITIONS BY J. S. BACH.

- (a) Prelude in C (No. 1, from Twelve Little Preludes, German).
- (b) Prelude in C minor (No. 3, from Twelve Little Preludes, German).
- (c) Loure (Bohrre) in G (from Third Cello Sonata).
- (d) Sarabande in A minor (from Second English Suite).
- (e) Fuguetta in D major (two parts).
- (f) Invention in C major, No. 1 (two parts).
- (g) Aria in D (from Fourth Partita).
- (h) Prelude in F (No. 8, from Twelve Little Preludes, German).
- (i) Minuetto in C minor (from Second French Suite).
- (j) Bourrée in A minor (from Second English Suite).
- (k) Prelude in C major (No. 1, from Well-tempered Clavier, book 1).
- (l) Andante in E (from Third Sonata).
- (m) Prelude in D (No. 4, from Six Little Preludes, German).
- (n) Gavotte and Minuet in G minor (from Third English Suite).

#### PROGRAM OF MODERATELY DIFFICULT COMPOSITIONS BY J. S. BACH.

- (a) Prelude and Fugue in C minor (No. 2, from Well-tempered Clavier, book 1).
- (b) Scherzo in A minor (from Third Partita).
- (c) Invention in C minor, No. 7 (three parts).
- (d) Bourrée in D (from Suite for Trumpet).
- (e) Gavotte in B minor (Saint-Saëns).
- (f) Allemande in E (from Sixth French Suite).
- (g) Prelude in E flat (from No. 22, from Well-tempered Clavier, book 1).
- (h) Duetto in E minor, No. 1.
- (i) Minuetto in B flat (from First Partita).
- (j) My Heart Ever Faithful (Lavignac).
- (k) Prelude and Fugue in E major (No. 9, from Well-tempered Clavier, book 1).
- (l) Invention in F major, No. 8 (two parts).
- (m) Fugue in E minor (from Fourth English Suite).
- (n) Prelude in G minor (from Twelve Little Preludes, No. 10).
- (o) Gavotte and Minuet in D minor (from Sixth English Suite).

#### PROGRAM OF MORE DIFFICULT COMPOSITIONS BY J. S. BACH.

- (a) Fantasia Chromatique and Fugue in D minor.
- (b) Invention in F minor, No. 9 (three parts).
- (c) Allemande in B flat (from First Partita).
- (d) Gigue in G (from First French Suite).
- (e) Italian Concerto in F major (Bülow).
- (f) Allegro Animato. (g) Andante molto espressivo. Presto gioioso.
- (h) Prelude in A minor (from Second English Suite).
- (i) Capriccio in C minor (from Second Partita).
- (j) Fantasia and Fugue in G minor (transcribed by P. Liszt).

#### PROGRAM OF PIECES OF DIFFERENT GRADES BY J. S. BACH.

- (a) Prelude and Fugue on B A C H.
- (b) Bourrée in A minor (from Second English Suite).
- (c) My Heart Ever Faithful (Lavignac).
- (d) Loure in G (from Cello Sonata).
- (e) Fuguetta in D (two parts).
- (f) Prelude and Fugue in C-sharp major (No. 3, from Well-tempered Clavier, book 1).
- (g) Prelude and Fugue in E flat (No. 7, from Well-tempered Clavier, book 1).
- (h) Invention in E, No. 8 (two parts).
- (i) Gavotte and Minuet in D minor (from Sixth English Suite).
- (j) Gigue in G (from Fifth French Suite).
- (k) Andante in C minor.
- (l) Allemande in E (from Sixth French Suite).
- (m) Andante in F (from Third Sonata).
- (n) Gavotte in B minor (Saint-Saëns).
- (o) Toccata and Fugue in E minor.

## BACH'S INFLUENCE ON THE MUSICAL WORLD.

BY HENRY T. PINCK.

WHEN Rubinstein published his "Conversations on Music," which begin by placing Bach, Beethoven, Schubert, Chopin, and Glinka above all other composers, doubtless many a reader opened eyes and mouth wide in astonishment at finding Glinka in such a place. The cynically minded, knowing the vanity of artists, divined that "Glinka" was only an alias for the "Rubinstein" which the author wanted, but did not dare to write. The proper name for the place was, of course, Wagner, whom Rubinstein hated with a morbid jealousy. Had he written Wagner he would have named the five men of genius who have exerted the widest influence on the musical world, each in his own sphere.

To realize the influence of Beethoven, listen to one of the symphonies written before him and compare it with those written after him, and you will marvel at the difference. Schubert had a few predecessors in the Lied, but his efforts are infantile compared with his and he may be declared the creator of the lyric song in spite of Beethoven, whose *Lieder* are the weakest of all his works. Schumann and Franz and the other modern song-writers all have their roots in the soil prepared by Schubert. That Chopin has leavened all the piano music written since his day—even that of Brahms—need not be said; nor is any one so foolish to-day as to deny that Wagner has changed the opera for all time to come, in Italy and France, as well as in Germany.

As for Bach, the first of the Great Five, what has he done for the development of music? It would be easier to answer the question, "What has he not done for music?" One day Robert Franz called the attention of a friend to a certain passage in Bach's "Musikalisches Opfer," which is identical with the motive of Mendelssohn's "Hebride" overture. "Everybody knows that splendid passage," he remarked, laughing, "and Mendelssohn is praised for it, but there it stands in old Bach. In truth, he anticipated everything."

But we must not chide Mendelssohn for parroting a few ideas from his idol; Bach would have been the first to pardon him, if some one could have foretold him how Mendelssohn would, in the nineteenth century, wage war against popular indifference to his works and professional ignorance regarding their contents and significance. Mendelssohn not only resurrected the great "St. Matthew's Passion," but the work influenced him so much as to induce him to write his own "St. Paul" and "Elijah." I have often thought that a certain harmonic grandeur and variety in some of Mendelssohn's best works owed their existence to his early acquaintance with Bach. He was really the first who seemed to fully appreciate the greatness of Johann Sebastian.

It is true that Mozart declared that Bach was the composer who could teach him anything, and that Beethoven referred to the oceanic depths of his music; but neither of these masters, unhappily, knew his works sufficiently well to be specially influenced by them. As for musicians in general, we may apply to them what Robert Franz said of Bach's pupils: "None of them understood him in his essence; they marvelled at his virtuosity, his knowledge as a teacher, but of his supreme genius they had no conception." It was not until the epoch of Mendelssohn, Schumann, Chopin, and Liszt that Bach began to be understood as the deepest of musical thinkers and to exert his powerful influence on the whole musical world. Since that time he has been the composers' composer, worshiped by all, underlaid by Berlioz alone.

In all departments of music has Bach's influence been felt. He never seemed to care much for operatic music and when he made those foot races to Hamburg it was to hear an organist and not the opera sung there. And Liszt that Bach began to be understood as the deepest of musical thinkers and to exert his powerful influence on the whole musical world. Since that time he has been the composers' composer, worshiped by all, underlaid by Berlioz alone.

ing diurnal, the pedal point as the congregation leaves the church, and throughout in that masterful polyphony which would have thrilled Bach with joy and made him acknowledge Wagner as one of his rivals.

The Lied is another branch of music to which Bach did not contribute anything of importance directly; yet does indirectly his influence became a perceptible factor in Schumann, and a most powerful one in Robert Franz. Franz's ideas are entirely his own, but his language is often so much like Bach's that it would be difficult in some cases to tell the two apart were not the melodic curve different. A German critic has wittily remarked, regarding one of Franz's songs, that it seemed as if Bach had not only written a Franz song by way of expressing his appreciation of Franz's masterful "additional accompaniments" to his scores—those accompaniments which have made them available for modern performance in the spirit of the original.

Thus we see that the most modern opera-composer and the most modern song-writer were particularly influenced by Bach, though he never wrote an opera or a Lied in the modern sense of the word.

Another extremely modern composer who came under his spell was Liszt, both in the harmonies of his piano-forte works and, more especially, in his compositions for the organ. There are not many of these, and they are little known; but their day will come, and then the world will wonder at the impression left by Bach on that great Hungarian. As for other writers for the organ, from Mendelssohn to Saint-Saëns, it is needless to add that one and all of them have been saturated with the spirit of Bach, who, in this sphere above all others, has never been equaled.

As a writer for the orchestra, Bach's position has been obscured by the foolish habit of calling Haydn "the father of orchestration." Haydn did, indeed, have unusual facilities at Esterházy's castle for experimenting in regard to the various instrumental combinations; but Bach, without having such opportunities, divined colors which have moved more deeply than anything Haydn ever wrote. He had an instinct for creating peculiar combinations to certain emotions. Of course, he did not have any kaleidoscopic modern orchestra at his command; yet it is certain that had he lived in this century he would have scored after the manner of Wagner or Liszt. It is a remarkable fact that, as Albert Thomas, Anton Seidl, and others have proved, Bach's works can be most legitimately orchestrated à la Wagner with superb effect. This could not be done with the works of Haydn, Mozart, or even Beethoven; therefore in this respect, as in his harmonies, Bach, though older, is more modern than that classic trio.

Bach wrote more for the voice than for instruments, but, as good solo-singers and choruses are much rarer than good players, he is best known to the musical world to-day through his instrumental compositions, especially those for the organ and the piano. What might be called the prophetic character of his music—that is, its modernity—is revealed especially by the nature of his piano-forte pieces—that is, what we call his piano-forte pieces; for every musician, of course, knows that there were no pianos in Bach's day, and that the harpsichord and clavichord he wrote for were almost as simple, compared to a modern grand piano, as a melodeon is compared with a church organ. In playing Haydn and Mozart, we constantly feel that they did not write for the instrument of our day, with its full, rich tone; but in playing Bach's music we find that he wrote for the instrument of his day, and for six months, as the moonlight permitted, he worked at his task, restoring the manuscript to its place for the day-time. His perseverance was rewarded by having his own hard-earned music discovered and confiscated by the hard-hearted elder brother.

A good many stories are told of the abilities of Mozart, Mendelssohn, Liszt, and others, in the matter of sight reading, but there is one giving Bach's experience and his verdict. Bach had a great deal of confidence in his own powers, and who had more right? While living in Weimar he once boasted to a friend that he could read at sight any music that was ever written. This friend, the town musicist, one day invited Bach to take breakfast with

him, and before his coming laid on the instrument in the room a very tricky piece of music, placing it where Bach was sure to see it. When Bach arrived, his host went into an adjoining room to prepare the meal, and Bach began to look over the music. He picked up this parti-vier piece and began to play it, but soon got into difficulties. He tried it over and over, and, finally, rising from the stool, called to his friend, who was laughing at his efforts. "No, no; it is not possible. One can not play everything at first sight."

Bach, like Handel, was possessed of a temper. And it was not always repressed. Once, when he was conducting rehearsal of some church music in Leipzig, the organist made a serious mistake, and Bach, for want of a better weapon, snatched off his wig and threw it at the offending player, roaring out, "You ought to have been a cobbler." When flattered for his great skill on the organ, the old giant curiously exclaimed, "There's nothing wonderful about it. All you have to do is to touch the right key at the right time, and the instrument does the rest." And so it is, even down to the present day.

## ANECDOTES OF BACH.

BY W. F. GATES.

WELL-AUTHENTICATED anecdotes of John Sebastian Bach are not numerous. There are several reasons for this. In the first place, Bach was a quiet German body, wrapped up in his music and in his home, little given to exploiting himself before the people, not caring to attract public attention. And then, even if his life had been full of interesting incidents, there were not in those days the eager reporters, the frequent newspapers, and the reading public of to-day. He did not have the sensational personality of a von Bülow, nor was he surrounded with the crowd of penny-a-liners as is the celebrity of to-day.

At ten years of age Bach was left an orphan, and was taken to the home of an elder brother, who was to care for him and instruct him. This brother, quite a musician and organist, had copied into one volume many organ works by the best masters of the time. Printed music was but a custom was to do a good deal of copying. The boy, then but ten or eleven years of age, quickly mastered the pieces and exercises that his brother-teacher had given him, and was eager to try those in this prized collection, but it was kept in a book case that had a latched door, and there the boy could see it every day, but was not allowed to handle it.

One night, not being able to resist the temptation any longer, he stealthily crept downstairs and, reaching his room, unlocked the lattice, rolled up the book so he could get it through one of the holes, and carried it up to his room. The next thing was to make a copy of it; but how? He was allowed no candle, so he set to work by the light of the moon, and for six months, as the moonlight permitted, he worked at his task, restoring the manuscript to its place for the day-time. His perseverance was rewarded by having his own hard-earned music discovered and confiscated by the hard-hearted elder brother.

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Being desirous of hearing the great organist Buxtehude, Bach walked from Arnstadt to Lübeck, a distance of fifty leagues. He stayed there some time, and could have succeeded that celebrated organist had he been willing to comply with the conditions. One of these was that he was to marry the organist's eldest daughter. Bach got sight of the lady in question and fled the field! She was the eldest of six daughters, and more of a withered rose than a bud. Who knows what might have occurred if he had been given his choice of the six!

Bach's last, and in some respects greatest work, "The Art of Fugue," was left unfinished on account of the failure of his eyes. His friends urged him in his old age to write a treatise on fugue and fugue-making. He started to do so, but, after writing a few pages, threw aside the work in disgust, exclaiming, "I can not teach by precept, only by example," and then recommenced the book on a different plan.

He took one simple subject, and on it wrote sixteen fugues and four canons, in every style of fugue composition. This great work, which appeared two years after his death, in 1767, though having a flattering preface from Marburg, then the foremost critic of Germany, did not meet with sufficient sale to cover the cost of the plates on which the music was engraved, and as there seemed to be no chance for further income from the work, the plates were sold by Bach's heirs for old copper. It might be added that Bach engraved these plates himself, and to this arduous labor may probably be traced the loss of his sight.

There was a famous musician living in France, Marchand by name, who held the post of organist to King Louis XIV, but who, falling into the king's disfavour, left France and went to Germany. In Dresden he had many admirers, as he had also Bach. When Bach went to that city, in 1717, there was quite a rivalry between the two great organists, each camp proclaiming the superiority of its favorite.

One of the court concerts, Marchand, who was very conceited, played some variations on a French tune. Immediately after this number Bach was brought on the program, and, after preluding for a minute or two, proceeded to improvise a set of variations as superior to those just played by the Frenchman that the victory was decidedly with the German composer.

Bach was then urged by his admirers to challenge Marchand to a trial of skill. The challenge was accepted, the place and time appointed, and the jury chosen. The company gathered for this battle of the giants and sat waiting for the arrival of the Frenchman. Waited, waited, but no Marchand. The beautiful Frenchman had disappeared over night. Recognizing Bach's superior skill in the previous bout, he had fled, leaving the field to his antagonist. The story of his ignoble flight spread all over Germany, and added much to the laurels of the great Sebastian.



## Old Fogy Redivivus.



Old Fogy.

## OLD FOGY HAS BACHAPHOBIA.

“Ah! I smell a large and polyphonic rat when I read the June issue of *THE ETUDE*. So, after being quietly laughed down, smiled at, and contemptuously shouldered out of the way, this old gentleman, this lean and slipped pantaloon finds a morsel of sweetness in the fact that you are all awaking around to his ideas, to his notion of the infallible thing in music. And do you wish to know who is the infallible, the impeccable one in music, the Pope of music?”

It is Johann Sebastian Bach, the only son of Apollo. I'll tell you why.

I'm an old, old man. I've seen the world of sights, and I've listened eagerly, yes, greedily, to the world of sound, to that sweet, maddening concourse of tones civilized Caucasians agree is the one, the only art. I, too, have had my mad days, my days of yachts untroubled—doesn't Wald Whitman say that somewhere?—I've even roared in Verdi. Ah, you are surprised! You fancied I knew my Gerny of *violin* too? Let me have your ear. I've run the whole gamut of musical composers. I once swore by Meyerbeer. I came near worshipping Wagner, the early Wagner, and to-day I am willing to acknowledge that “Die Meistersinger” is the very apex of a modern polyphonic score. I adored Spohr and found good in Auber. In a word, I had my little attacks of musical madness, for all the world like measles, scarlet fever, chicken-pox, and the mumps.

As I grew older my tax clarified. Having admired Donizetti, there was no danger of being seduced by the boleros, roystering Maczarti. Knowing Mozart almost by heart, Gounod and his pallid imitations did not for an instant impose on me. Ah! I knew them all, these vampires who not only absorb a dead man's ideas, but actually copy his style, hoping his interest included his works as well as his mortal remains. Being violently self-conscious, I might as I passed youth and its dangerous critical heats to analyze just why I preferred one man's music to another's. Why was I attracted to Brahms whilst Wagner left me cold? Why did Schumann not appeal to me as much as Mendelssohn? Why Mozart more than Beethoven? At last, one day, and not many years ago, I cried aloud, “Bach, it is Bach who does it, Bach who animates the wooden, lifeless limbs of these modern men. Bach—once, last, and all the time.”

And so it came about that with my prying nose I dipped into all composers, and found that the houses they erected were stable in the exact proportion that Bach was used in the foundations. If much Bach, then granted talent, the man reared a solid structure. If no Bach, then no matter how brilliant, how meteoric, how sensational the talents, smash came tumbling down the musical mansion, smash went the fellow's hastily erected palace. Whether it is Porsel— who wears by Bach and doesn't understand or study him—or Macagni or Massenet, or any of the new school, the result is the same. Bach is the touchstone. Look at Verdi, the Verdi of

“Don Carlos” and the Verdi who planned and built “Falstaff.” Mind you, it is not that big fugged finale—surely one of most astounding operatic coups in existence—that carries me away. It is the general texture of the work, its many voices, like the sweet mingled roar of Estermilk Falls, that draws me to “Falstaff.” It is because of Bach that I have forewarn my dislike of the later Wagner, and unlearned my disgust at his overpowering sensuousness. The web he spins is too glaring for my taste, but its pattern is so lovely, so admirable, that I have grown very fond of the Mastersingers.

Bach is in all great, all good compositions and especially is he a test for modern piano music. The monophonic has been done to the death by a whole tribe of shallow charlatans, who, under the pretence that they wrote in a true piano style, literally debauched several generations of students. Shall I mention names? Better disturb neither the dead nor the quick. In the matter of writing for more voices than one we have retrograded considerably since the days of Bach. We have, to be sure, built up a more complex harmonic system, beautiful chorales have been invented, or rather rediscovered,—for in Bach all were latest,—but confound it children! these chords are too slow, too ponderous in gait for me. Music is first of all motion, after that emotion. I like movement, rhythmical variety, polyphonic life. It is only in a few latter-day composers that I find music that moves, that sings, that thrills.

How did I discover that Bach was in the very heart of Wagner? In the simplest manner. I began playing the E flat minor prelude in the first book of the Well Tempered Clavier, and lo! I was transported to the opening of “Götterdämmerung.”

Pretty smart boy that Richard Geyger to know his Bach so well! Yet the resemblance is far fetched, is only a hazy similarity. The triad of E flat minor is common property, but something told me Wagner had been knowing on Bach, on this particular prelude, had in fact got a starting point for the opera music. The more I studied Wagner the more I found Bach and the more Bach the better the music. Chopin knew his Bach backwards, hence the surprisingly fresh, vital quality of his music, despite its pessimistic coloring. Schumann loved Bach and built his best music on him, Mendelssohn rediscovered him, whilst Beethoven playing the Well Tempered Clavier every day of his life.

All my pupils study the inventions before they play Clementi or Beethoven, and what well springs of delight are those two and three part pieces! Take my word for it, if you have mastered them you may walk boldly up to any of the great, insolent forty-eight sweet tempered preludes and figures and overcome them. Study Bach say I to every one, but study him sensibly. Tausig, the greatest pianist the world has yet heard, edited about twenty preludes and figures from the Clavichord. These he gave his pupils after they had played Chopin's opus 10. Strange ideas isn't it? Before that they played the inventions, the symphonies, the French and English Suites—Klondworth's edition of the latter is excellent—and the Partitas. Then I should say the Italian concert and that excellent three voiced figure in A minor, seldom heard in concert. It is pleasing rather than deaf in feeling, but how effective, how brilliant! I don't forget the toccatas, fantasias, and capricios. Such works as the Art of Fugue and others of the same class show as Father Bach in his working clothes, earnest if not exactly inspired.

But in his moments of inspiration what a genius! What a singularly happy wedding of manner and matter! The Chromatic Fantasia is to me greater than any of the organ works, with the possible exception of the G minor Fantasy. Indeed I think it greater than its accompaniment D minor figure. In it are the harmonic, melodic, and spiritual germs of modern music. The restless tonalities, the agitated, passionate, desperate, dramatic, the emotional curve of the music, are not in these modern, only executed in such a transcendental fashion as to beggar imitation?

Let us turn to the Well Tempered Clavichord and bow the knot of confusion, of admiration, of worship. I use the Klondworth, the Busoni and sometimes the Bischoff edition, never Kroll, never Czerny. I think it

was the latter who once excited my rage when I found the C sharp major prelude transposed to the key of D flat! This outrageous proceeding plays havoc however before the infamous behavior of Gounod who dared—the sacrilegious—do—to place upon the wonderful harmonies of the master of mastery, a cheap, tawdry, vulgar tune. Gounod deserved oblivion for this. I think I have my favorites, and for a day delude myself that I prefer certain preludes, certain figures, but a few hours' study of its next door neighbor and I am intoxicated with its beauties. We have all played and loved the C minor prelude in Book one—Cramer made a study on memories of this—and who has not felt happy at its wonderful figure! Yet a few pages on is a marvelous fugue in C sharp major, with five voices that slowly crawl to heaven's gate. Jump a little distance and you land in the E flat fugue with its assertiveness, its cosmic subject and then consider the patterning, zipping one in E minor. If you are in the mood has there ever been written a brighter, more amiable, graceful prelude than the eleventh in F? Its germ is perhaps the F major invention, the eighth. A marked favorite of mine is the fifteenth figure in G. There's a subject for you and what a jolly length! Bach could spin music as a spider spins its nest, from earth to the sky and back again. Did you ever hear Rubinstein play the B flat prelude and fugue? If you have not, count something missed in your life. He made the prelude as light as a moonbeam but there was thunder in the air, the clouds floated away, airy nothings in the blue, and then celestial silence. Has any modern composer written music in which is packed as much meaning, as much sorrow as may be found in the B flat minor prelude? It is the matrix of all modern musical emotion.

I don't know why I persist in saying “modern,” as if there is any particular feeling, emotion, or sensation discovered and exploited by the man of this time that men of other ages did not experience! But before Bach I knew no one who ranged the keyboard of the emotions so freely, so profoundly, so poignantly.

Touching on his technique I may say that they require of the pianist's fingers, of his articulation and consequently a flexibility that is spiritual as well as material. The diligent daily study of Bach will form your style, your techniques better than all machines and finger exercises. But play him as if he were human, a contemporary and not as a historical reminiscence. Yes, you may indulge in *rubato*. I would rather hear it in Bach than in Chopin. Play Bach as if he still composed—do— and drop the nonsense about traditional methods of performance. He would alter all that if he were alive to-day.

I know but one Bach anecdote, and that I have never seen in print. The story was related to me by a pupil of Reinecke, and Reinecke got it from Mendelssohn. Bach, so it appears, was in the habit of practicing every day of the Thomas Kirche, at Leipzig, and one day several of his sons, headed by the naughty Friedemann, resolved to play a joke on their good old father. Accordingly they repaired to the choir loft, got the bellows blower away and started in to give the master a surprise. They tied the handle of the bellows to the door of the choir, and with a long rope fastened to the outside knob they pulled the door open and shut and of course the wind ran low. Johann Sebastian—who looked more like E. M. Bowman than E. M. B. himself—suddenly found himself clawing ivory. He rose and went softly to the rear. Discovering no blower, he investigated and began to gently tug at the line. When it was all in several boys were at the end of it. Did he whip them? No he. He looked the door, tied them to the bellows and sternly made them blow. They did. Then the archangel of music went back to his bench and composed the famous “Wedge” fugue. How true all this is I know not, but anyhow it is quaint enough. Let me end this exhortation by quoting some words of Edvard Remsen from his fantastic essay on Bach: “If you want music for your own sake, look up to Bach. If you want music which is as absolutely full of meaning as an egg is full of meat—look up to Bach.”

Look up to Bach. Sound advice. Profit by it. Yours Polyphonically, OLD FOGY.

## HOW TO ENJOY MUSIC.

BY H. S. BARON.

The subject of “how to understand music” has frequently been treated with more or less success. At a first glance it seems synonymous with “how to enjoy music”; but there is this difference: the one appeals to the mind, the other to the heart; the one to the musician, the other to the lover of music.

The celebrated scientist, Faraday, was invited at one time to witness an experiment with an electro-magnet. “Everything was arranged,” says Tyndall, “when just before the magnet was excited he laid his hand upon my arm, and asked, ‘What am I to look for?’”

Coming across this incident in my reading I could not but reflect what a benefit it would be to the thousands of music lovers, if they knew what they are to look for; and this indeed me to lay my mite at the feet of those who wish to learn “how to enjoy music.”

Americans, as a general thing, imagine themselves called upon to criticize—thus turning pleasure into business. Now, I do not deny that the ability of distinguishing right from wrong, or good from bad, enhances in some cases the pleasure of listening to music, but for the most part, spontaneous enjoyment, give me the man or woman who plunges right into music, never caring whether the singer has the French or the Italian method, whether the performer belongs to the classic or to the romantic school.

Now, some may enjoy “Annie Rooney” or “At a Georgia Camp-meeting,” while others go into raptures on hearing a Beethoven symphony. So may some take pleasure in yellow-covered literature, while others delight in the works of an Emerson or a Bryant. Do either of these steps to criticize the formation of sentence or the rounding of a period? Yet who would not rather read “Thanatopsis” than to be carried away by the adventures of a cowboy?

But, then, you are prepared by education and association to enjoy “Thanatopsis,” and look with scorn upon the gluttony of trashy literature. And, pray, what is to hinder any one from being prepared to enjoy a Beethoven symphony, instead of having a hankering after “At a Georgia Camp-meeting”?

“What am I to look for?” said Faraday, and “What am I to look for?” says the earnest seeker of true enjoyment of music; or, paraphrasing it to suit our purpose, “How am I to prepare myself?”

As in literature the home circle is the best teacher, so in music the home circle is the best teacher. As the association with refined people softens our rough natures, so the association with good music cultivates our crude taste. Give me the home where elang never crossed the threshold, and I will give you the boy or girl who will prefer Bryant to Mrs. Radcliffe, or to Mrs. Southworth, or the DuChamps. Give me the home where Schubert's “Serenade” is sung, and I will show you the girl who prefers a Beethoven sonata to a “break-down” jig.

But our nation is young and our households have not yet reached that stage where music comes next to prayer. For this reason some guidance may be necessary to assist the seekers of truth in music. This can best be given in a negative form. Do not imagine that noise is music. Do not mistake agility for expression. Do not be swayed by outward surroundings to lead you away from the lone path. Do not criticize instead of simply listening. Do not think that because music is a language, and universal at that, that it can tell you the time or the state of the weather.

Music is, indeed, a language, but it is the language of emotions. Its elements are few,—only rhythm, melody, and harmony,—but these are capable of infinite combinations.

Let us here call attention to the classification of music. First of all, we have the division of vocal and instrumental music; then we have vocal and instrumental music combined. The simplest form of the one is the ballad; the simplest form of the other is the march, which regulates motion, such as the march, the waltz, the galop, etc. Since in the latter rhythm is of chief importance, and since the tap of the drum would answer as well as the most elaborate composition, it can

## THE MISSION OF THE DULL PUPIL.

BY EFFIE W. MUNKSON.

not be considered a very high order of music. Yet the greatest composers have made use of the dance-form, and have embodied in it the highest flights of their fancy.

As vocal and instrumental music combined culminates in the oratorio and the opera, so does instrumental music by itself culminate in the symphony. The most important classification of music, however, is that which distinguishes between homophonic and polyphonic music—the former having a main idea supported by one or more less essential voices or instruments; the latter consisting of two or more essential voices or instruments. To the former belong the ballads, marches, dances, and the so-called salon music. To the latter belong the string quartet and most chamber music, its highest form—vocal or instrumental—being the fugue. Oratorio, opera, and symphony make use of both styles.

Returning now to the simpler forms of music we can not but discover that the first requisite of music is fitness for the purpose.

A waltz is not a good movement to march by, nor a funeral march the strain to which to dance the mazurka. “Twinkle, Twinkle, Little Star,” sung or recited in lugubrious tones, is certainly out of place in the nursery. The mixing step of a dancing master, or the cap and bells of a circus clown, would seem very incongruous when going to the communion table; yet not more so than “Rock of Ages” to a tune like “Annie Rooney.” Yet not a voice is raised when, day after day, in church and out of church, petitions are sent up to the Almighty in tunes taken from the last hand-organ, and recalling by its strains the monkey in red jacket going around with his hat.

Realism is another base of music. From the “Little of Prague” to the last “Alpine Storm,” we find this continuous striving to tear music down from its high pedestal to see it groveling in the mud. Now, music is different from poetry, painting, and sculpture, which in their highest flight of fancy must necessarily have some analogy to something already in existence, while music not merely creates the idea but also the means which serve to develop it.

Do not be swayed by outward surroundings. Do not think that hurt cut can turn bad into good music, or that red shirts of firemen can improve the music of the “Avril Chorus.”

By way of conclusion, I can not resist the temptation of quoting here what Mendelssohn said to me in connection with some other good advice he gave me.

“Above all,” said he, “listen to good music. I may at first seem all but deaf to you, but directly some little strain will appeal to your fancy. You watch for its return. Directly you will recognize it in a new dress, perhaps here and there a fragment of it. You will then perhaps turn your attention to its accompaniment; a new interest will be aroused in you. *Interest is education, and education is enjoyment.*”

It is many years since I heard these words from the lips of the great master, but as I write them they recur to me with all their force, for they were addressed to a mere tyro in music, and for just such tyros I intend these few hints on “how to enjoy music.”

## THE MUSICIAN'S REWARD.

J. S. VAN CLEVE.

This question is always asked in America, the land of progress, the land of sane utility, does it pay?

The farm, the lead mine, the grocery, the railway, the war, the civil appointment,—each and all must answer this question in the affirmative. Now, Does music pay? Yes; every way. Music pays in three regions of life. It affords comfort, sometimes lucrative, or life. It gratifies ambition in a way not harmless occupied but beneficial; and it strengthens, with richest nurture, the inner spiritual nature. But music is not a patent medicine; not good for everybody and everywhere at all times. But is the law kind to the one who has no talent for the law? Does business take care of the incompetent? Does the preacher succeed who has neither

“I do not” see how my teachers have the patience to teach me—I am so stupid in music.” Such was the remark of a young lady who is diligently striving to discipline unruly fingers and train them in the straight and narrow way of scale, arpeggio, and finger exercises.

I sympathized with her—I sympathized with her teacher—and began to meditate on the mission of the dull pupil, for I well knew that three-fourths of those who undertake the study of music rank among the dullards, and of the remaining fourth perhaps only one or two are more than ordinarily interesting. Can the teacher extract any comfort from those, to whom Mother Nature has been niggardly in the bestowal of talent, or must he content himself with doing his best, and taking money that he sometimes feels he does not actually earn, because results are not what he desires, though he puts forth far greater effort than in teaching a brighter student?

The dull pupil, wearisome though he may be, is, nevertheless, a means of discipline to a teacher, and a most important help in his growth and development. Take, for example, the faculty of stating an idea in fitting words. It is an easy thing to convey your thought to the quick mind of your brightest pupil, but do you not gain much in endeavoring to present that same idea in such perspicuous language that the most stupid wooden-head must comprehend your meaning?

No matter how well you know a fact, it is not really yours until you are able to tell it in plain, clear words which can be comprehended by those whose minds are not of the brightest quality.

Again, the dull pupil is an invaluable assistant in the cultivation of self-control. Of course, you think you can not possibly endure those awful blunders another instant. “Why, oh why, does that child always play B-natural instead of B-flat, when it has been pointed out to her a hundred times?” You great inwardly you yell, you pace the floor,—but you resist the impulse to rap small fingers or see some foreign “sawar words,” because you know that any outward display of temper will only make matters worse; for timidity will be added to dullness, and the last state of that pupil worse than the first. Therefore, you hold your temper and your tongue, and develop your bump of self-control.

A dull pupil is also an aid to the cultivation of patience. Days and weeks pass by; sometimes the same thing must be repeated a hundred times over before a glimmering of understanding is visible in the pupil. After several weeks' lessons, perhaps your dense student plays four measures legato, and you begin to think that he is really learning something; but, alas! at the next lesson he plays the selfsame passage thump, thump, thump. Then you settle back in your chair and cheer yourself with that platitudinous (dear to the music teacher)—a thing has to be learned and forgotten seven times (or it is seventy times seven?) before it finally sticks in the brain. Such experiences tend to give a large and healthy store of patience, and after while the results of the careful, persevering instruction are sure to come.

Your dull pupil will help to increase your stock of faith and hope. Indeed, for many weeks, perhaps, you have not much else to trade on. Each lesson is worse than its predecessor, it would seem; and if after a month's time you are misguided enough to request your beginner to play his first lesson, you are doomed to be plunged in deep despair, for in nine cases out of ten he will stare at the notes as if he never had seen them before. But you cheerfully start him on C, and after two or three attempts you find he can really play five notes up and down again, and you hope for the best; and if you keep on hoping—and working—long enough, your pupil will learn to play.

To tell the truth, although we are all proud of our bright pupils and look askance at our dull ones, we make many apologies for them, it is they who make the teacher—not his reputation, oh, no; but his character. For it is the dull pupils who bring out the best effort of the teacher, and upon them is his best labor spent.



## NARROWNESS OF MIND.

BY CHARLES S. SKILTON.

The late Woldegar Bargiel is known as a composer of the Schumann school, whose best work was done in the earlier part of his life, while in his later years he devoted himself almost entirely to teaching as head of the department of composition in the Royal High School for Music, at Berlin. The writer of this sketch had the privilege of studying with him at that institution, and believes an account of his methods and personality would be of general interest.

The pupil's first acquaintance with Bargiel was likely to be made at the class for score-playing, over which he presided. Armed with one of the six volumes of Bargiel's edition of Bach's "Chorales," three or four students presented themselves to the master. Over his spectacles he placed a pair of eye glasses, which gave him a somewhat formidable appearance, as he selected a pupil and inquired, "What have you brought to-day?" Each chorale was printed in open score, the three upper parts in the C clefs. The pupil was required to prepare one or more chorales for playing, later to read them at sight, then to transpose to any key and finally to transpose at sight, after which he was promoted to the Bach motets and thence to orchestral scores. The



WOLDEGAR BARGIEL.

drill was severe, but laid solid foundations for sight-reading. Every young musician grumbles over the C clefs, and on one occasion I presented to Bargiel a vocal composition compressed into ordinary vocal score. He immediately advised the use of C clefs, and when I instanced various modern compositions published in compressed score he replied, "That makes no difference. My brother-in-law, Schumann, always used the C clefs, and I use them." His connection with Schumann was a source of pride to him and he frequently alluded to it.

Schumann was the only modern composer of whom he approved.

Of Brahms, on whose shoulders Schumann publicly placed his mantle, Bargiel is reported to have said, "Brahms is a fine man and a very good friend of mine; but he can not compose music. He has written no real symphony."

Against Wagner he was most bitter. On one occasion he was instructing two of his favorite pupils, when allusion was made to "Die Walküre." "Herr B—," he said, "do you find 'Die Walküre' beautiful?" "Indeed I do, Professor Bargiel." "Herr K—," do you find 'Die Walküre' beautiful?" "Most certainly, Professor Bargiel." "Well, gentlemen, unless you can compose better music than 'Die Walküre,' you need not visit my class again."

## THE ETUDE

His estimate of Grieg was echoed in similar fashion at an ensemble class. He called on a young lady from Norway, and said, "Well, Frislein, what have you brought with you?" "A trio by Grieg, Herr Professor." "What is that? by Grieg? But, my dear young lady, Grieg is no music." "What?" cried the young Norwegian, "Grieg is no music?" Adieu, Herr Professor! She swept from the room like an offended goddess, while Bargiel probably thought the manners of Norwegians corresponded well with their music.

It was this inability to sympathize with new tendencies and to identify himself with the musical expression of the spirit of his own times, that prevented Bargiel from becoming one of the great composers, rather than any lack of musical gifts. He belonged to the age of Schumann, and did his best work as a young man at that time.

As he outlived that period, his compositions became reminiscent and fewer, and, though he occasionally produced a classic gem of the purest water, he remained without influence as a composer upon the modern tendencies of music. His best work is probably the G-minor suite for piano, Op. 36, with its popular "Märchen Fantasia" and an adagio and finale, which make one of the great passages of piano literature. The story of its first performance has never, to the present writer's knowledge, been told in print, and is of peculiar interest to all American musicians.

In the early sixties, an American boy of sixteen, now a well-known New England musician, performed the feat of playing from memory the whole of Bach's "Well-Tempered Clavier," with the variants of the different editions. He went to Leipzig to study, where his remarkable power of memorizing from a single reading won him general recognition.

At this time Bargiel arrived with his G-minor suite, anxious to have it performed at one of the famous Gewandhaus concerts, then the best musical opportunity of Germany for composer or artist. He played it to the committee, who were enthusiastic, and agreed that it should be rendered next Friday night, that day being Tuesday. "But you can not perform it," they said to Bargiel; "you do not play well enough." Bargiel blushed and stammered, "How is it possible for any one to learn it in time? It is a long and difficult work, taxing the powers of a virtuoso; no one knows it by heart but myself, and the manuscript is with the publisher." "Get the advance sheets," they said, "and we will have it played for you."

So advance sheets were received on Thursday and immediately handed to the American student, a boy of sixteen, to learn by heart and play at a Gewandhaus concert the next evening—a task worthy of the efforts of Liszt.

The young man, nothing daunted, went to a friendly music-dealer and played the work over four times, for him minutely careful preparation. On the appointed night he played it with such effect that Bargiel found himself famous, and developed for the young American a friendship which lasted to the end.

Possibly this experience led him to watch more carefully for unexpected talents among his pupils. Never did one write a successful sonata movement or ensemble piece but that Bargiel was quick to have it performed at class or concert, even by chorus and orchestra. He would first read over the fortunate work; then ask the composer to play it; then say, "That will sound well with violin and piano. Bring it to the ensemble class Thursday." If a pupil was struggling without success with an idea, Bargiel would often take it and improvise a composition in the desired style, frequently following with something of his own.

He made few criticisms in detail, unless he were offended by some ultra-modern effect, but sought to fill the pupil with the spirit of his work and to inspire him by contact with masterpieces. This is the reason for his great success as a teacher. Every pupil felt that he was under the direction of a wise, tranquil, lofty nature that stood for purity, strength, and simplicity in art, and would lay staunch foundations which might safely be trusted to support any later developments along modern lines.

## ON HARMONY TEACHING.

BY HOMER A. NORRIS.

I HAVE taught the theory of music, and that, alone, for a sufficient length of time to be justified in the assertion that nine-tenths of the harmony teaching in this country is valueless. Pupils are not taught to hear what they see; they are not taught to see what they hear; they memorize a set of rules only to lay them aside forever about as soon as learned. They are taught that these "rules" are a result of "natural law," and then, mentally confused and befogged by them, they harmonize their "figured basses" with about as much intelligence and perception of musical language as they would copy Arabic.

All this has nothing to do with the art of music. I have no sympathy whatever with all this talking and writing about music; what the student of to-day needs, and what he will sooner or later demand of his instructor, is actual results in actual music.

At the very beginning a teacher should make it clear to his pupil that the notes on the staff stand for what the student hears, and that he is not to commit anything to paper before he has a mental conception of the way it will sound. In this way will he soonest develop the ability to hear what he sees in the works of others.

All work should be done without the aid of an instrument. After it is written it should be played. At first many of the progressions as they actually sound will not correspond to the student's preconception, but in a surprisingly short time he will hear common triad progressions without the aid of an instrument.

Then I hold it important to make it clear to the student that the "rules" have been agreed upon by common consent of the great masters, that they are a result of the instinctive speech of genius, and that whatever they have in common with "natural law" is incidental, and not predestined. Progressions "sound well" because we have been taught, and our fathers and forefathers were taught, that they "sound well." The exactly opposite application of the rules governing chord progression is often quite as gratifying to a musical person who has been antitragic. Music is an art, and we should discuss all these matters from the art point of view.

Other matters being equally sound, that text-book will produce the best results which remains longest on triad-work and contains the largest number of melodies to be harmonized. Dissonant chords usually take care of themselves. The handling of simple triads, in root position and first inversion, is the most difficult work in all musical theory. These chords have no fixed progression, but may move according to what I should call the instinct of the cultivated musician. Nothing will so soon give the student a mastery of diatonic harmony as strict counterpoint. When the student has reached the first inversion of triads, counterpoint should be taken up and the two branches of the one study be carried on simultaneously. Students will know little of the art of writing good harmony till they regard it contrapuntally, and any teacher to-day who does not combine counterpoint with harmony will soon have to give way to those who do.

In 1836 Schumann wrote this splendid passage about the great master of Bonn: "Were I a prince, I would construct to the memory of Beethoven a temple in the Palladian style; or, still better, would take a hundred oaks of a century's growth and inscribe with gigantic writing his name over a vast expanse of country; or I would build in his honor an academy, wherein his words would be taught, the words which declare that music should not be exercised as a vulgar trade, but restricted to its own priests as a world of marvels to be initiated alone."

A great writer has said that the difference between the great and the ordinary man is that one knows how to pick and call his thoughts, while the other leaves them in a chaotic mass.—Presto.

## No 2836

To Miss Maye Ains.

## CAPRICE CELESTE.

The successful rendering of this Caprice requires great delicacy of touch. The motives and responses alike bearing a

Andante con grazia.

sprightly character should be executed "scintillante." As a special study in rubato, it affords a fine display of delicate timing and artistic taste in phrasing.

C. TROYER.



*f f* *pp* *ten.* *8* *3 2 1*

*pp* *8* *3*

*f* *facel.* *ritard.* *ppp* *volante* *ten.* *5 4 3 2 1* *5 4 3 2 1*

*molto lento.* *ten.* *pp* *amoroso* *pp* *8*

*Calmato* *p* *pp* *pp* *dim.* *dolce* *ten.* *8*

*pp* *ben sost.* *f* *p* *pp* *lento* *dolente* *8*

*pp* *ten.* *pp* *ardente* *molto cresc.* *ff* *dim.* *8*

*pp* *grave* *ritard.* *pp* *con dolente* *8*

*pp* *Largo* *ten.* *pp* *con anima* *f* *p* *ritard.* *8*

*dolcissimo* *ppp* *rallentando* *pp* *ppp* *estinto* *8*



# Ronde d'Amour.

Edited and fingered by  
Ferdinand Dewey.

Niccolò van Westerhout.

Moderato. M.M.♩ : 60

The first system of the musical score for 'Ronde d'Amour' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a whole rest followed by a series of chords and eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. Performance markings include 'ppp una corda.' in the lower staff and 'ppp misterioso.' in the upper staff. Fingering numbers (1-5) are indicated throughout both staves.

Play this composition with the greatest delicacy of touch. It will be found full of mystic charm. The form is very clear; after a prelude of three measures the

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phrases consist of either two or four measures. Between a) and b) bring out the lower voice, in the next phrase the upper.

The second system of the musical score continues the composition. It features two staves with treble and bass clefs, maintaining the one-sharp key signature and common time. The upper staff contains chords and melodic lines, while the lower staff provides a steady eighth-note accompaniment. Performance markings include 'p tre corde' in the upper staff and 'piu sensibile.' in the lower staff. Fingering numbers are present throughout. The system concludes with a 'cresc. di forza.' marking in the lower staff.

c) Bring out the middle voice.  
2835-4



6

trionfale.

*f* *ff*

*p* *sempre slacc.* *una corda* *p*

d) From here to the return of the first part, play with great breadth, fullness and resounding tone.  
 e) Bring out the lower voices in the right hand.  
 f) On pianos with a sostenuto pedal, a charming ef-

fect may be made by using it to sustain the chord while the following passage is played without the damper pedal. The chord may be sustained with good effect three measures beyond the two indicated.

2835-4

7

*pp* *ppp* *pppp*

*Per - dendosi*

*g)*

g) Give a slight pressure to the thumb notes.  
 2835-4



# In Olden Times.

Aus alter Zeit.

Bernhard Wolff, Op. 124, No. 4.

Tempo di Minuetto. M.M.  $\text{♩} = 116$

# No 1763 My Heart is ever Faithful.

Edited by Chas. W. London. FROM THE "PFINGST" CANTATA.

Symphonic Transcription  
by ALBERT LAVIGNAC.

Moderato. M.M.  $\text{♩} = 84-96$ .

J. S. BACH.



*p* *mild.* *piu f*

*p* *ritard.* *mp* *f*

*mf* *sf*

*f* *mp* *ff* *mp*

*mp espress.* *pp*

*pp*

*rit.* *p*

*a tempo.* *f* *ff*

*ff* *fff* *maestoso* *fff*

*fff* *grandioso* *ritard.* *fff* *m.g.*



# MEDITATION. AVE MARIA.

The Secondo part is the Prelude to the first fugue in Bach's Well Tempered Clavier, with some slight alterations. To this Gounod has added a beautiful melody to the Latin hymn, Ave Maria. It can be played as an independent piece, in which case the best effect will be produced by playing an octave higher.

## SECONDO.

BACH-GOUNOD.

Andante semplice. M.M. ♩ = 104

sempre legato

cresc.

molto

ff

molto maestoso

# MEDITATION.

## AVE MARIA.

BACH-GOUNOD

## PRIMO.

Andante semplice. M.M. ♩ = 104

1 2 3 4 con espressione

cresc.

fp

dim.

p

cresc.

f dim.

cresc.

f

8

f

p

cresc.

molto

8

piu f

ff

molto maestoso

fp



## SECONDO.

*p*  
*cresc.*  
*molto*  
*f*  
*ff*  
*dim.*

## PRIMO.

*pp*  
*cresc.*  
*f dim.*  
*cresc.*  
*molto*  
*sempre cresc.*  
*tutta forza*  
*maestoso*  
*f*  
*dim.*



## GAVOTTE in G MINOR.

The Gavotte, an old French dance, was popular in the days of Louis XIV and XV. It frequently introduces, as a Trio, the Musette, a dance movement of the same period, accompanied by Musettes or bag-pipes.

Edited by

T. von Westernhagen.

J. S. BACH.

Molto Allegro. M.M.  $\text{♩} = 100$

## La Musette. Listesso tempo.

Trio

Gavotte, D.C.



## FIRST THOUGHT.

GRADER SINN.

FOR ORGAN OR PIANO.

Edited by Everett E. Truette.

Fr. v. Wickede, Op. 83, No. 1

Moderato.

First system of the musical score for 'First Thought'. It consists of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Moderato.' and the dynamics include *mf*, *p*, and *mf*. The key signature has one sharp (F#).

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Second system of the musical score for 'First Thought'. It continues the two-staff notation. The tempo changes to 'meno mosso' and then 'a tempo'. Dynamics include *mf*, *f*, *poco rit.*, *mf a tempo*, *p*, and *ff*. The key signature remains one sharp.

2843.2



## MORNING GREETING.

## MORGENGRUSS.

FRANZ SCHUBERT.

Moderato.

1. Good morn-ing to you,  
2. O let me stand a-  
1. Gu-ten Mor-gen, schö-ne  
2. O lass mich nur von

maid-en fair, In vain, in vain I seek her there, O where's that sweet face  
far and gaze Up-on the win-dow that dis-plays Such charms its frame a-  
Mül-le-rin, wo steckst du gleich das Köpf-chen hin, als wär' dir was ge-  
fer-ne steh'n, nach dei-nem lie-ben Fen-ster seh'n, von fer-ne, ganz von

hid-ing? My greet-ings then so much dis-please, My  
dorn-ing, When your en-chant-ing face ap-pears, When  
sche-hen? Ver-driess dich denn mein Gruss so schwer, ver-  
fer-ne. Du blon-des Köpf-chen komm her-vor, her-

pre-sence with dis-like she sees, And hence this si-lent chid-ing, And  
your blue eyes, bright star-ry spheres, Re-turn the glance of morn-ing, Re-  
stört dich denn mein Blick so sehr? So muss ich wie-der ge-hen, so  
vor aus eu-rem run-den Thor ihr blau-en Mor-gen-ster-ne, ihr

hence this si-lent chid-ing, this si-lent chid-ing.  
the glance of morn-ing, the glance of morn-ing.  
muss ich wie-der ge-hen, wie-der ge-hen.  
blau-en Mor-gen-ster-ne, ihr Mor-gen-ster-ne.

3. Still closed those eyes of heav'nly blue:  
Ye dainty flow'rets fringed with dew,  
From daylight still retiring,  
Are ye so pleased with night and sleep,  
Ye fold yourselves and softly weep,  
Yet more repose desiring,  
Yet more repose desiring, repose desiring.

3. Ihr schlummer-trunk'nen Auglein,  
Ihr thau-betrübten Blümelein,  
Was scheuet ihr die Sonne?  
Hat es die Nacht so gut gemeint,  
Das ihr euch schliesst und bückt und weint,  
Nach ihrer stillen Wonne,  
Nach ihrer stillen Wonne, nach ihrer Wonne?

4. Relieve yourselves of drowsy dreams,  
To mornings rich and cheerful beams,  
Come, hail the dawn with gladness.  
Now gaily sings the lark above,  
Rejoices now all soothing love  
To free the heart from sadness,  
To free the heart from sadness, the heart from  
sadness.

4. Nun schüttelt ab der Träume Flor,  
Und hebt euch frisch und frei empor  
In Gottes hellen Morgen.  
Die Lerche wirbelt in der Luft,  
Und aus dem tiefen Herzen ruft  
Die Liebe, Leid und Sorgen,  
Die Liebe, Leid und Sorgen, Leid und Sorgen.



## A Song of Praise.

Freely translated  
from the French of S. and F. Borel,  
by Nicholas Douty.

G. Goublier.

Andante.

*mf* *pp* *rall.* *ff a tempo.* *ppp* *p*

1. The sky, the  
2. The seed that

air, and the plains and the moun-tains, The ris-ing sun, giv-ing life to the  
deep in the earth we were sow-ing, Shall it not sprout, by Thy mercy, O

*p* *f* *r.h.* *p a tempo.* *r.h.* *f*

world, The bud-ding trees, and the soft flow-ing foun-tains Show forth Thy  
God? And the ripe fruits with the Au-tumn-red glow-ing, Are they not

glo-ry, Thou Lord God of Hosts. A hum-ble mor-tal Thy wonders a-  
gifts from Thee, boun-ti-ful God? Yea, tho' the light-ning and tempest be

dor-ing, As o'er the earth sink the shad-ows of night, His fee-ble  
near-me, E'en thro' the hail and the snow from a-bove, Loud in the

voice, Thy mer-cy im-plor-ing, Sends up to Thee, O Lord, prais-ing Thy  
morn and at noon and at ev-ning, Lift I my voice to Thee, prais-ing Thy



might. love. Lord God of Hosts, high a-bove the heav-ens,

Who made all the world, and the sea and the sky; Lord God of Hosts, Thou

Lord of Lords Al-migh-ty, I be-lieve in Thy might, I be-lieve in Thy love,

And I praise Thy great name, O Lord, my God, and King.

*mf*  
*ff allargando*  
*infatempo*  
*smore*  
*ff allargando*  
*al tempo*  
*f*  
*D. S.*

## RHYTHM, AND ITS RELATION TO MUSIC.

BY PERCY GORTSCHUIS, MUS. DOCT.

## II.

## THE QUALIFICATION OF RHYTHM.

(The reader is urged to recall or to review the general contents of the first section of this article in THE ETUDE for June.)

As rhythm signifies arrangement, it involves diversity of particles. This vital condition is first exhibited in the quality of force; the function of meter being performed in the division of time into "absolutely equal units of duration" (for example, the *beat*), and rhythmic variety proceeds to differentiate these units by imparting a stronger pulse to some than to others. The stronger pulses are called accented beats, and as the metric principle of "equal duration" prevails throughout the entire range of musical pulsation, these accents recur at regular intervals of time, separated, that is to say, by a certain uniform number of lighter pulses (or unaccented beats). This alternation gives birth to the first great distinction of rhythm, as follows: If the accent be followed by one light pulse, so that uniform groups of two pulses result, the rhythm is qualified as *duple*, and it appeals to the sense as a *regular* alternation of heavy and light pulses, as in the march; if the accent be followed by two light beats, forming equal groups of three units, the rhythm is called *triple*, and imparts the impression of *irregular* alternation, as in the waltz. If the accent could be followed by three light pulses (uniform in duration), the product might be called *quadruple* rhythm, and so on; but it appears to be a law that the mind will not accept any wider span from accent to accent than that covered by two uniform unaccented beats, and, therefore, so-called "quadruple" rhythm is actually *duple*, for our sense supplies the third of these four beats with the stress of a new accent. Thus, it follows that there are only these two species of fundamental rhythm—*duple* and *triple*. These groups of two or three beats are the simple measures of written music, separated by bars. If, for any reason, fewer bars are used, so that two measures of two (or three) beats are merged in a larger measure of four (or six) beats, this is then called a compound measure; but the omission of the bars does not influence the fundamental rhythm in the least, for there must and will still be an accent for each group of two (or three) beats, whether the measures are large or small. It may, therefore, be correct to speak of *duple*, *triple*, *quadruple*, *sextuple* measures, etc., though the terms *duple* and *triple* rhythms are more consistent, as concerning not the size of the groups, but the arrangement of pulses within them.

The vital rhythmic condition of differentiation is next manifested in the quality of duration; in fact, our conception of the rhythmic element in music is limited so closely to diversity of *time-values* that rhythm might be defined, roughly, as the effect produced by the manifold arrangement of tones (or time-units) of different durations. For illustration of these two processes of differentiation: A series of drum-taps absolutely similar in every respect, indicated musically thus,  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ , etc., would be an exposition of meter only. To become *rhythmic*, the drummer would need to exert additional force and accentuate certain taps at regular intervals; were he to emphasize thus, the location of the result would be a figure in *duple* rhythm; if thus,  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ , he would exemplify *triple* rhythm. So much for the distinction of force. Were the drummer to omit certain of his light taps (we will not yet consider the possibility of omitting the very accents themselves), each omission, like rests, would appeal to the sense as a tacit prolongation of the preceding unit and create the impression of a longer time-value; thus,  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  would equal  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  (triple rhythm); or thus,  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  would equal  $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$  (duple rhythm).

I have purposely cited the drummer in order to show that the rhythmic principle precedes (or underlies) the melodic manifestation. If we turn from the drummer to the fife, we simply find that the latter can give

## THE ETUDE

clearer expression to the principle of diverse time-values, and is furthermore able to add the distinction of melodic pitch, which, being also a matter of arrangement, may, at least, indirectly influence (though it can not create) the rhythmic design.

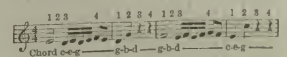
This brings us to the first law of rhythm, which will be seen to originate in its subjection to the law of its predecessor, meter—namely, that the heavy pulses, or (what is precisely the same thing) the longer tones, shall recur at "absolutely regular and equal" intervals of time; and, further, that they must stand at the *beginning* of the *duple* or *triple* groups (or measures), because our sense conceives the heavy beat or accent as the impulse, which starts the movement of the group, and as stated before, must be moved after either one or two lighter pulses (representing the recoil of the impulse).

It is this simple law that enables us to define the second qualification of rhythm—viz., as *regular* or *irregular*. The distinction is exceedingly simple: the rhythm is regular (intelligible and satisfying) when the heavy pulses fall, as the rule demands, upon the *first* unit of each metric group; it is irregular (misleading and possibly irritating) at those places where the heavy pulse is given to any other, unaccented, unit—in a word, regular when the heavy beats appear emphatic; irregular when the light beats are made heavy. The following sentence, in triple rhythm—



will sound as if a bar were drawn before each half-note, for that would place the long or heavy tones (equivalent, whether emphasized or not, to heavy pulses) where they belong—at the beginning of the measures, and make the rhythm regular. If, however, the composer sees fit to draw the bars after the half-notes (before the lower quarter-notes) he will make the rhythm irregular, and must take the chances of being misunderstood.

If the reader takes the trouble of examining various pages of good music, he will find enough examples of such temporary or occasional misplacement of the longer (i. e., heavy) tones to account for our calling such rhythms merely "irregular," not "wrong." Irregular rhythms are such powerful agents of interest and contrast that they must be regarded as indispensable; but the irregular rhythm becomes "wrong" when so handled as to cause complete confusion and misapprehension of the underlying metric principle; an irregular rhythmic figure can only be appreciated as such by comparison with the *regular* rhythmic form, and this the composer must render possible by preserving, by some means or other, the sense of the proper location of the heavy pulses. This leads to the question, How can the heavy pulses be made recognizable? There are many ways: (1) By dynamic emphasis or accentuation, indicated by the sign  $\text{>}$  or  $\text{f}$  (*forzando*), placed as if below each quarter-note in the above illustration, and the reality of the accent and overpowers the force of the longer tones. (2) By comparatively longer tones; this is the most natural method, but their weight is so easily counteracted by the other methods that longer tones may be and are freely shifted to weak beats from time to time for the sake of permissible irregular rhythmic effects. (3) The extremity of the accent at the beginning may be defined by corresponding harmonic changes, and (4) by the disposition of similar melodic figures. The third pianoforte sonata of Beethoven begins with partly irregular rhythmic figures.



The third (accented) beat in measures 1 and 3 is represented by lighter, instead of heavier, tone-values; and the second (unaccented) beat in measures 2 and 4 is unduly weighted by the following rests; but these irregularities are rendered apparent and appreciable by the accompanying chords—which change exactly with

the measures—and by the symmetric disposition of the melodic figures; further, by the location of the half-notes, which inaugurate the correct rhythmic conception. "Yankee Doodle" would be a senseless metric tick-tack but for the coincidence of the third measure with the first. The secret of intelligible irregular rhythm is, then, to employ one or more of the methods given for indicating the heavy pulses, in such predominance as to uphold the fundamental rhythmic condition, and locate the natural accent unmistakably at the beginning of the groups, either perceptibly or by unailing analogy.

Irregular rhythmic effects, being calculated solely for variety, are, as a rule, introduced only occasionally—though commonly in corresponding pairs, for the sake of necessary corroboration, as in the second of the "Songs Without Words" of Mendelssohn, measures 14 and 16. When the irregularity is persistent and of full character, frequently shifting its formations, it is all the more difficult to preserve the fundamental rhythmic design and insure intelligibility. I will merely cite the third of the "Songs Without Words," of Mendelssohn, containing not a single rhythmic irregularity from beginning to end; and Schubert, "Mement Musical," Op. 94, No. 4, second section (five flats), which is irregular throughout—but at least uniform, and partly counteracted by the chord-changes.

One of the most common and popular examples of irregular rhythm is so-called syncopation, consisting, invariably, in some method of shifting tones to lighter units than those corresponding to their weight, or tone-value.

The method of arrangement, as concerns time-values and accentuations, within a certain narrow metric limit, constitutes the so-called rhythmic figure. It may be brief, only one measure, or even less, in length; or it may extend through two or more measures; seldom, however, very far.

The rhythmic figure adopted at the outset recurs more or less regularly and persistently, thus defining the specific rhythmic character of the entire piece. The limits of the figure are, of course, defined by the intervals of recurrence. Rhythmic figures far exceed in diversity the metric feet of prosodic measure; they may be not only iambic ( $\text{♩} \text{♩} \text{♩} \text{♩}$ ), dactylic ( $\text{♩} \text{♩} \text{♩} \text{♩}$ ), or coincident with any other prosodic figure, but embrace an almost countless variety of formations, both regular and irregular, for which poetic meter has no distinctions. Thus, it is quite proper to speak of the first movement of Beethoven's seventh symphony as a movement in dactylic rhythm, but erroneous to assume that a rhythmic figure must be always thus definable, as in prosody, or that one figure must suffice for an entire composition. What music yields to poetry in distinctness of signification and definiteness of expression, it makes up in the infinite variety and power of its rhythmic effects,—not to speak of its melodic and harmonic resources.

Finally, the not uncommon qualifications of rhythm as "quick," "slow," "graceful," etc., while not altogether irreconcilable with the symphonic distinction of the term rhythm, is not strictly permissible, as these are attributes of tempo. And "rhythm," while not as accurate as  $\frac{3}{4}$  measure, is not wholly incongruous, because the principle of arrangement, in reference to interval of accent, is involved.

THE younger or the less advanced student in the more general must his training be; as he becomes more advanced and therefore better acquainted with his subject in general, he must turn from the general to the specific, the individual. Close instruction is beneficial in the beginning of his work and grows less and less useful as the individual artist in him develops. Since the specific can be built up only upon a strong general foundation, so the training must progress from the general instruction, adapted to all pupils, to the particular under which each must grow more and more distinct from the other. The one who would succeed must concentrate his energies in more special directions.—Hans Schmiedeknecht.























# PUBLISHER'S NOTES

The great work by A. J. Goodrich, which is now in press, entitled "Theory of Interpretation," is rapidly approaching completion.

A complete theory of interpretation was never before undertaken, neither here nor in Europe. This volume, by Mr. Goodrich, is therefore unique.

One would hardly suppose that a subject so apparently intangible could be explained and illustrated so clearly that the average student could readily understand and apply the theories which Mr. Goodrich has here put forth.

Mr. Lussy was the first to attempt an explanation of the phenomena of expression, and his efforts deserve much praise. But the rules were too arbitrary, and there was a lack of system.

Hans Ritt went a pamphlet on the subject in which he made some of Lussy's ideas. But his is too brief to be of material service.

Then there was Kianwell, who put forth a small and rather vague book along the same lines, and the larger work by Christian, in which that talented author exploited several original but very dogmatic theories of measure and rhythm. While the book is interesting to most musicians, it contains but little for the pupil.

Mr. Goodrich's work is written expressly for the student and the young or inexperienced teacher, for the author knows that accomplished musicians and eminent artists are not the ones who have the greatest need for a system of expression.

To any one sending us seventy-five cents we will send the complete work when published. The price of the book when on the market will be at least \$2.00. The offer is only in force during the time the work is in press.

LAVINIA'S "Right Reading Album," vol. II, is not yet ready. We ask a little more patience from our advanced subscribers. The author has deemed it necessary to make changes and alterations that will delay the work some weeks. We hope to have the work delivered before the next issue.

We will send *The Etude* for any of the three summer months for only twenty-five cents. This offer is especially for the benefit of pupils whose regular lessons are suspended during the summer. The testimony from those who have tried the plan has been most encouraging. Pupils return in the fall eager for music. There is more time for reading musical journals in the summer than in the winter. These three months' subscribers read everything in the journal; they study the pieces, play the duets with friends, and sing the songs. Before closing your work for this season ask the more promising of your pupils to try the twenty-five-cent offer and note results.

The album of "Modern Sonatas," by Maria Leaf, was, from the market, and from the way the unsolicited testimonials are coming in, the work must be eminently satisfactory. The student can have been taken in the selection and editing of the pieces. There has been an avoidance of the usual mistakes of Kahlan and Clement. In the work there is plenty of good material of high order that is just as useful and classic, but more pleasing to the average student than are Kahlan and Clement. Other features of the book deserve mention: It is not so difficult as most sonata albums. It can be used preparatory to Kahlan or in connection with it. Instead of Clement, try our "Modern Sonatas." They will interest both pupil and teacher.

Think of our patrons who are active in teaching during the summer can have our new sheet-music boxes sent

monthly. It is our custom not to send our new music out during the summer "on sale," unless specially requested. We are publishing quite a number of new things, which will be sent out with the first package in the fall to our patrons.

The "on sale" music must be returned during the summer. We ask a complete settlement once a year. Those who have not made returns of unsold music will please do so without delay. Do not forget to place the name of the sender on the outside of the package, so that it can be identified. Make inquiries which way would be cheaper in sending. If west of Mississippi, the express is generally as high as mail. The size of package will have to be considered. If more than four pounds, do it up in several packages if sent by mail, since four pounds is the weight limit of packages sent by mail.

In another part of this issue will be found advertised a lot of Sunday-school music-books, which will be disposed of at very low prices. They are all new, only a little shelf-worn. If you desire something for Sunday use you can get a supply now at prices far below cost.

We have also an immense number of single copies of books which are not on this list for want of space. We will sell the lot at only five cents each. If the collection is left to us, we will send six for twenty-five cents. We do not pay transportation. Each book will cost about four cents postage. When ordered in quantities, they will be sent by express. This offer will only be in force during July. If you desire any of these books you will have to act quickly, or they will be gone.

Mr. THOMAS TAPPER's new work, "Pictures of Great Composers," is now on our special-offer list. The book will be out early in the fall. We would advise every teacher to add this work to his library. The work is written for children, and is especially valuable, since there is very little musical literature adapted to the child's mind. It is a work that a teacher can hand to a little pupil to read while waiting for a lesson. It gives the chief events in the lives of great composers in the form of a narrative. Only those events that appeal to the child have been selected. There are no dates, no difficult words. Mr. Tapper is an educator first of all. He understands the child's mind, and at the same time possesses a knowledge of the masters of music with fifty years' experience, all of which are necessary in writing such a book. Our special price for the book to those who subscribe in advance is 50 cents. If the book is charged to those having accounts with us, postage is extra.

The policy of *The Etude* is that every number is to be better than the one which preceded it. No matter what the season of the year may be, our aim is to keep up the pressure. We are always on the lookout for ideas and material that will help the music teacher and music student. We have many people with many ideas to suit, and we endeavor to introduce in every number that amount of variety necessary to suit all. In the summer months, when the musician, teacher, or student does not work so hard at the technical side of his training, he should devote a considerable portion of his spare time to reading, and we are that *THE ETUDE* be given a careful, thorough, and thoughtful reading. That the efforts of the editor and publisher are appreciated and that the journal is making its way as shown by the fact that, even at this season, the dillect of the year from a business standpoint—*THE ETUDE* keeps on going. We are in receipt of the most flattering letters from new readers in all parts of the country, which

shows that *THE ETUDE* is, in truth, an "educational musical journal."

In addition to the regular features, *THE ETUDE* for August will contain the first part of a discussion of the subject of "musicians and matrimony," a very thoughtful and valuable study of the influence of the musical profession on the character of its followers from the social and ethical point of view. Besides this, there will be several essays of great practical value to teachers, a fine musical story, and a chapter from Mr. Goodrich's book on "Interpretation," now in press.

For some reason there are more letters lost through the mail than there used to be; we do not know whether it is because we are receiving larger mails or whether the Post-office Department is more lax. It is very aggravating to our patrons to send an order, wait a week for it to appear, or, rather, for it not to appear. The result is that we are accused of all sorts of delays and inattention. This is to suggest that, when any of our patrons are placed in this position, in addition to making the complaint, they kindly duplicate the order which has not appeared, in which case it is possible for us to immediately send it, while in the other case considerable explanation and correspondence go on before the order gets to us again and is sent off; and not only that, but perhaps in the mean time the person has become impatient and ordered elsewhere, and we are the losers without being the guilty ones at all. Repeat your order when making the complaint, and we will fill it and investigate it afterward.

Just at this time, at the end of the school term and the beginning of vacation, we extend to our patrons our sincere thanks for their orders during the past season.

The careful publishing of works of value and our liberal system of dealing with the teacher (we plan to have every transaction satisfactory, no matter what the cost to us) seem to have been appreciated, and we are able to report one of the largest and most successful years of our business career. It has been a most active year with us. In addition to the many new features introduced into our business, we have published largely. Perhaps one of the most important moves was the addition of the work of Wm. A. Pond & Co., which almost doubled our own, making it possible to fill orders even more promptly than heretofore.

We have a number of works in contemplation, which will be brought out in the early fall; and when these new season approaches, we hope that we will not only swell among our patrons for next year those who were with us during the last, but also those whom our friends have recommended to us during the summer.

In this connection we can safely say that the large subscription list which this journal has at the present time, not to mention the business, we feel is due entirely to the efforts of our subscribers in making known to their friends and pupils the worth of the journal and of our works. For this we are thankful, and hope to continue to show that we are.

If this reaches the eyes of any teachers who have not dealt with us, we hope they will drop us a card and let us send them our complete catalogues, which mention the advantages which we allow to the teachers in the way of promptness, discounts, terms, etc.

We have been favored in the past with quite considerable advertising patronage from the music schools and teachers. There is no doubt but that this advertising has netted them returns, for they have continued with us year after year. There is not enough advertising done by the schools and teachers. We want to start the way with a larger advertising patronage from this class.

A *Song of Praise*, by Gombier, is a splendid song for church or concert use. A fine, broad, flowing melody, a rich accompaniment, and an inspiring text combine to make up a magnificent song. We are certain that it will please both singer and listener.

best teachers in the country are known only locally, which, perhaps, takes from them advantages not dreamed of.

Our journal circulates among the great majority of schools and teachers throughout the United States, and quite a number in Canada. There is no better way for the teacher to make himself known or for a school to obtain patronage than through its columns.

**SPECIAL OFFER FOR JULY.**—We desire your renewal. It is not necessary that your subscription expire at the present time; if you want to renew and take advantage of this offer, it makes no difference whether subscription expired a few months past, or whether it will expire within a few months in the future, so you send it during this month.

These offers have met with favor, which is the reason we have continued them from month to month. Our offer for this month is as follows: For \$2.00 we will renew your subscription to *THE ETUDE* for one year and send a copy of "Music Talks with Children," by Thomas Tapper. This is one of the most attractive of all the musical books that have ever been written. It is not only attractive, but it is inspiring, and makes delightful reading not only for the young people, but fully as much for adults. There is a charm and a value in this book entirely without parallel in the literature of music.

## MUSIC IN THIS ISSUE.

"CAPRICE CELESTE," by Carlos Toyer, is an example of the popular drawing-room piece; a broad, rich melody, with graceful ornamentation; just the kind of a piece to attract and to hold the attention of the listener there warm, summer hours. It is in a slow mazurka rhythm, and should have some of the piquancy and light-hearted spirit of that form.

"RONDE D'AMOUR," by Van Westerhont, is a fine type of the modern lyric style. There are a number of pleasant little surprises in store for the player who uses the piece, the melody at certain places being hidden casually away in the chords for the right hand. There must not be too much swing in it, since too strong accents and a fast tempo will take away the daintiness of certain portions. It is a good example of a piece that "sings."

"IN OLDEN TIME," by Bernhard Wolf, is in the rhythm of one of the stately dances of the days of old, and should be played with a certain reserve characteristic of the manners of those days. The piece will be found useful in helping to a taste for the best in music.

"MY HEART IS EVER FAITHFUL" is a fine piano transcription of Bach's great song. It will well repay careful study, and any one to whom Bach has hitherto been as a sealed book will surely want to know more of the great master's works.

"MEDITATION" is a four-hand arrangement of the "Ave Maria," which Gombier wrote to the accompaniment of the prelude to the first fugue in the "Well-tempered Clavier." The melody is so well known that we are sure that our many readers will appreciate the opportunity of having it in a piano version.

"FACH'S GAVOTTE IN G-MAJOR" is one of the most popular, bright, and interesting of the great master's later compositions. The three selections in this number will all be found useful in Bach recital, and are within the reach of many players.

**FIRST THOUGHT,** by F. von Wicke, is a good piece for the recital organ, and can be used as an opening voluntary or for instruction purposes. It is broad in melodic character and rich and solid in harmony.

**MORNING GREETING,** by Schmitt, is one of the gems from the many written by the great master of melody. It is from the beautiful cycle of "The Miller's Songbook." It is one of those songs that should be in the repertoire of every teacher and singer.

A *Song of Praise*, by Gombier, is a splendid song for church or concert use. A fine, broad, flowing melody, a rich accompaniment, and an inspiring text combine to make up a magnificent song. We are certain that it will please both singer and listener.

## HOME NOTES.

MISS FLOY OGDEN, pupil of Mr. A. G. Bacheler, Lebanon, Tenn., gave a recital May 30th. Her program included compositions by Saint-Saens, Chopin, Liszt, and Wagner.

The Choral Class, Mount Vernon, N. Y., Miss Fanny G. Levy, conductor, gave their last concert of the season in May. The club has twenty-five members.

The pupils of R. P. Sells's school of Music, Chaddsford, Pa., gave a miscellaneous concert of piano, violin, mandolin, and other compositions, May 21st.

MR. NICHOLAS DUTY, tutor, of Philadelphia, gave a recital of select English, French, and German songs, June 1st.

The graduating exercises of the Conservatory of Music, Upper Iowa University, Fayette, Iowa, were held June 6th. There were three graduates. Mr. E. Tobbert is the director.

MR. JOHN O. BARTER's class gave an all-season recital, June 15th and 17th, at Cedar Rapids, Iowa.

MISS GLENN, Tacoma, Washington, gave a popular recital June 8th. The program included classical and modern works.

MISS CECILIA R. BRANT, of Vincennes, Ind., assisted by her pupils and Miss Somers, soprano, gave a recital June 1st. The program was well selected. Other Vincennes recitals were Miss Elizabeth Weir, June 10th, and Mr. Leo Thain, June 20th.

The annual concert of the Davis Piano School, Tecumseh, Mass., was held June 6th. Piano and violin compositions were played.

The commencement concert of the Copley Square School, Boston, Mass., Katherine Francis Bernard, principal, was held May 24th. There were two graduates.

The commencement exercises of the Lockwood College School, Mount Vernon, N. Y., were held June 10th. There were seven graduates.

MR. RUSSELL KING MILLER, of Philadelphia, won the \$500 prize offered by the American Guild of Organists for organ composition. Mr. Miller's work was a Festival March in G-major.

MISS JAMES W. BELL, of Greenville, Mass., sent us an arrangement of piano recitals, which are featured in number. During the past season Mr. Bell arranged for a series of student concerts and recitals of various kinds, as well as a series of organ recitals on Sunday afternoon.

The commencement exercises of the Des Moines Musical College, Dr. M. L. Bartlett, director, were held June 13th and 14th. There were seven graduates.

The graduating exercises of the West Texas School, El Paso, Texas, were held June 1st. Dr. Beach, principal, was held June 7th. There were four graduates.

The commencement concert of Ballias Institute, Va., was held June 6th. An orchestra under the leadership of Miss Edith L. Whitson assisted.

MR. C. J. SCHUBERT gave a recital of classical and modern compositions at the Fremont, Neb., Normal School, June 1st.

MR. E. WESTWORTH LAYTON and his pupils gave a recital at Ashbury Park, N. J., June 15th, presenting piano, violin, and vocal numbers.

The concert and closing exercises of the Virginia Female Institute, Staunton, Va., were held June 15th. Mr. F. R. Webb, director of the musical department, was in charge.

MR. ROBERT THALLON, Brooklyn, N. Y., arranged a request program for June 15th, the thirty-eighth concert of the season. A number of pupils assisted.

The school of music opened with the Temple College, Philadelphia, Pa., Mr. Ferdinand Inver, director of the piano department, gave the closing moments of the season June 6th.

way, Hall, June 6th. Mr. C. F. Trotter, Mr. Joseph, and others were present. The new work shows in addition to the new and sparkling melody, and promises a brilliant future at the hands of virtuosos. It is rumored that Mr. Joseph will place it upon his own program for the coming season.

We acknowledge the receipt of the register of the Conservatory of Music of the West Virginia Conference Synagogue, Parkersburg, W. Va., Mr. J. J. Jolley, director.

MISS MARGARET M. WILKINS and Miss Ruth Smith gave their graduating recital at the Western College Conservatory of Music, Toledo, Iowa, May 15th and 16th, respectively. Mr. W. J. Glass assisted.

MISS MAY FRANKS gave the evening recital of the Toledo Conservatory of Music, June 1st.

MR. LUCY WILSON, Tishomingo, Ia., arranged a recital by some of his violin pupils, June 16th.

Among the notable recitals given by Mr. Alexander Stevenson, of St. Louis, and his pupils, was one of works from Dr. Louis Gossamer, May 31st.

We have received the register of the Conservatory of Music of Hiram College, Hiram, O., Mr. Eugene Fushington, director. The "Student Artists' Commencement" was held June 10th.

The Chautauque School of Music has a strong faculty of five teachers: Wm. H. Raymond, Dr. H. R. Palmer, J. Henry Winkler, J. P. Taylor, and Margaret L. R. Lewis. Charles H. Rogers, Ferdinand Dewey, J. P. Harter, and Mr. E. T. Taylor, assistance in all branches.

The Central School of Musical Art, of Brooklyn, N. Y., Henry G. Hunsicker, director, has been made a department of Adelphi College and will be known as "The Adelphi School of Musical Art." Dr. Hunsicker has arranged some splendid courses leading to high standing. The college was under the degree of Bachelor of Music.

JA. KOSK, the eminent violinist, has been at Philadelphia. He will devote his time to concert and chamber-music playing and teaching.

MR. ALFRED DE GERS, of Boston, for a number of years a violin teacher in the New England Conservatory of Music, and a well-known concert-player, has retired after thirty years and will make Massachusetts, his home.

MR. W. L. BILKINSON, of Dayton, Ohio, has resigned his position as principal of the Dayton Conservatory of Music, and has been elected director of the Philadelphia Conservatory, and will go abroad for a year or two. His filled positions for twenty-one years.

# TESTIMONIALS

I want to thank *THE ETUDE* for these special efforts because I know that *THE ETUDE* offers anything it is good.

"Concert Duets Album," received, and was not only so much in praise of it. It contains a fine collection, and, like all of your publications, the paper and type are first-class.

I am using Mason's "Tenor and Treble," and find that it far surpasses any method used heretofore.

As given in "Standard Fifth and Sixth Grade Pieces," I think the work very fine.

I have never yet been disappointed in your special offers.

I received Book No. 1 of the "Solonist" (Solonist and Study Pieces), and upon examination find the work to be exactly what is wanted to make studies and study the learning and pleasing, but also very instructive. Please send me eight copies.

I will say I am well pleased with the attention you have given my request heretofore. I view a great deal of music, and expect to order some of you from now on.

I received the first book of the "Solonist" (Solonist and Study Pieces), and am delighted with it. The "Solonist" is certainly taken away with the brightest and most interesting studies of the present. I must have the other two books.

I have received Schmitt's "Prelude and Study Pieces," and am very pleased with it. It is certainly a masterpiece.

"Modern Sonatina," which I have just received, very nicely presents the most artistic, modern, and pleasing works of its kind.

When I order music from you I am always served most promptly and satisfactorily. This is not true of all.