

## THE AMERICAN MUSICAL FUND SOCIETY.

The first movement made in relation to the establishment of the American Musical Fund Society was begun by the founder of this journal, Henry C. Watson, in its predecessor, the *American Musical Times*, June 16, 1848. In that article and in several succeeding, the reasons why such a society should be established were fully developed, and the attention of the profession was fully aroused. The melancholy circumstances attending the death of Carl Woehning and T. Y. Chubb, accelerated the movement thus openly set in motion by Watson, and resulted in a meeting of the German musicians, called together by Mr. David Schaad, at the suggestion of Mr. Geo. Schneider acting as chairman, Mr. Jos. Frick as treasurer, and Mr. Schaad as Secretary *pro tem*. Then a public call was made for all musicians to meet at the Appollo Saloon, on Dec. 23, 1848. Although at these preliminary meetings it was designed to make the society exclusively German, the public call brought together musicians of all countries—English, Americans, French, Italians and Germans. Mr. Anthony Reiff was called to the chair and Mr. Schaad acted as secretary.

The principal motion which settled for the time the character of the society, was "That the language of the organization should be German." This was lost by an overwhelming majority, although of those present two-thirds were Germans. It was, however, determined that the constitution which the society might adopt should be translated into the German language. The constitution formed at the preliminary meetings and rendered into English by Mr. John C. Scherpf, Mr. Watson's associate of the *Musical Times*, was submitted to the musicians present, and, on motion, was referred to a committee for alteration, amendment or revision. The committee chosen and elected by acclamation were: Henry C. Watson, Henry C. Timm, D. G. Etienne, M. Rafetti, Thos. Eodworth and Anthony Reiff. The constitution prepared by this committee, with a German translation of it by Mr. Scherpf, was submitted, and, after discussion, was adopted on Feb. 16, 1849. The charter was obtained April 12, 1849.

## NEW MUSIC REVIEW.

"Victoria"—Memorial Hymn. Words and music by Mrs. Charles G. Moore. A touching little "In memorium" of the late disaster. Flowing melody and correctly harmonized.

## NOTICE TO SUBSCRIBERS.

We take this opportunity of notifying you that with this number of the ARION the year for which you subscribed has been completed and while thanking you for your patronage and support we respectfully solicit a continuance of the same, with this object in view and to save additional expenses we shall take the liberty of inferring that you desire to still subscribe unless notified to the contra. Which notification for the life of the young ARION we hope may indeed be few.

EDITOR.

## STUDIES AND EXERCISES.

J. D. KERRISON.

So much has been written on the above subject that any thing that I can add may, to some, appear superfluous; nevertheless, the confusion which I find so frequently exists in the minds of piano-forte students induces me to say a few words in reference thereto. Firstly, studies, in the strict sense of the word, are not exercises. To save confusion, I think it would be better, when speaking of finger exercises, to refer to them as *technical studies*, or simply piano-forte technics, and to the studies proper as *Etudes* or Studies. Technical Studies are purely mechanical, having for their object, the strengthening and equalizing of the fingers. Musical form is in no way involved (that is, figures) except of the simplest rhythmic form are not used. "Etudes," on the other hand, include every possible shape and form, many of them of great beauty, as, for instance, those of Liszt, Chopin and Heller. One of the first conditions of piano-forte playing is a perfect equality of finger strength, and a reduction of that finger strength to obedience to the will, and this is the purpose and object of technical exercises. Many pupils think to escape the study of them and expect to become proficient players by other means; the experience of successful teachers proves this to be simply impossible. On the other hand, the practice of *technical studies*, pursued ever so diligently, would never develop a musical sentiment. This must be acquired by the careful study of Etudes; these Etudes may be simply Etudes, without any other name or pieces, composed by good authors and studies as such. Now any thinking person, who gives a moment's consideration to the subject, will perceive that the technical exercises should precede the studies or pieces; that that equalization of the fingers, without which it is impossible to play the simplest pieces effectively, can only be acquired through their agency, and that when the young student has reached the first stage, it is necessary that the greatest care be taken to select such studies or pieces as are within his power to execute without great effort; if care is not taken in this respect, bad habits will be contracted, which, if allowed to continue for any length of time, will be very difficult to break. These Etudes should be chosen from the works of the good masters, for the taste of the young student is sure to become vitiated by the study of trashy pieces, for if the model be bad, the copy can scarcely be expected to be superior, and as the twig is bent, so the tree inclineth.

MR. TORRINGTON has returned from England, looking much the better for his trip, and the Philharmonic have commenced work on *Sphor's* "Last Judgment."

MR. OTTO BENDIX.—Mr. Otto Bendix of Boston gave a piano forte recital in the School Room of St James, on the evening of Thursday, September 1st. A large audience, consisting principally of the Musical profession and *dilettante* were assembled to hear him. His programme, which was a very classical one, embraced works from Liszt, Beethoven, Chopin, Henselt Bach & Moskowki. Mr. Bendix is peculiarly happy in Chopin, rendering the most difficult passages with a clearness of technic and delicacy of phrasing truly charming. The Instrument used was a Knabe Concert Grand, which not a little aided in success of the evening.