

**FIFTY YEARS' EXPERIENCE
OF PIANOFORTE
TEACHING AND PLAYING**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649028832

Fifty Years' Experience of Pianoforte Teaching and Playing by Oscar Beringer

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

OSCAR BERINGER

**FIFTY YEARS' EXPERIENCE
OF PIANOFORTE
TEACHING AND PLAYING**

FIFTY YEARS' EXPERIENCE

OF

PIANOFORTE TEACHING AND PLAYING

BY

OSCAR BERINGER.

*Entered at
Stationers' Hall.*

*Price 1/- net.
Cloth, 2/- net.*

LONDON:

BOSWORTH & Co.

5, Princes Street, Oxford Street, W.

1907.

LEIPZIG ❖ PARIS ❖ VIENNA.

Copyright 1907 by BOSWORTH & Co.

mus 347.28

HARVARD COLLEGE LIBRARY
FROM
THE REQUEST OF
EVERT JANSEN WENDELL

1918

THE ROYAL ACADEMY OF MUSIC

TENTERDEN STREET, HANOVER SQUARE.

Instituted, 1822. Incorporated by Royal Charter, 1830.

PATRON:

HIS MOST GRACIOUS MAJESTY THE KING.

PRESIDENT:

H.R.H. THE DUKE OF CONNAUGHT & STRATHEARN, K.G.

PRINCIPAL:

SIR ALEXANDER CAMPBELL MACKENZIE,
Mus. D., LL. D., D. C. L., F. R. A. M.

THE ROYAL ACADEMY OF MUSIC offers to Students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons, Students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the weekly lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts, and by periodical Operatic Performance.

A large number of Scholarships and Prizes are founded and are competed for periodically.

METROPOLITAN EXAMINATION.

An Examination (independent of Academy teaching) of Musical Composers or Performers, and Teachers, is held twice a year in London, viz., during the Academy Summer and Christmas Vacations. Successful Candidates are created Licentiates of the Royal Academy of Music, with the exclusive right to append to their names the initials L. R. A. M.; and receive diplomas to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined. The Syllabus is issued annually at Easter.

Prospectus and Syllabus obtainable on application to

F. W. RENAULT, Secretary.

INDEX.

	Page
Chapter I. Introductory	I
" II. Some Composers of the last Half-Century	9
" III. Some Pianists of the same Period ...	17
" IV. Leipzig in the 'Sixties	23
" V. Tausig as Teacher and "The Higher Development"	30
" VI. Four Giants of the Pianoforte	37
" VII. Touch	44
" VIII. Concerts and Programmes	49
" IX. Present and Future of the Pianoforte...	67

THE ASSOCIATED BOARD

OF THE
ROYAL ACADEMY OF MUSIC and ROYAL COLLEGE OF MUSIC

FOR
LOCAL EXAMINATIONS IN MUSIC.

Patron—HIS MAJESTY THE KING.

President—H.R.H. THE PRINCE OF WALES, K.G.

Associated Board.

WILLIAM E. BIGGE, Esq., Chairman.

Hon. G. W. SPENCER LYTTELTON, C.B., Deputy-Chairman.

Sir ALEXANDER C. MACKENZIE, Mus.Doc., St.Andr., Cantab. et Edin.,
LL.D., D.C.L., Principal of R.A.M.

Sir C. HUBERT H. PARRY, Bart., C.V.O., M.A., Mus.Doc., Cantab.,
Oxon. et Dublin, D.C.L., LL.D., Director of R.C.M., &c., &c.

Auditor—Sir LESLEY PROBYN, K.C.V.O.

SYLLABUS A.—LOCAL CENTRE EXAMINATIONS.

Theory Examinations held at all Centres in March and November. Practical Examinations at all Centres in March—April, and the London District and certain Provincial Centres in November—December also.

SYLLABUS B.—SCHOOL EXAMINATIONS.

These Examinations are arranged in circuits, and are held during three periods, as follows: (a) March, April; (b) June, July; and (c) October, November.

The Examinations are open to all Schools and Teachers in the United Kingdom, who are at liberty to select any or all of the above periods for Examination.

Specimen Theory Papers set in the Local Centre and School Examinations of past years can be obtained on application, price 3d per set per year, post free.

The Subjects for Examination under Syllabus A and B are comprised in the following list:—

Primary Theory.	Pianoforte.	Viola.	Harp.
Rudiments of Music.	Organ.	Violoncello.	Wind
Harmony.	Violin.	Double Bass.	Instruments.
Counterpoint.			Singing.

The Board offers **Six Exhibitions** for competition annually, open to candidates who qualify in the Local Centre Examinations, and otherwise fulfil the requirements detailed in Syllabuses A and B. These Exhibitions entitle their holders to two or three years' free tuition at the Royal Academy of Music or the Royal College of Music.

Syllabuses A and B, entry forms, and any further information will be sent, post free, on application to:—

Telegrams:—"Associa, London."
Telephone 7356 Gerrard.

JAMES MUIR, Secretary,
15, Bedford Square, London, W.C.

12

13

14

15

16

17

18

19 20

21

22

23

24

25

26

27 28

29

30

31

32



Oscar Beringer.

CHAPTER I.

INTRODUCTORY.

IN looking back over a fifty years' experience of pianoforte-playing and teaching the fact that stands out most vividly in my recollection is the enormous progress made all over the world, but more particularly in England, during the 'sixties and 'seventies of the last century. I say "more particularly in England" advisedly, for it must be confessed that this country stood at that time in more urgent need of musical progress than any other of the leading nations of the world. All the more honour to her and to her musicians for having wiped off the arrears so handsomely, and for winning her present proud position amongst the foremost of her rivals!

In submitting the facts of this progress to a brief review, I am afraid that the personal pronoun must inevitably crop up now and again, as the period of that improvement happens to coincide with my own musical growth, and I was therefore lucky enough to come into personal contact with nearly all the great pianists of that time, including Moscheles, Liszt, von Bülow, Rubinstein, Tausig, and the rest of that glorious band of artists to whom the credit of raising the standard of pianoforte-playing throughout the world is chiefly due.

I made my first public appearance in 1857 at the Crystal Palace as an infant prodigy, giving daily recitals,