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GENIUS.

There is no special thing that we can call genius; it is simply that a man is endowed with a quicker and heavier brain than the common; that his nervous system is quick to feel. It is generally supposed that a scientific man is the antithesis of an artist or musician, but there is no real reason for thinking so. The scientist feels the same glow in hunting down a shadowy fact as the musician feels in creating music. There is the same abnormal quickness of brain, and the same emotion. Only the aptitudes of the musician and scientist are different, and so their mental energy works in different fields. The quickness and powerful concentration of thought of a Napoleon would have made a musical genius of him if he had only possessed the requisite sensitiveness of brain to sound, the capability of mentally grasping sound (which is what we call an ear for music). The fact that the older musicians, such as Beethoven and Mozart, seemed to have been wrapped up entirely in their music is no proof that musical genius is a special gift; because, in those days, a musician had not the modern advantages of education, and genius without education is nearly helpless. The history of music shows, on the contrary, that a musical genius is a genius in other directions. Berlioz had great literary gifts, so had Schumann, so had Wagner, so, too, had Mendelssohn, judging by his letters.—*R. Peggio in Musical Standard.*

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SOPRANO vs. BASS VOICES.

The scientist who discovered in the human larynx the anatomical reason why woman has a soprano voice and man a bass one, was a woman—Mrs. Emma Seiler—says the Buffalo *Times*. She was German, born in Würzburg. Left a widow with two children to support, she resolved to become a teacher of singing, but suddenly lost her voice. Then she determined to find out why, also to discover, if possible, the correct method of singing, so that others might not lose their voices. For this purpose she studied anatomy. She dissected larynx after larynx, and spent years in her search, trying to find, for one thing, why women's head notes could reach high C, while men had no soprano tones. At length her search was rewarded. She discovered under the microscope one day two small, wedge-shaped cartilages whose action produces the highest tones of the human voice. She made her discovery publici It excited great attention among scintists. Her own brother, a physician, praised the treatise in the h ghest terms till he found his own sister had written it. Then he dashed it down, saying in a rage that she would better be tending to her housework. Mme. Seiler's portrait, a very handsome marble relief, is in the possession of the American Philosophical Society of Philadelphia, of which she was a member. She died in 1886.

A monument erected over the grave of Tchaikovsky was unvailed at St. Petersburg on the recent fourth anniversary of the composer's death. The monument, which includes a bust of Tchaikovsky, is the work of the sculptor Kamensky.

Dr. Antonin Dvorak is said to be continuing his researches in the realm of negro music, which have already born such excellent results.

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MUSIC AS THE CENTURY ENDS.

It has become almost natural to look at the closing of a century as putting the period to this or that development in esthetics, and to take a proportionately solemn account of it in its relation to the art-productiveness just beyond it. Our overlook and outlook toward music as the year 1901 comes closer, stimulates grave thought. The decade now finishing, especially suggests a period of almost final—let us say final—efflorescence, similar to the great epochs of European painting, architecture and sculpture. How mighty are the things that we have all been watching or rather hearing, so well done for us! What bright names have adorned the century's last quarter and less? But the same works seem to have said the last word in their kind. In this year of grace and art, 1897, the bright names are chiefly the names of the dead. In no part of the history of music, youngest and most mystic of all the arts, has there been a richer showing of master-thinkers, of more startling, varied and complex phases, of more exhaustive workings-out of new and fecund theories and principles! Who and what shall now succeed to all this movement, asks an exchange? Where are the signs of new genius, of new yet old art—the obvious two needs of the generation just coming on with the new century—unless we are to do nothing but revert to music's glorious and fertile past?

When the eighteenth century's end came there had passed away, man by man, Bach, Handel, Gluck and Mozart, Haydn, an old man, was only a few years from following them. But there were then discerned, right and left, new influences and phases that spoke loudly for music's immediate future. Certain of the younger men—especially in Germany, that to-day is musically almost dead as it can be—felt what there was to be newly and better said in the old paths, as well as descried what was in itself new. An instrument of vast importance, the pianoforte, was developing into a marvel of esthetic mechanism. A special creative influence was to radiate from it. And so succeeded Beethoven, Schubert, Schumann, Mendelssohn and Chopin. Therewith came, too, the vivid development in Italy of Italian opera, and the Romantic movement in German opera, and a French course of things that now is classic blossomed out. But that happy chapter of new musical creativeness had by no means come to its close, nor had the future of the art grown dark to the general eye, before Wagner and Liszt, revolutionists in ideas and labors, opened a new whole volume to the lyric composer, and Berlioz was fighting a battle for the New in his France. The first performance of "Lohengrin" and "Tannhauser" meant music's revivification as well as reform, meant new prophets, new revelations.

Where are ours? The great chapter of music's history last defined—we have read it, heard it to the end. The symphony that Haydn began as the eighteenth century was drawing on to a finish has ended by Brahms, for us of the last years of the nineteenth. Opera, transmuted to music drama, opera long and short, musical or only nominally so, opera refined or vulgar, opera from "La Serva Padrona" to "Siegfried," or "Falstaff," or "Le Boheme," is finished. Oratorio has really had little worth saying to say since Mendelssohn's elegance, force and proportion improved on Handel's great chain of sacred works; and the secular cantata little more. Orchestration for orchestration's sake is an epidemic. New melody could not be expected now. But its substitute might be less scientifically arid, from learned writers who think they have the gift. Pianoforte music, chamber-music in general, the organ's library—for none of these important branches can we feel that a new phase is at hand early in the new century nearly born. In virtuosity of performance, in musical execution, we should hardly expect finer art than ours.

The past fifteen years have brought impressive losses to creative music, as the giants that had to die have dropped down in the century's last marches. But it is part of the aspect of things now to come that only in a few instances have the careers of the great workers lately gone from us been incomplete, or of a sort that suggests their continued influences in the field. Wagner dies, with "Parisfal" as his swan-song; and it is doubtful if we cannot well spare his unfinished "Die Busser," just as we spare Beethoven's Tenth Symphony. For good and bad, Wagner had said his say. Liszt, with his virtuosity at the pianoforte and in the orchestral score, was an old man, no longer eloquent. Berlioz was retired. The German-Russian Rubinstein, the Italian Ponchielli—who founds, with the aged Verdi and with Boito, no longer young, the neo-Italian school of opera—they had finished their course. Brahms, Gounod, Franck, all these were nearly composers of a past significance. Verdi still is with us, but, at eighty-five, he is not likely to make us alert. Tschaikowsky died in some prematureness, true; but the musical art of Russia had already derived from him what we may believe was his best. In France no composer of absolute individuality and secure promise in work of large form has died since Bizet, in 1875.

Altogether, in 1897, the cheerfulest musical outlooks for those audiences at concert-room and opera-house during the next few years—so far as such auditors seek novelties of fair interest—are two. One is toward France. There, indeed, musicians may not say new things in art, but in France there is musical life, movement; and there art lends brightness to the tarnished or even the trivial. The French are never dull, even where artistically unsuccessful. The other outlook is Italian. At eighty-five Verdi may be excused, or advised silence after so glorious a career. But the "new young men" are making-over Italian opera strenuously, and, on the whole, effectively. Germany is in a state of musical post-mortem. The Slavs and Scandinavians and Russians, and so on, are too national for general and permanent acceptance. America?—own land? It is a land of promise, we are glad to believe. But it has yet to say an authorative sentence to the universal musical ear. Let us hope that it may come.

So ends the century, and closes a period in music of indeed astonishing and of ominous completeness and splendor. The twilight of the gods is more than come. The past is an exhaustless heritage. Music's old treasurers may long be substitutes for new ones. Perhaps we may expect the latter grace, in some small measure. But when all is anticipated or guessed at, the question abides, whether or not we have not all over the Western world, European and American, to broaden startlingly our system of harmony and melody, to invent new and revolutionizing musical instruments, to introduce and to learn to demand (as we demand the delicate intermediate shades in colors) those fractional tones that we now cannot tolerate. Must we not come to regard all our monuments of past musical genius as crude and unenlightened; and so reach a knowledge, as the new century advances, of a new series of composers, and of a new music of infinite refinement? Such music as this may be, sounds to-day—save as a science—unintelligible. The drowsy East has guessed at it, and found some of it, long ago. It is what seems now the only development that will keep the coming musician from marking the catalogue of masterpieces as we have had them, from Palestrina to Brahms, with the phrase belonging to a rondo or a country dance tune: "End. To be played over and over again, at pleasure."

THE CURSE OF POPULARITY SEEKING.

Some sensible remarks anent comic opera were recently made by B. E. Woolf, the well-known critic of Boston. In his opinion, a pall seems to have settled on this innately delightful species of entertainment. The artistic element that was so prominent in the operas of Offenbach, Lecocq, Audran and Sullivan is wholly lacking, especially in the scores of our native producers of comic opera; and as for the librettos, they are so silly in subject, so weak in treatment, and so flabby in humor, that they are not worth considering in a spirit of serious criticism.

"The native comic opera composer is not much better off," says Mr. Woolf. "He has not yet gained the courage of his convictions, if he have any, and is content to go on his way a plagiarist—if not literally, yet in essence; and, unfortunately, what he copies are invariably the vulgarities and not the refinements of his originals. Should he be possessed of musical individuality he resolutely stifles it and seeks popularity, not the popularity that is difficult of achievement, but that which can be readily grasped by imitating the popular'ty of others who have won success by giving free scope to their own marked individualities. Hence it is that so much of our home-made comic opera has a strong second-hand aspect. Often he makes a bolt in the direction of Arthur Sullivan; but as the charm of that delightful melodist lies in the graceful flow and spontaneous naturalness of his tunes rather than in choppy, ear-tickling rhythms, imitation is trying and rarely successful; hence the native composer has recourse to the less exacting copying of the dance and march music of Viennese composers, and the consequences are that the score of one native opera bears a wearisome and exasperating resemblance to that of another, and that home musical invention puts on the appearance of exhaustion."

Mme. Patti never sings now for less than $4,000. Mme. Melba's fee for a private performance at the opera, or a private engagement at an "at home," is $1,750. Jean de Reszke is the only operatic artist who refuses to take private engagements. His brother Edouard gets $500, while Paderewski and Sarasate, who are open to private engagements, get from $1,500 to $1,750. As long as they can maintain these prices, there is no necessity for them to join a trust or labor union.

THE STUDY OF PIECES.

Perhaps I could not take up a subject of more interest than the one chosen, for the obvious reason that the end and aim of all students of instrumental music is to play acceptably more or less of a repertoire, either to their friends or to the public, as the case may be, says a well-known writer.

I said to play *acceptably*. What does this mean? Does it mean to stumble through pieces, or to leave out parts of pieces, or to play awkwardly as to movements, or extravagantly as to interpretation? Not at all. Yet how many of our playing acquaintances are able to avoid these faults, and can you count even one who can play to you thirty minutes, or an hour, and play so interestingly as to hold your attention for that length of time?

What is the cause of so much faulty and inaccurate playing—is it lack of ability or lack of correct training? Let me assure you that in nine cases out of ten, yes, in ninety-nine out of a hundred, the defects are due to the latter cause. There is a way to study pieces which leads to successful playing, both as to execution and interpretation.

In the first place, do not attempt to learn a piece requiring a velocity of eight hundred notes per minute if you can barely struggle through six hundred notes per minute in you plain, every-day scales and arpeggios, for the reason that your attempt will be fatal in two ways. First, you will wear out the piece before you get it learned, and, second, by your attempt to cope with a faster tempo than you really have acquired ease in playing, you will stiffen every muscle and strain every nerve to its greatest tension, thereby forming the habit of playing with contracted muscles, which is both hurtful and exceedingly inartistic. Such injudicious playing is harmful, and the injuries received very hard to overcome.

Choose a piece which does not contain any technical form with which you are not familiar, and then proceed to memorize it, hands separately, studying at the same time to acquire correct playing movements, such as perfect finger action, relation of hands to keys, easy and graceful arm movements at the beginning and end of phases, and also in chord-playing. Should there be any octaves, decide to play them with a legato movement if they are to be played slowly and are not marked staccato. If rapid, employ the staccato movement, and see that you make easy and equal up-and-down motions of the wrist, being careful of bringing the weight of the hand equally upon the first and fifth fingers.

Memorize also the fingering, and always finger the same passages in the same way. When this has been accomplished, and the piece can be played at both slow and fast tempo, hands separately, with easy and graceful motions, and, if at the clavier, even clicks, or at the piano, *even tones*, then memorize hands together, using the same careful discrimination as to motions and evenness of tones or clicks as when practicing hands separately.

When this is accomplished begin to study for a true interpretation—study to bring out the melodies, give every crescendo and diminuendo, ritard, accellerando, in fact, all expression marks, a precise and careful attention, first in slow practice, and then, as progress is made, increase the tempo until the proper one is reached.

In a comparatively short time after the piece is memorized you will be able to execute it in the tempo marked, and, if you have followed the directions here given carefully, you will play it with a beautiful interpretation also.

Now, one word more. In order to keep your piece in first-class playing condition, give at least once a week a thorough practice, hands separately and hands together, at a slow tempo. By following this practice you will soon have a large repertoire of pieces which you may well be proud of, and which you can play acceptably to your friends or the public.

The true endeavor of the music student or the music lover should be to stimulate and develop in himself, as far as possible, a discriminating insight into the vital principles of his art, the power to perceive the life beneath the shell, the soul within its symmetrical form, to distinguish and analyze for himself and others the different phases of emotion which it awakens, to follow the subtle train of thought or fancy which it suggests; thus making of art's temple, not a banqueting hall for the indulgence of sensuous pleasure, but a sanctuary for soul elevation, for mind and heart training, a place from which he shall come forth daily nobler and wiser.

Alphonse Daudet, the Robert Louis Stevenson of France, died a few days ago. Besides his interest in literature, Daudet is said to have been passionately fond of music. The Thursday evening receptions at his house were always musical treats. He admired Gluck, Beethoven and Wagner, but it was the work of Chopin which appealed to him above all other music.

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THOMAS M. HYLAND, . . EDITOR.

JANUARY, 1898.

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ENTHUSIASM.

All true art depends for its purity and progress upon enthusiasm. Unfortunately, however, it is the very thing I should name if I were asked to single out the one feature of which our character at the present day stands most in need. Notwithstanding all the glorious revivals of the age in which we are now living, says *Musical News*, there still needs to be fanned into a flame this priceless spark—the spark of enthusiasm—that one spark that is necessary to life wherever it shall be found; lest that spark at last becomes entirely extinct, and we lose the wherewithal to light our furnaces and so lose our greatest motive power.

We may exist automatically, like the stone that lies on the road; but that is not to live. To live is to be always soaring upward: ever striving after more perfection in all we set ourselves to do. Even the very plants teach us this. They ever seek to raise their heads up to and nearer to the light; and it is a noble lesson they teach us by the effort they make to reach the light when, excluded from it, they struggle upward in search of it through the veriest crevices, far beyond their natural height, even to the weakening of their constitution and to the distortion of their proper form. If, too, we would soar to higher conceptions and capabilities, we are in the position of the plant seeking light beyond its reach. Like it, we must be thwarted by no obstacles, and must not grudge making sacrifices—sacrifices of time, labor, money, ease, popularity, pleasure, and other things of a lower nature that we may rise to a higher. No progress can be made without expenditure. But if we lose coal to gain steam, do we grudge the loss of the coal? If our desires after perfection is a living reality, it must in spite of all obstacles struggle upward. In fact, it is this very effort that is the proof of the life. Such is the nature of enthusiasm; it is the very soul of progress.

This need of enthusiasm to which I have alluded is not, as might at first sight appear, confined to aims that appeal to our higher nature. It is to be found even in our recreations. True, it is not so apparent in them as in pursuits of the higher order, because recreations appeal to those lower parts of our nature which we are naturally only too inclined to indulge beyond the limits of their true use. But it none the less exists in them. For instance, there can be no true enthusiasm for a game where it is played merely for the sake of winning money, or even winning the game for the sake of winning. Yet enthusiasm can have a legitimate place in our mere recreations. It will show itself in trying to play the best game and to make the most of it within its proper limits. Where enthusiasm cannot have an honorable place, the object is unworthy. What is worth doing at all is worth doing well.

On the other hand, that spurious form of enthusiasm, greed, under the fair cloak of industry, may be the real motive in the pursuit even of those higher objects that appeal to the noblest parts of our being, objects so lofty in themselves that one would think it impossible that they could be associated with low motives. But industry is not enthusiasm; it is merely activity, and may exist from base motives and for base ends, as well as from noble motives and for noble ends. Enthusiasm is inconsistent with either a bad motive or a bad object; and, moreover, can exist even without action, if it can find no worthy object. Despair may reduce the enthusiasm of an Elijah to inactivity; but inactivity under special circumstances may be the surest sign of enthusiasm—paralysed it may be, but still existing, and ready at any time to be again aroused into action. The only true test of enthusiasm is motive. If we pursue any object, however high in itself, for gain or personal glory, rather for the advancement of the object, true enthusiasm no more exists there than it does in the game played for the sake of winning rather than playing it well.

The very etymology of the word "enthusiasm" utterly precludes both selfish motives and ignoble ends. It is derived from two Greek words, *en* and *Theos*, which mean "in God." You cannot be enthusiastic about anything for your own personal advantage apart from love of the object for its own worth. The very essence of the word implies a striving upwards, a seeking after something beyond and above us—beyond and above us, since it has its origin in God. Enthusiasm is that love for an object which exists quite independently of and even in spite of personal considerations.

Now, it is this very thing we stand so much in need of at the present day. Our serious work of life we reduce to a mere money-making machine; of our pleasure we make a business. The fault is the same in both. Let us do what we can love and love what we do; our enthusiasm must surely then be fired.

Some people object to being enthusiastic about anything, thinking that that object will absorb all their energies. This is not all the case. The more enthusiasm you feel about one thing, the more you are likely to feel about everything else. If it exists at all, it permeates our whole nature. It belongs to us, and not to the object. Like every other faculty, the more it is used the more it develops. It cannot by use exhaust itself. A fire will in time, even by the very heat it imparts, burn itself out; but not so enthusiasm. Its fires are fed from an eternal and never failing source. Let us not, then, miser-like, hide this precious talent and lose both for ourselves and the objects of our efforts its vitalizing influences. To those who know nothing of enthusiasm, who have not yet felt this divine spark within them, I can only say, seek for it; but having found it, do not lay it aside in ignorant fear; rather consider the responsibilities of its possessien, and use it as one of the most heaven-born influences that can animate your actions; for its life-spring is *en Theo*.

English organists are warned by one of their number that American organists regard Paris as the capital of the organ-playing world, *vice* London, superseded; and this change is attributed to the influence of Guilmant.

MAJOR AND MINOR.

The pupils of the St. Louis Piano School, of which Mrs. Nellie Strong Stevenson is director, gave a Thanksgiving recital at the Conservatorium. The programme was well varied and interesting in every respect, and the splendid work of the participants proved a good treat to all present. Among those who distinguished themselves were Misses Nohl, Page and Fish. Mrs. Stevenson and her valued assistants are to be congratulated upon the excellent results accomplished through their work.

At the second Philharmonic Concert, at London, Herr Moritz Moszkowski made his first appearance in England for eleven years. There were no special novelties in the programme, the most effective items of which were three numbers from the ballet music of his opera "Boabdil." The last movement, entitled "A Moorish Fantasia," was encored and repeated. Moszkowski's Violin Concerto, an agreeable if not otherwise a particularly striking work, was fairly well played by M. Gregorowitsch.

At the third concert, Herr Humperdinck made his London *debut*.

Signor Mascagni, besides finishing his Japanese opera "Iris," has started upon a new opera, "La Commedia dell' Arte," based upon the seventeenth century plays once so popular in Italy. They really were charades, the plot being posted up in the greenroom, and the actors and actresses inventing the dialogue and action in quite impromptu fashion. Among the characters are Capt. Spaventa, Brighella, Pantaloon, Harlequin, Dr. Greziano, Tartaglia, Columbine, and so forth. The story which Mascagni is setting is, however, we believe, one of love and jealousy.

Madame Wagner has resolved to hold no Festival next summer, but a series of Wagner performances on the Bayreuth model will probably be given in London. The Bayreuth representations will also be suspended in 1900, so that the Wagner Festival to be organized by M. Lamoureux in connection with the Paris Exhibition will not be interfered with. In 1899, "Die Meistersinger" will be revived at Bayreuth, and performances will be given of "Der Ring des Nibelungen" and "Parsifal." In 1901, "Der Fliegende Holländer" will be produced for the first at Bayreuth. In the same year "Tristan" will be revived, and there will also be several representations of "Parsifal."

Italian news includes the announcement that Mascagni has completed the score of a symphonic work entitled "Melancolia." Leoncavallo's "I Pagliacci" has been privately produced in Rome as a drama without music, and it is stated that many Italian managers are negotiating for the right to perform the work in this form. It will be remembered that Leoncavallo was his own librettist, so he secures double honors. Spinelli is engaged upon a new opera to a libretto by Illica, and Floridio is reported working upon an opera with an American subject, which last named announcement must be pleasing to the sturdy Americanism of the Bohemian Dr. Antonin Dvorak.

Herr L. Bosendorfer, the Viennese pianoforte maker, offers three prizes, of 4,000 kronen in all, for the best pianoforte concertos sent in before July 1, 1898. The judges are Herren J. Epstein, W. Gericke, A. Grünfeld, T. Leschetizky and M. Rosenthal, and the conditions of the competition are that the works submitted must be original and unpublished concertos for piano and orchestra, to be sent both in full score and in arrangement for two pianos, headed with a motto by which the prize winners can be identified. The final judgment as to the relative merits of the three prize concertos will be made by a *plebiscite* among the audience at a concert where the three works chosen by the judges will be publicly performed. The choice of soloist is left to the composers, who have also the right to conduct their own works. The competition is open to all countries.

Hamburg, the birthplace of Brahms, is to be beautified by a monument erected to the great composer by the musicians of the city.

M. W. Balfe, a son of the composer of the Bohemian Girl, is in a condition of extreme poverty in London. He proposes purchasing a piano organ on wheels and going through the country playing melodies from his father's operas. However, an appeal in his aid to the public has met with ready responses.

The chief exponents of music in Japan are women. Most men would consider that they were making themselves ridiculous by singing or playing in society.

Ernst Kraus, of the Berlin opera, has closed a ten-year contract, by which he will receive $12,000 a year and a yearly leave of absence for four months. He made his first appearance in the United States at Philadelphia, December 14, 1896, as "Lohengrin."

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CARELESS ELEGANCE.

QUICKSTEP.

George Schleiffarth.

Con agitato. (Cheerful and light) 𝅗𝅥 = 126.

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p

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f sf f sf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Giocoso. *(with mirth.)*

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres. mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Scherzando *(playful.)*

Con fuoco. *(very spirited.)*

mf

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped.

p

Ped. Ped.

Ped. Ped. Ped. Ped.

ECOLE DU MECANISME

Durernoy-Buelow.
Op. 120.

Allegro vivace ♩ – 72 to ♩ – 144.

Nº I.

p poco a poco cres cen do f dim. p cres. f Ped. Ped. Ped. Ped. Ped. Ped. p

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sempre cres.

original

original

A At first, practice very slowly, raising the fingers high, from the knuckles, in striking. The student should not leave this study until he can play it at least as rapidly as indicated by the first metronome mark: quarter note-72. Few students for whom this study is intended will be able to play it at the tempo-quarter note- 144.

B The original text, from this point to the end, is rather too difficult when compared with what precedes. The editor therefore recommends the change indicated, which is more in keeping with the technique required by the balance of the study.

C It is very difficult to play this measure in time, onaccount of the skip of three and a half octaves with the left hand. This and the preceding measure should, for some time, be practiced alone and slowly, counting four eighths. In this way the precise moment the second eighth must be struck will be so impressed upon the memory that the student will continue to strike it at the proper time, even when the increased velocity will have lessened the time allotted to its performance.

Allegro ♩ = 100 *to* ♩ = 152.

No. II.

p

simili

A

This study should be practiced with both fingerings for the right hand, each fingering making it a distinct study. The upper fingering requires that the hand should be kept perfectly quiet (the same as in the practice of five-finger exercises) and offers, when thus executed, excellent practice for all the fingers, but especially for the fourth finger. The lower, second, fingering makes it an excellent study for the first finger (thumb) as it offers fine material for the study of crossing under, etc. When thus practiced, hold the wrist very loosely and fully as high as the knuckles, or a little higher. It may be well, after the study has been mastered with the upper fingering, to study a piece or two before proceeding with the second fingering. This will avoid monotony to the student and confusion to the fingers. The eighth notes for the left hand throughout this study should be struck lightly and from the wrist. When the study can be easily played either pp-p-f or ff, practice it with the proper light and shade, as indicated by the dynamic marks. Carefully observe the phrasing at A.

simili

simili

cres.......... cen....

f

f Ped. ✲ Ped. ✲ f f

Allegro ♩ = 80 to ♩ = 152.

No. III.

p *cres.* *simili.* *dim.* *p* *cres.* *cres.* *sempre.* *f* *f* *f* *f*

Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side, and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.

dim p cres. f

simili.

sf p

cres. dim.

simili.

sempre cres.

f ff ff f f

Allegro ♩ = 80 to ♩ = 152.

No. IV. A B

Ped. simili. Ped. cres. f simili.

In this study of broken chords, observe carefully in what position the fingers would be if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At **A**, the notes struck together would employ the fingers 1, 2, 3 and 5, as it contains two keys between G and C; at **B**, the notes would be struck with the fingers 1, 2, 4 and 5, as there is but one key between C and E. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

EXAMPLE.

Fourth. Third. Third. Fourth.

Right Hand *Left Hand*

The lower fingering given at **C** is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor, however, recommends the use of the upper fingering, 1, 3, 4 and 5.

C

Ped.

Ped.

p

cres.

simili

f

ritenuto

a tempo

Ped.

Ped.

cres.

simili

f

dim.

rall.

p

 Allegro moderato ♩ = 80 to ♩ = 152

No. V.

p legato.

cres. poco a poco

or thus:

f

p

cres. poco a.

poco

ossia.

f

Fine

dim.

Annotations to the preceding studies apply to this one. Passages marked ⌐¬ need special attention in reference to the striking of the keys with rounded fingers. If this is not done, the large intervals which they offer to the 3d, 4th and 5th fingers will lead the student unconsciously to flatten out the hand in reaching the keys. The ossias introduced will enable small hands, by the careful substitution of the fingers as marked, to play the melody legato.

cres. poco a

poco

or thus

f

cres.

poco a

poco

ossia.

f

Repeat from the beginning to Fine

Allegro ♩ = 80 to 152.

Nº VI.

simili *p* *simili* *simili* 8 *f* *dim.* *f* *dim.*

A This study should be practiced with the various fingerings indicated, as each offers specially useful technical difficulties. In practicing, heed well the position and the lifting of the fingers. They must always strike the keys in a rounded, arch-like position. Separate practice of each hand will also prove of great benefit.

B Strike the bass notes throughout with a yielding wrist.

C Sustain these half notes their full value.

p

simili

sempre cresc.

Tempo I°

Leggiero.

simili.

riten.

p

simili

simili

cresc.

cresc.

Moderato ♩ = 80 *to* 152.

Nº VII.

A Notes to the previous study apply to the practice of this one. The lower fingering, given for the right as well as the left hand, is somewhat unusual. It will, however, well repay any time that may be spent upon the mastering of it. In practicing hold the wrist very loosely so as to facilitate the crossing under of the thumb in ascending and the crossing over of the third and fourth fingers in descending. In crossing under of the thumb with either hand the third or fourth finger should remain on the key until the thumb has reached its key. In crossing of the fingers over the thumb, the same rule must be adhered to, otherwise the evenness (legato) which is the chief object of the study will be destroyed.

Allegro moderato ♩ = 80 to 152.

No. VIII.

A

p

cres .... poco .... a

.... poco

f

p

Ped.

marcato.

Apply Note of preceding study to this one.

MAZURKA.

Secondo.

Louis Conrath.

Moderato ♩ = 144.

p

rit.

a tempo.

Con anima.

rit.

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MAZURKA.

Primo.

Louis Conrath.

Moderato ♩ = 144.

p

rit.

a tempo.

Con anima.

mf

f

rit.

a tempo.

p

rit.

a tempo.

f

p

rit.

mf

rit. *a tempo.*

f

mf

Ped. ✲ Ped. ✲ Ped. ✲

rit.

a tempo.

Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

ff

pp

rit.

a tempo.

Ped. Ped. Ped.

f *cres.* *ff*

Ped. Ped. Ped. Ped. Ped.

mf

pp

rit.

a tempo.

Con anima

f

rit. *a tempo.*

f

ff *ff*

Ped. ✲ Ped. ✲

a tempo.

Con anima.

mf

f

rit.

a tempo.

f

sfz *sfz*

Ped. Ped.

LA JOTA.

MEIN ENGEL, DU!

Maurice Moszkowski.

Allegretto ♩. = 72.

mf

1. 2.

2. *Al-les, du...., ach, wann mag dein Blick Ver - künden mir:..... Ich bin dein....!*
1. *Mein En-gel du.... ach wo find' ich dich! Wo.....weil-est du......, hol-des Kind....!*

1. Tra la la la.... hear the man-do-line.... Tra....... la la...... gai-ly twang!
2. Tra la la la.... let our song re-sound Tra....... la la...... while it may!....

pp

2. *Wann spricht dein Aug' vom ersehnten Glück, Wann sagt's dein Blick, wañ sagt's dein Blick! Dein*
1. *Wann nahst du dich, zu er-hö-ren mich, Wo....find' ich dich, wo find' ich dich!..... Dein*

1. Tra la la la...., on the vil-lage green, Tra....... la la castagnettes clang..... Ah,
2. Tra la la la...., we may sleep too sound, Tra....... la la an-o-ther day......, Let

pp

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2. Au - ge traut, spräch es zu mir: Ich ge - hör nur
1. lie - bes Wort, stets lausch ich ihm! Doch wie fern von

1. soon the Jo - ta* they'll be danc - ing, danc - ing Tra la - la
2. se - rious things go till the mor - row mor - row Tra la - la

2. dir! Ein Blick, ein Blick ge - währt sei mir, Mir dein
1. mir, Wie fern, wie fern von mir er - tönts! Du, oh

1. la The lads at me are sly - ly glanc - ing, glanc - ing, Tra
2. la And fling a - far all thoughts of sor - row, sor - row, Tra

2. Blick dein Herz! Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein
1. du, mein Lieb, Sei mild, sei mild! Mein Seh - nen stillt: Sei mild, sei mild! Mein

1. la - la la Tra la la, Tra la la, Each a part - ner gets, Tra - la - la, tra - la - la Hear the
2. la - la la, Tra la la, Tra la la, Pedro, there I see, Tra - la - la, tra - la - la Wants to

* La Jota, (pronounced Hota,) a popular Spanish dance, tripped to the sound of Guitar, castagnettes, and a vocal chorus.

2. Seh - nen stillt: Ein Blick.... von dir! Mein Al - les du...., ach, wann mag dein Blick
1. Seh - nen stillt: Ein Hauch von dir! Mein En-gel du...., ach, wo find' ich dich!

1. cas - tagnettes-the cas - - ta - gnettes Tra la la la.... in the dance we whirl
2. dance with me- to dance with me Tra - la la la.... Pe - dro loves me well,

pp

2........ Ver - kün - den mir.... Ich bin dein.......! Wann.... spricht dein Aug'.
1........ Wo.......find' ich dich.... trau- tes Kind.......! Wann.... nahst du mir....

1....... Tra.......... la - la....... o - thers sing....... Tra.........la la - la....
2....... Tra.......... la - la...... this I know......., Tra.........la la - la....

2........ vom er-sehn-ten Glück, Wann sagt's dein Blick! wann sagt's dein Blick.......
1........ zu er - hö - ren mich! Wo.......find' ich dich, wo find' ich dich.........!

1....... ne'er a Span-ish girl.... Could......... with stand the Jo - ta's ring.............
2....... though he dare not tell.... Tra........... la - la, my bash-ful beau...........

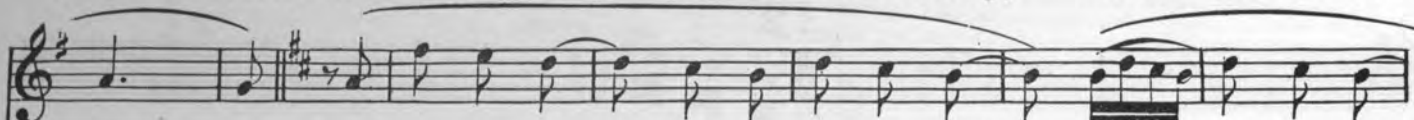
2. Komm, o........ Liebchen, sei mir...hold, Lächle du....mir zu! Liebchen, traut Lieb. -
1. Komm, o........ Liebchen, sei mir...hold, Gönne mir...ein Wort, Liebchen, traut Lieb. -

1. No, no!....... No one else can guess How the Jo - ta a maid - en en - tranc - -
2. No, no!....... Let him wait a - while; Let his fond heart grow hung - ry with wait - -

2. chen! Komm, o.......... Liebchen sei mir...hold. Lächle du mir zu! Liebchen traut
1. chen! Komm, o.......... Liebchen, sei mir...hold Gönne mir ein Wort, Liebchen traut

1. es When soft...... 'round her waist doth press The true arm of her love as she
2. ing; The more..... will he prize the smile That shall say I con - sent to the

2. Lieb - chen! In's...Au - ge schau mir o sü - sse Maid, In's..... Au - ge mir,
1. Lieb - chen! Die...Lie - be wacht, wo die Welt im Schlaf, Sie...... wa - chet zu



1. danc - - es Tra la la la...... hear the man - do - line.... Tra......... la la....
2. mat - - ing Tra la la la...... let our song re - sound Tra........ la la....

2. ...... *frommund treu ....! Mein Herz ist dir.... dir al. lein ge.weiht....! In's....*
1. ...... *je . der Stund....., Wenn A . mors Pfeil in die Her. zen traf....! Die....*

......, gai . ly twang....., Tra la la la.... on the vil . lage green Tra....
......, while it may ...., Tra la la la.... we may sleep too sound Tra....

2. *Aug'schau mir*
1. *Lie . be wacht, die Lie . be wacht ....!*

1.

...... la la cas. ta . gnettes clang ....
...... la la an. o . ther day ....

f Ped. * *f* Ped. *

Mein in's Aug'schau mir, Tra la, tra la, tra la.

2. cres. *f*

an . o . ther day! Tra la, tra la, tra la

ff cres. *f* *f*

Ped. * Ped. *

THE ORCHESTRA OF THE FUTURE.

Once upon a time, an Oriental potentate who was being entertained in grand style by the Lord Mayor of London, was asked what he thought of a grand ball then in progress at the Mansion House. He gave an indolent glance at the glowing and perspiring throng of dancers (for English people always do their dancing in hot weather) and replied that he "always made it a principle to hire someone to do the hard work of life;" by which he meant that if he wanted any dancing done, it was his custom to hire someone to do it. Dancing is certainly hard work, says the *American Art Journal*, especially for those who, like Hamlet, are "fat and scant of breath," and the popularity of the ballet proves that when it comes to real, hard dancing with genuine leaps and bounds, the world is quite willing to delegate that labor to dancers paid to do this extremely hard work. Since the application of steam to the manifold affairs of life, we have succeeded in getting rid of much of the hard labor that transformed human beings into veritable beasts of burden. Still much remains to be done, and no doubt will be done, now that the more rapid and potent energy of electricity has been added to the control of man —an energy as dainty and delicate as it is terrible and effective. Steam has none of these characteristics, and along side of electricity, is a slow, bungling and inefficient servant. It has always been easily possible to generate enough power; but the trouble has b en to manipulate this power, to apply it to delicate operations. Here the lightening rapidity of electricity comes in admirably, enabling the operator to arrest, diminish, flatten out, round up, broaden, widen, concentrate, scatter, or interrupt an effect, to apply it uninterruptedly, or brokenly, to make such use of it, in fact, as the mind may dictate, and with such ease that the power may be made, actually and literally to translate every throb and pulse of the intelligence.

It need not be stated here that such human labor as calls for the generation of power by the forcible expulsion of breath from the lungs has always been a terrible trying and exhausting effort for the human creature. Prominent among these sufferers have been glass-blowers, users of the chemical blow-pipe, blowers of signal horns, trumpeters, and players of all wind instruments. Lung disease almost invariably follows any close application to these various callings. In the case of the glass-blowers, there have been repeated efforts to substitute a blowing machine for the human lungs, but only with a very limited success, arising no doubt from the impossibility of regulating the needful supply of air with the accurate adjustment that is at the command of the human blower. It would seem that electricity is perfectly qualified to supply this defect, and without doubt mechanical glass-blowing will ere many years drive the poor, sweltering, gasping creatures away from the glowing and blinding furnaces.

The procurement of the reservoir of compressed air is so easily obtainable that how such a supply should be obtained need not be discussed; the whole question as to whether the wind instruments of the orchestra of the future can be played by compressed air without the intervention of a pair of human lungs depends upon the possibility of regulating the supply with such quickness, energy, delicacy, strength or faintness as to create musical tones of desired quality. It will be a consummation very devoutely to be wished. The use of electricity to regulate this supply brings it within the realm of possibility, and it is not drawing upon the imagination to say that the orchestra of the future will be capable of wind effects now utterly outside the power and potency of the human lungs. Even admitting that such an orchestra might not be suitable for the interpretation of more poetic compositions, yet it will readily be understood how an orchestra of such increased volume and strength will be most appropriately adapted for outdoor performances or musical entertainments in vast halls or enclosures. It may sound now to the ears of conservative and accomplished musicians almost sacriligeous to say that the day is not far distant when the tender flute-notes of a Mozart opera will be mechanically produced, with all the softness and tonal qualities of the best lung efforts, and with even greater accuracy and purer quality. However, it is only the unexpected that happens, particularly in the line of mechanical progress. A hundred years ago the telephone and phonograph would have landed their inventor in durance vile, in uncomfortable promimity to the stake.

When a certain General was camping on the lower Mississippi his negro boy, Harry, was one day asked by a friend whether the General was not terribly annoyed by mosquitoes. "No, sah," said Harry; "in de ebenin' Mars' George is so 'toxicated he don't mind skeeters, and in de mornin' de skeeters is so 'toxicated dey don't mind Mars' George." —*San Francisco Argonaut.*

A TALENT FOR TECHNIC IS NOT MUSICAL TALENT.

The power of playing the piano is quite independent of any musical talent whatever. The first necessity is a rapidity in reading musical or any other signs, and the second in making corresponding muscular movements. The actual execution is exactly similar to that required in working a typewriter, and requires no more notion of music. Supposing a child to be born with this reading ability and sufficient nervous muscular power to transmit his readings to typewriter or piano, as the case may be, a very moderate musical talent and a persevering instructor will enable him to phrase his music decently, to join the notes into proper musical sentences, and there is your prodigy ready-made. Players of this class—mostly grown-up—already cumber our concert platforms to a considerable extent, and are really too numerous to mention. On the other hand, says *Music*, we have musical genius entirely without the typewriting ability. The most typical case is, of course, that of Wagner, one of the most original of all musicians. His musical faculties were wonderfully perfect, yet the utter incompetency of his playing has become a by-word. He could not play four consecutive bars of his own music correctly. And this was not from want of musical technic, since Wagner's technical ability was one of his most marvelous gifts. He could imagine the most complicated musical structure and the most subtle combinations of tone-color, but when it came to playing a few chords he was sure to come to grief.

Some pianists excel by the force of their musical genius, and others by their executive skill. The tendency is toward an equalizing of the two gifts. The person who loves music, by continually playing develops execution from contact with the instrument. The mere executant, by playing, on the other hand, becomes somewhat musical by going through much music. The frequency of the orchestral concert, however, bids fair to foster the growth of the composer who is no player—quite a desirable development, since, although executive ability is of great assistance to the creative musician, in the end it helps him too much, and his work bears traces of the instrument on which he composes. Music that proceeds almost entirely from the imagination is of the greater value, both for its beauties and its defects.

PIANISTS' HANDS.

Liszt could stretch nine and a quarter inches. There is a player who can strike the five notes of the common chord from E-flat up to A-flat. Neukomm, whose name will be best remembered in connection with "The Sea, The Open Sea," was rather unpleasantly conceited. At a large music l party in London, after boasting about the size of the hand, he struck the extreme interval as given above, only from C to F. Turle, at that time organist at Westminster Abbey, had a hand which might have graced a son of Anak. Advancing to the piano with a pleasant smile, he remarked, "One more for luck," at the same time striking the interval from C to G, to the great chargrin of Neukomm and the amusement of the bystanders.

Given two players equal in all other respects—not a very easy task—the one with a stretch of a note or two more than the other, it is evident that in certain passages the larger hand must be a decided advantage. Granting this, who can explain the most incredible difficulties which genius—one may be permitted to use the word in this place—manages to vanquish with apparently most inadequate instruments? Let us take as a most extraordinary instance the playing of Sophie Menter. This incomparable pianist not only holds her own in comparison with all the pianists of the day as a virtuoso, but makes her greatest achievements in the works of Liszt. In fact, the "Tannhauser" overture, as arranged for piano solo, is her most favorite show piece when she wishes especially to astonish her audience. Of course Sophie Menter cannot increase the size of the hands allotted her by nature; but she manages to create effects which hosts of pianists with far larger hands could not for a moment dream of rivaling. The imitation stone (the arpeggio) has to do duty for the real diamond (the firm chord); and in either case the former may be so good as to pass muster even with the expert.

Von Bulow had a small hand; yet this was no impediment to him, for he performed the most difficult music with perfect ease.

Prof. George Wilson, of Edinburgh University, was so fragile that no one thought he ever could amount to much; that he became a noted scholar in spite of discouragements which would have daunted most men of the strongest constitutions. Disaster, amputation of one foot, consumption, frightful hemorrhage—nothing could shake his imperious will. Death itself seemed to stand aghast before that mighty resolution, hesitating to take possession of the body after all else had fled.

JOSEF HOFMAN.

Josef Hofman, the pianist, who, a decade since, created such an enthusiasm as an infant prodigy on his appearance here for one season under Messrs. Abbey. schoeffel & Grau's management, is to return to this country next spring.

He has been engaged by Theodore Thomas to play with his orchestra, giving a series of recitals in the principal cities of the United States. He will be heard in March during Mr. Thomas's concerts in the Metropolitan Opera House.

During this term he will be freed from the intervention of Mr. Gerry, whose offices in his regard were the cause of much annoyance on his first visit. Mr. Gerry was of opinion that his youth precluded his appearances, he being at the time only eleven years of age.

His remarkable performances at that period made him one of the sensations of the day. His health shortly afterward compelled his temporary retirement. Through the influence and assistance of many wealthy people, a sufficient fund was raised for his education, and he bade a short farewell to the platform, placing himself under the tuition of Moszkowski and Rubinstein.

He left this country in March, 1888, subsequently devoting his time to general education, besides musical study.

Two years ago he made his rentree in Vienna, since which time he has played in the principal musical centers of Europe. He has also made considerable progress as a composer. There exists not a shadow of a doubt that his forthcoming visit to America will be one of the most important events of the season.

GOVERNMENT BAND COMPETITION WITH UNION MUSICIANS.

A merry war is on between the Musical Union of Washington and the United States Marine Band, because the members of the band are permitted to play in theatres, at entertainments, and in street parades. The Navy Department has been drawn into the controversy, and is deluged with petitions from labor organizations protesting against the competition of Government bandsmen with union musicians. Secretary Long is considering the matter, and it is said that President McKinley has given some attention to it. The bandsmen enlist in the Marine Corps, and are rated as musicians. They get about $35 a month. The leader, also an enlisted man, gets $72. According to the members of the band they would be unable to support themselves and their families if they were not permitted to add to their incomes by playing at private functions. They also say that the band could not secure men if the restrictions asked by the musical union are granted. Politics will probably play a part in the settlement of the dispute, as the unions are bringing the influence of labor organizations to bear on Senators and Representatives.

It was the linen cuff, and the quick thought of the woman who wore it, says the London *Mail*, that gave us one of the prettiest of the tuneful Strauss waltzes. Johann Strauss and his wife were one day enjoying a stroll in the park at Schonau, when suddenly the composer exclaimed, "My dear, I have a waltz in my head. Quick! give me a scrap of paper or an old envelope. I must write it down before I forget it." Alas! after much rummaging of pockets it was found that they had not a letter between them—not even a tradesman's bill.

Strauss's music is considered light, but it weighed as heavy as lead on his brain until he could transfer it to paper. His despair was pathetic. At last a happy thought struck Frau Strauss. She held out a snowy cuff.

The composer clutched it eagerly, and in two minutes that cuff was manuscript. Its mate followed; still the inspiration was incomplete. Strauss was frantic, and was about to make a wild dash for home, with the third part of his waltz ringing uncertainly in his head,—his own linen was limp colored calico,—when suddenly his Frau bethought herself of her collar, and in an instant the remaining bar of "The Blue Danube" decorated its surface.

Weber's "Freyschutz" has just been performed for the 600th time at the Berlin Royal Opera.

Seigfreid Wagner is in Rome at work on a comic opera, the book being on a story of the Thirty Years' War. His music is said to be not of the school of his father, but of that of Humperdinck, the composer of "Hansel und Gretel."

Carl Goldmark has completed the score of a new opera in two acts which will be produced at the Imperial Theatre in Vienna during the present season. It is entitled "The Prisoner of War," and the subject is taken from Greek legend, with Briseis, the favorite slave of Achilles, as heroine.

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PIANOFORTE MUSIC.

The factors which present themselves for consideration at the pianoforte recital—mechanical, intellectual, and emotional—can be most intelligently and profitably studied along with the development of the instrument and its music.

All branches of the study are invited by the typical recital program. The essentially romantic trend of Mr. Paderewski's nature makes his excursions into the classical field few and short; and it is only when a pianist undertakes to emulate Rubinstein in his historical recitals that the entire-pre-Beethoven vista is opened up. It will suffice for the purposes of this discussion to imagine a program containing pieces by Bach, D. Scarlatti, Handel, and Mozart in one group; a sonata by Beethoven; some of the shorter pieces of Schumann and Chopin, and one of the transcriptions or rhapsodies of Liszt.

Such a scheme falls naturally into four divisions, plainly differentiated from each other in respect of the style of composition and manner of performance, both determined by the nature of the instrument employed and the status of the musical idea. Simply for the sake of convenience let the period represented by the first group be called the classic; the second the classic-romantic; the third the romantic; and the last the bravura. I beg the reader, however, not to extend these designations beyond the boundaries of the present study; they have been chosen arbitrarily, and confusion might result if the attempt was made to apply them to any particular concert scheme. I have chosen the composers because of their broadly representative capacity. And they must stand for a numerous company whose names make up our concert lists; say, Couperin, Rameau, and Haydn in the first group; Schubert in the second; Mendelssohn and Rubinstein in the third. It would not be respectful to the memory of Liszt, were I to give him the associates with whom in my opinion he stands; that matter may be held in abeyance.

The instrument for which the first group of writers down to Haydn and Mozart wrote, were the immediate precursors of the pianoforte—the clavichord, spinet, or virginal, and harpsichord. The last was the concert instrument, and stood in the same relationship to the others that the grand pianoforte of to-day stands to the upright and square. The clavichord was generally the medium for the composer's private communings with his muse, because of its superiority over its fellows in expressive power; but it gave forth only a tiny tinkle, and was incapable of stirring effects beyond those which sprang from pure emotionality.

The tone was produced by a blow against the string, delivered by a bit of brass set in the farther end of the key. The action was that of a direct lever, and the bit of brass, which was called tangent, also acted as a bridge and measured off the segment of string whose vibration produced the desired tone. It was, therefore, necessary to keep the key pressed down so long as it was desired that the tone should sound, a fact which must be kept in mind if one would understand the shortcomings as well as the advantages of the instrument compared with the spinet or harpsichord. It also furnishes one explanation of the greater lyricism of Bach's music compared with that of his contemporaries. By gently rocking the hand while the key was down, a tremulous motion could be communicated to the string, which not only prolonged the tone appreciably, but gave it an expressive effect somewhat analogous to the vibrato of a violinist. The Germans called this effect Bebung, the French, Balancement, and it was indicated by a row of dots under a short slur written over the note. It is to the special fondness which Bach felt for the clavichord that we owe, to a great extent, the cantabile style of his music, its many voicedness, and its high emotionality.

The spinet, virginal, and harpsichord were quilled instruments, the tone of which was produced by snapping the strings by means of plectra made of quill, or some other flexible substance, set in the upper end of a bit of wood called the jack, which rested on the farther end of the key, and moved through the slot in the sounding board. When the key was pressed down, the jack moved upward past the string, which was caught and was twanged by the plectrum. The blow of the clavichord tangent could be graduated like that of the pianoforte hammer, but the quills of the other instruments always plucked the strings with the same force, so that mechanical devices, such as a swell-box, similar in principle to that of the organ, coupling in octaves, doubling the strings, etc., had to be resorted to for variety of dynamic effects.

The character of the tone thus produced determined the character of the music composed for this instrument to a great extent. The brevity of the sound made sustained melodies ineffective, and encouraged the use of a great variety of embellishments and the spreading out of harmonies in the form of arpeggios. It is obvious enough that Bach, being one of these monumental geniuses that cast their prescient vision far into the future, refused to be bound by such mechanical limitations.

Though he wrote Clavier, he thought Organ, which was his true interpretative medium, and so it happens that the greatest sonority and the broadest style that have been developed in the pianoforte do not exhaust the contents of such a composition as the "Chromatic Fantasia and Fugue."

The earliest music for these instruments—music which does not enter into this study—was but one remove from vocal music. It came through compositions written for the organ. Of Scarlatti's music, the pieces most familiar are a Capriccio and Pastorale, which Tausig re-wrote for the pianoforte. They are called sonatas by their composer, but are not sonatas in the modern sense. Sonatas means "sound-piece," and when the term came into music it signified only that the composition to which it was applied was written for instruments instead of voices. Scarlatti did a great deal to develop the technique of the harpsichord and the style of composing for it. His sonatas consist of a single movement only, but in their structure they foreshadow the modern sonatas by having two contrasted themes, which are presented in a fixed key-relationship. They are frequently full of grace and animation, but are as purely objective, formal, and soulless in their content as the other instrumental compositions of the epoch to which they belong.

AN IRON WILL.

When told by his physicians that he must die, Douglas Jerrold said: "And leave a family of helpless children? I won't die!" He kept his word, and lived for years.

After a sickness in which he lay a long time at death's door, Seneca said: "The thought of my father, who could not have sustained such a blow as my death, restrained me, and I commanded myself to live."

"You can only half will," Suwarrow would say to people who failed. He preached willing as a system. "I don't know," "I can't," and "Impossible," he would not listen to. "Learn!" "Do!" "Try!" he would exclaim.

Miss Marie Kern, the well-known singer and teacher, has taken charge of the vocal department of the Birmingham Seminary, Birmingham, Ala. She also expects an engagement at one of the prominent churches there.

Frank Collins Baker, of Cincinnati, has been experimenting on the animals of the zoological garden in that city to learn whether music indeed has charms to soothe the savage breast. He played the violin in close proximity to all the cages, and found that the panther liked adagios and andantes, but became frisky and nervous at scherzo and allegretto measures. The jaguar simply went frantic and could not be quieted until the music stopped. The lions were politely interested, while the leopard did not even "lend an ear." The laughing hyena laughed no more, but crept into the furthest corner of her cage, trembling like an aspen. None of the wild beasts howled or whined as dogs are wont to do.

Berlioz, the eminent French composer, had a caustic wit. He could not endure Bach, and he used to call Handel "a big hog," a "musician of the stomach." For this he was paid out by Mendelssohn, who declared that after touching a score of Berlioz, soap and hot water were necessary. Berlioz, however, had his musical hero, and that hero was Beethoven. Touch Beethoven irreverently, and his ire was kindled. There is a certain passage for the double basses in one of the master's scores which was at one time believed to be almost impossible of execution. Now, Habeneck conducted a performance of this work in Paris and gave the passage in question to the 'cellos. Berlioz, who was present, met Habeneck soon after and asked him when he meant to give the passage as Beethoven intended it to be given. "Never as long as I live," said Habeneck. "Well, we'll wait," replied Berlioz; "don't let it be long."

A curious fact has come to our attention about Emma Eames Story, which illustrates the necessity of advertising to be successful in a foreign country, no matter what one's fame may be in another political division of the world.

When Madame Story sent word to the German cities, this fall, that she would come and sing for them at the price of $1,000 a night, the German cities made reply that she might come, but they could offer her but one-tenth of the treasure demanded for her services. So Madame Story, unwilling to go and make a name for herself, and earn the right to the wages that Patti and Sembrich have received, has settled down in Paris for the winter, which, after all, is perhaps wise, for, as Mr. Barr says, "A man fights best in his own township."

No more discouraged man ever lived than Beethoven, the great musical composer. Unmercifully criticised by brother artists, and his music sometimes rejected. Deaf for twenty-five years, and forced, on his way to Vienna, to beg food and lodging at a very plain house by the roadside. In the evening the family opened a musical instrument and played and sang with great enthusiasm; and one of the numbers they rendered was so emotional that tears ran down their cheeks while they sang and played. Beethoven, sitting in the room, too deaf to hear the singing, was curious to know what was the music that so overpowered them, and when they got through he reached up and took the folio in his hand and found it was his own music—Beethoven's Symphony in A—and he cried out, "I wrote that!" The household sat and stood abashed to find that their poor-looking guest was the great composer. But he never left that house alive. A fever seized him that night, and no relief could be afforded, and in a few days he died. But just expiring he took the hand of his nephew, who had been sent for and had arrived, saying: "After all, Hummel, I must have had some talent." Poor Beethoven! His work still lives, and in the twentieth century will be better appreciated than it was in the nineteenth; and as long as there is on earth an orchestra to play or an oratorio to sing, Beethoven's nine symphonies will be the enchantment of nations.

Every person has two educations—one which he receives from others, and one, more important, which he gives himself.

Mountain Preacher—"Ah, my frens, you all can't help ahavin' bad thoughts kum inter yer heads, but ye hain't got no necessity fer ter set 'em a cheer."

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The celebrated writer about music, Sir George Grove, lives in an old wooden house near the Sydenham Crystal Palace—a building formerly occupied by Charles James Fox. For thirty-six years has Grove occupied this place, doing his literary work in a study looking out upon a shady lawn and pleasant garden. In his library is the autograph manuscript of Schubert's Symphony in E.

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