

The copyright of "Parsifal" will soon expire as regards Vienna, where it may soon be given without hindrance.

The managers of the Bohemian National Opera, in Prague, have been invited to go the Chicago Columbian Exhibition with their singers.

A statue of music is to be placed in the foyer of the Bohemian National Theatre in Prague. It is by the Bohemian sculptor, T. Myzlbach.

London *Figaro* is authority for the statement that Mrs. Wagner will open the Bayreuth Opera House, and give at least eight performances of "Parsifal."

Permission has just been given a Russian music publishing house to publish certain posthumous works of Chopin. A sister of Chopin's had disputed the title.

An organ with special imitative orchestral stops, on which he will try over his compositions, has been placed in Mascagni's apartments. It has six hundred pipes, two key boards with one hundred and twelve keys.

Sir Arthur Sullivan's knighthood is to be converted into a baronetcy. Sir Arthur is 50 and a bachelor. Originally a choir boy at the Chapel Royal, he was educated at the Royal Academy of Music, and at Leipsic. He is a Mus. Doc., *honoris causa*, of Oxford and Cambridge; was knighted in 1883, and also has been decorated with the Legion.

Among the Musical Journals and Papers.

The New York *Sun* said a good thing some time ago about the introduction of the word "pianism" into current reports of Paderewski's playing. Henceforth we may expect to hear of violinism, flutism, harpism, 'cellism, and even singism. To speak of a singer's singism would only be less ridiculous than to speak of the organ player's organism, which latter might be capable of slight misconstruction.

Here's a good one that is going the rounds, and one may readily believe it of De Pachman: In playing Schumann's "Vogel als Prophet," when the last bar was reached he waved the air gently instead of playing the last notes, and, turning to the audience, remarked, "Ze birt has fleet avays."

And now comes a sample of Southern concert criticism, which, though brief, is fearfully and wonderfully made. A Knox-

ville, Tenn., paper in reporting the playing of a pianist says: "Prof. Blank played two piano selections, one of his own composition and one of Chopin's—and old Chopin would have been jealous if he had been present."

This comes from Canada (it is well to give credit where it is due): Under the contract said to be pending Rubinstein would get \$2,500 per night. Patti receives from \$3,000 to \$5,000. Under these circumstances may not Patti be likened to the virtuous woman of Proverbs in "that her price is far beyond Rubi's?" Very good. Next!—*Etude*.

Here's a sample of the general ignorance on the matter of violin construction: An Indiana editor, after a night of sleepless cogitation, evolves the following conundrum, to which he evidently desires the reader to answer "yes." Can the mew-sic of a cat be accounted for by the number of fiddle strings she carries in her internal economy?

Many music pupils have trouble in counting steadily, especially where they have several bars' rest. They should emulate the skill of the old musician that Walter Damrosch tells about in a recent article. This man, an old and experienced musician, played the bass drum in an orchestra. He had thoroughly mastered what is called the "time" of a certain composition. He knew that he had $367\frac{1}{4}$ bars to count before he would have to resume playing; so one evening, feeling very hungry, he did not hesitate to quietly leave the orchestra, counting the time as he went (1, 2, 3, 4, etc.), procured a sandwich, and returned in time to resume his playing in the right place. If this incident occurred, it must have been many years ago, for the discipline maintained in modern orchestras would not make such an episode possible.

Piano Studies.

I am a self-instructed piano player, for I live in an out-of-the-way place, where conservatories are unknown and piano teaching unprofitable. Under the circumstances I had great difficulty in finding out what was best for me to play and to avoid. Of course I practised the scales, trills, and so on, but when I had mastered these the question was, what next? I consulted friends and books with this result:

Tausig greatly favored Clementi and Chopin, who, he said, were the only musicians that had written *perfectly* satisfactory

studies. Practically, according to Tausig, one had only to practise the *Gradus* and *Parnassam* and Chopin's 27 *études* and he would be able to play anything. Chopin made all his pupils begin with Clementi's Preludes and Exercises, and he also strongly insisted on practising Hummel and Bach's fugues.

Von Bülow gives the following list: (1) Aloys Schmitt's Op. 16 and Heller's Op. 45; (2) Cramer and Czerny's "Daily Studies and School of Legato and Staccato," and Heller's Op. 46, 47; (3) Clementi's "Gradus" (Tausig's selection) with Moscheles' Op. 70 and Kullak's "Octave School;" (4) Henselt's Studies with Haberbier's "Études-poésus" and Moscheles' "Characteristic Studies;" (5) Chopin's Studies and Preludes; then the concert studies of Liszt and Rubinstein. Von Bülow particularly favors Cramer's Studies.

The best and most recent list of piano-forte studies for those who have not the help of a teacher, appeared in the *Musical Herald*. It is as follows;

The pupil is supposed to have devoted a year or so to the rudiments.

(1) Kohler, Op. 50; Bertini, Op. 100; Czerny, a selection from the "Études de Vélocité."

(2) Bach, easy preludes; two-part inventions; Clementi, Preludes and Exercises; Cramer, a selection from Von Bülow's "Selection of 60."

(3) Clementi, Tausig's selection from the *Gradus* and *Parnassam*; Bach, Suites Partitas; Kullak, Octave School; Moscheles, A Selection from Op. 70.

(4) Bach, Forty-eight Fugues.

(5) Chopin, Studies and Preludes; Henselt, Studies.

(6) The Concert Studies of Liszt, Rubinstein, Thalberg, Doehler, Alkan, etc.

Then, to equalize both hands, use Czerny's "School of the Left Hand," and Reinecke's Op. 121; a set of studies entirely devoted to passages divided between the two hands.

The information contained above may be stale and unprofitable to dwellers in big cities, but I compile it for ambitious amateurs in the desert, where no teachers abide, and if it prove useful, I am more than satisfied.

—A NORMAN, in *The Leader*.

A very important quality is, that the player shall know how to listen properly to himself, and to judge of his own performance with accuracy. He who does not possess this acquirement is apt, when practising alone, to spoil all that he has acquired correctly in the presence of his teacher.—*Czerny*.