

plunged into the moderns, and in three cases out of five gets very little Mozart, and that, too, without any special instruction in the nature and requirements of Mozart's piano music.

Now, we owe the essential nature of Mozart's piano style to two things: First, to the introduction of the use of the thumb by J. S. Bach, and second, to Mozart's training in vocal composition. Emanuel Bach, in his "True Manner of Playing the Clavichord" says: "Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming, or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." We have the testimony of Otto Jahn, the authoritative biographer of Mozart, that he followed the theory and practice of Emanuel Bach. Says Jahn: "He exacts a clear, song-like delivery of the long-drawn melodies, and a 'quiet, steady' hand, which should make the passages 'flow like oil.'" He tells us further, what the compositions show plainly enough for themselves, that almost all of Mozart's passages depend upon scales or broken chords. The jumps and crossings of later players are rare in his works, and he did not introduce the rapid passages in thirds, sixths, and octaves, which Clementi employed with such freedom. In short, Mozart never sought to produce any massive effects on the piano. He aimed at a clear, limpid, song-like style, evolved from scale passages, made practicable by Bach's introduction of the thumb. We may say that he could get little more out of the instruments of his day. That is, however, not the question for us. It behooves us to inquire whether a conscientious study of Mozart's pianoforte music, and of the Mozartian manner of playing it, would not be a powerful assistance to us in the cultivation of the art of producing a beautiful singing tone. One of the secrets of Paderewski's playing is his marvelous command of this singing tone. The more closely the piano, the violin, the cello, the orchestra approaches the infinite significance of the nuances of the dramatic vocal-style, the more subtle and powerful is its influence upon the emotional nature of the hearer. Berlioz knew this when he spoke of an orchestra's singing a symphony.

Now, of course, the passages which Paderewski plays so remarkably on the piano could not be sung, but he makes them sound singable. He can make



even an ascending chromatic scale-sound! as if it were sung. But that is a mere detail. It is in his broad, general treatment of a composition that he creates what we may call a vocal atmosphere. I do not know whether Paderewski ever made extended study of Mozart playing or not. I am inclined to think not. But the point to be made here is this: the Mozart piano music and style of performance is essentially vocal, and study of it under intelligent teaching will go far toward giving a student command of the singing quality of tone. This music ought to be studied and this tone acquired before the pupil begins work on Chopin, Schumann, and Liszt. For Chopin especially there is no better groundwork in tone producing than Mozart.

The severer technical studies, covering the devices of modern writers, especially those of the romantic school, might well be left till after the Mozartian style has been thoroughly mastered. And let me urge once again that it will not do simply to put Mozart's music before the pupil and make him play it. He must be required to play it in the way in which Mozart wished to have it played. Therein lies the

secret. If this were done more frequently than it now is, we should not so often hear the beautiful song-like melodies of Chopin ruined by a hard touch and a brittle, unvocal style.—W. J. Henderson in the "Etude."

#### Errata.

We have again to apologize for the shortcomings of our Junior. Juniors must form a part of the staff of every newspaper, or we should eventually have no seniors. In the "Antidote" of the 17th inst., our junior made a few, trifling errors which seem to have escaped the eye of the proof-reader: On page 4, in the 8th paragraph, "Seneca" should be "Seneca." In another paragraph the word "Madonna" is printed "Madorina," and in the article on page 6, ("The whole art of Poetry"), the second word is lacking the final "n"; the 5th word of the second line lacks the letter "t," and the tenth line which was faulty in the 4th word is repeated; but while the word "nascitur" is corrected, the letter "r" is introduced, making "poeta" read "potra." Our junior has been hauled over the coals, and we hope for better work from him for the future.