

are essential constituents of an efficient and artistic performer, and to explain these different matters in a clear, yet not too elaborate manner, has been my endeavour throughout." It remains for the reviewer to state the result, and truly we have found Herr Paner's work thoroughly clear and quite elaborate enough, to repeat his own adjectives. Touch, he manages to divide into four classes after this manner, *legato*, *staccato*, *legatissimo*, and the *portamento*, the latter being a sort of compromise between the first two. There is a new division of the scales according to fingering, which perhaps would puzzle those who had been previously accustomed to the old way, but would certainly be useful to an entirely new beginner. Part-playing, which as Herr Paner expresses it, requires an individuality for each finger, is dwelt on at some length. The order in which sonatas should be studied is as follows : Emanuel, Bach, Clementi, Kuhlman, Haydn, Mozart, Clementi again, Dassek, Müller, (caprices) Hammel, Beethoven, Weber, Schubert, and last to Beethoven. A short history of the pianoforte and its predecessors, by Mr. A. J. Hipkins, a vocabulary of technical terms and expressions connected with the piano, and an excellent table of all the celebrated composers for the harpsichord, clavichord and piano, arranged in chronological order under their respective countries, complete this well-written and original text-book.

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Boston, Mass.—"It is rather funny to read in *Dwight*, which excellent journal you get occasionally in Canada I expect, that the concerts are fewer than usual "about this time." The truth is, there are too many, and one finds it exceedingly difficult to discriminate properly, or in fact to criticise at all, in the presence of so many entertainments of such undeniable excellence, that although we Bostonians have left behind us a good deal of the spirit which used to make us say that our city could easily rival if she chose more than one European town, we still feel a pride and sense of security, musically speaking, which may safely be allowed us.

On St. Valentine's day, we had the seventh Harvard symphony concert which gave us some delightful things. Among novelties (and you know our only fault as a musical city is our too great fondness of catching hold of novelties, and having them performed whether or no we have the performers), we had a piano concerto, played by Mr. Preston, of Dorchester. Have you had the Brahms' symphony, the tenth symphony as it is called in Canada? It is a disappointing work. It is complex, it is unmelodious, it is too slow and it is too long. It seemed to me and to many others that Thomas *must* have taken the *tempo* all through incorrectly, for as the *Courier* says, "such a chain of slow movements can never have been intended by any composer." However Brahms is known to prose somewhat in other things, so that doubtless the conductor was right enough. The rendering was what Thomas's orchestra can alone give, a perfect interpretation of a work which although possessing isolated passages of much beauty, and bearing throughout the impress of earnestness and culture, is, taken altogether, obscure, ugly, morbid, and it is impossible to conceive that it will ever, as John Hullah said *untruly* of *Lohengrin*, take hold of the human soul as Beethoven alone has done. Still, there are many among our people, especially the feminine students who characterize it as "so interesting" "so full of yearning and restless emotion," "so modern," etc., etc., and also probably can not play or sing a single classical piece *intelligently*.

We have been treated to music of a far different character from the voices of those Swedish marvels of whom we never tire; their selections are always good and in some cases very quaint and interesting. Mr. Ernst Perabo got out some very curious programmes lately of piano compositions wholly by anonymous composers which created no end of conjecture. The conundrums were easily guessed in some cases and included a sonata of Schubert's and several little pieces by Rubenstein.