

have arisen during the past hundred years, it refers to those of Mozart (*les pianistes harmonistes*), and Clementi (*les pianistes brilliants*), which were thus distinguished in 1780. Then Beethoven's compositions, that partook somewhat of the style of both schools, 1790—1800. With Maria von Weber romantic expression was a principal feature, and Franz Schubert inclined more toward the lyrical style. But from 1830 to 1840 the technical school was in the ascendant. This school attained subsequently its highest point of excellence in the performances of Liszt and Rubinstein. Mendelssohn and Schumann meanwhile diverted attention by their poetical and classical tendencies, while the refined and polished Chopin introduced a sweet, supple and singing style.

Under the head of "Pandean Pipes" reference is made to the soapstone instrument of the Peruvians, which contains eight pipes bored in the solid block and quaintly ornamented. Four of these have small lateral finger holes, which, when closed, lower the pitch one semitone. Thus twelve notes in all can be produced.

ANECDOTES.

SALVATOR ROSA'S HARPSICHOORD.

Salvator Rosa's confidence in his powers was as frankly confessed as it was justified by success. Happening one day to be found by a friend, in Florence, in the act of modulating on a very old harpsichord, he was asked how he could keep such an instrument in his house. "Why," said his friend, "it is not worth a scudo." "I will lay what you please," said Salvator, "that it shall be worth a thousand before you see it again." A bet was made, and Rosa immediately painted a landscape with figures on the lid, which was not only sold for a thousand scudos, but was esteemed a capital performance. On one end of the harpsichord he also painted a skull and music books. Both these pictures were exhibited in the year 1823 at the British Institution.

CHANGES OF THE ARTIST.

The Grand Duke of Tuscany was amusing himself one day with beholding Peter de Cortona, while engaged in painting a picture, which represented an infant shedding tears of distress. "I am now going," said the artist, "to make a change in this figure." Accordingly he gave a stroke with his pencil, instantly the same child appeared laughing with the best grace in the world. Presently by another touch, he restored the picture to its former state. "You see," cried the painter, "what trifles make children laugh or weep."

A GENTLE HIT.

If Weber had continued to compose for our theatres, he would probably have succeeded in chastening and improving the style of our singers. On one occasion, at a rehearsal, he said: "I am very sorry you take so much trouble." "O, not at all," was the reply. "Yes," he added, "but I say yest—dat is, for why you take de trouble to sing so many notes dat are not in the book."

TRANSGRESSION AND SIN.

Handel, having occasion to bring out one of his oratorios in a provincial town in England, began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a great player, &c.

After a while, such as were collectable were gathered in a room, and after preliminaries Handel himself made his appearance, puffing under both arms full of manuscript. "Gentlemen," said he, "You all read music?" "Yes, yes," resounded from all parts of the room. "We play in the church," added one old gentleman behind a violoncello. "Very well, play *dis*," said Handel, distributing the parts. This done, and a few explanations delivered. Handel retired to a distant part of the room to enjoy the effect.

The stumbling, blundering and fumbling that ensued is said to be indescribable. Handel's sensitive ear and impetuous spirit could not long brook the insult, and clapping his hands to his ears, he ran to the old gentleman of the violoncello, and shaking his fist furiously at those two terrified individuals, said: "You play in de church!—very well, you may play in de church—for we read, 'De Lord is long suffering and of great kindness, forgiving iniquity, transgression and sin.' You sal play in de church—but you sal not play for me!" and snatching together his manuscripts, he rushed out of the room, leaving the astonished performers to draw their own conclusions.

ROSSINI.

The "Swan of Pesaro" is a name linked with some of the most charming musical associations of this age. Though forty years' silence made fruitless what should have been the richest creative period of Rossini's life, his great works poured forth with such facility, and still retaining their grasp in spite of all changes in public opinion, stamp him as being the most gifted composer ever produced by a country so fecund in musical geniuses. The old set forms of Italian opera had already yielded in large degree to the energy and pomp of French declamation when Rossini poured into them afresh such exhilaration and sparkle as again placed his country in the van of musical Europe. With no pretension to the grand, majestic, and severe, his fresh and delightful melodies flowing without stint, excited alike the critical and the unlearned into a species of artistic craze a mania which has not yet subsided. The stiff and stately Oublicheff confesses with many compunctions of conscience, that, when listening for the first time to one of Rossini's operas, he forgot for the time being all that he had ever known, admired, played or sung, for he was musically drunk, as with champagne. Learned Germans might shake their heads and talk about shallowness and contrapuntal rubbish, his *crescendo* and *stretto* passages; his tameness and uniformity even in melody; his want of artistic finish; but, as Richard Wagner, his direct antipodes, frankly confesses in his "Opera and Drama," Such objections were dispelled by Rossini's opera-airs, as if they were mere delusions of the fancy. Essentially different from Beethoven, Bach, Mozart, Hadyn, or even Weber, with whom he has some affinities, he stands an unique figure in the history of art, and original both as man and musician.

Gioacchino Rossini was the son of a town trumpeter and an operatic singer of inferior rank, born in Pesaro Romagna, February 29th, 1792. The child attended the itinerant couple in their visits to fairs and musical gatherings, and was in danger at the age of seven of becoming a thorough paced little vagabond, when maternal alarm trusted his education to the friendly hands of the music master Prinetti. At this tender age even, he had been introduced to the world of art, for he sang the part of a child at the Bologna opera. "Nothing," said Mme. Georgi Righetti, "could be imagined more tender, more touching, than the voice and action of this remarkable child."

The young Rossini after a year or two came under the notice of the celebrated teacher Tesei, of Bologna, who gave him lessons in pianoforte playing and the voice, and obtained him a good place as boy soprano at one of the churches. He now attracted the attention of the Countess Perticari, who admired his voice, and she sent him to the Lyceum to learn fugue and counterpoint at