

sequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune rather in diplomatic service than in music. Beethoven died at last well out of reach of poverty, spite of the fact that he represented himself as very poor to those who came to him at his last illness. After his death there were several bank certificates and bonds found hidden in odd corners of his chamber. Bach was poor throughout his career, a fact to which his very large family may have contributed. At his death, to the everlasting disgrace of Leipsic, his wife was allowed to go to the poorhouse, where she died. Mozart died so poor that he was buried in a common grave in the Vienna cemetery, and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the munificent sum of twenty cents! At his decease it was difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four hand adaptations for operas, and even tried to get an engagement as a chorus singer in one of the cheap boulevard theatres. Wagner for the last few years of his life lived as a prince. In Venice, where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor, etc., and he lived in a palace fit for a king; when he composed, his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers and perfumes lent their aid in stimulating the inspiration of the great composer of music drama. The picture is a vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are to-day more poor and struggling musical talent and perhaps geniuses than there ever have been wealthy musicians.

The Pedals of the Piano-Forte.

By Hans Schmitt. Translated by F. S. Law. Published by T. Presser, Philadelphia. Price, \$1.

In this day of modern musical thought when it would seem that the student of the piano was actually born with the single idea of pressing the "loud pedal," the appearance of Mr. Frederick S. Law's translation of four lectures by Hans Schmitt, of the Vienna Conservatory of Music, upon "The Pedals of the Piano-Forte" is particularly acceptable. Those who have been so fortunate as to have heard Madame Essipoff produce wonderful tone effects without the aid of the pedals, must bear in mind that such a "touch" is inspired and not deprecate the necessity of the issuing of such a treatise as Herr Schmitt's.

Every earnest student is advised to study this valuable work; embodying, as it does, the art of using the pedals in the lofty and chaste style in which Joseffy must be ever considered as the highest exponent in this generation.

We cannot agree, however, with the author that "many of Wagner's most brilliant passages are, in reality, only pedal effects genially transcribed for the orchestra; as, for example, the conclusion of the overture to "Tannhauser," the "Ride of the Valkyries" and the "Magic Fire Scene."

Surely, when the pedal be used rather for sustaining than for quality of tone, it is used to imitate the orchestra; and not the other way about.

The occasional display of egotism by Prof. Schmitt should not prevent the work in question from having the large sale it generally deserves among students in music, who, for the most part, are deficient in this very important qualification of higher piano-forte playing.

Mr. Law is to be commended upon his success in the translation and Mr. Presser for the really excellent edition.

SIGNA.

Cowen's long promised opera, "Signa," has at last been produced at Dal Verme, in Milan.

It was a daring thing for the genial English composer to undertake this bearding the lion in his den, by producing his work before perhaps the most demonstratively critical audience in the world; but Mr. Cowen's great artistic success proves that he did not over estimate his own powers.

Strange and almost paradoxical as it may seem, Cowen's publisher and impresario, Sonzogno, was ill pleased that "Signa" should have had so remarkable a success; even going so far as to accuse the gifted composer of bribing the critic of a prominent paper.

Of course a right royal row ensued immediately; the critic denouncing Sonzogno as a falsifier.

The whole matter is truly absurd. Mr. Cowen's reputation alone is sufficient to protect him against such a slander.

Sonzogno, it would seem, should be of all men the happiest over the successful production of an opera that he exclusively controlled. But no; Leoncavallo's "I Medici" has had a frosty reception and the Englishman's opera a most enthusiastic one and that is quite sufficient to arouse the national jealousy.

It is not sought to convey the idea that the English equal the Italians as melodists, but the history of Covent Garden and Drury Lane certainly would indicate that English money has ever been a most potent factor in furnishing inspiration for the composers of opera; particularly has their generosity been splendid to the melodists of the sunny skies. In consideration of this fact alone. Mr. Cowen might have been spared the aspersions heaped upon him by the jealousy blinded Sonzogno.

Metropolitan Col! Music.

Among the foremost musical institutions of America the Metropolitan College of Music, of New York, is making itself the name for most advanced, as well as rudimentary, instruction in all departments of musical education. The College was designed, in its foundation and development, to meet two great needs. First: the need of individual work with each pupil in the larger part of his technical and interpretive drill. Second: the need of theory, ensemble, history, analysis, and normal classes to fit him to easily take his place among other people of education and intellectual training as a musician of genuine culture.

Beginning as a school of vocal music only, it aimed to give its pupils a more complete preparation as intelligent singers than they could receive from one teacher. With this in view its founder, Herbert Wilber Greene, and his associate, Charles B. Hawley, sought to so systematize and divide their work as to be able to give each pupil the ripest results of their own special line of work and at the same time to offer him as much as possible of general musical experience. The earnestness of their work and its distinct purpose early enlisted the interest and co-operation of America's foremost composer, Dudley Buck. Recognizing the lack of high ideals in much of the teaching of the country, Mr. Buck entered heartily into the plan of building up a music school of the highest order of merit, and as a first step undertook the training of the advanced pupils in oratorio and interpretation.

As the opportunity for such a school became more apparent and its vocal work met with such unqualified success, new departments were opened, and the name of the Metropolitan Conservatory of Music was taken. Piano-forte was begun and two of the three best known and most successful American piano teachers were engaged,—the one, William Mason, to act as examiner for the award of diplomas, and the other, Albert Ross Parsons, as active member of the faculty to lead and direct all the instruction given in the piano-forte department. With the establishing of the school as a conservatory the department of musical theory was opened under the direction of Harry Rowo Shelley the eminent composer and organist, and has since developed to an extent which testifies conclusively to Mr. Shelley's pre-eminent abilities, not only as a brilliant theorist but also as an inspiring and helpful teacher.

It was eventually seen that the claim of an institution for the highest grade of instruction in music involved the organization and degree giving power of a college or university. A college charter was obtained from the state of New York on the ground of the success already achieved as a conservatory. Consequently the Metropolitan College of Music received its qualifications as a college in 1891 and was recognized as a part of the University system of the state of New York.

From that time to this the usefulness of the college has greatly increased, new departments being opened each year and more systematic and far reaching methods being continually striven for. With an enrolment during the past college year of upwards of four hundred students and a faculty of twenty-five instructors all actively engaged in its teaching, it shows a remarkable growth for an institution which has been dependent in every period of that growth upon nothing but the energy, the ability, and the devotion of its faculty.

All organ, piano, voice or violin lessons are given to each pupil individually and so far the conservatory system is not a part of the college plan. This arrangement has been found to be much more economical of the students' time and energy. The class system is, however, followed in several departments of work where the isolated student could accomplish little or nothing, as in choral work, sight reading, and normal work. Frequent students, and teachers' recitals, the lectures of the various members of the faculty, and the constant oversight given by the principals of the departments to the work going on under them, are features in which the college as an institution offers advantages far superior to those possible in the work of private teachers.

We have much pleasure in announcing, that, commencing with our next issue, a series of articles upon "Simple Counterpoint, How to Write It," will be given in these columns.

Inasmuch as the works hitherto written upon counterpoint—which is preparatory to the highest form of musical composition—are so largely negative in their character, these papers should prove most acceptable to all students, particularly to those whose local environment does not permit of their *viva voce* instruction.