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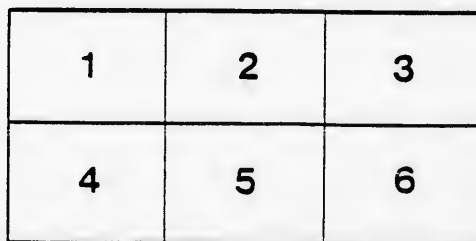
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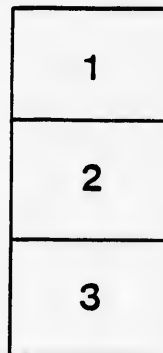
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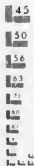
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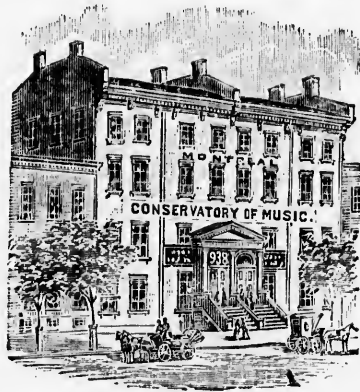
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"Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture."—GOTHE.



Imagine, if you can, a world without music! Such a one would be dark and void, and bereft of the Divine blessing; for there is music in everything that makes earth lovely; in everything that the Maker has called good. Mortals are blessed indeed with this divine gift! It is interwoven with our toil, our devotions, our pleasures; yea, it is a solace in our sorrows!

Music is a necessity of civilization, and an important factor in the formation of our social structure. It is the most extensively cultivated and the most generally appreciated of all the arts. Therefore, let us learn its history, as well as the art itself.—J. C. MACY.



Board of Reference.

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Well known Musicians' and European and American Critics' opinions of Mr. C. E. SEIFERT, the Director of the Montreal Conservatory of Music.

Dr. W. Langhans, the world-renowned musical historian, wrote in a most enthusiastic manner, and concluded his interesting biography of C. E. Seifert published in the "Neue Zeitschrift fuer Musik," a musical journal, founded by Robert Schumann (Leipsig), as follows:—

"This short sketch represents the restless life of one of our prominent German musicians in America, whose genuine artistic career and untiring efforts to promote the culture of music in America should be regarded with high esteem and admiration in our fatherland as well as in America."

Extract from a biography of C. E. Seifert, published in the "American Art Journal" :—

He stands unsurpassed for his genial interpretation of the many styles of compositions, classical or otherwise, and his musical knowledge, in every department of music, has created everywhere the most unbounded admiration for his talents and erudition.

The "New York Musical Critic" says:—

Mr. Seifert is one of the most accomplished musicians in America.

The great "Berlin Musical Encyclopedia," edited by Hermann Mendel and continued by Dr. August Reissman, says of Mr. C. E. Seifert, the following:—

"Seifert, Carl Emil, was born in Berlin, Prussia, and learned very early to become an excellent musician. At the age of nine years he appeared for the first time publicly, and later he acquired great celebrity in his artistic journeys. In New York he was literary critic and director of a large orchestra, and actively and successfully engaged in the development of modern German music. Among his compositions an overture and a festival march have been executed with great success, and many excellent songs and pieces for piano, etc., have been published."

THE
Montreal Conservatory of Music.

The more profound the appreciation of Musical Art strikes at the present time, the more must we endeavor by the purest and best musical teachings to impart to it a firm hold in all directions.

The problem which the Montreal Conservatory of Music has imposed upon itself to solve, is, therefore, a threefold one: first of all, it will guide towards their ultimate design all young artists; secondly, those who intend to contribute to the propagation of a solid musical education by becoming teachers, will be put in possession of the requisite knowledge and ability. Lastly, it will give a solid foundation to those even who do not intend to make the Musical Art their legitimate profession.

ADVANTAGES

The advantages of the Montreal Conservatory System of teaching music cannot be over estimated. By employing a corps of thoroughly competent teachers the MONTREAL CONSERVATORY OF MUSIC offers the students an opportunity to be taught by specialists who are masters of their respective branches. At the Conservatory the students are continually surrounded, as it were, by a musical atmosphere: they derive encouragement from the example of other students, and are stimulated to greater efforts by observing the proficiency of those who have reached a higher degree of excellence than themselves. Their energy is directed into proper channels, their judgment is sharpened, for while they criticise the efforts of others, their own efforts are criticised in turn. Thus habits of close study, attentive observation and quick

perfection are formed, and a healthy and noble emulation is awakened. Perfection in keeping time and the ability to read music *prima vista*, are attained with comparative ease.

The musical entertainments are also incentives to zealous study and consequently to rapid progress.

The importance of the Italian, German and French languages and their great use to artists, claim for them a prominent part in a musical education, and in order to make the study interesting, as well as thorough, the Director has secured the services of a linguist and teacher of extraordinary talent and ability, whose progressive and practical system make the requirements an easy and pleasant mental effort.

The knowledge of the Latin language being very important to a certain class of singers, those preparing for Catholic choir singing will have the opportunity of taking an elementary course.

The Curriculum will embrace :

A—SOLO DEPARTMENT.

I—Instrumental Classes, embracing the whole domain of Home, Chamber and Concert Music, with preference to the classical works of ancient and modern times.

- a.*—Pianoforte (including score playing.)
- b.*—Violin.
- c.*—Violoncello, Viola and Double Bass.
- d.*—Organ, Brass and Wind Instruments, etc.

B—ENSEMBLE CLASSES.

II—Vocal Classes, treating all exercises for Home, Concert and Church music with regard to dramatical perfection.

Every kind of ensemble execution as duo, trio, quartet, quintet playing, orchestra and chorus class.

C—COURSES.

- a.*—Elementary instruction in all its branches.
- b.*—Composition.
- c.*—Methods of teaching.
- d.*—The entire Theory and Harmony of Music.
- e.*—Lectures on History of Music.—Æsthetics
- f.*—Languages: Italian, German and French.
- g.*—Elocution.

THE VOICE CULTURE

The proper development and training of the voice is of the utmost importance, especially in a climate like ours. A great deal of harm is done, however, by incompetent persons who undertake to teach vocal music, although they are totally ignorant of the mechanism of the vocal organs and capabilities of the human voice.

The correct use of the respiratory organs strengthens resistance to the deleterious effect in frequent and sudden changes of the temperature, while their improper use seriously injures the general health, and particularly that of the vocal organs. Prima vista (sight reading) singing will be made the subject of the earliest instruction at the Montreal Conservatory of Music. There are very few persons to be found who possess the ability to read music at sight, i. e. mentally decipher the notes and form a correct conception how they should be sung by simply looking at them. Few persons are even able to read a plain hymn tune correctly at sight, and there are solo singers with well trained voices who are obliged to have their parts taught them, or to study them with the aid of the piano. So, is it surprising, that many singers with fair voices fail to obtain situations in churches or elsewhere, when they lack the necessary proficiency in prima vista singing? To such persons the Conservatory offers an opportunity to remove the great disadvantages under which they are laboring.

VOICE

Special attention will be paid to Voice Culture, Building, Respiration, Flexibility and Interpretation.

ELEMENTARY PIANO CLASSES

In which strict attention will be paid to young pupils and others whose habits are not correctly developed as to TOUCH, FINGER, WRIST and ARM TRAINING.

HIGHER PIANO CLASSES

In higher piano playing extra attention will be paid to Dynamic Shading, Phrasing and Pedal Studies.

STRING INSTRUMENTS

In Violin and other String Instruments, strict attention will be paid to POSITION, TONE, BOWING. (arm, wrist and finger training.)

ORGAN CLASSES

The manuals, pedal studies and the registered stops will be a specialty.

ARTIST CLASSES

Classification of all kinds of composition (classical and modern music) in execution and interpretation.

THEORY OF MUSIC

An extra class for the Elementary Instruction in Theory of Music. This study is ABSOLUTELY necessary for all students of either instrumental music or singing. The terms will be made very moderate so that all will be able to join.

JOHANN SEBASTIAN BACH

Johann Sebastian Bach was born at Eisenach, Germany, March 21st, 1685, and died at Leipzig, July 28th, 1750. His father was an excellent musician at the Court; indeed the Bach family were all musicians. Johann was left an orphan at ten years of age and was placed under the care of his brother Christoph, who gave him lessons on the clavichord.* In religion Bach was a zealous Lutheran. He was the greatest organist the world ever produced. All students of music should look upon his works, almost all of which are masterpieces, as their daily bread, and not a day of a musician's life should pass in which he neglects to study Bach. Among the instrumental music which he composed, we find those grand and masterly works for his favorite instrument which have tended so much to perpetuate his name—the preludes and fugues for the organ. The imposing character of these works, their dignified bearing over all other organ compositions, the skill and execution required to render them faithfully, stamp them as masterpieces which have never been approached by any master, and cause them to be the summit of the organist's art. His suites also and "The Johannes-Passion" and "The Mattheus-Passion" among his vocal music must likewise be mentioned.

* The first stringed instrument with keys like a piano. Our pianoforte originated from the clavichord



JOHANN SEBASTIAN BACH.

1685-1750.

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CHORAL CLASS.

The class in sacred music and congregational singing will be instructed in all points relating to time, rhythm, intonation, expression, etc., as will enable them to sing intelligently. They will be taught to read at sight; to give the proper light and shade; and will be given some knowledge of elementary harmony. Eventually the scope of the class will be widened, and the performance of Cantatas, Oratorios, etc., will be attempted.

ANALYSIS.

Artistic taste results merely from the frequent contemplation of works of art. In like manner the formation of a refined musical taste can only be accomplished by frequently hearing music of the highest order interpreted by masterly performers.

The performance of each piece selected for analysis will be preceded by a critical examination of its structure, and a comprehensive exposition of its distinctive features and peculiar beauties.

LECTURES.

One of the salient features of the Montreal Conservatory of Music will be the lectures on musical subjects. Prominent among the subjects of the lectures are:

ACOUSTICS. ÆSTHETICS. PHYSIOLOGY OF THE VOCAL ORGANS.

GEORGE FREDERIC HÄNDEL.

George Frederic Händel was born at Halle, in Saxony, February 23, 1685, and died April 14, 1759. In his early youth he showed a passion for music that could not be subdued by the commands of his father, who intended him to be a lawyer. At the age of seven he was placed under a master, and at nine he was able to take his teacher's place at the organ. He also began the study of composition. At ten he distinguished himself as a wonderful performer at Berlin, but, declining the kind offer of the Elector to send him to Italy to complete his musical studies, he returned to Halle. Visiting Hamburg and Italy, he subsequently made London his permanent home. Händel's masterpiece is the great oratorio the "Messiah." At its first performance in 1742 the audience was much affected by the music, but when the chorus "For the Lord God omnipotent," in the Alleluia, commenced, they were so transported that they all, even the King, who was present, rose and remained standing till the chorus ended. Händel was the real creator and perfecter of the oratorio, and it was in this he excelled.



GEORGE FREDERIC HÄNDEL.

1685-1759.

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CONCERTS.

A series of classical concerts will be given by the professors of the Conservatory, to which students will be admitted free of charge. An especial attraction of the concerts will be the performance of such pieces of chamber music as the Trios, Quartets, Quintets, etc., of our great masters.

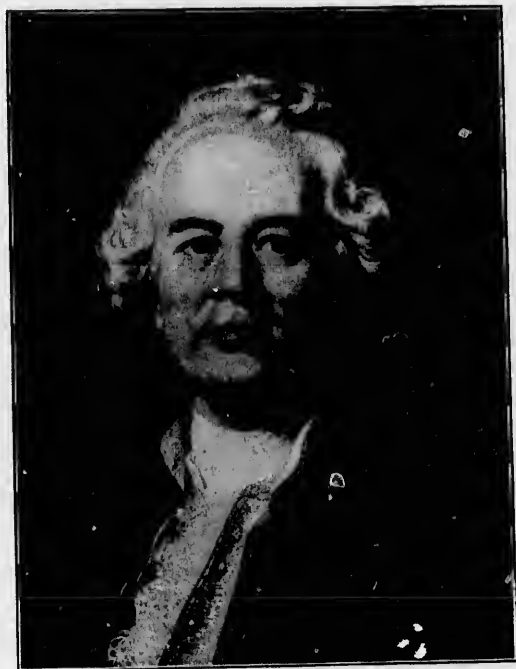
MUSICAL SOIREES.

At regular intervals Soirees will take place, in which not merely the more advanced students but also the less proficient performers will take part. By playing or singing in the presence of a large assemblage, consisting of their parents and friends, their teachers and fellow pupils, and other musical connoisseurs, the student will acquire grace and self-confidence, and every trace of awkwardness and shyness will disappear.

Talented and advanced students of musical composition who have themselves composed a piece will have an opportunity to hear it performed by the orchestra, provided their competition be approved by the Faculty and declared to be of sufficient merit.

CHRISTOPH WILLBALD GLUCK.

Christoph Willbald Gluck was born July 2, 1714 at Weidenwang, a village of the Caprisehe, Obersalz, and died Nov. 18, 1787. He was the son of a forester. The desire of the father to give his children a better education occasioned his moving to Bohemia in 1722. At school the boy received vocal and instrumental instruction and it is said he played both violin and violoncello (which were his favorite instruments) with passable skill. In 1732 Gluck went to Prague that he might be better informed both in music and science. After a few years he attracted attention in aristocratic circles by his cello playing and the princely family of Lobkowitz showed him special favor. Gluck's aim was however to visit Italy and he received with joy Lombardy's Prince Melzi invitation to follow him to Milan as Chamber-Musician. Gluck now studied fully four years when he ventured bravely before the public with the opera "Artaxres" (1742) text by Metastasio. The success was pronounced and he received commissions for opera compositions from Milan and other Italian cities. He also received an order from London; on his way there he stopped at Paris. He had no cause to regret this journey; in London also he made the acquaintance of Handel and his works. He then visited Hamburg, Dresden, Vienna and other cities. Gluck was one of the most famous opera composers the world has produced. His fame rests entirely upon his operas and the reforms he made in music of the stage. The most famous of his works are "Iphigénie" and "Orphée et Eurydice." Applause, honors and material reward for his work fell to Gluck's lot in richer measure than to any musician of his time. On the other hand he endured all those affronts seldom spared the pioneer artist who is true to his convictions. Gluck's operas may be looked upon as the fundamental studies of Wagner.



CHRISTOPHER WILIBALD GLUCK.

1714-1787.

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THE SEMINARY.

1. The seminary aims at the special cultivation of teachers of the voice, piano and violin. The pupils are obliged to take instructions in all the branches necessary for their profession, and also to be present at the lectures on the methodique of playing, and on all musical instructions. Furthermore, they must assist according to the designation of the Director, first in the elementary class, and later in the piano classes of the Conservatory, partly as pupils and partly as active teachers.

2. No pupil, under any circumstances, can enter the Seminary before having attained fifteen years of age.

RULES AND REGULATIONS.

The pupils will be obliged to comply with the following rules :

(a). To regulate their conduct according to the usual discipline of public institutions.

(b). Not to take any private musical instructions outside of the Conservatory without the permission of the Director.

FRANZ JOSEPH HAYDN.

Franz Joseph Haydn was born at Rohrau, a little village about fifteen miles from Vienna, March 31, 1732, and died May 31, 1809. His parents both sang well and amused themselves by their music. Young Joseph was taken to Hamburg by a relative named Franck who educated him and taught him to sing and play on the violin and other instruments and enough Latin to understand the sacred text. Haydn sang in the Cathedral and studied the works of Bach diligently. When eighteen years old he composed his first quartet. In 1759 his first symphony was performed. Prince Esterhazy who was at the concert took the composer under his special protection and gave him the position of musical director in his chapel. It was for this chapel that Haydn composed his wonderful symphonies, and here also he wrote a great part of his quartets and many instrumental pieces. Haydn wrote the symphony known as Haydn's "Farewell Symphony," for the Prince when he talked of dismissing his chapel musicians. Haydn's great master work is the "Creation," an oratorio that will be sung as long as there are people who love grand music. The "Seasons," a cantata, is also a famous composition of this master. He wrote many beautiful Trios, Quartets, Sonates, and under him Chamber-Music* reached its height; wherefore Haydn is rightly named "The Father of Chamber-Music."

* Chamber music is music which was performed at the salons (chambers) of music lovers, and is written for 3 to 9 instruments.



FRANCIS JOSEPH HAYDN.

1732-1809.

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(c). Not to participate in any musical institution or society, or co-operate in concert without first obtaining the Director's approbation.

The Director will inform, by class examinations in presence of the teachers, of the progress made by the pupils. From time to time exercises will take place in the private circle of the Conservatory, or in presence of pupils' relatives, or even before a large invited audience.

The students having completed a three years' course, or those who have attained a termination of their musical cultivation sufficient for a practical sphere of activity, will receive a certificate of leave, in which their ability, the degree of cultivation they have acquired, and their conduct during the time of study will be especially reported.

Graduates of the Montreal Conservatory of Music receive a diploma.

Attestations and reports of the frequentation of the Conservatory, showing the progress made by and the conduct of each pupil will at times be exhibited.

WOLFGANG AMADEUS MOZART.

Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756, and died Dec. 15, 1792. His father was originally a lawyer and musician for his own pleasure, then he entered the service of a canon. He was an able composer and wrote masses, concertos, sonatas, etc., and being anxious that the son should have better advantages than he enjoyed, he turned Wolfgang's mind in his earliest youth to music. The child showed a natural inclination, and as young as six years was taken on concert tours with his sister. They soon travelled through southern Germany to Paris and gained great triumphs everywhere. The boy's playing made the deepest impression on his listeners and caused his father to write in a letter: "The great Wolfgang in his eighth year has the knowledge of a man of forty. It can only be believed by those who both see and hear." At this young age he composed four symphonies. In 1770 a journey through Italy was made, and Wolfgang's playing created profound astonishment all over. By this time he had composed concertos for piano, an Oratorio, 4 Operas, the latter of which when produced met with grand success. Mozart was barely seventeen when he became filled with the self-consciousness and the knowledge of his task in life to devote himself to the composition of operas. After spending sometime in Paris and at his birthplace, where he composed the opera "Idomeneo," he finally made Vienna his permanent home in 1782, and there composed his best works: Marriage of Figaro, Don Juan, and in 1791, Magic Flute. Mozart seems to have struggled with misfortune all his life, and the trials now were wearing upon him. He was requested to write a requiem, but did so with reluctance, considering it a bad omen. His health steadily failed and he died of typhus fever at a young age. Among his numerous works may be mentioned 27 Piano Concertos, 41 Symphonies, 20 Concertos, Adagios, Rondos for 1 stringed or wind instrument with orchestra; 9 String Quintets, 30 String Quartets, 15 Sonatas for several instruments with organ, 15 Masses, 4 Litanies, 36 Songs with piano accompaniment, 20 Operas, etc. There are also a number of unfinished and doubtful works.



WOLFGANG AMADEUS MOZART.

1756-1792.

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MODE OF PAYMENT.

- (a) Every pupil, at his entrance, pledges himself for the current session.
- (b) The tuition is payable monthly, quarterly, yearly and semi-yearly
STRICTLY IN ADVANCE.
- (c) The parties interested will have to sign a contract at the time of their application.
- (d) All sheet music must be paid for when received, or at the succeeding lesson.
- (e) Classes being formed continually, students may enter at any time, and are merely charged for the unexpired term from the time of entering.

LUDWIG VAN BEETHOVEN.

Ludwig van Beethoven, the greatest composer and musician of all times, was born Dec. 17, 1770, at Bonn, Germany, and died March 27, 1827. He came of a family that had cultivated music for generations. At five he began to play the violin under his father's instruction but made little progress. He showed preference for the piano and at eight became the pupil of the conductor Pfeiffer. At thirteen he commenced to take lessons on the organ and in theory, harmony and composition under van der Eiden and Neefe. In 1792, Beethoven went to Vienna to take lessons of Haydn, and looked back to this period as the happiest part of his life. Here he became acquainted with the compositions of Händel and Bach and all the great masters as far back as Palestrina. The Prince Carl von Lichnowsky and his wife were like father and mother to the young musician. At the Prince's music parties all Beethoven's compositions were first tried. Here also was that famous "Rasumowsky Quartet," consisting of the same four superior artists, who for years performed Beethoven's Quartet under his own direction, thus forming a fountain head of the genuine Beethoven spirit, and the standard for players all over the world. About 1800, Beethoven was becoming deaf, which caused him much trouble but made no difference with his composing. Between the years 1802 and 1813, he composed some of his greatest works, among them his only opera "Fidelio" and Symphonies. His compositions are too numerous to mention here; they include 38 Piano Sonatas and many more piano works, Concertos with other instruments, Trios, Quartets, Quintets, Orchestral Works, 2 Masses, Songs, Dramatic Music, Music for Chorus and Orchestra and for wind instruments, the most powerful being the nine Symphonies, the fifth and ninth of which are the grandest orchestral works ever written. Beethoven lived wholly in his music and forgot the outer world. A sad chain of circumstances deprived him of almost everything that in human conception is capable of forming man's happiness; he tried to struggle against misfortune and in doing so became morose and unsympathetic. The last years of the great musician's life were troubled with painful illness. Not one of Beethoven's successors has ever been able to shake the pillar of his glory. Even Richard Wagner never hesitated to acknowledge him as his master, and Beethoven remains that which he was in the second phase of his life: "The Master of Masters."



LUDWIG VAN BEETHOVEN.

1770-1827.

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(f) In cases of PROTRACTED ILLNESS, or other uncontrollable contingencies, special arrangements must be made with the Director.

(g) No excuse for lessons missed or neglected, except SICKNESS, IF GIVEN IN TIME.

(h) No former preparation will be needed for admittance as a pupil of the Conservatory.

(i) The students who cannot conveniently practise at home can find every accommodation at the Conservatory, where first-class instruments are at their disposal for practising two hours per day, at two dollars per month.

(j) The time for lessons can be appointed with regard to business duties or eventual visits of the pupil.

(k) Each pupil will be presented with a complimentary season ticket for all concerts given during the season.

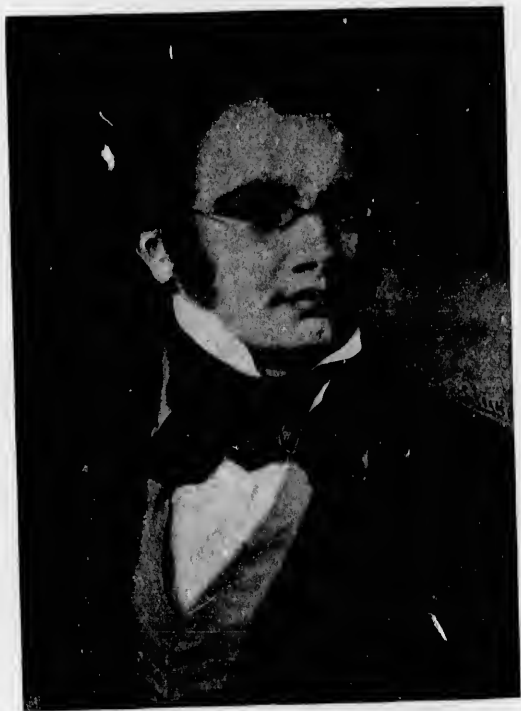
EXTRA NOTICE.

Pupils not residing in the City of Montreal, and desiring to attend the Conservatory or its branches, can obtain board at moderate terms, on reference of the Director.

Terms will be sent by applying to C. E. SEIFERT, Director.

FRANZ PETER SCHUBERT.

Franz Peter Schubert was born in Vienna Jan. 31, 1797, and died there Nov. 19, 1828. His father was a schoolmaster and gave Franz lessons on the violin when the child was 7 years old, at the same time an older brother gave him lessons on the piano. The father recognizing the boy's talent soon hereafter placed him under the parish choir master named Holzer, who was astounded at the boy's cleverness and often exclaimed with rapture that the little fellow had "harmony at his finger's ends." At a very young age Schubert commenced to compose. His head was brimming over with melodious thoughts, with which he would cover every scrap of music paper that he could get hold of. He was never commonplace and whatever came from him was sure to be rich in beauty. Many of his early writings were lost and he never showed much interest in a work of his own when finished. At fifteen he composed an overture for full orchestra, works for piano and strings, string quartets, etc. When Schubert happened to look over a volume of poetry, verses that pleased him would become clothed in melody and if paper happened to be within reach the song would be written down, and the inspired youth would turn to some other poem with like result. His works include symphonies, operas, church music, piano music, and songs alone of which he wrote about 600. Of Schubert, Robert Schumann wrote in 1838: "If productivity be a principal mark of the genius then Franz Schubert is one of the greatest." With all Schubert's care and trouble he produced over eleven hundred compositions; his life ended at an age when the most brilliant men usually begin to win their earliest laurels. His character was almost without a flaw.



FRANZ PETER SCHUBERT.

1797-1828

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EXTRA NOTICES.

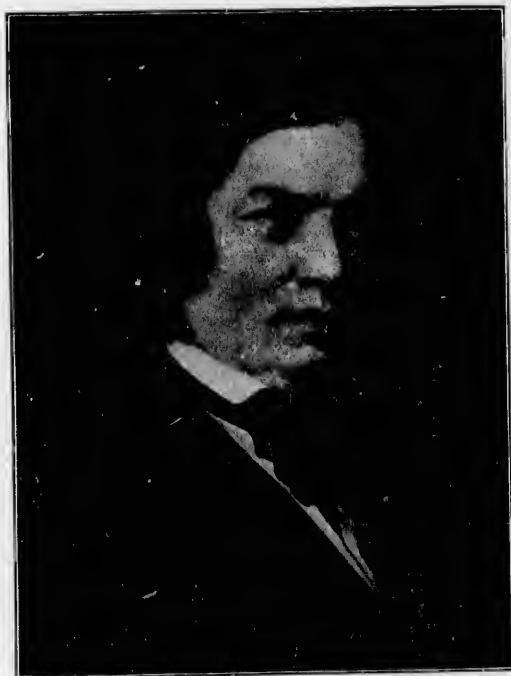
The following paragraphs are extracts from the agreement between the Director and the student or his parents or guardian :

Pupils and their parents or guardians will be obliged to comply with the following rules :—

1. The tuition is payable monthly, quarterly, semi-yearly or yearly, strictly in advance.
 2. Two weeks notice must be given before the expiration of the term, if the pupil wishes to discontinue, otherwise the undersigned is made responsible for the tuition of the ensuing term.
 3. No excuse except sickness will be taken for lessons missed or neglected.
 4. If prior notice is given to the Director, lessons lost on account of sickness will be made up during the term.
 5. In case of protracted illness, the lessons will be resumed after recovery.
 6. All music and musical goods must be paid for when received, or at the succeeding lesson.
-

ROBERT SCHUMANN.

Robert Schumann was born in the little town of Zwickau, Saxony, June 8, 1810 and died July 29, 1856. He was sent to school at an early age where he learned the elements of music, as this is part of the study in German Schools. At nine he began to take lessons on the piano and also attempted to compose. Upon the death of his father he was sent to the University at Leipzig to study law. He did not like it however and at last his mother consented to his adopting music as a profession and he commenced to take lessons by Wieck, a well known teacher. An injury to one of his fingers prevented him from ever becoming a piano player, but he clung to his art and at twenty commenced to compose. He founded and edited a journal of music "Neue Zeitschrift fuer Musik," and in 1843 also filled a position as professor at the new Conservatory of which Mendelssohn was the director. He severed these connections the next year owing to overwork. His nervousness had greatly increased and he sought rest at Dresden. He now wrote his glorious symphony in C. In the winter 1846-47 Robert and Clara Schumann (who had been Clara Wieck and had won fame by her piano playing,) made a trip to Vienna, where the latter played her husband's Concerto and he conducted his first symphony. In 1853 Schumann's disease began to assume a more alarming phase. Symptoms of insanity exhibited themselves and in this state he threw himself into the Rhine one evening. He was rescued but was confined to a private hospital the remaining two years of his life. Schumann's works place his name among the noblest and greatest masters. He wrote chamber-music, songs, duets, piano music, symphonies, oratorios, etc. His Quartet, Op. 47, and Quintet, Op. 44, must receive special mention.



ROBERT SCHUMANN.

1810-1856.

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AUTHORS, ARTISTS AND COMPOSERS,

ANTHETICALLY ARRANGED.

(Perry.)

(Chopin may be said to be the Tennyson of music, Mozart the Raphael, Beethoven the Shakespeare and also the Michael Angelo, Liszt the Byron, and Schumann the Shelley of the musical world.

(Pacini.)

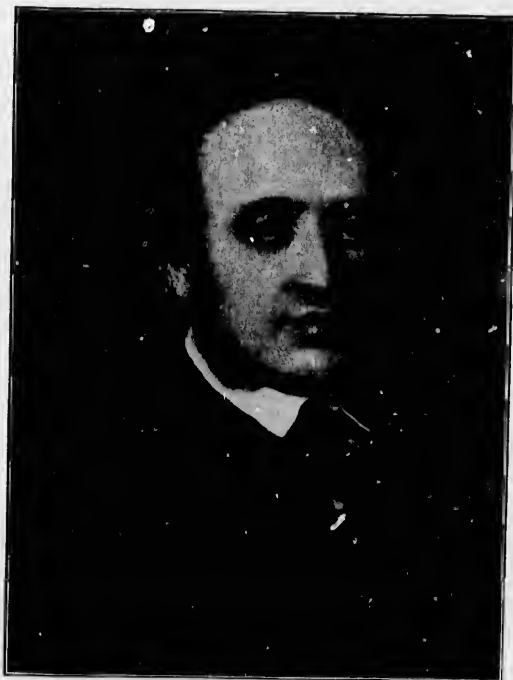
In the works of Beethoven are to be found gigantic and sublime formulae; those of Haydn contain a melodic sweetness mixed with artifices which are always agreeable; whilst Mozart showed his unequalled genius in everything; I can only compare them to Michael Angelo, Guido and Raphael.

THE CONTENTS OF BEETHOVEN'S AND OF SCHUBERT'S WORKS.*(Fillmore.)*

Beethoven climbed rugged mountain steeps, toiling painfully from rock to rock, with bleeding hands and lacerated knees, facing storm and hail, thunder and lightning, struggling indomitably against opposing powers of earth and air, his face turned ever upward to the heavenly beauty toward which he strove, whose beatific vision was at once his inspiration and his soul's peace. Schubert's imagination dwelt below in the luxuriant valley, full of flowers, of birds, and of sunshine, in the repose of heaven's own light and air, singing and making melody with spontaneity and ecstatic delight of a bird in a June meadow.

FELIX MENDELSSOHN BARTHOLDY.

Felix Mendelssohn Bartholdy was born at Hamburg, Feb. 3, 1809, and died at Leipzig, Nov. 4, 1847. Unlike most of our musicians he had none of the evils of poverty to contend with. His father was a wealthy banker and his mother a highly gifted woman, and she gave young Felix his first lessons in music. He was very fond of the piano and when a little advanced received a complete course of instruction. He made astonishing progress and showed signs of great musical promise. At about nineteen, Mendelssohn composed two overtures, which have become famous: "Midsummer Night's Dream" and "The Calm Sea and Prosperous Voyage." He met with success at London and visited Italy in 1830, there composing two grand Symphonies and the "Walpurgis Night." He visited Paris and London for a second time and finally returned to Germany. He was the director of the Conservatory at Leipzig, and in 1835 was made director of the Gewandhaus concerts. Mendelssohn's great masterpiece is the *Elijah*, which is the most popular oratorio next to the *Messiah*. He composed many beautiful songs and much music for the piano, including many of the charming "Songs Without Words," also Trios, Symphonies, etc. For many years Mendelssohn was a daily visitor at the house of Goethe, the German poet. Unfortunately, Mendelssohn's life ended when he was but thirty-eight years of age.



FELIX MENDELSSOHN BARTHOLDY.

1809-1847.

(Anon.)

In society, where education requires a submission to rule, singing belongs to the domain of art; but in a primitive state, all nations have their songs. Musical rhythm drives away weariness, lessens fatigue, detaches the mind from the painful realities of life, and braces up the courage to meet danger. Soldiers march to their war songs, the laborer rests, listening to a joyous carol; in the solitary chamber the needlewoman accompanies her work with some love-ditty; and in divine worship the heart is raised above earthly things by the solemn chant.

KNOWLEDGE AND INSPIRATION NECESSARY TO ART.

(Berlioz.)

True art is the result of knowledge and inspiration. Without these fundamental requisites, a musician will always be an inferior artist, if artist he can be called.

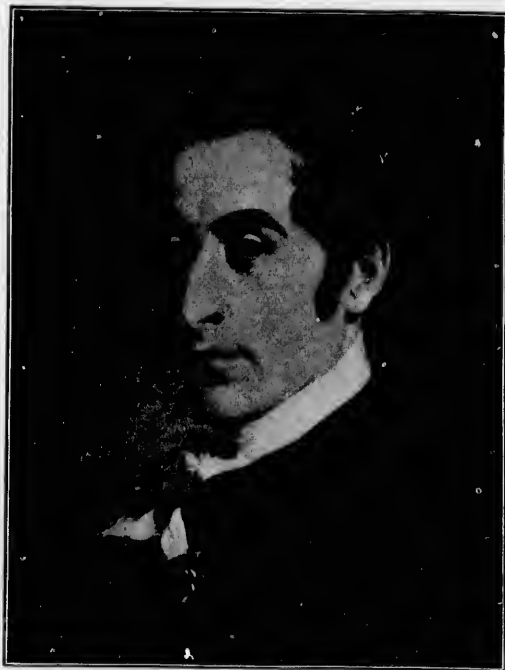
TRUTH WITHOUT RESERVE.

(Ambros.)

A critic is justified in seeking and in pronouncing the truth without reserve; it is not his duty to consider whom he pleases or offends by his candor.

CARL MARIA VON WEBER.

Carl Maria von Weber was born at Eutin, Dec. 18, 1786, and died June 5, 1826. His father was the proprietor of a theatrical company. The young Carl was brought up among the scenery and other belongings to the theatrical stage and the knowledge gained thus was of value to him in after years as a composer of operas. He commenced the study of the violin at six. The boy had several teachers but no sooner did master and pupil begin to understand each other than the pupil was snatched away to follow the theatre company. In 1803 Carl was sent to Vienna where he became a favorite in the highest musical circles. He studied music with Vogler, and soon accepted the position of director at the Breslau Opera House, but left it in disgust after a year amid opposition, jealousy and the like. Then follow some years of ups and downs, joys and disappointments which were succeeded by the most brilliant period of Weber's life when his marvellous creative powers were at their highest and his name became widely known. His great master pieces were the operas "Der Freischütz," "Euryanthe," and "Oberon." Shortly after the first performance of "Oberon" Weber died, having suffered from consumption for a long while. He is one of the greatest German opera composers, and at one time Wagner derived very profitable studies from his opera works.



CARL MARIA VON WEBER.

1786-1826.

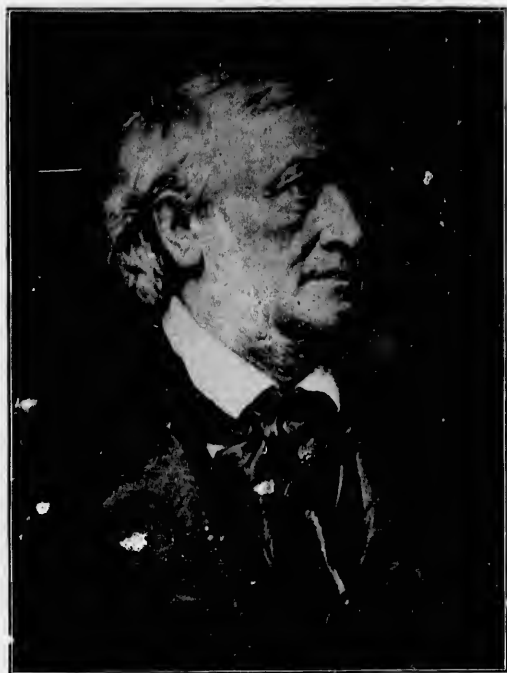
The Twelve Prophets in Music.

A SHORT ANALYSIS BY C. E. SEIFERT.

- BACH.—Der Mächtige. (The Mighty One.)
 HANDEL.—Der Würdevolle. (The One of Dignity.)
 GLUCK.—Der Edle. (The Noble One.)
 HAYDN.—Der Tändelnde. (The Playful One.)
 MOZART.—Der Glückselige. (The Happy One.)
 BEETHOVEN.—Der riesenhaft Unerreichte. (The Gigantic Un-
 approachable One.)
 SCHUBERT.—Der Herzliche. (The Hearty One.)
 MENDELSSOHN.—Der Süßpoetische. (The Sweetly Poetical One.)
 SCHUMANN.—Der Romantische. (The Romantic One)
 WEBER.—Der Bezaubernde. (The Bewitching One.)
 WAGNER.—Der Messiah der Oper. (The Messiah of the Opera.)
 BRAHMS.—Der neu Romantische. (The New Romantic One.)

RICHARD WAGNER

Richard Wagner, the master composer of the opera, was born at Leipzig, Germany, May 22, 1813, and died suddenly at Venice, Feb. 13, 1883, in Venice. His father died when Richard was a baby and his mother afterward married a painter and actor named Louis Geyer, who had been a warm friend of Wagner. He educated the boy, and desired him to become a painter, but died when Richard was only six years of age. Wagner then took lessons on the piano but did not accomplish anything and left the instrument. Upon hearing one of the master symphonies of Beethoven, his natural love for music was roused, and he resolved to become a musician. In 1853 he accepted the position of leader of the orchestra in the theatre at Magdeburg. He did not care, however, as he was ambitious and anxious to bring forward his compositions. At last an opera "Rienzi" was produced in Dresden with much success, and Wagner felt that his career had really begun. This was followed by the performance of "The Flying Dutchman," which increased his fame. Tannhäuser then followed and Lohengrin was commenced in 1848, when the revolution broke out in Germany, and Wagner having taken active parts in political events, was obliged to quit Dresden. He went to Zürich and gave himself up entirely to study. When quietude was restored Wagner chose Bayreuth as his residing place, and there composed the Niebelungen Ring, and built an opera house according to his own plan that his operas might have proper representation, and in August, 1876, achieved a great triumph by the performance of his works; also in 1882, when "Parsifal," his last work was performed. Seeking rest he went to Venice, where he was surrounded by many admirers. His fame, which now reached the highest pinnacle, spread into all lands and his music was played by the best orchestras; in short he had become *recognized* after years of struggle and trial.



RICHARD WAGNER.

1813-1883.

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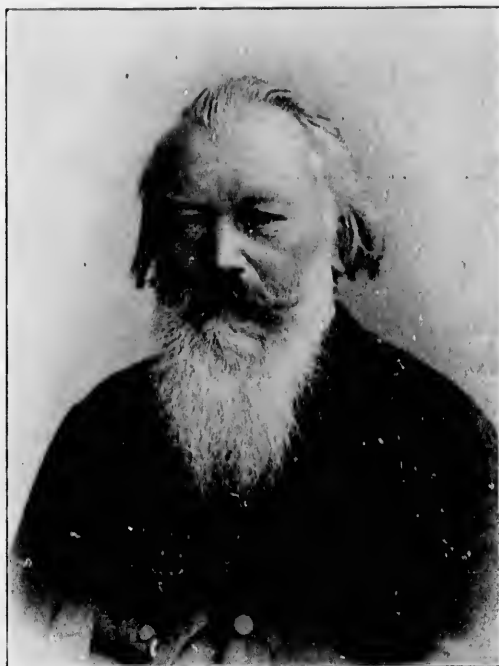
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JOHANNES BRAHMS

Johannes Brahms was one of the greatest masters of composition after Mendelssohn and Weber. Undoubtedly he is as great a composer in the field of piano, chamber and symphony music (ebenso als Liedercomponist) as Richard Wagner is the master of masters as opera composer. He was born at Hamburg, Germany, May 7, 1833, and died only this spring, 1898, in Vienna, Austria. He received his first musical instruction from his father and later on from Ed. Marxsen. When a young man he went on concert tours, and in 1853 came to Düsseldorf, where he attracted the attention of Robert Schumann, who was very much astonished by his beautiful playing, but still more at the performance of his compositions. Schumann says in an article published in the "Neue Zeitschrift fuer Musik" (New Journal of Music): "In Johannes Brahms a new Messiah has arisen from whom the world might expect musical signs and wonders." Brahms was an excellent performer at the piano, but in order to be able to compose, he refused many brilliant offers. His compositions for the piano are chiefly master-pieces, which form a part of the peculiar charm of his musical nature. His works are too difficult of execution to have become popular as yet, but it will not be long before Brahms will be understood and appreciated in all circles where good music is cultivated. All important concerts number his works on their programs. His "German Requiem" is grand and immortal, and his first symphony is of such grandeur and beauty that it is called the tenth symphony of Beethoven by many first class musicians.

Brahms' compositions number more than one hundred. For the piano: Solos, Duets, some with instrumental accompaniment, 1 Quintet, 3 Quartets, 4 Trios, 4 Duets, 4 Sonatas, Variations on one of Haydn's Themes, 8 books of Hungarian Dances, Variations on a Schumann Theme, 2 Waltzes, arrangements of his Symphonies No. 3 and 4, 4 Ballads, 4 Capriccios, 1 Chaconne in Bach's style, for the left hand only; 1 Etude in Chopin's style, 1 Arrangement for performance in public of a Gavotte by Gluck, 4 Intermezzos, 1 Presto from J. S. Bach in two arrangements, 2 Rhapsodies, 1 Rondo in C. M. Von Weber's style; 1 Scherzo, 5 Studies, 2 Books of Variations on a Theme by Paganini, Variations on a Theme of his own and on a Hungarian song, and one on a Theme of Händel.

Orchestral Music: 2 Serenades, 4 Symphonies, Variations on a Theme by Haydn, 2 Overtures. For stringed instruments: 1 Violin Concerto; 2 Sextets, 2 Quintets, 3 Quartets, 1 Quintet for the clarinet and stringed instruments, various pieces for the organ, and numerous sacred and secular songs with pianoforte and instrumental accompaniment.



JOHANNES BRAHMS.

1833-1898.

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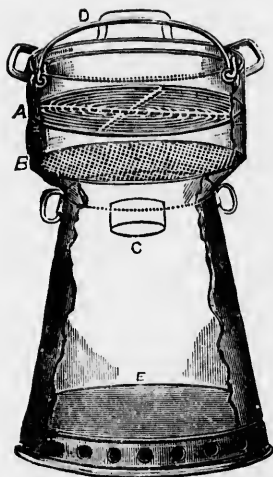
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I take great pleasure in informing you that I have found your piano excellent. It has a rich and very fine "singing" quality of tone, and has given me entire satisfaction.

LLOYD

Your very excellent piano does you credit. The tone is rich, full and of a "velvety" quality such as artists appreciate, whilst the touch is everything that can be desired. Your piano-fortes will assuredly command a high standing amongst the profession and those seeking a really first-class instrument.

HENSCHELL, leader of the London Symphony Orchestra, Singer and Composer, London, Eng.

Touch and tone excellent. Action strong and durable.

GUILMANT, Chevalier de la Légion d'Honneur, Professor of the Paris Conservatory of Music, Composer, Organist of La Trinité Church, Paris.

I have found your piano excellent. The touch is quite pleasing, the tone is charming and possesses to a high degree that sustaining quality combined with fullness of tone, which is such a rare merit.

LAMOUREUX, Chevalier de la Légion d'Honneur, Directeur des Concerts Lamoureux, Paris.

I am happy to state that the PRATTE piano which I recently heard and examined, is highly remarkable for its rich and sympathetic tone and for the perfection of its action.

BUSSINÉ, Professor of the Paris Conservatory of Music.

Purity and evenness of tone perfect. Remarkable for delicacy of touch. Impossible to find a better piano.

STAUB, Professor at the Cologne Conservatory of Music—Pianist, First Prize Paris Conservatory, 1883, First Prize International Competition, Berlin, 1895.

Excellent in every respect. An artist's piano. Beautiful quality of tone. One of the best pianos I have ever played upon.

GIGOUT, Chevalier de la Légion d'Honneur, Composer, Organist of St. Augustine Church, Paris.

Touch and tone excellent. Construction most solid and durable. I have been greatly impressed by the remarkable qualities of the PRATTE Piano.

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Touch easy and responsive. Tone pure. Action strong and durable. The PRATTE Piano meets the requirements of the most exacting of pianists.

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Your pianos are as remarkable for their delicate touch, which admits of the most variety of shade, as for their pure and sympathetic tone. The equality and the elasticity of the mechanism are admirable. Perfect in every respect.

MARTEAU, First Prize Paris Conservatory.

I cannot leave without expressing my appreciation of the merits of so beautiful an instrument. I was much impressed with its magnificent tone and delicate touch which appeal at once to an artist.

REMENYI, Buda-Pesth, Hungary.

I was immediately pleased with the rich tone, splendid action and elegant appearance of the PRATTE Piano.

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