

History of Pianoforte Music
and Composers.

by

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Musical history is divided into two periods, ancient and modern, the Christian era being the division line. Each of these periods may be subdivided into two others, namely, the apprentice and master periods. During the apprentice period of ancient music, types of instruments were being found out, melodic or harmonic forms mastered or the tonal sense undergoing development. The period extends back to the earliest traces of music - beginning perhaps with the early Aryans in central Asia, whom Max Müller represents as circling around a family altar at sunrise and sunset with clasped hands repeating in musical tones a hymn. From this early association of music with religious ritual and worship and out of which has come much of the tender regard we have for it as an expression of home and love in the higher aspects.

In the master period the art of music suddenly burst forth, complete and satisfactory according to the principles recognized by the musicians of that time. The composers of music in ancient Greece had for instruments only lyres of six to eight strings. After ten centuries every suggestion in the compass of these had been carried out. All the leading types of instruments were discovered in the early part of human history. Egypt, Greece, India

and every great nation had forms of its own.

Modern music differs from the ancient in two radical points, i.e., tonality, or the dependence of all the tones in a series upon a single leading tone called the key, and harmony, or the satisfactory use of combined sounds.

This part of music was not possible to the ancients for want of correctly tuned scales and the selection of the proper tone as the key. The only form of combined sounds they had was the scale and rarely the fourth or fifth. The idea of using other combination sounds than the octave was suggested by Aristotle about 300 B.C. The period from the Christian era until 1400 A.D. was devoted to apprentice work - the principle of unity being the concept wanted. After the beginning of schools in the Netherlands about 1400, the progress was rapid. The blossoming time of modern music began about 1600. The opera had commenced and in 1700 instrumental music began to receive full development.

The pianoforte was invented in Italy at the beginning of the eighteenth century. The first one was made in Florence by Bartholomew Cristofori in 1709. This instrument was the result of efforts to improve the harpsichord, which had preceded the pianoforte, so as to make it capable of producing tones of various degrees of power. During this century it definitely established itself in the estimation of

musicians, artists and the common people as the handiest and most useful of domestic and solo instruments. The progress was very slow at first, musicians such as Bach, Händel, Scarlatti and Rameau, the four great virtuosos of the beginning of this century, generally preferred the older forms of the instrument clavier or harpsichord, both on account of their more agreeable touch and the sweetness of their tones. The clavier and harpsichord, similar to the pianoforte had metallic strings stretched horizontally in a frame over a sounding board and were played by means of keys. But the strings of the harpsichord were snapped by means of crow's quills, and those of the clavier were set in vibration by means of a push from a small brass wedge or "tangent" set in the ends of the keys. The latter required great delicacy of touch and in the hands of a master was, within certain limits, a very expressive instrument. But strings vibrated in this manner were necessarily very thin and light and produced only soft and delicate tones. The harpsichord also had light strings making the tones weak and it was impossible to produce much variation in the power of the tone. In the early part of the eighteenth century these had reached their highest development and instrument makers were trying to secure results that the instruments were incapable of. Cristofori hit on the right principle, though the applications were still

crude and it was not successful for some time because of the defects, and players preferred the old instruments. Under the hand of these great masters however, the style of playing and writing underwent a gradual change of such a character that the pianoforte became generally recognized as superior to its predecessors.

Toward the end of the century great improvements were made in the construction; compositions increased in number, and the younger musicians had become familiar with its manipulation and by the beginning of the nineteenth century the clavicord and harpsichord were driven forever out of use.

Technic of the first Classical period.

The harpsichord was at first a resource of organists for home practice, the organ music being transferred to it. They rarely exceeded five octaves in compass. The fingering of the single scale passages in vogue at that time were so crude and clumsy. As late as the seventeenth century rules laid down for fingering scales required them to be played with two fingers, third and fourth in ascending and third and second in descending. The use of all five fingers was the result of the development of monophonic playing or which is, for technical purposes the employment of long passages for only one voice for a single hand.

The technique is characterized by
The shortness of the tones and added trills or turns
to prolong.

Lack of sonority owing to the lightness of the strings
and this resulted in rapid scale and arpeggio playing.

The change in technique was gradual and among
the first to contribute to it were Hadyn and Mozart of the
Viennese school and Clementi of the Italian.
These introduced the extended scale and arpeggio.

During the Transition period we have the
technique of Beethoven, Schubert, Weber, based on that of
Clementi. All classical technique is found in Clementi.
In all our modern playing which cannot be ac-
counted for on his principles, can be referred to
Czerny, Liszt and other romanticists.

Technique of Romantic Period.

Chopin excepted, no composer has wrought such
remarkable changes in technique during his life time
as Franz Liszt.

In the modern history of pianoforte music
we find three styles predominating among the
virtuosi.

1. The Dramatic style represented by Beethoven,
Schubert and Scarlatti.

2. The Brilliant style represented by Czerny,
Weber and Felix Mendelssohn.

3. The Romantic style represented by Chopin,
Schumann, Liszt, Rubinstein, Tchaikowsky, Grieg, Raff
and Saint Saëns.

The Composers.

The first of the great virtuosi and a representative of the dramatic style was Domenico Scarlatti, (1683-1757), a son and pupil of the great Alessandro Scarlatti. He was a moderately successful composer of operas and works for the church but his distinguishing merit was that of a virtuoso on the harpsichord-pianoforte of that time. He was the first of the writers upon the harpsichord who introduced difficulties for the pleasure of overcoming them, and in his own country was without a peer as a performer until Händel came and surpassed him in 1708. He also played the organ but recognized Händel as his superior. His pianoforte compositions still remain as a necessary part of the education of modern virtuosi. It is free in form, brilliant in execution, and melodious after the Italian manner, and many are still difficult to play in spite of the progress in technique since that day.

Another representative of the harpsichord pianoforte was Geo. Frederick Händel, born in the little town of Halle in the same year as Bach, 1685. He was always popular with his audience. He was an operative composer and in 1741 he composed his masterpiece "The Messiah", it being improvised in less than a fortnight, a rate of speed calling for three numbers a day. He was bankrupted twice but

in later years was so successful that when he died he left a fortune of £ 50,000 for charitable purposes. Händel was one of the great tone poets of all times. The oratorio not only fulfilled itself in him but we might say completed itself there.

Bach said, "Händel is the one man whom I should like to meet before I die; and were I not Bach I would willingly be Händel."

Along the same line of harpsichord music is
John Sebastian Bach

Born in Prussia 1685. Died in Leipzig 1750.

It is scarcely too much to say that this great man has exercised more influence on the development of music than any other composer who has ever lived. He led a quiet uneventful life. He produced an enormous number of compositions, about one half in Fugue form which was at its prime at the beginning of this century, and which Bach carried to the farthest point in the direction of freedom and spontaneity, which it ever reached. His piano was the clavier. The great bulk of his compositions are in two forms, Prelude and Fugue. In the fugue the first voice gives the subject in the tonic, second voice answers in the dominant, third voice comes in the tonic again, and the fourth voice, if there be any, again in the dominant. Then comes a digression into another key which theorists call the dominant side where one or two voices give out the

subject and answers it again, always in the tonic and dominant of the new key. There is more or less of modulating matter thematically developed out of some leading motive of the subject, and again the principle material of the theme with the answer. The final close is preceded by more or less elaborate pedal pointing up the dominant of the principal key, followed by the subject.

Bach was not a writer of fugues alone. He was very free in fantasies and one of the pianoforte works, concerning the origin of which nothing whatever is known "Chromatic Fantasies and Fugues" is one of the four or five greatest works that exist for this instrument. The remarkable thing about it is the freedom of treatment and facility with which it lends itself to virtuosic handling, as distinguished from the rather limited treatment of the piano usual in Bach's work. In later years he became blind from having overexerted his eyes in early childhood and later life.

In the latter part of the eighteenth century there were a number of virtuosic and at the head was the great Italian master Niccolò Clementi (1752-1832). Born about the same time as Mozart, he outlived Beethoven. His early studies were pursued at Rome with so much enthusiasm that at the age of fourteen, he had produced several important compositions.

These being successful the attention of an English amateur in Rome was attracted who offered to take charge of the boy, take him to England and see that his career was under favorable auspices. Until 1770 (the year of Beethoven's birth) Clementi pursued studies near London. Then in the full force of his remarkable virtuosity he burst upon the town, carrying everything before him and had an unprecedented success. His command of the instrument surpassed everything before seen. After three years as conductor at the Italian opera in London he set out on a tour as virtuosi. In 1781 he appeared in Paris and so on toward Munich, Straassburg, and Vienna where he met Haydn and where at the instigation of Emperor Joseph II. he had a sort of musical contest with young Mozart. Clementi played very difficult and showy pieces while Mozart played with his beautiful singing touch which Clementi ever afterward admired. After this meeting too, he put more music and less show into his pieces, acquiring a broad cantabile and a nobler and more artistic style generally. He was a pianist rather than a harpsichordist and was the first of the great players of whom this could be said. He preferred the English pianofortes with their heavy action and adapted his playing and compositions to the instrument. He composed one hundred

sonatas, one hundred studies besides symphonies, choruses, etc. He was a thorough musician, an excellent composer so far as technical attainments went and had very marked talent.

The whole fabric of modern pianoforte technique rests on the studies *Grades ad Parnassum*. Up to the compositions of Chopin, Liszt and Schumann there is nothing for which these studies do not afford an adequate foundation. He lived through the whole epoch of sonata development, culmination and transformation and into the very sunrise of the Romantic epoch.

Another one of the first virtuosi to gain distinction on pianoforte was J. L. Dussek (1761-1812), Born in Bohemia, died in France. He made many concert tours from one end of Europe to the other. "As a virtuosi he is unanimously placed in the very first rank." In rapidity and sureness of execution, in a mastery of the greatest difficulties it would be hard to find a pianist to surpass; in neatness and precision of execution, possibly one (John Cramer of London); in soul, expression and delicacy certainly none. He was the first who placed the piano sideways on the platform and the first of all players whose public performances called attention to the quality of the tone and its singing power.

Of Clementi's pupils his most zealous one was Johann Baptist Cramer (1771-1858). His distinguished himself particularly by his tender and singing delivery of the adagio. He has many compositions the most important one perhaps is *Fifty Selected Pianoforte Studies* by J. B. Cramer.

Among those who helped further the development of the sonata was Francis Joseph Haydn. Born in Austria 1732 and died 1809. At the age of six he had a beautiful sweet strong voice and sang in the choir of the village church. A man in the cathedral of Vienna heard him and gave him a position. He composed constantly without having the slightest regular training. It was Haydn who began to demand of the pianoforte more of breadth and a certain coloration of touch, which he must have needed in his elaborate passages in the middle of the sonata piece.

Haydn's works number about eight hundred - many of them of small value - yet all finished with great care. Although his works in the line of chamber music and ~~the~~ symphony have exercised the greatest influence upon composers, his oratoria "The Creation" numbers among the greatest of works. As an orchestral composer he also made enormous advances. We hardly know whether to

accord him the great honor as a vocal or instrumental composer. His work was followed by that of Mozart who gave the world the adagio on the piano.

Wolfgang Amadeus Mozart (1756-1791) was the son of a violin player and musician. At the age of four his father gave him lessons and when less than five he was discovered one day making marks upon music paper which he stoutly maintained belonged to a concerto. It was received with incredulity but upon a careful examination of the manuscript it was found correctly written and so difficult as to be impossible to play. His attention being called to this he said, "I call it a concerto because it is so difficult. They should practice it until they can play it." He wrote with the greatest ease. He had a very active mind and was immediately at home in any subject he took up. When six his father began to travel with him. They went to Munich where his father played, sister sang and Wolfgang played the piano. A trip to Paris was taken later. 1764 he went to London meeting George III who gave him pieces of Bach and Händel which he played at sight. The Philharmonic Academy at Bologna received him as a member after a severe test by Padre Martini. By the time he was fifteen his compositions numbered eighty, when twenty-one he had two hundred and fifty including symphonies and two or three operas. The list of

Mozart operas closed with "Magic Flute" in 1783. It was not taken well at first but improved on hearing and at length reached the estimation now held, it is the most characteristic and interesting of all his works. In the symphony his success was almost equally as great. He had begun "Requiem," it preyed on his imagination but he believed that it contained some of his noblest and best thoughts. At length he fell ill and breathed his last Dec. 5, 1791. The "Requiem" was given at his own funeral. He had said, "I am sure that this will be my own requiem." He has been called the apostle of melody. Wherever there are lovers of refined, noble melody, there will the music of Mozart be loved. He was at his best as a composer of operas. His music glows with the radiance of immortal beauty.

Then in the fullness of time came Beethoven who after all must be regarded as the great improver of piano playing of this century as well as the following. He improved the piano style in the surest and most influential way possible. In his own playing he was far in advance of those of the eighteenth century and in his foresight in the direction of tone sustaining and coloration he went still farther.

He was born on the Rhine 1770. His place in music is at the head, whether he or Bach should be considered the greatest genius is a question that will

never be answered. Considered merely as an artist capable of transforming musical material in an endless variety of ways - he is placed lower than Bach, but as a tone poet able to make the hearers feel as he felt and see as he saw - no one can be placed above.

His compositions appeared gradually, each carrying the treatment of the pianoforte to a finer point.

His "Moonlight" sonata stands second. He continued writing compositions, sonatas, etc., until 1812 and in 1814 his lovely sonata in E minor for the piano appeared.

He was of too serious a mind to be popular, was in comfortable circumstances but was annoyed by the care of a nephew of irregular habits. For many years he was getting deaf and for the past ten or twelve years he was unable to hear ordinary conversation so that communication had to be done in writing. Observers thought that this had an effect upon his compositions, unlike his other works. The difference is not one of judgment on his part but of different conception, different melodic structure and deeper effect. He wrote as he felt at the time and being deaf made no difference. His inner tonal sense was as acute as ever, and had been trained as that of few composers ever was. The last sonata for the pianoforte is one of the most advanced compositions that exist for that instrument. Beethoven's symphonies are of the greatest of his works.

Meanwhile piano technique has advanced to such a point that the works no longer present unsurmountable difficulties. After a serious illness he died March 27, 1827.

Every one of his works breathes an exhilarating natural freshness, and its contrasts melodically and rhythmically differing from each other, yet in harmonious agreement with the whole, keeps our interest always on the alert. He also devoted special care to the development of his melodies. They invariably contain a thought of distinct and finished character in a form readily grasped.

Beethoven's two great contemporaries of the romantic school in the domain of pianoforte music were Weber and Schubert.

Carl Maria von Weber (1786 - 1826).

Weber was born in Germany and was a great lover of music, but his unfavorable home surroundings tended toward mental dissipation. He became familiar with theatrical performances and stage effects. From fourteen to eighteen he made considerable progress in piano playing in Vienna. His production seems to have been mainly limited to his patriotic songs, which excited the greatest enthusiasm throughout Germany. To this he added his important cantata, "Battle and Victory," written in celebration of the overthrow of Napoleon at Waterloo. On Christmas day 1816

he received the appointment of conductor to the King of Saxony and the remaining ten years of his life were devoted to the establishment of the German opera at Dresden. The three great romantic operas which made his name immortal were composed at this time, "Der Frieschuetz", 1820 given first in Berlin, "Euryanthe" written for Vienna 1822, and "Oberon" for London in 1825. He died of consumption in London 1826. His first productions were showy and shallow in feeling and his pieces now are almost deservedly neglected. The most prominent exception to the rule, "Invitation to a Waltz" is a masterpiece in its originality of conception, poetic beauty, fire, vigor, refinement and delicacy, and in the force and truthfulness of its characterization. It is a romantic work in the truest sense. Also the Rondo of his Sonata in C, "Perpetual Motion", still excites a good deal of interest. Weber is a representative of the brilliant style.

Franz Peter Schubert

Is the greatest creative composer among Beethoven's contemporaries. He was born Jan. 31, 1797, the son of a poor parish schoolmaster. He showed talent in his earliest childhood in singing, violin and pianoforte. Two of his greatest songs are "Erlking" and "The Wanderer" (1816) and two symphonies, one in B Flat and the "Tragic" in C minor.

He lived obscure, neglected, and died in poverty Oct. 19, 1828. His imagination produced music as a Tropical forest produces vegetation - a soil of boundless fertility. The list of works is something enormous, including songs, short pieces, masses and operas, nine symphonies, the last being one of the longest ever written. A comparison of these three may be in place here.

Beethoven climbed rugged mountain steeps toiling painfully from rock to rock with bleeding hands and lacerated knees, facing storm and hail, struggling indomitably against the 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, of sunshine, in the repose of heaven's own light and air, singing and making melody with the spontaneity and ecstatic delight of a bird in a June meadow. He had many ways of treatment. His most important contribution being six hundred songs.

What Weber did for the opera Schubert did for the song. He was the first creator of music adapt to express and intensify all the varying and contrasted phrases of emotion suggested by the best lyric poems in Germany and some of the

best in English Literature. He did not cling to the sonata form as others had but enlarged it to his requirements.

The Brilliant Style is represented by Carl Czerny (1791-1857) who is considered a player of high rank and a teacher of great reputation as well as a prolific composer of studies and pieces, mostly intended for teaching purposes. In the studies we find amplified and emphasized technical points such as may be met with in Clementi. Liszt was a pupil of Czerny.

Another having left a large influence on musical development is Felix Mendelssohn Bartholdy. Born in Berlin 1809. His parents were cultivated and in good circumstances and he was a great favorite. His first concert appearance was made when ten years old and at twelve he began to compose. Between eighteen and twenty he had composed between fifty and sixty movements. In 1826 at age of seventeen he wrote an overture to "Midsummer Night's Dream." The first of his "Songs without Words" was published 1830 and this was the opening of a new field. The form of the song without words had been given in Field's Nocturnes first published in 1816 but Mendelssohn by giving it the title Song without Words put the hearer in a different relation to the composition - that of

seeking to find in the work a poetic suggestion in addition to the pleasing melody and finely modulated harmony. He opened a new chapter in tone poetry popularizing pianoforte sentiment. In Leipzig he founded a conservatory which flourished for nearly fifty years exercising an influence greater than that of any other music school in the world. His greatest work "Elijah" was produced at Birmingham 1846. He died Nov. 4, 1846. It is doubtful whether any musician ever left a warmer and more distinguished circle of friends than he. In all parts of the musical world his death was regarded as a calamity.

If Schumann, in his never resting movement, is incomparable in his insight into the storm and stress of the human heart, Mendelssohn is one of the greatest of landscape painters. His romanticism was a matter of imagination rather than of passion, of fancy and delicate sentiment rather than of turbulent feeling with frequent contrasts. The bolder and more brilliant writers as Liszt, Schumann, and Chopin have somewhat eclipsed him. Mendelssohn's melody has none of that quality of unpassioned utterance so eloquent in Schumann's, none of the mysticism or intimacy of Chopin; it is more decorative than expressive, he values clearness above richness. His works are clear, unperturbed, discreet, harmonious. It was

his fortune to be one of the masters instrumental in introducing the romantic school.

Carl Reinecke, born 1824, is also in this brilliant school. As a Mozart player he hardly has a rival. He is an excellent conductor, eminent composer and an extremely fine pianist. His pianistic individuality is quietness, charm and clearness.

Richard Wagner

Born in Leipzig May 22, 1813, died Venice, Feb. 13, 1883.

Wagner is one of the greatest geniuses of music and the mightiest masters of musical drama that ever lived. He was accused of being an iconoclast, a destroyer of all the laws laid down by Bach, Mozart and Beethoven. France, England and Italy long refused to receive his works, though they were successful in America from the outset. They were later accepted however by the former. His most famous compositions are "The Flying Dutchman" (1843), "Tannhäuser" (1845), "Lohengrin" (1850), "Die Walküre", "Parsifal" (1882), etc. The employment of myth or legend as a subject for dramatic treatment, recommended itself to Wagner on purely musical ground.

In the Romantic school perhaps the foremost representative is François Frédéric Chopin, whose family was of French origin, born near Warsaw, Mar. 1, 1809. He was brought up with the

best society in the Polish capital. He made his first public ~~performance~~ when nine years old which was very successful. He was very modest and tended to a mature character and talent. In 1830 there was a Polish uprising in Warsaw. The Austrian government had become suspicious of the Poles and Chopin wished very much to join a young friend in the ranks of the insurgent but his father persuaded him not to. He finally went to Munich and when the news of the capture of Warsaw by the Russians reached him he was filled with anxiety and grief. Under this feeling he wrote the Etude in C Minor Op. 10, No. 12. sometimes called Revolution Etude. He went to Paris but was too modest to put himself forward. Thinking he needed further instruction he went to Kalkbrenner then considered the greatest virtuosi in Europe, who criticized his playing harshly and said he needed three years to train him. Chopin began to get a real perception of his playing and through advice did not take. He was invited to a reception and was asked to play and here he gained fame. In 1837 illness set in beginning with bronchitis and he went to a warmer climate. After his return consumption set in and for a long time he gave lessons lying on a sofa. He died Oct. 17, 1849.

To Chopin we go for perfect expression of the emotions engendered in a high bred exclusive, intellectual society as well as of those peculiar to

himself and his nation, and for perfect embodiment of beautiful conceptions in highly original forms; but not for moral inspiration or religious uplifting. He is the most fiery, most tender, the most dramatic and most lyric, the most intensely subjective and yet most versatile of all writers for the piano. In originality and power of conception, in invention, in the mastery of his musical material he has no superior.

Robert Schumann (1810-1856).

He was musically inclined early in life and the romantic tendency is the most marked of all. Schumann's characteristics as a composer are; he follows his own inclinations, he creates forms that are clear, concise and original, nothing like anything of any other composer. If his works as a whole the most striking characteristic is the spontaneous, improvisatic effect. During his life time and after his death the neglect of his compositions was marked. He was very silent. The rapidity of musical thought, strong contrasts of mood, the proximity of remote chords and modulations, are all indicative of this mental trait. This was also what finally destroyed him. His mind became unbalanced and after intermittent attacks of melancholy his life ended with two years almost entire oblivion of reason.

The following comparison of the passions of Chopin, Schumann, and Mendelssohn has been made.

Schumann's passion rolls in great deep sea waves which break on rocky cliffs in thunderous roar of overwhelming surf; Chopin's is a narrow tropical sea, beautiful in calm and sunshine, but fruitful of sudden hurricanes and violent storms of deafening thunder and blinding electric flashes. Mendelssohn's is an inland lake, not too deep to be easily fathomed, with charming, quiet bays on enticing nooks haunted by sprites and elves, a veritable fairy domain, the abode of grace and beauty. All three may be counted among the world's great and precious treasures. "Romantic" certainly they are and their place in musical history is unmistakable.

The one who has done probably the most toward the advancement of modern technique is
Franz Liszt.

who was born 1811 in Hungary and died 1886. He received his first lessons of his father when six and showed remarkable gifts, especially his sight reading being very rapid. His playing was made effective by the violence of contrast, force, fire, spirit, delicacy and refinement all being carried to the highest attainable pitch of excellence. His method was to hold the wrist higher thus making it perfectly flexible, but still in such a position that

the fingers had all possible mechanical advantage for the production of a powerful tone. He also invented simple and radical exercises for developing the strength of the fingers. He made great use of the single and double trills, runs, arpeggios, interlocking passages, etc. to be executed with the two hands alternately. This produced a totally new class of effects by means of wrist action. 1836-1848 he played a great deal in all the principal cities of Europe and even in Constantinople. His compositions consisted of Rhapsodies, Transcriptions of Schubert's songs, etc. and he is one of the greatest piano virtuosi that ever lived.

No artist was ever more loved than he and none ever seemed more influential in his own time. His works were always exciting but few were poetic and inspiring.

As Chopin glorified his own nation in his moving Polonaises and Mazurkas - Liszt most faithfully portrayed and sang the nature and doings, the life and love of the Gypsies of his native land, in a series of attractive musical poems issued under the title of Rhapsodies hongrois.

There are numerous increased demands of modern technique because the

1. Great increase of sonority demands greater development of strength in the hands and fingers without in the least impairing the flexibility of the hand and wrist. This demand for flexibility is greater than ever for discriminative purposes. The two hands are perfectly independent of each other but each separate finger must be able to produce the most powerful tone of which it is capable, while other fingers are producing tones of differing degrees of force.

2. There are new and peculiar fingerings because of the peculiar harmonies.

3. The greater sonority attained by the use of chords in extended positions demands new stretches of fingers laterally to make new intervals effective. There has been a great increase in the demand for long skips.

4. Demands for wrist action are also much greater than formerly as regards the alternate employment of the hands in trills and interlocking passages, and full chords struck staccato and in rapid succession.

Among those who have contributed studies for developing the technique is Stephen Heller (born 1815), a sort of miniature Chopin. He has

written nothing great, but much that is refined, elegant and within certain limits, expressive. He is best known by his excellent studies in phrasing and interpretation, opus 16, 45, 46 and 47. He taught many years in Paris. He died in 1888.

Other good composers and players are Robert Volkmann, Fritz Spindler, Henry Litolf, etc. A somewhat later generation are Joachim Raff, Rich Hoffman, H. A. Wollenhaupt, Anton and Nicholas Rubinstein, Th. Leschetizky, Carl Reinecke, Louis M. Gottschalk, von Bülow.

Raff was born in Switzerland 1822 and died in 1882. His youth and early manhood was one long struggle with poverty by which his education, musical and collegiate were greatly hindered. He was very energetic and persistent and had a natural tendency to music. He supported himself by teaching and afterward by composing numerous parlor pieces for the piano. He gradually made himself a fine player and musician and became a great master of orchestral composition. He was befriended by Liszt and received from him encouragement and influential aid as well as valuable criticism. He was a director of the Conservatory at the Frankfurt-on-the-Main from 1877 to 1882.

Anton Rubinstein - born in Russia 1829 and died 1894. He showed remarkable gifts in early

childhood and made the first concert tour at ten years. He went to Paris where he spent some time with Liszt. Since 1856 he has been considered one of the world's greatest artists. He found a Conservatory at St Petersburg in 1862 and was director of it five years. The wonderful technic, power and delicacy of his touch, the refinement, grace, fire, force, and the imagination of playing has never been surpassed except perhaps by Liszt.

Hans Guido von Bülow was born in Dresden 1830, died 1894. His musical gifts did not appear till after a dangerous attack of brain fever in his ninth year. He had a remarkable memory. He was very intimate with Liszt and Wagner.

Louis Moreau Gottschalk was the first American pianist. Born in New Orleans 1829, and died in Rio Janeiro 1869. In 1841 he went to Paris and studied with Charles Halle and Chopin and became a pianist of very high rank returning to America in 1853. He spent the rest of his life making concert tours in North and South America.

Moszkowski has perhaps greater genius than any of the younger generation. Born 1854 and lives in Berlin. The pianoforte pieces are making their way wherever music is known.

Grieg is a Norwegian composer of marked originality. His strength lies in his short

characteristic pieces for the pianoforte marked by the peculiar coloring of the Scandinavian folk-music.

Joseffy a Hungarian born 1852, is the greatest of living virtuosi. His technic is unsurpassed.

Ignace Paderewski, Josef Hoffman and Busoni are perhaps the leading piano virtuosi of to-day of international reputation.

The pianists of America are numerous. The Boston pianists and Composers who have acquired reputation national in its extent are Arthur Foote, Geo. W. Chadwick, and B. J. Lang, etc. Chicago has a number of lady pianists and the leading male pianists are Emil Liebling, Rudolph Ganz and William Sherwood.