THE PITTSBURG DISPATCH. SUNDAY, NOVEMBER 2, 1890.



feature was the production of new effects. We heard chromatic octaves, glissandos of sixes and riads, simple chromatic clissandos, scales of thords of the sixth, all in a furious time, hanges of fingers in repeated octaves, runs with two hands on different rows of keys, which a their remarkable effects resembled the pres-singlissando, etc. What magic sounds would not a Lisst charm out of such an instrument? There is no doubt that there is a bright future in store for the new keyboard. It removes so many difficulties, and facili-tates the attainment of so high a degree of per-

Some Other Opinions.

Keyboard Proposes to

King of Instruments.

lowing paragraphs are extracted:

TOWS.

s, skips, etc

keyboard.

tates the attainment of so high a degree of per-fection, that we cannot help thinking that such enormous improvements must be the forerun-ners of a new era of planeforte playing."

ners of a new era of planoforte playing." The American critics, who have not had the same opportunity of familiarizing themselves with the workings of the new device, could of the expected to be so unreservedly enthusiastic. All ornear in admitting its great technical pos-sibilities, though some doubt if the spirit of music can be so intimately wooed through so complicated a mechanism as through the cus-tomary kind of keys. The New York Tribune, as usual gives a indicial view of the case-as d, gives a judicial view of the case-as

"Mr. Paul de Janko's exhibition of his new keyboard for the planoforte last Friday even-ing at Chickering Hall has stirred up an unbug at Chickering Hall has stirred up an un-questioned sensation among musicians. Con-cirriligithe ingenity of the invention, and the fact that it widens the capacity of the player from a technical point of view contrology, there can be no two opinions. Whether or not it is an unqualified blessing to music is another question, and one, more-over, that is not so casily answered. The sendency toward mechanical excellence has for so loar a time held its sway over the plano-forte playing world that the foar has often been felt that the matter of music is being putsued at the expense of the spirit. It is an old observation applicable to nusic as well as the fine nots that the age of "virtuosity" is al-ways an age of decadence. While this is true, it should not be forgotten that cemancipation hould not be forgotten that emancipation in technical shackles is essential to musical development.

The Abbott Phenomenon

The Chicago Times is responsible for this imurable presentation of a case that has in

like manner surprised many others: "The Emma Abbott Opera Company has drawn full houses at the Grand Opera Rouse for a week, though presenting, with one exception, only works which Miss Abbott has been giving for years. Without any disposition to take from Miss Abbott's merits as a vocalist, it remains a profound surprise that sile holds her popularity, so pronounced her manner-isms, monotoneous her style of represen-tation and martistic her vocal methods. Since her public career began some IS years mo she has been what is called a lucky woman. Even then, before Chicago had heard the sound of her voice, a line of men and boys stood all night waiting for the opening of the sale of nickets for her concert in Kingsbury Hall, so ingeniously had she been advertised. She had thus reached at a bound, and without sing-ing a note here, a place in the public de-mand that few artists with 20 times her metrit ever attain. As a matter of fact she does now. It is one of the not to be-explained curiosities of he stage. In her whole repertory there is but one character which she has ever done, here a heast, in a way to justify one in remains a profound surprise that she holds her one, here at least, in a way to justify one in yying that it was well done-that is to say, that is good in her torrestation and in her torrestation. saying tha saying that it was well done-that is to say, that the good in her representation predominated over the bod-and that one is *Violetta* in "Traviata," and she seems to have dropped it altogether. One hever appreciates so keenly the necessity for something to teach people how to distinguish between the genuine and the counterfeit in musical art as when dun-founded at the lavish applause of an Abbott audience."

The King of Instruments.

Last Wednesday there was formally inaug-prated in the Chicago Auditorium an organ that is certainly the finest in this country and one of the foremest in the world. It was built by Frank Boosevelt, of New York, on specifications in the drawing of which Mr. Clarence Eddy, Chicago's famous organist, had an im-portant share. A few paragraphs from Mr. Eddy's own description of the instrument, in the Inducator, may serve to give some idea of this greatest achievement in American organ



