

Russell's Celebrity Edition.
COMPOSITIONS OF



Wm. A. Sherwood

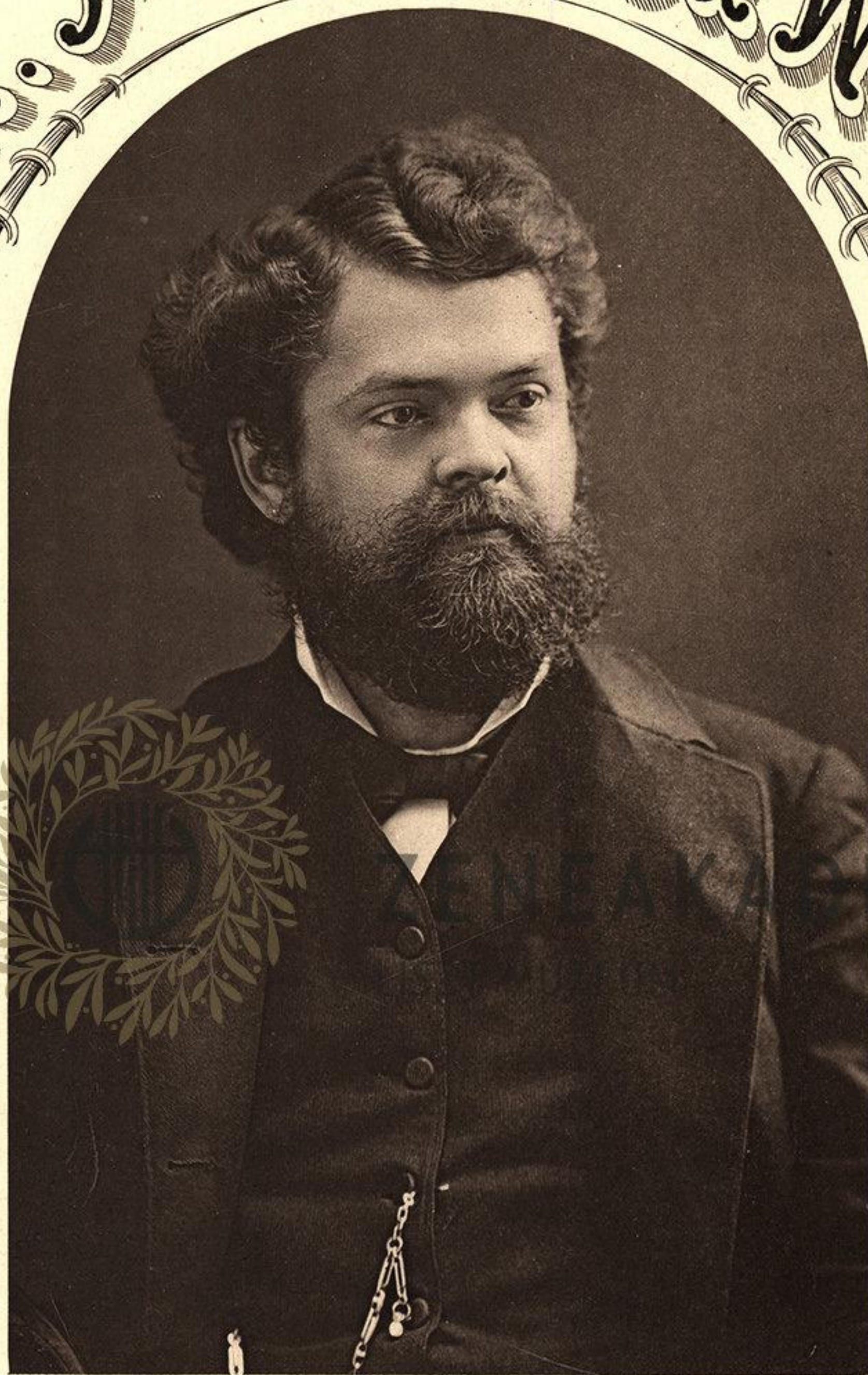


Photo-by McFadden Boston.

1. Gipsy Dance Dedicated to Miss Lizzie Riddle, Cambridge Mass. .75
2. Coy Maiden " " Miss Rosabel Frushour30
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Zeneműv. Főiskola

Lellározt. 1936 dec

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Walker

BOSTON

Published by Russell Brothers 126 Tremont St.

THE COY MAIDEN.

Moderato cantabile.

Wm H. SHERWOOD, Op. 44, No. 1.

PIANO.





Handwritten musical score system 1. Treble and bass staves. Dynamics: *p*, *mf*, *mf*. Fingerings: 1, 2, 3, 4, 5. A large, faint watermark "ZENAKADEMIA" is visible across the page.

Handwritten musical score system 2. Treble and bass staves. Dynamics: *f*, *con calore*, *mp*. Fingerings: 1, 2, 3, 4, 5. A large, faint watermark "ZENAKADEMIA" is visible across the page.

Handwritten musical score system 3. Treble and bass staves. Dynamics: *p*, *mp*. Fingerings: 1, 2, 3, 4, 5. A large, faint watermark "ZENAKADEMIA" is visible across the page.

Handwritten musical score system 4. Treble and bass staves. Dynamics: *p*, *mf*, *con brio*, *stretto*. Fingerings: 1, 2, 3, 4, 5. A large, faint watermark "ZENAKADEMIA" is visible across the page.

Handwritten musical score system 5. Treble and bass staves. Dynamics: *mf*, *mp poco riten.*, *a tempo.*, *mf*, *Ped.*, *p*. Fingerings: 1, 2, 3, 4, 5. A large, faint watermark "ZENAKADEMIA" is visible across the page.

1996 JÚN - 4

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ZENEAKADÉMIA
LISZT MÚZEUM

1982

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WM. F. SHERWOOD,
CONCERT PIANIST,
COMPOSER AND TEACHER.

ANNOUNCEMENT.

It is proposed to give during the season, in each of the large cities throughout the country, several recitals, at which the music of the great masters, and also that of the best of the modern European and American composers will be performed, and, if desired, an analytical lecture upon the various characteristics will be given. The value of this class of work to music students, and its interest to connoisseurs and lovers of music is obvious.

Favorable arrangements for such recitals will be made with Universities, Schools, Music Teachers and Managers, by conferring directly with Mr. SHERWOOD, 611 Washington Street, Boston, Mass.



W. H. SHERWOOD.



WILLIAM H. SHERWOOD, the eminent American pianist, was born at Lyons, N.Y., on January 31, 1854. At an extremely early age he disclosed a phenomenal musical faculty, which was observed and afterward carefully developed by his father, the Rev. L. H. Sherwood, A.M., (founder and principal of the Lyons Musical Academy, at present one of the oldest and most useful music schools in the country)—himself a musician of rare originality and ability, and among the very first in America to teach music broadly as a science instead of the art of playing upon a special instrument. Sherwood was also instructed in mathematics and the classics, and in the former was regarded as especially apt. Instead of entering college, having decided to follow music as a profession, he devoted himself entirely to its study. Upon this thorough teaching so early in life unquestionably rests the foundation of the wonderful powers of William H. Sherwood as a musician and master.

At the early age of eleven years he achieved a pronounced success in public by his performance of several difficult compositions, and a frequent appearance in concerts following, he was everywhere received with enthusiasm as a prodigy. Continuing his studies, especially in musical theory and church-organ playing, he succeeded so well as to occupy the position of organist at St. Paul's Church in Syracuse, N.Y., at the time of his departure for Europe, whither he went at the suggestion of Dr. William Mason, of New York, with whom he had been studying for a short time, and who advised that he should be placed under the instruction of Th. Kullak, of Berlin. His father accompanied him abroad and remained with him for some time. From the very beginning Kullak manifested the warmest interest in Sherwood, and was so pleased with his compositions that he secured the publication of some of them by one of the leading publishing houses of Berlin, and also introduced them to the highest classes of his conservatory. Here, also, Sherwood further prosecuted his studies of theory, &c., under Dr. Weitzman, and subsequently under R. Wuerst. His progress in piano-playing proved so great that, although not yet eighteen years of age, he was selected after only six months' stay to play at the Royal Sing-Akademie, which he did amid remarkable enthusiasm, receiving unsolicited favorable notices from the leading journals, the tenor of which may be judged from the following from the *Spencersche Zeitung*: "The greatest interest of all was awakened by a young man named Sherwood, who played Chopin's F minor Fantasia with such fine feeling, both in touch and conception, that even in one satiated with music as ourselves, it produced the deepest emotions."

The compliment of this appearance at so early an age may be better appreciated when it is stated that among those who also appeared were Scharwenka, Moszkowski, Martha Remmert and Nicodé, all of whom have since achieved eminence in their profession, and were at this time pupils of long standing. The following season Sherwood played the "Emperor" concerto, by Beethoven, which was given with full orchestra under the direction of the Royal Kapellmeister, Wuerst, and the enthusiasm of the immense audience of 3-4000 people became so great that the applause continued until Sherwood was compelled for the eighth successive time to bow his acknowledgements. So great was the impression made on this occasion that the performance of this concerto by Sherwood was demanded and given five different times in Berlin under several conductors, never failing to call forth tremendous manifestations of approval. While at Berlin Sherwood also studied for a season with Deppe, obtaining from him valuable instruction.

As a matter of pleasure and incidental study, Sherwood devoted a considerable time to travel, when he visited Muskau, (the summer home of Dr. Abbott), Pyrmont, Hamburg, Stuttgart, (where he remained over six months), and many of the interesting localities of Germany, among which were the Hartz mountains, the Thuringian forests, Saxon Switzerland, the Giant Mountains, &c., having also crossed over twice to England. At Hamburg, Dresden and Stuttgart, Sherwood embraced the opportunity of comparing the systems of various teachers, and possessed himself of the friendship of the pupils of different masters whose characteristics he was especially desirous of remarking. From Ham-







burg Sherwood went to Leipsic, and there studied counterpoint and composition under Richter, and won the friendship and good opinion of such musicians as Reinecke, Grieg and others. Indeed, later on the former extended to him an invitation to play at the celebrated Gewandhaus concerts, which, much to his regret, he was obliged to decline, on account of other engagements incidental to his return to America.

From Leipsic Sherwood went to Weimar, the home of the great maestro, Liszt, who, returning in person his call, invited him to come regularly to his house, an opportunity which was embraced to the utmost by him. At Weimar, Sherwood made his home with Toepfer, a warm friend of the great pianist, Henselt, and where he enjoyed the intimate society and friendship of many eminent musicians and others. Sherwood had previously married Miss Mary Fay, of Boston, a pianiste of rare ability, who had been sharing his studies under Kullak, Deppe and Liszt.

To his oldest daughter, born at Weimar, Liszt stood as god-father, and also exhibited his friendliest regard by extending to Sherwood many privileges of advancing in his chosen profession. Before leaving Weimar, Sherwood played at Liszt's matinée in the presence of a very distinguished audience, both as to musicians and also persons of high rank, and produced a profound impression as to his future brilliant career. His qualifications as a composer were noticed so that Liszt, Anton Rubinstein, Taubert, Reinecke and other great musicians warmly advised his devoting his energies to this work. Sherwood, having a living to make, however, felt compelled to relinquish this plan, for the time at least.

However, having received an invitation to play at the concerts of the Philharmonic Society of Hamburg, he accepted the same, and upon his appearance won such a success that he received the honor of a salute from the orchestra, (one seldom conferred), and was also voluntarily presented by the society with an increase of one-third of the promised fee. This was followed by his own concert at the Berlin Sing-Akademie, in which his wife assisted, of which the Berlin critics were unanimous in speaking enthusiastically, as one of the good concerts of the season in their great musical centre. At this time he received propositions to appear in many of the great cities of Europe, including opportunities to play in the court concerts at Weimar, Cassel and Berlin, but with a few exceptions they were declined, as he had determined to end his five years' stay abroad, and return to his home, America. This he did in 1876, making his appearance with full orchestra, under Theo. Thomas, at the Centennial Exhibition at Philadelphia, where, at one concert, he played before an audience of 8,000 people and won an enthusiastic double recall.

Since then he has devoted himself largely to teaching, but has also each season appeared in the large cities at some of the principal concerts and his own recitals. The plan of devoting an entire evening to piano music is a favorite one with Sherwood, and he has awakened a great interest in these concerts wherever he has appeared. He introduces frequently a lecture upon the thought, poetry and sentiment found in the musical works of the world's greatest masters. Shakespeare to the unlettered may often prove difficult of comprehension and enjoyment, but when interpreted by a Booth, a Forrest or a Cushman, becomes poetic and grand. So with the great musicians, Bach, Handel, Haydn, Mozart, Beethoven, Schumann, Schubert, Mendelssohn, Chopin, Liszt, Rubinstein, Raff, Grieg, Moszkowski, and others, when interpreted by Sherwood become realities, and listeners are thrilled with delight as they feel the powers of the tone-coloring, the romance and wealth of sentiment presented. Such recitals have been given in Boston, New York, Cleveland, Chicago, Cincinnati, St. Louis, Philadelphia, and other cities, and at the latter city in 1882 he gave a series of five, covering a repertoire of nearly a hundred pieces, played entirely from memory. In addition to this he has organized several Normal Institutes, where during the summer season teachers and pupils from all parts of the country have availed themselves of the opportunity to come under his instruction. In the affairs of the National Music Teachers' Association Sherwood's influence has always been recognized, and he has won the esteem and friendship of the best musicians throughout the country. Having taken up his residence in Boston, Sherwood is identified largely with the progressive element, and was one of the prime movers in the organization of the Philharmonic Orchestral Society. He is universally regarded as a leader in many of the movements which have given such a new impetus to musical matters in that section. At the close of the last season he was tendered a testimonial in the form of a concert, the callers of which numbered some of the most influential of Boston's citizens, including distinguished musicians. It must be remembered that Mr. Sherwood is still young, and yet a great student and thinker in music, and notwithstanding their present greatness, none will be venturesome enough to say that the limit of his powers has been reached, although his leading position is conceded by the press and critics throughout the country.—*From the N. Y. Musical Courier of September, 19, 1883.*





PRESS NOTICES.

THE ROYAL PRUSSIAN ANZEIGER. — Translation.

"His technique is excellent and symmetrically developed; his conception full of artistic intelligence; his delivery cultured. He can stand side by side with the best living pianists."

THE BERLIN MONTAGS ZEITUNG.

"A touch which gives the fullest range in shading, presenting extreme delicacy as well as the greatest force, a brilliant technique and a depth of feeling, prove Mr. Sherwood to possess an individuality in the treatment of the piano, which, in the directness of its expression, has clearly the marks of blood relationship with that of the Titan Rubinstein."

LEIPSIK SIGNALE.

Mr. Sherwood proved himself to be a pianist of most prominent characteristics, such as highly developed technique, great bravour and accuracy, and fine musical powers of interpretation. He was applauded, called out and encored in the most enthusiastic manner.

THE BERLIN FREMDENBLATT. — Translation.

Mr. Sherwood is one of the most talented of the numerous pianists who have been educated by Prof. Kullak. We have seldom heard so good a playing of Bach's Fugue in G minor, in the transcription by Liszt. The quietness and certainty with which the great technical difficulties were managed, the plastic presentation of its themes, the clearness with which its significance was interpreted, marked their performance as one of prominent artistic value.

NEW YORK HERALD.

* * * From the beginning to the end of the matinee, however — and he played entirely from memory — he showed himself to be an artist full of poetic sensibility, fluent, expressive and precise. His touch represents the fullest range in the shading of his themes. * * * Delicacy of interpretation, mingled with a proper fervor when required, stamp him at once as one of the best artists we have had on the metropolitan platform for many years.

NEW YORK TIMES, Nov. 27, 1879.

"His graceful and delicate performance was, as before, a marked feature, and his versatility and originality were the sure indications of what may be called genius. This, be it said, without any desire to flatter Mr. Sherwood. There are so many dreary performances, so many commonplace artists who are simply inoffensive, that when a really great performer comes before the public it is a positive relief. The programme was well arranged to show Mr. Sherwood's ability. He played from memory a number of selections from Bach, Beethoven, Chopin, Schumann, and Liszt, and throughout the recital was worthy of high praise. He was indeed remarkably good, and his crisp and graceful touch showed that he has not been

overrated among the distinguished pianists who have been heard in New York. He plays with a taste and finish that distinguished him as a musical scholar of the first rank."

NEW YORK EVENING MAIL, Nov. 26, 1879.

"The esteem which follows this artist from Boston receives immediate confirmation on hearing him. To a free hand, a firm magnetic touch, Mr. Sherwood adds the feeling and taste to render his correct playing quietly and entirely delightful. It needs only a brief hearing to decide that in this gentleman New York adds an artist of sensibility and finish to the poetic school of pianists. The tragic bravura style of playing retires within proper limits with fuller cultivation, and intelligence, warmth and sensibility takes its place, and exert more than its sway over our moods. The programme promised more than ordinary by its skilled selection, and it proved rich and colorable throughout. In the delicate and varied shading, and distinctness of phrasing, one lost the effort of listening in serene enjoyment.

NEW YORK EVENING POST, Nov. 26, 1879.

"Mr. Sherwood ranks very high indeed. The clearness of his work, his crisp runs, smooth phrasing, and lightness of touch, stamping him at once as above the ordinary run of pianists.

NEW YORK TRIBUNE.

"His work bears evidence of intelligence, good taste, feeling and careful study, and he brings to it a delicious touch, a very strong technique and unusual clearness in his playing. * * * He impressed one by his absolute command of the key-board and the perfect ease with which he conquered hard passages. There seemed to be no difficulties at all for him. The most trying passages were done without apparent effort; his playing was crisp and his touch delightfully delicate."

CHICAGO MUSICAL BULLETIN, Jan., 1882.

"In this concert Mr. Sherwood again proved his right to the title, not only of first American Pianist, but first pianist in America."

DWIGHT'S JOURNAL OF MUSIC.

"We must go to the great pianists, to the Rubinsteins and Bulows, to find another who can master and commit to memory, and clearly, satisfactorily perform — in fact interpret — in one concert two such great works, and so immensely difficult, as the last sonata of Beethoven and the great Variations Symphonique by Schumann.

A more rich and interesting series of Piano-forte Concerts (ten recitals, each given twice), than these by Mr. Sherwood it would be hard to recall. The mass, and the variety of compositions of the highest order, important works of all the greatest masters, was astonishing; and all given in the course of twelve weeks. And of his





rendering of the 'Emperor' concerto, the same authority writes: 'We cannot say that we ever heard this glorious work more satisfactorily presented on the part of the pianist. With perfect certainty of technique, musical, clear touch, graduated to all degrees of power or fineness, and firm, sustained, symmetrical unfolding of all the grandeur and the beauty of the work, and a thoroughly intellectual well-thought-out and well-felt conception of his task, he brought it home to every listener, and it was impossible not to listen.'"

BOSTON SATURDAY EVENING GAZETTE, Dec. 8, 1876.

"Mr. Sherwood is certainly a pianist of surpassing excellence, with a thoroughly artistic temperament, a masterly technique, poetic feeling, and a keen appreciation of the characteristics of the composers he interprets. Freshness, strong individuality, refined sentiment and vigorous originality, are among the more prominent features of his playing, which is always healthy in style, clear-cut and impressive. His own pieces showed him to have pleasing fancy and a refined taste. His performance of the 'Tannhauser March' was superb in its fire, brilliancy, gorgeous coloring, and its triumph over difficulties. There is nothing of the sensational in Mr. Sherwood's playing; nothing of the sickly sentimentality or of frivolity. It is ever large, broad and manly." * * *

Dec. 24, 1876.

* * Beethoven's piano concerto, (the greatest ever written), in E flat, No. 5, was performed with masterly power. It is almost superfluous to say that Mr. Sherwood's technique was fully equal to the demands made upon it. It is not often that a more artistic interpretation of this grand work is heard, and we fail to recall a more refined, a more satisfying, example of Beethoven playing than this by Mr. Sherwood. Its sentiment was always appropriate, and the artist's rendering of it always manly. It was honest, straightforward piano playing, marked by keen sensibility, the ability to penetrate into the subtler refinements of a work of this magnitude, and the power to present them with all clearness and appropriate individuality.

"Mr. Sherwood has no superior here. There is something of freshness of originality and of independence in his playing that is peculiarly attractive; and we may add, his good taste, his judgment and intelligence as manifested on every occasion he has appeared in public here, have been unexceptional."

BOSTON SUNDAY HERALD.

"It proved indeed a noble theme under the hands of Mr. Sherwood, and he overcame the great difficulties of the execution and brought out the beauties of the composition in a manner which not only pleased but astonished all his listeners."

BOSTON HERALD.

"The gem of the evening was the Sonate-Pathetique, C minor, Op. 13, by Beethoven, a better rendering of which we have never listened to."

BOSTON TRANSCRIPT.

"Mr. Sherwood took the concerto in his most poetic manner, and Mr. Thomas followed him in every delicate, light and fleeting shading of his mood. When two such musicians, each strong willed and independent, and respecting independence in the other, and each able to carry out the expression of his ideas to the uttermost, re-unite for the interpretation of the subjective music of Schumann, the finest results are possible."

BOSTON TRAVELLER.

"Mr. Sherwood played with consummate brilliancy, with masterly execution and firmness, and his work was of unflagging interest."

BUFFALO COURIER.

"Mr. Sherwood is undoubtedly the best American pianist yet heard. His technique is absolutely immense; his memory marvelous, and his musical intelligence commensurate with both."

THE ALBANY ARGUS, Feb. 4, 1881.

"He literally took the house by storm, meeting with a reception deservedly flattering. Mr. Sherwood fully sustained the reputation with which he came to Albany, for he is unquestionably the greatest pianist in America. His playing is brilliant, finished, and marvelously accurate, showing great beauty of shading and phrasing, wonderful technique, and a breadth not to say audacity, truly remarkable. He is one of the few great pianists at present living."

CINCINNATI NEWS, April 24, 1883.

"There are not more than five or six pianists of the first-class in America, and among these Mr. Sherwood holds a place second to none. He possesses all the qualities which make a great interpretive artist. Mr. Sherwood is wonderful as a Chopin interpreter, and every performance of that master by him is a revelation."

CINCINNATI COMMERCIAL, Dec. 27, 1881.

"Mr. Sherwood has no superior in America, and very few who can challenge comparison with him. * * * Mr. Sherwood belongs to the small class of piano virtuosi who have the art and genius to make a mere recital with no accessories an entertainment which entertains."

March 13, 1879.

"Mr. Wm. H. Sherwood, who made his initial bow to a Cincinnati audience last night at College Hall, not only called forth a most hearty expression of admiration, but produced a genuine sensation. * * * In the Rubinstein Serenade, Op. 93, and the Liszt Walderauschen, Mr. Sherwood showed his powers of technique, a point almost forgotten to be noticed in a super-admiration for his abilities as an artist, in the highest sense. His technical command of his chosen instrument seems to be absolutely perfect."





CHICAGO HERALD, July 9, 1882.

Mr. Wm. H. Sherwood played last Thursday evening a recital which deserves a place among the historic musical events of this city. * * * The truly extraordinary qualities of his playing grow upon one by repeated hearing, especially if considerable time has elapsed, and one has heard many other players meantime. Whoever one has heard, to hear Sherwood is to receive again a new impression of the greatness and enjoyability of his art. * * * Mr. Sherwood exhibited a union of enormous technical facility, extremely varied and expressive touch, genuine and deep musical feeling, as well as artistic intelligence, combined with a masterly repose, which are without equal among the pianists of the country, and which entitle him to rank high among the greatest pianists of our time.

CHICAGO TIMES, Dec. 26, 1881.

Mr. Wm. H. Sherwood, the celebrated Boston pianist, who is second to none in this country as an artist, gave a piano-forte recital at Fairbank Hall yesterday afternoon. * * * Mr. Sherwood gave his numbers in superb style.

CINCINNATI GAZETTE.

Mr. Sherwood accomplished what is rarely, very rarely accomplished in Cincinnati—he created a profound sensation among the piano players, stirred up the approving enthusiasm of the areopagus of the Musical Club, and won generous plaudits and flattering recalls from the other listeners. * * * Mr. Sherwood's technique is brilliant and masterly, and is especially remarkable because it manifests itself in its proper sphere. * * *

ST. LOUIS GLOBE DEMOCRAT, Dec. 24, 1881.

The leading feature of the entertainment was the presence among those taking part in it of Wm. H. Sherwood, the great pianist, of Boston, whose fame is world wide, and who last night brilliantly sustained his reputation in all his performances. * * * All the technical possibilities of piano playing seemed to be exhausted in turn; the player's velocity of execution being not short of wonderful, while his delicacy of touch, to which flowed responsive ripples of harmony which were just audible, almost seemed to have passed beyond the limit of human skill."

CHICAGO INTEROCEAN.

"Mr. Sherwood's playing was in his best style, displaying not only his technique and his memory, but his soulful interpretations of the great masters."

CHICAGO TRIBUNE.

We have already given our impressions so fully of Mr. Sherwood's playing and the rank he holds as an artist, that we do not need to go over the ground, but it seems to us that his playing of the Sonata, Op. 111, of Beethoven, emphasized all we have said. * * * Will any one who heard it ever forget the way in which his piano sang the Arietta in the Sonata, and the wonderful beauty with which he invested its elegaic strains. * * *



PROVIDENCE JOURNAL, July 7, 1883.

Mr. Sherwood is an artist in the class with Rubinstein, and all the greatest effects known to the piano are at his command. Especially wonderful is his wrist, that marvellous union of watch spring elasticity and sledge hammer force. Nothing is too robust for him, and yet he can caress the keys as if his fingers were mere puffs of wind.

THE PHILADELPHIA PRESS, Dec. 15, 1881.

* * * Such a feat tested at once the pianist's memory, strength and musical ability. Mr. Sherwood has remarkable command of the instrument, not only in the most brilliant, but also in the most delicate passages, and his performance of a programme which calls for both power and sentiment elicited the hearty applause of a critical audience.

THE PHILADELPHIA EVENING NEWS, Dec. 15, 1881.

* * * Such a varied selection afforded opportunity for the severest test of the powers of the performer, yet the delicacy and precision of touch, the spirit and skill with which the entire programme was rendered, met the fullest demands of the most critical present.

THE MILWAUKEE SENTINEL, Dec. 20, 1882.

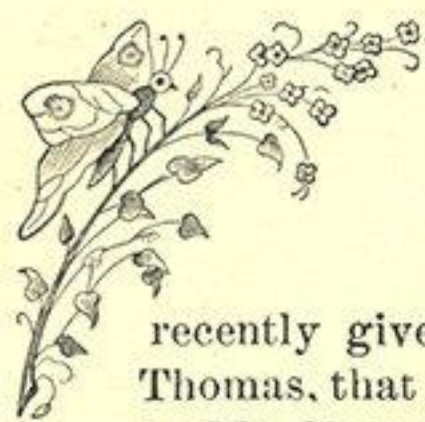
"He has given the best programmes ever played here by any pianist—compositions by ancient and modern writers, from Bach and Handel to Wagner and Liszt—an undertaking not previously attempted here. So much good piano music has not been heard here in several years, and the quality of the good things offered by Mr. Sherwood does not compare unfavorably with the quantity. His execution, phrasing and expression are really above criticism. The programme last evening was of colossal proportions. During all this time Mr. Sherwood's memory never failed him for an instant, while his enormous technique enables him to devote all his means to the adequate interpretation of the composer's ideas. Mr. Sherwood was again the recipient of the greatest demonstrations of applause, which, after his soul-entrancing and poetic performance of the four Chopin numbers, culminated in a vociferous encore. It is to be hoped that he may soon again visit Milwaukee, and continue the good work he has so heroically begun. His labors cannot fail to result in untold good in educating the people to a musical standard of the highest order."

"Mr. Sherwood played all his selections like the splendid virtuoso he is. The fiery Liszt Polonaise especially was dazzlingly brilliant in his hands. No playing of it could have been more satisfactory. Besides the beautiful and delicate Chopin Nocturne, he played the Scherzo from the sonata, Op. 35, and the Ballade in A flat, by the same author. These he played with such a refinement and delicacy as only an artist of his rank could impart to them."

THE LYONS REPUBLICAN.

"Both European and Boston journals compare him favorably with Rubinstein. On the occasion of a *concerto*





recently given with the celebrated orchestra of Theo. Thomas, that artist himself joined in the applause lavished on Mr. Sherwood; and at the last (Boston) concert of the latter the enthusiasm occasioned by his performance was such as (according to the *Daily Transcript*) 'carried the audience by storm.'"

BOSTON TIMES, April 24, 1881.

"Mr. Sherwood's marvelous powers as an *executant*, his immense intellectual resources, his superb musical instincts and refined sense of beauty, form a combination as exemplified by but three or four of living pianists, and constitute an unfailing source of pure enjoyment to his auditors."

From H. G. HANCHETT's address on "The use of the Piano-pedals, at the National Music Teachers' Association Meeting, Providence, R.I., July, 1883.

"Although that superb artist has modestly refrained from laying any claim to the honor of having introduced this plan of indicating the pedal, I nevertheless believe that we are indebted to Mr. Wm. H. Sherwood for suggesting and teaching the simplest and clearest method of marking pedal effects that has yet come into use. This plan consists simply in writing a perfectly straight line ascending obliquely from the spot on the paper corresponding to the time at which the pedal should be pressed and ending where the pedal should drop. Such a mark may be written in or below the bass, or if the pedal has more especial reference to notes in the upper parts, attention can be called to that fact by writing the line near those notes. We may express by it that the pedal is to be taken just before, exactly with or at any space after a given note. We may show that the pedal is to drop and instantly and suddenly rise again by making a little jog in the line, and if it ever should be required to write the pedal for a very long passage where the line could not conveniently extend, a very rare and improbable situation, we have still the expression 'sempre pedale' open to use. Nothing could be simpler or more perfect, and it is certainly to be hoped that composers and publishers will speedily adopt this notation and adhere to it exclusively."

BOSTON DAILY ADVERTISER, June 5, 1883.

(*Mr. Sherwood's Pupils' Recitals.*)

"So interesting a series of piano recitals (nine) as that recently given in Miller's piano rooms, by advanced pupils of Mr. W. H. Sherwood, with an added concert last evening, introducing pupils of Mrs. Sherwood, ought not to be ignored by the chronicler of the events of even so brilliant a musical season as that just closed. Some of the work done at these recitals has been of a character well deserving critical attention on the score of art, independently of all considerations touching the credit to be awarded their instructor for his pupils' proficiency. Had only one or two of the most promising of the pupils been heard, it might be easy to attribute their success to extraordinary precocity, but it is the evidence which the least among them gives that to the discriminating listener tells

most forcibly of the worth of the instruction which all alike have received. Their steady, true and intelligent execution gives pleasing assurance that the golden secrets which underlie Mr. Sherwood's brilliant, artistic attainments are being gradually, but surely, imparted to his pupils, in proportion to their respective capacities for understanding them."

HOME JOURNAL, June 2, 1883.

"On Tuesday and Thursday evening, a number of Mr. Sherwood's advanced pupils entertained large and well pleased audiences. The compliment is due that so individual was the playing of each as to impress one very favorably with the breadth and versatility of Mr. Sherwood's system of teaching. It was evident that the individuality of the pupil had not been permitted to go astray, but so far as it was musically inclined, and unique in this respect without offending, it had all the freedom that was artistically its due. Neither performance was of a strictly imitative order, except from an eminent example in the correct use of the pedal, in clearness, freedom and fluency of technique, and in a delightful quality of touch, special points of excellence which were superbly illustrated — and about which there can be no intelligent difference of opinion. So long as we can enjoy the fruit of Mr. Sherwood's method of teaching as superb as these pupils, we have every disposition to commend with enthusiasm the methods he has employed."

BOSTON COURIER, June 3, 1883.

"The two concerts given on Tuesday and Thursday were not to be classed with the ordinary of pupils concerts. Although the young ladies are pupils of Mr. Wm. H. Sherwood, their piano playing has an individuality and power such as makes the true artist. There was none of the artificiality which generally characterizes the efforts of students present at either concert, and the works presented were the most representative of both the classical and modern school."

GERRET SMITH, the celebrated Organist, writes in the ALBANY EVENING JOURNAL, Feb. 17, 1883, as follows of Mr. Sherwood's compositions:

"Mr. Sherwood has waited a number of years before giving the American public the benefit of his talent in this direction, though some of the great European musicians had already listened to his themes, and advised the young artist, then seeking honors as a pianist, to devote himself entirely to composition. That he has studied laboriously and thoughtfully in this direction is shown by the praise of such masters as Richter, Weitzmann and others, but that he possessed yet other powers than they could give, is evinced in the originality, poetry, strength and beauty of his own writings. They contain head, heart, soul and body. The set of five pieces contained in Opus 5 are extremely interesting and marked, with an elegant simplicity of grace, and charming originality of idea and treatment. They consist of a graceful flowing, prelude, encompassing a melodic thought of exceptional





beauty; an Idylle in 12-8 time: a short sketch written in strict four-part harmony; "Regrets," a delicate plaintive thought, almost a song; and a brilliant "Novelette" in C Two Mazurkas, Opus 6, in C and A minor. In these compositions his fancy has taken a freer flight, and the result has been the production of two works instinct with poetic fancy, and stamped with the mark of a master hand. There is a certain symmetry and natural development about them, a covering up of ingenious contrapuntal devices with graceful melodic treatment, and a fine assimilation of ideas wrought up to a noble climax, such as lead us to suspect much greater possibilities in the new composer. Opus 7, a scherzo, is worked out with great orchestral effect and gives evidence of still greater power of originality and treatment. Opus 8 is a romance treated somewhat in the form of the love song in "Tristan and Isolde." His best composition Mr. Sherwood has designated, from its extended and varied form, a Scherzo Symphonique, Op. 9. It is written with a power and piquancy which speak of Beethoven and Berlioz almost in the same breath. The finale is marked *quasi fantasia*, and it is exceptionally masterly in conception."—Published by G. Schirmer, 35 Union Sq., N.Y.

AMERICAN ART JOURNAL, N.Y., Oct. 6, 1883.

"Wm. H. Sherwood, the eminent pianist, is rapidly becoming one of the leading composers for piano-forte that we have among our native talent. Several of Mr. Sherwood's recent compositions have met with well deserved success, which was not only due to their beautiful sentiment and poetic grace, but also to their originality and skillful treatment. A "Gipsy Dance" published by Russell of Boston, is a quaint conception, never by any means approaching the grotesque, that is so much affected in the majority of our modern compositions, but is full of both humor and pathos and, moreover, sparkling brilliancy. A poetic 'Idylle' is one of the most tender and pure thoughts that has ever been wedded to melody."

BOSTON TRANSCRIPT, April 4, 1883.

"The testimonial concert to Wm. H. Sherwood, at Horticultural Hall, last evening, justified itself better than such affairs commonly do. * * * Not since Rubin-

stein's concerts has there been so memorable an evening of pure, artistic delight and genial excitement over piano music. * * * More exciting and entrancing piano-forte virtuosity has not been heard here for many a day."

BOSTON ADVERTISER, April 9, 1883.

"Mr. Sherwood's achievements last evening entitled him to a place among the very best pianists heard here. * * * He was equally at home in Beethoven and Wagner, in Bach and Chopin, and in the distinctive, characteristics required in the interpretation of all of his composers his interpretations might well be taken as models."

NEW YORK WORLD, Nov. 26, 1869.

"In some respects he is a superior pianist to any heard lately in this city. Joseffy is not clearer, and Rummel has not a more complete command of the instrument."

THE CLEVELAND LEADER, Feb. 24, 1882.

"He is one of the finest players that ever visited Cleveland."

May 6, 1883.

"His playing was well enough appreciated to keep his listeners in a delightful mood for nearly two hours. The Scherzo Caprice, Op. 9, of his own composition, met with a hearty response, and deservedly so, for it is a beautiful work. It combines the symphonic scherzo with the free sentiment of romance, alternating gay and sombre moods in a style suggestive of Chopin. While Mr. Sherwood was studying in Europe Franz Liszt heard this caprice and settling down to the piano extemporized a long finale, which showed his appreciation of the work. In his exquisite bit of quiet melody called the Idylle, one could almost detect a sweet lullaby or cradle song. After hearing his compositions one can readily understand the esteem in which he was held by Liszt, Rubinstein, Taubert, Reinecke, and others, who advised him to become a composer. The distinguishing trait of the artist is his singular power of execution, after that of poetic grasp, a sense so subtly conveyed as to make everything he plays seem easy of accomplishment." After a while our citizens will awaken to the fact that an hour or two with him is one of the rarest of musical treats."

During that portion of the season when not engaged in concerts and recitals, Mr. Sherwood will be occupied in teaching pupils who come to study with him, from all parts of the country, and among whom are some of the most talented and promising artists of the future

Mrs. Sherwood, as well as several of his most advanced and best qualified pupils, are also giving many lessons with entire acceptance. Mrs. Sherwood is one of the most accomplished lady pianists and teachers of our times, and has studied with Dr. Gustav Satter, Richard Hoffman, Dr. Wm. Mason, Otto Dresel, Mme. Spohr, (wife of the great composer), Rubinstein, Kullak, Deppe and Liszt, and has given a large portion of the lessons to some of Mr. Sherwood's best pupils, many of whom prefer to continue with her for a long period. As Mr. Sherwood bases his principles of instruction upon a thorough study of the works of the great classical composers, and upon the best features of the schools of Kullak, Wieck, Henselt, Deppe, Tausig, the Stuttgart School, Liszt and others, as well as upon the results of his own invention, experience, and observation, uniting at once the useful and artistic elements of conservative pedantry with the most modern researches of skill and fancy, it may be readily inferred that those who have been under his musical guidance for years will in turn exert their influence towards raising the standard of intelligent artists and musical piano playing.

Address 611 Washington St., Boston, Mass.

Henry F. Miller Pianos used at all Sherwood Concerts.

