H. Earle Johnson, 81 St. Botolph Street, Boston, Mass., sends the following communication:

Thanks to the alertness of Miss Geraldine I. C. de Courcy, it is now possible to throw light on one of two shadowy paragraphs in my article on Gustav Satter, Eccentric, in this Journal XVI (1963), pp. 61-73. On p. 67 I state that Satter returned to Europe. "The pianist went on to Pesth, Prague, and eventually to Hanover where he claims to have been engaged to stage a mammoth music festival under auspices of the King... Nothing came of the project, owing 'to enemies.'" Satter's statement was correct.

Miss de Courcy writes: Satter "turned up in Hanover in the spring of 1865, no doubt intentionally, upon learning of Joachim's resignation as conductor. He gave a concert there and played for the blind King, who as a pianist paramountly interested in music, was enchanted with his performance.

"Satter repaid the royal favors with flattery. For instance, he disinterred one of the King's early compositions, wrote an elaborate set of variations on the theme and included it on his program. When the King recovered from his surprise, Satter replied with the requisite nonchalance: 'Oh, everybody in America knows that work!' He introduced into Hanover's quiet feudal bypaths all 'the glamorous methods of America advertising' and this, along with the attentions showered upon him by the King, aroused the ire of court officials. When Joachim tendered his resignation (he was 34 years old), the King evidently made no great effort to retain him. He at once appointed Satter as director and entered heart and soul into Satter's project of founding a royal academy of music at Hanover—a project that Joachim had been trying to put through for several years without success.

"The following spring (1866) the King cast his lot with Austria, and war seemed imminent. Court officials directed the police to institute inquiries regarding Satter's background. At the last concert of the season, Satter presented an elaborate program, consisting—along with other new works of his—a new symphony. One number after the other was received in a dead silence, the only applause coming from the royal loge. Next morning the chief of police appeared at the Palace with his report, which showed among other things that the 'lady' parading as Satter's wife, was not married to him but was his current mistress—apparently a 'prostitute' whom he had picked up along the way! The King's reaction was to banish Satter and his companion from the Kingdom within twenty-four hours and to characterize the episode as one of the 'most regrettable and darkest in Hanover's musical annals.'"

Inasmuch as King George's troops were soon thereafter in Vienna, it would have been impossible for Satter to carry on publicly there. Miss de Courcy tried to find him in Paris, without result.

Now, if someone will provide information on Satter's death, supposedly in the American South, we shall have a full enough story on a secondary figure.

Siegmund Levarie, Department of Music, Brooklyn College, sends the following communication:

Mr. Lippman's article on "Hellenic Conceptions of Harmony," this Journal XVI (1963) moves in the right direction, but it does not go far enough. At crucial junctures, after successful prepara-