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Vol. VI.

No. 3.

KUNKEL'S

**MUSICAL
 REVIEW.**

JANUARY, 1883.

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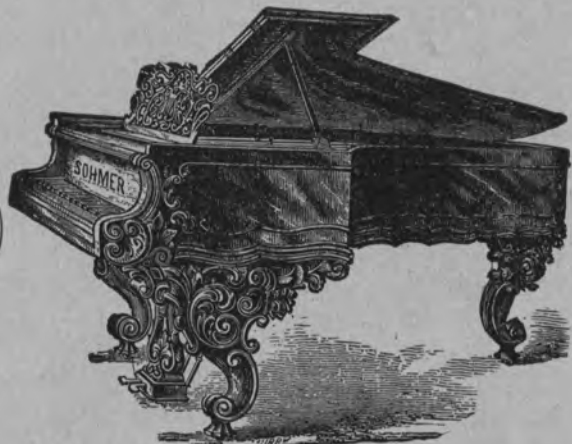
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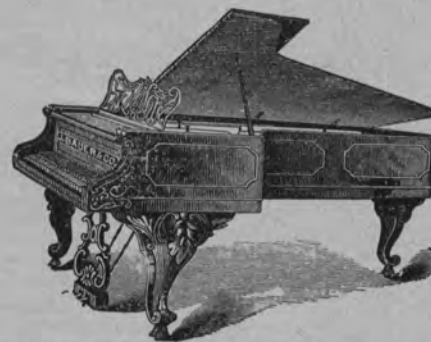
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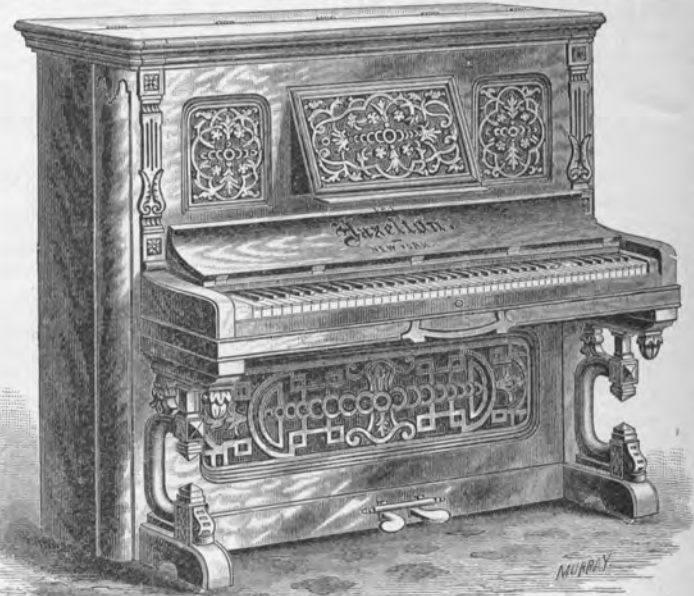
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Vol. VI.

JANUARY, 1883.

No. 3

GRÉTRY.

THE composer of the music of *Richard Cœur de Lion* Grétry, was born at Liège, a well-known town in Westphalia, in the year 1741. At an early age he became sensible to the charms of music, and, to this sensibility, when he was only four years old, he came near falling a sacrifice. It is related of him, that being left alone in a room where some water was boiling in an iron pot over a wood fire, the sound caught his ear, and for some time he amused himself by dancing to it. The curiosity of the child, however, at length prompted him to uncover the vessel, and in so doing he upset it; the water fell upon and dreadfully scalded him from head to foot. From the care and attention that were paid to him by his parents and medical attendant, he at length recovered in every respect from this accident, except having a weakness of sight, which continued ever afterwards. When he was six years old, his father (a teacher of music) placed him in the choir of the collegiate church of St. Denis, and unfortunately, but necessarily, under the tuition of a master who was brutal and inhuman to all his pupils. Young Grétry had his full share of ill-treatment; yet such was his attachment to this man, that he never could prevail upon himself to disclose it to his father, fearing that by his influence the chapter might be induced to take some steps that would be injurious to him. An accident, which for a time put a stop to his studies, deserves to be related here. It was usual at Liège to tell children that God will grant to them whatever they asked of him at their first communion; young Grétry had long proposed to pray on that occasion that he might immediately die if he were not destined to be an honest man, and a man of eminence in his profession. On that very day, having gone to the top of the tower to see the men strike the wooden bells which are always used during the Passion week, a beam of considerable weight fell upon his head, and laid him senseless on the floor. A person who was present ran for the extreme unction; but on his return found the youth upon his legs. On being shown the heavy log that had fallen upon him, "Well, well," he exclaimed, "since I am not killed, I am now sure that I shall be an honest man and a good musician." He did not at first appear to have sustained any serious injury, but his mouth was full of blood, and the next day a depression of the cranium was discovered, on which, however, no operation was attempted, and which was suffered to continue. From this time, but whether owing to the accident or not, it is not known, his disposition was considerably altered. His former gaiety gave way in a great measure to sadness, and never afterwards returned, except at intervals. On his return to the choir he acquitted himself by no means to the satisfaction of his father, who for a time withdrew him for the purpose of his receiving further instruction. He was now placed under the care of a master as mild as the other had been severe. When his father replaced him in the choir, his improvement both in singing and playing was found to have been very great. The first time he sang in the choir, the orchestra, delighted with his voice, and fearing to lose the sound of it, was reduced to *pianissimo*; the children of the choir around him drew back from respect; almost all the canons left their seats, and were deaf to the bell that announced the elevation of the Host. All the chapter, all the city, all the actors of the Italian Theatre applauded him; and the savage master himself took him by the hand, and told him that he would become a musician of great eminence. Some little time afterwards his voice began to break. It would then have been prudent to have forbidden his singing; but this not being done, a spitting of blood was brought on, to which, on any exertion, he was ever afterwards subject. Not long subsequently to this he was placed under the care of Moreau; but such was

the exuberance of his genius that he had previously attempted several of the most complicated kinds of music. "I composed six symphonies," says Grétry, "which were successfully executed in our city. M. Hasler, the canon, begged me to let him carry them to the concert. He encouraged me greatly, advised me to go to Rome in order to pursue my studies, and offered me his purse. My master in composition thought this little success would be mischievous to me and prevent me from pursuing that regular course of study so necessary to my becoming a sound contrapuntist. He never mentioned my symphonies." Grétry walked to Rome in the early part of 1759, being then only eighteen years of age. Here, in order that his genius might be as much unfettered as possible, he studied under several masters, and he almost every day visited the churches in order to hear the music of Casali, Eurisechio and Lustrini, but particularly that of the former, with which he was greatly delighted. The ardor with which he pursued his studies was so great that it suffered him to pay but little attention to his health. This, consequently, became much impaired, and he was obliged for a while to leave Rome and retire into the country. One day, on Mount Millini, he met a hermit, who gave him an invitation to his retreat, which he accepted, and he became his inmate and companion for three months. He returned to Rome, and young as he then was, he distinguished himself by the composition of an *intermezzo*, entitled *Le Vende Miatrice*. His success was so decisive that he was very near suffering fatally from the jealousy of a rival in his profession. Admired and courted in the capital of Italy, Grétry here continued his labors and his studies with assiduity and perseverance, till Mr. Mellon, a gentleman in the suite of the French ambassador, incited in him a desire to visit Paris. On his way to that city in the year 1767, he stopped at Geneva, and there composed his first French opera of *Isabelle et Gertrude*. Respecting the performance of this work he relates an amusing anecdote. "One of the performers in the orchestra, a dancing-master, came to me in the morning previous to the representation, to inform me that some young people intended to call for me on the stage with acclamation at the end of the piece, in the same manner as at Paris. I told him I had never seen that done in Italy. 'You will, however, see it here,' says he, 'and you will be the first composer who has received this honor in our Republic.' It was in vain for me to dispute the point; he would absolutely teach me the bow that I was to make with a proper grace. As soon as the opera was finished they called for me sure enough, and with great vehemence. I was obliged to appear to thank the audience for their indulgence; but my friend in the orchestra cried out aloud, 'Poh! that is not it!—not at all!—but get along!' 'What's the matter?' asked his brethren in the orchestra. 'I am out of all patience,' said the dancing-master. 'I went to his lodgings this morning on purpose to show him how to present himself nobly; and did you ever see such a booby?' It was some time before Grétry could obtain in Paris a piece to compose; and he was first introduced to public notice there in 1768, by writing the music to Marmontel's opera, *Le Huron*. This met with the most flattering success. The opera of *Lucile* followed, which was even more successful. His fame was now established in France, and he produced nearly thirty comic operas for the great opera house in Paris. Of these, *Zemire et Azor* and *Richard Cœur de Lion* have been translated and successfully brought out on the English stage. The taste of the Parisians tended greatly to corrupt that of Grétry; but he did much towards improving theirs; they met about half way; and perhaps the genius of the French language, the style of singing, and the national prejudices, even if he had determined to continue inflexible, could not have admitted of a nearer approximation than we find in his music. Sacchini has been

known to say of Grétry that he remembered him at Naples, where he regarded him as a young man of great genius, who wrote as much in the style of that school as even any of the Italian masters; but that when he heard his comic opera at Paris, many years afterwards, he did not find that his style had much improved by composing to French words and for French singers. Grétry, during the times of anarchy in France, became tainted with revolutionary principles; he went so far as to publish a work on the subject of religion, entitled "De la vérité de ce que nous fumes, ce que nous sommes, et ce que nous devons être;" which shows him also to have been deeply tainted with infidelity. He died at Montmorency on the 24th of September, 1813. PARKE.

THE PRESENT TRANSITION PERIOD.

SURELY there can be no greater fascination to the mind of the striving student, who may be anxiously and feverishly bent upon rapid progress up the hill of Parnassus, than to conceive he may spare himself much time and toil by the bold resolve to throw aside such laws as involve much writing practice and careful thought. Then such a thought is flattering to that self-love and good opinion of one's own ideas which are at all times prone to arise and obstruct the path of the anxious student. As the present may be viewed as a transition epoch, when the tide of advanced musical opinions is creeping steadily over the more angular barriers of precedent and form, there is just now a special call upon the watchfulness of any one who may not be sufficiently experienced or solidly built up in the complex art of composing music, not to mistake license for liberty. The call for this watchfulness arises indeed at quite an early period in the career of the student, even when called upon to choose whether he will prefer chromatically distorted harmonies to naturally pure diatonic progressions, and shapeless sentences to well thought periods. And it should be remembered that habits of indulgent freedom in the making of music are of that spendthrift nature which, resisting the study and power of tone economy, would naturally incline the student to overlook the acquirement of the subtle strength to be secured only by the persistent study of diatonic harmonies and pure, legitimate counterpoint. To tell the student not to inspect and measure the principles and effects of the advanced school, would be as absurd a course as to tell the man of business to confine his ideas and attention to the contents of his own ledger. By all means should the young composer seek to acquaint himself with what is going on in the wide domain of the art he practices. All the same, however, let him, considering the importance of his fixed impressions as regards art questions, take care to weigh and assess as far as he can the different effects produced. For instance, in the examination of ideas clothed with such harmony as may be slackly put together or overloaded with diminished and augmented chords and chromatic effects, let the student set himself the task of reharmonizing such passages in the direction of a larger employment of diatonic harmonies, in order to ascertain how far more natural effects may or may not be preferable. Then let him compare music with exaggerated outlines with other music having well-ordered proportions. Indeed, he must balance his own mind between servility and license, in order to ascertain the exact amount of freedom he may elect to work with. A little occupation upon these lines during the vacation time, when not under the immediate guidance of masters calling for the performance of regular tasks, will be found profitable and interesting to the student of musical composition. Possibly, too, a little such thought and practice will bring the student back again to his work with some confirmed impressions, wider experience, and increased strength.—*Musical Education.*

Kunkel's Musical Review.

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GIVE US ENGLISH!

ONE can hardly attend a concert now-a-days in which the larger number of the vocal selections are not sung in Italian or German. If we ask why this is so, we are given one of two answers—sometimes both at once: we are told, first, that the English language is unmusical and, secondly, that if a song be sung in any language other than that of the words to which the music was originally composed, there is necessarily a disarranging of the position of the words and music, which brings an emphatic word under an unemphatic note and *vice versa*, thus producing elocutionary weakness, and even nonsense. That there is some truth in both of these assertions every one must admit. As to the first of these (the unmusical character of the English language) we submit, however, that while it holds good when the English is contrasted with the Italian, it is of no force when it is compared to the German. Unpleasant to the ear as are the sibilant sounds of English speech, they are melody's self by the side of the harsh, rasping gutturals and redundant consonants of the Teuton, which made the poet exclaim:

"German gives me a cold in the head; sets me wheezing
And coughing; and Russian is nothing but sneezing."

No, as between German and English, we must give the palm of euphony to the latter, especially when, as is not unfrequently the case, it is mispronounced by vocalists who really know little or nothing of the language.

As to the second point (i. e., that to sing in English a song that was originally composed to German or Italian words, is to detract from its expression), it contains its own refutation, when the song is to be sung before an ordinary American audience. If the words be of such importance that it is best they should retain their original inflections, then surely they must be important enough to demand that they should have some meaning for the listeners. Admit, for instance, that Schubert's "Erl Koenig" will lose much of its dramatic power, if sung to English words, the fact remains that it will lose almost all meaning, if sung to no words at all, and to sing the original text to an average American audience is to sing nothing but a series of meaningless and harsh syllables. Song is not mere music. If it were, "tra-la-la" would do as well for any song as any set of words that could be devised. Song is music, but music applied to words, music used to set forth with additional force the text of the poet; in other words, in song, the words are primary, the music is secondary. To this extent, Wagner is certainly right in his views

of the proper relations between words and music. But if the words of a song be so important, it is important that they should be words, that is to say, symbols of thought, for those to whom they are addressed or in whose hearing they are spoken, and not mere noises, more or less musical. In short, they must be understood—and, hence, they should be in the language of the audience. Therefore, to one and all of our concert singers, especially to our amateurs who, more than the professionals, are given to the silly affectation of singing in tongues unknown both to themselves and their long-suffering auditors, we would say: *Give us English!*

We repeat it with additional emphasis: *Give us English*, especially when you sing in English. Bad as is the slaughter of Italian, dreadful as is the murder of German, horrible as is the massacre of French by Yankee vocalists, their assassination of their mother-tongue surpasses their other crimes as matricide surpasses ordinary homicide. You have been sitting patiently through one-half of the programme of that abomination, a "pupil's concert;" you have heard some bad German and worse Italian, but at last the programme announces an English song or ballad and you breathe easier. The fair vocalist approaches the foot-lights, (vocalists are all "fair"), tries to look unconcernedly angelic, while the accompanist preludes, then she opens her mouth and says:

"O wa-yo-yo-wa-wa-oop
Tee-di dee, tu-rall-li-o
Oop-o-oop, nor-too-de-oop
Too tee-toot-tee-ti-tio."

You thought you were listening to English, and you hear Choctaw or some still less civilized lingo. Can you be blamed for fervently wishing that the "fair vocalist" would, like those who had preceded her, sing Italian or German, which you do not expect her to sing intelligibly? Is the picture overdrawn? Is there one singer in twenty whose words can be understood, we do not say in *routades* or *cadenze*, but in an ordinary ballad? The thing is so rare, indeed, that vocalists will gravely tell you it is impossible. Impossible? Nonsense! Now and then, we do find a singer that can articulate, whose vowels are not all *ah oh* or *oo*, and whose consonants are more than a gasp or a snap, and these agreeable exceptions prove that bad pronunciation on the part of singers is not a matter of necessity, but a matter of habit. What are the causes of this bad habit and how it may be remedied, we may consider in a future article; but if it be accomplished, we care but little for methods; we want results, and we say, and the public say with us (though not so emphatically as they should), *Give us English!*

WHAT GREAT MEN HAVE THOUGHT OF MUSIC.

OMER claimed for music the power of arresting disease, and represents Achilles as soothing his anger against Agamemnon by the strains of a tuneful lyre. Pythagoras believed that the universe had been created by means of music, and that the stars were guided in their courses by a mysterious harmony—the "music of the spheres." He reports that, by means of a grave melody, he had himself restrained some youths from the commission of a brutal and lustful deed. The Greek philosophers considered music as a necessary part of an education and recommended its study from early childhood until the age of twenty years.

Plato thought a knowledge of music indispensable to whomever would govern the State, and said that any change in its character would work a change in the constitution of the State. Aristotle says: "All are agreed that if there be a recreation worthy of a free man, it is music." He says also: "It is impossible not to recognize the moral power of music; and since that power is so real, it should be made use of in the education of children."—(*Arist. Politics, Book v, ch. 6.*)

Says St. John Chrysostom (*explanation of Psalm, XLI*): "Often, travelers, who drive their teams in the heat of the day, walk singing, so as to lessen the weariness of the road. The vine-dressers sing when they trim the vines, when they gather the grapes, when they tramp them out in the wine-press or perform any other labor. The seamen sing when they part the waves of the sea with their oars. Frequently the women, when they speed the shuttle over the threads of the warp, sing each for herself, or sometimes form a species of chorus. The women, the travelers, the vine-dressers, the seamen, seek by their songs to lessen the burden of their labors, nothing being better than song and music to make labor and toil easy and agreeable." Popes Ambrose and Gregory made music the subject of their special attention, and no little of Luther's preaching was done through the chorals which he wrote or adopted from other sources.

Plutarch and Quintilian recommended its study. Socrates, in his old age, studied music so as to supply a want of his early education. Polybius reports that a law of the Arcadians made the study of music compulsory upon all young men up to the age of thirty, and claims that to this law was due the refinement of the customs and their progress in civilization, while their neighbors, the Cynetheans, neglected the study of music and remained a barbarous and ferocious people. The Spartans crowned themselves with garlands of flowers and joined battle with their enemies to the sound of the flutes that played the hymn of Castor. The hymns of Tyrtæus secured them victory. Therpander, with his cithara, reconciled the Spartans, divided into hostile camps. Pericles established at Athens festivals for musical competitions. Epaminondas was praised for being a thorough musician, while Themistocles was depreciated because of his ignorance of music. Caius Gracchus always had a flute player to give him the proper pitch for his public addresses. Charlemagne carefully collected the best battle hymns and obliged his soldiers to commit them to memory. Frederick the Great also, inspired his armies with war-like songs, and music was almost the only pleasure in which he indulged.

A KNOWLEDGE of grammar, however profound, has never sufficed to make one an acceptable author, and a knowledge of harmony, however thorough, will never confer upon any one the gift of creation which alone constitutes the composer. Teachers sometimes foster the delusion that the study of harmony will enable their pupils to compose, in the sense of conferring upon them the power of composition, instead of explaining to them that it will enable them to express correctly such musical ideas as they may have. If these ideas are commonplace, or trivial, they will be correctly expressed nothings which, so far as the public is concerned, were better left unsaid altogether.

EVERY day or so, our publishers receive letters from subscribers, who, although our terms of subscription are perfectly plain, assume to modify them to suit their fancy or convenience. One wants no premium, and therefore deducts its price from the cost of subscription; another only wants a dollar's worth of premium and requests that the balance of 25 cents be sent her in postage stamps; still another wishes to apply the value of the premium to another subscription, and so on, in ways which do credit to the financial ingenuity of the writers. But friends, one and all, and once for all, please remember that if you are entitled to a premium you can have it, but that if you do not care to take it that will not in any way affect the price of your subscription. If the premium is not worth to you the 10 cents extra it costs for postage you can let it alone, that's all.

ROBERT SCHUMANN.

ROBERT SCHUMANN was born at Zwickau, Saxony, on the 18th of July, 1810. He early evinced a great love for music. His mother was decidedly against encouraging his talent for music, but his father, a well-known publisher, and a man of artistic tastes, took a more favorable view of it. A juvenile orchestra, consisting of two violins, two flutes, a clarinet and two horns, was directed by Robert in his father's house, the youthful conductor playing the parts of the missing instruments on the piano. The works of Haydn and Mozart stimulated his taste and enthusiasm.

His father's early death, in 1826, when Robert was only sixteen years of age, deprived him of the counsel which he needed, at that critical age in the choice of a future profession. Neither his love for music, his excellent pianoforte playing nor his creditable attempts at composition, could induce his mother to allow him to study music as an art. In his eighteenth year, he was sent to Leipzig to study law. His aversion to this pursuit made him no apt student; but he met genial friends at the University, among whom may be mentioned Gisbert Rosen and Moritz Semmel, who fully appreciated his musical abilities.

The writings of Jean Paul now attracted his attention and made him an enthusiastic admirer of that gifted writer; while a subsequent introduction to the poet, Heinrich Heine not only enraptured the excitable youth with the romantic spirit of his poetry, but also gave him a still greater dislike to his law studies.

He made the acquaintance of Wieck, a celebrated music teacher, and with his mother's permission took lessons of him, for the first time in his life undergoing a strictly technical course of study. The influence of music banished every thought of legal studies, and he confessed afterwards that he "went as far as the door of the lecture room, paused, turned and slowly went away."

In 1829 he proceeded to the University of Heidelberg, but music and not the law took his fancy and occupied the greater part of his time and thoughts. During the vacation he made a trip to Italy. The blue sky of the sunny south did not fail to exercise its benign influence upon his romantic nature and musical susceptibilities. On his return to Heidelberg, he devoted himself with still greater energy to music. His skill as a pianist became known throughout the city; but, although often asked, he accepted very few invitations, preferring the quiet circle of a few friends to public exhibitions. He took no delight in the carousals of his fellow-students, which he called "chaotic social life." He began to compose, and in these attempts felt the need of a thorough knowledge of composition.

At last he was not able to longer bear the fetters of a life utterly opposed to his tastes. He wrote pressing letters to his guardian and to his mother, begging them to accede to his wishes. He besought his mother to write to Wieck of Leipzig, and ask him frankly what he thought of his plans. If his old teacher decided against him, then he would willingly, without a tear, prosecute his law studies. The far-seeing eye of Wieck had, however, discovered Schumann's talents, and his joy may well be imagined when he heard of the favorable decision. The letter of thanks which he wrote to his beloved teacher is full of ecstasy at the long-looked-for deliverance from the bondage he had so long endured. Schumann's artistic career dates, therefore, from the year 1830, when he returned to Leipzig in order to study the piano under Wieck and composition under H. Dorn.

For a time everything passed on smoothly, but his eagerness to progress as fast as possible and to overcome the technical difficulties of piano playing induced him to apply himself secretly to the use of a dumb piano. Instead of strengthening his fingers, he weakened them, and gradually lost the use of the right hand.

He now published several of his compositions; many of these bore the stamp of the peculiar fantastic power which characterized his later works.

In 1834 he started, in connection with several other eminent musicians, the "*Neue Zeitschrift fuer Musik*," which soon gained considerable reputation, as it was devoted to the interests of art, to purify and elevate the degraded tastes of the people, and above all to put an end to the "critical honey daubing" of ignorant art critics. The excitement incident to his editorial duties was no doubt a means of rousing him out of that state

of despondency, into which he was thrown in October, 1833, by the death of his sister-in-law, Rosalie, which caused his friends considerable anxiety. Schumann himself described his feelings, in his note book, as "the fearful night of October 17th." The signal success of the musical gazette absorbed all his attention. His merits as a musical critic were fully established, and the favorable opinions which he expressed of Mendelssohn, Hiller, Gade, Heller, Henselt, and many others have since then been fully verified.

He composed but little, and never allowed himself to speak of his own compositions in his musical journal. Two of his piano works "Etudes Symphoniques," and "Carnival Scenes," were published in 1834, and met with a favorable reception.

He was deeply enamored of Ernestine von Fricken, but the engagement was broken off by mutual consent in 1836, and immediately afterwards Clara Wieck, the daughter of his old teacher, became the object of his ardent admiration. Clara's father was opposed to their union, so much so that Schumann was obliged to appeal to the law courts, which decided in his favor, as Clara Wieck had become of age, and requested the father to yield. They were married in September, 1840. In the same year the University of Jena conferred on him the title of Doctor of Philosophy.



ROBERT SCHUMANN

Up to this time, all his compositions had been instrumental; but now, all at once, the fountain of vocal melody gushed forth from his impassioned soul, yielding the richest treasures of his genius. It seemed as if the realization of his most ardent wishes—the possession of Clara Wieck—was the stimulus to produce a number of love songs, full of tender passion, which reveal to the world his heart's inmost thoughts, and which will always remain an immortal crown of glory to his genius. No less than 138 songs were written in 1840.

In 1841 he recommenced the composition of instrumental music with renewed energy, devoting his time principally to orchestral music and the symphony.

In 1844 he accompanied his wife on a concert tour to Russia, where both his wife's playing and her interpretation of his compositions were the theme of general admiration.

On their return to Leipzig, he gave up the editorship of the musical journal, which he had conducted for ten years, in order, as he said, to devote all his time to the study of music and composition; but his failing health was undoubtedly the prime cause of this change. The first symptoms of mental disease showed themselves. After a short rest from mental exertion he partially recovered, and a period of aston-

ishing and unnatural productivity marks the time from 1847 to 1849. In 1850 he accepted the appointment of Director of Music in Düsseldorf, which Ferdinand Hiller had held until his departure for Cologne. His services as conductor did not prove satisfactory; not only his inadequacy to control the orchestra and chorus, but also his negligence to attend rehearsals, forced the committee to relieve him of his duties in 1853. All who knew him could easily see that his indifference was caused by returning symptoms of mental disorder. In order to recruit his failing strength and revive his mental faculties, he undertook, with his wife a trip through Holland at the close of the year 1853, which benefited him very much. The improvement was but of short duration, his mental hallucinations returned. On the 27th of February, 1854, he was engaged in a friendly conversation with his physician and another friend, when he suddenly left the room. Soon the news was brought that poor Schumann had attempted suicide by drowning, but had been rescued by some fishermen. He was taken to the private hospital of Dr. Richarz, at Endenich, near Bonn, where he died on the 29th of July, 1856. The learned account of the *post mortem* examination made by Dr. Richarz threw considerable light upon the cause and peculiar symptoms of the disease. From

it we gather that it was: "Ossification of the base of the brain and abnormal development of the normal projections as a new formation of irregular masses of bone, which partially pierced the external hard covering of the brain with their sharp points; also a considerable consumption of the brain." These were causes over which he had no control, and not brought on by excess of any kind. Excessive mental studies and overwork helped, no doubt, to accelerate the disease.

As an instrumental composer he is one of the most prominent since the death of Beethoven. He wrote seven Overtures and four Symphonies, all of which are characterized by originality of ideas. That his earlier productions show the want of knowledge of musical form can not be denied; his nature disdained the restraint of form. He was himself well aware of this defect, and hence adopted the free or fantasia style in them; but he diligently pursued his studies in form, and his later works prove with what success. His originality of ideas amply atones for the absence of conventional forms. Chopin, Schubert, and Beethoven exercised no small influence in his productions. In his works the pathetic stands in bold contrast with the humorous. This is noticeable as well in his songs as in his instrumental works, although in the former the sentimental and melancholy tone prevails. But with what richness of harmony and characteristic development has he not adorned the accompaniments to his songs! Each of them presents an original feature, the study of which will repay the intelligent student. That his songs are not more popular is due to the fact that Schumann was no singer, and unacquainted with the principles of voice management. They generally require voices of extraordinary compass, with as much power in the upper notes as in the lower; such voices are, of course, rare.

The humorous and fanciful element of his nature, which loved to play tricks upon his friends, may in a measure account for such instrumental works as the following: "Les Papillons," (op. 2) dedicated to his three sisters-in-law, Theresa, Emilie, and Rosalie. "Davids-Buendler Dances," (op. 6) in which he sought to contrast the romantic and the humorous. The idea arose from the signatures of certain articles in his *Musical Gazette*, which he wrote himself under this assumed name. "Carnival, scenes mignonnes sur quatre notes," (op. 9) where the characters represented are Florestan, Eusebius, Chopin, Chiarina, Estrella, and Paganini, among whom glide the typical masqueraders, Pierrot, Harlequin, Pantaloon, and Columbine. "The Kreisleriana," (op. 16) was intended to depict the sufferings of Kapellmeister Kreisler, as portrayed in a novel by Hoffmann. "The Carnival Strains from Vienna," (op. 26) is one of the most successful efforts to represent Carnival life. All these works strongly represent Schumann's peculiarities of rhythm, harmony, and his own style of execution.

Schumann is a representative of the lyric rather than of the dramatic school, in proof of which we have not only his numerous songs and his abstract instrumental works, but also his two great lyrical Cantatas, "Paradise and the Peri," words by Thomas Moore, and "The Pilgrimage of the Rose." The sentiment of the poetry of these works would not of course admit of any dramatic treatment in the music. His four

symphonies are justly cherished, considering the difficulty he had of mastering the theory of musical form; on this point he wrote to Meinardus: "If a man wants to compose in free forms, he must first master those binding and current in all ages." The era of his symphonic writings dates from 1841, in which year he composed his B flat major Symphony, but he conceived the idea in 1839, in which year he wrote to his friend Heinrich Dorn as follows: " * * * and then there is nothing of mine to be heard but symphonies. I often feel tempted to crush my piano, it is too narrow for my thoughts. I have really very little practice in orchestral music now, still I hope to master it." He did master it in a manner that astonished his friends. His D minor Symphony was not finished till 1851, although commenced in 1841. The great E flat major Symphony (op. 97), has been styled "The Rhenish," the subjects of which suggested themselves during his visit to Cologne, at the festivities given in honor to the Archbishop of Cologne, von Geissel, who was raised to the rank of Cardinal.

Of his compositions for the piano, with accompaniment of other instruments, the most popular is the Quartette (op. 47), and the Quintette (op. 44); the latter is superior to any similar work of his contemporaries. Three String Quartettes for two Violins, Viola and Violoncello (op. 41), are highly interesting.

His attempts at opera proved a failure. The story of Byron's "Manfred" interested him deeply; it seemed as if he was attracted to the fate of the hero by a singular foreboding of his own sad end. The work consists of an overture and fifteen numbers; its failure may be attributed to the subject-matter, which is revolting in its nature. It was only attempted at one theatre. An opera, "Genevieve," which was commenced in 1847 and finished in 1848, could not prove a success, as it was not well adapted for a dramatic performance. An attempt was made to produce it at the Leipsic theatre in 1850, under his own direction, but three representations were enough to convince him of the above fact. In the same year he selected part of Goethe's "Faust" for a dramatic composition, which is justly acknowledged as one of the most successful of his attempts; the choruses, especially, being very forcible and dramatic. However, as the different numbers are scattered scenes taken from the play, having no connection with each other, it is not fit for perfect performance, though the "Epilogue in Heaven" has often been performed as a Cantata.

MUSICAL BORES.

NO certain ears the above title will seem to savor of tautology, says the *Pall Mall Gazette*, since their estimation whatsoever can be characterized by the first word must of necessity partake of the nature of the second. To such the following remarks are not addressed. The bores that infest the world of music have a natural history of their own, and if classification can have any effect in the diminution of their number, the purpose of these remarks will have been attained. The first and most pernicious of musical bores is the bore loquacious. The epithet, be it observed, is only applicable to this class when music is going on; under ordinary circumstances these people are usually of a quiet and even taciturn disposition; but under the shelter of music, especially of an instrumental kind, some mysterious influence is exercised upon their organs of speech, and they are those who must talk or die. Physically, the male of the species is the more annoying to the would be listener, since his remarks are generally more audible; but then they have very often some relation to the music that is going on; while, on the other hand, the female is more irritating in a moral sense, since her remarks, though lower in tone, are nearly always irrelevant, and generally concern her personal or household economy—as in the well known case of the lady who was so deservedly put to shame at an orchestra concert, when a bar's rest having succeeded to a fortissimo passage, she was heard saying, at the top of her voice, "I always give fivepence a pound!" The pain inflicted by the bore loquacious is, however, so well known and so generally suffered that detailed investigation is unnecessary.

The bore executive, or the class of amateur performers, may be divided into two classes—the bore imitative and the bore critical. The first of these is generally found of the female gender, and is named from the habit of emulating the performance of some distinguished musician and of slavishly copying all the eccentricities of the admired artist. On more than one occasion when an idolized pianist, in playing by heart (and what pianist is ever idolized who plays from the book?), has omitted a passage by mistake, one of these excellent ladies has been seen to strike out

the passage in the copy from which she is "following" the performance. For the bore imitative may always be known by the pile of music she brings to a concert, as well as by her assiduously used pencil. The bore critical, or the male of the species "executive," is generally the gifted amateur or the unappreciated professional, who always takes good care to find fault with the performance that is going on and with the "reading" adopted by the performer, obtruding his own "reading" diligently upon all who happen to be near him; assuring them, for instance, that "Schumann took it a good deal slower, and I quite agree with him," even when Mme. Schumann is the exponent of one of her own husband's compositions. As the bore executive is raised above the herd, in his own estimation, by his musical abilities, so the bore reminiscent is raised by the length of his memory. The opera house is his special sphere. Here he will assure you that the finest singers of the present day are not fit to hold a candle to those that he remembers "in his young days." Well, perhaps they are not; but why should we not be permitted to enjoy what we can get now while we have it? One can not but foresee that there will be a time when the present generation of listeners will check the enthusiasm of their children with the words, "What can you know about chamber music? Why, you never heard Joachim and Patti?" If the younger generation then arise in a body and slay their progenitors the act will be excusable.

JOHN HOWARD PAYNE.

NEAR Carthage, in a lonely spot rarely visited, sleeps a wandering minstrel of our own times, whose one immortal song has been heard everywhere the English language is spoken. Like the roving singers of lovely Provence, many times he had nothing but his harp. John Howard Payne was a gay Bohemian, extravagant in taste, lavish in expenditure, living much, too much, "mid pleasures and palaces," yet with a vein of sadness down deep in his heart. He died while holding the office of consul, and a plain marble slab, sent out by the Government of the United States, marks the grave of the homeless man, sixty years a wanderer on this earth, the author of "Home, Sweet Home." One winter he was without money or credit, and in London had not where to lay his head. He tried to quiet the pain of hunger and homelessness by looking in at windows and from the areas scenting good cheer. It was Christmas Eve; the snow fell fast, the wind was sharp and keen. At one luxurious house the hungry man stopped and watched the lighting of the Christmas tree. Its candles streamed brightly on the pavement, and among the evergreens he could see the red berries of holly, the toys and garlands, and the pretty heads of children. They danced and clapped their hands while the presents were distributed, and the air rang with shouts, laughter, and screams of delight. When the merriment had spent itself a little, one young girl went to the piano and struck up "Sweet Home," while the family joined in a rousing chorus. Was ever contrast so bitter? I have this from Mrs. Consul General Heap. Payne told it to her long after those evil days were passed.—*New York Independent*.

PIRATING AMERICAN COPYRIGHT MUSIC.

THE London *Music Trades Review* has something to say on the subject of copyrights, which we heartily endorse. That's it, Brother Frost, keep "pegging away" at them as we do, and sooner or later we shall obtain an international copyright law that will be just to all concerned. But here are the words of our English contemporary:

"The following thunderbolt, signed by the leading American publishers, has been issued:

"Warning to Music Dealers and the Public.

"Having been informed that certain parties are dealing in piratical editions (mostly emanating from Canada) of some of our popular copyright publications, we herewith give due notice that any person or persons found buying, selling, exposing for sale, and having in their possession any of the aforesaid piratical copies, are violating the United States copyright law, and subjecting themselves to heavy penalties.

"We trust that it may not be necessary for us to take further steps to suppress this dishonorable traffic."

"It is true that American copyright music is printed here, and often finds its way back to Canada. From Canada it is very likely that it passes over the border.

"The step has, we believe, been taken by one or two English houses by way of reprisal. The most valua-

ble copyright music of British composers is freely pirated, even by some of the very firms who sign the 'warning.' A few of the American publishers, particularly in the provinces, publish so-called newspapers, in which a large quantity of English copyright music is pirated, and is actually given away, or is sold at a nominal rate to push the paper, which in its turn acts as a publisher's catalogue. No payment for these piratical reprints is made by American publishers. Yet these very people are the first to cry out when, out of set purpose, free use is made of their property.

"A proper copyright convention between the two countries would put a stop to this anomalous state of things. Hitherto a copyright treaty has been refused on the American side, mainly owing to the efforts of United States publisher, who have waxed fat by pilfering from British brains. Lovers of fair play will not regret should the tables be turned for a season. It is true that in the mean time the situation is hard upon the more honorable of American publishers who have concluded equitable arrangements with music trade houses on this side; but now it is doubly their interest to use such influence as they can command to effect the negotiation of a mutual and international copyright law."

MORE ABOUT THE MANUFACTURE OF ARTIFICIAL IVORY.

THE Vienna *Agricultural Gazette* says that if you boil potatoes for thirty-six hours, and afterwards collect and compress them, a substance will be found which is good for piano and organ keys, and can be worked like ivory. A respected English manufacturer, whose name we will not mention, in the interests of the trade generally, and fully recognizing the fact that at the present price of real elephant tusk something must be done, resolved to try the experiment. The recipe did not state whether the potatoes were to be peeled, nor whether the pot was to be stirred. Taking counsel of his wife, he discovered that unless the pot were occasionally filled up with water, the fluid would disappear in steam, and the bottom of the vessel would probably fall out and allow the precious vegetable ivory to escape. So he resolved to put the potatoes, still in their jackets, about four o'clock on Saturday afternoon, in a gigantic cylinder, place it over a gas stove, and wait the course of events. More water was put in just before bed time on Saturday night and again in the morning, and during the day. The host had invited a few friends to make a night of it, and witness the triumph of science over nature. As the clock pointed to four o'clock on Monday morning, the pot was solemnly taken off the gas stove, and the contents inspected. There, sure enough, was a creamy white lather floating about on the top. The host turned the stuff out in plates. The liquid was of the consistency of soup. The man of science has now arrived at the conclusion that the difficulty lies in compressing it.—*Music Trades Review*.

PAULINE LUCCA ON VOICES.

NO hear Pauline Lucca talk about her art is not uninteresting. In reply to the remark made by a visitor that Wagner's compositions spoil the best voices, she said: "That is all empty prattle. Neither Wagner nor any other composer spoils the voice of any one who knows how to sing. Our vocalists, male and female, think now-a-days that if they study a year they are finished artists, and can sing before a large public. Six years of industrious application are needed to develop the voice according to all the rules of art. Only let our singers work away for their six years, and then diligently practice their scales—as I still do, to the great astonishment of our Vienna *Capellmeister*, Hans Richter, whom I so highly esteem, despite all our skirmishings—and then we shall have singers able to sing not merely Wagner, but correctly as well." Perhaps our singers will lay to heart these words of a vocalist who is so universal a favorite. In answer to the observation that she would certainly earn our deepest thanks if she would publish the result of her rich experience as to how a voice should be treated, and what studies were requisite before natural gifts were of any value, she said: "I mean to do so, but not as you, perhaps, fancy: with pen and ink. When I feel that it's all over with my voice, I shall accept a place in the Vienna Conservatory, and, as a singing-mistress, form voices as I think they ought to be formed. But, before becoming a professor, I hope to be able to sing a few times more." We hope so, too.—*Signal*.

FROM HOME TO HOME.

When swallows were building in early spring
And the roses were red in June;
When the great white lilies were fair and sweet,
In the heat of the August noon;
When the winds were blowing the yellow wheat,
And the song of the harvest nigh,
And the beautiful world lay calm and sweet,
In the joy of a cloudless sky—

Then the swallows were full of glad content
In the hope of their northern nest;
Were sure that the land they were tarrying in
Of all other lands was the best.
Ah! if they had heard in those blissful days
The voice they must need say "Go,"
They had left their nests with a keen regret,
And their flight had been sad and slow.

But when summer was gone and the flowers were dead,
And the brown leaves fell with a sigh,
And they watched the sun settling every day
Further on in the northern sky,
Then the Voice was sweet when it bid them "Go,"
They were eager for southward flight,
And they beat their wings to a new-born hope
When they went at the morning light.

If the way was long, yet the way was glad,
And they brighter and brighter grew,
As they dipped their wings in the glowing heat,
As they still to the southward flew;
Till they found the land of the summer sun,
The land where the nightingale sings,
And joyfully rested 'mid rose and song
Their beautiful weary wings.

Like swallows we wander from home to home—
We are birds of passage at best—
In many a spot we have dwelt awhile,
We have built us many a nest,
But the heart of the Father will touch our hearts,
He will speak to us soft and low,
We shall follow the Voice to the better land,
And its bliss and its beauty know.

—Harper's Weekly.

THE STAR SPANGLED BANNER.

It has been asserted, and probably with reason, that religion and patriotism dominate the female mind far more powerfully than that of the lords of creation, says the *Brooklyn Eagle*, and it is a well-known fact that during the war the ladies of the North and South, by their self-sacrifice no less than their powerful sectional feeling, animated their husbands and brothers to the endurance of the hardships and horrors of war. Woman's place in politics has not been by any means as admirable as in other spheres, although it must be admitted that some of the greatest triumphs of the British arms were under Elizabeth, Anne and Victoria. How the women of the revolted colonies behaved is matter of history, and their prowess in the late war on both sides is still within our memory. A little incident has just been recorded which brings with it some recollections of a remote past and some suggestions for the future, namely, the death of Mrs. Margaret Sanderson at the ripe old age of eighty-five years. For when this good old lady was a girl, just emerging from short dresses, seventy years ago, she worked a silken flag of Stars and Stripes, upon which Francis Scott Key wrote verses which have been sung by hundreds of thousands of men, women and children to a melody known around the habitable world. The work of her graceful girlish fingers was the original "Star Spangled Banner," which in peace and war has waved for a century as the symbol of the American Union, one and indivisible.

It is easily the finest of our national songs, though it is open to objection for one or two reasons. Its melody is rich and stirring, but it is not easy to sing. Indeed, it may be considered the most difficult national air in the world, at all events second only to the "Marseillaise." The "Wacht am Rhein," the Austrian, Russian, Swedish and Italian melodies are simple and affecting, but our own is pyrotechnic in its variety, and though skillful in composition is a strain upon the limited compass of the average voice. There is no denying the vigorous inspiration of its refrain nor the pathetic beauty of one of the phrases of the third line, taken almost entire from a passage in the Fifth Symphony of Beethoven, but it is still trying and suffers unless sung by a trained chorus. Consequently, lacking the essential element of simplicity, inspiring and admirable as it is, it can scarcely be regarded as meeting the full requirements of a national anthem.

Still less satisfactory are its fellows. "Hail Columbia" is a ragged affair and ranks next in absurdity to the preposterously jocular and burlesque "Yankee Doodle," which American humor accepted as a compliment from a foe and adopted. "Columbia, the Gem of the Ocean," is a mere adaptation of the English patriotic song "Britannia, the Pride of the Ocean," while the melody is boldly taken from the original. It is highly inappropriate, too, because a continent can not very well be spoken of as a gem, while Great Britain's poets might use that phrase, the idea of which Shakespeare puts into the mouth of John of Gaunt:

This happy breed of men, this little world,
This precious stone set in the silver sea.

This bold and beautiful conception admirably befits England's insular position; as regards us it has no significance. It does not detract from the value of a national anthem that its melody is of foreign extraction, for no Englishman composed "God Save the Queen," and the far more harmonious "Hardy Norseman" was imported from the land of the Vikings. But under any circumstances this inappropriate anthem is extremely monotonous and trumpery. Of the later contributions to this class of musical literature the less said the better. The "Battle Cry of Freedom," "Tramp, Tramp," and so forth, have no merit at all. The least objectionable of all is "John Brown," which has a certain grotesqueness about it which deprives it of much of its effect. There is some consolation in reflecting that our Southern brothers managed to do a little worse than we did in the late war. They ran, strange to say, to chants. "Maryland" is merely a musical paraphrase of an old French song, "Normandy, my Normandy," while a chant whose title is forgotten, but which tells us that the "Northern

Crown shall pale before the splendor of the Southern Cross," is a curious adaptation of cathedral solemnities to unfulfilled political prophecy. As for Mr. Pa'r'ick Sarsfield Gilmore's luminous "inspiration," which he insisted was sent him by a committee of tuneless cherubs fresh from the celestial choir, the people have not quite recovered the tax upon their gravity which their regard for Mr. Gilmore imposed upon them while listening to its strains.

National anthems can not be written to order any more than epics. They must be the spontaneous utterances of the national spirit. We all know the story of Rouget de l'Isle and the "Marseillaise," and a companion legend is extant of the origin of the "Wacht am Rhein." Indeed, they must have a history before and after. They must be the children of a national sentiment and a national emergency. The bombardment of Fort McHenry was a challenge to the nationality of the American people and the Union; the first shot fired at Sumpter was not. The principle involved in the former case was patriotic; in the latter it was sectional. Much as we Anglo Saxons hated one another, bitterly as we strove to ruin each other, bravely as we slaughtered each other, there was no sentimental inspiration in the work. Even the unspeakable folly which repudiated the Stars and Stripes as the Confederate emblem, could not blind us to the fact that we were engaged in an internecine struggle, American against American and brother against brother. There was no common impulse; we ought to have been on both sides heartily ashamed of ourselves, as we are now. There was glory in the field but none in the country. And such a condition was fatal to the production of a national anthem. We were asserting principles, but the heart of a divided nation could not pulsate in harmony. There was no American spirit abroad; we were in no mental or moral frame of exaltation to fit our national sentiment to a verse. Mrs. Julia Ward Howe and some of her ardent friends sought to weave threnodies out of the situation; nobody knows what became of them. A Brooklyn gentleman who wrote war songs struck several chords in the Northern heart, but the vibration ceased with the costly squabble. Key could not have written an ode to the "bloody shirt," such as he composed to the "Star-Spangled Banner." And it is not too much to say that while we boast of our grand achievements and wonderful resources and courage and persistency on both sides of that melancholy struggle, the keen conscience of the people recognizes that the former emblem and not the latter more fitly signifies the war of the rebellion. From that struggle we have almost recovered. North and South are one again forever. Should a foreign foe disturb us he would encounter us all. The country would be one against him. And then, perhaps, and not till then would a national anthem be produced. The very absence of such a universal American anthem is an indication of our peaceful prosperity.

MUSIC IN ST. LOUIS.

The second concert of the St. Louis Musical Union, on Dec. 21st, presented the following programme:

PART FIRST.—1. "Im Hochlande," (In the Highlands), Scottish Overture, *Niels Gade*, Orchestra. 2. "Sylvia," Ballet, *Leo Delibes*. (a) Prelude—Les Chatteresses; (b) Intermezzo et Valse lente; (c) Pizzicati; (d) Cortège de Bacchus, Orchestra. 3. "O Mio Fernando," Favorita, *Donizetti*, Miss Alice Lansden, with orchestra accompaniment.

PART SECOND.—4. "Overture Stradella," *Flotow*, Orchestra. 5. "Concerto F Minor," *Larghetto et Allegro Vivo*, *Chopin*, Miss Nellie Strong, with orchestra accompaniment. 6. "Valse Caprice," *Rubinstein*, Orchestra. 7. "Shadow," Ballad, *Osgood*, Miss Alice Lansden. 8. "Rackoczy March," *Liszt*, Orchestra.

The performance of the orchestra was generally excellent, their best numbers being probably *Delibes'* very interesting ballet "Sylvia," and the *Stradella* overture. These numbers, as well as the others, were, however, marred by the bad playing of one of the horns. The fellow behind it ought to be shot for the murder of the good work of others. Seriously, the horn parts are very defectively played, and if the evil can be remedied it should be. With the limited number of horn players in St. Louis, it is perhaps impossible to do better.

In the two movements of *Chopin's* concerto in F minor, Miss Strong succeeded in exhibiting a well developed technique. Her reading was unusual in certain cases, and we confess that we did not like the *crescendos* ending with a sharp *staccato* on the highest note of every run—but that may be a mere matter of taste, although we think it is not what *Chopin* intended, as we know it is not what the best pianists generally play. The Armory Hall is too large for piano music, especially when played by a lady—that is to say, with less force than the instrument is capable of furnishing without becoming unmusical. For piano music, Memorial Hall is the best in St. Louis, and we hope to hear Miss Strong there—in other words, under more favorable circumstances, at some time in the future. Miss Lansden's voice has increased in volume, but we think diminished in compass, since we last heard her. Her first selection was given with taste and style, and showed that she has been studying to advantage; but why did she select for her second number such a commonplace affair as *Osgood's* "Shadow," a song of much pretension and little accomplishment?

On Dec. 28th, The St. Louis Choral Society gave at its second concert the "Messiah." This masterpiece of *Hændel* was undoubtedly sung better than ever before in St. Louis. The Choral Society is doing not only good, indeed, excellent work; it is also doing a good work in bringing out and consolidating the musical talent of St. Louis. The tenor solos of Mr. C. C. Allen were rendered in a way that would have made the envy of many a professional. We hope to hear more of Mr. Allen.

MR. E. B. PERRY had but a beggarly audience at his recital at the Y. M. C. A. hall. We were not there ourself, on account of indisposition, but Mr. Charles Kunkel, who was one of the nine or ten persons present, tells us that Mr. Perry's programme was interesting and excellently interpreted. The weather, which was simply horrible, was, probably, largely to blame for the smallness of the attendance.

The second concert of the Philharmonic Quintette Club was a feast. The programme was as follows:

1. Quartette—No. 13, in D minor, (Dedicated to Haydn, 1783), Mozart.
2. Trio—No. 1, in D minor Mendelssohn

PART II.

3. Grand Quintette, Op. 163, in C Fr. Schubert
4. Grand Quintette, Op. 107, in A Joachim Raff
It is unnecessary to dwell in detail upon the different excellencies of the performance. The Quintettes by Schubert and Raff more than delighted a large and critical audience. In the piano numbers, the piano used was a McCammon, which did full justice to its maker.

THE MAPLESON OPERA COMPANY.

COL. MAPLESON, whom it has been the fashion of certain papers to abuse (it is so easy for many scribblers to manage other people's business!) has surpassed all his former efforts in the company he has brought together the present season.

The name of Patti would have been a host in itself, and Mr. Mapleson could, had he so chosen, have safely staked the success of his tournée upon her fame alone, so far as finances are concerned. He has, however, and wisely, we think, chosen to do much more. With such vocal artists as Mesdames Albani, Fursch-Madi, Scalchi and Galassi, and Messrs. Mierzwinski, Nicolini, Ravelli, Gallassi, and others whose names slip our memory, but who are hardly less famous, it can truly be said that Mr. Mapleson's troupe (or "Her Majesty's Opera Company," but who cares for Her Majesty here?) has no off-nights. Mme. Cavallazzi, so well known to all lovers of the ballet as one of its great artists, is with the company, and illustrates practically what the poet meant by "the poetry of motion." Mr. Mapleson's experience of the American people has evidently led him to believe that they can appreciate a first-class thing and are willing to pay for it. We believe he is right, and trust that the season will, by its financial results, settle the question in a manner satisfactory to Mr. Mapleson.

The most captious critic must admit that it is many a day since Italian opera has been given in this country as he gives it now, and more than one season may go by before such a galaxy of stars can again be brought together. A word to the wise (and all our readers are wise) ought to be sufficient to induce them to attend the exceptionally fine performances of this excellent company.

HIS LOVE.

It was evening in the country. The moonbeams peeped softly between the leaves of the pulseless elm, and kissed the song-birds lost in happy dreams. The rose and the lily, were asleep, so were the parsnip and the string-bean, and all the amorous air was toned with languid scent to the sublime altitude of a swell drug store.

They were walking up the shady avenue from the village whither he had taken her to prove his boundless admiration and love at a five-cent soda-water fountain.

"No," he commenced, for he knew they were getting near her vine-clad cottage, and he hadn't much time to lose, "my love for you shall never wane, wilt, or grow less. With you I shall sail through life as tranquilly as over a placid moon-lit lake in a flat-bottomed boat, with a virtuoso at the stern playing the "Old Folks at Home" on an accordion. You are my evening star this evening and every other evening, and you shall have a seal-skin sacque every Christmas."

She clutched his ready-made coat—or rather its sleeve in a wild ecstasy of ineffable delight, while he continued: "You are the sweet particular idol of my life, and I shall take you to the circus next week. My love for you is deep as the iceman's cunning and the plumber's pocket, which like a spring, refills itself when drained. Mine is a wild enthusiastic passion that will withstand the rigors of the arctic butcher and milliner. The strawberry vendor may lose the cunning of the hand that arranges the meener specimens below the large ones in the three-quarter-pint measures which he guarantees to hold a quart but my love you will never lose, even if you bet it on a horse-race. Ah, yes, fair Imogen, while life lasts you will have in me a defender against all the trials and tribulations of this vexed, uncertain life. My love for you burns like a dollar in a poet's pocket; it also burns like yon snowy star, and not till that goes out—"

"It has just gone out," she broke in.

"Alas, too true!" he sighed. "I have been swearing by a Fourth-of-July balloon."

And he didn't say another word until he good-nighted at the gate.—*Harper's Magazine*.



OUR MUSIC.

"THE HUGUENOTS" (Fantasia), Jean Paul.—This is from a set with which our readers are already familiar, since we have heretofore given other numbers of it, "Norma," "Sonnambula," "William Tell," "Lucrezia Borgia," and "Trovatore." We can truthfully say of this fantasia, that we think it the best of this grade of difficulty ever written on this opera. The statement we have before made, that every one of these compositions is a gem in its way, is here again demonstrated practically.

"FINALE," from Haydn's B flat Symphony, Carl Sidus.—This is No. 2 of the set of "Bright Hours with the Tone Poets," No. 1 of which appeared in our last issue. A very large number of communications commendatory of the idea of the set have been received by the publishers since the publication of the first number. Many will vote No. 2 an improvement on No. 1. As the composition is from one of "Papa Haydn's" best productions, it needs no further introduction at our hands. The third number of this set, which will appear in our February issue, is drawn from the works of Mozart.

"HEIMWEH" (Longing for Home) Jungmann.—This is a revised edition of this world-renowned piano composition. It is from Kunkel's "Royal Edition" of standard piano works—by all odds the best edition of these works published anywhere, and one which teachers should not fail to examine when they need the pieces it contains.

"WE MEET ABOVE" (Auf Wiedersehen) Liebe.—This song is, strictly speaking, a solo, but in this revised edition the author has so arranged it that it can also be sung as a duet. Households that have two singers accustomed to sing duets, will greet this revised edition with special delight, as it will add an excellent number to the not over large list of acceptable duets.

"MORE" (Song), Kunkel.—This composition, to be effective, should be sung with strict attention to the sentiment of the words, the metronome indications and the dynamic marks of the music. In the hands of a good singer, of one who knows how to throw his soul into it, it can not fail of pleasing the most critical listeners. It makes an excellent concert number. It was written expressly for Geo. Sweet, the well-known and excellent vocalist.

STUDIES.—The studies in this number are selected from such well-known masters as Robert Schumann, Muzio Clementi, Stephen Heller, and J. B. Cramer. These studies are here more carefully revised, annotated and fingered than in any other edition extant. We call special attention to the annotations of the study from Cramer, which we desire connoisseurs to compare with von Bülow's annotations to the same study, in his (the recognized standard) edition of Cramer's studies, in order that they may see the care with which the annotations have been made for the studies, which will appear in Kunkel's Piano Instructor, from which these studies are taken.

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solution tone). 6. Organ points, in Soprano and partly in Tenor, at 5-8 excl.; in Bass, at 11; Bass, 13-16 excl.; Bass, 17-22 excl.; Bass, 23-26; Bass tone at 30-32 excl., may be interpreted as an organ point. NOTE.—We advise teachers to accept as the true organ point that only which carries dissonant chords. An organ point with purely consonant chords should be regarded merely as a tone which these consonant chords have in common. Thus there will be no confusion of ideas.

II.

Moderato. B major.

HARMONY.

233

(Ex. 488 continued.)

ANALYSIS.—1. The form of this short piece is somewhat unusual, modulation into another key taking place before the original key is fairly established. An early diversion of this kind is only admissible when the key modulated into is a relative key, in this case G# minor, the relative minor of B major. The speedy and permanent return to the original key stamps the previous modulation into the relative minor as one of little importance. 2. The chord at *1 is an incidental chord of the 13th; that at *2 a chord of the 9th, product of the suspension tone e#. At *3 and *5 we have a chord of the Diminished 7th playing the part of a modified chord of the Subdominant, introducing with good point the chord of the 4-6, one well adapted to end a piece, from the desire it creates that a point of rest may be attained through resolution. At *4 an interesting incidental chord of the 4-6 (with enharmonic notation) results from the progression of the Soprano and Tenor parts. Beautiful chords of this nature are often met with in the compositions of FRANZ LISZT. At *6 there occurs a suspension, and at *7 an anticipation, making the closing chord the more acceptable from the highly dissonant nature of the latter (anticipation). 3. The student will observe that the four parts of this piece move fluently throughout, presenting no vocal difficulty, although unusual and difficult tone combinations have been introduced. These tone combinations are in fact merely incident to the musical thought. 4. The four voices move within their proper compass. 5. There are covered traces of imitation, which the student may discover.

III.

Andante con moto. D flat major.

(Ex. 489 continued.)

HARMONY.

235

(Ex. 489 continued.)

ANALYSIS.—1. This piece is richer than the preceding in passing tones, double passing tones and imitations, hence its more animated melody. Incidental chords, resulting from the single and double passing tones, abound. These to explain as exact chord formations is not necessary. It is better that the student should learn where passing tones can be introduced with advantage, or where they are indispensable to render the progression of a part fluent and vocal. Thus the dissonant passing tone d# at *2 could not be removed without injuring the beauty of the harmonies. 2. At *1 there occurs a condensed 9th in the shape of a 2d (o d), in the Bass and Tenor, with the resolution proper to the interval of the 11th. (See Ninth.) 3. At *3 the chord of the 2d (third inversion of the chord of the Dominant 7th) comes in with good effect. 4. The form of this example is rather more pronounced than that of the previous one. It has two distinct subjects, the second one being given by the Bass at *3. The first or opening theme (subject) distinctly returns at the close, thus deriving significance; at the same time the piece as a whole thereby acquires proportion and symmetry. 5. It is scarcely necessary to add, that consecutive octaves, diatonic cross-relation, unvocal intervals, or awkwardly dispersed harmonies, have been carefully avoided. The leading tones move according to their natural inclinations, except where special circumstances, such as completing a chord, or supplying the resolution in another part, render an opposite move necessary.

Allegretto. Key of F# major. IV.

(Ex. 490 continued.)

ANALYSIS.—At *1, mixture of the chords of the Tonic and Dominant. At *2, free entrance of the chord of the diminished 7th. At *3 chord of the extreme 5th, forming through passing tone *e* an incidental 7th chord of the 7th, modified by the same extreme 5th. At *4 the interval of the 9th forms a rather sharp dissonance, justified, however, by the movements of the parts, which exclude the 5th, rendering the chord incomplete. *5 points out the figured Bass, giving animation to the piece. To justify the existence of this figure, it must be repeated, which is done by the Soprano and later by the Tenor, although in each case in varied shape. *6 shows a short Duett between Tenor and Alto, imitated, *per moto contrario*, at *7, and in the following measure by Bass and Tenor. At *8 Tenor rises above Alto, a license which may be taken occasionally, when rendered necessary by the character of the part movements.

We here close the publication of the pages of Goldbeck's Harmony, as the remaining pages consist principally of exercises. We shall not run through the REVIEW Goldbeck's "Musical Science Primer," which forms an appendix to the volume of "Goldbeck's Harmony," and is also published separately. Since their publication, a little over a year ago, both the "Harmony" and the "Primer" have been adopted as text-books by many institutions and private teachers. We consider them the best text-books on their respective subjects. Price of the "Harmony" and "Musical Science Primer," in one volume, cloth, \$1.50; price of "Primer," boards, 50c, by mail, post-paid.



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A BEAUTIFUL SWISS CUSTOM.

It was formerly the custom of the Swiss peasantry to watch the setting sun until it had left the valley and was gilding the towering peaks of the snow-capped mountains, and then seizing their horns, they would sing through the instrument, "Praise the Lord!" This was caught up from Alp to Alp, until it seemed the whole country was engaged in the universal praise of God. When the last sound had died away in the distance, with uncovered heads, in the open air, they bend their knees and pray; after which they slowly return to their huts to rest.

UNDOUBTEDLY all remember Old Nick taking the Savior upon a high mountain, and there offering him the whole world on certain conditions. A religious newspaper in Chicago has discovered that when the old fellow was approaching Christ he was seen by a Jew that happened to be passing by, who, thinking something of importance was going to take place, came up as close as possible without being discovered. Upon Nick's offer being positively refused, he turned and walked away, when, with all the politeness characteristic of his tribe, the Jew edged up to him and said: "If de shentlemen does not take you up, shoost gif me de next shance." The Chicago addition is probably new to many.

THE LANGUAGE OF BEES.

It is a well known, and at the same time an interesting, fact that bees express emotional variations by aid of their humming sound. "A tired bee," says Sir John Lubbock, "hums on E, and therefore vibrates its wings only three hundred and thirty times in a second." A bee humming on A will, on the other hand, increase its vibrations to four hundred and forty per second." "This difference," says Sir John, "is probably involuntary, but the change of tone is evidently under the command of the will, and thus offers another point of similarity to a true 'voice.' A bee in pursuit of honey hums continually and contentedly on A, but if it is excited or angry it produces a different note. Thus, then," concludes this author, "the sounds of insects do not merely serve to bring the sexes together, they are not merely 'love songs,' but also serve, like any true language, to express their feelings."

OLE BULL'S NORWEGIAN COLONY.

A newspaper correspondent has visited the mountainous country in Potter county, Pa., where twenty-five years ago, Ole Bull tried to found a great Norwegian colony. He bought forty square miles of land back in the wilderness, brought over five or six hundred of his fellow-countrymen, and three small villages were built, called New Bergen, Oleona and New Norway. But the golden expectations were not realized; the colonists became discouraged, finally the title to the land was found to be defective, and the settlement became almost deserted, and is now in ruins, except one or two houses in each village. Overlooking New Norway, Ole Bull built a "castle," and there he lived for a year. It is said that the failure of the colony was the most bitter disappointment of his life, and there are many stories about his melancholy. He played such wild, sad music in the castle as was never heard elsewhere, we are told; regularly sought his violin for comfort, and the night before leaving his home played on a favorite instrument for a long time in a half crazy manner, and then broke its strings and buried it on the mountain.

A CHORAL SURPRISE.

Critics say that much of the power of humor is due to the surprise it creates. If this is correct, some church choirs must be ranked as eminent humorists. They both surprise and shock.

Rev. E. P. Tenney, the genial and witty President of Colorado College, was at one time the beloved pastor of a Congregational church in a seacoast town in Massachusetts. To eke out his salary his people gave him a donation party, among the presents being a fine new dress-coat for the pastor, and a tasteful bonnet for his better half.

On the following Sunday, as they walked up the aisle in their new habiliments, the choir inadvertently struck out with the voluntary, much to the discomfiture of the sensitive clergyman and his wife, "Who are these in bright array?"

At the same church, a few weeks ago, the funeral of a prominent and highly respected citizen of the town, by the name of Knight, occurred, on which occasion, by a singular contretemps, the choir sang as their first selection the usually fitting hymn, "There will be no night there."

The effect, as soprano, alto and tenor successively took up the refrain, was well calculated to excite the risibilities of those who had gathered in any but a humorous spirit.—*Exchange.*

THE BLAMED FOOLS.

When Davy Crockett was a member of Congress, he was sitting one day in a hotel, toasting his shins, when a Senator from Massachusetts entered. Approaching the old frontiersman, the latter said:

"Crockett, a large procession of your constituents are marching up the street. You ought to go out and greet them."

Crockett hurriedly rose and went out upon the hotel steps, when a large drove of mules passing by caught his eye. He quietly watched them until the last one had passed, and then returned to his seat by the stove. The Massachusetts Senator was still there, and as the redoubtable Davy dropped into his chair, asked:

"Well, did you see your friends?"

"Oh, yes," was the response. "They looked remarkably well, too."

"Did you ascertain their destination?"

"Certainly, sir."

"And where were they going in such a solid body?"

Crockett turned to the Senator with a quiet, calm expression, and replied: "The blamed fools were all going down to Massachusetts to teach school!"

And they gazed sadly into each other's faces, and sadly walked up to exercise the bar-keeper awhile.

Les Huguenots

JEAN PAUL.

Moderato.M.M. ♩ - 126. Choral. A Strong tower is our God.

ff

sf

pp

trem. ad lib.

ff

sf

pp

trem. ad lib.
Ped *

ff

pp

ff

p

Ped

Vivo. M. M. ♩ = 160.

mf

Ped * Ped * Ped *

This system contains the first two staves of music. The treble clef staff begins with a *mf* dynamic and features a series of chords and triplets. The bass clef staff provides harmonic support with chords and triplets. Pedal markings are placed below the bass staff at the beginning and after several measures.

sf

Ped * Ped * Ped *

This system contains the next two staves. The treble clef staff starts with a *sf* dynamic and includes triplets and chords. The bass clef staff continues with chords and triplets. Pedal markings are present below the bass staff.

sf *ff* *mf*

Ped * Ped *

This system contains the third and fourth staves. The treble clef staff features a *sf* dynamic, followed by a *ff* dynamic, and then a *mf* dynamic. The bass clef staff has chords and triplets. Pedal markings are located below the bass staff.

ff *mf*

Ped *

This system contains the fifth and sixth staves. The treble clef staff starts with a *ff* dynamic and includes a *mf* dynamic. The bass clef staff has chords and triplets. A single pedal marking is shown below the bass staff.

ff *ff*

Ped * Ped *

This system contains the seventh and eighth staves. The treble clef staff features a *ff* dynamic and includes triplets. The bass clef staff has chords and triplets. Pedal markings are placed below the bass staff.

8. *sf* *ff* *Ped* *Ped*

The first system of music consists of two staves. The upper staff (treble clef) contains several triplet chords and eighth-note patterns, with dynamic markings *sf* and *ff*. The lower staff (bass clef) provides harmonic support with chords and single notes, marked with *Ped* and asterisks. A dotted line above the first few measures indicates a continuation or a specific performance instruction.

sf *mf* *Ped* *Ped*

The second system continues the piece. The upper staff features a melodic line with dynamic markings *sf* and *mf*. The lower staff has chords and notes, with *Ped* markings and asterisks. The music concludes with triplet chords in the upper staff.

p *sf* *f* *Ped* *Ped*

The third system shows a change in dynamics, starting with *p* in the upper staff and *sf* and *f* later. The lower staff includes *Ped* markings and asterisks. The system ends with a complex chordal structure in the upper staff.

f *Ped* *Ped* *Ped* *Ped*

The fourth system is marked *f* throughout. The upper staff has a melodic line with fingerings (1, 2, 3) and accents. The lower staff has chords and notes, with multiple *Ped* markings and asterisks. The system concludes with a *Ped* marking and a fermata.

ad libitum. *molto rit.* *lungo trillo*

The fifth system is marked *ad libitum.* and *molto rit.*. The upper staff features a melodic line with fingerings and accents, leading to a *lungo trillo*. The lower staff has chords and notes, with a *Ped* marking and asterisks. The system ends with a double bar line and a fermata.

Andantino. M.M. 126. Cavatina. From a lady fair and lovely.

p
cantabile con gracia.

Ped *

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

a tempo.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

a tempo.

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

a tempo.

2 x 3 1 x 1 3 2 2 x 1 3 x 2

rit. simili.

f ad lib.

lungo trillo.

Ped * Ped * Ped *

a tempo.

Ped x 2 x 3 * Ped x 1/2 1/3 * Ped x 1 x 2 * Ped x 1 x 2 * Ped 1/3 * Ped 1/2 x 1/2 *

simili.

Ped * Ped x 3 x 2 * Ped x 1/3 1/4 * Ped x 1/3 1/4 *

Ped x 2 x 3 * Ped x 1/2 1/3 * Ped x 1 x 2 * Ped x 1/2 *

ri.....tard.

p dim.....in.....uen.....do.

Ped * Ped * Ped * Ped * Ped *

Nuptial Chorus.

Alla Marcia. ♩ = 144.

First system of musical notation for the Nuptial Chorus. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. The bass staff contains a rhythmic accompaniment. The dynamic marking *p* is present at the beginning.

Second system of musical notation for the Nuptial Chorus. It continues the two-staff format. The treble staff has fingerings and slurs. The bass staff has a steady accompaniment. The dynamic marking *pp* is present.

Third system of musical notation for the Nuptial Chorus. It continues the two-staff format. The treble staff has fingerings and slurs. The bass staff has a steady accompaniment. The dynamic marking *ff* is present. The word *largamente.* is written above the treble staff. Pedal markings *Ped* with asterisks are at the bottom.

Maestoso. M. M. ♩ = 60. Chorale. A strong tower is our God.

(Souvenir de S. Thalberg.)

First system of musical notation for the Chorale. It consists of two staves: a treble staff and a bass staff. Both staves feature dense chordal textures. The dynamic marking *ff* is present. Pedal markings *Ped* with asterisks are at the bottom.

Second system of musical notation for the Chorale. It continues the two-staff format with dense chordal textures. The dynamic marking *ff* is present. Pedal markings *Ped* with asterisks are at the bottom.

System 1: Treble and bass staves with eighth-note chords. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *. Octave markings: 8.

System 2: Treble and bass staves with eighth-note chords. Pedal markings: Ped, *, Ped, *, Ped, Ped Ped, *, Ped, *. Octave markings: 8.

System 3: Treble and bass staves with eighth-note chords. Treble clef has *piu f*. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *. Octave markings: 8.

System 4: Treble and bass staves with eighth-note chords. Treble clef has *tutta la forza possibile.* and *ff*. Pedal markings: Ped, *, Ped, *, Ped, *, Ped, *, Ped, *. Octave markings: 8.

System 5: Treble and bass staves with eighth-note chords. Treble clef has *sf*, *ff*, *sf*. Pedal markings: Ped, *, Ped, *. Octave markings: 8.

HAYDN

Finale from Symphony in B flat major

Carl Sidus Op. 81.

Allegro $\text{♩} = 152$

p

cres.

f

p

dim.

cres.

p

FINE.

1. 2.

We Meet Above

(AUF WIEDERSEHN)

Revised Edition by the Author

Music by Louis Liebe.

Poem by August Becker.

(As a Duett ad lib.)

Andante con moto ♩ . 84

Piano introduction musical score in 3/4 time, marked *p*. It features a treble and bass clef with various chords and melodic lines. Fingerings are indicated with numbers 1-5.

3 Wenn ich einst sterben muss, Gieb mir zum scheidegruss Auf..... meinen
 2 Drau. sen auf grüner Au Blü. hen viel Blümchen blau, Blü. . hen Ver.
 1 Sonnen.licht, Sonnenschein Fällt mir ins Herz hinein, Wie..... einWald.

Vocal line musical score in 3/4 time, marked *p*. It features a treble clef with a melodic line and lyrics. Fingerings are indicated with numbers 1-5.

1 Sun - shine, clear and bright, Floods all my heart with light; Warb. . ling with
 2 Out in the morn.ing dew, Blooms ma. ny blossoms blue, Bloom..... there so
 3 In death, ere all is o'er, Ere yet my spir. it soar, Press..... on my

Piano accompaniment musical score in 3/4 time, marked *p*. It features a bass clef with chords and a simple melodic line. Fingerings are indicated with numbers 1-5.

3 bleichen Mund Den letz. . ten Kuss. Drück mir die Au. gen
 2 giss.meinnicht, Bis man sie bricht, A. . ber dann welken
 1 vö. ge. lein Hüpf es vor Lust; Weil es sein Leid ver.

Vocal line musical score in 3/4 time, marked *p*. It features a treble clef with a melodic line and lyrics. Fingerings are indicated with numbers 1-5.

1 all its might, No bird so blest! For now my pains are
 2 sweet and true, For. get me not! Break them, they with. er
 3 lips once more, Lov's part. . ing kiss! Gent. . ly my eye. lids

3 zu, Wunsch mir die ew'ge Ruh, Sa . ge: "auf"
 2 sie, Nur mei . ne Lie . be nie, Wenn auch das
 1 gisst, Weil du mei . nen bist, Weil du mich

For now my pains are fled, Yes, now our souls are wed Bliss - ful
 1 fled, Yes, now our souls are wed, Bliss - ful I
 2 fast: But my true love shall last; Though break my
 3 close, Pray for my soul's re - pose, Say then "We'll

3 Wie . der . sehn!" "auf Wie . der . sehn!" Sa . ge "auf Wie . der . sehn!"
 2 Her . ze bricht, Sie wel . ket nicht, Wenn auch das Her . ze bricht,
 1 se . lich drückst, An dei . ne Brust! Weil du mich se . lich drückst

1 lay my head Up . on thy breast! Bliss - ful I lay my head
 2 heart at last, That with . ers not! Though break my heart at last,
 3 meet in bliss!" "We meet a . bove!" Say then: We'll meet in bliss

3 "auf Wie . der . sehn!"
 2 Sie wel . ket nicht!
 1 An dei . ne Brust!

1 Up . on thy breast!
 2 That with . ers not!
 3 "We meet a . bove!"

rall
colla voce.

STUDY.

Moderato ♩ = 104

original

R. Schumann. Op. 68.

A. Observe a strict legato throughout and endeavor to draw a full tone from the instrument. To do this, each key should be struck with rounded finger raised high from the knuckles. **B.** Keep down the G. with the first finger until the next note is struck. **C.** Heed the change of fingers on the key F. The fifth finger must take the place of the fourth without permitting the key to rise. The modifications of the original are the work of the Editor. They are more in keeping with what he thinks was the intention of the composer, i.e. a melody for very young players.

STUDY.

Brisk and Bold. ♩ = 152.

R. Schumann Op. 68.

A. This little March offers excellent wrist and chord practice.
B. Be careful to take the fingering as marked.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

HEIMWEH

(LONGING FOR HOME)

Revised by the Author.

Albert Jungmann Op.117.

Andante con espressione.

p *cres.* *f*

ten.

cres. *f* *ten.*

ossia original.

ten. *f*

f

* Copyright - Kunkel Bros. 1882.

Musical score system 1, consisting of two systems of staves. The upper system includes a vocal line with notes and rests, and a piano accompaniment. The lower system includes a piano accompaniment. Performance markings include *ten.* (tension), *f* (forte), and *Ped.* (pedal). Fingering numbers (1-5) are present above and below notes. A star symbol (*) is located between the two systems.

Musical score system 2, consisting of two systems of staves. The upper system includes a vocal line with notes and rests, and a piano accompaniment. The lower system includes a piano accompaniment. Performance markings include *rit.* (ritardando), *a tempo.* (at tempo), *ten.* (tension), *p* (piano), and *Ped.* (pedal). Fingering numbers (1-5) are present above and below notes. A star symbol (*) is located between the two systems.

Musical score system 3, consisting of two systems of staves. The upper system includes a vocal line with notes and rests, and a piano accompaniment. The lower system includes a piano accompaniment. Performance markings include *ten.* (tension), *f* (forte), and *Ped.* (pedal). Fingering numbers (1-5) are present above and below notes. A star symbol (*) is located between the two systems.

Musical score system 4, consisting of two systems of staves. The upper system includes a vocal line with notes and rests, and a piano accompaniment. The lower system includes a piano accompaniment. Performance markings include *Ped.* (pedal). Fingering numbers (1-5) are present above and below notes.

System 1: Treble and bass staves. Treble staff contains a melodic line with fingerings (4, 2, 3, 1, 5, 4, 1, 3, 1, 5, 2, 4, 2, 1, 1) and a dynamic marking of *f*. Bass staff contains a bass line with several *Ped.* markings.

System 2: Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 5, 4, 1, 4, 5, 4, 3) and a dynamic marking of *cres.*. Bass staff contains a bass line with several *Ped.* markings and an asterisk at the end.

System 3: Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 2, 5, 1, 3, 2, 1, 3, 2, 1, 5, 3, 2, 1, 5, 5, 4, 2, 1, 4) and dynamic markings of *p*, *cres.*, and *f*. Bass staff contains a bass line with several *Ped.* markings.

System 4: Treble and bass staves. Treble staff contains a melodic line with fingerings (4, 3, 2, 1, 3, ten.) and dynamic markings of *p* and *ten.*. Bass staff contains a bass line with several *Ped.* markings and dynamic markings of *f*, *p*, and *p*. Labels *L. H.* and *R. H.* are present.

System 5: Treble and bass staves. Treble staff contains a melodic line with fingerings (3, 2, 1, 5, 4, 2, 1, 4, 1, 4, 3, 2, 1, 3, 2, 1, ten.) and dynamic markings of *p* and *ten.*. Bass staff contains a bass line with several *Ped.* markings and an asterisk at the end.

STUDY.

J. B. Cramer.

Allegro ♩ - 132.

* If the right hand uses the upper fingering the left hand should do the same.

See General Remarks under Study No. 1.

The first system of the musical score consists of two staves. The upper staff features a series of sixteenth-note runs with fingerings 1-4, 2-5, 3-4, and 4-5. The lower staff contains a similar pattern with fingerings 1-2-3-2, 4-2, 1-2-3, 4-2, 1-2-3, 4-2, and 1-2-3. The piece concludes with a final chord marked with a fermata.

The second system continues the piece. It includes dynamic markings: *dim.* (diminuendo), *p* (piano), and *pizz p* (pizzicato piano). The notation shows a variety of note values and rests, with a final measure containing a chord marked *mf* (mezzo-forte).

Each hand should at first practice its part separately, slowly and with uniform force. Then reverse the order of things, accelerate the time and substitute for the forte an unvarying mezzo piano. While so doing, should the slightest indistinctness occur, revert at once to the first (slow) method. Both hands should not be used together until the mechanical difficulties have been thoroughly mastered by each. The study of the proper rendering of the crescendos and diminuendos etc. is then to be practised in a like manner, i.e. by each hand separately at first, until a correct observance of the dynamic marks has been achieved (von Bülow) Dr. Hans von Bülow, in his celebrated Edition of selected studies by Cramer, recommends that the chord at B should be arpeggiated as given at N^o III while we do not entirely condemn his view as to the mode of arpeggiating this chord in this particular instance the Editor can not recommend it. Arpeggiated chords should always be played from the lowest note upwards as at N^o I, no matter whether the chord to be arpeggiated gives to each hand two or more notes or whether the notes be alike in each hand or not. In this instance, there can be no doubt that had Cramer intended the arpeggio to be played as recommended by von Bülow he would have so written it, for such is the practice of all careful writers. If it is desirable to shorten the arpeggio on account of the rapidity of the movement, or to give special emphasis (or explosive force) to the chord the mode of execution shown at N^o III is preferable and is that which has always been used by the greatest pianists, such as Thalberg, Liszt, Rubinstein, Tausig, Gottschalk &c. In von Bülow's annotation to this study, the execution of the chord at A is represented as at N^o VI This to be critical is not a correct mode of expressing the intention of the author. It is not the office of a tie to prolong a note beyond its real value, but only to indicate that the subsequent note connected by the tie is not to be struck again. The value of the first 64th note (C) extends only to the second 64th note (E) and the tie between that and the dotted quarter note (C) strictly speaking, expresses an impossibility: the prolongation of a sound in an absolute silence of the value of two 64th notes. This notation, although understood by most musicians is likely to be confusing to the student. It is better, therefore, to express it as at N^o I:

Execution.

The 'Execution' section displays six numbered examples of chord execution, labeled Nº I through Nº VI. Each example shows a different way of playing a chord, with some including fingerings and dynamic markings like *f* (forte). The examples illustrate various techniques for handling chords, particularly focusing on the execution of the chord at position A.

STUDY.

Stephen Heller Op. 46.

Vivace $\text{♩} = 100.$

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The score is divided into three main sections: A, B, and C. Section A is marked 'p' and includes various fingerings and slurs. Section B is marked 'mf' and includes slurs and fingerings. Section C is marked 'f' and includes slurs and fingerings. The score concludes with a double bar line and repeat signs.

A. The chief aim of this little gem (Tarentella) is to impart style and elegance, although it offers excellent finger and especially wrist practice. Observe carefully the phrasing, fingering, dynamic marks and repeats as indicated.

B. Both hands should leave the keys after striking the F's as if they had been gently propelled by a spring. Treat other cases likewise.

C. Both hands an octave higher the second time.

See General Remarks under Study No. 1.

MORE MEHR

To George Sweet Esq.

Poem by I. D. Foulon.

Music by Charles Kunkel

Allegro con agitato. ♩ - 92.

Ich lieb dich sehr, ja mehr als sehr,
I love thee well, yes, pas - sing well,
Nicht Wör - te sa - gen's weills viel mehr Und mehr als je ge - liebt ein Mann,
More - than or words or deeds can tell, More than e'er man has loved be - fore;
Der mehr nicht liebt, weil er nicht kann, Ja mehr und mehr und im - mer mehr
Yet, if I could, I'd love thee more Yes, more and more, and more and more;
In E - wig - keit lieb ich dich mehr.
I'd love thee more for - ev - er - more

Ja mehr und mehr

und immer mehr In E-wig-keit,

Yes, more and more for - ev - er - more I'd love thee more,

The first system of music features a vocal line in G major with lyrics 'Ja mehr und mehr und immer mehr In E-wig-keit,' and 'Yes, more and more for - ev - er - more I'd love thee more,'. The piano accompaniment consists of a treble and bass clef with triplets and various rhythmic patterns.

Ja mehr und mehr

und immer mehr In E-wig-keit, Ja

Yes, more and more, I'd love thee more for - ev - er - more, Yes

The second system continues the vocal line with lyrics 'Ja mehr und mehr und immer mehr In E-wig-keit, Ja' and 'Yes, more and more, I'd love thee more for - ev - er - more, Yes'. The piano accompaniment features more complex triplet patterns.

mehr und mehr und im-mer mehr In E-wig-keit lieb ich dich mehr.

more and more and more and more, I'd love thee more for - ev - er - more.

ad lib. colla voce.

The third system shows the vocal line with lyrics 'mehr und mehr und im-mer mehr In E-wig-keit lieb ich dich mehr.' and 'more and more and more and more, I'd love thee more for - ev - er - more.' The piano accompaniment is marked 'ad lib. colla voce.' and consists of sustained chords.

Ich schätz' Nichtsmehr als dich auf Erd'

Nicht oh-ne dich hat's Le-ben Werth,

I prize thee more than aught on earth, For what were life with - out thee worth!

The fourth system features the vocal line with lyrics 'Ich schätz' Nichtsmehr als dich auf Erd' Nicht oh-ne dich hat's Le-ben Werth,' and 'I prize thee more than aught on earth, For what were life with - out thee worth!'. The piano accompaniment includes triplets and a steady bass line.

Nicht Reichthum Ehr' ja al - les Gold Für dich zu Tausch ich

Vain wealth and power, vain fame and lore, Yet, if I could, I'd

cresc.

neh - men wollt' Ich schätz dich mehr und im - mer mehr,

prize thee more, Yes more and more and more and more

In E - wigkeit schätz ich dich mehr.

I'd prize thee more for - ev - er - more.

Andante ♩. 104.

Mein Le - ben, Al - les gab ich dir; Dein, dein al - lein sei's für und für;

My life, my all I've giv'n to thee; Thine, thine a - lone, they'll ev - er be,

Andante

p

Doch die - se Ga - ben scheinen leer; Ach, wenn ich könnte, gäb ich mehr!

A . las, those gifts are all too poor! Love, if I could, I'd give thee more

Ja mehr und mehr und immer mehr; In E - wigkeit schätz ich dich mehr;

Yes, more and more and more and more, I'd give thee more for - ev - er - more

Ja mehr und mehr und im - mer mehr; In E - wig - keit schätz' ich dich mehr.

Yes more and more, and more and more, I'd give thee more for - ev - er - more

Tempo I.

Zum Himmel und zur Erd' soll kling' Dein Lob' dus herzlich ich be - sing,

To heav'n and earth I'd sing thy praise, In strains of fire and death - less lays,

Doch 'sist zu schwach, ob. schon ich sehr

Ver. su. che, Herz, zu

But all too weak my ac. cents. soar, Sweet, if I could, I'd

cresc.

lob'n dich mehr,

Ja mehr und mehr und im. mer mehr,

praise thee more, Yes, more and more, and more and more;

In E. wigkeit lob ich dich mehr,

mehr, mehr, mehr, In E. wig.

I'd praise thee more for. ev. er. more more, more, more, I'd praise thee

cresc. *f*

keit lob ich dich mehr.

more for. ev. er. more

f *Ped.* *f* *

STUDY.

Molto Allegro ♩. 112 to 132

M. Clementi.

The musical score is presented in five systems, each containing two staves (treble and bass clef). The first system begins with a forte (*f*) dynamic and a slur over the first two measures. The second system continues with similar phrasing. The third system includes a section labeled "or thus" with an alternative fingering. The fourth system features a crescendo (*cres*) and decrescendo (*cen*) marking. The fifth system concludes with a fortissimo (*ff*) dynamic and includes a vocal-like "do" marking above the treble staff. The score is filled with intricate fingering numbers (1-5), slurs, and accents, indicating a highly technical piece.

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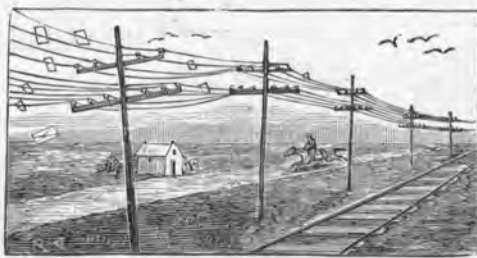
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CORRESPONDENCE.

BOSTON. BOSTON, Dec. 18, 1882.

Has Henschel reformed the critics, or have the critics reformed Henschel? that is the question asked by many in Boston at present. The criticisms of the various papers are not nearly so harsh as they were last season, but I think the change is in the conductor rather than in the writers. He has dropped his drum-major flourish, and he ceases to give novel interpretations of the *tempo* of the movements of classical composers. "For this relief, many thanks." At his recent concert there have been two novelties, one a Symphony by Gernsheim, the other a concerto for piano and orchestra, by himself. The former, though not very deep, is melodious, and has a grandiose ending. The latter is a very musicianly work, with a rather prolix thematic treatment in the first movement, and a deep, intellectual beauty in the second. The fault of these two movements is that there is too much orchestral and too little piano work in them, but the *Andante* makes ample amends for this by much brilliant *fortissimo* work. The symphony concerts have all been well attended. The Philharmonic Society has also begun its series, and gave an orchestral concert of great excellence two weeks ago; Mr. Zerrahn conducted, and the eighth Beethoven Symphony has never been better done in Boston than it was at this concert. The musicians of the orchestra occupied their old seats (according to the manner of the Gewandhaus, and some Viennese orchestras), and were pleased at the change, for Mr. Henschel's manner of reseating interferes much with the best effect of the woodwind, and also makes the contrabassi too prominent. At this concert Mr. Frederic Archer made a great success in Guilman's organ concerto. His registration was excellent, his pedalling marvelous, and his manual work very brilliant. Another symphonic concert in a lecture course (for in Boston, lecture courses generally contain no lectures), introduced a new American Symphony, by Dr. Louis Maas. I can not judge entirely of the work at a single hearing. Its scoring is rich and at times a trifle sombre. Its development in the first and last movements are somewhat long, but may improve upon long acquaintance. The second movement is especially characteristic, and has a grand swinging rhythm. The third movement is, in my opinion, the gem of the work, and is full of a poetic beauty, which is, perhaps, lacking in the rest of the work, which is rather intellectual than romantic. As the Symphony is supposed to be American, the following analysis may be in place (I quote from the programme):

"ON THE PRAIRIES."

In this, his second Symphony, the composer illustrates a day spent on the western prairies. This thoroughly American subject fully explains its title of an American Symphony.
The first part opens with an introduction depicting the silence of nature just before sunrise and the dawn of day, from the first faint streaks of lights on the eastern horizon to the grand outburst when the sun has fully risen, flooding the whole prairies with its glorious light. Here the *allegro* movement of the first part commences and goes on describing "Morning on the Prairies."
The second part is called the Chase. It stands in the place of the ordinary scherzo, and one may imagine a wild scamper over the prairies, with a halt represented by the trio in middle part, and then a resuming of the wild hunt to the end. Through the greater part of this movement a peculiar rhythm vividly pictures the tramp of horses hoofs in wild flight.
The third part, "An Indian Legend," calls to mind a camp fire, and some one relating to his comrades some old tradition of the former inhabitants of the country. The music here is highly dramatic, and is clothed in an entirely new form, altogether different from the usual Symphonic Adagio.
The fourth part describes evening sunset and night. Then the introduction to the first part again commences, and is repeated though in somewhat altered aspect, to where the sun again bursts forth, when a triumphal hymn formed from a motive of the introduction, and combined with the first theme of the *allegro* movement of the first part brings the whole to a brilliant close, thus completing a full day "On the Prairies."
Dr. Maas is now doing good work in the New England Conservatory of Music, here, and his influence is telling splendidly among the advanced pianists at that institution. Others of the faculty have recently been doing important public work. Mr. Chadwick has written a new overture and a string quartet, one of which will soon be performed. Mr. Otto Bendix appeared as soloist at the Boston Symphony Concert of two weeks ago, and played St. Saens, (Guim) piano concerto in a superb manner. Mr. Bendix was to have given a piano recital at the Conservatory last week, but, unfortunately, sprained his hand, which necessitated a week's postponement.
But the most important step made by the Conservatory lately is the adoption of a more normal concert pitch. Having among its faculty almost all of the leaders in music here, its course will exert a powerful influence on the lowering of pitch. A middle C of 261 vibrations has been decided on, and Messrs. Ritchie & Sons have made a large fork of this pitch for the Conservatory, which is always open to public inspection, and many of the professors have had their tuning forks altered to correspond with it. Prof. Cross, of the Massachusetts Institute of Technology, assisted the Conservatory in the investigations which led to this result.
The Club Concerts have been variously successful. The Cecilia gave Berlioz's *Requiem*, with good effect as regards orchestral and chorus work, but the soloist, Mr. Adams, was in very poor voice.
The Apollo sang quite unequally at its opening concert. Soloist and chorus both making lapses of intonations and *tempo*. But this is very unusual with this club. It is (or has been until now) the best male chorus of America, and possibly of the world, almost every singer in its ranks being a solo artist.
The most equal and thoroughly excellent of the club con-

certs was that given by the Boylston Club, which occurred at Music Hall, December 13th. They gave Palestrina's *Stabat Mater* in superb style, and with such finished shading that all of the monotony attending a work of such length, a *capella*, was overcome. A Christmas carol, by Mr. Geo. L. Osgood (the director of the club), was sung by the chorus in a manner that won hearty applause, and an encore for the work. It is a well written carol, with the true English ring to it.
The female chorus of the club sang better than ever at this concert. It is scarcely possible to imagine more refined shading, or better finish than they gave to their numbers. In Taubert's *Bird Song*, *fortissimo* were executed in chorus, in a manner that would have been commendable in a soloist. The chamber concerts have been innumerable; I can not begin to detail them. Baermann, Neupert, Allen, Mueller, Hills, etc., have been giving so many concerts that the critic requires a double to attend them all. The concerts have been averaging nearly two *per diem* for a short time past, so it is not strange that you receive only an outline sketch from COMES.

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"ISAPHINE," Wichita, Kas.—If you will send your real name in full (not for publication, but for our own information) we will endeavor to answer your questions. We have stated again and again that correspondents must send their real names to us, even if they prefer to have the answer addressed to a fictitious name (which we always indicate by inclosing it in quotation marks), and we wish once more to say that we make no exceptions to the rule. Write again!

MARY D., New York.—No, Joseph Rubinstein, the Wagnerian and editor of the *Baireuther Blatter*, is not related to the famous pianist, Anton Rubinstein. They have nothing in common but the name; they are not even of the same nationality, Anton Rubinstein being a Russian and Joseph a German.

J. B. C., Cleveland.—We have not given the discussion of the tonic sol-fa "method" any space in our columns for the same reasons that we let "spelling reform" alone: 1. We think the old system better than the new; and, 2. we do not publish a paper for students of the spelling-school grade. We must, therefore, decline your (and every similar) offer to enlighten our readers upon a subject which you deem important.

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? ? ? ? ? ? ? ? ? ?

PERTINENT AND IMPERTINENT.

Why has not Wm. Steinway made some effort to collect that little debt of six or seven thousand dollars from Freund?

May we not impertinently ask whether there is any truth in the reports privately circulated by Freund's friends that Steinway is afraid he'll tell her name?

How would it do for the editors of the different music and music trade papers to leave their revolvers and bow knives at home, and hold a general convention at some central point?

Was there ever a music trade paper that had not "the largest circulation?"

By the way, is there not "a long-felt want" for another "fearless," "independent" or "wide-awake" music-trade journal in New York?

WHAT little beer garden is that which graces the cover of our new friend, the *Apollo* and why do they keep the people standing? and what makes the trees so stiff and ugly?

How many of the musical editors have made new resolutions for the year 1883, and how many will keep them?

BROTHER WELLES, you have not "let up on" the search for that pocket-book, have you?

How many musical papers will there be started in 1883, and how many will there be to "pass in their checks!"

BOOK REVIEWS.

ARTISTIC SINGING, by Sabrina H. Dow. Boston: Lee & Shepard.

This little volume of 115 pages, if it offers little that is new, has the merit of putting a good many old truths in intelligible shape. It will be read with profit by vocal students. The author is a firm champion of diaphragmatic breathing, although she does not ride it as a hobby horse. On this subject, we must let her have it out with Mr. Howard, who says diaphragmatic inspiration is a humbug. The work is divided into eleven chapters, which treat of such subjects as *Timbers. Attitude and Tone. Attack, Legato and Portamento, Expression, Articulation, etc.*; it is written in good, clear English, and typographically is a model of neatness.

VICK'S FLORAL GUIDE. James Vick: Rochester, New York.

Where is the musician that does not love flowers? To all who have not received this elegant annual, we would say, send ten cents to the publisher and receive a copy.

RESPIRATORY CONTROL FOR VOCAL PURPOSES, by John Howard. Albany: E. S. Werner.

In this little work Mr. Howard maintains, with not a little vigor, two ideas: first, that the diaphragm should have nothing to do with inspiration, in other words, that *clavicular* breathing is the only natural and correct mode; and secondly, that the office of the diaphragm in expiration is important, but has not before been well described. The book is so written as to be understood by any person of common sense, and will well repay a perusal. Price 60 cents.

AN Israelite woman, who was sitting in the same box at the opera with a French physician, was much troubled with ennui, and happened to gape once very wide. "Excuse me, madam," said the Doctor, giving a start: "I am glad you did not swallow me." "Give yourself no uneasiness," responded the lady, "I am a Jewess, and never eat pork."

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PRESS NOTICES OF "MUSICAL MOSAIC."

[From the Spectator.]
Musical Mosaic. By Count A. De Vervins. St. Louis: Kunkel Bros.

Although little sketches such as these afford but a limited scope to an author, yet it is only necessary to read a few pages of this volume to discover, that we have here a most talented writer, who possesses a rich fund of imagination, coupled with an innate sense of the practical, and the power of relating anecdotes in a most charming manner. It is plain that these novelettes are the work of a Frenchman, as they abound with the quaint similes and metaphorical phrases, which all French writers are so fond of. The work consists of about two hundred and twenty-five pages and contains ten novelettes. In short, "Musical Mosaic" is worth a place in the libraries of both musical and non-musical readers, and is as entertaining and instructive reading as has been received for some time. Throughout the book are scattered portraits of the great masters of music, which are excellent, and add considerably to the value of the novelettes.

[From the Republican.]

MUSICAL MOSAIC-NOVELTIES.—By Count A. De Vervins. A pretty book comes to us bearing the above title, and the contents make a series of glad surprises. Count A. De Vervins, who lives very quietly in St. Louis, is a devotee of art. He conceived the idea of writing a series of short stories, connected with the lives of the great masters, and the result is presented in this volume. They are charming little romances, illustrative of the character and work of the masters, skillfully woven about prominent facts in their lives, and containing hints and histories of how some of their noted compositions came to be.

The author of these sketches is evidently inspired with the poetic in music, and he deeply sympathizes with the romantic in life. His words breathe the devotion of true art worship. The book is embellished with portraits of Beethoven, Bach, Schumann, Liszt, Schubert, Haged and Mozart. Not only musicians and students, but general readers will find great interest in this Musical Mosaic. Published by Kunkel Bros., St. Louis. For sale by.....

[From the Post-Dispatch.]

Republication in book form of Count A. De Vervins' Novel-ettes.

Kunkel Bros., the musical publishers of this city, have just issued in book form, with the title "Musical Mosaic" and the novelettes, by Count A. De Vervins, which were first published by Kunkel's Musical Review, when they attracted very favorable attention from the reading public. Though, really aiming to be considered merely poetical sketches, their excellent literary qualities secured them the commendation of all lovers of good reading, whom they reached, and their desire to possess them in a permanent form has been so frequently expressed of late, that the publishers acceded to the demand and caused the stories to be carefully revised and corrected and cunningly fitted into an artistic and harmonious whole. The stories, which are ten in number, have musicians for their heroes and music for their theme, and Count De Vervins, resources of imagination and correctness of local coloring together with the extent and accuracy of his learning and of his knowledge of the human heart, are admirably displayed in each of them. Portraits of great musicians are scattered through the book, which is gotten up in handsome shape, and is deserving of a large sale.

MESSRS PUTTICK & SIMPSON last month sold by auction at their rooms in Leicester Square the orchestral music of the Sacred Harmonic Society. The prices realized were as a rule moderate. For the various relics the bidding was more brisk. The principal lots were as follows:—Crotch's *Palestine*, manuscript full score, the only copy known—the original score is in the British Museum; £5 5s. (Littleton). Handel's pitch-pipe, £13 10s. (Edward and Sons). The Chairman or President's Hammer of the Sacred Harmonic Society, made of oak taken from near Shakspeare's tomb, silver mounted, with inscription, £3 10s. (Birens). Bronze statuette of Handel, after the celebrated work of Roubilliac, executed by Messrs. Elkington, 22 inches high, £25 10s. (Edward and Sons). A set of 30 chromatic bells, 2 1-5 octaves, with piano-forte action, in iron and walnut-wood case, £8 15s. (Beck.) A Broadwood rosewood grand pianoforte, 6¾ octaves, £10. (Bigmore). Messrs. Edward and Sons who were acting for Mr. George Mence Smith (a member of the Society), purchased the relics with the intention of presenting the statuette to E. H. Mantering, Esq., the honorary secretary of the Sacred Harmonic Society, as a memorial of long and pleasant musical association. The pitch-pipe, bought for the same gentleman, is especially interesting as evidence of the difference of pitch between Handel's time (1759) and the present. —*Musical World.*

ANOTHER use has been found for the telephone. The story comes from Munich, where an electrical exhibition has been held recently. Sig. Pollini is the manager of the Italian opera company of Hamburg; Pollini was one of the delegates assigned to pronounce upon the best method for theatrical illumination, and therefore visited Bavaria. "I want a tenor for my troupe," said Pollini to somebody. "There's a splendid voice at the postoffice," replied somebody to Pollini. "How can I hear him, for my time is precious?" asked the manager. "Try the telephone," suggested somebody. "Sing something," telephoned Pollini to the clerk. "Di quenapira," came back through the tube, and the effect was so satisfactory that Herr Wiener was engaged immediately.

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WHAT THEY SAY OF OUR METRONOME.

From PROF. WILLIAM SIEBERT, the eminent composer, teacher, etc.

MCCUNE COLLEGE, LOUISIANA, MO., }
May 27th, 1882. }

Messrs. Kunkel Bros., St. Louis:

GENTLEMEN—I have examined and thoroughly tested your Pocket Metronome and find it all you claim, and more. It is mathematically accurate, remarkably simple, and its small size and weight make of it a little jewel.

WILLIAM SIEBERT.

From CARLYLE PETERSILEA, the great pianist and principal of the Petersilea Academy of Music, Elocution, and Languages:

BOSTON, June 17, 1882.

MESSRS. KUNKEL:—I have given your Pocket Metronome careful consideration, and I warmly recommend it. The simple and beautiful philosophical principle upon which its action is based necessarily makes it accurate. As the Metronome should be used only to indicate the general tempo, your Pocket Metronome answers fully all purposes of a Metronome.

Respectfully, CARLYLE PETERSILEA.

From L. C. ELSON, Boston's most renowned critic, author of "Curiosities of Music," "Home and School Songs," editor of *The Score*, *Musical Herald*, etc.:

ROCKLAND, ME.

MR. I. D. FOULON:—Dear Confrere:—Allow me to give you hearty thanks for the excellent portable Metronome which Kunkel Bros. have sent me through you. It is of course an application of the old French invention (*Etienne Loulie et al.*, last century), but while their discovery was impracticable because of its awkward shape, etc., this arrangement makes it of real assistance to every musician, and will probably make it universally useful. It certainly is accurate and its principle scientific.

Yours, sincerely, LOUIS C. ELSON.

From the author of "Vita," "Love's Rejoicing," etc.:

To Messrs. Kunkel Bros.:

GENTLEMEN—I find your Metronome very simple, both in its construction and in its application—an absolutely correct indicator of measured movements. It is apparently phenomenal, that at the very first instant when set in motion the correct movement is indicated and regularly kept up until at rest, yet this regular motion is based upon and consistent with the great law of nature called gravity; the graduated scale for such regular movements has been carefully computed from absolute time. In the two lies the perfection of this little time-keeper, which, in my opinion, can not be improved upon. It is an indispensable pocket reference for the observance of correct measured time for the performance of music, instrumental or vocal, as well as to guide the measured step of the soldier in his drill. Very respectfully yours,

ENG. VOERSTER, M. D.

PROF. A. J. WILKINS, the eminent teacher of Bridgeport, Ct., wrote us in date of June 20, as follows:

I tried your Metronome with my Maelzel, and I thought that from 126 to 160 it was not as accurate as the rest of it which seems perfectly so. It is certainly a very handy thing for a musician to have in his pocket.

I like your REVIEW extremely well. It is well worth the money without any premium. It is the best publication of the kind I have ever seen, and I hope it will continue to be. Every one I have shown it to agrees with me.

Yours, truly, A. J. WILKINS.

To this we replied, asking him to test the two Metronomes by the watch, and report, prophesying that he would then have a Maelzel's Metronome for sale cheap. We have just received the following answer:

I have tested the Metronomes by the watch and find that my Maelzel is faulty and yours correct. I therefore take back all I have said and acknowledge yours to be perfect. I am more pleased with it every day.

Yours, truly, A. J. WILKINS.

BRIDGEPORT, CT., June 27, 1882.

KUNKEL BROS.—GENTLEMEN: Your Metronome, identical in its time-arrangement with that of Maelzel and others, is a valuable adjunct to the correct interpretation of musical works of any kind. I have therefore adopted it for the instrumental and vocal lessons in the "Musical Instructor." Its superior correctness makes it preferable to any other.

Very truly yours, ROBERT GOLDBECK.
July 28, 1882.

CHICAGO, June 25, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.:

GENTLEMEN—The Pocket Metronome sent me is quite an ingenious invention, and after a thorough trial, I find it equal to any made, and much more convenient. Every music teacher should procure one. Yours truly, GEO. SCHLEIFFARTH.

Author of "Careless Elegance," "Come Again, Days of Bliss," "Who Will Buy My Roses Red," etc.

UTICA, July 21, 1882.

Messrs. Kunkel Bros.:

GENTLEMEN—The Pocket Metronome received—is a perfect gem. Having tested it, I can say that it is as exact mathematically as the Maelzel Metronome and less liable to get out of repair. Its adoption ought to become universal.

Yours, truly, G. ELMER JONES.

Teacher of Music, and Organist St. Luke's Memorial Church.

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THE COMPONIU—A CURIOUS MUSICAL INSTRUMENT.

The Brussels Conservatoire of Music, as is no doubt well known to our readers, has been for some years past engaged in the collection of old, unique and curious instruments, and through the generosity of the owners of many interesting relics, have amassed a considerable number of interesting instruments. The following is a description of the instrument which heads this article for the particulars of which we are indebted to *L'Echo Musical*:

The componium is the work of one Diderich Nicholas Winkel, a native of Amsterdam. Of all the mechanical arrangements that have been applied to musical instruments, this is alike the most important and curious. Unfortunately, however, the conception and execution of the work cost its inventor first his reason and afterward his life. He died in 1826. The work was accomplished about the year 1821, and had a great success in Paris. It was distrained upon by the legal authorities in payment of money lent to the inventor and was lodged for many years in a pavilion near the Barriere du Trone, where it suffered considerable deterioration in consequence of the humidity of the air. The instrument was redeemed by an enthusiastic amateur, M. Matthieu, and was for a period of twenty-years subjected to such awkward and unskillful trials and performance, that its internal organization was completely disorganized. After the death of its inventor, the componium was purchased by the well-known organ-builder, M. Cavaille-Coll, who, not having time to attend to it himself, ceded the instrument to M. Auguste Tolbecque, who in his turn handed over this masterpiece of mechanical ingenuity to the Brussels Conservatoire.

In the componium are comprised two distinct instruments, namely, an ordinary orchestration with its cylinder, on which are inserted the usual pins and wires, and which, by its revolution, gives motion to a key-board containing a series of organ pipes; and the componium proper, having for its object the composition of new variations on a given theme or subject of eighty bars. To this end its constructor has contrived two cylinders, on which are alternately two measures of silence and two of action; these are geared in such a manner that one plays while its fellow is silent, and this in spite of the continuity of the rotary movement. Further, they are marked so as to present on the one hand the necessary working pins for the execution of the original theme, and on the other those which successively produce seven variations on the same theme. When the componium is put in action, it plays the first original tune, and on touching a lever the instrument commences to compose. The various measures are then mingled by a longitudinal movement of the cylinders, and it is this mixing and mingling of the measures which gives birth to the infinite variation of which the componium is capable. The possible combinations and variations are almost infinite, amounting to the formidable sum of 14,513,401,557,741,527,824.

Supposing, therefore, that five minutes were allowed for the execution of each set of variations, it would take 138 trillions of years to perform all the possible combinations!

It is not in the number of star concerts that the musical culture of a city must be judged. Wherever wealth exists there will be ample support of concerts which introduce celebrated artists. It is rather in the love of good compositions (adequately performed of course) that the true art-life is shown. London has more star concerts than Leipzig, yet the musical standard is not nearly so high. The tendency to elevate the artist above the work is still strong in America, but the rise of a taste for orchestral and chamber music points to something of a better type in the near future.—*Musical Herald.*

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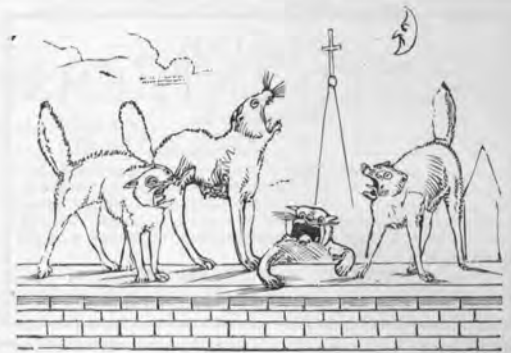
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COULD YOU?

BY A PRACTICAL MAN.

Lady with the shining hair,
Home of all the charms and graces;
You are kind and passing fair,
But—could you wash the children's faces?

When the rosy morning bright
Paints with gold the village spire,
Banishing the shades of night
—Could you rise and start the fire?

When the shades of solemn night
Settle over hill and dale,
Bringing peace with fading light
Oh, could you use the milking-pail?

O'er the fields with you, I wander,
Summer's glory overhead:
Charmed, I all your graces ponder
—And wonder could you make good bread.

All thro' life, as o'er these meadows,
Roaming now we find so sweet,
I would keep from you all shadows
—But here comes Jones' old cross critter,
And could—oh, could you with me 'git up and git?'
—*Boston Times.*

BEATS time: Kunkel's Pocket Metronome.

A GOOD motto for an expressman—"Haul things to all men."

Is it a runaway match in the insect or animal world when you see one antelope with another?

PROF. (looking at his watch), "As we have a few moments left, I should like to have any one ask a question, if so disposed." Student—"What time is it, please?"

"WHAT station is this?" asked a lady of an English passenger. Looking out of a window and reading a sign on the fence, he replied, "Rough on Rats I guess, mum."

"PLEASE tell me what the time is?" asked a little boy of an apothecary, who was much troubled by such inquiries. "Why, I told you the time but a moment ago," snapped the apothecary. "Yes," said the boy, "but this is for another woman."

HOSTESS—What, must you go already, Professor? The Professor—"My dear ma'am, there is a limit even to my capacity of inflicting myself on my friends!" Hostess—"Oh, no—not at all—I assure you!"

AN inefficient Detroit choir, scored a hit the other day by singing a hymn the closing lines of which were:
"Oh, Lord we give ourselves away,
'Tis all that we can do."
—*Ex*

"AND what do you call that?" asked the inquisitive visitor, pointing to a mutilated statue. "That is a torso," replied the sculptor. "H'm," muttered the i. v., "but how did it become torso?" He was tenderly kicked out.—*Boston Transcript.*

"OH! maid with laughing, laughing eye,
For what those tears? oh! why that sigh?"
She murmurs as the blushes come,
"I swallowed a chunk of chewing gum."

SEVERAL hundred piano makers in New York have struck for higher wages, and a despatch says that "one effect will be a material reduction in the number of instruments manufactured." The cloud that goes with the silver lining has not been discovered, says the *Chicago Tribune.*

THE *Danbury News*, referring to the fact that a man ninety years old in the eastern part of the State walked eight miles to pay his newspaper subscription, thinks that some people elsewhere, judging from their delay, are waiting till they are also ninety years old before they pay for their papers.

WE are informed that in "best society" jelly is now carried to the mouth on a fork. Well, if "best society" has been in the habit of carrying jelly to the mouth with the fingers, it is about time a change was made. They will find forks a very useful article when they get used to them.—*Nor. Her.*

"YOU have been up here before me half a dozen times this year," said an Austin justice severely, to a local vagrant, who thus made answer: "Come, now, judge, none of that. Every time I've been here I've seen you here. You are here more than I am. People who live in glass houses should not throw stones."

"WHAT harm has the lad done you?" asked an old gentleman, roughly collarng a boy who was warming the jacket of another urchin with a bit of wild grape-vine. "He ain't done me no harm." "What are you thrashing him for, then?" "Canse his father and mother never licks him, and I am a-doin' it for charity."

A CANDIDATE met Uncle Mose and said to him: "Be sure to come to the ward meeting to-night, and bring all your neighbors with you." "You kin jess bet dey will come along with a e, or I stay at home myself. Dar wouldn't be a chicken leg in my coop if I was ter go to the ward meetin' and luff dem neighbors at home."

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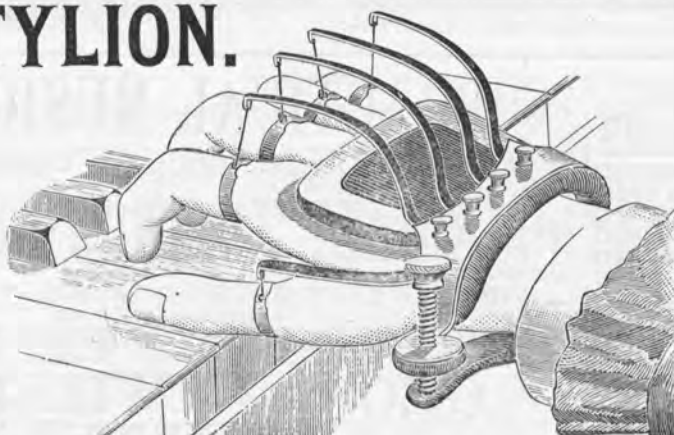
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A MOTHER sent her little son to dry a towel before the fire. “Say, ma, is it done when it's brown?” presently asked small boy.

“Is dis heah letter all right?” asked an Austin darkey, handing the clerk a letter he wanted so send off in the mail. The clerk weighed the letter and returned it saying: “You want to put another stamp on it. It weighs too much. “Ef I puts anoder stamp on de letter, dat won't make it no lighter. Dat's gwine to make it weigh mo'.”

“Do have something more,” urged Mrs. Fizzletop of the visitor; “do take another saucer of my peach preserves.” “Now, mamma, that ain't fair. When I ask to be helped twice to preserves, you always say I am a hog, and here you want this strange woman to take a third plate. That's no way to run a hog ranch.”—*Texas Siftings*.

AN editor once owned three hundred thousand dollars' worth of railroad stock, twenty one thousand dollar government bonds, six white shirts, a country residence on the Hudson, a farm in Illinois, a span of horses and a wagon, two suits of clothes and a plug hat. This table teaches that all the liars are not dead yet.—*Denver Tribune*.

YOUNG man on the train to young mother with noisy baby: “I beg pardon, madam, but can I be of assistance to you?” Young mother: “No thank you.” (More squalling.) Young man: “You had better let me try, I think I can quiet it.” Young mother, innocently: “No, I guess not, thank you, the poor little darling is hungry, that is all.”

THEY were discussing Thackeray's “English Humorists.”

“Who was it, Miss Cutting, that said “True wit never produces a smile?”

“I really can't tell you, Mr. Quotation, but it seems to me he must have heard a good many of you college men telling jokes, for he'd never have taken such a dismal view of life.”—*Harvard Lampoon*.

“You see, grandma, we perforate an aperture in the apex and a corresponding aperture in the base, and by applying the egg to the lips, and forcibly inhaling the breath, the shell is entirely discharged of its contents.” “Dear me!” exclaimed the old lady, “what wonderful improvements they do make. Now, in my younger days, they just made a hole in each end and sucked.”

“DID you see dat hoss you was talkin' of buyin'?” asked one Austin darkey of another. “Yes, I seed him.” “Did you buy de hoss?” “No, I didn't buy him, becase dar wasn't no mutuality.” “What do you mean niggah?” “Dar was no mutuality. I seed enough ob de hoss, but de hoss didn't see enuff ob me. He was blind in one eye. Dar has to be more mutuality in a hoss trade.”—*Texas Siftings*.

“WHAT is that noise we hear, mother?” “That is a man learning to play the violin, my child.” “Is he sick mother?” “No, he is not sick, my child, as you suppose, but every one in the neighborhood is. They wish he would be sick and die.” “Will he die, mother?” “No, my child, he will not die. He will keep on in this way for years, and finally get so he can play second fiddle in a very poor orchestra.”

THERE was a servant's ball at the Angel, and Mary Jane went. Pretty early in the evening she flounced in with an inflamed countenance. “Why, Mary Jane,” said the missus, “surely it's not all over yet?” “No, mum, but I've been insulted! As I was comin' out of supper the baker's young man he says to me, ‘I hope miss,’ says he, ‘your programme's not quite full,’ and me that had eaten hardly anything!”

A GENTLEMAN who was on a vi-it to Niagara, when the car raised and lowered by steam power was in use on the incline plane, went into the starting-house to witness the descent, being too timid to go down himself. After the car started, fully impressed with the danger, he turned to the man in charge and said: “Suppose, sir, that the rope should break?” The man, with a serious countenance and a single eye to business, said: “Oh, they all paid before they went.”

“DE pure an' undefil'd 'ligion,” says the Rev. Plato Johnson, “is always to be foun' in a man's pocket. Dat is a curus place to look for 'ligion, but ef it taint there then taint nowhere. De man dat can't put his hand on his 'ligion when he puts his hands on his pocketbook ain't got none. Wen a man talks loud 'bout his 'ligion that is only purlence; but wen he shells out de hard cash he ain't foolin'—he means bizness. De man who gabe our chuch de organ got 'ligion ob de right sort.”

MR. PEET, a rather diffident man, was unable to prevent himself from being introduced one evening to a fascinating young lady, who, misunderstanding his name, constantly addressed him as Mr. Peters, much to the gentleman's distress. Finally, summoning courage he bashfully but earnestly remonstrated: “Oh! don't call me Peters; call me Peet.” “Ah, but I don't know you well enough, Mr. Peters,” said the young lady, blushing, as she playfully withdrew behind her fan.—*Yale Record*.

MUSIC IN BERMUDA.—The early twilight of Sunday evening in Hamilton, Bermuda, is an alluring time. There is enough of whispering breeze, fragrance of flowers, and sense of repose, to raise ones thoughts heavenward; and just enough amateur piano music to keep him reminded of the other place. There are many venerable pianos in Hamilton, and they all play at twilight. Age enlarges and enriches the powers of some musical instruments—notably those of the violin—but it seems to set a pianos teeth on edge. Most of the music in vogue there is the same that those pianos prattled in their innocent infancy, and there is something very pathetic about it when they go over it now, and in their asthmatic second childhood, dropping a note here and there, where a tooth is gone.—*Mark Twain*.

WHERE TO SEE THE GREAT TROTTERS OF NEW YORK.—No two men in America have had more experience with fine trotting stock, and none are better judges than Calvin M. Priest, of the New York Club Stables, 28th street near Fifth avenue and Dan Mace, of the Excelsior Stables, West 29th street, New York, the champion double-team driver of the United States. Both of these gentlemen say, that for painful ailments in horses, such as cuts, bruises, swellings, lameness, stiffness, St. Jacobs Oil is superior to anything they have ever used or heard of. This is also the opinion of Prof. David Robarge, the celebrated horse-shoer of the metropolis, and thousands of stock-owners throughout the country. As a pain-cure for man and beast St. Jacobs Oil has no equal. Mr. Priest recites the case of a valuable trotter, so stiff from rheumatism that he could not move an inch. By one, thorough application of St. Jacobs Oil at night, the animal was completely cured, and was fit for the race-track, the next day.—*Cincinnati Times-Star*.

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MAJOR AND MINOR.

PLANQUETTE has just finished an *opera bouffe*.

A. A. MELLIER'S Illustrated Almanac for 1883 is a little beauty. Get one.

IT is said that Mme. Sembrich, the famous German *prima donna*, will come over next season.

SARASATE, it is said, will not visit America unless he is guaranteed five hundred dollars a concert.

ONE of the neatest things we have seen in the shape of calendars is that issued by Decker Brothers.

NIC. LEBRUN had a Christmas present of a new baby. Father and child are doing well—so says the nurse.

TSCHAIKOWSKY, the Russian composer, has completed a new opera, *Massega*, the book founded on a poem by Pouschkin.

PROFESSOR G. A. MACFARREN is engaged on the composition of a new sonata for the pianoforte—his fifth work of the kind.

MR. J. J. VELLMECKE, who, some time since, severed his connection with J. L. Peters' Music House, is clerking for Kunkel Brothers. He is also giving some piano lessons.

THE medal presented in 1834 by the Decurional Council, Geneva, to Paganini, has again come into the possession of the Municipality and been placed in the same case as the renowned artist's violin.

WE welcome to our exchange table *The Apollo*, a musical monthly recently started by L. E. Whipple, music publisher, of Boston. The editorial chair is filled by Mr. T. D. Tooker, for several years editor of the *Folio*.

WILL PETERS has, after considerable tribulation, fully succeeded in reorganizing the "Bain Zouaves." The company forthwith made him a lieutenant, so that the young man is now entitled to be called "Lieutenant Peters."

J. L. PETERS has discontinued the publication of his magazine in its original form, and in its stead will publish sheet music of four different sorts and grades, in monthly parts, thus making four magazines instead of one.

SOME miscreants robbed J. L. Peters of a valuable chronometer on Christmas night, as he was going home on an Olive Street car. As Mr. Peters reads the REVIEW, he will know where he can purchase another watch at the best rates.

THE management of the Grand Ducal Theatre of Karlsruhe, Germany, has been distinguishing itself. The bills pasted against the walls contain the following notice with reference to the ballet of *Prometheus*: "For cast, etc., see other side."

THE engagement is announced of Fraülein Martha Braschler to Herr Heinrich Drees. Miss Braschler is one of St. Louis' best pianists and it is to be hoped that her intended change of condition will not lead her to neglect her very genuine talent. Our best wishes to the young couple.

THE *Mirror*, of San Francisco, credits to "a New York paper" our editorial "Music, Cosmopolitan," from which it makes liberal extracts. We are not so far East, brother, and we have a name of our own, which is not "A New York Paper," but KUNKEL'S MUSICAL REVIEW.

MESSRS. MOXTER & BAHNSEN have dissolved partnership. Mr. Moxter retains the old stand on Olive Street, and Mr. Bahnsen opens a new establishment at 1219 Franklin Avenue. We hope that each alone will do more business than the two together have done before their separation.

NEILS W. GADE celebrated his silver wedding and at the same time his twenty-eight anniversary as directory of the Conservatory of Music in Copenhagen last month. Festival performances were given at the theatres, and a torchlight procession of five thousand Swedish and Danish students took place.

A TABLET with the following inscription has been affixed to the house where Paganini first saw the light in Genoa, Italy: "A great honor fell to the lot of this modest house, in which, on the 27th of October, 1782, Nicolo Paganini, unsurpassed in the divine art of Tone, was born, to the glory of Genoa and the delight of the world."

THE *Dramatic Critic* is a new St. Louis venture in the field of journalism. Mr. A. R. Webb, the editor and one of the proprietors, is a journalist of experience and ability. The three numbers we have seen of the paper are very creditable indeed. We wish the *Dramatic Critic* long life, prosperity and a better hand to write the musical criticisms.

HANS BALATKA has organized a quintette club in Chicago, consisting of Chas. Tholl, first violin; R. Kleist, second violin; W. Rhode, viola; Hans Balatka, violoncello; and Chr. F. Balatka, pianist. The club has assumed the name of its organizer and is known as the "Balatka Quintette Club." Three concerts will constitute its first season. The first of these took place at the Weber warerooms 250 and 252 Wabash Avenue, December 1st.

MR. LAWRENCE BARRETT, is said to have expressed himself as follows regarding Mrs. Langtry: "I haven't a word to breathe against her as a lady, but I do say she has no business on the stage. I have seen a great deal of self-consciousness in my profession, but it has been generally a matter of acquirement. For natural, inborn conceit, I have never known her equal. She is no actress, but simply a curiosity. She ought to be shown in a museum instead of taking the place of an artist in the drama."



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THE last number of the *Folio* has a lithographic picture of our old friend Sisson, C. T. Sisson, author of "Waco Waltz, etc." It's only a few weeks since we saw him, but he must have seen trouble since, for he is hardly recognizable. Thanks to the *Folio* for its enterprise—by means of its picture, we hope to be able to identify "old Sis" when he comes around again. In the meantime, we hope the *Folio* won't run him through the press any more, or we should certainly not recognize him at all.

C. W. HANDLEY has sold out his piano and organ business. The purchasers are Messrs. Jesse French, of Nashville, and Mr. Field. The business will be continued at the old stand, 927 Olive Street, under the firm name of "Field, French & Co." Mr. Field will be the resident partner and manager. The gentlemen express a determination of securing their share of the piano trade of St. Louis and vicinity. Mr. Handley will remain with the new firm for some time.

It is announced, semi-officially, that Miss Lina Anton is soon to become the wife of a prominent New York musician. Miss Anton by any other name will probably be as deservedly popular as she has been heretofore. The best wishes of the REVIEW are, of course, extended to the attractive young artist in her proposed venture. May she and her intended truly be, as the poet expresses it:

"— formed, as notes of music are,
For one another, though dissimilar."

THERE was seen recently at Messrs. Knabe & Co's factory says the *Baltimore American*, a magnificent concert grand, just finished by them for the presidential mansion. President Arthur, who is a thorough connoisseur of music, in selecting a piano for the White House, decided in favor of the Knabe Piano as his preference, and ordered accordingly the instrument referred to. It is a concert grand of beautiful finish in a richly carved rosewood case, and of superb tone and action—an instrument worthy in every respect of the place it is to occupy. It was shipped to its destination recently.

HENRY LAURENT was employed at the Standard Theatre in January, 1879, to play *Ralph Rackstraw* in "Pinafore." After the first act on January 8th, he announced to Mr. John Duff, the manager, that as he had given him notice of his intention of leaving, he wanted his salary at once or he would not proceed with the opera. A disturbance followed, and Mr. Duff called in a policeman and had Laurent taken to the station-house, where he was locked up for the night. He was released on the following day by the police justice. Laurent then instituted proceedings against Mr. Duff for false imprisonment, and claimed \$20,000 damages. The suit was tried before Judge Larremore, in the Supreme Court, recently and the jury found a verdict for the defendant.

A SO-CALLED violin-piano has just been patented in Germany. It is not on the same principle as that described by Mary Granville in her letter to Mme. Viney, January 11, 1775, which could only be played with the right hand, while the left worked a fiddle-bow; but is in form like an ordinary Upright piano, and is played with both hands, while the feet of the performer, working a pedal action, set in rotation a number of small horn-wheels armed with resin, which are by the rising of the keys brought into contact with the strings. The sound produced is said to be very sweet, and to imitate exactly that of a violin. A very similar instrument is mentioned by Pratorius as having been in existence during the seventeenth century, but it did not secure public favor.

IF people could only read all the communications that come to us they would have a better understanding of the queer ideas which some people entertain of the rights and duties of editors and publishers. Here is a specimen communication on a postal card from a would-be composer, whose over-crude manuscript was returned to him. He hails from New York City, East 82d Street. We will leave number and name out through consideration for the dear boy's feelings. The card is addressed to Mr. Charles Kunkel and reads as follows:

"RESPECTED SIR:—A young man is never encouraged in what he does, now-a-days. Everybody for themselves—all self. You knew enough to take my money for subscription to REVIEW and refuse my music. Respectfully, F. R."

Now, here is a young fellow who feels badly because he was not helped to make a fool of himself, and thinks his subscription to this paper should entitle him to control its columns. Poor boy, we hope he'll feel better after awhile.

WE are in receipt of a beautiful programme of the concert given by Lyon & Healy's band at Central Music Hall, Chicago, Dec. 1. The band was assisted by Mr. Fredrick Boscovitz, pianist, Miss Jennie Dutton, soprano, St. Cecilia Quartette, Mr. E. W. Kent, clarionetist, Mr. Jno. Quinn, cornetist, and Mrs. J. A. Murray, of St. Louis, harpist. Of the concert, the *Inter-Ocean* says: "The audience, while not large, was certainly enthusiastic and discriminating. The band is twenty pieces strong, and taken as a whole, is an excellent organization, and one well worthy the popular name it bears. Their various numbers were given with a style and finish that provoked applause and won encores. Their "instrumental and vocal potpourri" was quite unique in effect, and gave a very pleasing display of their versatility. The St. Cecilia Quartette proved to be a standard factor for enjoyment, and their every number was rewarded with an encore. The artistic work of Mr. Boscovitz, Miss Dutton, Mrs. Murray, Mr. Kent and Mr. Quinn, also came in for a large share of appreciative applause."

THE Baptist Female College, of Lexington, Mo., gave a "Christmas Concert" on the evening of December 21st, at Hagen's Opera House, under the direction of Prof. Charles Gimbel. The Programme was as follows:

PART FIRST.—1. Solo and chorus, "Oh, what Full Delight"—Balse; Miss Lulu Martin and chorus. 2. Piano duet, "Polonaise Heroique"—Rive-King; Misses V. Hall and S. Tevis. 3. Vocal duet, "Come with Me"—Misses C. Kerr and L. Dameron. 4. Piano solo, fantasia "Trish Diamonds"—Pape; Miss Jessie Cock. 5. Vocal Solo, "Not Lost"—Miss Mattie Morgan. 6. Chorus—by the little children. 7. Baritone solo, "The Wolf"—Shields; Mr. A. W. Smith. 8. Piano duet, "Polonaise in C Major"—Chopin; Miss L. Martin and Prof. Chas. Gimbel.

PART SECOND.—1. Piano duet, "Radeuse"—Gottschalk; Misses L. Dameron and Effie Mills. 2. Vocal trio, "Hurley Mill"—Corder; Misses Mills, Kerr, Salmon, Morgan, Petty, D. George, Gregory, Dameron and M. Brown. 3. Piano solo, paraphrase on "Gems of Scotland"—Rive-King; Miss Carrie Kerr. 4. Vocal solo, "Carnival of Venice, with variations"—Benedict; Miss Lulu Martin. 5. Piano duet, "Zampa"—Melnotte; Misses M. Morgan and Janie Webb. 6. Vocal solo, "Scena and Aria"—Verdi; Miss Ella Pitts. 7. Vocal duet, "The Fishermen"—Gabussi; Messrs. Chiles and Smith. 8. Piano solo, fantasia "La Favorite"—Gottschalk; Miss Lulu Martin. 9. Solo and chorus, "O, Sing to God"—Gounod; Misses Pitts and M. Brown and chorus.

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SOME of the Canton magnates have recently raised objections to the mundane and even frivolous character of the pieces performed at the local theatres; and their remonstrances have elicited a very remarkable decree from Provincial Treasurer Wong, chief censor of plays:—

"The population of Canton, as I am aware, delight in dramatic representations. And why? Because those who worship the gods know full well that it is necessary to pay them especial honor through the medium of theatrical performances. Thus does the theatre become a pure source of enjoyment for the people; and there exists no laws that could or should restrain it in that direction. But, on the other hand, it is absolutely requisite that the pieces performed should be animated by a tendency to stimulate their audiences to fear of the gods, attachment to the throne, and veneration of their parents. The performance of frivolous plays can not but lead to the annihilation of morality. I, therefore, hereby command all theatrical lessees and managers to forbear the production of such abominations for the future, under penalty, not only of imprisonment, but of extremely severe corporeal punishment. Given on the seventh day of the tenth month of the eighth year of the reign of the Emperor Tsung-Chi."

ROBBIE BURNS noted many a year ago that

"The best laid plans o' mice an' men
Gang aft agley."

but he himself would have been astonished at the instance of plans "gagin' agley" reported to us by one of our lady subscribers in Ogden, Kansas. It would appear that she has an eye to the picturesque in nature, for one day her eye fell upon a stone that had been brought for a garden fence, and she noticed that it had a resemblance to a human bust and face. Now, where is the lady who is not ever ready and willing to assist nature in the production of the beautiful and artistic? Quite naturally, it occurred to her to turn sculptor (or should it be "sculptress?") and bring out all the latent beauties inclosed in the aforesaid stone. She thought it would turn out to be a Cleopatra, and a Cleopatra she determined to make it. She went to work like a second Harriet Hosmer to carve out an immortal statue. Her plans were well laid, but somehow the nose did not turn out right, and the chin was a little sharper than she meant to make it. When, at last, she got through with her work her "Cleopatra" had, in spite of herself, turned into a very tolerable counterfeit of Richard Wagner. The "statue" stands in the lady's back garden, where it "astonishes the natives." From Cleopatra to Wagner! Verily, the best laid plans even of women "gang aft agley."



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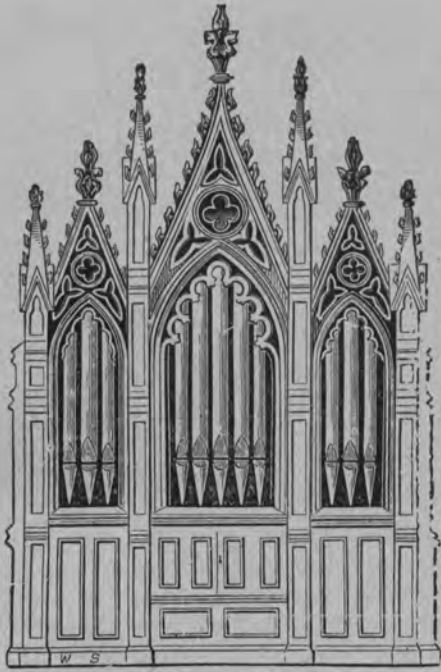
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