

KUNKEL'S

MUSICAL REVIEW.

OCTOBER, 1881.

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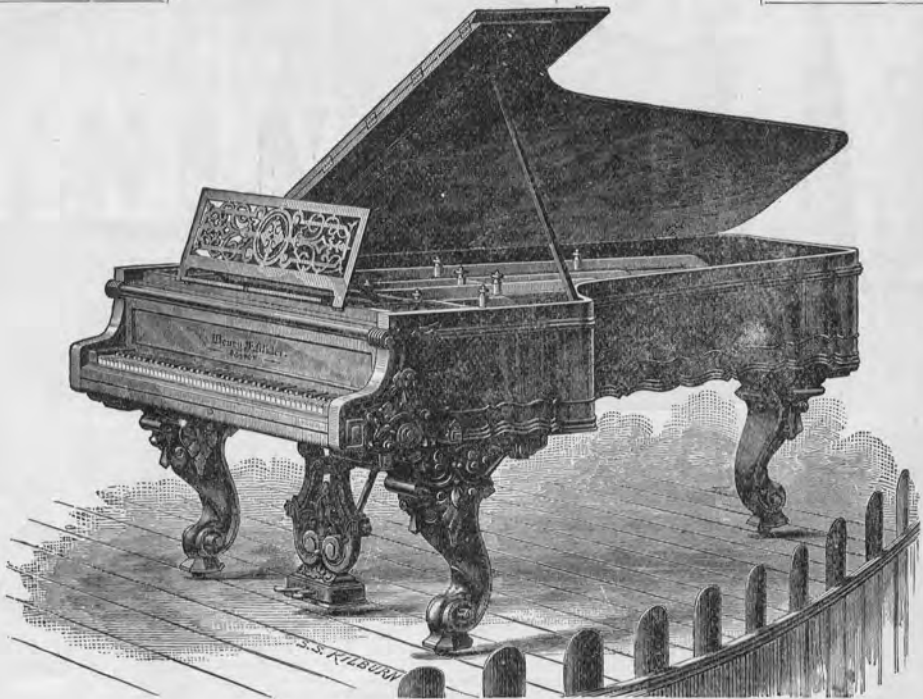
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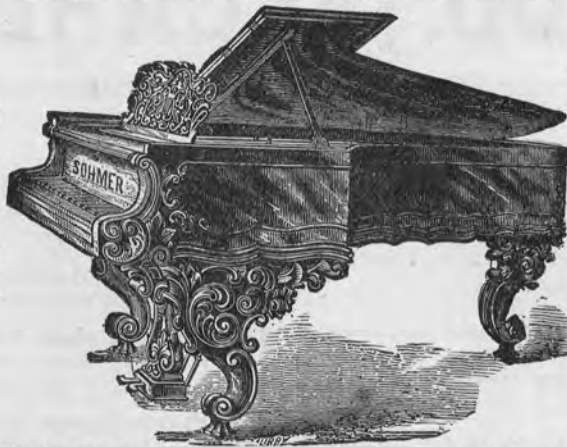
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KUNKEL'S MUSICAL REVIEW.

A Journal Devoted to Music, Art, Literature, and the Drama.

Vol. IV.

OCTOBER, 1881.

No. 2.

WHAT CARE I?

Shall I, like a love-torn swain,
Die because a woman's plain?
Shall my locks grow grey with care
Just because she dyes her hair?
Be she hideous as a dream—
Waking sick men with a scream,—
If she look not plain to me,
What care I how plain she be?

Shall a woman's faults inspire,
Day or night, my lips or lyre?
Shall her failings, countless grown,
Make me quite forget mine own?
Though her temper bad you find
As the worst of womankind,
If she be not cross to me,
What care I how cross she be?

Though her station be not high,
Shall I pine and weakly die?
Shall I scowl or look askance
Though she drop an H, perchance?
Virtue makes a queenly dower,
More than rank and more than power;
If she seem not low to me,
What care I how low she be?

—Fun.

COMICAL CHORDS.

YOU can't get much brass music out of a hat-band. It is a string instrument.

THE upright paragrapher renders unto scissors the things which are scissors.

TUNE for the man who agrees with you in everything—"See the concurring hero comes."

"DO YOU play by note?" queried a stranger of a pianist. "No, sir; I play for cash only."

YOUNG men should be careful about dropping remarks. They may be picked up by a bigger man.

"YOU are not fond of money for itself?" "Oh, no," said Johnsonburg; "I am fond of it for myself."

A HOMEY young girl has the consolation of knowing that if she lives to be forty, she'll be a pretty old girl.

It isn't because a woman is exactly afraid of a cow that she runs away and screams. It is because gored dresses are not fashionable.

"SEE here, waiter," said Cauliflower, pushing away his egg-cup with disgust, "I don't want to count chickens before they are hatched."

"MALARIA," said the Old Orchard Beach landlady; "well, no, we haven't got it; folks hain't asked for it, but we'll get it for your family."

A WISCONSIN woman who had lost her voice recovered it on visiting Devil's Lake. And then she raised the—the—gentleman after whom the lake is named.

A STUDENT at Oxford University, on being asked "Who was Esau?" replied: "Esau was a man who wrote fables and sold his copyright for a mess of potash."

WHY is a young man courting a girl like a suicide? Because he's her fellow, d'er see. The point to this joke has been brought a long distance, and is tired.

THE London *Times* says that the original of Dickens' "Fat Boy" was a man who lives at Budden, England. This relieves Alexander H. Stephens of considerable anxiety.

A PIPER in a Northumbrian town was once asked if he could play "Within a Mile o' Edin-bro' Toon." "Within a mile!" he exclaimed; "Wey, maun, I cud play within ten yards on't."

"THE skolers tell Me you spel tissick with ph. Sich teachin' As this don't Goe and mus be immejntly stopped," wrote an Arkansas school director to one of the teachers in his district.

A YOUNG musician, who adored a girl named Lucy, was forbidden the house by her father. This has had such an effect on him that since then he has had very few Lucy'd moments.—*Score.*

A POOR old lady has petitioned the city for a license to have a peanut stand on Boston Common. Funny old woman, why does she want to have a peanut stand when it can lie down splendidly?

AN Indiana man pulled a drowning woman out of the mighty Wabash, which was all right, but he smoothed her damp hair as she lay on the bank, which was all wrong, and his wife has sued for a divorce on account of it.

HOMER, Ill., had a female barber, and instead of whooping around and raising Bob Ingersoll's no-such-place about it, the women quietly raised a purse of \$400 and gave it to an old bach to marry the shaveress and take her away.

SCENE: Bridal reception. Several of the guests, after shaking hands with the bride, and all speaking at the same time: "Where is the bridegroom?" Bride, naively: "Oh, he's up stairs watching the wedding presents."

AN exchange says: "Pennsylvania Dutch girls make good preserves," but it doesn't say how much sugar you take to a pound of Dutch girl, or how long you let 'em boil. The recipe for preserving Dutch girls should be published.

WHEN the funny man of a London paper writes a good joke the editorial staff is called up, oysters are served, and the paper don't appear that day. And it is a noteworthy fact that no London paper has missed a publication day for ten years back.

THERE is an awful state of affairs in a little Michigan town where a type-setter substituted the word "widows" for "windows." The editor wrote: "The windows of the church need washing badly. They are too dirty for any use, and are a disgrace to our village."

A FOUR-YEAR-OLD boy, while being put to bed by his mother, who is rather stout, said to her in a drowsy tone: "Mamma!" "What? my child." "Did God make you?" Receiving an affirmative answer, he asked, as he climbed into bed, "Well, where did he get all the meat?"

A BRIGHT little girl who was frolicky
Made the sweetest green leaves on majolica,
But she swallowed some paint,
And now she's a saint,
After being an hour pale and colicky.

OLIVE LOGAN began one of her lectures recently with the remark, "Whenever I see a pretty girl I want to clasp her in my arms." "So do we," shouted the boys in the gallery. For a moment Olive was nonplussed, but, recovering her self-possession, she replied, "Well, boys, I don't blanie you."

A QUESTION OF SUPPLY.—Parish clerk (at vestry meeting on the question of organ-blower's salary—the Rector in the chair): "You see, sir, it isn't as if there was only the hymns, but there's the comin' in and the goin' out, and the 'sponces, and the prayers, and the Psalms take a won'erful deal o' wind!"

AN old man with a head as destitute of hair as a watermelon, entered a Washington Avenue drug store and told the clerk he wanted a bottle of hair restorer. "What kind of hair restorer do you prefer?" "I reckon I'll have to take a bottle of red hair restorer. That was the color of my hair when I was a boy."

PRAYER of the Highlander in a terrific storm, and his fishing boat at the mercy of the waves: "Yes, O, mighty, for gracious Lord Tuncan's an awfu' feef; he stole Macquillims' nets and hens, and promised me the half, but never did I get a broon paper's worth. It's twenty years this vera day since I socht a favor from you, and I'll warrant ye if you'll tak us safe into Campbeltown it'll be as long again afore I'll ask aneather."

BETTER left unsaid: Fogg went into the carpet store of Brussels & Tapestry, the other day. He was shown several patterns, but none seemed to satisfy his taste exactly until the dealer unrolled a beautiful Brussels, saying: "There is a carpet that will suit you. That carpet is hard to beat." Fogg said he didn't want it if that was the case, and walked out, leaving the dealer a sadder but wiser man.

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

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"MISFORTUNES never come singly" is an adage which musicians feel to be true in this hour of the nation's sorrow. As citizens, they mourn with their fellow-citizens over the grave of the murdered president, and, as musicians, they mourn (when they can contain their wrath) over the numerous "Funeral Marches," "Dirges," etc., which a desire to make money out of the nation's grief has caused certain publishers to sow broadcast all over the country, just as they issued from the barbarous pen of their speculative but ignorant authors. Nothing but the fact that there might be some doubt of the legality of the proposal, prevents us from offering a liberal reward for the scalps of the authors, publishers, and performers of these musical libels upon the sacred memory of our late president. But who shall punish the Guiteaus of music?

WHILE we desire, as far as possible, to be becomingly modest, we at the same time wish to get credit for what we do. Therefore we will now state for the benefit of ourselves, and the edification of all, that KUNKEL'S MUSICAL REVIEW is absolutely the only musical journal published in America, whose music plates are specially prepared for its use. Several of the other musical periodicals are run, so far as their music is concerned, on the "patent inside" plan; that is to say the music sheets are furnished them ready printed by a certain publisher who makes a specialty of cheap reprints; while all the others, our REVIEW excepted, make use of plates previously used in albums, methods, etc. This fact explains, in part, why our paper is the only one that has ever given lessons with the music it has published—the letters of reference having to be cast in the plate at the time it is made.

EVERY intelligent observer must have noticed how few of even the better class of public singers are anything more than clever vocalists. In most cases, the voice is there but the soul is absent; the singer is a living music box and nothing more. Whose fault is it? Teachers of singing are continually talking of this, that and the other methods of voice culture as if voice culture were not only an indispensable part of a singer's education, but the beginning, middle, and end thereof. We suspect that such is, in reality, the creed of not a few, while of those who realize that expression is absent from the singing of their

pupils, too many attempt to supply its want by directions, more or less mechanical, which only make matters worse. Are fire and feeling lacking? What a trifle! Paint a fire and let a *tremolo* do the feeling business! How charmingly simple!—and therefore, alas, how common!

After all, the public are most to blame for that condition of things. The false is easily acquired by the many, while the real demands, besides a good organ, a gift which Heaven vouchsafes to but few: a poetical nature, an innate sense of the beautiful—and that developed by many years of culture. Then, so long as the public seem to be satisfied with the fawdry tinsel of mere vocalism, why should masters and pupils toil night and day to give them the genuine gold of real, artistic singing? We have but little hope of seeing any amelioration in this respect until the public shall compel it by demanding it, and we confess that the outlook for such a reform is anything but promising.

KALAKAUA'S MUSICAL ESTABLISHMENT.

According to his own account, King Kalakaua was very much pleased with the music of the Prussian army. The *Berliner Tageblatt* informs its readers that his majesty has a native military band, organized by a Prussian, born in Berlin, and named Berger, who was formerly oboist in the second regiment of Foot Guards. Some eight years ago, King Lunalilo, King Kalakaua's predecessor on the Hawaiian throne, applied to the Prussian Minister of War for a member of a military band who might organize such a band on the Prussian system in Honolulu. The Minister of War made the request public, and the successful candidate for the post was the oboist Berger, who, liberally provided with money for traveling expenses, forthwith started for Honolulu. Several natives blessed, according to Hawaiian ideas, with a natural aptitude for music, were placed at his disposal, and with these he began his course of instruction. That his task was neither easy nor simple will readily be believed. Still, it was not long before he had got his pupils on so far as to be capable of executing short military signals on the horn and drum. Other instruments having then been ordered from a Berlin manufacturer, the Hawaiian musicians were taught how to use them, and initiated in the secrets of musical notation. The band progressed and was increased in numbers. The members were soon able to execute on festive occasions the national hymns of different countries. It is true, they were rather badly off with regard to outward equipment. They had a kind of uniform coat and trousers, but were provided with boots only at special solemnities; as a rule, they played at concerts and during his majesty's dinner—in their feet. This was during King Lunalilo's reign. The present king speedily adopted measures to have his national band dressed as nearly as possible in accordance with European notions. When Prince Heinrich, on his tour round the world, landed at Honolulu, he was surprised at his reception by the strains of the national hymn, executed quite correctly: "Heil dir im Siegerkranz" and "Ich bin ein Preusse," executed with almost uniform precision and correctness; to his astonishment, moreover, the instruments were in the hands of colored performers, and it was not until bandmaster Berger, the Berlin oboist, was presented, that the matter became clear to him. * * Berger is very much respected and liked by the court at Honolulu, and by the European colony in the place. Several years since, he visited his mother in Berlin, but stopped only for a short time before returning to Hawaii.—*Musik-Welt*.

THE PEOPLE'S MUSICAL TASTE.

Musical people are, we think, altogether too ready to accept the character of the compositions which appear upon popular concert programmes as a criterion of the taste of those to whom the programmes are addressed, and, because a very perceptible improvement has occurred within the last decade in the character of the programmes offered, to conclude that the musical appreciation of the general public has made a like advance. A moment's thought, however, should convince anyone that, since the public do not arrange the programmes, they ought neither to be credited with their excellencies nor charged with their defects. What the public do control is their purchase of music—that which they buy is, of course, that which suits their tastes. Here is a practical test, indeed the *only* practical test, of the state of public taste in reference to music. This test we recently endeavored to apply by making diligent inquiry of music dealers, whose experience in the trade covers many years and extends to all the principal cities of the United States, concerning the class of music now most in demand, and from the detailed answers received we were reluctantly compelled to the conclusion that the improvement in the musical taste of the masses during the last two decades, is little more than an imaginary quantity. Let it not be forgotten that we are now speaking of the mass, for it is a fact not to be denied (and one of the evidences of which may be found in the improved character of musical programmes spoken of above), that a considerable advance has been made in musical knowledge and taste among American musicians. This fact, although highly satisfactory in itself, when coupled with the stagnation of musical education among the people at large, becomes a source of peculiar danger to the cause of music in the United States, for if the musical taste of the many remain stationary, or even retrograde, while that of the few advances with rapid strides, it is but a question of time when the two classes shall be divided by a chasm well-nigh as impassable as that which, in another world, separated Dives from Lazarus. If the musicians, who are the moving power in musical matters, are to exert their power only upon and among themselves, who shall move the people? If, so to speak, the locomotive is to be detached from the train it has been drawing, how shall the freight be carried to its destination? Now, if the progress of music among the masses be desirable in itself, if everything which tends to create social castes is to be avoided in a republic, then this threatened divorcement of tastes and interests ought, if possible, to be averted. But how can this be done? As a matter of course, we can not ask the musicians to come down to the level of "Dem Golden Slippers," the leveling must be upward, and lovers of music throughout our broad land should use every proper means to raise the standard of the people's tastes. But what means do we have at command? The amelioration of popular musical programmes is one means which has not been neglected, though its use has not always been judicious, since musicians have too often committed the error of making up pro-

grammes of too learned and intricate music, of talking logarithms to people who needed to be taught mental arithmetic, if we may be allowed to use the comparison. The press, and especially the musical press, could do a good deal towards elevating the standard of the popular musical taste—we say *could* do, because, while more than one of our contemporaries joins us in circulating and commending correct and good music, too many seem to revel in giving pure trash as wide a circulation as possible; so that it may be doubted whether the good done by some musical journals is not nearly offset by the harm done by others. But, after all, here, as in all matters pertaining to popular education, the true moving force must be found in our public school system; there it is that the American people must be educated in music as they are in the other branches of an elementary education. Now, we believe that concerted action on the part of musicians, can bring it about that the study of music shall form an integral part of the ordinary curriculum of our common schools. Already, in our larger cities, music is taught in the common schools with generally satisfactory results; but the larger, and in many respects the better part of our population is to be found in the rural districts, where the teaching of music in the public schools is the exception, and where music is unlikely to be taught, unless it shall first have been made a part of the State system. The State laws ought to require of all candidates for teachers' certificates a knowledge of the rudiments of music, make music one of the regular elementary studies, and furnish for the use of the schools collections of music, carefully compiled from the best sources by competent persons, selections which should educate and develop the taste of the youth. This would, in a few years, give us a population with correct musical instincts, capable of appreciating the endeavors of musicians, and competent to form a passably correct opinion of the simpler sorts of compositions. Surely, the benefits, both direct and indirect, which would accrue to all lovers of music from such a condition of things, are well worthy of all the efforts which can be made to bring it about.

THE hope which we expressed in our last issue that the suspension of *Dwight's Journal of Music* might be averted, has proved delusive—its last number has appeared. We regret it, and we also regret that its respected editor should have seen fit in his farewell address to indiscriminately slur the musical papers that survive his own publication. We regret it, not only because the dying ought, in decency, to breathe their last at peace with all the world, but also and especially because the reflections cast upon the popular musical press are unjust; for, if ever a musical journal such as "*Dwight's*" aimed to be, shall be permanently established in this country, it will be because the papers, which seem to have incurred Mr. Dwight's displeasure, will have raised it an audience. In the meantime, the law of the survival of the fittest, which admits of no exceptions in the realm of journalism, will continue to rule the destinies of musical periodicals.



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For thee alone my heart doth **BEAT**,

So let us kiss, and then ;


For, dearest one, I'd be a ♮,

Not to **REPEAT** a dose like that,

And since the last kiss is the best,


Say not e'en then : "Give me a ♯".

Oh let my words thy bosom stir,

And now no more my pleadings ;

All **BASS**-born doubtings sure will fly,


When once is **TIED** the nuptial .

For thee, through life, I'll be a .



If thou wilt be my better ♯;

Then will our love know ne'er a ♮,

And nothing shall our pleasures mar


Then if of boys we have a ,

They'll be the **best** of the race,

And should our girls in   come,

Still will they find a welcome home!

Be ♮, ♯, and heed my words,

And let's be joined by Hymen's !

I. D. F.

MAJOR AND MINOR.

FRANZ RUMMEL, the pianist, has been stopping in Brussels.

A NEW paper, *La Semaine Musicale*, has been started in Lille.

A PARODY of Wagner's *Nibelungen* will be played in the winter at the Carltheater, Vienna.

M. SAINT-SAENS has agreed to write for the Paris Opera House a grand five-act opera on the subject of Henry VIII.

It is again rumored in the German musical press that Johannes Brahms is busily engaged upon the composition of an opera.

ROBERT GOLDBECK is back to St. Louis from his vacation and br dal tour, and will re-open his College of Music about October first, at 2640 Washington Avenue.

MR. GUSTAVE SATTER, the eminent piano composer and virtuoso, has taken rooms at the Hotel Vendome, Boston, for the season. Now look out for a rattling among the dry bones of Boston fossils!

PROF. A. I. EPSTEIN has charge of the piano department of the Cuthbert Seminary during the present session; and the vocal teaching in the same institution is under the direction of Prof. A. J. Phillips.

MR. MAX BALLMAN, an old St. Louisan, who has been spending several years in Vienna, studying under Stockhausen, has returned, and will shortly engage in the teaching of vocal music in the "Future Great" City.

M. PRADEAU, a gifted pianist, one of the most distinguished pupils of Georges Mathias, has, *Le Menestrel* states, accepted the post of Director of the Conservatoire at Moscow, vacated by the death of Nicolas Rubinstein.

M. CAPOUL is to create the *titre-rolé* of an opera entitled "Sais," which will be produced this season at the Renaissance of Paris. Both libretto and music of the new work are from the pen of Madame Olangier, the daughter of the former director of the Renaissance.

HERR ARNOLD MENDELSSOHN, a grandnephew of the composer of "Elijah," has written a cantata for eight-part chorus, soli, and orchestra, which was recently performed with much success at Bonn, where Herr Arnold Mendelssohn resides as organist of the Evangelical Church.

FAURE, the noted French singer, is of medium size and well built, wears a peaked beard in the Henri IV. style, and dresses fashionably. He has a fine collection of paintings in his apartment, and not content to be the interpreter of the great masters, has composed in his leisure moments several very excellent works, mostly of a religious character.

RUBINSTEIN was recently asked for his autograph by a distinguished lady amateur pianist, when he took a scrap of paper, and rapidly scratching the five lines of the staff across it, scribbled off the first six bars of his "Romance in E flat," and, putting his name below it, presented the characteristic souvenir with the gracious air of an amiable sovereign of the art.

MR. FRANK R. KING, husband of the world-famed pianist Mme. Rivé-King, has become the business manager of the "Illustrated Railroad World," of New York. Mr. King's abilities as a business man are too well known to leave the shadow of a doubt that his end of the line will be kept up. The "World," by the way, is an excellent paper of its kind.

ADELINA PATTI and her sister Carlotta are enemies. While the latter was lying at the point of death in a hospital of the Sisters of St. Joseph, Adelina was all the time in the neighborhood and sent not a single word of inquiry about her sister. It is said that when asked to attend the administration of the sacrament she refused, saying that she did not care whether Carlotta lived or died.

A CONCERT was given at Bergen, in Norway, on August 19, in aid of the Ole Bull Memorial Fund. The concert hall was packed from floor to ceiling and the greatest enthusiasm prevailed. Mrs. Ole Bull and her entire family were present. Miss Emma Thursby, the star of the festival, had a brilliant success and was serenaded after the performance. Over \$10,000 have been subscribed to the fund.

ALTHOUGH the Conover piano has been on the market less than two years, the manufacturers are unable to supply the demand. Mr. J. F. Conover has made arrangements to manufacture his pianos in New York City, to which place he will remove shortly, the facilities afforded by St. Louis for the manufacture of pianos having been found inadequate to the supply of the growing demand for the Conover.

THE Berlin *Musik Welt* relates the following respecting the origin of the famous "Rakoczy March," made use of by Berlioz in his "La Damnation de Faust." Francis Rakoczy II. returning with his army from the battle of Szibó, on November 10, 1705, was much gratified with a melody played by a certain Hungarian, one Barna Miska. The latter, in commemoration of the event, henceforth gave to his march the name of "Rakoczy." A descendant of Barna, "handsome Zinka," as he was called, played this composition subsequently throughout the land, and hence it soon became extremely popular.

ONE day, in a public garden, in Vienna, a little man accosted Berlioz: "Monsieur, you are a Frenchman, I am an Irishman; there is, consequently, no national *amour propre* in my sentiments, and (seizing the master's left hand) I ask permission to shake the hand that wrote the 'Romeo' Symphony. You understand Shakespeare!" "In that case, sir, you have mistaken the hand; I write always with this." Here the Irishman dropped the wrong member, grasped and shook the right one, and went away saying, "O these Frenchmen—these Frenchmen! They must laugh at everything and everybody, even at their admirers!"

ANECDOTES concerning Franz Liszt are just now the order of the day in Continental journals. The following, lately related in the *Paris Figaro*, may be reproduced in these columns as exhibiting the *maestro* in one of his most amiable moods. Franz Liszt, so the story runs, found himself one evening, on which he had arranged for a concert in a small Bavarian town, in the presence of an audience of only seventeen persons. Instead of causing the money they had paid to be returned to them, the jovial *virtuoso* forthwith invited the small assembly to a supper at his hotel. "But we have come here for the purpose of hearing music." "Very well," was the reply, "and so you shall—after we have supped." The little party declared themselves ready to go. They found a good table spread for them, and, after having regaled themselves with the good cheer of their host, the latter redeemed his further promise by playing, in highly animated spirits, until an early hour of the morning.

THERE was a great charm about Haydn's character; he was so wholly unselfish and humble. He looked on his musical powers as a gift of God, and when, as an old man of seventy-six, he heard the production of his "Creation," when that wondrous burst of harmony rang through the house, "Let there be light—and light was!" and awoke applause, he put out his trembling hands, brushing away the clamor of the people, murmuring, "It is not mine, not mine, it came from above!" This was no empty phrase, but the expression of a real conviction. He relates that he never was so devout as whilst composing the "Creation," and that daily at that time "I fell on my knees and prayed God to give me power to accomplish the work."

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NEW YORK, September 20, 1881.

EDITOR KUNKEL'S MUSICAL REVIEW:—The papers are stating that Patti will not come, and Kellogg is quoted as having said that she had notified Steinway that she would not come. This is absolutely false. No such notification has been made, and Patti will come. At least such is her intention at this writing.

Kellogg opens her season at Worcester on the 20th of October. Her company consists of Miss Alta Pease, contralto, a pupil of Mad. Rudersdorf, and Brignoli; Adamowski, the violinist, and Silas Liebling, pianist. Pond & Boehert's Lecture Bureau will manage her. They will use the Weber piano.

The Donaldi Concert Company have started West. It embraces Mad. Donaldi, soprano; Mad. Carreno, pianist; Sig. Ferranti, buffo, and Sig. Tagliapietra, baritone. They will carry the Weber piano.

Rafael Joseffy started for California on the 20th, where he opens on the 12th of October. His company has not been announced. Mr. Henry Wolfsohn (of comic opera "Buttons" fame) is the manager. Joseffy will use the Steinway piano.

Mm. Rivé-King is engaged at the Worcester festival for the 26th and 28th, and has most of her time booked, and has been engaged by Mr. Waldauer for a concert in your city. She will only play in recitals and important concerts.

Mr. Constantine Sternberg has settled in New York, and will devote himself to teaching.

Mapleson and company will arrive October 10. They open here on the 17th.

Work on the new Opera House is progressing finely. Strakosch wants to lease it. He says he is going to have a successful season with Gerster.

Remenyi has been playing all summer in "Koster & Bial's Beer Garden." He departed for the West last week.

Mr. Fred Schwab is the business manager of the Thomas Musical Festival.

Maurice Dengremont will open in Steinway Hall next month. That is all that is known about his movements. He seems to be in the hands of a very sleepy management. This young boy, properly managed, would be the best card on the road this season.

Miss Florence Coppelston will give three piano recitals a Steinway Hall next month, and will also appear in Boston, Philadelphia, Baltimore, and other cities, during the season. Mr. John Layne is her manager. He also attends to the business of Miss Anna Bock.

Dr. Austin Pierce is the Musical Editor of the *Courier*. Mr. Otto Floersheim has been appointed musical critic of the *Evening Post*. A wise selection. Mr. F. is one of the most able and reliable critics in this country.

The Metropolitan Concert Garden, on Broadway, will be converted into an Opera House immediately, for the purpose of comic opera.

Mr. Rudolph Aronson, who projected and carried the Metropolitan Concert Hall to successful completion, has just perfected plans for a new place of amusement, to be located on the southeast corner of Thirty-ninth Street and Broadway, opposite the site of the new opera house. Mr. George B. Post, the architect, will break ground on October 1, and promises to complete the structure by February 1, 1882. The capital stock is placed at \$100,000, of which \$90,000 has already been subscribed. Among the stockholders are Gen. U. S. Grant, Cyrus W. Field, J. Pierpont Morgan, H. O. Havemeyer, George Peabody Wetmore, G. L. Lorillard, James M. Constable, D. S. Appleton, C. L. Tiffany, J. N. A. Griswold, Jesse Hoyt, L. M. Bates, David King, and Franklin Edson. Mr. Aronson explained: "The idea is to furnish a pleasant place of resort at reasonable prices. The building is to be 100 by 200 feet, of elegant and solid construction. The basement will be a thoroughly appointed European café, under the supervision of perhaps the best-known caterer in the country. In the rear of the café will be a set of noiseless fans to cool the interior of the building. The main hall is to be arranged and furnished after the model of the theatre attached to the Newport Casino. Light operatic entertainments will be given during the summer. The winter season will be filled in by amateur theatricals, operettas, meetings, lectures, and classical concerts. The principal feature of the Casino, however, will be the garden. It will be on the roof, and will cover the entire structure. It will be sixty feet above the street, reached by easy stairs and two large passenger elevators. The garden will be tastefully arranged, and will be adorned with plants and flowers from a number of the private conservatories of the stockholders. The music stand will be placed so that the music can be heard throughout the building. An open balcony, thirty feet wide, will encircle the second story, from which a fine view of the theatre can be had. During the winter months this balcony will be enclosed with colored glass and carpeted, and will act as a foyer to the theatre. The project is on a firm financial basis, has the best people in the city behind it, and will undoubtedly prove a success. I expect Herr Strauss, the famous Viennese maestro, to open the season of summer concerts in April next." "What, Johann?" "No, his brother Edward. We will have a grand orchestra of seventy men and distinguished soloists, and will have one of the most complete temples of amusement on the face of the globe." "Who will be the conductor of the orchestra?" "That has not been decided yet, further than the first season, which will be Edward Strauss, as I have stated. We shall endeavor to procure Bilsé for the second season."

Theodore Thomas has forwarded the compositions sent in for the \$1,000 prize, at Cincinnati, to his associates, Saint-Saens and Reinecke. He says they are much better than those sent in at the time Mr. Buck received the prize. Mr. Thomas says his Western trip was reasonably successful, phenomenally so in Chicago and Milwaukee. His season here with the Philharmonic and Chorus Society, will be the most successful of any former season in this city. He is on firmer ground, and is more popular to-day, than he ever was in New York.

Cz.

MUSIC AS MEDICINE.

Much has been said upon the power of music to effect most beneficial results upon the afflicted, both in mind and body; and there can be little doubt that a very great deal still remains to be done when the subject shall have been more thoroughly investigated by the medical profession, and certain rules laid down for the treatment of such cases as would be likely to yield to its influences. We have recently heard of a doctor who, finding his patient in a state of confirmed *melancolia*, managed to induce her to try over some of the music for which she had an especial fondness in former years, and thus not only restored her temporarily to comparative cheerfulness, but, by prescribing a repetition of this medicine—and seeing that she obeyed his directions—at each of his visits, managed in an almost incredibly short time to effect a permanent cure. Of course in this case, and in all others of which we have hitherto heard, the remedy acts indirectly upon the nervous system, and almost unconsciously the patient is relieved. But we now find that the curative process is more directly applied. M. Vigouroux, a French surgeon, it is said has obtained the mitigation of pain by administering a recurrent series of sound-waves, by means of a tuning fork and a sounding-board, to the affected part. Upon this method M. Bondet has devised an important improvement. A tuning-fork is kept in constant vibrations by means of an electro-magnet, and the undulations are communicated to the skin by means of a rod. Neuralgia is thus removed in a few minutes, and anæsthetic effects are induced by a longer action. We are glad to find that this important matter has now assumed so practical a form, and look forward with much interest to the records of its future development.—*London Musical Times.*

[We are in receipt of a learned communication upon the subject of music as a therapeutic agent from one of the professors of the University of Kharkoff, Russia, which we shall publish in our next.]

PROF. E. M. BOWMAN is back from his European trip looking "fat and saucy"—whether fat or sauce have the predominance we can not tell.

A POOR medley of "The Old Sexton," a church hymn, and "Old Black Joe" is issued by Balmer & Weber, and advertised as an original "Garfield's Funeral March."

MR. KIESELHORST, the St. Louis agent of the Miller piano, has received a letter from Prof. Waldemar Malmene, of Cleveland, formerly of St. Louis, highly commending the Miller pianos, one of which the professor recently purchased for his own use.

At the fire which occurred at the Kansas City Exposition, the Smith American Organ Company were sufferers to the amount of \$2,000; Wilcox & White, \$1,000; W. W. Kimball, of Chicago, \$2,000, and Conover Bros., of Kansas City, \$2,500. Conover Brothers had taken the first premium over all, and also blue ribbon for best display. The total of the losses falls upon the exhibitors who had no insurance.

At a London theatre, not long ago, the audience was electrified by the sight of a leader of fashion sitting in her box apparently robed in her night gown. It was soon discovered, though, that the lady, in her desire to appear odd, had enveloped herself in a white satin ulster with cuffs and collar of white velvet.

AN Iowa schoolmaster knocked down a hornet's nest, to use in illustrating a lecture; but, if the remarks he made immediately after, while kicking across the country, were merely those he intended to use in the lecture relative to the hornet's nest—and they certainly referred to the nest—the discourse was one totally unfit for people to hear.

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LOVE AND SORROW.

Sweet, together we've smiled and together we've sung
(When yet joy was alive and when love still was young),
But a smile's but a flash song, a zephyr soon past,
And the bliss that is bliss is too blissful to last;
And were joy's songs and smiles all that bound thee and me
Who can tell but our love evanescent might be?

But together we've sighed and with clasped hands wept,
O'er the grave where our hopes, pale but beautiful, slept,
And ah! sighs never cease but with life's latest breath,
And wan sorrow, O Love, is as deathless as death;
And our love, born of joy, but made deathless by tears,
Now shall changeless remain 'mid the changes of years.

I. D. F.

PLEYEL.

I sit on the piazza of the open hotel. It is the Sabbath. In the dreamy distance the Conway meadows lie half in shade, half in sun, and before me rises Mt. Kearsarge, a light cloud breaking itself gently upon its summit. Over the Mote Mountains the cloud shadows pass in long procession, like the shadows of life, ever passing over the spaces of sun.

Everything seems languid and listless. A few people have entered the church across the way, well-dressed country folk, with, perhaps, half-a-dozen summer boarders. Now and then a buckboard goes swinging by; but there is a general silence everywhere, a silence strange and impressive.

Hark! They are singing in the little church. It is a simple air; quarter and half notes; slow, sad; bringing sad memories. I have heard the air at Masonic funerals; on the band, when Sumner or some other public man was carried to his long resting place.

"Softly now the light of day
Fades upon our sight away,
Free from care, from labor free,
Lord, we would commune with thee."

It is Pleyel's Hymn.

Pleyel?

In his triumph did he ever think that this simple air, sung by country congregations on account of its simplicity, would be his only memorial? Yet so it is. This is almost the only fragment of his vast works that remains to us.

What friends were his: Haydn, Cimarosa, Paisiello, Paganini, and all of the singers who were the glory of Germany and Italy! "His fame," says one, "eclipsed that of all the other musicians, and no other music was in demand."

In the winter of 1792 he appeared in London. His coming was the musical event of the time. "The success of Pleyel's music," says a writer of this event, "was prodigious."

Romance favored him. He was arrested at Strasburg during the French Revolution, and was required to compose an opera for the 10th of August fête. He was put under guard seven days, when the work was done. In it he had arranged for the music of seven bells. These were taken from the various churches and hung in the cupola of the cathedral. When struck they gave out a perfect chord. The people went wild over the opera, and Pleyel himself fainted with excitement when the bells chimed in. His fame in France was as great as that in England.

Germany, Italy, England, France! Were there other fields for triumph? He wrote for new instruments and for the church. He retired to Paris at last, and near that city lived in elegant retirement, visiting the great men of the time and in turn visited by them.

They have vanished and gone, the sonatas, the concertos, the symphonies. In Catholic collections a few things from his pen may be found; in Protestant music-books but two; in the music stores a few pieces among the not-often-sought classics.

Outside of the circles of artists in the world's great cities, few remember him, his name, his genius, his once brilliant reputation. The beautiful things he wrote have vanished into the shadows of mystery, where all the products of genius will sooner or later go.

But one simple air remains that the common people own and love. All music books have it; all congregations sing it. Sadly but tenderly it has just died among the pines, floating out of the window of the little church as I write:

"Soon for us the light of day
Will forever pass away."

Alas! yes. And fame for the most brilliant will not linger long. The heart sighs for something better, and for what we may learn in the words that the little congregation has been singing.

The damask curtains of evening are falling slowly around the hills. The intervalles grow shadowy, a rosy rift in the cloud hangs over Mt. Washington, and a strange silence fills the groves of pine. The people come out of the church: I close my note-book, and half wonder why I have so dreamed of Pleyel here, while glancing over the way to the simple mountain fane.—*Butterworth in Folio.*

BOOK REVIEWS.

"Goldbeck's Harmony." St. Louis: Kunkel Bros.; pp. 320. Price, \$1.50.

To those who have been accustomed (and who has not?) to the involved language and intricate methods of some treatises on harmony, and the inaccuracy and superficiality of others, "Goldbeck's Harmony," combining depth with perfect lucidity, comes as a revelation. No one acquainted with the subject can fail to receive benefit from its perusal. No one intending to study it can afford to use any other text-book.

"Goldbeck's Musical Science Primer," pp. 64. Price 50 cents.

A part of the above work, preparatory to the study of harmony proper. A most excellent and lucid work.

THE *Musical and Dramatic Courier*, of New York, in its issue of September 24th, says:

"The musical instrument display, at the Missouri State fair, now being held at St. Louis, is said to be the grandest of the kind ever seen in that city. The organ exhibit is said to be particularly fine."

As a matter of fact, the Missouri State fair will not be held at St. Louis this year for thirty-nine good reasons, one of which is that there is no "Missouri State Fair;" again there was no fair or exposition of any sort in St. Louis on the 24th ult. The St. Louis Fair, which dwarfs all other fairs on the continent, will, however, open on the third instant, but the display of musical instruments will (from present appearances) be the smallest made in many years. With these slight exceptions the *Courier's* statement is faultless.

MESSRS. CHARLES AND JACOB KUNKEL, at the earnest solicitation of Messrs. Read and Thompson, have again consented to give a series of piano recitals at the Fair Grounds during the St. Louis Fair. Their proposed programmes, at once choice and popular, will be found in another column. The Knabe piano will be used at these recitals.

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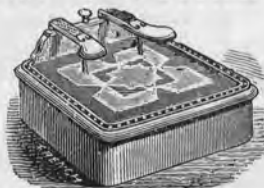
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DONIZETTI'S PIANO-FORTE.

The piano-forte of Donizetti, the composer of "Lucia di Lammermoor," is exhibited at the National Exhibition at Munich. On the nutwood cover is a copper plate, on which is engraved this passage taken from a letter signed Gaetano Donizetti, written to his brother-in-law, Advocate Antonio Vassell:

"Never sell for any price whatever this piano-forte. In it is enclosed all my musical life from 1822. I hold it in my ears. There you may hear the murmurs of Anna Bolena, Marie di Rohan, Fausta, Lucia, Roberti, Ajo Furioso Pario, Belisario, Marino Faliero, I Martiri, Castello, Ugo, Pazzi Pia Rudenz—O, let it live as long as I live. I lived with this the period of hope, of conjugal life, of home. It heard my joys, it saw my tears, my delusions, my honors; divided with me the sweat and fatigue. With that lived my genius. In that lives every epoch of my career, of thine, or of thy careers, thy father, thy brother, all that we have lived, known, all that tormented him; it was companion of all, and may it be eternally to thy daughter a dowry of a thousand thoughts, sad and gay."

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"F. M. E." Syracuse. The tuner's A (the one-lined *a*) gives 437 vibrations to the second, and as the octave above a given tone has double the number of vibrations of that tone, and *vice versa* each octave below has one-half the number of vibrations, you can easily figure the difference in the number of vibrations between the lowest and highest notes of an ordinary piano. The figures will not be absolutely correct (for reasons which it would take too long to explain), but they will be sufficiently so for ordinary purposes.

"Joel F." Upper Alton, Ill. Yours received and will give it room in the REVIEW as soon as possible. Write us again.

"E. B. R." Richmond. The non-repetition of the accidental in the case you mention is not an error. When a note or a series of notes, no matter how extended, are tied, the tied notes are considered as one note and the effect of any accidental that may precede the first, continues throughout as many measures as the series occupies. But for the tie, the flat, in the example you send, would have operated only upon the first A.

"Effe and Clara." Detroit. You are both right. Mendelssohn was both a Jew and a Christian; that is to say, he was of Hebrew blood but a devout Lutheran.

"J. R." Chicago. W. S. B. Mathews' "How to Understand Music," published in your city, is the best book we know of for your purpose. But let us say to you that, if you are to get any real good out of it, you will have to study and practice the illustrations. If it should not meet your exact needs, you will anyhow find it a good book to have in your library.

What the Press Think of It.

Mme. Rivé-King's latest composition, "Tales from the Vienna Woods," is meeting with enthusiastic praise everywhere. We append a few only of the many flattering notices it has received from the press:

"We have received from the publishers, Messrs. Kunkel Bros., St. Louis, a transcription of Strauss' beautiful waltz, "Tales from the Vienna Woods." It is an admirable and scholarly work, very brilliant and effective, and will rank with any of Tausig's arrangements, and is about the same grade of difficulty. It is dedicated to Rafael Joseffy.—*Sentinel*, Milwaukee."

"Strauss' exquisite waltz, "Tales from the Vienna Woods," has been paraphrased by the queen of piano virtuosi, Mme. Rivé-King, and published by Kunkel Bros., St. Louis. It is a most effective and masterly transcription, and is one of the most brilliant efforts of this gifted artist. The distinguished pianist, Rafael Joseffy, is honored by the dedication.—*Journal*, Boston."

"Tales from the Vienna Woods," waltz. John Strauss, transcribed by Mme. Rivé-King, published by Kunkel Bros., St. Louis, and dedicated to Joseffy, lies on our table. It is a companion to the same composer's "Wiener Bon Bons," published by the same house. Both works show talent of a very high order. We think them worthy to be ranked with Tausig's and Liszt's transcriptions.—*Tribune*, Cambridge.

The following card, which recently appeared in the St. Louis dailies, is aimed at Balmer & Weber, and explains itself:

"Our next door neighbors advertise as follows:

"The famous Martin Guitar which we introduced forty years ago, comprising all the different sizes, can only be found at our establishment."

Now I will admit the introduction if it is admitted that our house aided in the introduction over forty years ago; but I can not admit the balance of the sentence unless it is understood to mean that they have on hand the original stock they tried to introduce forty years ago.

Such old shop-worn Martin guitars certainly can not be found at our establishment, but we assert that we have all sizes of the genuine Martin Guitars, and as we have prominently advertised the same for the past six months, we feel called upon to protest against such personal and uncalled for statements.

J. L. Peters, 307 N. Fifth St.
Mr. Balmer's age is beginning to tell on him, as everybody knows, and it might have been more charitable for Mr. Peters not to pay any attention to statements by which the public were not likely to be influenced. "Let us have peace!"

MR. H. F. KAUFFMANN, the artistic piano tuner of this city will take subscriptions for KUNKEL'S MUSICAL REVIEW. He will spend the month of October in Chariton and Livingston Counties, Missouri.

FOR the first time in the history of the St. Louis Fair the Behning piano will be on exhibition, two of their finest grands having just arrived in the city for exhibition during fair week.

HAINES' BROTHERS have just issued an elegant catalogue of their excellent piano-fortes which piano buyers should consult. It is seldom that instruments receive the approval of so many competent judges as has the Haines. The energy of the younger member of the firm, joined to the practical knowledge and ripe experience of its elder members, is evident in their latest venture, their "new combination scale," square grand.

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Piano Recitals at the St. Louis Fair.

The following are the proposed programmes of the piano recitals to be given at the St. Louis Fair, at the stand of Messrs. Read & Thompson, from 2 to 3 p. m., daily, by Messrs. Charles and Jacob Kunkel. The celebrated Knabe pianos will be used exclusively on this occasion:

PROGRAMME FOR MONDAY, OCTOBER 3.

1. Overture, Duet, "Zampa" (Paraphrase de Concert).....*Claude Melnotte.*
2. * "Skylark Polka," Duet.....*Charles Dreyer.*
3. * "Gem of Columbia Galop," Duet.....*Wm. Siebert.*
4. Piano Solo, { *a* "Gems of Scotland".....*Julie Rive-King.*
 { *b* "Flash and Crash," Galop de Concert.....*Snou.*
5. * "Sparkling Dew," Duet.....*Jacob Kunkel.*
6. * "Jolly Blacksmiths," Duet.....*Jean Paul.*

PROGRAMME FOR TUESDAY, OCTOBER 4.

1. Overture, "Stradella," Duet (Paraphrase de Concert).....*Claude Melnotte.*
2. * "Fatinitza," Fantasia, Duet.....*Jean Paul.*
3. * "Carnival of Venice," Duet.....*Claude Melnotte.*
4. Piano Solo, "Germans' Triumphal March".....*Jacob Kunkel.*
5. * "Philomel Polka," Duet.....*Charles Kunkel.*
6. "Marche des Jeunes Dames," Duet.....*Robert Goldbeck.*

PROGRAMME FOR WEDNESDAY, OCTOBER 5.

1. Overture, "William Tell," Duet (Paraphrase de Concert).....*Claude Melnotte.*
2. * "Night Blooming Cereus," Polka, Duet.....*Scheuermann.*
3. * "The Banjo," Duet.....*Claude Melnotte.*
4. Piano Solo, "Vive la Republique," Grand Concert Fantasia introducing "La Marseillaise" and "Mourir pour la Patrie".....*Charles Kunkel.*
5. * "Love at Sight," Polka, Duet.....*Jacob Kunkel.*
6. "International Fantasia," Duet, introducing *Misereve* from "Il Trovatore," Valse from "Faust," Airs from "Grande Duchesse," "Pique Dame," "Star Spangled Banner," "God Save the Queen," and "Yankee Doodle" with variations.....*Marcus I. Epstein.*

PROGRAMME FOR THURSDAY, OCTOBER 6.

1. Overture, "Merry Wives of Windsor," Duet (Paraphrase de Concert).....*Claude Melnotte.*
2. * "Unter Donner und Blitz," Galop, Duet (*Straus*).....*Claude Melnotte.*
3. * "First Smile Waltz," Duet.....*Jean Paul.*
4. { *a* "Bubbling Spring".....*Julie Rive-King.*
 { *b* "Heather Bells Polka,".....*Jacob Kunkel.*
5. * "Huzza Hurrah Galop" Duet.....*H. A. Wollenhaupt.*
6. Operatic Fantasia, Grand Potpourri, Duet, introducing themes from Bellini's "Norma" and "So-nambula," Offenbach's "Barbe Bleue," Flotow's "Stradella," Wagner's "Tannhauser March," Lippe's "Banditenstreich," and Boscovitz's "Torchlight March".....*M. I. Epstein.*

PROGRAMME FOR FRIDAY, OCTOBER 7.

1. Overture, "Poet and Peasant," Duet (Paraphrase de Concert).....*Claude Melnotte.*
2. * "Ella's Eyes," Polka, Duet.....*Charles Kunkel.*
3. * "Puck—Marche Grottesque," Duet.....*Claude Melnotte.*
4. Piano Solo { *a* "Il Trovatore," Grand Fantasia.....*Claude Melnotte.*
 { *b* "Satellite," Polka de Concert.....*Alden.*
5. "Scotch Dances," Duet...*Chopin—Arranged by Kunkel Bros.*
6. * "Pinafore Fantasia," Duet.....*Jean Paul.*

PROGRAMME FOR SATURDAY, OCTOBER 8.

1. "Il Trovatore," Fantasia Duet.....*Jean Paul.*
2. * "The Banjo," Duet.....*Claude Melnotte.*
4. Piano Solo { *a* "Germans' Triumphal March".....*Jacob Kunkel.*
 { *b* "The Zephyr and the Brook".....*Jacob Kunkel.*
5. * "Skylark Polka," Duet.....*Charles Dreyer.*
6. "Pegasus," Grand Galop, Duet.....*Armin Schotte.*

NOTE—The duets marked with an asterisk (*) are published as solos also.

WHAT WE KNOW ABOUT IT.—"What do you know about St. Jacobs Oil?" said one of our oldest subscribers. This was a fair question, and we answer, that we are reliably informed, that a gentleman of this city who has suffered untold agony, and spent a mint of money to get relief from Rheumatism, in desperation bought some and tried it, and declares that it is the best remedy for Rheumatism he ever heard of.—*Cairo (Ill.) Radical Republican.*

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EX-CONGRESSMAN DAGGETT was sitting in the same seat in a car with ex-President Hayes not long ago, but the Nevada man left for a few minutes to go to the smoker. Returning, he found that Mr. Hayes had vanished. "Look-a-here!" said a granger from an adjoining seat, "the feller that was a-sittin' with you is a d—d thief; he took your satchel." Mr. Daggett found Mr. Hayes in a rear car. When Daggett laughingly opened the valise, revealing a number of soiled shirts, a deck of cards, and three bottles of whisky, Mr. Hayes exclaimed: "Gracious! Suppose I had taken your satchel to my house!"

PREMIUMS.

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- I Love But Thee (English and German words).....*Robyn.*
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Leave Me Not Lonely.....*Tamburello.*
The Wedding Day (English and German words, and lesson).....*Bides.*
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- Norma (operatic fantasia, with lesson).....*Paul.*
Il Trovatore (operatic fantasia, with lesson).....*Paul.*
William Tell (operatic fantasia with lesson).....*Paul.*
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Bubbling Spring (caprice, with lesson).....*Rive-King.*
Gem of Columbia (grand galop, with lesson).....*Siebert.*
Skylark Polka (with lesson).....*Dreyer.*
Shower of Rubies (tone poem, with lesson).....*Proisinger.*
Maiden's Visitation (reverie, with lesson).....*Goldbeck.*
Love's Devotion (romanza, with lesson).....*Goldbeck.*
The First Ride (galop).....*Sidus.*
Cuckoo and the Cricket (rondo).....*Sidus.*
Waco Waltz.....*Sisson.*
The Jolly Blacksmiths (caprice, with lesson).....*Paul.*

CONTENTS OF BOOK II.

VOCAL.

- Within a Mile of Edinboro' Town (Von Edinburg kaum eine Meile Weit)—Scotch Ballad.....*Scotch.*
I Heard the Wee Bird Singing ("Ein Voeglein hoert' ich Singen).....*George Linzey.*
Chilligowalibedory (Comic).....*H. A. Saxton.*
Put your Trust in One Above.....*E. E. Rommaga.*
The Cot on the Hill (Die Huett auf dem Berg).....*Frank Lavarrie.*
Five O'Clock in the Morning (Fuenf Uhr in der Morgen stand)—Ballad.....*Claribel.*
Eva Ray—Ballad.....*Jane Eyre.*
Fannie Powers—Song and Dance.....*Eddie Fox.*
How Can I Leave Thee (Ach wie ist's moeglich).....*Cramer.*
When the Swallows Homeward Fly (Wenn die Schwalben heimwaerts Zieh'n).....*Franz Abt.*
'Tis the Last R se of Summer (Die Letzte Rose).....*Flotow.*
When the Corn is Waving, Annie, Dear—Song and Dance.....*Chas. Blamphin.*
The Lass o' Boontree (Shoen Kate O'Boontree).....*G. Estabrook.*
Home, Sweet Home (Suesse Heimath).....*Sir Henry R. Bishop.*
Allie May—Ballad.....*Holmes.*
Little Birdie May (Kleines Voeglein Mai).....*Jas. Green.*

INSTRUMENTAL.

- Shepherd's Bells—Idylle.....*Jean Paul.*
Shakespeare March.....*Jacob Kunkel.*
Harps in the Fairy Land—Romance.....*Jean Paul.*
Visitation Convent Bells.....*Jacob Kunkel.*
Greeting to Spring (salut au Printemps).....*Albert Lutz.*
Zeta Phi March.....*J. L. Huckok.*
Shepherd's Return March.....*Jean Paul.*
Violets Blue.....*Jacob Kunkel.*
Lauterbach Waltz.....*Albert Lutz.*
Philomel—Polka Elegante.....*Chas. Kunkel.*
Puck—Marche Grottesque.....*Claude Melnotte.*
Pearl and Diamond Polka.....*Henry Hahn.*

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Parties already possessing the pieces contained in these books, or preferring other premiums, will please address the publishers and receive their complete premium circular and catalogue, containing a very extensive list of vocal and instrumental pieces, both modern and classical, from which they may select their own premiums.

Careless Elegance.

MARCHE-CAPRICE.

GEO. SCHLEIFFARTH.

Con leggerezza. (Cheerful and Light.)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a forte (*f*) dynamic and contains several measures with triplets and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a piano (*p*) dynamic and a steady accompaniment. Pedal markings are indicated below the bass staff with the word "Ped." and a circled cross symbol.

The second system continues the piece. The upper staff features a *dolce* marking and includes a triplet of eighth notes. The lower staff continues the accompaniment with a piano (*p*) dynamic. Pedal markings are present at the end of the system.

The third system shows the continuation of the melody and accompaniment. The upper staff has a triplet of eighth notes. The lower staff maintains the accompaniment with a piano (*p*) dynamic. Pedal markings are present at the end of the system.

The fourth system concludes the piece. The upper staff features a triplet of eighth notes. The lower staff continues the accompaniment with a piano (*p*) dynamic. Pedal markings are present at the end of the system.

System 1: Treble and bass clefs. Treble clef starts with a *mf* dynamic. The bass clef has a *Ped.* marking. The system contains seven measures with various chords and melodic lines. Fingerings are indicated with numbers 1-4. Pedal markings are shown as circles with a cross.

System 2: Treble and bass clefs. Treble clef starts with a *f* dynamic, then changes to *mf*. The bass clef has a *Ped.* marking. The system contains seven measures. A *cres.* (crescendo) marking is present in the bass clef. Pedal markings are shown as circles with a cross.

System 3: Treble and bass clefs. Treble clef starts with a *f* dynamic, then changes to *sf*. The bass clef has a *Ped.* marking. The system contains seven measures. Pedal markings are shown as circles with a cross.

System 4: Treble and bass clefs. The system contains seven measures with various chords and melodic lines. Pedal markings are shown as circles with a cross.

System 5: Treble and bass clefs. The system contains seven measures. The right-hand part ends with a *FINE.* marking. Pedal markings are shown as circles with a cross.

System 6: Treble and bass clefs. Treble clef starts with a *TRIO.* marking. The system contains seven measures. The right-hand part starts with a *Giocoso. (With mirth.)* marking and a *mf* dynamic. Pedal markings are shown as circles with a cross.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Repeat an octave higher with both hands.

Con fuoco. (Very spirited.)

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Repeat from beginning until Fine.

Peep O' Day.

WALTZ.

ALFRED von ROCHOU.

Allegretto. (Moderately fast.)

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. The piece begins with a piano (*p*) dynamic. The first staff contains 12 measures, and the second staff contains 12 measures. The piece concludes with a double bar line and repeat signs.

Scherzando. (Playful.)

The second system of the musical score also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains one flat (B-flat) and the time signature is 3/4. The music is characterized by a playful and light-hearted style. It includes many chords and triplets. Fingerings are indicated by numbers 1-4. The dynamic marking is *mf* (mezzo-forte). The first staff contains 12 measures, and the second staff contains 12 measures. A *crescendo* section is marked in the second staff, leading to a *do.* (do) note. The piece concludes with a double bar line and repeat signs.

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. The piece begins with a piano (*p*) dynamic. The first staff contains 12 measures, and the second staff contains 12 measures. The piece concludes with a double bar line and repeat signs, followed by the word *FINE.*

Cantabile. (Singing.)

The first system of the Cantabile section consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with notes and rests, marked with a dynamic of *p* and various articulation marks like accents and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Fingerings (1-4) and breath marks (+) are indicated above the notes in the upper staff.

The second system continues the Cantabile section with two staves. The upper staff features a melodic line with a dynamic of *p* and includes slurs and accents. The lower staff provides a consistent harmonic accompaniment. Fingerings and breath marks are clearly marked throughout the system.

Giocoso. (With mirth.)

The first system of the Giocoso section consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a more rhythmic melodic line with notes and rests, marked with a dynamic of *p*. The lower staff provides a harmonic accompaniment with chords and single notes. Fingerings and breath marks are indicated above the notes.

The second system continues the Giocoso section with two staves. The upper staff features a rhythmic melodic line with a dynamic of *p* and includes slurs and accents. The lower staff provides a consistent harmonic accompaniment. Fingerings and breath marks are clearly marked throughout the system.

Cantabile. (Singing.)

The first system of the second Cantabile section consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with notes and rests, marked with a dynamic of *p* and various articulation marks. The lower staff provides a harmonic accompaniment with chords and single notes. Fingerings and breath marks are indicated above the notes.

The second system continues the second Cantabile section with two staves. The upper staff features a melodic line with a dynamic of *p* and includes slurs and accents. The lower staff provides a consistent harmonic accompaniment. Fingerings and breath marks are clearly marked throughout the system.

Repeat from beginning until FINE.

THE BANJO.

BURLESQUE ETHIOPIAN.

Composed by

CLAUDE MELNOTTE.

Allegretto.

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. Fingerings are indicated by numbers 1-4 above or below notes. Pedal points are marked with 'Ped.' and a circled cross symbol. The score includes dynamic markings such as *mf*, *p*, *f*, and *cres.*. The piece concludes with a double bar line and repeat signs.

f

f

f

dim.

Repeat from beginning until 8; then go to FINALE

FINALE.

f (*Jew's Harp and Hurdy Gurdy.*)

Ped.

Ped.

Ped.

Love's Greetings Schottische.

WILLIAM SIEBERT.

SECONDO.

Allegretto.

p

mf

sf

f

sf

mf

f

FINE

Love's Greetings Schottische.

WILLIAM SIEBERT.

PRIMO.

Allegretto.

The musical score is written for piano and consists of five systems of two staves each. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegretto*. The score includes various musical notations such as triplets, slurs, and dynamic markings: *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *f* (forte). Pedal markings (*Ped.*) are used throughout. The piece concludes with a double bar line and the word *FINE.*

TRIO.

SECONDO.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords, with dynamics *mf* and *f*. The lower staff is in bass clef with a key signature of one sharp (F#), featuring a simple bass line with dynamics *mf* and *f*. Pedal markings "Ped." and a circled cross symbol are present below the bass staff.

Second system of musical notation. The upper staff continues with chords, dynamics *mf*, *f*, and *sf*. The lower staff continues with a bass line, dynamics *mf*, *f*, and *sf*. Pedal markings "Ped." and a circled cross symbol are present below the bass staff.

Third system of musical notation. The upper staff features chords with dynamics *p*, *sf*, *f*, and *f*. The lower staff features a bass line with dynamics *p*, *sf*, *f*, and *f*. Fingerings (3, 4, 1, 2, 1, 3, 1, 4) are indicated above the upper staff. Pedal markings "Ped." and a circled cross symbol are present below the bass staff.

Fourth system of musical notation. The upper staff features chords with dynamics *mf* and *f*. The lower staff features a bass line with dynamics *mf* and *f*. Pedal markings "Ped." and a circled cross symbol are present below the bass staff.

Repeat from beginning until Fine.

Fifth system of musical notation, which is a repeat of the second system. The upper staff continues with chords, dynamics *mf*, *f*, and *sf*. The lower staff continues with a bass line, dynamics *mf*, *f*, and *sf*. Pedal markings "Ped." and a circled cross symbol are present below the bass staff.

TRIO.

PRIMO.

Scherzando.

f *sf* *p*

Ped. Ped. Ped. Ped.

f *sf* *f*

Ped. Ped. Ped. Ped.

sf *p con eleganza.*

Ped.

f *f*

Ped. Ped.

Scherzando.

sf *p*

Ped.

Repeat from beginning until Fine.

f *sf* *f* *sf*

Ped. Ped. Ped. Ped. Ped. Ped.

Thou'rt like unto a Flower.

Composed by

(Du bist wie eine Blume.)

ANTON RUBINSTEIN.

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Moderato.

←*

p

Thou'rt like un - to a flow - - er As
Du bist wie ei - - ne Blu - - me So

p *Ped.*

fair, as pure as bright . . . ; I gaze on thee, and sad - - ness steals
hold und schön und rein . . . ; Ich schau' dich an, und Weh - muth schleicht

p

o'er my heart's de - light . . . ; I long on those gold-en tress - - es My
mir in's Herz hin - ein . . . ; Mir ist, als ob ich die Hän - de Auf's

p *Ped.*

fold - ed hands . . . to lay . . . , Pray - ing that Heav'n may pre - serve . . . thee So
Haupt dir le - - gen solt . . . Be - tend, dass Gott dich er - hal - - te So

cres - cen

fair, so pure al - way . . . ; Pray - ing that Heav'n may pre - serve thee
 rein und schön und hold . . . ; Be - tend, dass Gott dich er - hal - - te

do.

So fair, so pure al - way ;
 So rein und schön und hold ;

4 5 5
2 2 2

do.

Pray - ing that Heav'n may pre - serve thee
 Be - tend, dass Gott dich er - hal - te

So fair, so pure al - way
 So rein und schön und hold

Because & Do.

Nun weil ich's thu'.

Words by F. E. WEATHERLY.

Music by J. L. MOLLOY.

ADAPTATION BY JEAN PAUL.

(*)

2. Die Luft mit Lieb' be - glü - cket Die Blüth', die Duft ihr giebt, Den
 1. Die Bäch - lein see - wärts lau - fen, Weil sie den Land - see lieb'n, Die

1. The riv - ers hur - ry sea - ward, Be - cause they love the sea, The
 2. The breez - es love the blos - som That gives them sweet per - fume, The

2. Bu - sen, den sie schmä - cket, Die Ro - se schüch - tern liebt. Die
 1. Re - he wald - wärts rau - schen, Der Sonn - hitz' zu ent - flieh'n. Die

1. sun - tir'd deer moves tree - ward, For sha - dy is the tree. The
 2. ro - ses love the bo - som Where - on they blush and bloom. The

2. Luft mit Lieb' be - glü - cket Die Blüth', die Duft ihr giebt, Den
 1. Bäch - lein see - wärts lau - fen, Weil sie den Land - see lieb'n, Die

1. riv - ers hur - ry sea - ward, Be - cause they love the sea, The
 2. breez - es love the blos - som That gives them sweet per - fume, The

2. Bu - sen, den sie schmü - cket, Die Ro - se schüch-tern liebt. Der
 1. Re - he wald - wärts rau - schen, Der Sonn - hitz' zu ent - flieh'n. Der

1. sun - tir'd deer moves tree - ward, For sha - dy is the tree. The
 2. ro - ses love the bo - - som, Where - on they blush and bloom. The

2. Win - ter liebt den Dom - pfaff, Der macht kein X für U , Und
 1. See des Him - mels Spie - gel, Weil Blau er liebt par - tout . . . , Und

1. sea shines back to heav - en, Be - cause it loves the blue . . . , And
 2. win - ter loves the Rob - in, Be - cause it is so true . . . , And

2. ich lieb' dich, mein Schätz - chen, Nun weil—nun weil— — — nun weil ich's thu'.
 1. ich, Schatz, zu dir ei - - le, Nun weil—nun weil— — — nun weil ich's thu'.

1. I come forth to thee, Love, Be - cause — be - cause — — — be - cause I do.
 2. I love thee, my dar - ling, Be - cause — be - cause — — — be - cause I do.

thu'.
 do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. ⊕

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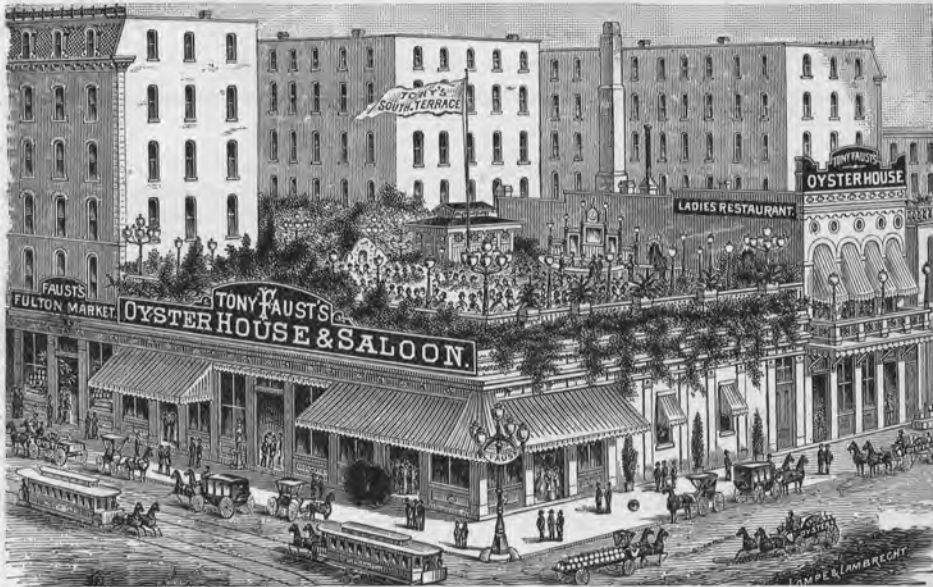
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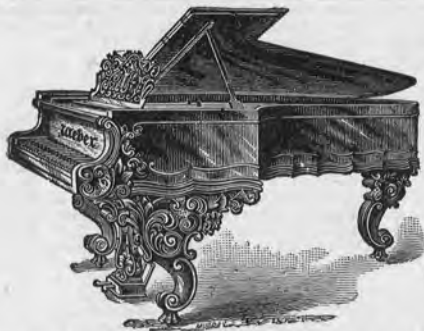
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Diatonic Passing Tones, based upon the Harmony of the Chord of the Tonic.

§ 134. Although Passing Tones are melodical in their nature, they must be based upon some Harmony to legitimize their existence.

The successive tones of the Chord of the Tonic:

The same interspersed with Passing Tones.

Ascending. Descending. Same with P. Tones.

EXPLANATION.—Ascending, the Tonic **c** prepares the Passing Tone **d**, and the Mediant **e** resolves it. The Mediant **e**, at the same time, prepares the Passing Tone **f**, and the Dominant **g** resolves it. Descending, *vice versa*.

Accessory Tones.

§ 135. When preparation and resolution are effected by the same tone, the Passing Tone becomes, in a *special* sense, an accessory tone. We give a few examples to illustrate this, premising at the same time that we shall thereafter, for the sake of brevity, class the "Accessory" under the general term of "Passing Tone."

Principal Tone. Accessory Tone. Pr. T. Fr. T. Ac. T. Pr. T.

EXPLANATION.—1) The accessory tone **f**, at No. 3, can be sharpened with advantage, for **f** is the subleader and is sympathetically inclined to **e**, hence its return is, so to speak, up-hill work, and unnatural. Under ordinary circumstances therefore **f** sharp will be substituted for **f** natural, so as to impart to this passing tone a sympathetic leaning towards the principal tone **e**. Or, to express it differently, by sharpening the subleading tone **f**, we change it into a *leading tone* proper, with upward tendency. 2d) The accessory tone **d**, at No. 2, has no special inclination for the tone above it (**e**), or that below it (**c**), hence it may be used as a natural. It may however at times be desirable to sharpen it, and make it a special leading tone with upward tendency.

The two Passing Tones between Fifth and Octave.

§ 136. The space between the Dominant (**g**) and the Tonic above (**c**) admits of two passing tones. When circumstances (requirement of measure or design) admit, both may be used, thus:

Passing Tones.

5th Tonic above.

Otherwise the **b** (leading tone) must appear unprepared, or the **a** unresolved:

1 b unprepared. 2 a unresolved.

Both are possible, No. 1 being a usual and frequent mode of progression, No. 2 less frequent and somewhat eccentric.

Other Examples of Conjunct Diatonic Passing Tones, prepared and unprepared.

PART I. PART II.

§ 137. The restrictions in the formation of this and the following example are, 1st, that the Passing Tone must appear between two consonant tones; 2d, that it is placed on an *unaccented* part of the measure. In the first measure, for instance, the consonant tones **c** and **e** are accented parts, while the passing tone **d** occupies an unaccented part.

The student should invent other examples with the same restrictions. An attempt may also be made to add to Ex. 278, as a Bass accompaniment, two other parts, avoiding consecutive octaves between Bass and Treble. To accomplish this, certain tones may be doubled in the Bass. It is to be observed that the Harmony (which is to consist exclusively of whole notes for the Bass) changes three times in the first, and three times in the second part. ANALYSIS:—The attention of the reader is called to the form or symmetry of the piece. Each part consists of four measures, with change of Harmony in the same relative places of each part. The harmonical changes are contrasted, that is where the Tonic changes to Dominant in the first part, the

Dominant changes to Tonic in the corresponding measure of the second part.

CONSTRUCTION OF THE MELODY:—1) General similarity of Rhythm between 1st and 2d parts. 2) Beginning the 1st part with Tonic *c* (1st tone of the scale)—ending it with the Second *d* (2d tone of the scale). Beginning of 2d part with the Second, ending with Tonic. 3) To avoid the monotony of absolute similarity of interval between the harmonially contrasted 1st and 2d parts, the 2d measure of the 2d part differs from the 2d measure of the 1st part. The movement of the latter is conjunct, that of the former disjunct.

Example with Harmony added in the Bass.

EX. 280. *Piano.*

ANALYSIS:—1) In this example (partly also in the one preceding) the melody has been formed with the express purpose of showing the difference between passing tones and such as are consonant with the accompanying chords. 2) The consonant tones which are melodically connected by passing tones are marked. 3) The last melody note of measure 3 might easily be taken for a passing tone; it is however a tone consonant with, and therefore part of the accompanying chord (Dominant 7th). 4) The melody note *d* of measure 5, marked with a star, is one of the two passing tones (*e* and *d*) practicable between the 4th *f* and *e*. Had we chosen *e*, the melody would have been less acceptable, not agreeable, merely odd. The student should

shun oddities that are not beautiful. 5) The first melody tone of measure 2 is a free dissonance (7th of the chord), that is, it comes in unprepared: by disjunct movement! (See Free Dissonance.) The ear will readily acknowledge such a progression to be acceptable.

Exercise.

§ 138. In the following example the student will add passing tones or consonant melody tones according to circumstances. The lowest Bass is likewise to be enriched, according to signature.

EX. 281.

Conjunct Diatonic Passing Tones upon an Accented Part.

§ 139. These are more dissonant, because more prominent, but are none the less acceptable.

HARMONY:

EX. 282.

Unprepared Diatonic Passing Tones upon an Unaccented Part.

§ 140. These are produced by disjunct movement in the melody.

Ex. 283.

Prepared and Unprepared Diatonic Passing Tones upon an Accented Part

§ 141. These are sharply dissonant, but acceptable, since they are speedily resolved.

Ex. 284.

Unprepared and Unresolved Diatonic Passing Tones upon an Accented and Unaccented Part.

§ 142. These are a favorite resource of lighter operatic writers. They may nevertheless occur in graver music of modern composers. Classic writers cultivate a strictly logical style, and do not intentionally resort to affected eccentricity, such as the following, or the like:

Ex. 285.

NOTE.—In the writings of the less educated (but gifted to some degree) modern composers of Opera Bouffe, eccentricities of this nature not infrequently border on non-sense.

Double Passing Tones.

§ 143. These occur frequently; even three, possibly four at a time may be introduced. An example of two will suffice.

Ex. 286.

Piano.

Chromatic Passing Tones.

PREPARED, UNPREPARED, ACCENTED OR UNACCENTED.

§ 144. A few examples of these are given.

Ex. 287.

§ 145. Chromatic Passing Tones at distances occur much more frequently in instrumental than in vocal music. Voices must be treated with care and consideration. In Solo parts of a florid nature, however, almost any difficulty within the proper compass can be overcome by the well trained singer.

Passing Tones applied to Chord Series.

§ 146. To illustrate this style (our immediate aim in view), we shall continue to use the three familiar chords of the Tonic, Dominant and Dominant 7th. An infinite number of variations and different chord positions are possible, besides those given below. The student should diligently and perseveringly invent and write similar examples, from the simplest to those more complicated.

Section 1. Passing Tones in the Soprano part of the Chord of the Tonic in its original position.

Section 2. Passing Tones in Alto.

Section 3. Passing Tone in Tenor.

EX. 288.

Section 4. Passing Tones in Bass.

Section 5. Passing Tones in the Chord of the Tonic and its Inversions.

EX. 289.

To introduce the Chord of the 4-6 the resolving Chord of the Dominant is added.

In this last example, at No. 40, a fault has been introduced which the student may discover and correct.

Section 6. Passing Tones in the Chords of the Dominant and Dominant 7th, in their original positions.

In the following example, No. 4, there is no passing tone proper, each tone being a constituent part of its chord.

Section 7. Passing Tone in Alto.

The consecutive 5ths in No. 8 not perceptible.

Section 8. Passing Tones in Tenor.

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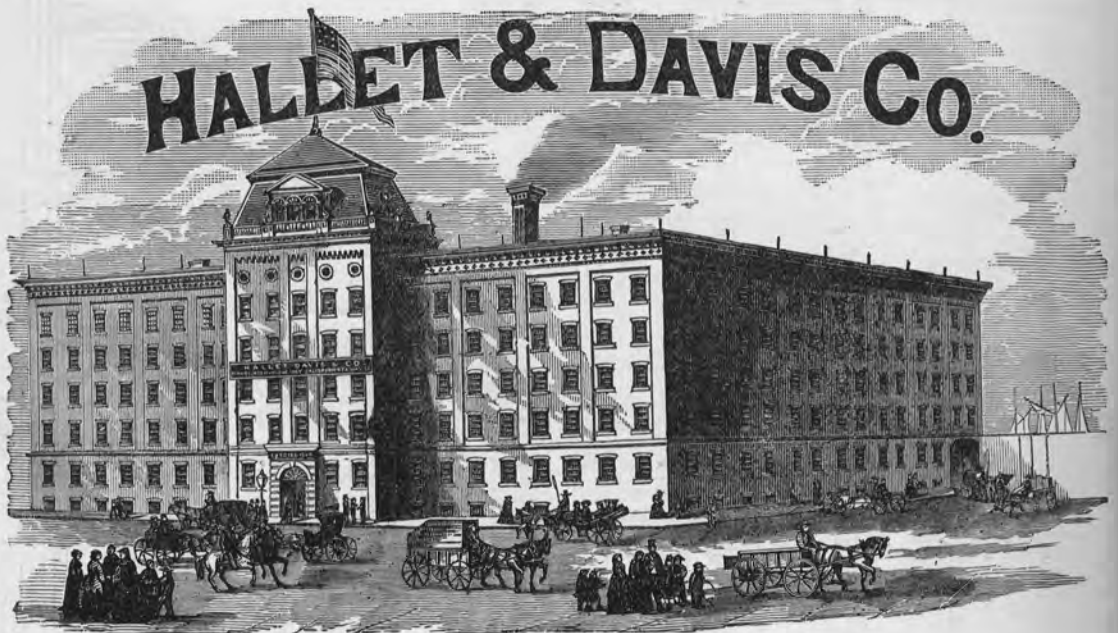
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 Jones—"All!" Is it not enough? In the words of William Shakespeare, Esq., "Who can minister to a mind," and so forth?
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Jones—Well, Doctor Smith, prescribe!
 Smith—The other day my old mare threw me, wounded my head, bruised my shins, knocked me senseless, and kicked me in the abdomen—I think she could throw, bruise, etc., harder than any girl, don't you? and yet see, I'm now right side up with care! Now, I'll tell you how I worked it—sure cure, old man!

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PERSONS are frequently found extolling music that pleases them and denying the superiority of acknowledged masterpieces. A few conventional hymns and folk-songs form the world of music to them, and from this slender knowledge of the products of the art they affect to sneer at so called scientific music, as many other persons do at priestcraft or whatever savors of exclusive or superior knowledge or acquired taste.

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The Courier.

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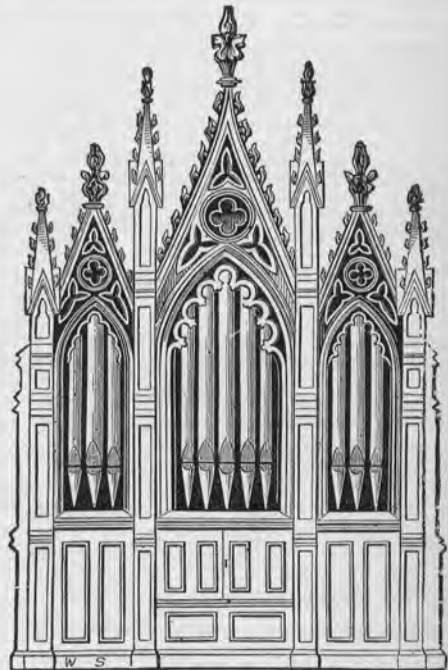
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