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No. 13.

KUNKEL'S

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NOVEMBER, 1883.

CONTENTS.

READING.

MUSIC.

PAGE.

PAGE.

EDITORIAL—Certificates for Music Teachers—Paragraphs..... 536

MUSICAL AND MISCELLANEOUS—Theo. J. Toedt, (with portrait)—Musical Plagiarism—*Tunc Pro Nunc*—The Minstrel—Musical Sensations—Articulation in Singing—Curwen on Church Choirs—Our Book Table—Folk Songs—How to clean Pianos—Music in St. Louis—Our Music—The First English Academy of Music—Two—An Incident in the Life of Parepa Rosa—Charles Backus' Joke—How Gounod's "Faust" came to be written—Wood Carving in Switzerland—Musical Telegraphing—The Pibroch, Comical Chords—Major and Minor—Smith and Jones—Etc..... 535 to 576

CORRESPONDENCE—Boston—New York—Chicago—Cincinnati..... 567 to 568

"WATERSprites" (Polka-Caprice) Charles Kunkel..... 543

"SUPPLICATION" (Transcription for Piano of Jensen's "*Lehn' deine Wang' an meine Wang'*") Julie Rive-King..... 548

"CHRISTMAS CHIMES" Emmy Schaeffer-Klein 552

"WM. TELL" (Fantasia) Carl Sidus..... 555

"SPINNERLIED" Litolff (Royal Edition)..... 558

"Leonora March" (Raff) Reduced for the Piano by Carl Sidus..... 564

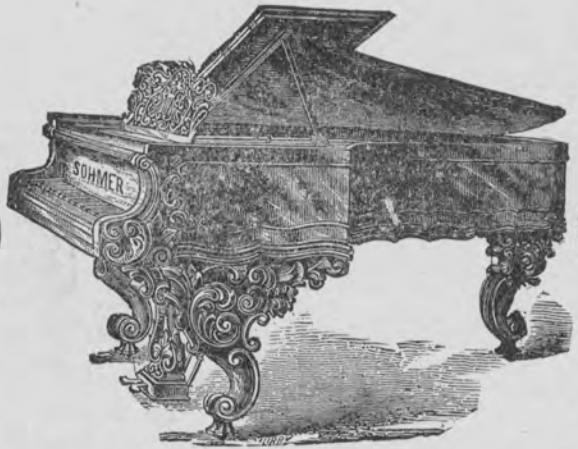
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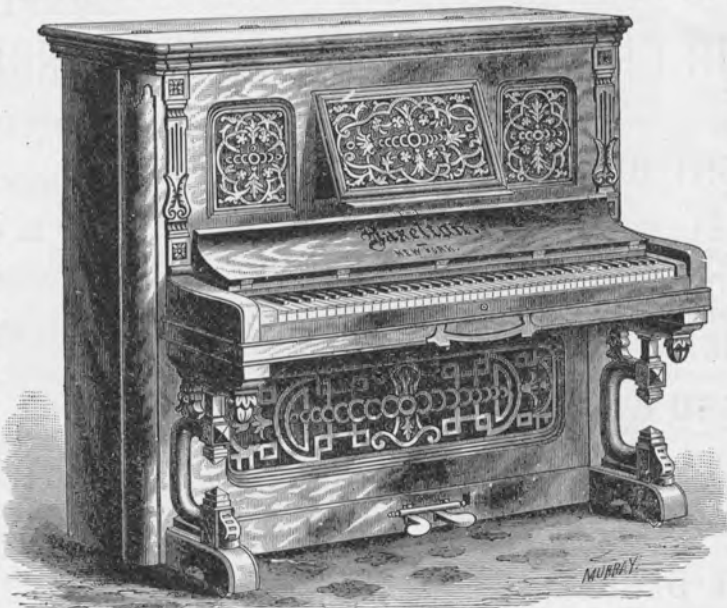
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DEVOTED TO MUSIC AND ART.

Vol. VI.

NOVEMBER, 1883.

No. 13

THEO. J. TOEDT.

THE subject of our sketch is an illustration of the fact that it is not only under the sunny skies of Italy that good voices are developed and artistic methods acquired. Mr Toedt is a native of the city of New York, and, we believe, has never studied abroad. He is of German origin and his family are musical. An elder sister, Miss Mathilde E. Toedt was at one time deservedly famous as a violinist. It was she who was his most valuable teacher. In response to some inquiries upon the subject, Mr. Toedt writes us: "In regard to instruction, I consider that I owe my tone and method entirely to my sister, Miss Mathilde E. Toedt; in fact, I feel I owe her all my knowledge of singing or art of singing." Mr. Toedt's natural beauty of voice was early noticed, and he became a choir boy at Old Trinity Church, under Dr. Henry Cutter, who has perhaps never had a superior as a director of boys' choirs in this country. Here was laid the foundation of his subsequent instruction. He sang at Trinity for ten years, first as boy soprano and then as boy tenor. Then he became one of the famous choir of Rufus Hatch, at Christ Church—sang in church choirs with Miss Beebe, the well known soprano, and is now a member of the choir of St. Bartholomew's Church, which also numbers among its members the eminent basso, Kemmertz. Mr. Toedt became extensively known as an excellent concert singer through his tour with Carlotta Patti, in 1879 and 1880. Since then, he has been one of the soloists in all the principal musical festivals given under Damrosch in New York, and under Thomas in New York, Cincinnati, Cleveland, Philadelphia, Chicago and Boston, also for four successive seasons at the Worcester Festival under Carl Zerrahn. He is much in demand as an oratorio singer, and has sung with all the oratorio societies of the principal eastern cities. He has also frequently appeared in both the New York and Brooklyn Philharmonic concerts. That he has succeeded in pleasing the critical audiences which frequent these concerts is shown by the fact that he has been re-engaged season after season. The coming, or rather the present, season, he is again to sing at the Philharmonic Concerts of both New York and Brooklyn, in the first oratorio concerts of New York and Boston. He will also sing in a number of western cities which he is to visit as soloist with Theodore Thomas. In St. Louis it is expected that he will sing a Messiah performance in connection with the Choral Union and Thomas' orchestra.

The merit of Mr. Toedt's singing does not lie in the largeness of his voice, which is only of medium power, but rather in the remarkable purity of his intonation and method, and that correctness of phrasing and beauty of shading which distinguish the thorough artist from singers of less merit. As an artist he is still growing and his bright present gives earnest of a still brighter future, which we shall watch with interest. The cut of Mr. Toedt which we give here was engraved for us by Mr. Kramer of the Times Printing House (engraving department,) and is an excellent reproduction on wood of a very recent photograph by Falk, of N. Y.

MUSICAL PLAGIARISM.

WE hear much of literary borrowing, for hardly a great poet has lived who has not been obliged, sometimes with justice, to lie under the imputation of this kind of theft. Shakspeare was one of the most unscrupulous of all the literary thieves, and Massinger and Ben Jonson were not far behind. In our own day a very clear case might be made against Tennyson, Browning and Longfellow. In music, the history of coincidence or of purloinings, as the thing may be defined by different critics, is still more striking. In some cases it is but just to say the similarity is accidental, so far as can be judged:



THEO. J. TOEDT.

as, for example, the identity between Haydn's trio in "The Seasons," "With Joy the Impatient Husbandmen," and Rossini's "Zitti, Zitti" in the "Barbieri;" between Händel's "Harmonious Blacksmith," and the *andante* in Herold's "Zampa" overture, both of which agree strongly with a passage of Corelli's, which in its turn is said to be a transcript of an old French air. A long list of such coincidences might easily be made.

The old tune of "Ratcatcher's Daughter" is a literal copy from two sources. The first part is from Mozart's hymn tune, "Belmont;" the opening phrase of which reappears in the aria *Languir per una bella*, in "L'Italiana in Algeri;" the second, a beautiful passage from Jackson's fine "Te Deum in F." Thus a vulgar, popular tune has been manufactured out of music originally designed for the

highest services of art. The opening phrase of Molloy's fine song of the "Vagabond," is the beginning of Mendelssohn's "Hear my prayer," translated in minor key and triple time. So the melodious chorus which greets the Knight of the Swan in Wagner's "Lohengrin" is almost note for note the tenor solo and chorus at the beginning of the "Walpurgis Nacht" by Mendelssohn; while the *cantabile* melody of the march in Tannhäuser reminds one of phrases in "Der Freischütz." Schumann did not disdain to steal a chorus in "Massaniello" to do duty as melody in "The Merry Peasant," and the magnificent prayer which ends the third act of Meyerbeer's "Le Prophète," too clearly owes its origin to one of Beethoven's romances. The *quis est homo* in Rossini's "Stabat Mater," and the tenor aria in Donizetti's "Lucia," *Sulla tomba che risserra*, are too nearly alike to be accidental, and the melody of Mendelssohn's No. 6 of the "Two-voiced Lieder ohne Worte" is identical with the opening bars of "With Verdure Glad." Schumann's "Schlummerlied" is "If With All Your Hearts"—key, time, rhythm and all.

Mendelssohn simply transposed an air from Bach's "Magnificat" to make the exquisite song "Lord, at all Times" in his "Lauda, Sion;" and the mighty Sebastian also was heavily laid under contribution by Mozart, who borrowed from one of his fugues the whole theme of the "Magic Flute" overture. In many such cases, the composer borrowing from another has made some slight changes in musical form, while again he has appropriated the whole thing, body and soul.

Another kind of borrowing is where the original is artistically used to revive the associations with which it is connected, though such examples can hardly be called plagiarism. Some instances of this will interest musical people. Meyerbeer, in the prelude and elsewhere in the great opera of "Les Huguenots" has made wonderful use of the great German choral "Ein feste Burg," to intensify his dramatic-musical effects. In Carafa's "Massaniello," which would have been a widely recognized success if Auber's greater work on the same theme had not superseded it, there is a clever introduction of the "Carnaval de Venise;" and in Schumann's song of the "Two Grenadiers" there is a superb introduction of "La Marseillaise," which gives the most striking quality to the song.

But the greatest of all the musical thieves is that gigantic genius, George Frederick Händel. It was no more trouble to his fecund brain to write original music than to copy it. Yet he did not hesitate to appropriate any movement which he fancied, and he would adopt passages wholesale. The "Happy We" in his English re-rendering of "Acis and Galatea" is a Welsh melody. The chorus, "Hear Jacob's God," in "Samson," is, note for note, "Plorate filiæ Israel" from Carissimi's "Jeptha." The most flagrant cases of the great Händel's pilfering, however, are nine movements in the "Dettingen Te Deum," and six in the oratorio of "Saul." These are appropriated bodily, or with very slight change, from Urrio's celebrated work. But if Händel was unscrupulous in appropriating from all available sources, his magnificent genius, so unapproachable in its way, saves him from the reproach which might otherwise attach to him.

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CERTIFICATES FOR MUSIC TEACHERS.

As most of our readers know, several of the musical associations which met during the past summer discussed the question of certificating music teachers, and one of them, the "Music Teachers' National Association," went so far as to appoint a committee to see to the organization of a "College of Musicians," which should provide for the examining and certificating of teachers of music.

We have hitherto refrained from discussing the question because we did not think it wise to keep up an agitation which seemed to us useless and also because we feared that our opposition to the means proposed for the elevation and protection of the profession of music teaching might be taken as antagonism to the end desired. But the agitation of the plan has been and is being kept up by its friends, in the press and elsewhere, and will continue for some time, even if we remain silent, and if it results in the establishment of the proposed "College of Musicians" and that and its certificates prove, as we think they would, worse than useless, there will be another gigantic failure recorded against the cause of the elevation of music, and every failure in a cause is an injury thereto. These considerations, still more than the requests of several of our readers, have induced us to break our silence and briefly state our views upon the mooted subject.

First of all, it should be stated that two ideas have been advanced which are in reality entirely different, although careless listeners and readers have supposed them to be the same. The one is that no person should be permitted to teach music who is not provided with a music teacher's certificate; in other words that there should be a legal standard of qualification established and evidenced by a certificate to be issued by some competent authority, and a legal prohibition from teaching music upon all persons not possessed of this certificate. This prohibition would, of course, have to be enforced by proper penalties, to be practically operative. The other idea, which was the one advanced by Mr. Bowman before the "Music Teachers' National Association," is that the proposed "College of Musicians" should simply furnish to those who might desire them certificates of having passed a certain examination, which certificates, it is claimed, would prove competency to teach music, serve as a means of distinguishing between the competent and the incompetent, elevate the standard of the profession, secure it public recognition and respect, etc. This latter idea is not radical enough to suit some who think they could pass the examination, and who believe that if all others were shut out

they could make more money out of their business. They would be satisfied with nothing less than the prohibitory plan. That, however, can be very briefly disposed of. The fact is that no law that might be passed to prevent any one from teaching music, could, under any circumstances, be valid. The right to teach is a part of the right of free speech, a constitutional right which cannot be curtailed by legislative enactments. When the states shall make music one of the public school studies, then they may require that the teachers in those schools, paid out of public funds, public servants in reality, shall pass a given examination in music, but there ends their power of regulating the matter. Any one to-day can teach geography, arithmetic, grammar, etc., in private, without having a certificate of competency from any source, and music teaching stands and must always stand upon the same footing. We have said nothing of the improbability of obtaining such prohibitory legislation, because, as we have just explained, any such law must be inoperative and void, and yet we do not think it is even within the range of possibilities that any such legislation could be had. This idea must therefore be abandoned, and in abandoning it more than one will abandon the entire scheme. There remains, however, Mr. Bowman's plan, which, whatever objections may be urged against it, is at least not illegal.

Mr. Bowman says he desires the music teacher shall be protected from improper competition in the same manner as are the lawyer and the physician. Passing over the fact that when he makes use of these professions as precedents he must have in mind a prohibitory law, considering the idea he evidently has of the protection actually given to the professions in question, and that that is in effect an abandonment of his avowed position of "encouragement and not prohibition," we call the attention of our readers to the further fact that Mr. Bowman evidently labors under a misconception of both the extent and the reasons of what he calls the protection which these professions enjoy. So far as we know, there is no law anywhere in the United States which would prevent Mr. Bowman or any other man from hanging out his shingle, calling himself a lawyer and giving legal advice for pay to those who might apply, without having undergone any examination or holding any certificate, diploma or other evidence of legal knowledge. True, if he should wish to appear in a court of record for a third party, he would have to be an attorney of that court, that is to say one of its officers and, for that purpose, he would have to undergo a certain examination and show certain qualifications. It is only as officers of courts that lawyers have any certificates, and it is this official character alone which enables the courts to oversee and, to some extent, regulate their actions. When the music teacher becomes an officer of any branch of the government, as attorneys and counselors at law are of the judiciary department, and not before, can the certificate of the one be used as a precedent for requiring one of the other. As to the medical profession, it is true that, of late years, a number of the states have passed statutes regulating the practice of medicine, which require that the practitioner shall have a diploma from some accredited institution, but these statutes have been upheld judicially only as police or sanitary regulations and we do not see how the wildest stretch of the imagination could bring the teaching of music under the same rules. There is really no precedent for the kind of protection desired by Mr. Bowman for the music teacher, no precedent with which the friends of the measure can bolster it up; but we freely admit that that is not an argument against the scheme, if it be good in itself, that, if it be really meritorious, it needs no precedents. The question then

resolves itself into this: Will the proposed plan of certificating teachers of music accomplish its expressed purposes?

It is urged, in the first place, that the certificating of music teachers will, in time, bring up the standard of the music teaching profession, so that it shall be respected at least as much as the professions of law and medicine. It seems clear to us that those who make this claim do not sufficiently distinguish between the respect which is paid to members of divers professions as men and the consideration which is bestowed upon men as members of certain professions. Learning, good morals and a dignified politeness of manners usually secure, from society at large, a certain regard for their possessor which is quite independent of the profession which he may follow. This the music teacher may obtain as readily as any one else. But there is a certain respect paid to professions *as such*, a certain estimate which the public have of their relative dignity, based in reality upon their estimate of the relative importance of the matters with which they deal. Now, the interests with which lawyers have to do are those of life, liberty and property and those which physicians look after are life and health, while the music teacher sees to the making of good music, which, for ninety-nine persons out of a hundred, is an amusement. We do not say this estimate is right, quite the contrary, we simply note it as a fact. But until you can convince not only those ninety-nine but also the hundredth that it is as important to be correctly instructed in music as to be sound in body and safe in legal rights, it will be in vain to hope to see the profession of the music teacher held in as high esteem as those of law and medicine. If that day comes, it will be when the millennium shall have made the services of doctors and lawyers useless, a day which seems yet far distant and whose advent would make all music-teachers' certificates superfluous. We may add that it is only since a few years that the medical profession have had to be graduates of medical schools in any of the states and that before that time as now doctors and teachers of music were not placed on a level by public opinion, although they were on a par so far as the possession of certificates was concerned.

But will the possession of a certificate from the proposed "College of Musicians" give the holder any special standing with the public as a teacher of music? We might answer the question briefly by asking another: "Does the possession of a scholastic degree in itself give any one any special standing in any profession in this country?" When Mr. Bowman instances the "College of Organists" in England, it seems to us that he forgets that not only the Atlantic but a century of republican history separate us and our social notions from "the tight little isle." Be that as it may, the proposed certificates either will or will not be in demand. We think they will not; for if the examinations are what they should be, those who will want them cannot get them and those who could get them will neither need nor want them, and if the examinations are superficial the certificates will mean nothing. If there is no demand for the certificates the whole scheme falls to the ground. But if we are wrong about the demand, as we may be, if it becomes the fashion to have music-teachers' certificates, Mr. Bowman can rest assured that music-teachers, however ignorant, will have and exhibit certificates. Mr. Bowman's will be the "College of Musicians:" what will prevent say half a dozen of their rejected candidates (we put the case strongly on purpose) from organizing a rival "college" and from issuing ten certificates where Mr. Bowman's organization will issue one? Note that these so-called "colleges" could be organized without limit as to numbers in every state of the

Union. Does any one say these would be bogus certificates and treated as such? Bear in mind, please, that we can have no state boards of music to pass upon musical certificates, as we have state boards of health to pass upon the validity of medical diplomas, no state rule as to what a person shall know of music before he can teach, and one body may grant a certificate upon one kind of examination and another upon another, without being actually bogus in any sense of the term. "Then the public will have to distinguish between the different certificates, according to the standing of the associations that shall issue them?" Exactly, and that is just what the public cannot do and will not attempt to do. With half a dozen, or perhaps half a hundred sorts of certificates in the field, each claiming to come from the "College of Musicians," whatever its name, the good people will refuse to look at a certificate and will continue to use the best of their judgment in selecting a music teacher for themselves or their children, regardless of the assertion on paper of people about whom they know little and care less. In either case, then, demand or no demand, the issuance of teachers' certificates will accomplish nothing for the music teachers and nothing for the public; in fact nothing for any one save those who may pocket the fees for the diplomas and degrees.

Does any one ask whether we have anything better to offer? Yes, for even *nothing* is better than a ridiculous *fiasco*; but we would suggest, seriously, that in our common-school system is the best, perhaps the only, present means of elevating the standard of the music-teachers' musical knowledge. Any one can teach a private school but very few do who are not qualified. Why? Because they are in free competition with the public schools, which thus furnish a standard, to fall below which is to lose all chance of patronage. Make music a part of the common school curriculum; demand of all teachers a certain amount of knowledge of music and let the standard be raised from year to year, until it shall represent a fair knowledge of music and the ignorant "professor" of music will disappear of his own accord, for people will not pay for the worse when they can get the better for nothing. Imposture can thrive only where ignorance exists, and the only sure way to destroy it is to destroy the food upon which it fattens. Raise the level of the people's musical education by the same means that have elevated and are elevating the level of their general intelligence, the public schools, and imposture in music teaching will become a thing of the past. There is an objection to this plan, it is sure but it is humble; it will do the work, but it will not furnish handles to the names of those who adopt it, and for that reason we hardly think it will meet with favor among those whose plan of building the temple of music is to begin with its pinnacle and build down, with the gentlemen who start with a "national association," when their respective cities, counties and states have no musical associations of any sort; but with or without the help of these gentlemen, the common school will yet accomplish for music that which neither they nor any one else will ever be able to bring about through any other agency.

It is related that when "Pinafore" was performed in Dublin for the first time, when the absurd song "In spite of all temptations he remains an Englishman" was sung, some excitable Irishmen present began to hiss, when a large portion of the audience rose to their feet and cheered vociferously, demanding and re-demanding the song. These feelings were certainly not aroused by the music, which, had it been played by

the orchestra alone, would probably have attracted no special attention, but by the words, which were supposed to express (though absurdly) a patriotic sentiment. Had the sentiment been less absurdly expressed, the song might have become one of England's national songs, just as "*Mourir pour la Patrie*," which was also first sung in a play, has become one of the national songs of France. The fact is that it is the words rather than the melodies of popular songs that make them popular. Even pure nonsense songs, like "Shoo Fly" owe their popularity mostly to their verbal component. This is a thing that composers and singers both should bear in mind, but which both too often forget.

OUR little article on "Musical Normals," in the August issue of this magazine has caused an unknown celebrity of northern Illinois to publish in an unknown paper of the same region what he is pleased to call a "refutation." This "refutation" is made up of about equal parts of misrepresentation and billingsgate, and the evident purpose of its author is to gain some notoriety by drawing our fire upon himself. Unfortunately for his little scheme, the odor of his production has betrayed his true character, and, since we are not hunting skunks just now, he shall go unmolested, doubtless to his great chagrin. As our article in question has attracted some attention in respectable quarters, however, we shall, in our next issue, give the opinions of many eminent musicians upon the value of musical normals, so-called.

TUNC PRO NUNC.

[An Extravaganza.]

HAVE some odd ideas sometimes, or at least fancies which others call odd, though to me they seem natural enough. One of my queer notions—mind you I say *queer* merely in deference to the views of the majority—is to transport myself, mentally, back into the past or forward into the future, and from that vantage ground, removed from all the glamour and illusions of passion, to direct an observant eye upon the present. I can assure you, my friends, men and things look quite different when viewed in that way. I do not mean to say that they look better; indeed the view is likely to make one exclaim with "the preacher," "Vanity of vanities, everything is vanity," and yet I confess I take a melancholy pleasure in getting thus behind the scenes, so to speak, in seeing what precedes and what follows the comedy and in laughing softly to myself, like Puck, "What fools these mortals be!"

I had one of these fanciful moods on me the night of the "Veiled Prophets' Concert," and I'll take you into my confidence, just for a few minutes, and tell you what I saw. First, I took a sort of retrospect and I pictured to myself the fine ladies and gentlemen (fine they must be, since they had paid five dollars each for attending an ordinary concert) in the garb of their grandfathers and grandmothers. Of course fashions change, but dress changes from generation to generation far beyond the changes of mere fashion. If you doubt it look with me! There comes an elegant couple, Mr. A. and his bride. They are worth half a million and live on a fashionable avenue. *Presto* change! They don the habiliments of their grandparents, and madame's silk turns to tatters, her white arms take the hue of boiled lobsters, there spreads about her a mixed odor of sweat and soap-suds, and she stands revealed an Irish washerwoman. A white apron conceals the broadcloth of her companion; the opera-glass he just now held in his right hand becomes a cleaver, and his thick-fingered left hand holds aloft a string of sausages. He's a pork-butcher and no mistake! They'll never again look quite the same to us, will they? But here comes another couple—they're of the old French families, genuine St. Louis aristocracy, if ever there was any. What! Is it indeed an ignorant flat-boat-man who stands where that elegant youth stood a second ago! And are those really manacles upon the arms of his companion? But here comes a

third party, a stranger, and a bargain is struck, money is paid for the woman's shame, her shackles are unlocked, and the flat-boat-man, reconciled to his wife by the money of her paramour, takes her home with him and lends his name to her children that are not his. Again we see the elegant young man, but his watch-chain has the clink of the stranger's gold, and the bracelets of his companion have the look of the manacles that fell at the stranger's bidding. Ah, there comes Miss X! What a lovely brunette! No wonder she is considered such a belle! And how well her headdress becomes her! Hello! There must be something wrong about the lights, for her complexion is growing dark and darker; her lips are thickening; a red bandana covers her woolly head. She's a buxom quadroon. Strange isn't it that all her family are so down on the negro! But here comes a military man—what is that you say? "Enough of that!" Well then, enough of that, but if our "upper-tendon" were all to wear their grandfathers' duds, would it not make a jolly masquerade? But we will now shift our ground of observation, and, if you please, stand, say, in 1933, only fifty years hence.

It is 1933 and we are here again, so is this audience, so are the singers and players; we're all here; none are missing. Did you hear that young sprig of an usher make some disparaging remark about the cut of our clothes to that other usher he has just met! Now the curtain is wrung up. There's Waldauer's bald pate; you'd know it anywhere, wouldn't you? But he turns to bow to the audience. There's a clapping of hands. What a strange wooden sound they give forth! And did you notice his eyes? Look, the whole orchestra are but a lot of grinning skeletons, going through the motions of playing, like so many automata. No, there are two or three old and decrepit men among them, who, from their instruments, get a few doleful sounds. The rest is pantomime. The audience is late in arriving, as usual. That skeleton in the dress coat, is complimenting the skeleton in the blue silk who hangs on his arm upon the exquisite beauty of her appearance. How do you like her looks? Those two skeletons just ahead of us are lying to each other as fast as they know how. One of them used to be circuit attorney, the other is on the *Post-Dispatch*, and as the rules of the paper do not allow the publication of lies, he has to get rid of those which he cannot help but produce in this way. It's hard telling which will get ahead of the other. That fellow to the right was worth a million in 1883, fifty years ago. His estate is worth five times as much now; he's to be envied is he not? And the party next to him was a prominent jurist and statesman at the same time. "What's his name?" Really, I have quite forgotten—you'll come across it on a weather-beaten tombstone in Bellefontaine cemetery, also in some old newspaper files if you have any fifty years old or thereabouts. But you're missing that flirtation between the skeleton—beg pardon, the lady, in the left hand box with the anatomy—beg pardon again, the gentleman, in the parquette, fifth row, centre aisle. Isn't she cute and coquettish? What! You don't like it? You don't like the smell of this charnel house? You want to get out? Why, don't you know that "in Rome you must do as the Romans do?" We are in 1933 my friend, we're grinning skeletons like the rest. You doubt it? Shake yourself and hear your bones rattle! You want to get out? All right, I'll get out with you.

Ha, Ha! What do you say? "You'll never again attend an entertainment without thinking of death's heads?" Bah! did not the old Romans have a skeleton at their banquets? And what's the difference anyhow whether we have a little more or a little less flesh? "A good deal" you say? You'll hardly think so when almanacs shall be headed 1933, and, in imagination, standing on the pinnacle of that yet unborn year, I smile at the folly of the falsehoods, the vanities and the ambition of the present, mine as well as yours. I laugh to myself, as I have already told you, with Shakspeare's Puck: "What fools these mortals be!" and I don't mind it one bit if others say I have "queer notions."

AN experiment by Prof. H. S. Carhart is as follows: A disk of sheet iron was pierced with two circles of quarter-inch holes concentric with the disk, the number of holes in the two circles being thirty-two and sixty-four respectively. On one side of the disk was placed a horse shoe magnet with its pole very near the row of holes; on the other side were arranged two corresponding induction bobbins. The circuit was completed through a telephone and either bobbin at pleasure. Upon rotating the disk rapidly, a clear musical sound was produced in the telephone, the pitch rising with the rapidity of rotation. Moreover, the bobbin, opposite the circle of sixty-four holes, gave the octave above the other, and each gave a note of the same pitch as was produced by blowing a stream of air through the corresponding holes.

THE MINSTREL.

(From the German of Goethe)

"What is't without the gate I hear,
What on the drawbridge sound?
Quick, let the song unto our ear,
Within the hall resound!"
The monarch spoke, the page he sped;
The boy returned, the monarch said:
"Conduct the old man in!"

"All hale, ye noble lords and peers,
All hail, ye gentle dames!
E'en richer than the starry spheres!
Who knoweth all their names?
In this bright hall where splendors blaze,
Close, close mine eyes, ye may not gaze,
Nor feast with wonder now!"

He closed his eyes, he struck an air,
The thrilling tones resound;
The Knights with courage looked, the fair
Gazed down upon the ground,
The King was pleased and, for his strain
To honor him, a golden chain,
He bade them bring to him.

"The golden chain I may not take,
The chain on Knights bestow,
Before whose daring presence break
The lances of the foe.
Give it thy chancellor to wear,
Let him the golden burden bear
With others that he has!"

"I sing as do the little birds
That mid the branches live,
The song which I pour fourth in words
Its own reward doth give;
Yet may I ask grant this request:
Give me a draught of wine, the best,
In goblet of pure gold."

He raised the cup, the cup did drain,
"Oh draught more sweet than all!
May prosper long the house and reign
Where such a gift is small!
If well thou farest, think of me,
And thank thy God as I do thee
For this delicious draught."

MUSICAL SENSATIONS.

It is common, in defining music, to compare it with some other art, painting, for instance, and say it is to the ear what that is to the eye; that it is the representation of the ideal by a means especially adapted to the organs to which it is addressed, or by the combination of sounds. Is that all that it is? Do we not forget, when we simply put it on a par with other arts, the exceptional part it plays in the life of men? The universal adaptation of music to all degrees of civilization, the peculiar charm of which it is the source, and the extraordinary power it exercises, are so many reasons for believing that it is connected with our organization by a more intimate tie than that which binds other arts to it, and that it is the manifestation of a more general faculty. When Pétis wrote, in 1837, the idea prevailed that music originated in the imitation of the songs of birds. He contradicted this, and defined music as the double result of the conformation of the organs and the disposition of the soul, as the art of awakening emotion by the means of the combination of sounds. It is, in fact, generally agreed that music addresses itself more directly to our feelings and passions, and is correctly said that it speaks to them in a special language. Descartes indicated this as its object.

In the theory of Helmholtz, music expresses the different dispositions of the soul by imitating the characteristic peculiarities of movement in space, and by thus translating the forces and impulses that produce the movement. While he admits that it may have been at first only an imitation of the instinctive modulations of the voice corresponding with the different states of the mind, he does not consider this fact contradictory to his definition, for the natural processes of vocal expression are capable of being traced back to the same elements. "Rhythm and accentuation express directly the rapidity and vivacity of corresponding psychical movement; a vehement effort causes the voice to rise; the desire to produce an agreeable impression on another person prompts us to select a pleasant tone; and thus the efforts to imitate the voluntary modulations of the voice, to enrich and make more expressive the recitation of words, may very probably have guided our ancestors in seeking out the means for musical expression."

This is probably the real origin of music; and it is in this direction that we should look in investigating its nature.

Two elements closely connected, but quite different and having each its peculiar function, may be distinguished in the analysis of spoken language—the intonation and the articulation of the emitted sound. No doubt they are the interpreters of the

two great human faculties of intelligence and feeling. Speech, then, is a complex physiological resultant, the double image of a double inner condition. The elements it represents cannot be conceived as isolated from each other, any more than we can conceive a human organization a pure intelligence. We all know the important part intonation plays in conversation, and how by it the general sense, the whole expression of the spoken words, may be varied indefinitely.

Having thus found the origin of music in the imitation of these instinctive modulation of speech, it should be easy to draw from this an exact idea of its nature; for, without doubt, to read verse well, to declaim with warmth and conviction, is only to perform in advance the work of the musician. We have now a whole class of musical phrases which are only exaggerations of spoken intonation; they are our recitatives. The music of uncultivated people is mostly recitatives; so also was a large part of the music of the middle ages. The rules and grammar of music and its particular features are the growth of modern times.

This conception of music as the language of sensibility permits us to explain the characteristic features of its action. We must consider, first, that this language, like its twin sister, the language of ideas, has suffered a progressive evolution, and has with us reached a great perfection and consequently a great complexity in its laws and processes. Among primitive peoples of few ideas, whose feelings show few variations of shade in expression, music is almost wholly confined to a few modulations expressive of the principal divisions of feeling—love, joy, sorrow, and warlike ardor. Civilization, with its refinements, has produced a music that has grown constantly richer in shades and means of expression, to the point which has been reached by the great masters of our age.

Neither language is intelligible to all, in its fullest degree of development. As we must have the power of comprehending abstract ideas in order to understand philosophers, so we must be more or less accustomed to musical sensations to appreciate the great musicians; and it is interesting to observe how we learn by study to enjoy works which at first fall cold upon us.

The application of such a word as comprehend, or understand, to music, is a source of numerous misconceptions; music does not understand—it feels. It addresses itself only to that part of us which is susceptible of emotion; and we frequently lose all its charm by our trying to understand it, or to find in it ideas which it cannot express. We might expect the same kind of a failure if we should try to find sources of emotion in the working out of an equation.

It is true that persons exist who have no sense for music, and to whom its language is a blank; but they are rarely found, and prove nothing. Opposed to them are much more frequent instances of excessively sensitive natures, on whom even simple single musical intervals produce wonderful effects. Who has not made music without suspecting it? In certain states of feeling we are sometimes surprised to find ourselves composing simple melodies that are never finished, and are major or minor according as we are gay or sad, while we may be totally ignorant of the existence of those modes. Some natures seem obliged thus to express themselves in song. This is because speech is really an imperfect means of expressing the feelings. It is just as necessary to address the feelings, to make an emotion known, as it is to address the intellect, to communicate an idea. Hence the charm of the opera, in which the words describe the situation, while the music enables us to see into the hearts of the persons who are implicated in it. A certain school of operatic composers, indeed, are not concerned about depicting the passions set forth in their dramas, but are satisfied if they can introduce a few agreeable melodies good to sing anywhere and to any words, and which will become favorites; but this is not the case with real dramatic music as illustrated in the works of the Gluck, Berlioz, Meyerbeer, Rossini, Verdi in his second style, and Wagner.

In songs, the expression is in an inverse ratio to the interest of the words. Good poetry is hardly susceptible of any but an uncolored music, just enough to sustain the voice; the thought, in effect, crowds out the feeling, and, a choice being forced upon the attention, too much musical accent would weaken the thought. For a full musical interpretation of the feeling, a third rate poetry, only indicating the subject, is best, for it permits the concentration of all the attention upon the emotional expression. This is, ordinarily, the character of the librettos of operas, in which everything is subordinated to the music; but the song, the interests of which lies in the conception, is accommodated with a colorless melody. [We have had occasion in a

former issue of the REVIEW to show the fallacy of the notion that poor poetry is best adapted to musical setting.—Editor.]

By considering music as the language of the feeling, we are enabled to account for the power it has over masses composed of the most incongruous elements. An address cannot affect alike persons of different degrees of intellectual development, and must fall without making any impression on a part of the audience. There is less difference in the capacity for feeling, and all are more or less subject to the same transports of emotion. The masses feel more than they think.

It is interesting to remark the generally simple and touching expression of popular songs. The feeling is brought out in its purity without science or preparation, and the result is a music full of artless charms, the inexhaustible source to which composers, knowing that they cannot find better ones, go for the themes of their works. These popular songs are generally of a sad character, and tell of vague aspirations and indefinite desires. Thus have originated those dreamy melodies with which working people love to lull their melancholy, and which are frequently the only source to which we can go for the history of those who have lived and suffered in obscurity.

As different human races have their several languages, so each one has its own musical system; and these various systems, the existence of which is explainable by the action of the same cause that have made different words to designate the same things, prove that the origin of the two languages is common, and that the one is the spontaneous expression of feelings, as the other is of thoughts. Like alphabets, gamuts also may differ within certain limits. They are also not fixed, and undergo the evolution common to all languages. Most uncivilized peoples are unacquainted with semitones, and use scales with full intervals. This is easily accounted for if we suppose that these intervals are the ones which represent the elementary intonations, and that they constitute a music near its origin. The need of representing shades of feeling brings about a progressive filling up of the intervals. The ancient Celts excluded semitones, while the music of the Greeks found refined expression in quarter tones. Our musicians are also sometimes tempted to reduce our minimum interval of a semitone, and some performers abuse this process to an extravagant degree.

The effect produced upon our ear by music of a system different from ours is generally painful; but we have no right to say that the Indians and the Arabs sing false. We have to learn a language to understand it; and a quite short acustoming is generally sufficient for a music that appeared savage and harsh, at the first hearing, to become supple, if not agreeable.

Music nearly always commands the attention of animals; and every one knows what curious results have been obtained from experiments on different species, from the elephant to the spider. This language of feeling is really more within their reach than speech; and we may generally remark that when we address ourselves to our domestic animals it is by the intonation alone, of greater or less force, that we make them understand—that is, feel. Articulate words have no meaning for them, except on condition of a previous education based on the association of sensations. A dog is never mistaken as to the intention of a person calling him, and the tone alone tells him whether a caress or correction is in waiting for him. So music is never heard by animals with indifference.

After what has been said it would be idle to consider the rank which music holds among the other arts; its origin, its nature, and its effects give it a separate place. It is a language which everybody understands, which nearly all speak to some extent, and in which some rise to a sublime eloquence.

Poetry, with its measure and rhythm, is the first intermediary between speech and music; but it lacks vastly the power of the latter, because of the degree of intellectual culture it exacts. Mimicry comes nearer to music in its effects, for it leaves the idea vague, and speaks more directly to the feelings; and it is a great aid to the orator. But the most powerful orator is he who has a musical intonation.

An interesting investigation might be made of the various musical accents which answer to different conditions of feeling. To ascertain this correctly would require a long and minute course of experiments. It is curious to observe, however, that Gluck, Mozart, Berlioz, Meyerbeer, and Wagner, when they have the same situations to depict, whether in recitative or melody, use the same musical intonations. It thus appears that the major third is generally employed in interrogations and appeals, and that the appellative character of that interval becomes more marked and impressive in

the fourth descending, while the fourth ascending denotes affirmation, decision, command. The minor and major fifths express the feelings from prayer to violent desire and menace. The sixth is the interval of passion; it is the symbol of a very accentuated emotion, and is inevitably met where love is declared. A semitone higher conveys the idea of something painful, which is resolved into a real expression of grief in the cry of the seventh, the symbol of an excess of suffering. There are, in effect, no two ways of saying the same thing in music, and it is only in the way the phrase is introduced and sustained by the harmony that authors vary. We are speaking, of course, only of those passages of the songs in which the emotions are exploded, for it is in these only that the author, not caring to expend his force over the whole phrase, aims to bring out his full meaning. From these comparisons of emotions and intonations we are able to discover the physiological reason of the correspondence between the note and expression. The smaller intervals are congenial with indifference, monotony, doubt, melancholy, and sadness; the group of moderate intervals affirms occupation, pleasure, and desire, which grow more ardent as we approach the extreme intervals; and in these we look for the most intense feeling. Melancholy sentiments involving diminished vitality, we might naturally conceive them to be expressed musically by diminished intervals, the compass of which requires little effort; while earnest desires, strong passions, and pleasant and happy feelings, being accompaniments of a more active vitality, provoke more vigorous expressions, and these expressions, by giving an outlet to the excess of vitality, furnish one of the best means for calming violent passions.

We add a few words on the nature of musical pleasure. It is dependent on variety—the essential condition of all pleasure, that of the mind as well as that of the senses; variety of ideas for the former, variety of sensations for the latter. Nothing, in fact, is more incompatible with pleasure than monotony, even in agreeable things. The feelings do not escape this general law; and the cause of musical enjoyment must be sought in the infinite variety of conditions of feeling through which the rapid succession of musical intervals makes us pass. In this, we do not speak of the merely material pleasure of the sense of hearing, which may exist aside from all attention; but of the stirring up of the whole being by the emotions. To this enjoyment, which exists parallel with the succession of sound should be added the pleasure of the hearer's adapting his personal feelings of the moment to the general sense of the performed music: a theme marked with melancholy will move a whole audience of thousands to sadness, each person of whom will associate his feeling with some particular object. This impersonality of the musical phrase and its adaptability to individual feelings explain the taste of the masses for music, and its power over them. The system of tones, by furnishing a kind of stable basis for the undulating variety of musical sounds, effect in music a union of the two chief conditions of pleasure—variety in unity.

It is impossible to treat of music without speaking of rhythm, which, without being an essential part of it, enframes it, sustains it, and gives precision to its otherwise vague expression. The origin of rhythm need be sought no further off than in the movements and paces of men. Descartes finds it in the efforts of the voice in singing, or the gestures of the instrumentalist; every accent is preceded by an inspiration or a drawing of the bow, marking the beginning of a new effort. These efforts, methodically arranged, give musical measure.

Different rhythms reflect the different paces of the walker or the rider plainly enough to justify us in attributing their origin to them. The same cause that makes one pace his room with gates varying according to the impressions of the moment, in the reverie of solitude or in conversation, also determines the rhythm in music.

Just as our emotional being loves to be amused by rhythms suggesting natural outer movements, so certain cadenced sounds casually heard, such as that of a passing train, the trotting of a horse, or the beating of oars, induce states of sensibility, under the influence of which we surprise ourselves by humming old airs, or by improvising melodies that naturally adapt themselves to the fortuitous movement.

This conception of the origin of music explains the universality of its domain and its power, as well as all the particular facts connected with it different adaptations.—*Musical Critic. (From the French of M. Hericourt.)*

If you have a musical friend, be sure to make him acquainted with KUNKEL'S MUSICAL REVIEW. Better still, send in his subscription.

ARTICULATION IN SINGING.



HE difficulties of a clear articulation of words through pure and resonant singing tones are, apparently, many. Only the most accomplished artists seem to acquire this necessary grace. That a perfectly intelligible utterance of the language of a song is of equal importance with the musical expression, no listener doubts, and the question must often arise, "Why should words be set to music, if singing is not to convey to us a definite sentiment?" The singer, occupied with this or that "method of tone-production," slights or ignores the clear delivery of the words as of minor consequence, forgetting that song is not music pure and simple, but a higher elocution, and that the music, if of any value, should exalt and not obscure the meaning of the poetry.

There is an illusion that the utter sacrifice of vowels and consonants is necessary to the beauty of tones, and the prevailing obscurity of pronunciation is partly due to this, and partly to a malaria of artificiality in tone-methods. Extremes in theories, which contain some truth, have given birth to the "Hidden Tongue" of the concert room. Because a rich, deeply-colored tone is beautiful, can there be no beauty in the lighter shades? Because a clear, open sound is far-reaching should *day* become *dah*, or *saysay*? Because the nasal resonance is found so often valuable and even necessary, should the entire vocal compass, on all vowels alike, be restricted to exercises for its development alone? Slight modifications of the vowel may increase the overtones and enhance the beauty of the voice; but does it follow that extreme variations may be admitted which reduce all words to a monotonous *oo* or *aa*? Certain principles govern a clear articulation alike in all languages, however the sounds may differ. The singer, who finds one language an easy medium of expression in song, will find another, which is familiar, also favorable to dramatic, expressive singing, if all are not equally adapted to the flowing legato. The best artists illustrate this continually. What we are pleased to call the "harsh" English or German becomes musical; expressive and distinct from the lips of the great singers.

There must be an emancipation from the idea that all vowels must conform to a personal habit of tone, without regard to their requirements, and that the unmusical consonants may be ignored before one can claim rank as a singing artist. If the methods of nature are carefully observed, it will be found that the fancied necessity, which merges all vowel coloring into a mongrel sound, is a necessity born of a tone-production, faulty as the letters are impure. The same habits which disfigure the words in singing, often concur in destroying the expressive beauty of the tones.

Faults of speech are generally due to a want of care and energy in the vocal movements, but those of articulation in singing often come from an over-effort. "The variety and extremes in pitch, in the less familiar exercises, occasion this over-action," says the eminent Ellis, whose work upon this subject may be well studied by the singer as well as the student of language. Not every letter can be given in all parts of the vocal compass. The very high tones of all voices, of both men and women, are limited to one vowel color. Words are however rarely set to music written for this region of the voice, the limitation having been long understood and scientifically explained. But it is within the speaking limits of the singing voice that its individual characteristics lie; and it is here that the most powerful emotional effects are produced. Brilliant cadanzas in the higher parts of the register astonish and please the ear, but they can never atone for a want of the sympathetic, soul-moving elocution of singing, which we hear from the true artist.

In seeking for the reasons of so much short-coming in this direction, it is observed among partially cultured singers that it is often through an attempt toward *roundness* of tone that the difficulty comes. This fulness is sought through false and excessive efforts which deprive the voice of the very charm so much desired. A sombre tone without expression is dreary in its artificiality. A voice bright to the verge of shrillness is preferable to tones which I have heard in a fashionable church in Boston. No word was discoverable, only the succession of *oo oo oo* with an occasional feeble consonant. Now it is true that the most beautiful of sombre tones render the articulation less accentuated than it is in the bright voice, but the peculiar quality of a vowel sound need not be hidden. The prevailing use of the clear timbre by Madame Nilsson aids in the magnetic distinctness of her words, but when her voice takes on the deeper color for tragic scenes,

the significant language still reaches us through tones laden with passion.

Expression is not confined to the deeper tints of tone. The electric power of the great contralto Scalchi is in a great measure due to her telling utterance in the clear timbre of voice which she constantly employs.

Variety of tone-coloring is the unique prerogative of the human voice, and to ignore this side of the singing art is to despise its crowning fascination. Vowels, which are the "uninterrupted sound of the human voice," are first to be considered in intelligible singing. The increased time given to words which are sung above those which are spoken, enhances the importance of these letters, since consonants cannot be prolonged. Resonance, with beauty of tone, is consistent with the characteristic quality of any vowel or diphthong.

If we are at a disadvantage in singing English or German as compared with the Italian, it is not because the difficulty lies with the vowels or diphthongs. Our compound vowels are never so unmanageable to the novice as a multitude of Italian combinations, where often four different vowels are sung to one note. These multiform tones are given by accomplished Italian artists with an easy charm of clearness and beauty, and we wonder why our own English letters may not be rendered with equal purity. That faulty methods are responsible, is apparent, when we hear a Patti or a Gerster of the Italian school sing an English ballad with a clinging graceful legato, and at the same time with a distinctness which outrivals our native singers.

Vowels are spoiled of their variety and beauty, and consonants of their character by needless efforts in tone-production.

A few hints are here given which contain the nucleus of study toward improvement. It is not, however, assumed that what is offered is more than a suggestion of what a faithful teacher must discover through conscientious attention to the habits of individual pupils.

As in all discussion of processes in singing, we must first admit that beyond all details is the true "vocal control" which subordinates the instrument to the magnetic will, and this is the command of moods the power to become identified with the spirit of words and music. This is the spring which sets in the willing movement all the vocal machinery. Mr. Tomlins, of Chicago, finds that with children who are unprejudiced and unconscious of processes, an appeal to the emotional nature is sufficient to induce pure and expressive tones; and what child does not articulate with the same distinctness in singing as in speaking?

Automatic voice-action is the acme of artistic power in the adult singer. But consciousness, wrong habits, and nervous anxiety of the adult hinder this abandonment to the ways of nature. This compels us to study the influence of accessory movement, which can make or mar the beauty of singing.

Vowels are oral, and are produced by the varied shaping of the cavities of the mouth and throat by the flexible walls. To restrict all tones to a nasal resonance (by this I do not mean what is understood by nasality, but the legitimate resonance often required in singing), results in a monotony of vowel-color, which is easily explained. The nasal cavities are formed by bony and inflexible walls, and are, therefore, incapable of giving any particular vowel sound. The resonance of these cavities is of great importance in enhancing the power and richness of tones in some parts of the voice, but it should always be dominated by the native vowel characteristic which can only be generated in the interior of the mouth or pharynx. The practice which results in an invariable habit of a nasal tone direction is singing with a lower soft palate, as in humming, or exercising on the consonants *ng*. These sounds necessitate a depression of the soft palate, compelling the voice altogether through the cavities of the nose. Those who have been long trained in these exercises, are unable at first to control the action of the palate, and consequently the varied vowel-color so essential to clear pronunciation in singing.

The simplest vowel sound is the middle or Italian *a* (*ah*), called the *natural vowel*. It is the first letter uttered by the infant and is perhaps for this reason the first sound of nearly all alphabets. It is produced by a natural opening of the mouth and a slight drawing back of the tongue. Its character depends upon this latter action as any one may demonstrate. This narrowing of the opening of the throat gives its peculiar resonance which is derived from the pharynx. The movement which is necessary to the production of this sound is often exaggerated in singing, when an extreme recession of the tongue, with a stiffening of the parts, takes the

place of the natural action. This creates what is called throatiness, an inartistic quality which a sensitive singer wishes to avoid. The transformation of the letter into *aw*, which compels a more forward position of the tongue and a slight rounding of the lips, is an easy method of escaping the throaty quality; but an important sound in the language is thus evaded. The relief from the cramped quality by a temporary exercise on the broad sound indicates to the singer the cause of throatiness, and is a suggestion of the way to overcome it. The characteristic sound of the Italian *a* may be preserved: (1.) By avoiding all contraction of the muscles of the throat; (2.) by allowing the tongue to recede only so much as is required for the vowel quality; (3.) by opening the mouth passively, preserving its natural shape; (4.) by raising the soft palate without stiffness. These movements, which are almost effortless, ensure for the letter the resonance of the entire cavity of the mouth, giving it fulness of tone with the far-reaching power which belongs to its specific character. This result is what is called a "forward direction of the tone," and yet *father* is not sung *fawther*, nor *large* as *lawge*.

The opposite in quality and in process to this clear open *ah* is the long English *e*. In the production of this sound, the tongue rises in its middle portion toward the hard palate and is thrust slightly forward. This action is often exaggerated in singing, when the tongue is stiffened and crowded too closely against the hard palate. The result of this is an intense unmusical *e*, a hissing sound which is out of place and offensive in melodious singing. The efforts to avoid this disagreeable timbre are generally wrong, because unnatural and destructive of the true sound of the vowel. By rounding the lips, which is often done when this letter is intended, the characteristic of the French *u* is given, as every one is aware who speaks that language. If the singer will allow the tongue to take its forward raised position, without stiffness or exaggeration, with the mouth in its natural shape, the *e* will by this means borrow resonance from the nasal cavities, which, added to that of the back part of the mouth, will give it superior fulness, while its identity will remain undisturbed. In this utterance the resonance is distinctly felt as in the nasal *m* or *n*, and it is here that the resonant value of these bony chambers is especially felt in all parts of the voice.

The long English *a* requires the same forward position of the body of the tongue, but it is less raised toward the hard palate; the jaw drops lower, and the soft palate is somewhat arched. This hinders the more prominent nasal resonance observed in the *e*, but it is combined with that of the expanded cavity of the mouth which makes this vowel sonorous and rich. It is subject to the same deformities with the *e*, by the exaggeration of movements. It is sometimes sung too openly when the nasal resonance is entirely lost and it becomes the *ai* of the French. The compound quality of this letter which takes the sound of *e* at its close, is effected by allowing a momentary position as in *e*, swiftly and gently made, just as one sings with the undisturbed legato the *miei* of the Italian.

The long *i* is a combination of the Italian *a* and the long *e*, with the difference, that in its radical sound the mouth is opened more laterally. Thus the same tendency to an extreme recession of the tongue exists in the root of this vowel as in the *ah*, and the vanishing sound requires care in restricting it to the instant of leaving the tone. This *e* sound cannot be dispensed with without destroying the distinctive nature of the English *i*. Omitted, *die* becomes *dah*; *lith*, *lath*. Too long dwelt upon, *die* becomes *diece*. A singer trained in Italian need find no difficulty with these letters, for he has learned to sing *mai* and other compound syllables with which that language abounds.

The long *o* is also a diphthongal letter, its final sound being *oo*. It is sometimes thought that a simple rounding of the lips is sufficient to give the quality of this vowel in singing, but such an *o* is feeble, void of overtones, and altogether uninteresting. A voice-trainer who professes especially to teach *forward*, or "mouth tones," adopts exercises on this letter produced in this manner, a folly which results in disappointment and weakness of tone. The genuine characteristic quality of the long *o* is pharyngeal like the *ah*, but the resonance is still more confined to the pharynx by the raising of the base of the tongue toward the soft palate. This heightens the resounding power of the chamber, and also gives the letter the added resonance of the cavities above. The rounding of the lips aids further its sonorosity, while their extreme narrowing produces the sound of *oo* necessary to its completion.

To describe all the processes of the various sounds of vowels and diphthongs is not intended nor necessary, since they are suggested. All are subject to one law of natural, unconstrained articulation.

A prolific cause of the indistinctness of vowels, though very generally admitted, cannot be too often emphasized. This is the slight movements which are allowed in the mouth during the tone. Singers scarcely appreciate how small a change can affect both the purity of the tone and the characteristic of the letter. To give richness of tone without distortion of the vowel it is necessary that a perfect immobility of the parts be maintained, except in the compound vowels, when the change must be gently and swiftly made at the *very close of the sound*.

The consonant is simply a noise or murmur, and the manner which shall give these letters their distinctive character without violence to the vowel or to the flow of the legato is the manner desired. The true legato is as rare an accomplishment as the proper explosion of the consonant. One is bound to the other. As in the vowels, the effort beyond what nature requires is at the foundation of the difficulty. Consonants are spoken with the lips, tongue or palate, or with these organs in contact with different parts of the mouth, interrupting the breath and exploding it with varying degrees of force. Now we are so fond of extremes in singing that we are not content with the mode which nature indicates, as the most distinct and powerful, so we add needless force and prevent the effect we desire. The firm closing of the lips as in *p* or a pressure of the tip of the tongue against the upper teeth as in *t*, followed by a sudden explosion of the air in the mouth, is all that is required. The usual manner with those who make untoward efforts in articulation is to give a slight impetus to the breath on each initial consonant. This destroys level singing, aids in the distortion of the vowel, and instead of enforcing, actually diminishes the effect intended.

Few singers will admit that they adopt this mode, but it is the secret of the absence of the *sostenuto*. The most forcible enunciation of the explosive letters depends on a quiet control of the breath. In the most powerful declamation of recitative the telling quality of the words will be in proportion to this command. Let one by way of experiment hold the breath, firmly preventing all spasmodic action, and with a decided and swift explosion of the consonant, sing the word "power." Then if the word is sung with a perceptible forcing of the breath, the great difference of the two ways will be felt. In the first the consonant gives life and authority to the word. In the last there is an evident waste of force and a corresponding feebleness of effect. Swift and decision in the action of the tongue, lips and palate are imperative. All movements of organs not essential to the sound cause vulgarity of pronunciation.

Too much action in the articulating organs is another common fault. Strange as it seems, persons will draw back the tongue almost to the soft palate in violent attempts to pronounce the letter *r*, when the swiftest motion of the lip just above the upper front teeth is all that is necessary. All such exaggerated movements are not only fatal to the distinctness of the consonant, but to the purity of the tone. Care in the mechanism of the word sung is important in proportion to the faultiness of personal habits of speech. Where elegance and clearness are combined in the daily use of language the singer need only avoid undue efforts.

The safeguard against extremes of artificiality in articulation is what every singer must before all things acquire—the control of those muscles which are the seat of power in automatic voice action.—SABRINA H. DOW in *The Voice*.

CURWEN ON CHURCH CHOIRS.

AS a pendant to what we wrote last month on the subject of Church Choirs, or, more exactly, to show that our views are shared by critical authorities, we make the following extracts from an article of J. S. Curwen in the *Tonic Sol-Fa Reporter* of London.

The ultimate principle on which the use of music in worship rests seems therefore to me to be in the highest sense utilitarian. Does it quicken and deepen religious feeling, and aid in its expression? That is the question. It is right that our aesthetic sense should be satisfied; but this is not enough. Nay, if any style of music, vocal or instrumental, tends to lull us into the passive enjoyment of sweet sounds, it is dangerous to worship. Music must help worship, and indeed can help it, but music must never be a substitute for worship.

That the singing should be congregational is universally conceded. Wherever I speak on this subject, in England or elsewhere, among Churchmen

or Nonconformists, I find a hearty and even enthusiastic assent to my assertion that in divine worship the people ought to sing themselves. The rise of musical taste, and the cheapening of good concerts will tend to emphasize rather than to weaken the desire of the congregation for plain, rich and general common praise in divine service. We do not want on Sunday, in God's house, a feeble attempt to compete with the concert rooms where we have been in the week. Congregational singing has a charm which is quite distinct from that of artistic music, and does not conflict with it in the least. It is like the sound of many waters, the hum that rises from a busy town, the strange murmur of the forest—perhaps but half musical, in the strict sense of the word, yet touching our hearts with a feeling that we cannot express, but cannot resist.

We talk of attracting people to church by musical performances, but in my experience is nothing so attractive as really good congregational singing. People, I believe, would rather sing themselves, than be sung to. Unfortunately, congregational singing is difficult to get, and almost as difficult to keep when you have got it. The elements of which it is built are perpetually decaying, and must be constantly renewed. The end is, however, worth the trouble. Who has not felt his spirit thrilled and melted by a psalm or hymn sung from the heart by a great congregation? Who has not felt his spirit checked and chilled, when, after an inspiring sermon, the praise has fallen flat and coldly upon his ears? Why is not the latent power of song that exists in every company of worshippers more strongly realized? If we could but feel what a devotional force lies idle or is imperfectly developed in our congregations, we should spare neither time nor money to awaken it!

One is reluctant to say a word that might damp the unselfish devotion of so many organists, choir-masters, precentors and choir-members. How much taste, skill, and time is spent in preparing choirs for the psalms, hymns, tunes, and anthems of divine service! This earnestness is the very life and hope of psalmody, if only it can be so manipulated as to promote the singing of the congregation and not to supplant it. We all feel the importance of training a choir well—expression to enforce the words, pronunciation to let them be heard, voice-culture to secure a smooth and blended effect, so that we may give our best to God. Yet what is the common result of securing these excellencies in a choir? The common result is that the people cease to sing. I myself, when I am in a church where there is a fine choir, feel my voice arrested. Others are silent round me, and it seems profane to disturb the balance of voice, and the part-song-like finish of the music. I stand and listen, or am content with a gentle hum that satisfies my conscience without disturbing my neighbors.

This is all very undesirable, and it is an undoubted fact that the musical revival of to-day has often taken a wrong direction, a direction that is injurious to congregational singing. We do not want in our services a Sunday concert. We want a full and general chorus from the congregation. Can we so use choirs as to help us to get this? May they be so organized as to stir the congregation, and not to lull it to sleep?

I regard a choir as indispensable. The ideal of the advocate of congregational singing is, of course, that the congregation should be the choir. But even in churches, which approach most nearly to this ideal, the singing must always be led by an earnest musical minority who need rehearsing, and this is still the virtual choir. The question of where this earnest minority is to sit during the service is a separate and very important one. I know one church in England where the choir is entirely dispersed among the congregation, and where, as a consequence the sound of four-part harmony comes from every side in a way that is most inspiring and contagious. Directly you begin to concentrate the best singers at one end of the church, the congregation begin to shift their responsibility. Few churches, I suppose, will adopt such a radical plan as dispersing the *whole* of the choir among the congregation. If this cannot be done, then let the *majority* of the choir be dispersed, and the larger the majority the better will be the singing. A choir, using the word in this larger sense, is the very life of congregational singing; and the life of the choir is the elementary music class. This is as important as fresh fuel to a steam-engine, and no church should be without one.

M. VAUCORRELL has received the libretto of an opera in four acts, founded upon Duma's "Don Juan de Marana." Verdi is expected soon in Paris, and will then decide whether or not to write the score of the work which it is said he knows and is much pleased with.

MUSIC IN ST. LOUIS.

THE "Veiled Prophets," concert of October 5th was a sort of precursor of a season which bids fair to be unusually full of musical attractions. The high price of admission (\$5.00) did not prevent the Olympic Theatre from being comfortably filled. The programme announced (and published in our October issue) was gone through in perhaps as good style as could be expected under the circumstances. The trades procession which was to have occurred on the previous night had been postponed to that night on account of the inclemency of the weather, and in consequence the concert which had been advertised to begin at 8 P. M. did not begin until 9:20. The orchestra opened with the "Tell" overture and did it very poorly. They seemed not to have "braced up" for the serious work of the winter, and, though he is such a mild-mannered man, we think Mr. Waldauer must have thought "cuss words" at least two or three times during the performance of the first selection. The orchestra was again unsteady in its accompaniment to Mrs. Osgood's first number "Recitative and Aria from *La Reine de Saba*," and the number suffered for it, of course. Mrs. Osgood, however, sang with artistic refinement and pleased all the musicians present. From the fact that Mrs. Osgood has a great reputation as an oratorio singer, many expected to hear a large voice. In this they were disappointed. Mrs. Osgood has a voice of medium power only, but of that clear timbre that gives carrying power even in piano passages, and her method is excellent. In her second number Sullivan's ballad, "Let me dream again," Mrs. Osgood made good her title to being an excellent ballad singer—a much greater thing than most people imagine. Mr. Epstein's accompaniment to this was really excellent. Mrs. Belle Cole has certainly one of the best contralto voices that can be heard on the concert stage, and she greatly pleased in her two selections. Mme. Rivé-King's playing of Liszt's "Fantasia on Hungarian Airs" was a nearly perfect piece of pianism, and the work of the orchestra was in the main very well done. From this on, in fact, the orchestra did much more satisfactory work. Mr. Remenyi played with his usual dash and captivated the audience. What we enjoyed perhaps the most in the concert, however, was the singing of the "Temple Quartette" of Boston. With the exception of Mr. Ryder, none of its members have unusually fine voices. As good or better raw material can be found in any city, but their quartette singing is remarkably fine. They seem like four voices controlled by one will, and that will the will of an artist.

The tableaux which followed the concert and representing "The Court of the Veiled Prophets" were the finest we have ever seen. They seemed like the work of some great magician, and we shall not attempt to describe them, as any description must be entirely inadequate.

DUFF'S Standard Opera Company played at the Olympic one week, beginning October 21st, to poor houses. The company is uneven. The orchestra is bad, if indeed one can call orchestra half a dozen musicians, whose ranks are filled up by an engagement of local musicians, good, bad and indifferent, but all without proper rehearsal. The chorus has deteriorated since last year. Upon the other hand, the company has been much strengthened by the addition of Miss Juch as *prima donna*, and Signor Campobello as *basso cantante*, who are both artists, both as to voice and stage work. Miss Conron has improved in acting, and has not lost in voice. Mr. Phelps, one of the tenors, is a novice on the stage, and his evident self-consciousness prevented him from doing as well as we believe he can do, with more practice. He was from the start rather roughly handled by the local press, and, of course, played the worse for it. Mr. Riley is an excellent comedian, and did his parts well, from an histrionic point of view. Miss Barton has a pleasant contralto voice, and acts with ease but not always with good judgment. For instance, in the scene where she rows away with Lakmé, she invariably rows the wrong way, to the great amusement of all present; but she keeps it up night after night. Mr. George Sweet, the barytone, remains *facile princeps* of the troupe. He is the artist in every phrase and in every movement.

The operas given here were "Heart and Hand," "Faust," "Patience" and "Lakmé." The latter being the only novelty. The setting of the opera is very good, and Miss Juch and Signor Campobello do their parts excellently, but here ends what we can say in favor of the representation of the opera in St. Louis. The music, well rendered, with a good orchestra and a first-class company throughout, will undoubtedly be very beautiful, but we can only guess at possibilities, from what we have heard from the Duff Opera Company. It seems to us that a slight additional outlay (and Mr. Duff seems to be a liberal manager) would make the company really first class, and we regret that the lack of a competent orchestra, one or two more principals, and a somewhat more thorough drilling of the chorus should compel us to deny it the first class position to which it so nearly attains. Probably that the weak points will be strengthened during the season and that the company will soon take the rank to which its principal artists entitle it.

HOW TO CLEAN PIANO CASES, ETC.

PROVIDE yourself with a large sponge, big enough to fill the hand—if an old one the better, as it will be softer. You will also need a chamois skin—an old one is best; if new you must put it in water two or three days to soak—use cold water, and wash it occasionally with soap. By doing this it will become supple and have a fluffy surface. To obtain this the more readily, it may be rubbed with a little sand or pumice stone; but be careful to cleanse it well before using that no grit may remain in it.

If the polish of the piano, or any other cabinet work, should become blue during the damp summer months, wash it with clean, cold water, as follows: Partly fill a pail or pan with clean water, and place it near the piano; then soak and wring out your chamois—it must not be quite dry; now fold it neatly, with the smooth side outwards, so as to form a wad, free from wrinkles and about the size of your hand, and place near by; have the sponge well soaked and squeezed out, leaving about as much water in it as you would use to wash a window pane; now close the piano and go over the top lengthways—you need not bear hard on it, but go over it lightly, being careful not to let any water pass through the joint, which you are likely to do if you allow the sponge to catch on the hinges. Having in this manner gone over the whole surface, return the sponge to the pail, and, taking your chamois, continue the operation in the same manner until all the moisture left by the sponge is well dried off, changing the surface of the chamois occasionally as it becomes too much charged with water to be effective. Proceed with the other parts of the piano in the same manner, wringing your chamois if too wet and changing the water if too dirty. In washing the carved work, more water may be used, and indeed enough to

permit the sponge to press it well into the carving, taking care afterwards to dry it well out. On the fretwork of an upright piano, or the desks of grand or square pianos, a sponge must not be used; but take your chamois as you prepared it for drying off the water left by the sponge; with this rub the desk or fretwork, and you will succeed in removing all appearance of the blue mistiness.

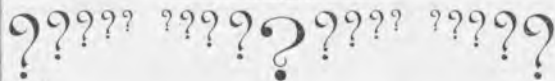
Should the piano be an old one with much grease on it, use a small quantity of soda with the water you wash it with. If this does not avail, and there should be in addition any fine scratches caused by frequent dusting, sufficient rotten-stone may be added to the surface of the chamois, which latter you must have folded and wet as before mentioned for drying off. So prepared, use a little friction till the piano or other object becomes clear.

Do not fear to use the water. It is just as safe to wash polished cabinet work as to wash painted woodwork—in fact a very simple operation, and yet the polisher is often called upon to go a great distance at considerable expense to perform it. Simple as it is, I have, however, been often much amused at the consternation depicted on people's faces when noticing the free use we make of water on their pianos, and at their surprise afterwards upon seeing the satisfactory results arising from it.

Were it not for the danger of getting the inside of the piano injured by water, it might be turned on with the hose, washing the case as is often done in cleaning carriages, providing of course it was not allowed to remain long enough to damage the veneer. We may now proceed to "oil it off."—HENRY EICHORN, in *Musical People*.

The mystic letters written on visiting cards are a source of bewilderment to the Congressmen from rural districts who cannot decipher their meaning. Once that stalwart Kentuckian, Senator McCreery, met a foppish young constituent, who had just returned from Paris, and said to him: "I received your card the other day. I recognized your father's name, which is the same as yours, and supposed that it was his son, but what did the letters E. P., written in a corner, mean?" "Why, Mr. Senator," replied the traveled man. "It is customary in Paris to write the initials of certain words on leaving cards. For example, had I been going away, I should have written P. P. C., the initials of *Pour prendre congé*—to take leave. As it was calling myself, I wrote E. P., the initial of *En personne*—in person." "Oh!" said McCreery, "I understand."

A week or so afterwards the two met again, and the young man said: "Senator, I received your card, but I couldn't comprehend what the letters S. B. A. N. in the corner meant. Pray interpret them?" "With pleasure," said McCreery, his eyes twinkling with humor. "S. B. A. N. are the initials of Sent by a Nigger." The young man tried to laugh, but really couldn't see the point of the inscription. Others did.



QUESTIONS PERTINENT AND IMPERTINENT.

If it be true, as claimed by certain papers, that Spriglia has put a new voice into Clara Louise Kellogg, would it not be a good idea for her to sing duets with herself?

Ought not Emma Abbott to go to Paris and get a new trill put in?

Why has no claim yet been made for the reward of \$200 we offer to any one who will show us a musical magazine equal in beauty and excellence to KUNKEL'S MUSICAL REVIEW?

Why does success kill so many musical journals, especially in the atmosphere of New York?

If musical degrees are desirable, is it not better to let them be conferred by conservatories with a full and competent faculty than to organize outside bodies, with more or less permanency, and more or less reputation at stake, for the sole purpose of giving degrees and certificates?

FOLK SONGS.

THE study of folk songs is the foundation of natural music. Some of the finest thoughts of modern music had their inspiration from the pure spring of the folk melody. Mendelssohn studied this species of music with avidity, and some of his vocal works are written in this simple form. All the great German composers have been deeply impressed with the Scottish folk song. Beethoven arranged several with more effective accompaniments. Schumann tried to imitate their style in many settings of Burns' poems. Franz has been successful in catching their true spirit in numerous works. Mendelssohn's fondness for them led him into an unconscious plagiarism once. While composing "Elijah," the melody of "Auld Robin Gray" seemed to impress itself on his mind; and the first draft of "Oh, rest in the Lord," was simply a copy of the Scotch song. The publisher was in a dilemma. He knew Mendelssohn's sensitive nature, and did not dare bluntly to tell him that the aria was not original. At last, he induced a friend of the composer's to send him a copy of the Scotch ballad, simultaneously with the proof sheets of the oratorio number. Mendelssohn at once saw the mistake and re-wrote the song; but there is still a strong flavor of the above-named folk song in its measures. Most successful

of all the folk song composers has been Robert Franz, who for the first time thoroughly proves that the true popular song and the scientific school of composition may have much in common. For ages (since early Grecian days), the two schools had been antagonistic. In the songs of Franz, one finds that the scientific order of composition has its foundation in the natural vein of the music of the people. Bruch is another composer who has made the folk song a special study. In a recent conversation, he told us that his best works were almost always founded on folk music. He has diligently studied the Scotch music, and is familiar with over four hundred Scotch airs. His "Fair Ellen" is a noble example of what can be done with such a melody. The story is that of "Jessie Brown of Lucknow." Our readers may remember that it was stated, during the Sepoy Rebellion, that, when Lucknow was on the verge of yielding to the infuriate and merciless besiegers, Jessie Brown, one of the besieged, declared that she heard the bagpipes of the Highlanders playing, "The Campbells are coming," and that reinforcements were near. No one else heard the sound, and it was thought that the poor girl had become insane through the privations of the siege. However, it was deemed wise to postpone the surrender for a few hours, and before the time had passed the troops really arrived. Bruch tells us that his friend Geibel, the poet, was much impressed with the incident as it was reported in the press at that time, and one morning laid his poem on the subject, together with the melody of "The Campbells are coming," on the composer's table without a word. The latter kept it for a long time without making any progress toward its completion. Finally came the war with Austria; and the composer, almost within sound of the cannonading, was spurred to completing the work. In it, the Scotch song is treated in an absolutely wonderful manner. It enters at first merely as a rhythm or a suggestion in the deep orchestral instruments, and from this time on is a constant *crescendo*, with a constant augmentation of grandeur. In the midst of the battle, it bursts forth in clarion tones; and, finally, it is transformed into a lofty hymn of praise. In this work, the student can see, far more clearly than words can paint, the possibilities which lie in a true folk song. It is true that many prefer these songs in their simple state; but, to the musician, the elaboration of such a theme must ever possess the highest charm.—L. C. ELSON in *Musical Herald*.

OUR BOOK TABLE.

JORDAN'S NEW METHOD OF SIGHT SINGING, edited by Geo. T. Bulling. New York and Chicago: Biglow & Main. This is to all intents and purposes the movable do system, with the names *do re mi* etc., left out. The only really new thing we see about the system is, in the words of the authors: "the separating of the two mental processes necessarily employed by the person singing at sight" which are "1st, reading or comprehending the scale number of each tone in a composition; 2nd, the production of the tone read." In theory we should think this separation a disadvantage rather than an advantage, but we may be wrong. In elementary educational work practical results are everything and theory nothing and we know nothing of the practical workings of the system. Aside from this, this little book is to be commended for the clearness of its explanations and the accuracy of its definitions. It deserves examination at the hands of teachers of the elements of music.

TRUTHS OF IMPORTANCE TO VOCALISTS, by Edward J. Myers. New York: Wm. A. Pond. This work is a really sensible little book and one which will well repay perusal. Had the first twelve or fourteen pages been entirely omitted, the book would be still better, as they are devoted to a sort of criticism of the work of others which, though true enough in the main, contains no information for anyone, and may deter more than one reader from going farther. Beyond this point, we repeat it, the work has genuine merit and is creditable to its author.

THE BAD BOY ABROAD, by Walter T. Gray. New York: J. S. Ogilvie & Co. This is, if we are to believe the publishers, "the funniest book of the age." It is to some extent an imitation of "Peck's bad boy." Peck's bad boy however is more mischievous than wicked, Gray's is more wicked than mischievous. One is amused at Peck's boy and feels that he will come out all right in the end, while one cannot help but think that Gray's boy is vicious, morally rotten and will grow up a rake, if not worse. The flavor of grown-up, conscious wickedness about the hero of this narrative is repellant and does not seem to us to be one bit funny. The book is more fit for the bar-room than the family.



OUR MUSIC.

"WATERSPRITES." (Polka) Chas. Kunkel. Mr. Kunkel has an ugly habit of objecting, when we compliment his productions in the REVIEW. We shall get ahead of him this time by letting his composition take care of itself, as we are sure it will. The composition, before it was named, was played to a number of ladies, who all thought it suggested dripping water, or the babbling of a brook; hence its name.

"SUPPLICATION." (Transcription of "Lehn' deine Wang' an meine Wang"—Jensen.) Julie Rivé-King, Jensen's "Lehn' deine Wang' an meine Wang'" is a real gem of musical poetry, and Mme. King, in this piano transcription, has preserved the spirit as well as the substance of the song, and added another beautiful composition to the literature of the piano, which her pen has already enriched by several valuable contributions.

"CHRISTMAS CHIMES." Emmy Schaeffer-Klein. This beautiful composition is the last of the series of six written by Mrs. Klein, under the title of "Christmas Album," the complete set consisting of "The Child's Dream," "March of the Magi," "Dance Around the Christmas Tree," "The First Doll," "The Young Violinist," and the present number. They are all excellent, and cost only 35 cents each, or the six in one book for \$1.50. We suggest, as Christmas approaches, that music buyers will find these first-class, either for themselves or their friends. Nothing equal to these little pieces (in their line) has been published in the last thirty years; in fact, not since Schumann's "Kinderscenen" first appeared.

"WM. TELL." (Fantasia) Carl Sidus. Sidus has here given us an arrangement of some of the choice selections of this opera, which is, as are all of Sidus' operatic arrangements, at once easy and musically, that is to say, a capital teaching piece.

"SPINNERLIED." Litolf. This is no novelty in the literature of the piano, but we would call the attention of our readers to the revisions, ossia's, phrasing, fingering, etc., introduced into this (Kunkel's Royal) edition and which make it incomparably superior to all others.

"LEONORA MARCH." Raff, reduced for piano by Carl Sidus. This excellent arrangement of a masterpiece is the last of the series called "Bright Hours with the Tone Poets," which has already become so popular, and justly so, with the best teachers, and which have all appeared in the REVIEW. We need only say of this number that it is worthy of those that have gone before.

These pieces cost in sheet form:

"WATERSPRITES." (Polka.) Chas. Kunkel.....	\$ 60.
"SUPPLICATION." (Transcription.) Julie Rivé-King.....	60.
"CHRISTMAS CHIMES." E. Schaeffer-Klein.....	35.
"WM. TELL." (Fantasia.) Carl Sidus.....	35.
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A large number of copies of this issue of KUNKEL'S MUSICAL REVIEW will be sent out as specimens to music teachers and others. We offer \$200 as a reward to any one who will show us a musical magazine equal in beauty and excellence to ours. This offer is not limited to any language or country. Parties finding this notice marked will understand that we invite them to subscribe and that no more specimen copies will be sent to their address.

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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Charles Kunkel.

Vivo ♩ — 116.

Giocoso

Ped. * *Ped.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

cres. *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

3 2 1 3 4 1 3 4 3 2 1 2 1 4 1 3 3 2 1 2 3 5 2 4 1 3 1 2 3 2 1 3 4 1

L. H.

3 4 5 2 1 2 5 1 2 2 1 2 5 3 2 1 3 4 1 3 4 2 1 2 1 4 1 3 3 2 1 2 3 5 2

L. H.

4 1 3 1 2 3 2 1 3 4 1 3 2 2 5 2 2 1 2 5 1 3 4 5 3 2 1 3 2 5 1 3

L. H.

Ped.

2 4 2 1 2 3 5 4 5 3 1 3 2 5 1 3 2 3 2 4 5 4

cres.

Ped. Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

1. 2. N.B. 4 5 N.B. 5

mf ff

Ped. *

N.B. On pianos which do not have the high B flat strike A natural instead.

8
Scioltamente.

This system contains two staves of music. The upper staff features a complex melodic line with numerous slurs and fingerings (1-5). The lower staff provides harmonic support with chords and single notes, including several 'Ped.' markings. The tempo is marked 'Scioltamente'.

8

This system continues the piece with two staves. It includes various musical notations such as slurs, fingerings, and 'Ped.' markings. The piece concludes with an asterisk (*) at the end of the lower staff.

Con Brio.

This system marks the beginning of a new section titled 'Con Brio'. It consists of two staves with dynamic markings such as *sf*, *p*, and *f*. The music is more rhythmic and includes 'Ped.' markings and an asterisk (*) in the lower staff.

This system continues the 'Con Brio' section with two staves. It features dynamic markings like *ff*, *sf*, *p*, and *cresc.*. The notation includes slurs, fingerings, and 'Ped.' markings, with an asterisk (*) in the lower staff.

8

This system concludes the 'Con Brio' section with two staves. It includes dynamic markings such as *pp* and 'Ped.' markings, along with an asterisk (*) in the lower staff. The system ends with a final chord and a fermata.

8

pp

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

This system contains the first two measures of the piece. The right hand features a complex sixteenth-note pattern with fingerings 1-2-3-2, 2-3-2, 2-5, 3-4, 3-4, 3-4, 5, 3, 2, 3, 2, 3. The left hand plays a steady eighth-note accompaniment with fingerings 4, 2, 2, 2, 2, 2, 2. Pedal points are marked below the left hand notes.

8

Ped. Ped. Ped. Ped. Ped. Ped. *

This system contains measures 3 through 8. The right hand continues the sixteenth-note pattern with fingerings 3-4-3, 2-3-2, 2-5, 3-4, 3-4-3, 2-3, 2-3, 1, 2. The left hand accompaniment remains consistent. Pedal points are marked, with an asterisk under the final measure. A first and second ending bracket is shown at the end of the system.

8

Giacoso.

f *p*

Ped. *

Ped. Ped. Ped.

This system contains measures 9 through 14. The right hand has a more active sixteenth-note pattern with fingerings 4-5-4-3-1, 4-5-4, 4-5-4, 1-4, 1-3, 2-5-1-3, 2-4, 2-1-2-3, 5, 2. The left hand accompaniment changes to a dotted quarter note pattern with fingerings 4, 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The tempo marking *Giacoso.* and dynamic markings *f* and *p* are present. Pedal points are marked with an asterisk under measure 10.

cres. *p*

Ped. * Ped. Ped. Ped. Ped. *

This system contains measures 15 through 20. The right hand continues with sixteenth-note patterns and fingerings 1-3, 2-5-1-3, 2-1-3, 2-1-2, 2-1-3, 4-5-3, 1-3, 2-5-1-3, 2-4, 2-1-2-3. The left hand accompaniment is consistent with the previous system. Dynamics include *cres.* and *p*. Pedal points are marked with asterisks under measures 15 and 19.

cres.

Ped. Ped. * Ped. Ped. Ped. Ped. Ped. *

This system contains measures 21 through 26. The right hand continues with sixteenth-note patterns and fingerings 5, 2, 4-5-3, 1-3, 2-5-1-3, 2-1-3, 2-4, 5-4, 2. The left hand accompaniment is consistent. Dynamics include *cres.* Pedal points are marked with asterisks under measures 22 and 26.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass clef contains a supporting accompaniment. The label "L.H." is positioned above the bass clef.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines with detailed fingerings and slurs.

Third system of musical notation. The treble clef part continues with intricate fingerings. The bass clef part includes the label "L.H." and "Ped." at the end of the system.

Fourth system of musical notation. The treble clef part features a melodic line with slurs and fingerings. The bass clef part includes the label "cres." and several "Ped." markings. There are also asterisks (*) in the bass clef line.

Fifth system of musical notation. The treble clef part begins with the label "accel." and contains a melodic line with slurs and fingerings. The bass clef part includes a dynamic marking "sf" and ends with a double bar line.

SUPPLICATION.

Jensen's "Lehn' deine Wang' an meine Wang'."

in freier Uebertragung von

Julie Rivé-King

Slow $\text{♩} = 84$.

pp

cresc.

ff

f

mf

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

Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. * Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. $\text{Ped.} \begin{smallmatrix} 1 & 1 \\ 4 & 2 \\ 5 & 4 \end{smallmatrix}$ $\text{Ped.} \begin{smallmatrix} 1 \\ 2 \\ 4 \end{smallmatrix}$ Ped. *

Ped. Ped. Ped. Ped. * Ped. * Ped. Ped. Ped. *

Musical score system 1, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (1, 4, 3, 2, 1, 5, 4, 3, 2). The bass clef contains a rhythmic accompaniment with fingerings (2, 3, 2, 5, 2, 7, 2, 3, 2, 5, 2, 7). The system includes a *pp* dynamic marking, a *rit.* (ritardando) marking, and several *Ped.* (pedal) markings with asterisks. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated.

Musical score system 2, starting with the tempo marking *a tempo*. The system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The bass clef has fingerings (12, 12, 12, 14) and *Ped.* markings. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated.

Musical score system 3, continuing the piece. The system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The bass clef has fingerings (12, 12, 12, 14) and *Ped.* markings. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated.

Musical score system 4, continuing the piece. The system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The bass clef has fingerings (12, 11, 14, 14) and *Ped.* markings. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated.

Musical score system 5, continuing the piece. The system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The treble clef has fingerings (1, 2, 3, 4, 5) and a *p* dynamic marking. The bass clef has fingerings (12, 13, 12, 14) and *Ped.* markings. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100 are indicated.

First system of musical notation. Treble clef, bass clef. Fingerings: 1, 5, 4, 35. Pedal markings: Ped. (four times). Measure numbers: 12, 12, 12, 14.

Second system of musical notation. Treble clef, bass clef. Fingerings: 5, 4, 35. Pedal markings: Ped. (four times). Measure numbers: 12, 12, 12, 14.

Third system of musical notation. Treble clef, bass clef. Pedal markings: Ped. (two times). Measure numbers: 12, 13, 12, 12.

Fourth system of musical notation. Treble clef, bass clef. Fingerings: 1, 2, 1, 5, 3. Pedal markings: Ped. (two times). Measure numbers: 12, 12, 10. Includes a fermata and a dynamic marking *p*.

cres. *cen* *do*

Fifth system of musical notation. Treble clef, bass clef. Pedal markings: Ped. (four times). Includes a dynamic marking *f*.

dim *in* *uen* *do*

Sixth system of musical notation. Treble clef, bass clef. Pedal markings: Ped. (four times). Includes a dynamic marking *p* and a fermata.

cres. *cen.* *do*

mf Ped.

f. cres. *ff* Ped.

Grandioso.

ff *pp* *rit.* *a tempo* Ped.

pp *adlib.* *R.H.* Ped.

Zeffiroso

p *pp* *dim.* *in* *uen.* *do* Ped.

Christmas Chimes

(WEIHNACHTSGLOCKEN.)

Emmy Schäfer-Klein Op.8.

Andantino ♩ - 120

p sempre legato.

L.H. *f*

p L.H. R.H. R.H. *f* *p* Ped. * Ped.

f *p* Ped. * Ped.

2 3 4 3 2

f

3 2 3 4 3

L.H. *pp*

2 3 2 4 3 2 1

f
Ped.

2 1 2 1 2 1 4 5

Ped. Ped. Ped. Ped. Ped.

1 2 3 5 4 2

Ped. Ped. Ped. R.H.

2 1 2 1 2 1 5 4 2

Ped. Ped. Ped. R.H. R.H.

4 3 2 1 4 3 2 1

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

p Ped. *

L.H. *f* *p* L.H. Ped.

R.H. R.H. *f* *mp* Ped. *

f *mp* *f* Ped. *

p *pp* *pp* Ped.

WILLIAM TELL.

(Rossini)

Carl Sidus Op.132.

Allegretto ♩ - 152.

The musical score is presented in six systems, each with a treble and bass staff. The notation includes various rhythmic values, slurs, and fingerings. The piece ends with a double bar line and repeat signs in the final system.

Moderato ♩ - 160

First system of musical notation for the Moderato section, measures 1-4. The right hand features a melodic line with fingerings 1 2 3 4, 1 2 3 4, 5 5, 4 3 2 1 2 5, 4 3 2 1 2 3 4, 1 2 3, and 4 3 2 1 2 4. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for the Moderato section, measures 5-8. The right hand continues the melodic line with fingerings 3 1, 3 2 4 3 2, 5 2, 3 1, 3 2 4 3 2, 4, 3 2 1, and 1 2 2. The left hand includes dynamic markings *f*, *p*, and *f*, and pedal markings "Ped. *".

Third system of musical notation for the Moderato section, measures 9-12. The right hand features a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 5, 3, 2, 1, 2, 3, 4, 5, 2, and 1 2 3. The left hand includes a dynamic marking *p* and a pedal marking "Ped. *".

Fourth system of musical notation for the Moderato section, measures 13-16. The right hand continues the melodic line with fingerings 4, 1 2 3, 4, 5 5, 4 3 2 1 2 5, 4 3 2 1 2 3 4, 1 2 3, 4, 5 2 5, 1 3 2 1 2 4, 2, and 1 2 3. The left hand provides a steady accompaniment.

Fifth system of musical notation for the Moderato section, measures 17-20. The right hand features a melodic line with fingerings 4, 1 5 1, 3, 4 3 2, 13, 1 5, 3, 1 2 3, 4, 1 5, 3, 4 3 2, 13, 1 5 1, and 3. The left hand includes a dynamic marking *f*.

Sixth system of musical notation for the Moderato section, measures 21-24. The right hand continues the melodic line with fingerings 3 1, 3 2 4 3 2, 4 3 2, 3 1, 3 2 4 3 2, 4 3 2, 5, 4 3 2, 1 2 3, and 4. The left hand includes dynamic markings *f*, *p*, *f*, and *f*, and a pedal marking "Ped. *".

Allegro Vivo ♩ - 138.

Seventh system of musical notation for the Moderato section, measures 25-28. The right hand features a melodic line with fingerings 3 2, 1 3 2 1 1, 3 2, 1 3 2, 3 2, 1 3 2 1 1, 3 2, 1 3 2 1 1, 3 2, 1 3, 4, 5, 4, 3, 2, 1, 3, and 3 2. The left hand includes a dynamic marking *p* and a final dynamic marking *mf*.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a rhythmic accompaniment with chords and single notes.

Second system of musical notation, starting with the instruction "2d time *ff*". The treble staff continues with intricate melodic patterns and fingerings. The bass staff features a steady accompaniment. The system concludes with a first ending bracket and a dynamic marking of *ff*.

Third system of musical notation, beginning with a dynamic marking of *mf*. The treble staff shows a melodic line with various slurs and fingerings. The bass staff continues with a consistent accompaniment.

Fourth system of musical notation, starting with a dynamic marking of *mf*. The treble staff features a melodic line with slurs and fingerings. The bass staff provides accompaniment with chords and single notes.

Fifth system of musical notation, beginning with a dynamic marking of *f*. The treble staff contains a melodic line with slurs and fingerings. The bass staff continues with accompaniment.

Sixth system of musical notation, starting with a dynamic marking of *f*. The treble staff features a melodic line with slurs and fingerings. The bass staff provides accompaniment with chords and single notes.

Seventh system of musical notation, beginning with a dynamic marking of *f*. The treble staff contains a melodic line with slurs and fingerings. The bass staff provides accompaniment with chords and single notes. The system ends with a final cadence.

SPINNERLIED

Revised and fingered
by the Author.

Henry Litloff.
Op. 81.

8

Moderato.

pp tranquillo. *accelerando* rapido e leggerissimo. ben marcato la melodia

Ped.

8

A

Ped. *Ped.* *Ped.*

8

Ped. * *Ped.* *Ped.*

8

Ped. *Ped.* *Ped.* *

8

Ped. * *Ped.*

8

dim.

Ped. Ped. Ped.

This system contains two staves. The upper staff features a series of arpeggiated chords with fingerings 1-2-3-4-5 and 4-3-2-1-2. The lower staff has a bass line with notes 1, 2, 4, 2, 1, 3, 1, 4. Pedal markings are present under the first, second, and third measures.

ossia.

8

pp

sonoro.

Ped. Ped. Ped.

This system contains two staves. The upper staff has arpeggiated chords with fingerings 1-2-3-4-5 and 4-3-2-1-2. The lower staff has a bass line with notes 3, 2, 4, 3, 2, 4, 3, 2. Pedal markings are present under the first, second, and third measures. The dynamic *pp* is marked at the beginning, and *sonoro.* is marked in the lower staff.

ossia.

8

f *ff*

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

This system contains two staves. The upper staff has arpeggiated chords with fingerings 1-2-3-4-5 and 4-3-2-1-2. The lower staff has a bass line with notes 7, 7, 7, 7, 7, 7, 7, 7. Pedal markings are present under the first, second, third, fourth, fifth, and sixth measures. Dynamics *f* and *ff* are marked.

8

f *ff*

cresc.

Ped. Ped. Ped. Ped.

This system contains two staves. The upper staff has arpeggiated chords with fingerings 5-4-3-2-1-4-3-2 and 5-4-3-2-1-4-3-2. The lower staff has a bass line with notes 1, 3, 1, 3, 1, 3, 1, 3. Pedal markings are present under the first, second, third, and fourth measures. Dynamics *f* and *ff* are marked, and *cresc.* is marked in the lower staff.

8

f. h. dim.

p *pp*

Ped. Ped.

This system contains two staves. The upper staff has arpeggiated chords with fingerings 1-2-3-4-5 and 4-3-2-1-2. The lower staff has a bass line with notes 1, 2, 3, 5, 1, 2. Pedal markings are present under the first and second measures. Dynamics *f. h.*, *dim.*, *p*, and *pp* are marked.

8

5 3 1 4 3 2 1 2

B

2 3 5 1 2 5 1 2 5 3 5

Ped. Ped.

5 B

This system contains the first two measures of the piece. The right hand features a series of ascending sixteenth-note runs, with a descending sequence of notes (5, 3, 1, 4, 3, 2, 1, 2) above the second measure. The left hand provides a simple harmonic accompaniment. Pedal points are indicated for both hands.

8

Con molto espressione.

dim. *f* cantabile.

4 2 1 4 3 4 3 1 2 1

3 1 4 3 2 1 2 3 4 3 2 1

Ped. Ped. Ped. Ped.

This system begins with a dynamic marking of *dim.* and transitions to *f cantabile.* The right hand has a more melodic line with some grace notes. The left hand continues with a steady accompaniment. Pedal points are used throughout.

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

This system continues the piece with six measures. The right hand has a series of descending sixteenth-note runs. The left hand maintains a consistent accompaniment. Pedal points are indicated for each measure.

f poco rit. **a tempo.** dolce. leggiero.

3 2 1 4 3 2 1 4 3 2 1

3 2 1 4 3 2 1 4 3 2 1

Ped. Ped. Ped. Ped.

This system includes a tempo change to **a tempo.** and a dynamic marking of *f* poco rit. The right hand features a melodic line with grace notes. The left hand has a steady accompaniment. Pedal points are used.

r.h.

3 2 1 4 3 2 1 4 3 2 1

3 2 1 4 3 2 1 4 3 2 1

Ped. Ped. Ped. Ped.

This system continues the piece with six measures. The right hand has a melodic line with grace notes. The left hand maintains a consistent accompaniment. Pedal points are indicated for each measure.

8.

pp delicato.

ossia.

agitato *cres.*

Ped. 6

Detailed description: This system contains two systems of music. The first system has a treble staff with a melodic line and a bass staff with accompaniment. The treble staff begins with a measure marked '8.' and contains a complex melodic phrase with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff has a steady accompaniment with sixteenth notes and slurs. Dynamics include *pp* delicato and *cres.* The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. It includes an 'ossia.' section in the treble staff. Pedal markings 'Ped. 6' are present under the bass staff.

ossia.

con passione. *f*

Ped. 6

Detailed description: This system contains two systems of music. The first system has a treble staff with a melodic line and a bass staff with accompaniment. The treble staff begins with an 'ossia.' section. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. It includes a section marked 'con passione.' and a fortissimo *f* dynamic. Pedal markings 'Ped. 6' are present under the bass staff.

ossia.

ff riten.

a tempo.

pp tranquillo.

ossia.

Ped. 6

Detailed description: This system contains two systems of music. The first system has a treble staff with a melodic line and a bass staff with accompaniment. The treble staff begins with an 'ossia.' section. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. It includes a fortissimo *ff* dynamic and a 'riten.' marking. The third system continues the melodic line in the treble staff and the accompaniment in the bass staff. It includes an 'a tempo.' marking and a piano *pp* tranquillo dynamic. Pedal markings 'Ped. 6' are present under the bass staff. An 'ossia.' section is also present in the treble staff.

RAFF.

March from Leonore Symphony Op. 117.

Carl Sidus Op. 90.

Allegro $\text{♩} = 80$.

Tempo di Marcia.

The musical score is arranged in five systems, each with a treble and bass staff. The first system includes dynamics *pp* and *p*, and a *ten.* marking. The second system includes *mf*. The third system includes *cresc.*. The fourth system includes *cresc.*. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs). The key signature is one sharp (F#), and the time signature is 2/4.

First system of musical notation, featuring a treble and bass clef. The music includes various rhythmic patterns and fingerings, with a dynamic marking of *f* (forte) appearing in the second measure.

Second system of musical notation, including a repeat sign and a *dolce.* (dolce) marking. The dynamic marking *p* (piano) is present at the end of the system.

Third system of musical notation, featuring a series of notes with fingerings and a *mf* (mezzo-forte) dynamic marking. Pedal markings (*Ped.*) are indicated below the bass staff.

Fourth system of musical notation, including a *mf* dynamic marking and a star symbol (***) in the bass staff. Pedal markings (*Ped.*) are indicated below the bass staff.

Fifth system of musical notation, featuring a *f* (forte) dynamic marking and a star symbol (***) in the bass staff. Pedal markings (*Ped.*) are indicated below the bass staff.

Sixth system of musical notation, including a section marked with a capital letter *A* above the staff. The system concludes with a final cadence.

First system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 2 3 1 5, 2 2, 2 3, 4 3 2, 4 3 2, 1 3, 4 3 2 1 3) and dynamic markings such as *f* and *p*. A *Ped.* marking is present at the end of the system.

Second system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 2 1 3 2 4 2, 1 3 2, 1 2 3) and dynamic markings such as *mf* and *p*. Multiple *Ped.* markings are present. A note with a repeat sign is followed by the instruction: "Repeat from ♪ to ♪ then go to Finale".

Third system of musical notation, labeled "Finale" at the beginning. It features a treble and bass clef with various fingerings (e.g., 2, 1 3 2, 2 1, 2 1 3 2, 4 2, 1 5, 5 3).

Fourth system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 1 2 3 2 5 2 1 3, 2 1, 2 5 4, 1 2 5 2 1 2, 1 2 3 1 2) and dynamic markings such as *cresc.*.

Fifth system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 1 2, 2 3, 3 3, 2 3 1 3 2 3 1, 3 2 4 1 3, 2 4 2) and dynamic markings such as *f* and *dim.*.

Sixth system of musical notation, featuring a treble and bass clef. The music includes various fingerings (e.g., 5 1, 5 1, 3, 2 4, 4 3 2, 5 2) and dynamic markings such as *pp* and *ppp*.

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CORRESPONDENCE.

BOSTON.

BOSTON, MASS., OCT. 15th, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:
Of course I must begin by remarking,
"Home again, home again
From a foreign shore."

Everyone who comes from across the sea does that. I also might be pardoned if I interlarded all my letters and my conversation with references to "Yurup," and if I refused to recognize Naples except as *Napoli*, (one of the tourists insisted on calling it "Nibble-eye.") Venice as *Venezia* and Paris as *Pah-ree*. But I will endeavor to steer clear of these failings and will conduct myself in my correspondence as an independent North American citizen should. It may have been the hot weather, it may have been lack of interest, but Boston kindly put off its concerts until my return, and after I had taken the critical pen out of camphor along with the rest of the winter's paraphernalia (I trust you will not find it moth-eaten) and gazed around for new-fledged artists to demolish, I found but one solitary concert to practice upon. This was the first of the Boston Symphony Concerts which occurred October 13th. These concerts, backed by the purse of one of the wealthiest Bostonians, who has been content to sink an amount of money each year in order to educate the richer classes of the city in symphonies, have become a veritable musical monopoly, and have crushed out the Harvards and the Philharmonics as well as many minor associations. They present the greatest works in generally excellent style, and bid fair eventually to give Boston something that no American city possesses—a really permanent orchestra.

This season there has been a promise made to lighten the programmes somewhat, and make the feast less rich and indigestible. But the first programme somewhat dashed these hopes. It began with Beethoven's overture, "The Dedication of the House," an able work, but one which Mr. Henschel has given us three times, and with which he solemnly begins every season. It was well performed however, and the string, and especially the woodwind seem to have improved. Following this came Rubinstein's enormous "Ocean Symphony" in all its length, including the added *Adagio* and *Scherzo* movements which were an afterthought of the composer. To my mind the symphony is as well without them, and its greatness must always be in its first and last movements—the former being one of the ablest of modern musical thoughts. The playing of this movement was excellent, but afterwards the orchestra deteriorated. It was a hot night and the atmosphere in the hall was very damp and muggy. The violins soon felt this, and strings broke right and left in the most unexpected manner, disconcerting many of the players.

The length of the symphony tired out many of the audience, and there was quite an exodus after its conclusion. It was followed by a light trifle, the *Entracte* from Gounod's "Colombe," which was a piece of cloying sweetness, with the usual muted violin and tinkling triangle business.

Miss Hope Glenn was the vocalist, and she has never appeared to such excellent advantage in Boston. Her voice has gained in smoothness and power, and her selections were of a higher order than the sentimental ballads with which she has so constantly favored us.

The only other concerts of Boston have been given at the New England Conservatory of Music, which institution seemed to be more prosperous than ever this season. On the occasion of the arrival of George E. Whiting to begin his work in this conservatory, quite an elaborate reception took place. Many of the leading musicians of Boston were present, and the corridors were thronged with the numerous students in tasty toilets. Speeches of welcome were made by Hon. E. L. Tobey, and Dr. Tourjee, and I myself found vent in an oration that may be classed as Conkling's speeches are—as "the greatest effort of my life."

Musical numbers were given by Mr. Bendix and M. Adamowski, (also a member of the faculty) and the whole occasion may be classed as one of the pleasantest that have taken place at the conservatory.

Mr. Whiting also made an address from which we gathered that Cincinnati conductors do not use hams as musical batons, and that when a wanderer from home, his thoughts returned to his native heath, and he pondered upon the joys, musical and otherwise of Boston, to all of which I mentally added, "Ditto, ditto."

NEW YORK.
NEW YORK, OCT. 23, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:

The one topic just now in musical and fashionable circles is the "operatic war" as it has been dubbed, and the opening of the new "Metropolitan Opera House." Both the "Academy of Music," under Mapleson, and the new Opera House were opened last night. As I could not be at two places at the same time, I went, out of curiosity, to the new house and sent a substitute to the Academy.

As far as the building is concerned, the Metropolitan Opera House is of colossal proportions and occupies the entire block bounded by Broadway, Thirty-ninth street, Seventh avenue and Fortieth street and may be said to rank as one of the finest in the world. It may not cover quite so large an area nor possess such fine staircases or *foyers* as the Opera House in Paris; its stage may not be so deep as Milan's La Scala, but it has the largest and most comfortably arranged auditorium of any opera house in the world, and the stage arrangements and conveniences for those who will appear in it which are not equalled elsewhere. In the auditorium everything has been done that can conduce to comfort, and much valuable space has been sacrificed to give more than ample seating accommodation to each person.

The coloring of the house is at once dazzling and monotonous. There are no dark colors to absorb the light and it is all reflected full in the face of the audience. The brightness and the monotony of color strike the eye unpleasantly, and after a time become very trying and wearisome. The house is a great monochrome of pale yellow. There is nothing to serve as a background to the brilliant dresses of the women. Most of them were of white material, and half their effect was lost. Evidently more color must be introduced either into the house itself or in the costumes of the women. If reds and dark tints are wanting in the one they must be supplied by the other, or the monotony of color that prevailed last evening will be disastrous. This monotony is increased by the barrenness of lines in the house itself. The boxes rise tier upon tier on the same line, and there is a perpendicular up and down effect the reverse of graceful or imaginative. In fact, it seems in many ways an unimaginative house, and though it is more brilliant than the Academy, the lines are not as graceful or pleasing. I should have supposed that, with the advantages of space and with the amount of money at the disposal of the architect, better results could have been attained. As to the acoustics it is difficult to judge from a single night. The singers and orchestra have yet to adjust themselves to the building. Speaking tentatively, we should say that the new house is inferior to the Academy of Music. But the auditorium is a vast one—the largest in the world. It is too large for the best effects of solo voices, and no such *tours de force* will be possible there as at the Academy. The great stage itself swallows up much of the tone, and voices that seemed large at the old house will appear much less at this. But it will lend itself all the more readily to grand *ensemble* effects.

The opera selected for the inauguration of the house was certainly well chosen. "Faust" is always popular, and it is particularly adapted to the special talents and vocal temperaments, so to speak, of those who were engaged as principals in the cast. Mme. Nilsson's Marguerite has certainly always been ranked as one of her most charming characters, and she was at her best in last night's performance; Signor Campanini as Faust has for several years past had no equal on the lyric stage in his interpretation of that part, but he is no longer the Campanini of the Mapleson troupe; his voice has lost much of its brilliancy, especially in the upper register. Mme. Scacchi as Siebel again gave us one of the best examples of what may be done by a great artist with an insignificant *role*; Signor Novara is still an acceptable *Mefistofeles*; Signor Del Puente is always a graceful and manly Valentino, and Mlle. Lablache, who last night sang the *role* of Marta at short notice, filled a part in the opera which her distinguished mother (whom she resembles dramatically and vocally) long since made famous. Considering the popularity of the opera and the artists at his command with which to cast it, Mr. Abbey clearly made an excellent selection in forming his first programme.

I append the report of my *alter ego* substantially as he has handed it to me.

The operatic season at the Academy of Music opened last evening with a success gratifying alike to the *impresario* and those who have the interest of the Academy at heart. The opera was the well worn but ever popular "Sonnambula," which was given with the following cast:

Elvino..... Signor Vicini.
Il Conte Rodolfo..... Signor Cherubini.
Alessio..... Signor Rinaldini.
Un Notaro..... Signor Bioletto.
Lisa..... Mlle. Valerga.
Teresa..... Mme. Priora.
Amina..... Mme. Etelka Gerster.

and the evening was full of interest to opera-goers. It was the occasion of the reappearance at this house of Mme. Etelka Gerster, after an absence of two years, and the American débuts of two new artists—Signor Vicini and Signor Cherubini. Nothing could have been more hearty than the welcome accorded to Mme. Gerster, and the reception of the new comers and of their work was extremely cordial. The audience was large, fashionable and enthusiastic. There were but few boxes unoccupied, and the box tiers presented their usual brilliant appearance with the wealth of bright and fashionable toilets.

The evening opened with applause when the genial face of Signor Arditi was seen in the orchestra, and the accomplished and faithful conductor of the Academy had to bow several times in acknowledgment of the hearty welcome which came from all parts of the house. The evening ended with cheers which rang out loud and long after Mme. Gerster's brilliant finale in "Ah, non giunge." Mme. Gerster on her first appearance received an ovation that lasted for some moments, and its genuine heartiness must have assured her of the affection in which she is held by the patrons of the Academy of Music. After her first few phrases there was another outburst of applause—a spontaneous expression of delight from the audience in finding that they were listening to the same Gerster, with the same pure liquid voice that had delighted them in past seasons. From her opening note to the close of the opera Mme. Gerster made a series of successes. She certainly never looked better nor sang better. Her voice is still clear and wonderfully bright in the highest notes, her execution as brilliant as before, and the apparent difficulty she showed when last before a New York public in preserving the vowel tone in her sustained trills was not observable last evening. She acted the part with the same simple and poetic grace that has ever given such a charm to her Amina. The brilliant variations to the "Vorra il sen," in which she touched the highest notes in her compass with a perfect ease and certainty, drew a storm of applause, and in the duos and the finale of the last act she was equally successful. At the end of the first and second acts she was literally laden with floral offerings, some being very large and handsome. At the end of the second act she and Signor De Vicini who had sung with fine artistic feeling in the closing duo, were called out five times.

Signor Vicini is the first of Colonel Mapleson's many new tenors to appear before an academy audience, and he may be credited with having made a very favorable and promising debut. He is young, with a good face and figure. His voice is a light tenor of not particularly sympathetic quality. He, however sings like an artist, phrasing with fine taste and grace and acts well. He was evidently suffering from nervousness last evening and his voice did not appear to be in the best condition. He frequently drew a round of "bravos" from the house by brilliant efforts, and in his duo at the end of the second act, which had to be repeated, took a good share of the honors with Mme. Gerster. He is an artist who did remarkably well for a first appearance and of whom better things may be expected. In the lobby that he was accredited with a decided success, and he certainly soon made himself popular with the house. Signor Cherubini, the new basso, has a fine physique and a handsome face. He also has a rich, mellow base voice of moderate power, which he uses well. The part of Rodolfo does not give him great opportunities, but he sang the "Vi ravviso" excellently and was deservedly applauded. Mlle Valerga deserves full praise for a highly creditable performance of Lisa. Mme. Lablache, who was announced on the programme, did not appear for obvious reasons, and the small part of Teresa was taken by Mme. Priora. The choruses were sung throughout with admirable finish and the playing of the orchestra left nothing to be desired.

CHICAGO.

CHICAGO, ILL., OCT. 22, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:

In all the branches of music a great activity is already noticeable, and the prospects are that we will have more than enough. The season opened, as already stated in my former letter, with Emil Seifert's Trio Soirées at Weber Hall. Two were given without any enthusiasm, the third has been postponed owing to the absence of the cellist, Winkler, in New York. These and the Christian Balatka Concert (?) at the same place a few weeks ago cannot be said to have been a worthy commencement; we sincerely hope the end will be better. For this month I chronicle: Thursby Comedy Company, Central Music Hall; Chicago Madrigal Club at Farwell Hall, (Y. M. C. A.) and the Emma Abbott Opera Co., which opens this evening at the Grand.

FOR NOVEMBER.

Chicago Musical Club, first concert, under Hans Balatka; Beethoven Society and Heilmendal symphony concert, Central Music Hall; Chicago Quintette Club, first matinee, Hershey Hall; Balatka Quintette Club concert, Weber Hall; Boston Ideal Opera Company, Grand Opera House; Emil Liebling Quintette Club at Weber Hall; Mozart Club, first concert at Central Music Hall; Hyde Park Mendelssohn Club first concert, at Flood's Hall; Clara Louise Kellogg Concert Company, at Central Music Hall; First Apollo Concert, Central Music Hall; First Dime course concert, at Methodist Church Hall.

FOR DECEMBER.

Germania Männerchor concert; Second Chicago Quintette concert, Hershey Hall; McCaull Opera Company, at Grand Opera House; Extra Christmas Apollo concert, Central Music Hall; Second Liebling Quintette, Weber Hall; Two fortnightly concerts and one matinee of Dime course, with strong musical attractions; Chicago Quartette and Alfred Burbank, at Centenary Church; Burbank, with Chicago Quartette, at Grace M. E. Church.

After January 1st, we will hear operas in English and Italian, listen to all the great stars and celebrated artists on every conceivable instrument, go to pupils' matinees and teachers' soirées, private musical entertainments at the houses of our wealthy patrons of fine arts and so forth *ad infinitum*. A lively interest is manifested in the orchestral concerts to be given under the auspices of the First Regiment I. N. G. at their armory. Prof. Ziegfeld is the manager and Ad. Rosenbecker Musical Director. They will occur on the evenings of Nov. 10, Dec. 8.

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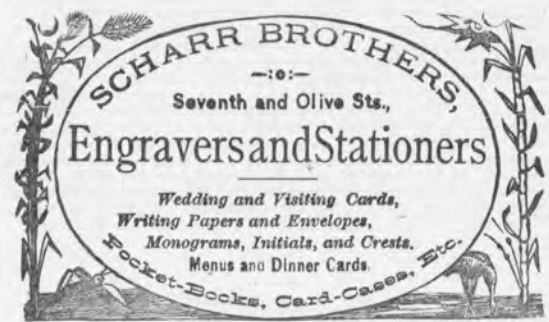


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Jan. 12, Feb. 9, March 8, and April 12, and six open air concerts are contemplated during the summer of 1884. Thursday afternoon, the teachers of the Chicago Athenaeum gave a musical reception. Prof. Oscar Schmoll (piano) rendered some fine selections, while his little daughter Hedwig (8 years old) played the violin with remarkable skill. The Fidelity singing society, one of our best singing German societies gave their first entertainment of the season at Turner Hall last evening. The Männerchor is very perfect and did some fine work, especially in the songs "Abendfeier" (Kreutzer) and "Jägerlied" with tenor solo (Mr. J. Claussen.) The soloist, Miss Alice Sittig and the barytone, Mr. Levison, took the house by storm and were heartily encored Tuesday evening, Oct. 30, Clara Louise Kellogg will make one appearance in our city, assisted by Mme. Carreño, the celebrated pianiste, Miss Alta Pease, contralto, and other well known artists. Our own C. C. Co. is still roaming around in the suburbs with Gilbert and Sullivan's "things." Last year we had great hopes of this our "pet" opera company, but it seems that either bad management or "interior discords" keep the company in a state which does not permit their rising above a certain point of progress. Miss Mary Beebe, lately with Hess, is again with the C. C. Co. Prof. Ad. Liesegang has gone into partnership with Geo. Broderick, who lately returned from England with his bride, *nee* Mabella Baker, and they will also "do Comic Opera." The Chicago Ideals were in Dallas, Texas, during the week and will go to Memphis and other southern cities. They are reported doing well.

The "Exposition" closed last Saturday, and peace and quietude reigns once more in our "big barn" on the "Seashore." You should have listened on a Saturday night to the musical uproar in this building—a perfect pandemonium! The orchestra, the big fountain playing (!) two or three fiends hammering at every piano exhibitors stand trying to drown out the noise of the machinery and each others' efforts.

Trade has been somewhat quiet during September and October. A sensation has been created by the cashier of the firm of Lyon & Healy, music dealers, who embezzled nearly \$12,000 and is now in jail awaiting his trial. His name is F. Peters, and wine, women and furo the cause of his troubles.

Julius Bauer & Co. are now in fine shape, manufacturing "uprights" in Chicago and some specimens of their work called forth a genuine appreciation at the Exposition.

The Chicago Music Company will shortly bring out "Never Again," a song written for Geo. Sweet (Duff Standard Opera Company,) who has made such a hit with "Tis I alone can tell."

LAKE SHORE.

CINCINNATI.

CINCINNATI, October 21, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The Musical World is now wide awake and the promises made this Fall are now materializing. The College of Music announces its programme of chamber concerts for the season of 1883-4 with the following artists: Henry Schradieck, first violin; Carl Hauser, second violin; Chas. Baetens, viola; Michael Brand, cello assisted by Miss Cecilia Gaul, Signorina Vigna, Miss Harris, Miss Wolfstein, Signor Gorno, Mr. Doerner and Mr. Granniger. The first concert takes place Nov. 1st. The College commences this year with a larger number of pupils enrolled than ever before, and an additional building adjoining the grounds has been secured.

Signor Gorno has been engaged as organist and musical director of the Choir of St. Xavier Church. The quartette consists of Miss Emma Smith, soprano; Mrs. Ratterman, alto; Mr. Julius Pratt, tenor, and Mr. Humser, basso. The May Festival Chorus numbering 500 voices, under the direction of Mr. Arthur Mees, is now rehearsing Brahms' Requiem.

Professor Nembach now enjoys the proud distinction of being the only professional musician in this country on whom the 33° of the Masonic Order has been conferred.

Julie Rivé-King passed through our city a short time since on her way to Louisville where she has since delighted the music loving people with her charming recitals.

Crouch, the composer of "Kathleen Mavourneen," has made arrangements with Geo. D. Newhall & Co., to publish all his late music. The last from Mr. Crouch is a pretty little ballad, entitled "Bill." It sings of the English farmer's lad. "The Little Shaking Quakers" is a character comic chorus for old and young, large and small by Frank L. Bristow. The action of the participants is the great feature of this song, while the melody is easily caught. No doubt it will prove quite popular at school exhibitions and in the home circle where mirth, music and comical action are sought.

So much has been said about the jealousies of musicians that Prof. H. J. Schonacker who was engaged at our Exposition to preside at the "big" organ in the Music Hall, took the heroic method to refute the charge. He gave in fine style, in addition the works of the great masters the following, all by local composers. "Gavotte" H. G. Andrés; "Flower for Thee," a gavotte, Alex Haig; "Nein" by A. Nembach; "Jumbo Dance" Al Peters; "Beautiful Dream," H. J. Schonacker; "Only to see her Face," Lyon; "Brighton Beach March," Michael Brand.

It is said that the College of Music quartette have made arrangements to appear in New York and Boston. Mr. Horace J. Wetherell, our popular basso and elocutionist, will leave soon for South Carolina to recuperate his lost health.

The Cincinnati orchestra under Michael Brand and Louis Ballenberg will reorganize at once and give a series of concerts this Winter.

Currier's Band is organized, busy with engagements and making all happy when they play.

Over 325 season tickets have been sold for the Jacobsohn Thursday evening chamber concerts. With the exception of the old Thomas quartette this is the only time that concerts of this kind have paid.

A highly respectable and prominent firm—Messrs. D. S. Johnston & Co.,—inserted the following in daily papers here. The card of these gentlemen speaks for itself:

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A TRUE STORY ABOUT CHANFRAU.

WHEN Frank Chanfrau last played in St. Louis, Salvini was also there. On Saturday the tragedian gave the usual *matinée*, but Chanfrau did not, so he went to see the great Italian act. Both companies were stopping at the same hotel, and at dinner were seated at adjoining tables. Mr. and Mrs. Chanfrau were sitting together, while opposite them, at the next table, sat Salvini and Chizzola. Salvini did not speak a word of English, and when any one addressed him in that tongue, Chizzola interpreted.

When Chanfrau entered the dining room he bowed to Salvini. As he sat down, Henrietta said:

"Say something to him, Frank."
 "How can I? He don't understand English."
 "Well," replied his wife, "Mr. Chizzola will tell him."

"What shall I say?"
 "Tell him you saw him play to-day."
 "I saw you this afternoon," shouted Chanfrau across the table.

"Delighted," suggested Henrietta.
 "Delighted," repeated Chanfrau.
 "Charmed with the performance," whispered the lady.

"Charmed with the performance," bawled the comedian.

"Think it your best part," murmured Mrs. Chanfrau.

"Think it your best part," vociferated Mr. Chanfrau.

By this time the members of the two companies were almost choking with suppressed laughter. In the meantime Mr. Chanfrau had begun to drink his soup, and some of it was dropping down his chin.

"Hope I shall see you again," whispered his wife.
 "Hope I shall see you again," repeated the husband.

Just then Henrietta saw the soup that was leaking out, and she whispered:

"Wipe off your chin."
 "Wipe off your chin," shouted Chanfrau to Salvini.

Just then there was a bowl of laughter, and the subsequent proceedings can be better imagined than described.

When Mrs. Chanfrau told this story of her liege lord at Long Branch, a few evenings ago, he rose up from the hammock where he had been reposing, and said:

"Don't you ever make me so ridiculous again. The next time, if I don't know my part, I'll gag it."
 —*Nym Crinkle.*

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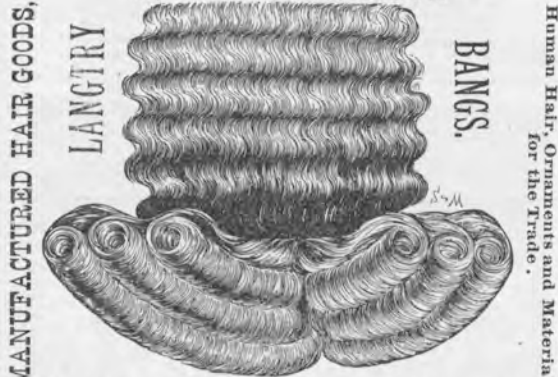
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TWO!
Two on a cliff, with the kiss of the sea,
Filling their hearts, and their lips, and their hair.
Two without shelter of rock or of tree,
Facing pure peace, or the sands of despair!
But one in the soul that can lift them along;
One in the spirit, and one in the touch;
One in the melody, one in the song,
Who can wish more, or dare ask for as much?
Two in a boat in the toss of the tide;
Two in the sight of the leaf and the land;
Two on the breast of the waves that are wide;
Two on the narrow gold strips of the sand.
But one on the ocean of love and at rest.
One midst the rushing, and one in the roar;
One like a bird winging home to its nest,
Who asks as much, or dare hunger for more?
Two in the gold of the sun as it sets,
Two close together at death of the day,
Two in the world that forgives and forgets;
Two with the joy of the beach and the bay.
But one in the kiss, and one in the prayer;
One in the heaven, and one in the blue;
One in the light, and the life, and the air;
Who can ask more! Oh! my darling, can you?
C. S.

AN INCIDENT IN THE LIFE OF PAREPA ROSA.
THE season of music was closing. Satiated
with praise, Parepa Rosa drew her fur
wrap around her shoulders, and stepping
from the private entrance of the "Grand,"
was about to enter her carriage when
"Please, mi ladi," in low, pleading accents,
arrested her attention. It was only the
shrunken, misshapen form of little Elfin,
the Italian street singer, with his old violin under
his arm; but the face upturned in the gas light,
though pale and pinched, was as delicately cut as a
cameo, while the eager, wistful light in the great,
brilliant eyes, the quiver of entreaty in the soft
Italian voice, held her for a moment against her
escort's endeavor to save her the annoyance of
hearing a beggar's plea.
"Well!" said the great singer, half impatient,
yet full of pity.
"Would mi ladi please," in sweet broken English,
and the slender brown hands of the dwarf held up
a fragrant white lily, with a crystal drop in its
golden heart.
"Do you mean this lovely flower for me?" A
passionate gesture was the answer. Taking the
flower, Parepa Rosa bent her stately head.
"You heard me sing?"
"Mi ladi. I hid under the stair. 'Twas yester-
day-I heard the voice. Oh! mi ladi, mi ladi, I
could die!" The words came brokenly from quiv-
ering lips, passionately in earnest. The loud voice
of the world she had just left had never shown
Parepa Rosa the power of her grand voice as she
saw it now in these soft, dark eyes aflame, and in
the sobbing broken words, "Mi ladi, oh! mi ladi
—I could die!"
"Child," and her voice trembled, "meet me here
to-morrow at five, and holding the lily caressingly
to her cheek she stepped into her carriage and
was driven away.

It was Parepa Rosa's last night. In a box near
the stage sat little Elfin as one entranced. Grand-
ly the clear voice swelled its tones, and rang amid
the arches with unearthly power and sweetness.
The slight frame of the boy swayed and shook and
a look so rapt, so intense, came on his face, you
knew his very heart was stilled. Then the won-
drous voice thrilled softly, like the fair sound of
bugles in the early morn: again its sweetness
stole over you like the distant chimes of vesper
bells. Encore after encore followed. The curtain
rolled up for the last time, and as simply as possi-
ble the manager told the audience of last night's
incident and announced that Parepa Rosa's fare-
well to them would be the simple ballad warbled
many a bitter day through the streets by little El-
fin, the Italian musician.
Long and prolonged was the applause, and at the
first pause, sweeping in with royal grace, came our
queen of song. At her breast was the fragrant
lily. Queen, too, by right of her beautiful, un-
stained womanhood, as well as by the power of her
sublime voice, she stood a moment, then sang
softly and clearly the ballad, with its refrain of
"Farewell, sweet land." Accompanying her came
the low, sweet wail of little Elfin's violin. There
was a silence in that great house at the close, then
a shout went up that shook the mighty pillars.
A whisper being heard that Parepa Rosa meant
to educate the boy musically, the generous hearts
of a few had opened the gates of fortune for little
Elfin. To-day he is great and famous, and they
call him to play before princes.—*Truth.*

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CHARLES BACKUS' JOKE.

ONE day Backus rode up through Stamford, Conn., with Lem Reed. As the train stopped before the Stamford station for water, Mr. Backus saw a good old red-faced Connecticut farmer sitting in the station reading the Brooklyn scandal.

"Do you want too see me get a good joke on that old duffer, Lem?" asked Mr. Backus, pointing to the old farmer.

"Yes," said Lem; "let's see you."
"Well, you wait till jest before the train starts Lem, and I'll show you fun—fun till you can't rest. Jes' you wait," said Charley.

"All right, I'll wait," said Lem.
When the train came to a full stop Mr. Backus jumped off, telling his friend Lem to save his seat; "for," said he, "as the bell rings I want to bound back on the train."

Then Mr. Backus rushed up to the innocent farmer, snatched the paper from his hands, stamped on it with a tragic stamp, and, shaking his clinched fist in the poor man's face, exclaimed:

"Oh, you old rascal! I've found you't last, you old scapegrace—now I'm goin' to lick the life out of you—you contemptible old scoundrel, you—"

"Ding-a-ding! ding-a-dong! ding-a-ding! went the bell, drowning Charley's voice, and the train began moving out.

"Yes, I'll lick you," said Charley, "I'll get an ox whip and—"

And then he jumped back from the astonished farmer and got on the last car of the train moving out. The old farmer was astonished. He stood up bewildered. Then gathering himself together he started for the train.

"Whar's the man who wanted to lick me?" he shouted. "Whar's the man who called me a scoundrel? Whar's—"

"Here he is," said Charley from the rear platform of the moving car, as he held his thumb derisively to his nose amid the laughter of the passengers. "Here I am, sir—I'm your Roman—take me—"

Just then the bell went ding-a-ding again, and what do you think? Why the train backed down! It backed poor Charley right into the hands of the infuriated farmer, who took off his coat and went for that poor fun-loving minstrel. Expressed by the types. I am compelled to write it, he went for that poor minstrel about thus:

St. Box 8DVcccKCL!

"You want to lick me, do you?" said the farmer, jumping on to the platform, while Charley ran through the car. You miserable dandy! You want to—"

And then he chased that poor minstrel through the cars with his cane in the air, while his big fist came down on his back like a trip-hammer. "You've found me, have you? Yes, I guess you have!" said the old farmer, as Charley left his hat and one coat sleeve in his infuriated grasp. "Evidently you have."

Mr. Backus is said to have remarked, as he washed off the blood: "I guess the next time I want to make Lem Reed laugh I won't try to scare a Connecticut farmer. Oh no! I'll get some pugilist to fan me with an Indian club, or go and sleep under a pile driver. You hear me!"

HOW GOUNOD'S "FAUST" CAME TO BE WRITTEN.

ALBERT DELPIT in one of his *feuilletons*, writes as follows: "Gounod published a number of songs and dedicated one of them to Mme Carvalho, wife of the manager of the Opera-Comique. One evening he went to see the Carvalhos and asked the lady to sing the song he had dedicated to her. Carvalho, who had meant-

while entered the room, called out to him: "My dear Maestro, I have a brilliant idea; set *Faust* to music for me." "Our wishes meet," replied Gounod; "I have set my heart on the subject for a long time." Encouraged by what Carvalho had said, the composer set enthusiastically about his task, and soon took the score, hardly dry, to the manager in his room at the theatre. At last, *Faust* was produced before the Parisian public, and—the Parisian public remained cold. Even the Garden Scene was allowed to pass without a hand. People used to say to Mme Carvalho; "Why do you so obstinately persist in singing the part of Marguerite?" That consummate artist, nevertheless persisted, and, despite bad houses, her husband with equal determination, continued to play the opera, until the ice was at last broken, and the public enthusiastically applauded that which, at the beginning, they had contumeliously rejected."

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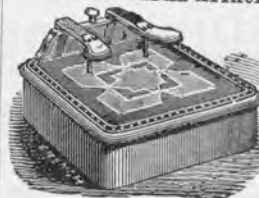
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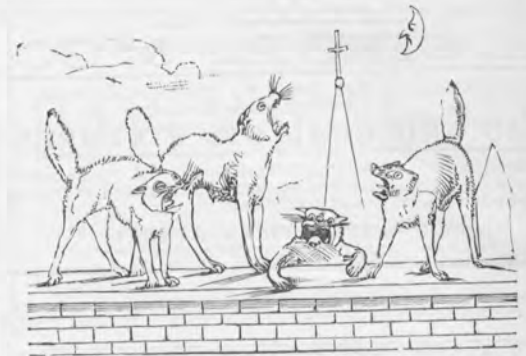
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COMICAL CHORDS.

"I shouldn't think," remarked Bangs, "that a full chorus could do very good singing."

WHY is a crying baby at a concert like a good resolution?—Because it ought to be carried out.

NEW JERSEY is trying to claim Noah, because he was a New-ark man, but you know he looked out of his Arkansaw land.

It must not be supposed that the members of a brass band are all truth-tellers because they have no lyres.—*New York Journal.*

YOUNG HOPEFUL—"Would you take the last cent a fellow had for a drink of soda water?" Clerk—"Yes, certainly." Hopeful pulls out the cent and demands the drink.

SOME unknown person attempted to break into the editor's house recently, but discovered his mistake and escaped before the editor could rob him.—*Friendship Register.*

It is said that a new musical journal to be called the *Musical Observer*, is about to appear in Boston under the management of Mr. Louis Cassier, an enterprising young journalist.

A YOUNG lady at an examination in grammar was asked "why the noun bachelor was singular." She replied immediately, "Because it is very singular they don't get married."

"I CAN marry any girl that I please," he said, with a self-satisfied expression of countenance. "No doubt," she responded, sarcastically, "but what girl do you please?" They don't speak now.

A PROFESSOR of French in an Albany school recently asked a pupil what was the gender of academy. The unusually bright pupil responded that it depended on whether it was a male or female academy.

A MAINE girl didn't want her lover to name a boat after her because she didn't desire to read in the papers that "Matilda Slocum is up for repairs." "Matilda Slocum is in the dock to be scraped," etc.

ON Tick is a "celestial" who runs a laundry in Detroit, and the Detroiters flatter themselves that they will be able to wear a clean shirt every Sunday. Boston is better off still, for No Fee runs a large Chinese laundry there.

THE great hit of the recent congress of Free Thinkers at Paris, was the speech of an illustrious orator who, having inserted his left hand into the breast of his coat, made a passionate gesture with the right and bellowed: "Gentlemen, I am an atheist—thank God!"

"I shall teach you to speak properly and then to write as you speak," said a teacher in the public schools. "Poor Billy Wilcox," said a little voice apparently involuntarily. "What about Billy?" "Please ma'am, he speaks through his nose—he will have to write through his nose."

A FRENCH painter has a comical little servant. The other day madame scolded her for being away all day. "Madame does not know," replied the ingenious soubrette, "that monsieur ordered me to go into the salon and remain all day." "What for?" "To be a crowd in front of his picture."

SOME admiring poet said of his best girl, "Upon her face a thousand dimples smile for me." Which only adds more emphasis to the old adage "Love is blind." How like the mischief a girl would look with a thousand dimples on her face. The poet must have meant freckles.—*New Haven Register.*

"ANY good shooting on your farm?" asked a hunter of a farmer. "Splendid," said the agriculturist, "there's a dry-well man down in the clover meadow, a cloth peddler at the house, a candidate out in the barn and two tramps in the stock yard. Climb right over the fence, young man, load both barrels, and sail in."

A DARKEY on a Pecano plantation not long since was much tried by the obstinacy of a mule. After much urging and kindness to the brute, he broke out with: "Look hyar, now! mebbe you think 'cause I jined the church last Sunday that I can't use big words; but I'll hab you know I'm gwine to make a 'ception in your special case."

A SOMEWHAT inebriate gentleman boarded a down car on Young street, Toronto. Balancing himself against the door he asked the conductor to let him off at Cruikshank street. When Wilton avenue was reached he recognized his destination, and stumbling over to the bell-strap, gave it a tremendous tug. The conductor was irritated. "What do you mean by jerking the bell like that—ringing it at both ends?" he said, with rising anger. "Well—(hic)—don't I wash the carsh to stop—(hick)—at both ends?"—*Toronto Globe.*

HE was a nice and very new young man, and his employer took kindly to him on the first day in the factory, asking him to help in "checking off" and "calling back" the sizes of certain goods. All went well until the youth in finishing up a string of numbers, called out: "Fifty-five, e-leven, forty-fo'—Keno!" A great solemn hush fell upon the rest of the clerks as the old man called the blushing lad up to the desk and desired an explanation, and the misguided youth put his foot in deeper by stammering out that it was only "force of habit" made him say it. The old gentleman eyed him calmly for a moment and laying down 75 cents for his day's wages, said, "Boy, 'take in the pot' and go and renounce your sins."

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"WHAT would you do if you were I and I were you?" tenderly inquired a young swell of his lady friend as he escorted her home from church. "Well," said she, "if I were you I should throw away that vile cigarette, cut up my cane for firewood, wear my watch chain underneath my coat and stay at home at nights and pray for brains."—*Hawkeye.*

A YOUNG girl taking piano lessons from the celebrated Professor Stringando Epileptico, of Cassamicciola, was interrupted by him during a lesson with the exclamation, "Oh my! you alleways take de quarters fer de eights." The Hebraic papa, who was accidentally in the background, said, "Just like her fadder; he always takes a quart for a eight ven he can get it."—*Musical Courier.*

THERE is a beer hall "over the Rhine" to which the French people of the city resort. The proprietor, a good-natured German, has a sign displayed which reads, "French spoken here." "Do you speak French?" was asked of him the other day. "Nein, nein," was his response. "Well, who does speak it, then?" "Oh, some of the Frenchmen vot comes in."—*Cincinnati Saturday Night.*

CHORUS of excited boys—"Then the lightning struck you?" Skipper, indifferently—"Oh, yes; I was leaning again the mainmast when it struck it." Excited boys—"Didn't kill you?" Skipper, more indifferently—"Wal, no; it all ran down my back." Excited boys—"And what did you do then?" Skipper, most indifferently—"I had to haul off my boots and pour the lightning out on the deck."

"HANS, why don't you get married? You are too particular. Just go out, shut your eyes, and put your hands on the first girl you meet, and marry her." "Mein Gott, vot you dakes me for?" "If I shoots mine eyes dot way, I would shoost as like as not fall ofer some tam ash-barrell in de shtreet, und den somepody would gry ovid I vas dhrunk—vell, I don't vant to marry some bollicemans, mine frent."

A FRIEND visiting a minister's family where the parents were very strict in regard to the children's Sabbath department, was confidently informed by one of the little girls, that she would like to be a minister. "Why?" inquired the visitor, rather puzzled to understand what had given the child so sudden an admiration for that calling. She was quickly enlightened by the prompt reply, "So I could holler on Sunday."

AN old fellow whose daughter had failed to secure a place as teacher, in consequence of not passing an examination, said: "They asked her lots of things she didn't know. Look at the history questions! They asked her about things that happened before she was born! How was she going to know about them? Why, they asked her about old George Washington and other men she never knew! That was a pretty sort of examination!"

"Now what I want you to do Miranda, said a white woman to the new colored "help," is to get up early, make two fires, get breakfast, take care of the children while I am eating; do anything else that comes handy. What's yerse'f gwine ter be doin all dat time?" "Why, I'll be attending to my own affairs, of course." "An' seein' me workin' like a slave? Lady, I doan' reckon we kin' trade. I lef de last place cos de' lady ob de house got so proud dat she didn't want me ter set in de rockin' cheer, and de way yorsef's startin' out I're afraid you wouldn't reconize me as a member of 'ciety. Like ter 'comodate yer, lady, but all de pints is agin yer."

WOOD CARVING IN SWITZERLAND.

THE first attempt to introduce wood carving into Berne was made half a century ago by Christian Fischer, of Brienze, who may be called the father of the art, for, after acquiring it himself, he taught others and founded a school. Besides being an artist in wood Fischer taught music, made musical boxes and practiced the healing art, but like many other clever fellows he died in poverty. Some time after Fischer began wood carving at Brienze, a certain Peter Baumann began at Grindelwald the making of the miniature Swiss chalets which are now so popular. He afterward removed to Meyringen, where he taught his art to his three sons, one of whom, Andreas, proved to be a genius of the first order, and was equally distinguished for originality of design and skill in execution. He was the first to practice carving in relief. His roses are still regarded as masterpieces, and serve as models for young sculptors. The success of the Baumanns encouraged others to follow their example, and wood carving soon became a winter occupation in nearly every cottage in the Valley of Hasli. But the sale of carvings and chalets being restricted to foreign tourists in the summer season, principally through the intermediary of hotel porters, the trade for a long while was limited and unremunerative. But it struggled on, and in the course of time attracted the attention of local capitalists, who started workshops, opened depots for the sale of their products, and began an export trade, which, with some fluctuations, goes on steadily increasing. The business of wood carving now finds employment for several thousand individuals. In one establishment alone, that of the brothers Worth—300 to 400 sculptors of both sexes are regularly occupied. Each has his or her specialty, the choice of which is left to individual taste. Some have an aptitude for and excel in the modeling of groups of animals; others give their attention to flowers and plants; others, again prefer to carve ornamental caskets and build miniature chalets. The women have great delicacy of touch, and their work in certain branches is preferred to that of the men. One thing leads to another, and the abundance of certain sorts of wood in the district suggested the idea of adding to wood carving the production of what may be called fancy furniture—carved chairs and tables, napkin rings, and such like articles. A factory has also been started at Interlaken, and is now in successful operation, for making chalets on a large scale. You have only to select your design, give your order, and all the parts of a chalet are sent to any destination, so arranged and marked that an intelligent joiner can put them together, and you have a handsome and picturesque house which you may live in as long as you like, and even carry about on your travels. Another trade which has lately sprung up in the Bernese Oberland is the making of slabs, table tops, and other articles from the indigenous marbles and granites of the district. A beautiful red stone, soft at first, but which on exposure to the air becomes as hard as adamant, is extensively used for these purposes, and when artistically interlaid with black and white marble, is much sought by amateurs of marquetry. Parquetry is also becoming an extensive manufacture. The quantity turned out annually is estimated at 700,000 square feet, and the value of the wood carvings executed by the sculptors of the Oberland reaches a yearly total of 2,000,000 francs. The number of artisans engaged in the trade is 25,000, and their earnings range from two francs to five francs per day.

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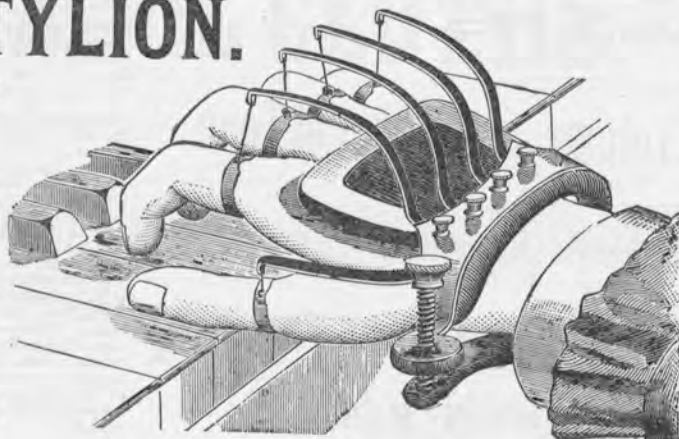
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MAJOR AND MINOR.

BRAHMS has left Vienna, where he resided many years, and settled in Wiesbaden.

MISS LETITIA L. FRITCH, will sing at the Atlanta, Ga., Musical Festival, on November 15, 16 and 17.

The Leader copies our little article on "The Influence of Music on Manners," but forgets to credit.

The Chevalier Antoine de Kotski is meeting with great success with the Thursby Concert Troupe. He is using the Miller Artists' Grand.

HANS MAKART, the celebrated Viennese painter, has finished a cyclus of nine sketches from scenes of Wagner's "Ring der Nibelungen."

H. PETERS, cashier for Lyons & Healy dealers in musical instruments, Chicago, has confessed that he lost \$12,000 of the firm's money at faro. He is under arrest.

MR. HERMAN BOLLMAN, of the music firm of Bollman & Son, and Miss Nellie De Rochemont have become one in the holy bonds of matrimony. Congratulations!

It is said that Mrs. Zelda Seguin-Wallace will abandon opera for drama next season, and that DeWoolf Hopper will abandon the drama for opera. We should say to both, "Ne sutor ultra crepidam."

THE tenor Mierzwinski is engaged at Warsaw for twelve nights. He has announced his intention of handing over his salary for the first six nights to the Polish Theatre Fund, he himself being a Pole.

THE Hallet & Davis Pianos took the gold medal and first premium over all competitors at the Wisconsin State Fair; also at the Minnesota and Iowa State Fairs. The county fair premiums they have stopped counting.

MR. C. E. WOODMAN, of the Briggs Piano Company, a regular "live Yankee," made us a pleasant call recently. He states that the Briggs Piano of to-day is far ahead of the Briggs of over three months ago, and yet the Briggs was then a very good instrument.

SOHMER & Co., write us: "We have lately received the highest award at the California State Fair held at Sacramento, and the same at the Minneapolis Fair." Thus it seems they bridge the entire country. Sohmer & Co. have also constructed a fine concert grand—something new, which is meeting with great success.

A NEW instrument, invented by the talented musician, Carl Hahn, and by him christened "Cantus Transcendentalis," has, at the request of King Albert of Saxony, been played before him and the Court at Pillnitz. The effect of the cantus, the tone of which greatly resembles that of the human voice, is said to entitle the instrument to universal attention from the musical world.

HERR FLEISZIG wanted to leave the city by the last train; not knowing when it left, he sent his servant to see, saying: "John, go down to the depot and see when the last train goes, and hurry back and tell me." John went off and did not return for more than two hours, when he rushed back into the room all out of breath. "Where in the name of Gambrinus have you been all this time?" demanded the master. "Train just left, sir—this very minute," was John's broken reply.

THE personnel of the Paris grand opera for this season is as follows: Tenors—Derahmes, Escalais, Girard, Laurent, Malvaut, Piroin, Salomon, Sellier, Sapin. Baritones—Caron Lambert, Lasale, Melchisedec. Basses—Bowdoursque, Boutens, Dubulle, Gaillyard, Giraudet, Gaspard, Mechelaere, Pallanti, Plançon. Dramatic singers—Mmes. Duvivier, Dufrane, Krauss. Sopranos—Haman Isaac, Janvier, Luseau, Mirane. Contraltos—Barbot, Fiquet, Grenier, Richard. First ballet-dancers—Mauri and Sangalli.

NOTICE of a civil marriage has just been announced in Dresden between Mme. Sembrich of the Royal Italian Opera, and Professor Wilhelm Stenzel. The circumstances are rather romantic. Mme. Sembrich was a poor Gallician girl, earning about four shillings a day teaching violin playing, when she was sent by a patron of music to the Conservatoire of Lemberg to study under Stenzel, who was a pupil of Chopin. Stenzel befriended the young girl, and at his own expense sent her to Vienna to study the piano under Epstein and Liszt, and subsequently to Milan to study singing under Lamperti. Mme. Sembrich has now become a great prima donna, and has returned the kindness of her benefactor by marrying him.

ROSSINI's advice to a young artist who desired to know the best manner in which to compose an overture, will not generally be followed. It is very funny, except for the composer. Rossini writes: "First recipe—Wait till the evening before the first performance. Nothing excites inspiration like necessity; the presence of a copyist waiting for your work and the view of a manager in despair tearing out his hair by handfuls. In Italy all the managers of my time were bald at thirty. Second—I composed an overture to 'Othello' in a small room in the Barbaja Palace, where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni, and the threat that I should not leave the place alive till I had written the last note. Third—I wrote the overture to 'Gazza Ladra' on the day of the first performance in the upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to copyists who were waiting below to transcribe it. In default of music I was to be thrown out myself."



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BRUNO OSCAR KLEIN and Don Piatt, the well-known politician and journalist, have joined hands for the production of a comic opera. The libretto, of course, is Don Piatt's work and the music is by Klein. "Keno," is the title, and we trust the work will fare well [don't shoot!] at the hands of the critics. The authors are negotiating with Bob Miles, manager of the *Bijou*, in New York and of the Grand Opera House in Cincinnati, for the production of their work. The music was written at Piatt's magnificent *chateau*, Mac-o-Chee, in Ohio, and was all composed from the 11th of September to the 6th of October. We have been promised a libretto, but it has not yet come, so that we have as yet no idea of the plot of the opera.

As a specimen of the cock and bull stories which are circulated for the purpose of advertising *prime donne*, we reproduce the following, which an eastern paper pretends to have received from the lips of Miss Kellogg's mother:

"Louise was but nine months old when she sang her first song. We had just buried a little one in the South, and had fled northward to escape the infection of a disease there prevailing, very fatal among the children. We brought with us a servant girl that had care of the child, and was always singing a certain favorite song, cooed in the quaint and queer music of the plantation. One day little Louise was sitting upon the floor when, to my utter astonishment, she commenced singing, in perfect time and tune, the song alluded to, which so frightened me that I called out to my mother: 'The baby will die! Oh, my God, the baby will die!' Mother came hastening into the room, expecting to find the child in the agonies of death, only to exclaim: Nonsense! What ails you, daughter? There is nothing the matter with the child. See, it is crowing at you now.' 'But, mother,' I exclaimed, 'that nine-months' babe has just been singing wonderfully the nurse's song, and it is going to die, I know it is!' and I went almost wild in my alarm. But the baby did not die, and I thank God it didn't for it was born to bless—as only music can bless—the hearts of a world. This story of our daughter's first song," said Mrs. Kellogg, "however improbable, judged by ordinary events, is nevertheless strictly true. I could not account for it at the time, I cannot fully do so now. I did not then know how to interpret so unusual a happening except as a warning. In the light of subsequent events I may now perhaps guess at a more possible solution." If Eli Perkins did not write this, it is time he sent in his resignation, for behold, a greater than he has arisen.

MUSICAL TELEGRAPHING.

OR many years the greatest desideratum in telegraphing has been to secure a wire which possessed high conductivity combined with strength.

A wire is now manufactured for the Postal Telegraph Company, of No. 49 Broadway, New York city. It is made of a steel core coated heavily with copper, the peculiarities of which makes possible the advantageous use of the company's method of sending and receiving.

One of the systems in use is the Gray harmonic, which depends upon a musical principle.

It is a well-known fact that if a person bends over the sounding board of a piano and sings the note C, all the C's in the piano will sound. An application of this fact is made in the Gray harmonic system. Each receiving instrument is provided with a peculiarly constructed tuner. The operator in Chicago tunes up his instrument to the same note as the one in New York. They may both be put, for instance, at A in the second space of the treble clef. The electric current causes the tuner to vibrate, and, as they are in unison, there is a constant flow of the sound waves of the note A over the wire. Now, the principle is well known that the sound waves of different notes are of different lengths, but those of the same note are always of the same length. Prof. Gray has applied this principle in such a way that a number of messages can be sent over the same wire, in one or both directions, at the same time. One operator is working, as has been stated, in A; another may work in C, and a third in E. The sound waves of these different notes are different in length, and consequently may be sent over the same wire without interfering with each other. The result is that the messages are actually intoned over the wire, the ordinary telegraphic instrument simply measuring out the length of the notes. A curious feature of the method is that the sound of the note is not heard, the telegraphic instrument clicking just as it ordinarily does. If, however, one end of a stick be placed against the receiver, and the ear be placed at the other end, the musical note will be distinctly heard, buzzing away much like a telephone does when it has a refractory fit. Eight or more messages may be sent on a single wire, thus practically increasing the number of wires without the cost of additional wires or of keeping them in repair. This method also admits of a way duplex system by which any number of stations on a line may communicate with each other on a single wire on which through business is being done. This kind of telegraphic concert is in daily use in the Postal Company's operating room, and is an interesting study.—*Musical Critic, etc.*

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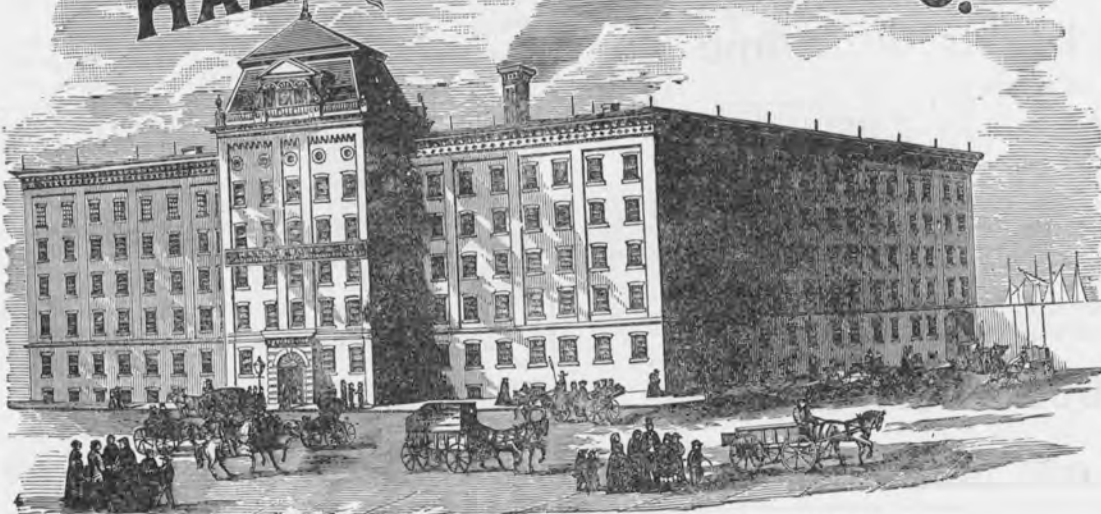
SMITH AND JONES.

Smith—Now, that the Fair is over, and we can no longer award blue ribbons, for a consideration, what shall we do?
Jones—Start a College of Musicians.
Smith—I've a better scheme than that—I'm going to get a situation as a musical reporter on some daily.
Jones—Isn't that hard work?
Smith—You make me smile, my boy, now read this from the Globe-Democrat of Oct. 28th.
Jones—(Reads from an article headed "Concert at the Lieder-kranz.")
"Herr Victor Ehling, formerly of this city, but for nearly twelve years past a resident of Germany, and regarded as one of the foremost violinists of the world, rendered two numbers from Chopin and Liszt, which were the chief features of the entertainment."
Smith—Now, don't you think that is easy work?
Jones—Well, you'd have to be on hand at those concerts, and that's work.
Smith—Now, you're funny. Did you ever know that Ehling played the violin?
Jones—No, that's so, he's a pianist, and a good one, they say, and not "one of the foremost violinists of the world." I guess he played well, though.
Smith—That's better still, he did not play at all.
Jones—How was that?
Smith—Why, he fell and hurt his hand so that he could not play. But don't you see, the Globe-Democrat's music man does not know the difference between a violin and a piano. He guesses at things and puts them down, and very few people notice that anything is wrong. I am going to be a musical reporter, I am.

THE PIBROCH.

THE late Dr. Norman M'Leod, in writing of "The Bagpipe and its Music," gives the following regarding the pibroch, which will doubtless be interesting to both Highlander and Sassenach:—
The music of the Highlands is the Pibroch, of the Great War Pipe, with its fluttering pennons, fingered by a genuine Celt in full Highland dress, as he slowly paces a baronial hall, or amidst the wild scenery of his native mountains. The bagpipe is the instrument best adapted for summoning the clans from the far-off glens to rally round the standard of their chiefs, or for leading a Highland regiment to the attack amidst the roar of battle. The pibroch is also constructed to express a welcome to the chief on his return to his clan; and to wail out a lament for him as he is borne by his people to the old burial place in the glen, or in the Sainted Isle of Graves. To those who understand its carefully composed music, there is a pathos and depth of feeling suggested by it with which a Highlander alone can fully sympathize; associated by him as it always is with the most touching memories of his home and country; recalling the faces and forms of the departed; spreading forth before his inward eye panoramas of mountain loch, and glen, and reviving impressions of his early and happiest years. And thus, if it excites the stranger to laughter, it excites the Highlander to tears, as no other music can do, in spite of the most refined culture of his after life. It is thus, too, that what appears to be only tedious and unmeaning monotony in the music of the genuine pibroch, is not so to one under the magic influence of Highland associations. There is, indeed, in every pibroch a certain monotony of sorrow. It pervades even the "welcome," as if the young chief who arrives recalls also the memory of the old chief who has departed. In the "lament" we naturally expect this sadness; but even in the "summons to battle," with all its fire and energy, it cannot conceal what it seems already to anticipate—sorrow for the slain. In the very reduplication of its hurried notes, and in the repetition of its one idea, there are expressions of vehement passions and of grief—"the joy of grief," as Ossian terms it—which loves to brood upon its own loss and ever repeats the one desolate thought which fills the heart, and which in the end, again breaks forth into the loud agonizing cry with which it began. All this will, no doubt, seem both meaningless and extravagant to many; it is nevertheless a deliberately expressed conviction. The characteristic poetry of the Highlands is Ossian, its music the pibroch, and these two voices embody the spirit, and sing the praises of "Tir nan' beann nan' Glean's Gaisgeach."

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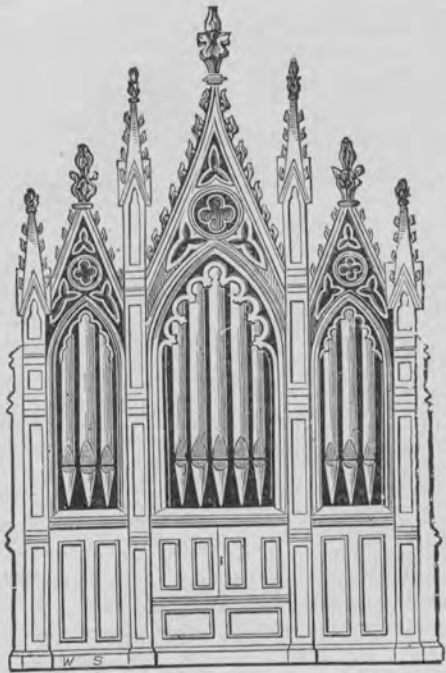
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