

**KUNKEL'S**

# MUSICAL REVIEW.

**AUGUST, 1881.**

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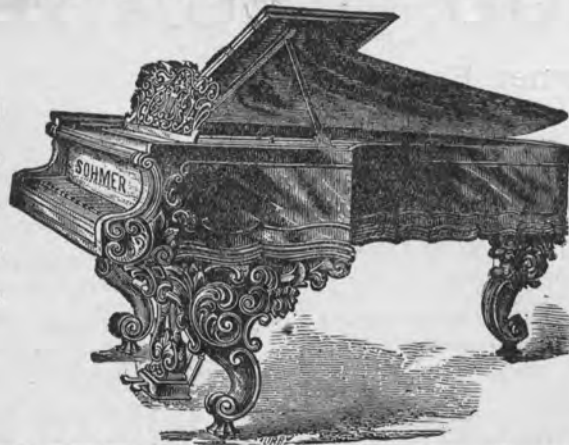


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IN Mr. Haynie's letter to the *Herald* concerning Adelina Patti, which we reproduced in our last issue, the statement is made that Max Strakosch married Amalie Patti, and brought out Adelina as a *prima donna*. This is an error that we intended to correct in a foot-note, which, however, we forgot. It was Max's brother Maurice, many years his senior, who was the husband of Amalie, and the first *impresario* of Adelina Patti.

To those who have been accustomed (and who has not?) to the involved language and intricate methods of some treatises on harmony and the inaccuracy and superficiality of others, "Goldbeck's Harmony," combining depth with perfect lucidity, comes as a revelation. No one acquainted with the subject can fail to receive benefit from its perusal. No one intending to study it can afford to use any other text-book. The publishers will send it, post-paid to any address, on receipt of the price, \$1.50. It may also be had from the principal music and booksellers.

WITH this number, KUNKEL'S MUSICAL REVIEW closes the third year of its existence. Around it are strewn the graves of many cotemporaries, some older, others younger. It sheds tears of regret over its departed friends, and yet it can not help but feel thankful to a kind Providence, which wisely "helps those who help themselves," that it is not only among the living, but also, that its strength and range of influence are steadily increasing. The year which now closes has been for it one of unprecedented success; but still it believes that the coming year will be a much better one for it than any of those that

have gone by. It is true that the future is a bank of unlimited issue, whose promises to pay are not always redeemed, but with the double indorsement of the past and the present we can not doubt that in this case its every promise will be redeemed.

We have been worrying ourselves into a fever trying to understand the following joke, from a recent number of the "*Musical World*," of London—all in vain! We therefore offer to our readers, of both sexes and of all ages, a premium of one dollar's worth of music, from Kunkel Brothers' Catalogue, for a satisfactory solution of this witticism. Send a map or diagram of the joke, if possible! But here it is:

"At a dinner party he inquired if she was fond of ethnology. She replied that, being unwell, the doctor told her to eat nothing for dessert but negatives. Had it been otherwise she might have partaken of conservatives. Upon which it was decided by the Mayor that Beethoven should have a statue in Central Park. Whereupon the *New York Musical Review*, being asked whether KUNKEL had passed in checks and died of over-Wagner, swallowed two affirmatives. He smiled, she whimpered, and a fond embrace set matters wrong again. They are now somewhere near Whitecross, where they sleep and noon, dining at Five Ways Inn, Double Gloucester, and returning by barge. SIMCOCK HOUSE."

IN the discussion of church music, many musicians seem to forget that, in the church, music is and should be, a means and not an end. The mission of the church is not to teach music nor to cultivate musical taste among the masses, but to teach and cultivate religion. It depends altogether upon the degree of musical culture possessed by any given congregation whether any given grade of music is good or bad for its use. That which can not be understood and felt can not conduce to worship, and it is only as a part of worship that music has a right to a place in the sanctuary; therefore music which can not be felt or understood by those who listen to it, has no proper place in the church. Musicians with music but no religion in their souls are quite as prone to overshoot the mark musically, as clergymen with religion but no musical culture to undershoot it. A little more musical knowledge on the part of clergymen, and a good deal more of religion on the part of organists and choirs, would do more toward the solution of the vexed question of church music, than all the essays on that subject which musicians are accustomed to read in their conventions, and in which they almost invariably pull out the notes that are in the eyes of the clergy, failing to see the beams that are in their own. This may be thought musical heresy, but it is the truth, notwithstanding.

WEBER, Steinway, and Haines are just now hard at work, not endeavoring to surpass each other in the excellence of their pianos, but "pitching into" each other in newspaper articles, to establish the fact that Gerster prefers the pianos of their respective makes to all others. So long as it amuses them, why should we interfere? But we should anyhow like to have those gentlemen tell us and the public what Gerster knows about pianos! Has she ever worked in a piano factory? and is she a practical piano-maker, and a



judge of material and workmanship? Does she know the difference between the action of a "snide" Beatty square and a Weber, Haines, or Steinway grand? Is she a great pianist? Is she even a fair pianist? In fact, is she a pianist at all? In a word, what does her opinion of a piano amount to?—we do not mean financially, for a comparison of the check-books of the competitors might show that her opinions had a fluctuating value—but critically? Finally, it is not "small beer" for makers of first-class pianos to fight over the paid endorsements of a singing woman, however eminent, and would it not be fairer to the public and cheaper to themselves to join in an exposure of the utter venality of the opinions of operatic singers, managers, *et id omne genus*, than, by their wrangling over them, give them a fictitious value for which they must pay?

THE *St. Louis Post-Dispatch*, whose wonderful knowledge of musical matters is surpassed only by its regard for the truth and its respect for the rights of innocent men to an unblemished reputation, the *Post-Dispatch*, we say, recently added a feather to its cap by the publication of the following editorial paragraph:

"The contempt which Carlyle felt and expressed for Paganini, whom he designates in his memoirs as "the one-string fiddler," is apt to strike a responsive chord in a great many breasts if all of us had the manhood to say what we think about these great musical successes. It is very barbarous, however, to refuse to worship the owner of a flexible tenor voice, or the skillful manipulator of a violin, and consequently we go on sacrificing to this Moloch of music by common consent. And yet there never was a great musician, nor even a partially great musician, whose work has done the world any good, for whose life the world has been better or happier, who could not have been entirely spared out of the world without affecting its history or its fate. The tenor or the soprano, however, can make more money in a month than the average tallow-chandler can in a year, to say nothing of such men as the inventor of the telegraph or sewing machines."

This is not the first time that a small man has attempted to bolster up his own ignorant babblings by spouting them from behind the bulwarks of a great name; but the attempt to make Carlyle's recorded dislike of Paganini's style of playing appear to be a dislike of music and musicians in general must fail of its object, because it is a matter of record that Carlyle had a keen appreciation of the compositions of such composers as Beethoven, Händel, etc., etc. To those who may not know this fact, and who, not having noticed the poetical habit of the *Post-Dispatch* of freely drawing for its facts upon its exuberant, oriental imagination, the lugging of Carlyle's name into this ignorant squib may have the result of lowering their estimation of Carlyle's judgment, but must fail of its evident object of bolstering the nonsense we have quoted above, and to which it were doing too much honor to reply at length. We have no objection to the *Post-Dispatch's* ceasing to sacrifice to "the Moloch of Music" (whatever that may mean), but our acquaintance with its character will certainly not lead us to brand as untrue the words of the Bard of Avon:

"The man who has no music in his soul,  
Nor is not moved by concord of sweet sounds,  
Is fit for treasons, stratagems and spoils."

### "THE END OF A LONG STORY."

Under this caption, Mr. John S. Dwight, the veteran musician and musical editor, announces in the last number of his paper, *Dwight's Journal of Music*, that, after one more issue, which is to appear in a few weeks, his journal will cease to exist. The reason given for the suspension of the publication is *lack of patronage sufficient to make the paper self-supporting*.

We shall miss the *Journal* from among our exchanges, and we are filled with sympathy for its founder, who must feel much as a father who sees his child die of starvation in his very arms. We still hope that the impending fate of our worthy contemporary may be averted, and that a new lease of life may be granted it, but at this time we wish to give expression to a few thoughts suggested by the threatened suspension.

*Dwight's Journal of Music* was the only one of the American musical periodicals which addressed itself exclusively to the critical and highly cultured musicians. It was not a paper for the masses, but, from its standpoint, it was edited with marked ability. True, it had selected a limited audience; but it was an audience which might have been supposed to be appreciative; yet from lack of patronage, although, at a rough estimate, five hundred paying subscribers would have made the publication self-supporting, the paper must suspend. Still, the country is full of musicians, who, if they are approached with a *popular* musical journal, however excellent, turn up their noses at what they consider superficial or elementary, who, if they are shown compositions which are not ticketed with the regulation classical labels (their own excepted—God save the mark!) pooh, pooh, the whole as worthless. These men and women may be counted by thousands; but with all their critical taste for the critical, with all their classical longing for the classical, did their names appear upon the subscription books of the *Journal*, a paper which was both classical and intelligently critical in its tone? If they had, we should not now be asking the question.

Mr. Dwight suffers from the fact that nine out of ten of those who pretend to high musical culture are arrant charlatans, ignorant humbugs, whose self-importance is the only thing of importance about them. An enthusiast himself for the higher forms of music, Mr. Dwight believed in the genuineness of the enthusiasm of those to whom he addressed himself, and he found to his cost, that that enthusiasm was not worth the yearly sum of two dollars and fifty cents, the price of the subscription to his valuable *Journal*. With the modesty of true merit, he may not put it in that way, but we feel sure that we have given the true facts in the case. Hereafter, whenever we shall see any self-important "professor of music" speak disdainfully of any of the better class of popular musical papers, we shall make it a point to ask him how much he ever contributed towards the support of the only purely scientific musical paper ever published in America, and we know in advance what his answer will be, if truthful; for the man who is a real lover of the art and science of music loves to see it extended and advocated by all proper means and

in all places, and is, therefore, always a friend of the musical press, even when it does not entirely fulfill his ideal. We have repeatedly noticed it: the musician who sneers at musical periodicals is one whose proper place as an artist is among the organ-grinders, and Mr. Dwight has found, too late perhaps (and we regret it), that he had mistakenly selected an audience of high-toned organ-grinders, who need no musical literature of any sort, because they already know everything (in their own estimation), and in ours certainly quite enough to enable them to be all they are as musicians and men of culture.

### Chinese Musical Instruments.

The "Huien" is one of the most remarkable instruments of China. It leads one to believe that this ancient nation had at a very early period reached a very considerable eminence in arts and sciences. The idea or original conception of the instrument alone implies considerable acquisitions in acoustics. It is of terra-cotta, and about the size of a goose's egg. Inside there is a similar shell of about the size of a chicken's egg, and joined in such a manner as to form the thickness of the instrument. Three holes are found pierced at the side and two on an opposite side; the three being in the form of a triangle, and the two forming the bases of triangles with the first three. The dimensions to be observed are calculated with the utmost nicety in order that when it is used as a wind instrument by blowing through a hole at one end of the instrument, the air inside may vibrate in certain determined ways so as to produce the sounds required by the musician who manipulates the instrument. It is not thought that the idea of forming the "Huien" was suggested by the celebrated sonorous vases of China. The notes it produces are exactly F, G, A, C, D, the notes generally used for melodies in China, although the enharmonic scale is well known. There is a modern form of the instrument with six holes, that gives the semitones and the upper octaves by using a greater pressure of wind.

The "Tche-king" is a most rare and costly instrument, consisting of two rows of sonorous stones that give the chromatic scale. The character of the tones is marked by great beauty, force, and permanence. The Chinese chemists think that the vibrations are so remarkable from the presence of small particles of minerals, or a sort of crystallization. Stones of a milk color are most highly esteemed; next, those that are of one color only. The five colors used in the "Tche-king" are yellow, red, green, white, and black. The stone is called "Yu," and is supposed to be a kind of agate, or jade that is very rare. It should have five principal characteristics to be of use musically. First, it should be very heavy; second, of one color; third, the grain should be easily determined; fourth, it should be very hard, almost like a diamond in this respect. It takes ten years to fashion a single piece, even though it is worked continuously, day and night. A fifth quality is required that is unknown, except that on it depends the character of the vibrations. For after a piece has been found possessing these four characteristics it may not sound as desired. When it is remembered that each piece must agree in color for the note it is to speak, then be fashioned and tuned and swung in place, and if it does not suit from some defect in the tone noticed when it is compared with the other pieces, that the scale may be even, it will be rejected by the fastidious Chinese, the cost of the instrument may be estimated. The discovery of the nodes indicates considerable knowledge of acoustics. There are four other kinds of stones that are used for inferior instruments. Pliny speaks of black marble being used for the purpose. ("Calcephonos.")—*The Courier*.

MANY a woman, though capable of so much, is called upon in the best years of her life to do but little, but at all times society imposes upon her a strict reticence as to her real feelings. What is she to do with the weary hours with her days full of the intolerable sunshine, and the nights full of the pitiless stars. Her village duties or town duties are done. Perchance neither have any attraction for her; she has read till her head aches, but all the reading leads to nothing. She has worked till her fingers ache, but what is the work good for when it is done? To set women to do the things some people suppose are the only things fit for them to do, is often like setting the steam hammer to knock pins into a board. The skillful and ingenious operation leaves them dissatisfied or listless, or makes them, by a kind of reaction, frivolous, wicked, and exaggerated caricatures of what God intended them to be. Some outlet is wanted. Control is good, but at a certain point control becomes very much like paralysis. The steam hammer as it contemplates the everlasting pin's head can not help feeling that if some day, when the steam hammer was on, it might give one good smashing blow, it would feel all the better for it. To women—and how many thousands are there in our placid modern drawing rooms—who feel like this, music comes with a power of relief and a gentle grace of ministrations little short of supernatural.—*H. R. Hanceis*.

## Miscellaneous.

### THE BLACKSMITH.

(From the French of G. Lenoire.)

"My anvil, my anvil, thy big lusty voice  
Within my black dwelling can make me rejoice;  
A flg for the strains in which lovers repine!  
They never can equal that loud song of thine,"  
Trallala, trallala, trallala-la, etc.

Singing with incessant clamor,  
Bang, ba g, bang!  
Roger all day used his hammer,  
Clang, clang, clang.  
Nothing seemed his heart to touch,  
Round about they feared him much,  
And would quake at every note  
When he sang with vigorous throat:  
"My anvil, my anvil," etc.

Once the anvil sounded mildly,  
Clang, clang, clang—  
Roger's heart was beating wildly,  
Bang, bang, bang—  
He had seen young Rosa pass  
(Only fifteen was the lass);  
Wooded her, won her, and next day,  
Thus was heard the blacksmith's lay:

"My anvil, my anvil, pray soften thy voice,  
A sweet song of love should my Rosa rejoice;  
Within my black dwelling, a star, she will shine,  
And thou must subdue that wild ditty of thine,  
Trallala, trallala," etc.

Very naughty once was Rose,  
Bang, bang, bang—  
And the neighbors heard three blows,  
Bang, bang, bang—  
Then there came a silence dread,—  
All thought Rosa must be dead,  
Burst the door—the spouse unfeeling,  
Lo! before his wife was kneeling:

"O Rosa, dear Rosa, pray list to my voice,  
A blow from thy hand makes my bosom rejoice;  
Pray beat me all day; to this hard cheek of mine  
No silk is so soft as that white hand of thine!"  
Trallala, trallala, etc.

### Making Mince-meat of Him.

"I remember," writes Czerny, "Gelinek telling my father one day that he was invited to a party in the evening to break a lance with a new pianist. 'We will make mince-meat of him,' added Gelinek. The next day my father asked how the affair had gone off. 'Oh,' said Gelinek, quite crestfallen, 'I shall never forget yesterday. The devil is in the young man. I never heard such playing. He improvised on a theme I gave him in such a manner as I never even heard Mozart. Then he played some of his own compositions, which are wonderful and magnificent beyond everything. He brings out of the piano tones and effects we have never even dreamed of.' 'Ay,' said my father in astonishment, 'what is his name?' 'He is a short, ugly, dark, cross-looking young man,' said Gelinek, 'whom Prince Lichnowsky brought here from Germany some years ago to learn composition from Haydn, Albrechtsberger, and Salieri; his name is Beethoven.'"

### A State Jubilee.

The Kansas State musical jubilee, to be held at Bismarck, August 18th and 19th, is likely to be a great affair. Professor C. E. Leslie, of Chicago, has begun vigorous preparations, having 286 professional musicians or teachers to assist in organizing and conducting. Every town in the State of 1,000 inhabitants, or over, will be visited and choruses organized that will be under steady drill until the 18th of August, so that when all the choruses in the State come together in one general rehearsal, the day and evening before the jubilee, all will sing well together. Twenty-eight towns in the State have been organized, and the number of voices is 3,897, and fully one-half of the State is to be heard from yet. This will be, without doubt, the largest chorus of singers ever seated on one stage in the West. The first concert of the great jubilee will be given August 18th, at 2 o'clock P. M. The first number will be "O, Hail! Ye Free!" from the opera of "Ernani," with a chorus of 5,000 voices. The tabernacle is being enlarged so as to seat 25,000 people at one sitting. Emma Abbott, it is said, has been engaged as soloist.

A TROUPE of wandering musicians in Paris sends a collector among the listeners, and while he carries a plate for the money in one hand, he has his left hand closed over five flies, which are counted when the receipts are turned over. If one is gone he is suspected of having stolen some of the money.

## MAJOR AND MINOR.

The last season Rubinstein, it is reported, added to his checkbook the sum of \$100,000.

NEW ORLEANS papers state that Max Strakosch will give two months of opera in that city, commencing next December.

MISS ANNA BOCK, the pianist, will concertize during the coming season under the management of Mr. John Lavigne.

M. LEO ESCUDIER, founder of *L'Art Musical*, died in Paris, recently, from an affection of the chest, after many months' suffering.

At the latest accounts Mr. Robert Goldbeck and bride were at St. Hilaire, near Montreal, where they expected to remain some weeks.

MR. FERDINAND DULCKEN, the pianist and composer, is about recovered from his severe railroad accident, and is spending the summer at Tremont, N. Y.

MISS ANNA LOUISE CARY is to live in Boston after this, and accept only a few engagements for concerts and oratorio. She states that she will no longer sing in opera.

MR. EMIL LIEBLING has published, in pamphlet form, the programmes of the piano-forte recitals given by his pupils during the last season; they exhibit knowledge and judgment.

BRIGNOLI and Ferranti are under the control of Saalfeld, this summer, and will be the chief attractions at a series of concerts he proposes to give at the fashionable watering places.

THOMAS O. THOMPSON, Esq., the Mayor's Secretary, who, some few days ago, slipped off a banana peel and sprained his knee, writes that St. Jacobs Oil "acted like a charm."—*Chicago Tribune*.

"BOUCHER & PRATT'S *Musical Journal*" has risen out of the ashes of the *Canada Musical*. Its text, which is not extensive, is half in English and half in French. *Nous aimons mieux l'ancien journal*.

MRS. E. ALINE OSGOOD, the famous American soprano, is to return to the United States early in November, and will give a series of concerts under the management of Mr. Geo. W. Colby, of 23 E. 14th St., New York, who is now ready to make engagements for her.

The report is going the rounds of the papers that Letitia Fritsch refused \$8,000 from Wilhelmj to accompany him on his Australian tour. Now, let any one offer her half that sum, and see how quickly she'll jump at the chance. Why will papers gull and be gulled?

"MOTHER," remarked a Duluth girl, "I think Harry must be going to propose to me." "Why so, my daughter?" queried the old lady, laying down her spectacles while her face beamed like the moon in its fourteenth night. "Well, he asked me this evening if I wasn't tired of living with such a menagerie as you and dad."

We respectfully suggest, says the *Home Journal*, that Count Geza Lichy, the one-armed piano-forte virtuoso, and Baroness Alphonse Weiss, the recently discovered one-armed artiste, strike up a partnership, and as one has a wonderful left and the other a wonderful right hand, they would constitute a very artistic whole.

ARTEMUS WARD once found himself in a little Maine hotel, where the wind, coming through two broken panes in his bedroom, nearly froze him to death. He rummaged the bedroom, but could find nothing but a hoop-skirt, which he hung up against the window, remarking, "it will keep out the coarsest of the cold, anyway."

The teacher had grown eloquent in picturing to his little pupils the beauties of Heaven, and he finally asked: "What kind of little boys go to Heaven?" A lively four-year-old boy, with kicking boots, flourished his fist. "Well, you may answer," said the teacher. "Dead ones!" the little fellow shouted, to the extent of his lungs.

FLOTOW recently celebrated his seventieth birthday. He was born on April 27, 1812, in Retzdorf, in Mecklenburg, and wrote his best known opera, *Marta*, in Paris, where he pursued his musical studies; in 1835 he was appointed director of the Schwerin Court Theatre, but resigned this post in 1863 in order to again take up his residence in Paris.

PROF. E. A. SCHULTZE and his wife Mme. von der Hoya-Schultze, who are both excellent artists, Mr. Schultze as a violinist, and Mme. Schultze as a pianist, are doing excellent work in the Southern Conservatory of Music, at Atlanta, Ga. Mrs. Schultze was formerly a resident of St. Louis, and was the teacher of Miss Lena Anton, the rising lady pianist.

COUEN DE VERVINS, the talented author of the charming novelettes which grace the pages of the REVIEW, left St. Louis some weeks since, over the *Vandalia Line*, for resorts in Wisconsin and Minnesota. His accomplished wife accompanies him. At last accounts they were at Lake Geneva. He promises us a musical Indian legend for our September issue.

MR. J. F. WILLIAMS, general traveling agent of the Chase piano, called upon us recently. He is on his regular trip West and reports trade good, and the new factory of his company nearly finished. James Bellak, of Philadelphia, and other Eastern dealers have, he tells us, taken hold of the "Chase" in earnest, and find it a successful competitor with Eastern makes.

THIS appears in *Le Menestrel*: The work of restoring and enlarging the Paris National Conservatoire for music and elocution, the work of which M. Charles Garnier has drawn up the design, and of which we gave the details last year, will shortly be put into execution. At least notices have been sent out to the deputies asking for the necessary funds, that is to say, a sum of 5,700,000 francs.

ON A HANDSOME WOMAN WITH A FINE VOICE, BUT VERY GOVETOUS AND PROUD.

So bright is thy Beauty, so charming thy Song,  
As had drawn both the Beasts and their *Orpheus* along;  
But such is thy Avarice, and such is thy Pride,  
That the Beasts must have starved, and the Poet have dy'd.  
—[*Steele's Poetical Miscellanies*, (1714).

RAFAEL JOSEFFY, the well known pianist, is spending the summer with Samuel Sanford, also a well known pianist, although only an amateur, at the residence of the latter, in Bridgeport. During his next tour he will be under the management of Henry Wolfsohn. This tour will include San Francisco, New Orleans, Milwaukee, St. Louis, Louisville, Indianapolis, Chicago, Cincinnati, Detroit, and all the important Eastern cities.

WE have received from the Emerson Piano Company, of Boston, a new, diabolic, operatic, what-not-ic fantasia, entitled, "*A Dream*." It makes amusing reading for the hot weather, and will be supplied free, to all who apply for it—piano dealers especially. A gratuitous distribution of pianos is contemplated by this company. We presume that the rule: "First come, first served," will be strictly observed by them. Particulars on application to the Company.

A LADY of experience and fine musical culture, and who has taught music in New York and elsewhere for the last twenty years, now located in a place whose climate does not agree with her, desires a position as teacher of music in a seminary or town that will afford her reasonable remuneration. Would accept a lucrative position in a "music department" to exhibit pianos or organs, having had a successful experience as saleswoman in that line. References given and required. Address, L. V., care KUNKEL'S MUSICAL REVIEW.

HORACE WATERS & CO., manufacturers and dealers in pianos and organs, 826 Broadway, N. Y., are widely known throughout the country as a firm in every respect reliable, and one, too, that probably supplies better instruments for the same money than many other manufacturers in the United States. Whoever has had the good fortune to deal with this house will cheerfully corroborate all that has been said of it. Horace Waters & Co. have constantly on hand an immense stock of new and second-hand pianos and organs at great bargains.

MESSRS. MOXTER & BAHNSEN have been appointed agents for St. Louis and surrounding territory for the Steinway pianos. They are an enterprising firm, and one possessed of more knowledge of pianos than commonly falls to the lot of dealers in those instruments. Both of its members have been practical piano makers, and understand the making of a piano from first to last. Mr. Charles Meyer, their accomplished salesman, will now, more than ever, make business lively around their establishment. When it was understood that Mr. Couover was about to give up the Steinway agency to go into manufacturing, quite a number of dealers applied for the agency, but Moxter & Bahnsen secured the prize.

It may be interesting to Americans, says the *American Art Journal*, to note that in England Rubinstein plays on an Erard, Dr. von Bülow on a Bechstein, Mr. Franz Rummel on a Steinway, Mr. Charles Hallé on a Broadwood, Mad. Sophie Menter generally on an Erard, Miss Agnes Zimmerman on a Broadwood, Mr. S. F. Hatton on a Bechstein, Herr Carl Heymann on a Bechstein, etc. Taking then, as a whole, the English players use a Broadwood, some of the Germans a Bechstein, and the rest of the foreigners an Erard. Steinway's pianos are only used at Steinway Hall, and by a few artists who have recently come from America, but they are very rarely seen away from Steinway Hall.

THE State subvention granted by the French Chambers for the year 1882 amounts to 800,000 francs for the Grand Opéra, and 300,000 for the Opéra Comique. The total receipts of the Grand Opéra during last year were over 4,000,000 francs, which, however, failed to cover expenses. Under M. Vaucorbeil's (the present director) regime four operatic works have so far been added to the repertoire of the latter establishment, viz: "*Aida*," (233,000 francs); "*Comte Ory*," (23,000 francs); "*La Corriganne*," (73,000 francs), and "*Le Tribut de Zamora*," (270,000 francs). The sums appended to each of these works represent the expenditure incurred in their mounting, and may in part explain the existing deficit, although, it should be added, in the result of the past year M. Halanzar, the former director, is still jointly responsible with his successor.



## "The Tower of Babel."

This composition of Herr Anton Rubinstein, the pianist, was produced at a recent concert, and the following opinion from the *London Figaro*, touching that somewhat ludicrous libretto, is well worth reproduction, as the work will form a part of the repertoire of the coming musical season in the United States.

"As if secular writers did not afford sufficient material, Herr Julius Rodenberg, the librettist of 'The Tower of Babel,' has seen fit to burlesque sacred history. One item alone in all the multitude of details crowded by Herr Rodenberg into his canvas has any foundation in fact. He adopts the theory that there really was a Tower of Babel, and all the rest he finds on conjecture. As a stage piece, and also from a literary point of view, the libretto is decidedly comical, and the book, allied with M. Rubinstein's music, which comprises a great quantity of declamatory recitative of a similar character to that allotted to the Herald in 'Lohengrin,' might, were it not for the sacredness of the subject, be easily accepted as an extravaganza. The Tower itself is brought upon the stage, the scene opening as the overseer is calling the people together to put the finishing touches to it. As a specimen of Mr. Pitman's poetry, the first two lines of his adaptation—

Arouse! hath come the hour,  
Behold the crest of yon gigantic tower

may be quoted with advantage. Herr Rodenberg makes Nimrod the chief of those who are building the Tower, and he furthermore adopts the popular error that the Tower was intended as an insult to the Deity. Still more extraordinary is the anachronism which brings Abraham on the stage about a couple of centuries before that patriarch was born. However, Abraham rebukes the mighty hunter, and somewhat obscurely informs him, "Heaven doth reveal itself to hearts of humble faith, and doth abscond (sic) to monarchs bold." For his pains, the patriarch is seized, and Herr Rodenberg, who seems to have somehow confounded the father of the Jewish nation with the Shadrach, Meshach, and Abednego who subsequently incurred the ire of Nebuchadnezzar, the King, causes him to be cast into a burning fiery furnace. Here, where the story is most involved, the music begins to be interesting. The semi-chorus of boy-angels hovering in the air and guarding the patriarch from the flames, is pretty, although M. Rubinstein misses those effects of *cre-cendo* and *diminuendo* which Signor Boito has so happily adopted in his boys' chorus in the prologue of 'Mefistofele.' Abraham comes forth unhurt, and the double chorus which follows, and in which the Baal worshippers and the followers of Jehovah contend, contains some of the most powerful and best written music in the work. The patriarch has, however, not yet escaped, for Nimrod commands that he be cast from the summit of the Tower. But a fierce wind arises, there is a storm, and at last the stage directions demurely direct 'a thunderbolt falls on the Tower and crushes it into pieces, it falls to the ground.' Herr Rodenberg's fiction of the thunderbolt seems to have pleased M. Rubinstein; the first thunderbolt was so effective as to tempt him to 'do it again;' and those who heard the 'Tower of Babel' will be able to recollect at least four thunderbolts before the scene of Nimrod's penitence interrupts. The second tableau contains three fine choruses, telling the tale of the dispersion of the people. Again, however, the dramatic intent is ambitious, the stage directions stating that the three choruses should be 'sung behind, while dissolving views present to the audience the emigration of the three great human races.' The first chorus of Shemites, sung in unison, is founded on a theme which some have imagined to be a genuine Arab melody, and others a Persian melody already used by M. Rubinstein, but which, I am informed, is derived from some of the oldest music in the ritual of the Jewish Synagogue, that used on the eve of the Day of Atonement. If the Arab and the Jewish melodies really are identical, the fact will afford one more remarkable proof of similarity between the two races. The chorus of Hamites might be Hindoo, as some aver, or even 'darkey;' it apparently only needing the addition of the 'bones' to render it eminently adapted to the repertory of the Moore and Burgess minstrels. Recognizing the traditional belief in the identity of the descendants of Ham, the chorus is not inappropriate. The Japhethites, descendants of the 'European' son of Noah have a four-part chorus, which might have been written by Mr. Arthur Sullivan. Two lengthy scenes for Nimrod and Abraham intervene between this and the last tableau, modestly described by Herr Rodenberg as follows: 'The stage is divided into three horizontal compartments. In the middle is the earth, on the upper is the throne of the Almighty, surrounded by all the heavenly powers; on the lower, hell, Satan seated on his throne, surrounded by all the infernal deities.' The chorus of demons, founded on the principal theme of the introduction, concludes a work which is very unequal, which shows lamentable lack of color and contrast, and contains much powerful chorus writing and many dreary solos."

We don't know, but we think that even Mr. Charles Brown, of "Eldins and Mermaids" fame, could compile a much better libretto than this, though this gentleman would probably omit all reference to the "Tower" in his work, and depend on the composer to introduce the towering effects in the music.

"Too many pins go to waist," exclaimed the professor, ruefully glancing at his torn flannel, as he stopped in the music lesson he was giving to Amanda.

COUNTRY customer to city music dealer: "Lookee here, mister, I ain't complainin', but this 'ere music stool you sold to my wife, we've twisted it roun' till we've twisted off un's 'ead, an' nary a bit o' toon can we get out of un."

## TRIALS OF THE GREAT MUSICIANS.

Strangely dark and sad is the human destiny that has ever seemed to overrule the lives of the world's great musicians, and rarely does biography record a truly serene or happy lot in the history of any of them. Can it be that St. Cecilia, in bestowing this priceless gift of her art, esteems it all sufficient for terrestrial happiness, and her votaries exalted above all lower needs? Or may it be that her disciples possess organizations too fine and delicately strung to bear with impunity the rude touch of life's requirements? Or would we not more probably find the cause of this general unhappiness in the restless strife of these active spirits, which, laying bare to the world the throbbing pulse and quivering nerve of the inner nature, slowly consumes the body, forgetting or disdaining the prosaic laws that govern and circumscribe the mortal lot.

Be this as it may, certain it is that these great masters of melody died young, many in bitter need, and some under the cloud of misconstruction and hostility from the world they served. In the general appreciation of the art which characterizes modern times, many of the votaries of art have been exempted from the trials which beset the composers of the past, and possibly caused their early death. Easily recalled are the names of Mozart, who died at the age of thirty-five; Pargolesi at twenty-six; Franz Schubert at thirty-one; Bellini at thirty-three; Fesca at thirty-seven; Mendelssohn at thirty-eight; Chopin at thirty-nine.

Few, too, are ignorant of the trials and cares that thickly strewed the path of Mozart, compelling a ceaseless, weary struggle for the necessities of life, and forcing upon him a position that little harmonized with the rank assigned him in the world of music, dependant, as it was, upon the favor of an archbishop's valet, and full of privations and humiliations.

The admiring "*Monsieur, je vous assure qu' on ne peut pas jouer mieux,*" from the lips of the Bavarian princess, but poorly compensated the starving artist for the discouraging "My poor boy, there is no vacancy open to you at present," of her husband. Truly may it be said of Mozart that the stern trials of life could not master his ardent spirit, nor long subdue his happy, elastic nature; but they undermined his health, and laid him low in the bloom of life and activity.

Marschner Kaiser and Romberg died poor. Lortzing and Schenck, the talented composers of "Czar und Zimmermann" and "Dorfbarbier," died in dire need.

Dittersdorf, whose "Doctor and Apothecary" has beguiled so many pleasant evenings for its audience, was only relieved from pressing want by the generous hand of friendship.

Vaumann, whose "Vater Unser" won such homage, and whose masses are played to-day in the Dresden churches, passed his youth in bitter poverty. Upon the steps of the Church of the Virgin he daily ate the piece of dry bread that alone constituted his noonday meal, the short hour allotted him proving insufficient for the distance between his school and home. After serving for a time as apprentice to a blacksmith, and then for a while as a cattle-tender, he accompanied the Swede, Weestrom, as a servant to Italy. His life received its first glimpse of happiness through the generosity of Tartini, who was touched by the boy's earnest request to stand at the door during the hour of instruction, which the artist readily granted.

The earthly path of Franz Schubert seemed also one unbroken chain of trials and privations. What did it profit him, although the highest gift in the treasury of music stood ready at his command, if they could only win for him a mere existence? His great "Es dur-Trio," a work in which were expended his

best thoughts and inspirations, brought him only the paltry sum of twenty florins.

And not always does it seem permitted the artist to close the discord of his human destiny in the promise of eternal harmony. Mancher ended his life in terrible discord. The gifted Wolfl, a pupil of Mozart and Haydn, who needed only to command his wonderful talents and opportunities to have gained wealth and fame, died in a village near London, upon a miserable bed of straw, overwhelmed in debt, sick and despairing, despised and forsaken.

Friedemann Bach likewise, the great son of the great master, the most gifted of the ten sons bequeathed by the father to posterity as musicians, ended his life in misery. How little did his father, Sebastian Bach, dream of such an end for him, when the grand elector, deeply moved by his organ-playing, would not permit him to withdraw without preferring some request; and pointing to Friedemann, his favorite son, the old man begged that the boy's future might be rendered bright and prosperous, a request unhesitatingly promised by the elector.

"But," added the great master, "I cannot spare the lad for two years yet. We are engaged on the 'Passion Music' and he is so clever at copper printing that I cannot do without his ready help."

When the two years had flown, of which Bach so hopefully spoke, the trying task of engraving notes on the polished copper had robbed him of his eyesight. The evening of life must truly have been dark and dreary to the old man, had not the light of his great, ardent soul completely enveloped his nature, brightening the path around him.

Handel also, the great contemporary of Bach, entered with darkened eyes into the glory of another world.

And who has not, with pitying compassion, mourned the sad deafness of Beethoven, the master of masters? Could there possibly fall a heavier misfortune on one whose whole soul and being has dwelt in a world of melody, than gradually, slowly, yet most inevitably to feel himself drifting out of this realm into a soundless gloom, no more to hear the melodies of his own creation, to grow estranged from all the fascinations of his art, from all the sweet intercourse of man with man, and the simple enjoyments of life? How willingly would Beethoven have exchanged for eternal night the endless silence that engulfed him!

So completely was he crushed under the heavy weight of his affliction that he, who had resigned thousands to their weary lives and lifted them on the pinions of his soul-stirring melodies above all earthly care—he, now in his darker hours, cursed his so highly favored life, and was forced to call up all his Titanic power to resist the desire that bade him cast it from him as a worthless burden.

#### SALE OF MUSICAL AUTOGRAPHS.

A collection of original musical manuscripts and autographs, belonging to Johan Kofka of Vienna, was sold by auction in Paris, a few days ago. Bach, Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Weber, and many other great masters of the last and the present century, were represented in the catalogue. But one work by Bach was offered, a suite, which was sold for \$30. There were eleven manuscripts by Beethoven, which brought from \$25 to \$195, the latter being a collection of fourteen sketches of *motifs* used in some of the master's works of his last period; the autographs of the "Bagatelles" brought \$100; ten of his letters were sold at from \$6 to \$68. A canon by Cherubini brought \$9, and three of his letters \$10, \$12, and \$16, respectively. A mass by Haydn found a purchaser at \$120, other compositions being disposed of at \$30 and \$49; five letters were knocked down at \$8 to \$37. Three compositions by Michael Haydn, brother of the author of "The Creation," were bid off for \$10, \$20, and \$25. A canon by

Mendelssohn was sold for \$18, and an unpublished symphony, composed at the age of fourteen, for \$137; two letters were sold for \$15 and \$16. Mozart's works and letters excited the liveliest competition. There were realized for four manuscripts the following prices: Cadenza of a symphonic concertante, with a letter by Aloys Fuchs, the Austrian composer, referring to the manuscript, one page, \$58; two songs, written in the composer's youth, two pages, \$60; song, one page, \$68; two pages of a quintette for piano and wind instruments, \$84. A lock of his hair sold for \$23; a letter of two pages for \$354, and another of four pages for \$410. In the Mozart department were also found letters of his father and wife, and the diary of the professional trips made by the young Mozart, kept by his sister, which brought \$135. Seven of Schubert's manuscripts were sold at prices from \$10 to \$40, and a manuscript and two letters by Von Weber for \$27, \$29, and \$42, respectively. The miscellaneous department included twenty-six titles. A programme in Hector Berlioz's hand writing brought \$2, a letter by Gounod \$17, a manuscript by Meyerbeer \$9, a letter by Schumann \$9, one by Wagner \$6, and a collection of thirty-six signatures of distinguished musicians \$55.—*Musical Review.*

#### A Novel Organ.

St. Petersburg has been enriched with a musical instrument such as there is not in all Europe. We speak of the large concert harmonium lately received by Mr. Hlavatch, the talented artist and superior organist. Mr. Hlavatch has several times not only played at his concerts on the organ, but also on the harmonium; but those instruments were far from giving the quantity and variety of means as that harmonium of which we speak. This instrument, by its great quantity of colors of sound and effects is quite an orchestra in miniature. Some of the stops produce a complete illusion; it is as if one heard, for instance, the violoncello, harp, and so on. It is necessary to hear how Mr. Hlavatch treats this harmonium to understand what such an instrument can produce in the hands of an experienced performer. How he passes from a powerful fortissimo to the most aerial pianissimo throughout different degrees and timbres. The two manuals allow the performer to give to each hand different sounds. The stops of this instrument are twenty-nine, and take the place of eight octaves in reality—from the lowest organ notes to the highest tones of the violin, of which every fiddler would be envious, as they are taken so clearly and lightly. This harmonium has two foot pedals and four knee stops. Two of them are used to produce prolongation, that is, they give the possibility of drawing the sounds after the hands are taken off the keys, one is used to stop the prolongation, and the last to give the great play (*grand jeu* and *forte*). This model instrument was ordered at the manufactory of Shiedmayer, in Stuttgart, after the idea and instructions of Mr. Hlavatch himself. As it was said before, the largest harmonium had till this time no more than two-thirds of the stops of this new instrument, which is in its order a perfect model of instrumental construction. It is desirable that Mr. Hlavatch should make the public acquainted with his harmonium as soon as possible.—*St. Petersburg "New Times."*

"WHAT did he say to me, the beggar?" said the prisoner, in a fine burst of indignation. "Did you hear what he called me, yer anner? He stopped an' stud 'till in the middle of the street an' he niver opened his blagyard head; he took off his coat just, and trowed it down on the ground, like that, an' he tuck off his bloody hat and he trowed it down on it, just, an' he spit on his hands an' clapped them, the wan in the other, like that; an' that's all he said, the blatherin son of a gun; an phwat more wud you want him to say before ye take the top of him in wid a pavin' hammer?" That gave him ten days.—*Burlington Hawkeye.*



### A Word to Vocal Students.

Amid the babel of talk about "methods," "voice culture," and the like, of which the air is full nowadays, it is not strange that young men and women, possessed of fine voices and intending to make singing a profession, should be misled into concentrating all their energies upon purely vocal training. There is so much to be learned in the way of formation of tone, husbanding of breath, phrasing, vocal agility, and so forth, that one can scarcely wonder at young singers thinking that to master the technique of singing is a sufficient task for a lifetime. The example of famous singers, great masters of the vocal art who have won laurels in many European capitals, and who, after twenty years of experience on the operatic stage, end by knowing about as much (or as little) about music itself as they did when they began, is ever before the minds of ambitious young singers, and tends still more strongly to favor the notion that all a singer need know is how to use his (or her) voice well,—to sing after a good method, as the phrase is. Add to this the incomprehensible aversion the majority of singing-teachers have to teaching anything about music that is not immediately connected with vocal technique or vocal style, who can wonder that singers, as a rule, neglect almost everything that does not belong to technical training.

Yet what a sad mistake this neglect is,—this well-nigh utter sacrificing of general to special study! If singers could only be persuaded of the truth,—that the more they know about music, the better they will sing!

Many arguments could be brought to bear upon this point. Let us examine, at least, a few of them.

In the first place, it is not to be denied that most people will do an easy thing much better than they will do a difficult thing. Now, most well-trained singers are more likely to be embarrassed by intrinsically musical difficulties than by purely vocal difficulties. The hazardous intonation, the difficult melodic intervals, the complicated rhythms in a great deal of modern music (in a Schumann cantata or a Wagner opera, for instance), confuse the average singer far more than the brilliant roulades and fioriture of a Bellini or Rossini aria. I am speaking of good singers, vocally competent singers, not of beginners.

Now, to a thorough musician, all these musical difficulties are simple enough,—at least, they are simple and easy to him in proportion as he is a musician. While the singer who is merely vocally trained finds these things so perplexing that he has to concentrate his whole attention upon them, and has no thought left for the manner in which he uses his voice or for musical expression, the thorough musician, whether he knows how to use his voice or not, sings them with perfect ease. What artistic impression, think you, can a singer make upon his audience, when his whole mind is given up to coming in in time and keeping his place? The most perfect voice and vocal method in the world will not help him here.

It is not only true that what a singer sings easily he sings well; but it is also true that the more easily he sings a piece of music, the less he tires himself out physically and mentally. This is an important point. I once heard a very high musical authority say of Mr. George Henschel, the famous baritone: "It seems to me that his great endurance in singing, his always being in good voice, and never getting tired, comes quite as much from his thorough musicianship, making all music perfectly easy to him, as from the perfection of his vocal method or his physical strength and good health." There is more truth in this than many persons would think.

Another argument, an argument which touches the pocket! Young vocal students would be surprised at the number of truly excellent singers who charm large audiences in the concert room, but who can not get a position in a really fine church choir, simply because they can not read well enough at sight to take the

responsibility of a part in a quartet wholly upon their own shoulders.

Let all who would become really fine singers think of the power that inevitably comes to them from a sound knowledge of music. It will save them time and strength enough in learning songs, arias, parts in cantatas, oratorios, and operas to make it more than worth their while.—W. F. A.—*Mus. Herald.*

### Improved!

Not many years since a young musician of this city went abroad for the purpose of improving his musical education. Previous to the time when this pilgrimage of study was undertaken, he had been for three years a pupil of one of America's most noted instructors—a musician of highest genius and rank. The student, on arriving at the city of L—, in Germany, decided to remain there and pursue his studies in counterpoint under the direction of a well-known professor in the L— Conservatory. He had with him as proofs of his past study a number of manuscripts which had been worked out under the careful and intelligent supervision of his former teacher. These manuscripts were each in turn critically examined by the German professor whose tuition he now sought.

"This writing," said the German professor on concluding his examination, "indicates that you have talent, but judging from the canon and fugue that you show me, I should infer that you had not been properly taught."

The student was very much inclined to doubt the justice of the criticism, and would have been better satisfied had its implied censure reflected upon himself.

But a number of years elapsed, when one lesson day he showed the same fugue that had been criticised to this same professor, who, wrongly inferring that it was a result of his own teachings, complimented it, this time in unqualified terms. By way of crowning his compliment with a little of the self-credit which he ludicrously thought to be his due, he added:

"You can now see for yourself how greatly you have improved since you came to Germany to study with me."—*Boston Home Journal.*

### Foundation of Musical Institutions.

Here are dates of foundation of leading modern musical institutions devoted to educational purposes and to the advancement of music from its more scientific aspect:

The Conservatoire, Paris, was organized in.....	1795
Milan.....	1808
Prague.....	1810
Vienna.....	1817
The Royal Academy of Music of London.....	1822
The Conservatory of Liege.....	1827
Madrid.....	1831
Brussels.....	1832
Leipzig.....	1843
Royal Irish Academy of Music, Dublin.....	1848
Berlin.....	1850
Cologne.....	1850
Stuttgart.....	1857
The Institute of Florence.....	1860
The London Academy of Music.....	1861
Petersburg.....	1862
College of Organists, London.....	1864
Turin.....	1866
Moscow.....	1866
Trinity College, London.....	1872
Royal Normal College for the Blind, London.....	1872
Musical Association, London.....	1874
National Training School, London.....	1874
St. Cecilia, Rome.....	1877
St. Marcello, Venice.....	1877

THERE is an elaborate æolian harp in process of construction in Rochester, N. Y., we understand, that is to furnish music for a neighborhood, free of all expense. The harp is described as follows: The sounding-board is to be made of Norway pine, and to be seven feet high, with a back of hard curled maple. These woods are all imported, the slow growth of European woods giving them a texture better adapted to musical instruments than the home products. As a whole, the instrument is to be tube-shaped, with eight slots in the tube. The latter is to be surmounted with a weather-cock on a rod eight feet high. With every turn of the weather-cock, a slot is presented to the wind, and a string is made to vibrate. The first string that vibrates in this manner gives the fundamental note, while the other will sound a third and give the acute octave to the first. Professor Dennesboc, the gentleman who is constructing it, has no doubts as to the success of his instrument, and thinks when completed and placed on the tower for which it is designed, it can be heard on still nights for a distance of three miles. He made a similar instrument for the Sorbonne in Paris, which works satisfactory.

STABLEKEEPER—"By the way, shall I put in an extra buffalo?"  
English Blood—"Couldn't you let me 'ave an 'orse, you know? Er-er rather not drive a buffalo first time, you know."



FLAMINA.

BY COUNT A. DE VERVINS.

(Concluded from our last.)

One year had passed since the accomplishment of the odious treason of which Count de Bazan had been the victim. Flamina, to whom her husband's name now gave free access to the Court, was indeed a member of it, and in this she had yielded less to the diplomatic arts of Don Jose than to her desire of discovering what had become of Don Cæsar, who would have been irrevocably lost for her, and for whom she could have done nothing if she had gone away. Up to this time, however, she had succeeded in foiling the projects of those who conspired against her honor, by putting herself under the protection of the Queen, to whom she had applied after the disappearance of Don Cæsar. It is not likely that she told her of the King's shameful love, but the circumstances under which her marriage had occurred, the kidnapping of the Count, the eloquence which she found in her love and in her fears for her husband, joined to her youth and beauty, sufficed to interest the Queen, who made her one of her maids of honor and whose sympathies grew into genuine affection as soon as she learned to know the mind and heart of the great artist.

It is then at the Escurial that we are going to meet again all the personages of this story.

Under cover of the night, a man approaches stealthily the palace built by Phillip II., walks entirely around it, scales a wall with the agility and precautions of a professional burglar, and finds himself in the garden of the dark castle where the son of Charles V. loved to walk alone with his sad reveries. This man was Don Cæsar, who had wearied in Africa of being beaten with sticks and shouldering heavy loads, and who besides desired to see his wife and have an explanation with Don Jose, whose proceedings in regard to him, seemed to him absolutely devoid of sincerity and nobility.

Therefore, the first thing he did when he landed from the vessel which had picked him up at sea, floating with the wind in a skiff which he had borrowed from his master without the latter's knowledge, the first thing he did, I say, was to procure a good sword, less beautiful than that which I think I have described, but strong, flexible, and easily handled; in a word, such as he needed to kill very neatly a Lord of so high estate as was Don Jose, Marquis of Olivarez.

Still, we must say that, notwithstanding the boiling of his blood and the fumes of anger which went to his brain whenever he remembered the minister, his first thought was to hasten to Flamina, whom he felt to be in danger.

Knowing by experience what Don Jose could dare, he resolved to conceal his return until he could see the Countess and agree with her upon some definite course. Still indifferent for himself, still full of confidence in his sword, but mastered by his love and the desire of revenge, he reflected carefully and, for the first time in his life, became prudent. Thus, instead of giving himself the pleasure of enjoying the fright and stupor of Don Jose, by suddenly confronting him, either at the Court or in the Prado, as he would surely have done formerly, he left Madrid at nightfall and walked secretly towards the Escurial, which he entered by scaling the walls, trusting to his lucky star for some means of reaching Flamina.

The ascent proved rather difficult, though, thanks to his muscles and agility, Don Cæsar accomplished it; but when he leaped into the garden he produced such a noise of broken branches and crushed leaves that it seemed to him impossible that some sentinel should not have heard him. Fortunately, there were no guards save in the immediate neighborhood of the palace. Not knowing this, he concealed himself in a



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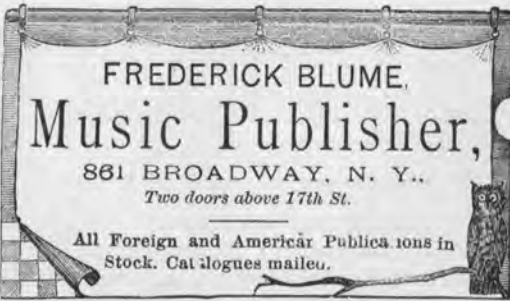
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clump of bushes and waited awhile. Hearing nothing that could alarm him, he was about to leave his shelter, when he heard footsteps in a path covered with orange trees which, starting from the palace, passed near his present refuge. He listened and, although he was unable to distinguish the words, he recognized by the *timbre* of the voices that the nocturnal promenaders were a lady and a gentleman. As they drew near, it seemed to him that their conversation became more animated and that, although they spoke only in an undertone, their discourse had the ring of altercation rather than conversation. He concluded, therefore, that they were lovers, and an instinct of discretion which was quite natural in so perfect a *caballero* impelled him to depart; but just as he was about to do so, a word, a name which he overheard, notwithstanding the distance which still separated him from the promenaders, suddenly stopped him; that name was "Flamina."

If you put yourself in my hero's place, you will understand that a truly superhuman virtue would have been needed to enable him not to remain where he stood, and listen most attentively to the conversation of two persons who in an undertone were talking about his wife while walking at night in the darkest paths of the King's gardens.

In order not to unduly lengthen this story, I shall not report the conversation which he overheard. I shall only give its substance, after having told my readers that the lady and the gentleman who were advancing toward Don Caesar were the Queen and Don Jose, and, although the place, the hour, and the animated character of their conversation might lead one to think otherwise, they were nothing less than an amorous couple.

The minister, who was the King's evil genius, was for that very reason the enemy of the Queen, who loved her husband just as if she had been an ordinary woman, and who was as jealous as three *manolas* of Seville or Aranjuez. Now, although the Queen did not govern as of yore Isabella the Catholic had done, she was still a great power at the Court, a power so great that she had already well-nigh overthrown the favorite, because she had a party which was daily reinforced by the malcontents, whose numbers Don Jose's haughtiness and insolence constantly increased. The struggle was secret but deadly, and it had reached that stage when one of the two must succumb.

The minister understood it, and this thought inspired him with the audacious plan of destroying the Queen by one of those infamous combinations with which he was so familiar. This is how he set about it: Knowing the love and jealousy of the wife of Don Pedro, he pretended to turn traitor to his master by revealing to the Queen that the King was false to her with one of the ladies of the Court, whom he named, and as she refused to believe it, or feigned that she did not believe it, Don Jose offered to show her the King going to the lady's apartments in the middle of the night. Unfortunately, passion does not reason, and the imprudent sovereign accepted his offer. At ten o'clock she dismissed her attendants, and one hour later she secretly left the palace to meet the double traitor, who was waiting for her near a concealed door, of which he took the key.

So long as they were in the neighborhood of the palace, Don Jose was as respectful as a gentleman and a loyal subject could be to a woman and his sovereign, but when they had become, so to speak, lost in the shadow of the walks of witch-elm and of the quincunxes, when the minister believed that no one could come to the assistance of his victim, he laid aside his mask with cynical sincerity.

The indignant Queen first tried to order him to be silent, then she thought of fleeing, but Don Jose had the key of the door through which she had come; he alone could open it for her, and she must return as secretly as she had gone, or she would be—lost. At

a glance she fathomed the abyss which yawned before her, and the peril seemed to her so great that, losing all her pride, she clasped her hands and said to her enemy, with tearful eyes and in a tone of supplication: "Oh, Don Jose, I pray you take me back to the palace; I shall forget everything—this night and the past; but take me back to the palace, or at least give me that key!"

They were near the clump of trees where Don Caesar was hidden and as, since several minutes, he had heard distinctly all that they had said, he had guessed at what they had not said and had understood the perfidious and infamous design of Don Jose. When the supplicating voice of the poor woman implored the wretch, Bazan's soul was aroused with anger and indignation, and he prevented a new refusal, that is to say, a renewed offense on the part of the favorite, by suddenly putting himself before him with drawn sword, and saying to him in the tone of raillery which was customary with him: "Come, my Lord, have one good impulse. Hand over to the lady what she asks you, and—do me the favor of granting me a moment's interview."

The suddenness of his appearance had caused the Queen to utter an involuntary cry. As for Don Jose, his fright was still greater than his astonishment, when he recognized Don Caesar, of whom he thought he was rid forever. Still, it must not be thought that he was entirely devoid of courage; the absolute refusal which he opposed to the ironical request of the Count would prove the contrary, but his unexpected arrival at this moment upset all his plans.

Obedying a sentiment of exquisite delicacy, Don Caesar feigned not to know the Queen, and it was very respectfully, but without using the forms prescribed by etiquette, that he said to her: "Fear nothing, Madame; since His Excellency refuses to see you back to the palace, I shall myself have the honor of so doing." And with that charming grace which men no longer practice, but which was the fashion in those days of elegance and courtesy, he added:

"Permit me, Madame, to take leave of you for a few minutes—just long enough to kill Don Jose—I shall be back presently."

The Queen, a prey to the most diverse and vehement feelings—I allude to her personal fears, her sentiment of dignity compromised, pride wounded, and the horror of the inevitable struggle that was about to take place almost under her very eyes—the Queen, I say, had not yet found anything to reply to the singular request which he had just addressed to her, when Don Caesar dragged the minister away with him. She heard the latter say to him: "If I should refuse to fight, I do not suppose that you would assassinate me!"

"By San Giacomo di Compostello, you suppose wrongly," answered his adversary; "if you do not fight, I shall kill you like a dog! I shall crush you like the reptile you are, Marquis Olivarez."

Then all was silent. For a time whose length her emotion did not permit her to determine, she remained as one petrified. Then she shook off the torpor which paralyzed her entire being and walked, or rather staggered, towards the clump of trees behind which she had seen the two men disappear. She had gone but a few steps when she heard the clash of swords, then a sigh or a smothered cry, which resembled a moan—and then, nothing more! She stopped, breathless with emotion, unable to walk another step. One of the combatants had fallen, but which one? Her enemy or her defender? A minute went by, a minute of silence and anguish for the poor woman, to whose mind all the consequences of her nocturnal trip were present at once. At last she heard a rapid footstep crushing the dry leaves; she leaned, almost fainting, against a tree, and recognized the stranger whom Heaven seemed to have sent to save her.

\* \* \* \* \*

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When, after having crossed the gardens and corridors of the palace without untoward meetings, they reached the apartments of the Queen, she held out her hand to her escort and said to him: "I thank you, Count!" Don Cæsar, falling upon one knee, kissed respectfully the hand of his sovereign, who again said to him, recalling information already given: "Do not make a mistake; it is the door at the end of the hall!" Bazan bowed, and as soon as the Queen had entered, he walked toward the apartments which Flamina occupied.

He easily found again the hall which the Queen had pointed out to him and entered it, walking on tip-toe, in order not to make a noise, and with hands stretched forward, so as not to strike against anything; for he was in the most complete darkness. He was approaching, or rather he had reached the goal of his peregrinations, for he had just felt the cloth of a door curtain softly yielding to his touch, when all at once a man seized his arm and put the point of a dagger to his throat, saying in a threatening tone: "Where are you going, Señor?"

Bazan recoiled suddenly, putting his hand upon his sword hilt, but the other fellow, who seemed to see in the darkness, stopped his hand while still making him feel the point of his dagger, and added: "You must be mistaken, Señor, for this apartment is the chamber of the Countess de Bazan!"

Then Don Cæsar recognized the voice of the faithful guard of his wife's door, and cried out joyfully: "Lazarillo!"

"My Lord!" answered the brave youth, who, in his turn, recognized him; but his astonishment and emotion prevented him from saying aught more.

"So you were watching? Well done, Lazarillo!" said Bazan, with a tone of more emotion than one would have expected from such a skeptic. (But it was his mind alone that was skeptical; his heart, on the contrary, was ever prone to emotion).

"For a whole year I have slept upon this threshold," answered the page.

Don Cæsar pressed his hands effusively and said to him:

"Does she ever speak of me to you? Does she still love me?"

"She speaks of you every day," he replied, answering the first question; "and I am convinced that she entered the Court solely in the hope of finding you again. As to knowing whether she loves you," continued the boy, with his Gypsy shrewdness, "I think the Countess will answer you much better than I could!" Saying this, he raised the curtain and gently pushed Bazan into the apartment.

Flamina's chamber was empty, but Lazarillo told Bazan that there was a *raout* at the Marchioness of Montes-Claros', and that, the Queen having dismissed her ladies sooner than usual that evening, it was probable that the Countess was at the Marchioness'. While giving this explanation, he offered to go and tell her of his return. Bazan consented, so great was his eagerness to see her again; but he recommended to Lazarillo not to tell her who it was that was awaiting her, for he anticipated a real pleasure in the surprise he was about to give her.

The page had scarcely been gone five minutes when a very masculine footstep resounded in the ante-room. Free from jealousy and endowed with a superior mind though he was, still Don Bazan was a husband, and hence he asked himself, with some anxiety, who could be coming to the room of the Countess, without warning, between midnight and one o'clock in the morning. He threw himself into the alcove, whose curtains were still stirring behind him, when the nocturnal visitor entered. It was the King.

Don Pedro entered with head erect, probably because he was convinced of the truth of the adage that says that: "The King is at home wherever he may be." Still, Don Cæsar thought that he could see in his bearing and in his glance, a certain hesitancy,

a sort of profound embarrassment, which he endeavored to conceal without fully succeeding.

In order to thoroughly understand the scene which I am about to relate, one must bear in mind what a King was two centuries ago; one must remember that just at this time royalty was at the apogee of its power, of the respect and of the prestige which it borrowed from the theory of the "divine right of kings." Then men died for the throne as before they had died for the cross; with a word the monarch could make the poorest great and rich, and with a nod he could overthrow the noblest and proudest.

Don Pedro had taken a seat and had been waiting for some time when the rustle of silk announced the coming of the Countess. When she raised the curtain and entered, the King rose. When she recognized him she made a gesture that indicated mingled fright and surprise; upon the other hand the King blushed. Bazan, who was watching the play of their features through an opening in the curtain, felt himself relieved of an enormous load, for Flamina evidently did not know that the King was awaiting her.

Countess de Bazan in her court toilet was wonderfully beautiful; the fears she had entertained for a year for him whom she loved had given to her face a melancholy expression, to her eyes a dreamy depth which endowed her features with an imposing majesty.

Instead of exaggerating the astonishment which she felt at sight of the King, as an inferior mind would have been quite sure to do, she repressed that feeling as far as possible and pretended not to understand the strange, the perhaps threatening character of a visit from the King at that extraordinary hour.

She fully recovered her self-possession while making the three courtesies prescribed by etiquette, and said, looking frankly at him:

"Has your Majesty been so kind as to bring me in person the information concerning Count de Bazan which you had the goodness to promise?"

"Exactly, Countess," answered the King, in a tone which he tried to make playful, but which remained rather embarrassed; for Flamina, by her question, had placed him in a peculiarly false position. Still he added: "And I desire to talk to you of another matter also." The tender expression of his voice and the movement which he made to grasp her hand, revealed what other subject was the motive of his visit.

The young woman did not seem to divine it, and she answered with a tranquillity that must have deeply wounded the self-love of her royal visitor:

"Well, if you will allow it, Sire, we shall speak first of the subject which has the most interest for me, that is to say, of my husband."

Don Pedro was unable to entirely conceal his ill-humor, and answered rather sharply:

"Indeed, Madame, I can not understand your love for a man whose reputation is of the worst, whom everybody reports as given to gambling, and as being quarrelsome, without pride, and even without dignity." And as Flamina made a gesture of protestation, he added: "And you yourself can not deny it, Madame, since he himself passed sentence upon himself by abandoning the Court and the society to which he belonged by birth, to take up his abode among the common people, to take refuge among the rabble!"

"Oh, Sire," replied she, with a vehemence which gave the measure of her love, "how Kings are deceived! Those who call him quarrelsome are those who fear him, and they are numerous at Court! Those who say he is a gamester and a spendthrift, are those who, for five years, lived from the crumbs that fell from his table and profited by his lordly generosity! What else do they accuse him of? Of lacking in pride? Why, it was through pride that he disdainfully turned courtier! So long as he could shine at Court, and add lustre to the throne, he remained there, but as soon as he could live in this palace only on condition of becoming a parasite, a flatterer or a beggar, he left it. Is that what you call lack of dignity? If you

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"With Don Jose. Sire."

"And you have killed him?"

"I think so, Sire."

"What were your reasons?"

Count de Bazan bowed but remained silent.

"Have you not heard me?" continued Don Pedro.

"I, the King, am questioning you, and I ask you why you fought Don Jose?"

"Sire," replied Don Caesar gravely, "that is not my secret; but perhaps Her Majesty the Queen may be willing to enlighten you upon what I can not tell you."

"Very well," said the King, eager to put an end to this scene, "I shall see Her Majesty."

He slowly returned his sword to its scabbard and walked toward the door curtain which Flamina raised for him; but as he was going out he turned and said to Bazan:

"You will be at ten o'clock in the large hall and there you will await my orders."

Don Caesar bowed low and the King departed.

I shall spare the feelings of my readers the account of the anxiety of Flamina, who now feared for Bazan and now hoped that the King would prove magnanimous; who one instant thought of fleeing with him she loved, as she had proposed it to him one year before, and the next determined to cast herself at the feet of the Queen and beg her to protect him who had defended her. But I should have to write a volume if I were to rehearse all the thoughts which came to the poor woman: I shall therefore only report the facts:

When, in obedience to the King's orders, Don Caesar entered the hall of the palace where the King was accustomed to give audience, His Majesty, who was already there, came to him, congratulated him in the kindest manner upon his return to the Court, and assured him of his good will.

But two days later, without solicitation on his part, Count de Bazan was appointed Governor-General of Mexico. This was at once a great favor and a cruel exile, but neither Flamina nor Don Caesar complained of it; on the contrary, they left Madrid joyful and eager as the birds which we see at the approach of the storms of winter, fly on rapid pinions toward the lands where summer reigns.

**ANXIOUS TO RISE.**—There's plenty of room up stairs, as Daniel Webster said to the young lawyer anxious to rise, but despondent of his chance to do so; but no one need injure himself either in climbing the stairs of fame or those of his own house or business place. The following is the point: Mr. John A. Hutchinson, Supt. Downer's Kerosene Oil Works, Boston, Mass., writes: Mr. Patton, one of our foremen, in walking up stairs last week sprained his leg badly. I gave him a bottle of St. Jacobs Oil to try. He used it and an almost instantaneous cure was effected.



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## New York.

NEW YORK, July 22, 1881.

**ED. REVIEW:**—It may be set down as certain that Patti will come; Steinway Hall has been engaged. She will open there in September. She will sing but two evenings in any one week. The support will all be foreign talent. Mr. Herrman has secured young Dengremont for next season, paying him \$10,000 for seven months (140 concerts). Mrs. Osgood is coming over from England with a concert company, which will be managed by Mr. Geo. W. Colby. I am sorry to see the very unjust and uncalled for attack on Mr. Colby that appeared in the columns of the *Art Journal* last week. In the two cases cited, viz: Nininger and Montetio, Mr. Colby was in no way responsible for either success or failure. In the case of Miss Nininger, Mr. Colby was engaged to manage her *debut* here: that is, engage a hall, see that the necessary advertisements were inserted, etc. He told Miss Nininger that *everything* would depend on her success at that concert. Miss Nininger failed to please. Was Mr. Colby responsible for that? No manager can make a good artist out of one who is no artist at all. The many friends of the *Art Journal* here feel pained that so reputable a journal should stoop to personal abuse, and especially of such a man as Mr. George W. Colby.

Remenyi is playing at Koster & Bial's "Beer Garden," with marked success. Rudolph Bial is sick, and Mr. Horn conducts at the Metropolitan.

The new Opera House is progressing fairly, and will be opened in '82 by Gye. The "Mascotte" is still running at the Bijou Theatre.

"Uncle Tom's Cabin" has been worked over into operetta libretto, by George Cooper, music by Harrison Millard.

Mr. B. J. Pond, the well-known manager, formerly of Hathaway & Pond (Redpath Lyceum), failed to secure a divorce from his wife, Isabella Stone Pond. He will bring a new suit, in which he will make Mr. J. N. Pattison co-respondent.

☞

## BOOKS RECEIVED.

*Helmick's American Juvenile Speaker and Songster*, pp. 124. Cincinnati: F. W. Helmick, publisher. Price, 40c. A book sui generis.

*The Burglars or The Majesty of the Law; an entirely original American Comic Opera, in two acts*, by Chas. F. Pidgin; music by Henry Walden, Boston, Mass., (not for sale). This is only a part of the libretto, and we do not wish to express an opinion upon the merits of the whole based upon an imperfect view of a part—we hope that the dialogue, which is not included in this, will justify the name of "comic opera," which Mr. Pidgin has given to his production.

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subleader ascends.

EX. 250. *Voices.*

The leading tone, at the close, descends to obtain a full chord for the end.

**Distance of Interval limited in the Bass.**

§ 114. The Bass naturally serves as support to the tone structures above. Its deep tones, slow of vibration compared to those of the Treble, move with corresponding moderation. In consequence of these distinguishing features, the Bass is invested with dignity, and the writer should do nothing to impair this quality. The intervals of a Bass part should not be jumpy or awkward, but flowing and natural. In strict 4 part writing it is generally restricted to the distance of a minor 6th, but in repeated chords greater license is accorded, because of the ease with which distant intervals can then be taken. Restriction of distance does not apply to the octave, an interval easy of execution.

EX. 251.

OBSERVATION.—The restriction as to distance of interval in any part is principally based upon two considerations: 1st, The distant interval should not present great difficulty of execution, that is, it should not be unvocal and unnatural; 2d, It should not be unbeautiful. Diminished and augmented intervals should be used understandingly. In Solo passages much greater license is accorded to any part.

EACH STOP A NEW CHORD. Subleader ascends.

EX. 252. *Voices.*

EX. 253. *Piano.*

BASSES FOR SIMILAR EXERCISES.

1. Repetition of the same chords. INSTRUCTION.—When the Bass consists of repeated notes, like the following, one or more of the upper parts (especially the melody) should execute a varied series of tones.

2. Repetition of the same chords, but varied by inversions:

3. Example with the subleader ascending, and the leading tone descending:

4. Each step a new chord:

### Change from the Chord of the Dominant to the Dominant 7th.

§ 115. This is an effective and usual mode to bring a piece, or part of a piece, to a satisfying close, and occurs mostly in the Tenor or Alto part.

Ex. 254.

The chord marked with a star is the chord of the Dominant, but when the Alto sings the quarter note **f**, the chord changes to that of the Dominant 7th, thus producing a very satisfying close, on account of the sympathetic inclination of the subleader for the mediant of the closing chord of the Tonic. In this case the leading tone **b** in the Tenor is allowed to *descend* in order to have the last chord appear in its completeness.

### THE SAME CHANGE OF CHORD IN THE TENOR.

§ 116. The chord at the close is incomplete. It seemed full enough without the 5th **d**, but the Alto *could* have descended to **d** as indicated by parenthesis. Chords situated low in the scale of tones can more easily spare the 5th than those in higher regions.

Ex. 255.

### Suspension, Anticipation and Organ Point.

§ 117. In introducing these three resources to vary and beautify the progression of parts, we depart from the common order of unfolding the system of 4 part writing. It seemed to us that more complicated combinations would be better understood in chords which had become more familiar to the reader.

### Suspension.

§ 118. Suspension takes place, when any tone of a chord, not originally in accord with the next following chord, is retained in the latter. Thus a momentary discord, requiring resolution, results. Resolution is effected by having the dissonant tone descend or ascend half or a whole step. The descent by half a step is the most frequently occurring mode of resolution.

### SUSPENSION OF THE TONIC.

1 Consonant C.  
2 Dissonant Resolution tone b.

Ex. 256.

NOTE.—The suspension tone is generally tied, but it may also be struck again, or sung with a separate syllable.

\* For explanation of Bass Signatures see § 119.

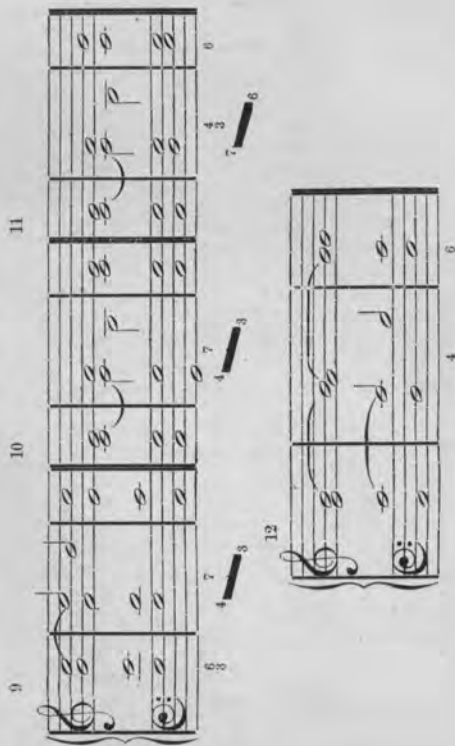


only that which is needful to the student in the acquisition of a knowledge of Harmony. With this object in view, we have written the signature under Bass notes over which the chords have been given in full. We merely desired that the reader should become acquainted with the proper mode of signature, to be able afterwards to build up chords over given basses.

EXPLANATIONS.—1) Bass tones without any signature, or with the figures 3-5, imply triads in their original position. 2) The figure 6: the chord of the 6th, with its 3d and 6th. 3) 4-6: chord of the 4th and 6th, with its 4th and 6th. 4) 7: chord of the Dominant 7th, with its 3d, 5th and 7th. 5) 5-6: chord of the 5th and 6th, with its 3d, 5th and 6th. 6) 3-4: chord of the 3d and 4th, with its 3d, 4th and 6th. 7) 2: chord of the 2d, with its 2d, 4th and 6th. 8) An accidental ♯, ♭, or ♮, when placed under the Bass note without other signature (number) implies that the 3d should be sharpened, flattened or made natural. 9) An accidental before a number, as, for instance, ♯7, or ♭5, or ♮4, implies the alteration of the interval so marked.—[Cross lines for a similar purpose, dashed figures, etc., we prefer not to make use of.] —10) A downward oblique line implies a suspension with downward resolution. 11) An upward oblique line implies a suspension with upward resolution. 12) To obtain the correct chord over a bass tone, think of the implied chord in its original position, as indicated by the figures (or in the case of fundamental triad, by the absence of figures). It then remains to distribute the tones, thus obtained, according to circumstances or requirement. 13) Besides the indicated suspension, the general chord is indicated by a figure in the centre of the measure, under the Bass, as for instance (like No. 1 of Ex. 256):



EXPLANATION.—In the 2d measure the general chord is that of the Dominant 7th (indicated in the centre, below the Bass, by the figure 7), but it contains a suspension tone, namely c, the 4th, counting up from the Bass tone g. This 4th is indicated by the figure 4 below the Bass, and moves downward, to the 3d of the chord, thus: 4 7 3.



Many more variations could be written. The student may endeavor to invent some and gain practical skill.


NOTE.—It should be understood that the examples under § 118 do not necessarily form the beginning of a chord series; they are merely fragmentary.

**Bass Signatures.**

§ 119. The term "Signature" has a twofold meaning in musical technical language. 1st, It refers to the number of sharps or flats at the beginning of a composition, to indicate its key; 2d, It applies to the figures (numbers) written over or under Bass notes for the purpose of indicating the chord implied. Formerly the Bass Signature was extensively employed as a sort of shorthand writing. LUDOVICO VIADANA (about 1600) contributed much to its invention. Under the name of THORONGBASS (German *Generalbass*, Italian *Basso continuo*) it developed into an art (as a branch of musical notation), important—and indispensable even—to the organist, composer, and orchestral or operatic conductor. By its use composers were enabled to write a greater number of operas and other works than they otherwise could have done. DONIZETTI, for instance, wrote the necessary melody over the *Basso continuo*, and left it to the theatrical conductor to fill out the middle parts. At the present day composers do not entrust to others the execution of the details in their works, and the art as an assistance to the organist or performer has nearly or entirely died out. In this treatise we retain of it

are similar, with the exception of those in which the suspension occurs in the Bass part, as for instance (like No. 4 of Ex. 256):



EXPLANATIONS.—In cases like this no figures accompany the downward line , since the suspension and resolution tones form the Bass part.

**Suspension of the Mediant.**

§ 120. The suspension of the Mediant materially differs from that of the Tonic, although it is the same in principle. It does not produce a discord in the plain chord of the Dominant, but it does in that of the Dominant 7th. In Nos. 1, 2, 3, 4, 5 and 8 of Ex. 257, no discord is caused by the suspension of the Mediant.



Ex. 257.




Suspension of Mediant in Bass, rare.



At No. 8 the chord of the Dominant (\*) is scarcely more than indicated; it is then followed by an incomplete chord of the 7th. The example is nevertheless harmonious and acceptable.

Double discord through incompleteness of the chord of the Dominant 7th.



Not quite so easy of vocal execution is the following; the Alto will experience some difficulty in singing the :



not frequent.

NOTE.—The tone which two chords have in common, is not subject to dissonant suspension, since it is in accord with both.

**Omitting Resolution Tone.**

§ 121. This occurs occasionally only, but produces a beautiful effect, as illustrated in Ex. 236, 4th measure, marked \*.

EX. 255.

**Suspensions of the Tones in the Chords of the Dominant and Dominant 7th.**

§ 122. These are not so usual, but produce beautiful effects.

SUSPENSION OF THE MEDIANT.

not sufficiently harmonious.

EX. 258.

better.

The suspension of the mediant in the Tenor is not so feasible. It occurs likewise rarely in the Bass.

**Suspension of the 5th in the Chords of the Dominant and Dominant 7th.**

§ 123. The suspension of the 5th occurs mostly in connection with the chord of the 6th of the Tonic.

EX. 260.

not so harmonious, 2 but not incorrect.

The dissonant *d* at 2 is in reality the interval of the 9th, with descending resolution. (See Ninth and Chord of the Ninth.) The signature however is computed from the Bass tone, hence the dissonant *d* is marked as the 7th, resolved into the 6th.

Dissonant 9th with ascending resolution (see Ninth).

EX. 261.

leading tone descends.



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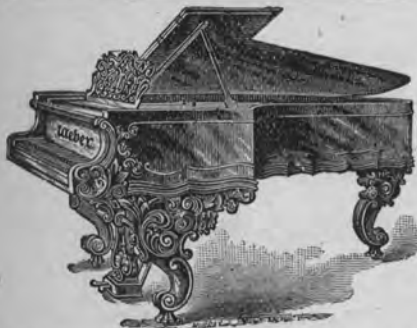
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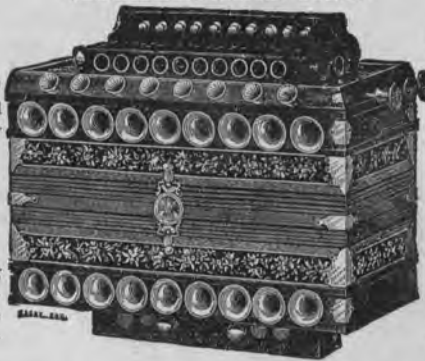
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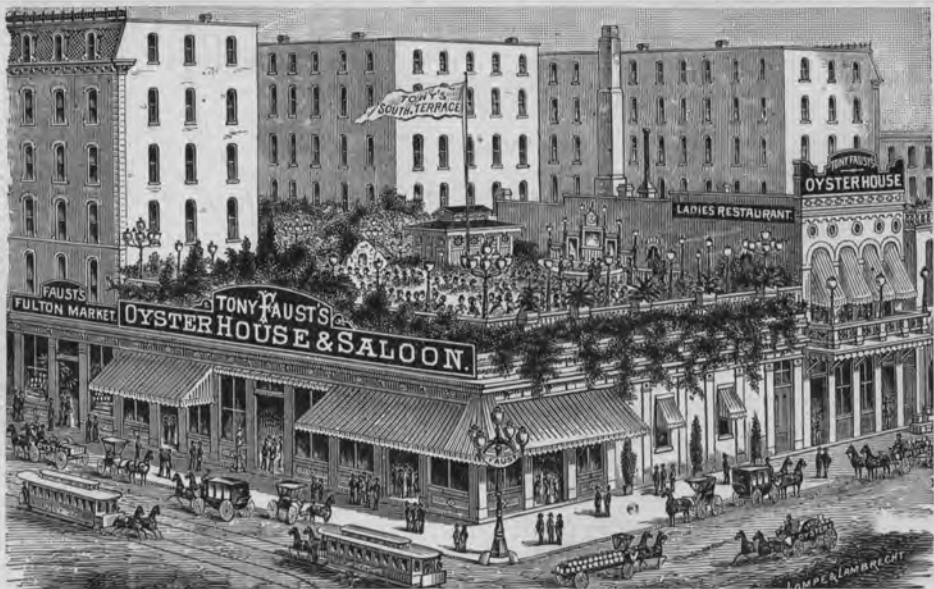
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B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815, to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance  $\text{♩}$  60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one quarter to each second. If  $\text{♩}$  90, that ninety half notes are played in a minute, one-and-a-half notes or three-quarter notes to each second.

C. Strike these chords with both hands simultaneously and increase the force at each successive chord.

D. The notes of this run with the stem pointing upwards are played with the left hand, the others are performed with the right. Great care should be taken to render this run very smoothly, as the interchanging of hands offers some difficulty.

E. Render the theme very *legato* and observe that the accompaniment is *staccato*. The octaves in the bass, 1st, 4th, 5th, and 8th eighths, should be a little emphasized throughout.

F. Play this run in octaves very loosely, from the wrist. The melody (half note) is sustained with the pedal; hence, observe the use thereof as indicated.

G. Here special attention must be given to the dynamic marks.

H. Mark the notes in the left hand a little, however, not too much. There should be a gradual falling off in strength throughout the next four measures.

I. This movement must be played lightly throughout.

K. Render the sixteenth notes very evenly and distinctly. Most players bungle passages of this kind.

L. The A, with stem turned upwards, belongs to the left hand. Be careful that no break be noticed when the right hand takes up the run.

M. Play these octaves with great strength; the run following must be rendered with special *bravura*; to do this with ease, considerable practice may be necessary.

N. Play the cadenza as rapidly as possible. The first three notes of each measure (group of seven) are played with the left hand. Remarks at D and L are also applicable here.

O. This beautiful melody should be played with as much light and shade as possible.

P. The notes with double stems designate the melody, which must be well marked.

Q. Here the theme is carried by both hands. It should be so rendered as to make it impossible for the listener to tell where the one or the other hand begins or lets off.

R. This movement is the finale of the great *cavatina* of Viola in the first act. It must be performed with great freedom and *abandon*. Slow practice is recommended at first, until the fingers have thoroughly become familiar with the passages and the different positions.

S. Take notice that after the repeat has been made until here, as directed, all the measures (seven) under 1. are omitted, and that the performer must skip to 2.

T. From here to the end an increase of the *tempo* and strength will produce fine effect.

A FELLOW traveler with Lincoln, riding one night on the box of a stage-coach, in Southern Illinois, sat for hours in moody silence, puffing away at a cigar, but at last offered one to his companion. Lincoln courteously declined it, saying: "Thank you, I have no vices." The smoker, 'tis told, did not open his lips again for three hours, at the end of which time he "grunted out," as Lincoln says, the following sage observation: "It has been my experience that folks that have no vices have plaguesy few virtues." Hard on Lincoln.

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The Stolen Kiss (English and German words).....	Epstein.
Why Are Roses Red? (English, Italian, and German words, and lesson).....	Melnotte.

## INSTRUMENTAL.

Norma (operatic fantasia, with lesson).....	Paul
Il Trovatore (operatic fantasia, with lesson).....	Paul
William Tell (operatic fantasia with lesson).....	Paul
Martha (operatic fantasia).....	Paul
Bubbling Spring (caprice, with lesson).....	Rive-King
Gem of Columbia (grand galop, with lesson).....	Siebert.
Skyark Polka (with lesson).....	Dreyer
Shower of Rubies (tone poem, with lesson).....	Prossinger
Maiden's Longing (reverie, with lesson).....	Goldbeck
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## INSTRUMENTAL.

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# TRAVIATA.

No. 20 of JEAN PAUL'S Operatic Fantasies, which is also arranged as a Duet.

JEAN PAUL.

**B** *Adagio M. M.* ♩ - 72.

**A** *f* *p* *f* *p* *f* *f*

*armonioso.* **D** *f* *rapido.* *armonioso.* **E** *con espressione.* *p*

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

*pp* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

**F** *p* *pp*

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

**G**

**H**

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

*f* *pp*

**I** Allegretto. M. M. ♩ — 84.

Brindisi (Drinking Song).

*mf* *p*

Ped. ⊕ Ped.

**K**

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

**L**

*sf* *f*

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

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with triplets and slurs. The bass staff provides harmonic support with chords and a steady eighth-note accompaniment. Pedal markings (Ped.) are present below the bass staff. Dynamics include piano (*p*) and forte (*f*).

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system. Pedal markings and dynamic markings (*p*, *f*) are used throughout. A measure number '403' is visible at the bottom of the system.

Third system of musical notation, marked with a 'M' and tempo changes. The first part is marked 'rapido.' and the second part is marked 'leggiero.'. The treble staff shows a rapid melodic passage. Pedal markings and dynamics (*ff*, *p*) are present.

Fourth system of musical notation, featuring a 'ten.' (tension) marking. The music is characterized by dense chordal textures and complex rhythmic patterns. Pedal markings and dynamics (*f*) are used.

Fifth system of musical notation, continuing the dense harmonic texture. It features a variety of rhythmic values and dynamic markings (*f*). Pedal markings are present.

Sixth system of musical notation, concluding the page. It features a mix of dynamics including *f*, *ff*, *sf*, and *p*. Pedal markings and a final measure number '407' are visible.



First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments and fingerings (e.g., 2, 3 2 1, 4 2, 1, 3 2 1, 4). The bass clef contains a complex accompaniment with many beamed notes and chords.

*Cadenza.*  
*rapido.*

Second system of musical notation, labeled "Cadenza" and "rapido". It features a treble clef with a melodic line and a bass clef with a complex accompaniment. Pedal markings "Ped." are present below the bass line. Fingerings like "7" and "1+" are indicated.

*Andante. M.M. ♩ = 72.*

Third system of musical notation, labeled "Andante. M.M. ♩ = 72.". It features a treble clef with a melodic line and a bass clef with a complex accompaniment. Pedal markings "Ped." are present below the bass line. Dynamics include *p* and *mf*. Performance markings include *dolce.* and *marcato.*

Observe this repetition

Fourth system of musical notation, labeled "Observe this repetition". It features a treble clef with a melodic line and a bass clef with a complex accompaniment. Pedal markings "Ped." are present below the bass line. Dynamics include *pp* and *mf*. Fingerings like "1", "2", "3", "4" are indicated.

*dolce.*

Fifth system of musical notation, labeled "dolce.". It features a treble clef with a melodic line and a bass clef with a complex accompaniment. Pedal markings "Ped." are present below the bass line. Dynamics include *pp* and *cresc.*. Performance markings include *dolce.*

[Traviata—

Largamente.

*f* *cresc.* *p* *rall.* *a tempo.* *P* *legatissimo.*

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

Ped. Ped. Ped. Ped.

Observe this repetition!

Ped. Ped. Ped. Ped.

*Q* Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

System 1: Treble and bass staves. Treble staff features a continuous sixteenth-note pattern with slurs and accents. Bass staff features chords with fingerings (1, 2, 3, 4) and pedal markings. Dynamics include *f*. Pedal markings are present below the bass staff.

System 2: Treble and bass staves. Treble staff continues with sixteenth-note patterns. Bass staff includes chords and a melodic line in the right hand. Dynamics include *f*, *p*, and *molto rit.*. Pedal markings are present.

*a tempo.*

*Allegro brillante M.M.* ♩ = 208.

System 3: Treble and bass staves. Treble staff features sixteenth-note patterns with slurs and accents. Bass staff features chords and a melodic line. Dynamics include *f*. Pedal markings are present.

System 4: Treble and bass staves. Treble staff features sixteenth-note patterns with slurs and accents. Bass staff features chords and a melodic line. Dynamics include *p* and *f*. Pedal markings are present.

System 5: Treble and bass staves. Treble staff features sixteenth-note patterns with slurs and accents. Bass staff features chords and a melodic line. Dynamics include *p* and *f*. Pedal markings are present.



Observe this repetition!

System 1: Treble and bass staves. Treble clef, key signature of two flats. The piece begins with a first ending bracket labeled '1'. The music features a series of eighth-note triplets in the right hand, with dynamic markings of *f* and *f*. The left hand provides a steady accompaniment. Pedal markings 'Ped.' are present below the bass staff.

System 2: Treble and bass staves. Treble clef, key signature of two flats. This system contains a second ending bracket labeled '2'. The right hand continues with eighth-note triplets, and the left hand maintains its accompaniment. Pedal markings 'Ped.' are present below the bass staff.

System 3: Treble and bass staves. Treble clef, key signature of two flats. The right hand features eighth-note triplets and some sixteenth-note patterns. The left hand continues with its accompaniment. Pedal markings 'Ped.' are present below the bass staff. The text 'cres - cen - do.' is written across the staves.

System 4: Treble and bass staves. Treble clef, key signature of two flats. The piece begins with a first ending bracket labeled '1'. The music features a series of eighth-note triplets in the right hand, with dynamic markings of *f* and *ff*. The left hand provides a steady accompaniment. Pedal markings 'Ped.' are present below the bass staff. The text 'animato.' is written above the treble staff.

System 5: Treble and bass staves. Treble clef, key signature of two flats. The piece begins with a first ending bracket labeled '1'. The music features a series of eighth-note triplets in the right hand, with dynamic markings of *ff* and *ff*. The left hand provides a steady accompaniment. Pedal markings 'Ped.' are present below the bass staff. The text 'accel.' is written above the treble staff.



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

*f*

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

*Cantabile.*

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

*p*

4 3 4 3 5 4 4 4 5 5 4 5 4 5 4

1 5 1 2 1 3 5 3 1 2 3 4 3 1 8 2 3 5 4 2 3 1 5 1 2 1 3 5 3 1 2 3 4 3 1 2 3 5 3 2

Ped. ⊕

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

*f*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

1 5 1 2 1 3 5 3 1 2 3 4 3 1 8 2 3 5 4 2 3 1 5 1 2 1 3 5 3 1 2 3 4 3 1 2 3 5 3 2

Ped. Ped. ⊕ Ped. ⊕



# I dinna ken the Reason why.

*Ich weiss nicht, was die Ursach' ist.*

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**by I. D. FOULON.**

*Cheerful.*

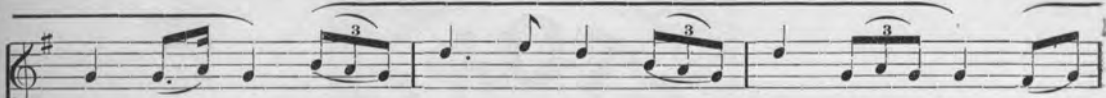
3. O Lieb - chen hold, soll's nicht so sein, Dass du bist mein, und ich bin dein? Mein  
 2. Wohl An - d're hab'n 'ne Stern wie du So weis, lieb Aug', süss Mund da - zu, Und  
 1. Ich weiss nicht, was die Ur - sach' ist, Ob-schon du fern, doch by mir bist, Und

1. I din - na ken the rea - son why, But thochts o' thee they win - na fly, Or  
 2. Aye some may hae as white a brow, As heav'n-ly een, as sweet a mou; An'  
 3. Ah las - sie, las - sie, blüthe an' free, Thine ain true lue will let me be? Life

3. Le - bens-stern, mein Him - mels-glanz, Nimm hin mein Herz, ich  
 2. lieb - lich Lä - cheln auch da - bei, Mit ei - nem Herz - chen  
 1. denk' ich auch mal nicht an dich, Gleich wie - der du um-

1. gin a - wa they gang a wee, Full sune a gain they  
 2. some may hae as bright a smile, A heart as true an  
 3. o' my life, soul o' my soul, Tak' thou my heart, I

3. geb' ich ganz; Doch da ich herz - los nicht kann sein, So  
 2. zart und treu; Auch schön wie du sie mö - gen sein, (Doch  
 1. schwe - best mich; So wie zum Land - see fließt der Bach, Ge-



1. come to me. As rins the bur - nie to the loch, Sae  
 2. free frae guile; An' some may be as fair, I ween, (Though  
 3. gie it whole; But heart - less sin I can - na bide, Gie



3. gib das dei - ne mir - al - lein. Du un - aus-sprech-lich theu - er mir, Drum  
 2. nie ich's fin - den kann - te - nein!) Denn du bist un - ver-gleich - lich mir, Drum  
 1. dan - ken mein nur dir geh'n nach. Du bist so süß, so lieb - lich mir, Drum



1. flows to thee mine ev - 'ry thocht; Thou art so bon - nie, guide and fair, Thee  
 2. such I've nev - er, nev - er seen); But thou 'rt to me be - yond com - pare, Thee  
 3. me thine heart an' be my bride; Sae guide art thou, so de - bo - nair, I'll



3. e - wig mei - ne Lieb' nur dir!  
 2. e - wig mei - ne Lie - be dir!  
 1. e - wig mei - ne Lie - be dir!

Repeat from  $\text{B}$



1. will I lo'e for - ev - er - mair.  
 2. will I lo'e for - ev - ev - mair.  
 3. lo'e thee weel for - ev - er - mair.



Prd.



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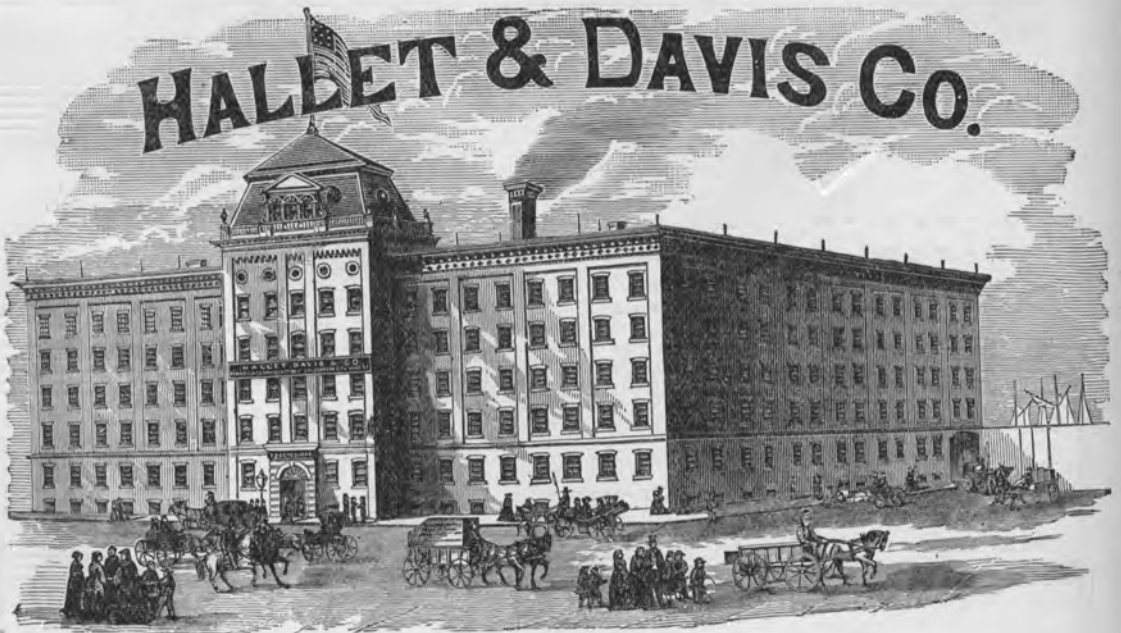


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SMITH AND JONES.

(They meet at a summer resort in Wisconsin.)

Smith.—I've caught you, old boy; caught you trying to flirt with that girl in blue!

Jones.—What, you here! I thought you were down in Virginia! How did you come here?

Smith.—Changed my mind, that's all—met Robinson at the Vandalia office buying tickets for Virginia Springs,—and you know I can't bear him,—concluded I'd come here; and now I've caught you, you old sinner! Who is she?

Jones.—Oh, an angel!

Smith.—Yes, of course, an angel in flesh and bones—bones mostly I should judge! But that's all right; they say the best eating is nearest the bone. I see what attracts you; but what does she find in you to admire? Not your beauty, surely!

Jones.—No, not that, but—well, she's never told me, but I think it is the striking expressiveness of my countenance that first attracted her attention.

Smith.—Well, drop her—for the present, I mean—and tell me all you know! (I like short stories). How does your telephone work?

Jones.—Work! Had it taken out before I left the city because it was an unendurable nuisance. I had it put up in my bed-room, which you know is also my parlor and sitting-room. I came home rather late the night after it had been put up, and I was gently dropping into the arms of Murphy, the god of sleep, when a shrill, distracted ringing awoke me. I jumped up, landed upon a loosened carpet tack, and after performing a sort of Indian war-dance, approached the electric screecher. I listened: "Hell—hell—!" said the telephone. "Now look here," said I, "I don't want any of your profanity!" "Hello!" said the telephone. "All right," said I. "Book me for two berths in the Pullman to Chicago for to-morrow night—sorry to trouble you but my wife won't let me sleep until it's all settled!" "What have I to do with berths or your wife?" said I. "Oh, ain't you the Vandalia ticket office? I thought you were?" and with that the thing was shut off. I turned in again not in the best of humor, but, urged by the demon of revenge, I arose and rang up No. 222,222, which, in the list, appeared as the residence of the learned Professor N. Presently a word came. It was, "Well?" "My friend," said I, "why have you just performed the most wonderful feat of engineering on record?" "Well?" said the voice. "Did it again, my friend; put a well through five miles of solid iron! But I want to ask you an important grammatical question, which is this: If a young tailor is hugging his girl while asking her to have him, is it correct to say he is pressing his suit or pressing her suit, or both?" I heard something about the idiot operator connecting his telephone with the insane asylum, and some remarks which I thought must be Sanskrit for they sounded very badly in English; and thinking my tribulations were over, I once more sought repose. But seeking and getting were not synonymous in this case, for I had hardly closed my eyes when the vile thing began to ring and ring, as if the world were coming to an end. At first I refused to stir, but the racket was repeated at intervals of a few seconds, and presently I found myself listening: "Is that you, Jennie?" "Of course," said I, in a falsetto tone, thinking I was going to hear something rich. "George has just gone, you know, and—don't you tell now, will you?" "No, never!" said I. "Well," continued she, "he's proposed!" "How did that come?" said I. "That's just what I was going to tell you. The other day he brought me Kunkel's Parlor Album, No. 1, and I was so pleased with it that I learned the music in it. When he came to-night I played him some of the instrumental compositions it contains and he said they were splendid; and so they are; and then he asked me to sing a song, and I sang from the album, Leave Me Not Lonely! and he—well, he bent over me and stole a kiss. Of course I was angry, as it was the proper thing to be, and left the piano in a huff. Well, you'd hardly believe it, but he

coolly sat himself at the piano, turned over a few leaves and began to sing 'The Stolen Kiss.' It begins this way:

\*Be not angry, my dear, for it can't be amiss,  
From your lips, where in clusters they're growing,  
To have plucked, on the sly, only one little kiss,  
That so ripe 'mid its fellows was showing.

and it ends with this statement:

\*That for three or four more, I'd consent, in a trice,  
To be chained as your bondaman forever.

By that time I had looked up again, and he turned upon me with so much mingled fun and love in his eyes that when he said, "Please come and help me sing this song," I unconsciously drew near. He had turned to 'The Wedding Day,' and he began, looking straight into my eyes, as if to read my thoughts:

\*Sweetheart, name the day for me,  
When we two shall wedded be.

I don't exactly remember how it came about, but—well, I don't think he got much farther before he was at my side, and—I mustn't tell tales out of school; but it's all settled, and we will sing the rest of the songs (duets) in our parlor soon. Now, May, you send right down and get one of those albums,—they're only seventy-five cents,—and if you work it right Charles will come to time soon. Now, try it, won't you?" "I shall," said I. To make a long story short, in less than a week I was rung up forty-three times by parties who took me for a physician, a drug store, a gambling-hell, a police station, the Vandalia Railroad and I know not what all. I had the thing taken down, and I'll never again have one; no never!

Smith.—Not even to connect with the girl in blue?

Jones.—Well, "circumstances alter cases!"

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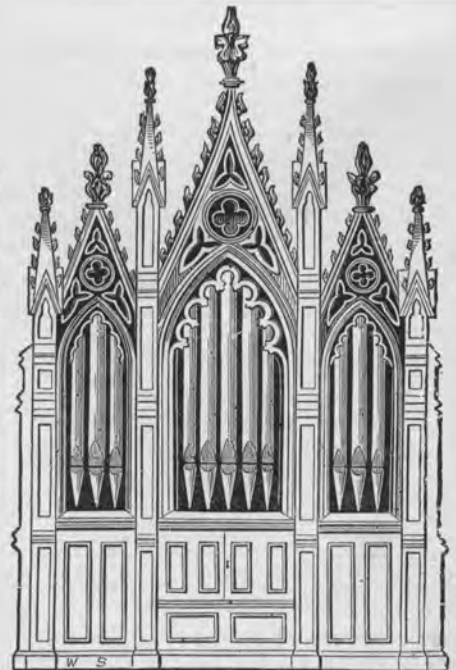
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