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Vol. V.

No. 11.

KUNKEL'S

MUSICAL  
 REVIEW.

SEPTEMBER, 1882.

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# MUSICIAN'S REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

SEPTEMBER, 1882.

No. 11

## "THE REDEMPTION."

**M** GOUNOD'S oratorio, "The Redemption," will, of course, be the chief novelty of the forthcoming Birmingham Festival, says the *London Music Trades Review*. M. Gounod himself has described the oratorio as the "work of my life," and its copyright for this country has probably cost more than that of any other sacred work yet written. Mr. Littleton is a sound man of business. That so cautious a music publisher should give 3,000*l.* for a French oratorio which has never yet been heard, argues strongly for his faith in the work and the composer. A certain number of proof copies of "The Redemption" have been printed for the perusal of the leading critics; but the publishers, while they will doubtless not be averse to preliminary descriptive notices of the work, expressly and very properly request that no criticism shall be indulged in until it has been publicly heard with orchestra, chorus, and soloists at Birmingham. The following sketch, therefore, pretends to be nothing but a description of the plan of the work, which, it will be noticed, is largely in the narrative form, interspersed with choruses and chorales commenting and reflecting on the story. "The Redemption" has occupied the composer certainly more than ten years. It was already sketched when the Sunday afternoons at Tavistock House were in vogue, and it might have originated at an even still earlier date.

In order to adequately unfold the doctrine of the Redemption, M. Gounod has deemed it fitting to hark back to the first act of the Divine drama in this world. The prologue is entitled "The Creation," and a brief prelude in the key of C has for motto, "And the Spirit of God moved upon the face of the waters"—a text which sufficiently explains the meaning of the introduction. It is followed by a series entitled "The Fall," in which a couple of narrators (tenor and bass) tell the story of man's primitive innocence, power, and happiness, and of the fall and death of mortals. To man heaven was closed, and "not by his own blood could mankind ever hope the Lord's anger to soften." Here the tenor voice, accompanied by the strings, and his phrases interspersed with snatches for the wood wind and violin solo, speaks of the *veritable Agneau* who will prevail over death. A short chorus by the celestial choir tells how Christ will leave His heavenly home to atone for transgression, and with the words of the angel, "Ave, gratia plena," and of Mary, "Fiat mihi secundum verbum tuum," the former expressed by the flute and the latter by the clarinet, the introduction closes.

The first part proper of "The Redemption" opens in the house of Pilate, the tenor narrating how Jesus is condemned, and bound, and mocked, and smitten. Jesus, "casting a look sad and sweet," asks why, He being guiltless, they smite Him. The narrator (now a bass) continues the story of Christ's journey to execution, that man might regain eternal salvation. We now have the "March to Calvary," which apparently fully utilizes all the instruments in the orchestra. It is broken by a melodious chorus for sopranos alone, in which praise is given to Christ for bearing our sins. The bass again takes up the narrative, and in a pretty *ariette* tells how the women lamented, while He replied, "Weep not for Me, but for yourselves and your children." A brief orchestral piece leads direct into a repetition of the chorus previously sung by the sopranos, but now sung by all the choir.

Arrived at the Cross, the narrator (tenor) tells how Christ was nailed to the tree, how His hands were torn by the nails, how blood dropped to the ground, how He was blasphemed, and so forth, each feature of the Passion being followed by a curious species of comment in the orchestra. In a chorus, "Thou who canst destroy the Temple," the Jews revile Him, while the priests rejoin, "He saved others, Himself He cannot save." The tenor takes up the story, and the Savior

utters the words, "Pardon their sins, My Father; they know not what they do." The number entitled "The Reproaches" is either for chorus or quartette of soloists. The tenor resumes the narrative of Mary at the foot of the Cross, the bass singing the words of Christ, "Woman, behold thy son," confiding the Virgin to the care of John. The comment on the situation afforded of old by the chorales is here expressed by the quartet of soloists and chorus, in which the mother, remaining at the Cross, is, by a beautiful idea, said to bear a share of the Saviour's pangs. It is followed by a brief solo for the Virgin (the first of its sort in the work), a simple theme, accompanied by chords on the strings, horn, and harp, and followed by the same melody treated in the form of a chorale, the intervals filled by flourishes of trombones and trumpets. The two narrators tell the story of the thieves on the Cross, and at the words, "This day shalt thou be with Me in Paradise," a chorale of praise very appropriately intervenes. The narrators now arrive at the death scene. A short orchestral piece seeks to depict the darkness which spreads over the land, the narrators resume their task, the spirit is commended into the hands of God, and the Saviour is dead. In a troubled duet the narrators (this time speaking together) describe the earthquake which rent the veil of the Temple, and the resurrection of the saints. The earthquake is represented by chromatic scales of violins and flutes in unison, the brass and percussion maintaining the rhythm. The bass tells the story of the Roman centurion, who, seeing these things done, was the first of the heathen to confess "Truly this was the Son of God," and with a chorale of adoration the first part comes to an end.

The second part of "The Redemption" opens with a "prophetic chorus," in which it is told how death shall flee from before the face of the Redeemer. The tenor narrates how the three holy women came to the sepulchre; and after an orchestral prelude of a pastoral character they arrive at the door singing a trio, "How shall we roll away the stone?" In a quasi-song, accompanied freely by the harp, the angel proclaims Christ risen and gone before them into Galilee. The tenor then takes up the narration of the apparition of the risen Jesus to the holy women (in which we begin to see the use M. Gounod has made of a *leitmotif*), the salutation of the Saviour being allotted to the bass voice. In the mean time the scene changes to the sitting of the Sanhedrim, the two recitants telling the story of the perplexed guard, the rage of the priests, and their bribe to the guard to say that His disciples came while they slept at their posts, the chorus again commenting on the situation. The narrators tell how the disciples were gathered, the holy women come before them and, in a melodious trio for female voices, announce that the Lord is risen. The men express their doubt; and a soprano solo and chorus—a prayer for faith—end the number. The tenor next narrates how Jesus appeared to the disciples, the words of the Saviour bidding them preach the Gospel to all nations being again allotted to the bass. Without break, the narrator describes the Ascension; and the chorus "Unfold, ye portals everlasting," finishes the part. This *finale* will probably prove one of the most effective numbers of the score. It will by some people doubtless be considered extraordinary that this last chorus of the second part is not a fugue. But when it is recollected that a great part of "The Redemption" was sketched at Tavistock House, at a time when M. Gounod was fond of asserting that the art of fugue was extinct, the omission will be comprehended.

The third part of "The Redemption" is entitled "Pentecost." After a brief prelude, in which the melody of Mendelssohn's "Be thou faithful unto death" figures, it opens with a chorus, "Lovely appear over the mountains the feet of them that preach and bring good news of peace." The chorus is followed by the soprano solo, "Over the barren wastes,"

which vocal stars will probably be of opinion had already been long enough delayed. This is followed by a *reprise* of the chorus, "Lovely appear." The tenor recitant narrates how the disciples were gathered in prayer on the day of Pentecost, waiting for the promise of God, and a brief orchestral piece is held to describe the apostles in prayer. The bass tells of the mighty rushing wind, the tongues of fire, the two narrators describing the descent of the Holy Spirit. A "voice from heaven," in a soprano solo, bids the apostles go forth and preach the glad tidings. We now approach the end. The chorus sing of the Word that has become flesh and dwelt among us, of the faith by which comes salvation, that at His word the blind receive their sight, the deaf hear, the dead are raised. The rest of this lengthy chorus is taken chiefly from the Sermon on the Mount, with the blessings on the poor in spirit, them that mourn, the meek, and the pure in heart. With a short *fugato* and an apostrophe to the Trinity the oratorio comes to an end.

## NILSSON'S EARLY LIFE.

**I**T is interesting to trace a glorious career to its origin. Mme. Nilsson is the daughter of very poor parents, natives of the Province of Gotland. They were jacks-of-all-trades, and very musical. Christina had, at a very early age, to do for herself, and was patronized by the owner of a ferry, who took country folks across one of the many lakes about the town of Wexo.

She was started by him as an infant prodigy, and her singing and violin-playing drew customers from a rival boat. When she was big enough she "tramped" with her father and mother from fair to fair.

It must not be supposed from this that she was on the low level of the English women and children who tramp through Kent in the hop-picking season. Poverty is not so degrading in Sweden as in Great Britain; and, as hospitality is a universal good quality among the peasantry of Scandinavia, Christina was not exposed to the degrading hardships in roving childhood.

It was at a country fair that an influential Swedish gentleman discovered her musical genius. His name was Tornerhjelm, and he had heard her sing to a violin accompaniment which she played herself.

At this time she was 14. M. Tornerhjelm opened to her successively the Academies of Holmstadt and Stockholm, obtained for her the protection of the King and Queen, and had her, when she was fit to go to Paris, sent there to study under Wartel. If she forgets these benefits it is unfair to tax her with a short memory for them. What prima donna was ever grateful to a benefactor that she could do without or neglect without serious consequences to herself? A successful operatic star accepts tokens of admiration as her due. Were all the gold of California and diamonds of Brazil piled up and given to her, the thanks she might deign to offer in return would be only a polite formality.

Nilsson's qualities as a lyric artist were manifestly, from the outset of her career, of a very high order. From the moment she obtained an opportunity to sing in public she wanted neither puff nor claque. However, that opportunity she would not have had, had it not been for the clever management of M. Tornerhjelm. He got hold of the Emperor and Empress of the French through the King of Sweden and Dr. Evans, the dentist. A wish was expressed by them to the directors of the Theatre Lyrique, and the opera house was taken as an order.

Christina Nilsson made her debut at the former as *Queen of the Night* in the "Magic Flute." When she was there, Ambroise Thomas wrote for her the score of *Ophelia* as it now stands. Without fitting well the role, she was admirable in it. *Ophelia* has not much character. Nilsson has, and always had, a great deal.



## Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS,

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THREE things are absolutely required of a good performing musician, which are oftener absent than present in the vast majority of those who make music their life-work. The first is expression, the second is *expression*, the third is **EXPRESSION**. In that, much more than in nimbleness of fingers or the flexibility of vocal organs, lies the difference between the hack and the artist.

DOES it speak to the soul? The answer to this simple question must determine whether a composition and its interpretation be truly artistic, but it takes knowledge, judgment and experience to enable one to differentiate between the work and its interpreters; and the answer must be addressed to an intelligent, sensitive soul that can understand the language of art.

SIGHT and hearing are the only two of the senses through which art can reach the soul. We attempted to show in our last issue how it comes to pass that when the sense of sight is gone, and thereby one of the avenues the soul is closed, a greater capacity is created in the blind person for appreciating the arts which address the soul through the hearing. The same course of reasoning would tend to establish that the deaf must have a more than usually keen appreciation of painting, sculpture, architecture and landscape gardening. If our readers have any facts bearing upon this theory, *pro* or *con*, we should like to publish them.

IT is frequently asserted that this is an irreligious age. Yet, during the present year, three great musical art-works will have been produced, all of them based upon religious subjects: Massenet's "Herodiade," Wagner's "Parsifal," and Gounod's "Redemption." True, the first travesties biblical characters, and the second, with its free handling of the mysteries of the eucharist, can not please those who do not consider sacred things fit subjects for stage setting, but both of these, as well as the truer, more reverent and probably greater work of the author of the "Faust," who has with his own hand pronounced it, "*Opus vite meae*," draw their inspiration from a source which we are told has ceased to flow. So long as a Gounod can spend ten years of his life in elaborating such a work as his *Redemption* doubtless is; so long as prudent business men and experienced publishers pay the author of a work on such a theme over \$15,000, in advance of presentation, it does seem as if a few more Ingersolls might live and die before the fountain of religious sentiment is quite clogged up in the human breast, and men return to the religious condition of the monkeys from which these "advanced thinkers" say we are descended.

## EAST AND WEST.

AMERICANS are frequently amused, and perhaps occasionally nettled at the gross ignorance of America, and all that pertains to it, that is habitually exhibited by the natives of "the tight little isle." But to the minds of the dwellers in the Western States, the ignorance of the "down-easters" concerning the State of Western society and culture appears quite as ridiculous as that of the English insulars, and far more inexcusable. The Eastern idea of the West is, that it is a sort of wilderness, inhabited by a race of untutored barbarians, without artistic tastes or instincts. This idea of the masses creeps into the Eastern press, which, when it talks of the West, does so with an unconscious air of conscious superiority that is amusing to good-natured "Westerners," and provoking to those who have more temper than philosophy. Not many years ago, Clara Louise Kellogg could only be persuaded by long arguments and entreaties, on the part of her manager, to fill an engagement which he had made for her in Kansas City. On the night of the concert she was astonished, indeed astounded, to see a house packed with an audience, not of cow-boys and half-breeds, but of ladies and gentlemen; whose elegant and tasteful attire tallied admirably with their keen appreciation and recognition of the best portions of the evening's entertainment. What would that audience have thought, had they known that, until Kellogg had peeped through the curtain, just before the performance, she had imagined she was to have an audience of barbarians, and had actually prepared, though not announced, a programme all of trivial ballads, which she abandoned as the curtain was about to be rung up. They may not yet know it, but we have the fact from a lady who was with Kellogg that night, and who was much amused and astonished at Kellogg's pleased astonishment. Yet Kellogg has been West before, at least as far as St. Louis; but that, to her, was already the *Ultima Thule*, and Kansas City was out of the world altogether!

If a concert troupe or operatic company lack merit to please Eastern audiences, Eastern papers sarcastically advise them to "go West," and not frequently these would-be artists, deluded into thinking that there must be truth at the bottom of the sarcasm, start on a pilgrimage towards the setting sun, often even neglecting to buy return tickets. The result is invariably disastrous, and then the same wise press attributes the failure of this or that manager, this or that troupe to the lack of musical culture, rather than to the badness of the entertainment. A case in point: Three or four years ago, a certain ex-manager of Italian opera, imagined he was a great composer. He procured an absurd libretto, badly cribbed from "Rip Van Winkle," if we remember rightly. This he set to a *pasticcio* of airs imitative of all styles and no style, and then pranced away with the "headless horseman" who was the hero of the story, from the East, where he was coolly received, to the West, and as far as St. Louis, where his purse and his company simultaneously collapsed—members of the latter being furnished the return tickets they had neglected to procure (as they should prudently have done before starting) by donations from charitable citizens of St. Louis. Subsequently, this unfortunate genius became a teacher in the Cincinnati College of Music, but making a failure there, returned to New York, where he now teaches private pupils in singing, with what success, we know not. But, since his return to the civilized world of New York, he has been seized once or twice with the *cacoethes scribendi*, and the West, Western musical culture and Western musical critics, have been the special butts of his shafts. To begin with the critics, we are the last to deny the incompetency of many of those who lay claim to that title in the West—some of them we have exposed in these

columns—but does the West have a monopoly of incompetency? Here is what we read in a New York paper that comes to hand as we write:

"There are men to-day in this large city of New York who write criticisms on operas, on symphonies, and who criticise the performances of singers and instrumental performers, while they know nothing, absolutely nothing, about music. This is, to say the least, a peculiar situation, but it is nevertheless so. By stating that they know nothing about music, I mean that they do not even know the name of a note on the staff; they do not know the difference between a major and a minor; they do not know whether a singer has a baritone or tenor voice; that they do not know if a performer in the orchestra is playing the viola or violin. In short, they do not know these simple elementary matters which do not even refer to art, but are necessary to a proper understanding of musical matters."

Surely the West can furnish critics as competent as these!

Is the standard of musical culture in the West high? Decidedly not; but is it any better in the East? If you leave out limited areas, neighborhoods with a university atmosphere, such as Boston, we are inclined to think the difference of level between Eastern and Western musical culture would hardly be enough to create a current either way. There is less *pretense* of musical culture in the West, because the Western atmosphere is deadly to social and educational shams, and the Western man who finds more music in "Yankee Doodle" than in the "Pastoral Symphony," is very likely to say so, while his Eastern cousin would, at most, keep wisely silent, in order to look silently wise, if he did not rave in an incoherent way about beauties which he neither understood, appreciated nor enjoyed. Of course, it is quite otherwise with the gentler sex—they are perfect, and hence perfectly ingenuous, East as well as West.

What the West undertakes it usually accomplishes. For instance, Boston, with all its boasted musical culture, allowed *Dwight's Journal of Music* to die of starvation, and Eastern musical papers, with one or two exceptions, perhaps, are living "at a poor dying rate." Upon the other hand, the West is the home of the three most widely circulated journals of music in the country. We state this in no boastful spirit, but simply as an example of what the West can do, when it once sets out to do all it can. If the circulation of musical journals were to be taken as a criterion, the East would suffer by comparison with the despised West.

Indeed, why should the West differ so much in degree of culture from the East? Have not the Eastern States sent many of their best men to the West for half a century, and is not the West in reality a new East, only with broader horizons and a greater future? East and West both can learn each from the other; but between the East that thinks it knows, and the West which realizes its own ignorance, and is willing to learn, which is likely first to reach the goal?

ON and after November 1st, i. e., beginning with Vol. VI, of the REVIEW, our subscription price will be raised to *two dollars per annum*. We contemplate further improvements in the coming volume of our magazine, which we could not make at the present rates of subscription; hence, the proposed advance. Up to the first of November, we will receive subscriptions for one or more years, or will extend existing subscriptions for a period of not less than one year from the date of expiry, at our present low rates. We give all our friends "timely warning" and a chance to secure all our intended improvements without extra charge.

THE Times Printing House, where the REVIEW is printed, took fire just as we were ready for the press, and was saved only by the prompt action of the fire department. We were more scared than hurt, however, as a few days' delay is the extent of our damage.



## GEORGE FREDERICK HANDEL.

WHETHER says Handel thinks of oratorio, for at this day his chief, we had almost said his entire fame is based upon these works, more than one of which will probably live to the end of time. Yet it was not until his fifty-fifth year that Handel found his true mission, if indeed he can be said to have found that into which he was driven by the force of circumstances. Although his greatest works were composed in England, and although the English claim him as theirs, Handel (or more exactly Händel), as his name indicates, was by birth a German, and first saw the light of day at Halle, Lower Saxony, on February 23, 1685. Musicians, in those days, were treated by the great as a species of lackeys, and Handel's father, a reputable physician, who knew little about music and cared less, saw with alarm the childish predilection of the son of his old age (for the worthy doctor was sixty-three years old when Georg Friedrich was born) for an art which would, almost perforce, make of him a penniless vagabond. No, his young son should be a doctor, like himself, or a lawyer, and to that end he even kept him from school, where he would learn his notes. But the friendly hand of an unwitting servant of the muses, his nurse, assisted him to convey into a deserted garret an old spinet, whose sound had been deadened by the insertion of strips of cloth between the strings. There the young genius taught himself to play.

When he was about seven years old, young George was taken by his father on a visit to an elder brother who was in the service of the Duke of Saxe-Weissenfels. There the lad immediately made friends with the musicians of the ducal chapel, who allowed him to play upon the organ. The Duke and the senior Handel upon one occasion heard the lad performing on the organ, but with very diverse feelings, for the father was very much enraged at the disobedience of the child, while the Duke was astonished and delighted at the remarkable talent which he exhibited, and forthwith interceded with the father on behalf of the youthful genius. Either the Duke's eloquence, or his power and promise of patronage, persuaded Handel senior to give free scope to the musical tastes of George Frederick, who then became a pupil of the famous organist of the cathedral at Halle, Zachau, with whom he studied composition and practiced upon the organ, the harpsichord, the hautboy and the violin, for three years, at the end of which time his master stated he had nothing more to teach him. He then went to Berlin, where he made the acquaintance of Ariosti and Buononcini, composers of Italian opera. He then returned to Halle, and resumed his studies under the direction of Zachau.

At about this time, the death of his father compelled him to work for his and his mother's subsistence, and he went to the Hamburg Opera House, then in the charge of Reinhart Keiser, and entered the orchestra as "violino di ripieno." Shortly after Handel's entering the orchestra, Keiser, having become involved financially, had to remain in hiding from his creditors, and in his absence, Handel took his place at the harpsichord (then the conductor's instrument), and gave proof of such skill and power that, after Keiser's return, he retained the post permanently. Here he made the acquaintance of Matheson, a young musician of real ability, who became a firm friend of his, although at one time the two friends fell out about the conductorship of an opera of Matheson's, and fought a duel, in which Handel's life was saved only by one of his brass buttons turning aside the all too well aimed point of his antagonist's rapier. He had not long been in Hamburg when the same offer was made to him and Matheson, and they set out together for Lübeck to compete for the position of organist. One of the conditions of the engagement was that the successful competitor should marry the daughter of the retiring organist. The maiden was probably not one of the Graces, for neither accepted the position, and both returned to Hamburg, where, in 1705, he produced *Amira*, his first, and *Nero*, his second opera. In 1706 Handel went to Italy, where he remained three years, visiting Florence, Venice, Rome and Naples composing as he went both secular and religious music, which was performed with great success in the different places which he visited. Upon his return to Germany in 1709, he was offered the post of *Capellmeister* to the Elector of Hanover (afterwards George I. of England), but he accepted it only on condition that he might visit England, which he did the following year. Here he composed operas

on the Italian plan. At the end of six months he was compelled to go back to his post in Hanover, but he returned to London, which thenceforth became his domicile, in January, 1712.

In 1720, Handel undertook the direction of the Italian opera for the Royal Academy of Music. At first he succeeded completely, but his success raised him jealous enemies, who soon rallied around Buononcini, who had also removed to London, and a strife, scarcely less violent than that which later divided the court and the population of the French capital into hostile camps of Gluckists and Piccinists, soon began to rage. Squibs and lampoons flew in all directions. The best known of these, usually ascribed to Dean Swift, but really the work of John Byrom, ran as follows:

"Some say, compared to Buononcini,  
That mynheer Handel's but a ninny;  
Others aver, that he to Handel  
Is scarcely fit to hold a candle."  
Strange all this difference should be  
'Twixt Tweedle-dum and Tweedle-dee."



GEORGE FREDERICK HANDEL.

In 1729 Handel, with Heidegger, undertook the management of the King's Theatre, which the factional fight above alluded to compelled them to relinquish in 1734, when he became manager of Covent Garden on his own account. His antagonists, among whom were many of the "nobility," were running an opposition company at the King's Theatre, and they managed to bankrupt Handel, while at the same time they emptied their own exchequer. An attack of paralysis sent him for a while to the baths at Aix-la-Chapelle, whence he returned a few months later. He resumed the composition of Italian opera, but his works in that line then fell flat, and it then dawned upon him that the field for which his talents best fitted him was that of sacred music. It is from that time only, (1740) that all his greatest works date.

In 1741, Handel went to Ireland, on the invitation of the Lord Lieutenant, and it was there that *The Messiah*, his greatest work, composed in twenty-four days was first produced for a charitable society in Dublin on April 18, 1742. It was not until March 23, 1749, however, that it was heard for the first time in London. On this occasion, when the chorus "For the Lord God omnipotent reigneth" was attacked, the audience, among whom was the King, were so transported by the unusual grandeur of the music that they impulsively rose to their feet and remained standing until its close. Before this he had composed *Saul and Israel in Egypt*, and afterwards *Samson*, *The*

*Dettingen Te Deum*, and the rest of the works which place him in the front rank of composers.

Though possessed of originality far beyond the majority of composers, Handel made no scruple of borrowing, without any manner of acknowledgment, the musical ideas of others. In this respect, he seems to have been an unconscionable thief. The orchestration of his works was considered heavy and noisy by his contemporaries, but owing, doubtless, to the development of orchestras since his day, it now sounds thin and rather colorless. Indeed, his orchestration is now rarely heard, Mendelssohn and others having rescored his greatest works, so as to make them fitter for the modern orchestra. To the same cause: the undeveloped state of orchestras in Handel's day, may also probably be traced the tendency—distasteful to modern ears—of giving to the voices numerous passages, turns, runs, etc., which are really fit only for instrumental music.

In his social intercourse, Handel was a genuine German, uncouth and rough, but not devoid of a hearty geniality. He was often remarkably irascible. It is refreshing, says one of his biographers, to learn that operatic singers of the day, however whimsical and self-willed, were obliged to bend to the imperious genius of this man. In a spirit of ill-timed revolt Cuzzoni declined to sing an air. She had already given him trouble by her insolence and freaks, which at times were unbearable. Handel at last exploded. He flew at the wretched woman and shook her like a rat. "Ah! I always knew you were a fery tevil," he cried, "and I shall now let you know that I am Beelzebub, the prince of de tevils!" and, dragging her to the open window, was just on the point of pitching her into the street, when, in every sense of the word, she recanted. So, when Carestini, the celebrated tenor, sent back an air, Handel was furious. Rushing into the trembling Italian's house, he said, in his four-or-five-language style: "You tog, don't I know better as yourself vaat is pest for you to sing? If you will not sing all de song vaat I give you, I will not pay you ein stiver." Among the anecdotes told of Handel's passion is one growing out of the composer's peculiar sensitiveness to discords. The dissonance of the tuning-up period of an orchestra is disagreeable to the most patient. Handel being peculiarly sensitive to this unfortunate necessity, always arranged that it should take place before the audience assembled, so as to prevent any sound of scraping or blowing.

Unfortunately, on one occasion, some wag got access to the orchestra where the ready-tuned instruments were lying, and with diabolical dexterity put every string and crook out of tune. Handel enters. All the bows are raised together, and at the given beat all start off *con spirito*. The effect was startling in the extreme. The unhappy *maestro* rushes madly from his place, kicks to pieces the first double-bass he sees, and, seizing a kettle-drum, throws it violently at the leader of the band. The effort sends his wig flying, and, rushing bareheaded to the footlights, he stands a few moments amid the roars of the house, snorting with rage and choking with passion. Like Burlleigh's nod, Handel's wig seemed to have been a sure guide to his temper. When things went well, it had a certain complacent vibration; but when he was out of humor, the wig indicated the fact in a very positive way. The Princess of Wales was wont to blame her ladies for talking instead of listening. "Hush, hush!" she would say. "Don't you see Handel's wig?"

So far as known, unlike most artists, Handel was absolutely proof against the charms of the fair sex. Except his business-like visit at the age of nineteen, to see whether the daughter of the retiring organist of Lübeck would be an endurable encumbrance, woman seems never even to have entered into his calculations. There is not a bud of sentiment to be culled from his entire life, and he died as he had lived, a crabbed old bachelor.

Handel, especially in his latter years, was deeply religious, and he himself said, speaking of his feelings during the composition of his masterpiece, the *Messiah*: "I did think I did see all heaven before me, and the great God himself." Is it any wonder that, under such a feeling, his genius should have given birth to an immortal composition? He had often said to his friends that he wished he might die on Good Friday, "in hope of meeting his good God, his sweet Lord and Savior, on the day of his resurrection." He had his wish, for on Good Friday night, 1759, in the seventy-fifth year of his life, Handel, who had become blind from cataract, opened his eyes in a



better world to the strains of music sweeter and grander than those of his own Messiah.

He sleeps with the illustrious dead of England, in Westminster Abbey, where a monument by Roubilliac was erected to his memory in 1762. Below the monument is his gravestone, which bears the inscription: "Born ye 23 February, 1684, died ye 14th of April, 1759." This latter date differs by one day from the one we have given above, which was the 13th of April. The date on the stone is probably wrong, for the 13th is the date given by Dr. Burney, who was well acquainted with Handel, and had personal knowledge of the date of his death.

### ÆOLIAN MUSIC.

PERHAPS most musicians will be of opinion that the wild and mysterious sounds of nature, of which I purpose to give some account, ought not to be called music, since they do not emanate from the human heart. However, as long as musicians disagree about the proper definition of the term music—indeed, almost every theorist gives a different one—it may be permissible to use the expression "Æolian Music," at least with the same right which the vocal effusions of the nightingale are commonly designated as the nightingale's song. At any rate, the fascinating sound of the Æolian harp, unaided by human hand, appears to me more impressive than many brilliant musical compositions; and the charming tones of the nightingale I am apt to regard as more elevating than most of our skillful flute concertos. Thus much by way of introduction, to prevent disappointment, and to induce musicians who possess a different taste to save themselves the trouble of perusing the following discussion. No doubt, to take an interest in old and antiquated popular traditions, such as will be found recorded here, requires a peculiar imagination which is not possessed by every lover of the noble art of music.

#### THE SUBTERRANEAN CLIFF CONCERT.

In the year 1740, Johann Mattheson, in Hamburg, the well-known prolific musical author, and the friend of Handel's youth, received unexpectedly from Norway a letter containing two extraordinary documents respecting a subterranean cliff concert and the musical accomplishments of mountain dwarfs, which surprised him probably not less than they will surprise the reader, to whom they are here submitted in an English translation. The letter was sent to Mattheson by General von Bertuch, governor of the Fort Aggerhuus, near Christiania. The first of the documents consists of a statement made by Heinrich Meyer, leader of the musical band of the town of Christiania; the other contains a communication addressed to General von Bertuch by one of his military officers, whose name was C. Barth, and who has duly signed his assertions, which he evidently so fully believed that he would readily have confirmed them with an oath, had he been requested thus to attest to their truth.

#### Document No. 1.

"In the year 1695, when I had been about three months apprentice to Paul Kröplin, the leader of the musical band of the town of Bergen, it happened one Saturday evening before Christmas, that we were practicing some pieces of music which we intended to perform during the festival.

"Now, there lived in the neighborhood of Bergen a peasant who supplied my master with milk and butter, and who usually came to our house every Saturday for his money. Having called on that Saturday also, and finding us engaged in practicing, the peasant remained some time, standing and attentively listening to our music. At last my master jokingly said to him, 'This time you shall not have any payment for your milk and butter, for you have been amply paid with the music which you have heard!'

"Dear me!" cried the peasant. "Bless my soul, if I do not hear better music every Christmas Eve, in the cliffs a short distance from my farmyard!"

"This remark caused my master ironically to laugh; and likewise the organist; and the cantor, who assisted at the rehearsal, joined in the merriment, and sneered at the peasant.

"Very well, gentlemen," retorted the latter, "if you doubt the truth of my words, you may soon convince yourself that I tell no stories. To-night is Christmas Eve; so you have only to come to my house, and I shall conduct you to the cliffs."

"After the peasant had gone, and the rehearsal was finished, my master, the organist, and the cantor conversed about the proposal, and finally resolved to call upon the peasant for the purpose of ascertaining whether any explanation could be found for the supposed delusion. So they went all three together, and I was ordered to follow them and carry a bottle with brandy, for it was intensely cold.

"It was nearly midnight when we arrived at the farmyard. The peasant intimated to us that it was time to proceed at once to the mountain; and after we had reached the place indicated by him, he desired us to sit down and listen attentively.

"Now, when my master, the organist and the cantor had been sitting in that cold place during about a quarter of an hour without hearing anything, they grew impatient, and began to upbraid the peasant, saying: 'How long do you intend to make fools of us?' But the peasant begged them to have a little more patience, and keep quiet.

"Suddenly it began to sound in the hills as if tones were produced in our immediate neighborhood. First a chord was struck; then a single tone was sounded, apparently for the purpose of tuning the instruments; then commenced a prelude on the organ; and directly afterwards we heard a number of voices accompanied by cornets, trombones, violins, and other instruments, without being able to see any performer.

"At last, when we had listened a long time, the organist having become uneasy about these invisible performers and subterranean musicians, called out to them: 'If you are of heaven, show yourselves; but if you are of hell, leave off that mysterious music.'

"In a moment the concert ceased; but the organist fell down as if he had had a stroke, his mouth and nose foaming. In this condition we carried him to the house of the peasant, where we laid him in a bed, covered him well, and took so much care of him that on the following morning he was able to rise and to return with us to Bergen, which is only about five miles distant from the place in which this inexplicable concert was heard. The place is in the vicinity of Bierche-land's church.

"The above statement, which I, the undersigned, have committed to paper, contains nothing but the strict truth. I annex

here a melody which I myself have heard in the cliffs near Bergen, and which I have retained in my memory more intact than some other melodies which I likewise heard in the same place:—



"This communication I herewith sign with my own hand: Christiania, January the first, Anno Domini, 1740; Heinrich Meyer, town-musician of Christiania, near Aggerhuus, under the government of General and Commandant von Bertuch."

#### Document No. 2.

"In the year 1696, the following event was experienced and observed by me, the undersigned witness: The district of Sundhorlen, in the Norwegian province Bergenhuus, situated near the North Sea, contains an island called Storöen, in which is to be found a fine estate with several farms. These farms have enjoyed from time immemorial certain privileges obtained by the nobility from the former kings of Norway. In fact, according to the old Norwegian chronicles, King Harald Haarfager, or 'the fair-haired,' who in the year 868 subjugated all the petty kings of Norway, had his residence on the island of Storöen. This island possesses a harbor which is much frequented by Scotch traders, who import linen, sugar, Scotch flour, cakes, wheaten bread, and other products, for which in return they export to Scotland a large quantity of wool.

"On this island is an estate called Bieland, which is the residence of the inspector of the duties which the merchants have to pay. This is also the place where I was born, and where in my childhood, not only I, but also my brothers and sisters, and the servants in our parents' house, have seen and heard those subterranean folks, or dwarfs, who at night, between eleven and twelve o'clock, after the laborers had finished their daily work and had retired to bed, were in the habit of squatting round the hearth in the farmyard and warming their babies before the fire. These dwarfs, or whatever they may be called, used to sit down in a circle around the glimmering coals, exactly in the same manner and appearance as our little children are wont to do. Having warmed themselves, they suddenly vanished, all of them at the same time, without making the slightest noise. They did no damage nor any mischief; on the contrary, everything was preserved by them carefully and uninjured.

"Their lights or little candles, burn quite blue and very bright. In general, their habitation is in the mountains among great cliffs of stones, or in subterranean caves, and in suchlike places.

"I have also heard, together with many other persons, their music, which consisted of playing on Jew's-harps, on the *langeloeg*, on fiddles, trumpets; and also of vocal music, executing a peculiar song, which, however, was incomprehensible to me, and which produced rather the impression of a pastoral dance-time indistinctly vociferated.

"Their cattle are very small, and generally of a brown color. The dwarfs often lead their cattle out of their habitations into the valleys; but whenever this is the case, they make themselves invisible as soon as any human being approaches them. However, there are in that neighborhood many persons who have been permitted to visit them in their caves. But when a visitor has stayed with them four or six weeks, he is expelled from the cave, because he is unable or unwilling to perform whatever the subterranean creatures order him to do. Moreover, the persons who have been expelled are afterwards greatly excited, and their mind is affected.

"That the above statements refer to facts well known to me, and that they contain nothing but the strict truth, I herewith attest with my signature, written with my own hand: Aggerhuus, the 5th of January, 1740, C. Barth; installed major in the infantry of His Royal Majesty, the King of Denmark; also Commandant of the Fort Aggerhuus, under the General Bertuch's government."

It would hardly be worth while to record the above superstitious communication had it not been accepted as an indisputable truth by the credulous General von Bertuch, and transmitted by him to Johann Mattheson. The latter thought it of sufficient interest for publication, together with Document No. 1, in a pamphlet entitled: "Etwas Neues unter der Sonnen, oder das Unterirdische Klippen-Concert in Norwegen, aus glaubwürdigen Urkunden auf Begehren angezeigt von Mattheson, Hamburg: im Brachmonath, 1740, gedruckt bey seel. Thomas von Wierings Erben im güldnen A. B. C." Mattheson was too enlightened an author to believe these statements, and too shrewd an editor to intimate that his publication contained superstitious notions or delusions, perhaps amusing, but not deserving further attention. In the year 1742, Lorenz Mizler, in his "Musikalische Bibliothek," published in Leipzig, reprinted the two documents with General von Bertuch's letter, and endeavored to prove that the witnesses must have labored under some misconception, if they did not make intentional misstatements. He insinuates that the organist helped himself too freely out of the brandy bottle; hence his sudden swoon.

This may have been the case; who does not know the proverb *cantores amant humores*? At any rate, in our century it would be almost an insult to the reader to endeavor to explain stories like those here told. The Norwegian peasants are still rather superstitious. However, some of their old notions about mountain-dwarfs and giants are so childlike and naive, so poetical and fascinating, that one might feel almost sorry they should be proved unfounded, and should not be longer believed by the people in general. Very likely the cliff concert near Bergen may still be heard, wind and weather permitting, any winter night, when the requisite condition of the atmosphere, or perhaps a change in the temperature of the air, causes the delicate leaves of the fir-trees to vibrate, and when the crevices in the rocks occasion a draught; but as the simple-minded natives listen for it on Christmas Eve only, they are not likely to be aware that it may be heard at other times also.

As regards the *langeloeg*, which is stated to be one of the favorite musical instruments of the dwarfs, it may interest the reader to know that it is a stringed instrument which was formerly popular, and is now only occasionally to be found among the Norwegian peasantry.

#### THE MYSTERIOUS TRUMPET.

The natives of the Island of Madagascar have a dreadful fear of the sounds of a mysterious trumpet which are sometimes heard in a lofty mountain, called Ambondrombe, into which the spirits of the dead are believed to go. This mountain is covered with a forest on the eastern edge of the highland of the Betsileo country; and its mysterious trumpet sounds, inexplicable to the ignorant natives, are explained by James Libree ("The Great African Island, Madagascar"; London, 1880, p. 312) as follows: "The mountain consists not of one hill, as it appears at a distance, but of a large group of hills, some six or seven in number, with very deep gullies between them. The gorges have a general north and south direction. The northern end of the gorges or valleys is open, but at the south three hills, or one large hill with three tops—I could not tell which—blocks up the southern end, except at the southwest corner which is open to the west. This peculiar arrangement of an isolated block of hills is, I think, the first cause of the strange sounds which are the origin of the superstitious connected with this place. The eastern hill is one of the highest in Betsileo, and the wind, generally easterly, rushes with furious force round the north end, and over the top into the three longitudinal valleys out of which there is no outlet except the narrow mouth at the southwest end. In this way a natural trumpet is formed!"

In addition to this explanation the reader may be reminded that there exist several other records of invisible performers in the mountains, and of singing rocks, current in different parts of the world. Alexander von Humboldt, in his "Relation Historique" (tome vi., p. 377), mentions a rock called Piedra de Carichana Vieja, which is situated on the River Orinoco in South America, and which emits sounds resembling those of an organ. The cause of these sounds he ascribes to the gush of air through the crevices when the sun rather suddenly changes the temperature outside the caverns.

To a similar cause may be ascribed the famous sound of the Memnon statue of the ancient Egyptians, in the Theban plain on the west bank of the Nile. The sound emanating from a colossal statue, about fifty feet in height, appears to have puzzled the ancients, to judge from the allusions to the phenomenon made by some of the classical historians. The sound was heard at sunrise. According to Pausanias, it might be compared to the effect produced by the twanging of a harp-string. Strabo, who visited the statue about the year B. C. 24, cautiously records (Book xvii., chap. 1): "When I was at those places with Aelius Gallus, and numerous friends and soldiers about him, I heard a noise at the first hour of the day; but whether proceeding from the base, or from the colossus, or produced on purpose by some of those standing round the base, I can not confidently assert. For, from the uncertainty of the cause, I am disposed to believe anything rather than that stones placed in that manner could send forth sounds."

Again, Tacitus, about A. D. 100, mentions (in his "Annals," Book ii.), among the wonders of Egypt, "the stone statue of Memnon yielding, when struck by the solar rays, a vocal sound!"

Perhaps the rising sun, rather suddenly changing the temperature of the stone, caused a draught in a certain direction against the statue favorable for producing the sound; and if the same condition of the atmosphere existed usually at sunrise, as appears probable, it is not surprising that the statue should have made itself heard generally at daybreak.

In short, Æolian music is occasionally produced by nature unaided by the ingenuity of man. The wind passing over a hole in the hollow trunk of a tree, and vibrating the air which it contains, may produce tones much in the same way as the Pandean pipe is blown.

The Celtic poets have much to record about supernatural sounds which are often heard in Ireland. Sometimes they were soft and plaintive; at other times loud and harsh. Of course superstition ascribed them to spirits of the air, instead of the air itself. Thomson, in his "Seasons," adverts to these melancholy voices of the elements as follows:—

Along the woods, along the moorish fens,  
Sighs the sad genius of the coming storm;  
And up among the loose disjointed cliffs  
And fractur'd mountains wild, the brawling brook  
And cave presageful, send a hollow moan,  
Resounding long in listening Fancy's ears.

#### THE MUSIC OF THE SPHERES.

Pythagoras, B. C. 550, theorized about the music of the spheres—glorious Æolian sound—which, however, mortals are incapable of hearing. This fanciful conception of order and harmony in the motions of the heavenly bodies was likely to find favor with poetical minds. It is beautifully expressed by Shakespeare ("Merchant of Venice," Act v., Scene 1):—

Look, how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There's not the smallest orb which thou behold'st  
But in his motion like an angel sings,  
Still quiring to the young-ey'd cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.

—C. Engel, in *Musical Times*.

(To be Continued.)

#### BUYING A FIDDLE.

NOT long ago two young fellows with uncultivated music in their souls, entered the store of Owen Brothers, the well-known music dealers on Central Street, Lowell, and expressed a wish to see some fiddles. One of the firm, all politeness, stepped forward and waited on them. An instrument was handed out, and it was examined with considerable minuteness. Finally, an inquiry as to the price was made. "We can sell you that violin for five dollars," was the reply. "Five dollars!—that is considerable to pay for a fiddle," replied one of the youths. "O, no; it is a small price. There is one that would cost you ten." "Ten dollars for a fiddle!" said the astonished fellow; "I shouldn't want to pay that much for one. Why," said Owen, "that is a mere trifle. Fiddles sell for one hundred, five hundred and more. I've seen one that was bought for a thousand dollars!" "For God's sake!—a thousand dollars! How big was it?" asked the astonished and confounded young man, whereat an individual in another part of the store laughed immoderately. We believe the boys left without purchasing.—*Lowell Mail*.



## WAGNER'S "PARSIFAL."

THE subject is taken from the mythical cycle of the Holy Grail, to which "Lohengrin" also belongs; it may, indeed, be called the introduction to that opera. "Lohengrin" it will be remembered, in his final address proclaims himself the son of Percival, the King of the Grail, and with the fortunes of this Percival or Parsifal, as Wagner prefers to call him, his latest opera is concerned. He, like Siegfried in "The Ring of the Nibelung," represents human nature in its youthful, spontaneous action. He is, in the language of the old stories, the "unwitting fool," who, by dint of pure impulse, conquers the evil principle and wins the crown. The idea is as old as mythology itself, and may be found in more than one of Grimm's fairy tales. Of the story of "Parsifal" it is not our present purpose to speak. It can be fully realized only when it appears in connection with the music. Suffice it to say that mystic splendors and religious feeling are its chief characteristics, while on the other hand, the purely human element is comparatively less powerful. There is nothing here to equal the sweetness of Elsa clinging with passionate love to the god-like knight who has come to her rescue. But the idea of the mystic symbol of mediæval faith, surrounded by the knightly community appointed to guard its wondrous powers from contact with the vices and doubts of the world, has become the subject of a deep and singularly sustained conception. It need not be added that this conception, besides being picturesque, is also musical in the highest sense of the word, and of the nature of this music we shall endeavor to give some general idea as far as is possible under the circumstances.

The orchestral prelude, which, as in all Wagner's later operas, takes the place of the orthodox overture, is based essentially on three themes. The first in A flat, given out by the strings and wood wind and subsequently repeated by the same combination of instruments in C minor, is rhythmically marked by the syncopation occurring in each of the six bars of which it consists. It is succeeded by a solemn phrase for trumpets and trombones in the first-named key, which may at once be identified with the morning fanfare which calls the knights of the Grail to their early duties, and is again rhythmically distinguished by the four quavers harmonized in thirds, which ascend to its last note. The third theme is a melody of greater breadth. It is in 6-4 time, and its type is that of a chorale, not unlike in general character the pilgrim's hymn in "Tannhauser," although the melodic intervals and the rhythm are different. These three motives in various combinations of harmony and orchestral color are the materials of this beautiful piece of orchestral music, which, as regards power of expression and devotional intensity of feeling, is scarcely surpassed by the prelude to "Lohengrin" itself. The two conceptions are, indeed, inspired by the same subject, seen, however, under different aspects.

In the prelude to "Lohengrin" the Grail ("gradale" or "sang real," whichever it may be) is represented as revealing itself to the eye of the believer by an individual act of faith. In the introduction to Parsifal the holy vessel itself, in its permanent wonder-working power, has been rendered, for, without wishing to attach gratuitous names to single melodies, one can not be in doubt that the three themes more than once referred to, belong to the mystery of the Grail, which forms the dramatic key-note of the whole opera. This can be proved even from the fragment now before us. As the curtain rises, or rather is parted in the middle (for such is the custom at the Bayreuth Theatre) and discovers Gurnemanz, the veteran knight of the Grail, as he rouses the younger esquires from their sleep, the trumpet call resounds, followed immediately by the chorale, as they offer up a silent morning prayer. Again the same themes form the chief orchestral melodies in the account which Gurnemanz gives to his companions of the origin of the Grail, and the establishment of the order of knighthood, whose mission it is to guard the holy vessel. But their full importance these representative themes gain in the final scene of the first act, which represents the assembly of the knights to the agape, or love feast, at which, by the mysterious power of the Grail, they gain new strength for their sacred mission. Wagner here shows himself thoroughly imbued with the mystic significance of his subject, which has roused him to a sustained effort of concerted music difficult to match in his own or any other composer's works. The scene is introduced by a solemn march for the full orchestra, including six trombones, on the stage. The clang of bells mingles with the music as the knights enter in slow procession, singing as they go. This song for male voices is at first in unison, accompanied always by the march

theme in the orchestra. But as the younger esquires and pages enter, a new theme of suave beauty is intoned in three-part harmony, alto voices being added to first and second tenors. At last a chorus of boys from the extreme height of the dome gives out the hymn tune from the introduction, without accompaniment. The effect, as far as one can judge by reading the score, must be one of overpowering beauty. The ministrations of the holy rites of the Grail by its King, Amfortas, brings the two other themes of the overture into prominence. The motive representative of the redeeming power of Parsifal, "the guileless fool by pity enlightened," is also intoned by the boys' chorus. When all is over the knights leave the hall, accompanied by the strains of the solemn march, and in the same order in which they had entered. Of other features of the same act the appearance of Parsifal, the character of Kundry, the mysterious heroine, wavering between sin and repentance, and the sufferings of Amfortas, the King of the Grail, we can not speak at present. These must be considered in connection with the entire work when finished. In the meantime the admirers of Wagner's art may look forward at Bayreuth to a treat scarcely inferior to that which awaits them in London during the coming season. The first act of Parsifal certainly does not show any diminution of the peculiar power which has given its composer a unique position among the representatives of modern music. His melody is as broad and beautiful as ever, and its connection with the action of the drama is that of an inseparable organism; and although Wagner here, as elsewhere, discards the canons of the old-fashioned opera, he shows his mastery of that higher "form" of musical structure which he himself has created.

## THE HAND ORGAN.

COMMON as it may be to the educated ear; annoying as it unquestionably proves to be to scientific men who think, read and write; bad as it is for the reputation of musical England; unhealthy as its influence is upon the popular taste, it, nevertheless, performs the not unimportant function of lighting up many dark places. As has been truly observed of the organ-grinder, than whom we can not call to mind a more fitting representative of street music; his sphere is large; he conquers more worlds than one; his popularity is not only wide but varied. He enters many clear and spacious squares, and little chubby faces, well-born and rosy, look out from high-railed nursery windows, and as they look out he looks up, and baby is danced at the bars, and stops crying directly, and Tommy forgets his quarrel with Johnny, and runs to the window too, and tears are wiped and harmony is restored in many and many a nursery, and nurse herself finds the penny and smiles, and "organ-man" pockets the money and smiles and plays five more tunes for the money, and lifts his hat and waves "ta, ta!" in Italian, and walks off to "fresh fields and pastures new!" And where does he wander to now? I meet him in the dingy alley of the great city; I meet him in the regions of garbage and filth, where the atmosphere inhaled seems to be an impartial mixture of smoke and decomposition, and where the diet of the people seems to consist of fried herrings and potato parings; there is our organ-man—and there, at least, we may bless him—grinding away to the miserable, sunken and degraded denizens of Pigmire Lane or Fish Alley. Let him stay always there, let him grind ever thus. I confess it does my heart good to see those slatternly women come to their doors and stand and listen, and the heavy, frowning, coal-besmeared men lean out of the windows with their pipes, and forgetting hunger and grinding poverty, hushing also the loud oath and blasphemy for a little season, smile with the pleasure of the sweet sounds. Through that little black window with the cracked panes you can see the lame shoemaker look up for a moment, and, as he resumes the long drawn out stitches with both hands, it is with countenance relaxed, and almost pleasurable energy. The pale-faced tailor looks out from the top story, yes, like a beam of sunshine. The music has struck through him! he forgets the rent, and the work, and the wages, and the wretchedness of life. It is the end of the day, it is lawful to rest for a moment and listen, and they do listen—the men and women clustering in groups on their door-steps, and leaning from the windows above, and the children—oh, the children! I look down the alley, and suddenly it is flooded with the light of the low sun; it smites the murky atmosphere into purple shades, and broad, warm, yellow light upon the pathway, and glitters like gold-leaf upon the window panes, and the children—the children are dancing all down

the alley, dancing in long vistas far down into the sunny mist, two and two, three and three, but all dancing, and dancing in time; and their faces—many poor, pale faces, and some rosy ones too—their faces are so happy, and the whole alley is hushed, save for the dancing of the children. I bless that organ-man, a very Orpheus in hell! I bless his music! I stand in that foul street where that blessed sun smiles, and where the music is playing, I give the man a penny to prolong the happiness of those poor people, of those hungry, pale and ragged children. What a picture! Shall we tear away the music from these poor souls; shall the harmony and melody be no more heard in the dirty courts and the dingy alleys; shall such poor be debarred so cheap a pleasure, and is life in Pigmire Alley to be rendered yet more intolerable?—*F. J. Crowest, in Visitor.*

## TRAITS OF MOZART.

MOZART was a South German, which in his day meant a Teuton, with all the disadvantages of his race, and as deficient in the earnestness and ideal aspirations of the countrymen of Goethe and Schiller, as in the intelligence and elegance of the Italians. He was honest, guileless, loving, and, while in good health, overflowing with animal spirits, which took the shape of absurd, half maudlin tenderness and buffoonery; sensuous without refinement, hilarious without wit, improvident, slovenly, narrow-minded, and when beginning to fall into ill-health, inclined to morbid brooding, and to an unwholesome savoring of the thought of death, from which frame of mind a piece of good news or a glass of wine would suddenly carry him into the most boisterous, most childish state of jollity. He had received a very careful and comparatively liberal education; he had traveled much, and associated with men of talents and position; yet, despite his linguistic facility for writing, he was, on the whole, an unintellectual man. He cared for no art save his own; books had no attraction for him. He seems to have been totally unaware of the great intellectual and social questions which were shaking the world around him. His conversation in society, if anything like his letters, must have been quaint, but rather vulgarly jocular; his mind, though not inactive, was frivolous; his tastes, though innocent, were coarse; his life, although moral, was mean. He never aimed at raising his social position, or at doing more than merely secure himself and his from present distress. He aspired to no higher society than that of his good-natured, illiterate wife, and of his low, coarse, jovial friends, small musicians and tradesfolk. He yearned after no finer pleasures than those of sipping his punch while listening to tavern jests and pothouse brawls, of paying court to actresses and chambermaids, of dancing and picnicing with his loud, stupid wife, of playing the buffoon at masked balls. His very affection was of a sensual, convivial sort, seeking for nothing which could raise him by compelling him to admire. His life, despite childish, delightful little occasional traits such as his love for birds and beasts, was the life of the low German middle classes, untouched by the earnest poetry of Goethe, unembellished by the playful, fanciful grotesqueness of Jean Paul; it was the illiterate, thriftless, jocosely, superstitious life of the Austrians of the last century.

Mozart's nature was a good and pure one, but external circumstances never forced upon him a struggle with himself, a sacrifice which might have ennobled and raised it out of mediocrity. His very music did not seem to elevate him. To compose music was a necessity to him. His mind was overflowing with masterpieces, but they seemed as little connected with its main characteristics as if they had been put into it by some foreign agency. To suppose, as Nohl does, that he was constantly striving after higher perfection, is absurd; his own genius ripened, and his art along with it, but absolutely without effort on his part. He was not, like Michael Angelo, straining after grander forms, nor, like Leonardo, seeking everywhere for a more subtle beauty. He had neither ambition nor ideal; he produced masterpieces as spontaneously as the tree produces the fruit, and what he produced thus spontaneously was superior by far to what others might have obtained by countless efforts.

THE only way to deal with a liar is to beat him at his own game. An American who had been to Europe was telling a friend, who knew he was a liar, about his trip across the Atlantic, and how on the 25th of the month "they entered a swarm of locusts, that carried every stitch of canvas off the ship." The listener looked thoughtful a moment, and then said, hesitatingly: "Yes, I guess we met the same swarm of locusts, the next day, the 26th. Every locust had on a pair of canvas pants." The first liar went around the corner and kicked himself.





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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.
Skylark Polka (with lesson).....	Drayer.
Shower of Rubies (long poem, with lesson).....	Prostinger.
Maiden's Longing (reverie, with lesson).....	Goldbeck.
Love's Devotion (romanza, with lesson).....	Goldbeck.
The First Ride (galop).....	Sibus.
Cuckoo and the Cricket (rondo).....	Sibus.
Waco Waltz.....	Sisson.
The Jolly Blacksmiths (caprice, with lesson).....	Paul.

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Come Again, Days of Bliss.....	Schietfarth.
One Little Moment More, Maud (Ballad).....	Estabrook.
Row, Slumber, Love (Barearole).....	Rembelowski.
Life's Lights and Shadows.....	Robyn.
When Through Life (Duet or Solo) Concert Waltz.....	Schonacker.

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Chords of the same kind, in any key, will result similarly, as in the preceding example. The consecutive 5ths, as marked, are often written; they are not disagreeable, when not too open or prominent.

**Examples in 4 Parts.**

**A CHORD OF THE EXTREME SIXTH.**

Ex. 433. Musical notation for Example A: Chord of the Extreme Sixth in 4 parts.

**B CHORD OF THE 3-4 WITH EXTREME SIXTH.**

Ex. 434. Musical notation for Example B: Chord of the 3-4 with Extreme Sixth in 4 parts. Includes notes "Inversion rare." and "rare."

**C CHORD OF THE 5-6 WITH EXTREME SIXTH.**

Ex. 435. Musical notation for Example C: Chord of the 5-6 with Extreme Sixth in 4 parts.

good in close position. 5ths too open. acceptable but rare. 5ths too open.

**The Ninth and the Chords of the Ninth, 11th and 13th.**

**THE NINTH.**

§ 246. The interval of the Ninth differs from that of the Second in its resolution: Ex. 436. Ex. 437. Musical notation showing interval resolutions.

**HARMONY.**

**9th. I. Resolution. II.**

Ex. 438. Musical notation for Example 438 showing 9th resolutions.

As seen in Ex. 438, No. 1, the lower interval of the Second (c) is the dissonant tone and moves to b. At No. 2, on the contrary, the upper interval of the 9th (d) is the moving tone, and resolves, descending, into c, or, ascending, into e.

The small Ninth invariably descends, in its resolution:

Ex. 439. Musical notation showing the descending resolution of the small Ninth.

**Chord of the Ninth.**

§ 247. Chords of the 9th may be formed upon all the tones of the major and minor scale, by a superstructure of 4 Thirds. Chords of the 9th are 5 toned, and can consequently only be employed in 4 part writing, when one of their 5 tones is omitted.

Ex. 440. Musical notation for Example 440: Dominant chord of the 9th. Includes labels "Dominant chord of the 9th." and "Dominant."

§ 248. The most important chord of the Ninth is that built upon the Dominant, the 5th tone of the scale. It occurs more frequently than the others, and may be called the *Dominant chord of the Ninth*. It may appear in its original position or its inversion. The 4th inversion occurs but rarely, the others much more frequently than is generally believed. The chord of the 9th has not received sufficient study and analysis on the part of theorists. Many regard it merely as a suspension chord, some deny it distinct individuality and declare it to be a chord of the 7th upon an organ point; this partly on account of its excentricity of inversion, and partly because of its

lack of harmony in close position. Similar inabilities are attributed to the chords of the 11th and 13th, only more forcibly so, since they are much more complicated. All these chords are nevertheless capable of appearing as chords of distinct individuality. This means that they have the capacity of associating (proceeding to) logically with other chords of essential difference, such, for instance, as are related in the Fifth. The 3 toned chords of the Tonic and Dominant for example, related in the 5th, have a tone in common, yet they possess each distinct individuality. Those of the Tonic and relative minor only differ in one tone, having two in common, yet they are likewise of distinctly different individuality. But the fact that they have tones in common does not make them chord combinations upon an organ point. The chords of the 9th, 11th and 13th certainly have the capacity of progressing to distinctly different chords, although they must necessarily have tones in common with them, since, in the case of the complete chord of the 13th, all the 7 tones of the scale are represented. In that case the different arrangement of these tones, upon different foundations, marks their separate individuality. The following two chords of the 13th, for instance, contain the same tones, yet are totally different in their character:

Ex. 441. Musical notation for Example 441 showing two different arrangements of the 13th chord.

It cannot, however, be the object of musical art to indulge in the production of chords, possessed of so many conflicting elements. The question then arises whether they can in some way be made to contribute to the treasures of Harmony. This question may be answered in the affirmative with the one condition, that these chords shall be rendered intelligible to the ear by the omission of their sharpest dissonances, retaining at the same time their individual character. In 4 part writing this would naturally become a necessity.

**Chords of the 9th, 11th and 13th progressing to chords of distinctly different individuality.**

Chords of the 9th progressing to chords related in the 5th.

Ex. 442. Musical notation for Example 442 showing chord progressions. Includes notes "2 tones in common.", "Sequences may be continued.", "1 tone in common.", "2 tones in common."

**HARMONY.**

(Ex. 442 continued.)

Chords of the 11th and 13th progressing to chords related in the 5th.

Musical notation for Examples 443-447 showing 11th and 13th chord progressions. Includes labels "11th.", "13th.", "4 parts.", "1 tone in common.", "2 tones in common.", "3 tones in common.", "2 tones in common."

None of the preceding examples resemble chords upon organ points. It was not strictly necessary that the upper part at Nos. 4, 5, 6, 7, 8, 9, 10 and 11 should appear in uniform movement, which might be interpreted as an organ point. No. 9, for instance, could have undergone the following alteration:

Ex. 448. Musical notation for Example 448 showing an alteration of No. 9.

At No. 4 c ascending to g is quite possible. The remaining chord combinations admit of similar alterations in the progression of the Treble part.

**Chord of the Ninth as a Suspension Chord.**

Ex. 443. Musical notation for Example 443: Chord of the Ninth as a Suspension Chord. Includes labels "1 In 5 parts.", "2 In 4 parts.", "7th b omitted."

No. 1 \* looks like a chord of the 9th, but is really the chord of the Tonic



with double suspension. The chord at No. 2 \* also contains the interval of the 9th, but is again nothing but the chord of the Tonic with single suspension. As a suspension chord the chord of the 9th has therefore no claim to special consideration or distinct individuality.

The Chord of the 9th one of Distinct Individuality.

Ex. 444. Musical notation showing two examples of a 9th chord. The first is a standard 9th chord, and the second is a 9th chord with a double suspension. The notes are G, B, D, F, A.

The 5th must ascend, otherwise consecutive 5ths will result between 5th and 9th.

Chords of the 11th and 13th as Chords of the 7th upon Organ Points.

Ex. 445. Musical notation showing two examples of 11th and 13th chords. The first is an 11th chord (G, B, D, F, A, C) and the second is a 13th chord (G, B, D, F, A, C, E). Both are shown as chords of the 7th upon an organ point.

If the chords of the 11th and 13th could appear in no other form than as chords of the 7th upon an organ point (as in these examples), they could not be admitted as chords of separate individuality. We have shown, however, at Ex. 442, Nos. 4, 5, 6, 7, 8, 9a., 9b., 10, 11, that they may appear as distinct chords.

Inversions of the Chord of the Ninth.

§ 249. In this form the chord of the 9th does excellent service, either in 5 or 4 part writing. It distinctly possesses the quality which has been denied to it, that of flowing progression. In 4 part writing the 5th (not an essential interval) is often omitted. At No. 3 \* (4th inversion) the dissonances are close. The 4th inversion is little used.

Ex. 446. Musical notation showing a 9th chord in 5 parts. The notes are G, B, D, F, A, C. The bass line is G, B, D, F, A, C. The upper parts are G, B, D, F, A, C.

In 5 parts with chords of the 9th complete. 3d Inversion. 4th Inversion.

Musical notation showing the 3rd and 4th inversions of the 9th chord in 5 parts. The notes are G, B, D, F, A, C. The bass line is G, B, D, F, A, C. The upper parts are G, B, D, F, A, C.

Musical notation showing the 4th inversion of the 9th chord in 5 parts. The notes are G, B, D, F, A, C. The bass line is G, B, D, F, A, C. The upper parts are G, B, D, F, A, C.

§ 250. The inversions of the chord of the 9th being eccentric in their closest position, and too complicated for a separate Bass signature, we have adopted that of the chord of the 7th with 9th added, thus:

Ex. 447. Musical notation showing the 1st, 2nd, 3rd, and 4th inversions of the 9th chord. The notes are G, B, D, F, A, C. The bass line is G, B, D, F, A, C. The upper parts are G, B, D, F, A, C.

NOTE.—The inversions at Ex. 447 are given in dispersed positions, to make them intelligible to the ear. Other forms of dispersions could have been selected.

§ 251. Inversions of the chords of the 11th and 13th are of no distinctly individual character. They are merely incidental to part progression, and even as such occur rarely.

Modulation.

§ 252. Modulation has been frequently alluded to in the preceding pages. By modulation is meant the passage from one key to another, either related or unrelated. Modulation may be diatonic or chromatic, near or distant, gradual or sudden. Diatonic modulation generally refers to related, chromatic to unrelated keys. Volumes could be written upon the subject of modulation, without even approximately exhausting its possibilities. It is therefore of greater importance that the student should understand the general laws which govern it than that we should attempt the formation of a complete system of modulation.

§ 253. The chords built upon the tones of the scale indicate how far we may stray into other keys in a natural way. The addition of the necessary leading tones then completes the transit from key to key.

§ 254. Tasteful modulation is one of the greatest tests of an accomplished writer. Aimless wandering from key to key, the desire to surprise and fascinate the hearer with extraordinary successions of chords, cannot be too carefully avoided. Inexperienced writers, especially those smitten with the so-called music of the future, have an extraordinary penchant for the discovery of bold, violently dissonant or sudden and marvelous modulation. The serious student will do well to remember that there is but little merit in modulation per se, however striking and novel. It is most valuable when it is the natural result of musical thought, and should not, with bold assurance, crowd the latter into the back-ground. Indeed, it may be accepted as a fact that, wherever modulation luxuriates most, thought is most conspicuous for its absence.

§ 255. Indiscriminate modulation may easily mar the form of a composition. The manner and frequency of passing into other keys should therefore form part of the carefully arranged design of a piece. For instance, the first subject being given in the Tonic, the second, which is to counter-balance the first, should not be in an unrelated key, but in one related in the 5th or 3d. Farther digressions may be made in less important places, according to length and character of a piece. Concerning the closer detail of modulating chord progression, logic, symmetry and balance should be the guiding principle.

§ 256. All related chords are naturally modulating chords, and the Dominant is chief among them; they may succeed each other without inter-

vening chords and bring about modulation almost imperceptibly. Unrelated keys require the intercession of other consonant or dissonant chord, to accomplish the passage from one to the other.

§ 257. As any major Triad may, from its surroundings, be or become a chord of the Tonic, Dominant, or Subdominant, it follows that the passage to two different keys, and from these to others, is easy and natural.

a. C Triad as Tonic. b. C Triad as Subdominant, with modulation accomplished to the key of G.

Ex. 448. Musical notation showing a C triad in two different contexts. The first is as a tonic chord in C major, and the second is as a subdominant chord in G major.

c. Passage to the key of F. d. C Triad as Dominant in the key of F. e. Return to the key of C.

Musical notation showing a C triad in three different contexts: as a tonic chord in C major, as a dominant chord in F major, and as a tonic chord in C major.

NOTE.—To attain skill in modulation and the progression of parts, the examples above should be written in all the possible positions of the upper parts, with such choice of Bass, as may suit the altered distances.

§ 258. The passage from one key to another implies the presence of the leading and subleading tones of the first key, as f and b at Ex. 448 a., and the leading and subleading tones of the second key, as c and f# at b. in same example.

§ 259. It follows that without both leading tones no key can be fully established, nor modulation be fully accomplished.

§ 260. In modulating from a major into its nearest related minor key, the leading tone may be so introduced as to serve both to establish the major key and foreshadow the minor. It may also be said that a relative minor key contributes, to some degree, to establish the major, since both have their origin in the same fundamental scale.



# Ye Banks and Braes O' Bonnie Doon and Bonnie Dundee

Revised by the Author.

Willie Pape. Op. 30.

Andante.  $\text{♩} = 120$ .

*p*

*Con espressione.*

*f*

*p*

*rit.*

*a tempo*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. \* Ped. \* Ped. Ped. Ped. \*



*appassionato.*

Ped. Ped. Ped. ped. Ped. Ped. Ped.

*rit.* *rapido.* *cadenza.* *Tempo I.*

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

*rit.*

Ped. Ped. Ped. Ped. \* Ped. \* Ped. Ped.

$\text{♩} = 96.$  *mf* *L.H.*

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

*f*

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



8 *p*

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

This system contains the first four measures of the piece. The right hand features a melodic line with eighth-note patterns, while the left hand provides harmonic support with chords and single notes. Pedal points are indicated below the bass line.

8

Ped. Ped. Ped. Ped. Ped. \*

This system contains measures 5 through 10. The musical texture continues with similar rhythmic patterns. A star symbol is placed at the end of the system.

8 *p* *leggiere.*

Ped. Ped.

This system contains measures 11 through 16. The right hand part is marked *leggiere.* and includes detailed fingering numbers (1-5) for the notes. Pedal points are shown in the bass line.

8 *p*

Ped. Ped.

This system contains measures 17 through 22. It continues the *leggiere.* section with complex fingering and pedal accompaniment.

8 *p*

Ped. Ped.

This system contains measures 23 through 28. The piece concludes with a final melodic flourish in the right hand and a final chord in the left hand.

Musical score system 1, consisting of a grand staff with treble and bass clefs. The right hand features a complex melodic line with many beamed notes and fingerings (1, 3, 5, 4, 1, 4, 4, 1, 1). A large slur covers the first two measures. The left hand has a few notes with fingerings (3, 2, 3, 5). Pedal markings 'Ped.' are present below the bass staff. A star symbol '\*' is located at the end of the system.

Musical score system 2, consisting of a grand staff. The right hand has a series of chords with fingerings (7, 7, 7, 7, 7, 7, 7, 7) and dynamic markings 'p'. The left hand has chords with fingerings (7, 7, 7, 7, 7, 7, 7, 7). Pedal markings 'Ped.' are present below the bass staff.

Musical score system 3, consisting of a grand staff. The right hand has a series of chords with fingerings (7, 7, 7, 7, 7, 7, 7, 7) and dynamic markings 'p'. The left hand has chords with fingerings (7, 7, 7, 7, 7, 7, 7, 7). Pedal markings 'Ped.' are present below the bass staff. A star symbol '\*' is located at the end of the system.

Musical score system 4, consisting of a grand staff. The right hand has a series of chords with fingerings (8, 6, 6, 6, 6, 6, 6, 6) and dynamic markings 'p'. The left hand has a series of notes with fingerings (1, 2, 3, 1, 2, 1). Pedal markings 'Ped.' are present below the bass staff. The word 'simili.' is written above the right hand.

Musical score system 5, consisting of a grand staff. The right hand has a series of chords with fingerings (8, 8, 8, 8, 8, 8, 8, 8). The left hand has a series of notes with fingerings (2, 4, 2, 1, 2, 1, 2, 3). Pedal markings 'Ped.' are present below the bass staff.



8

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

8

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

8

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

8

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

8

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

8

*Ped.* *Ped.* \*

8

brillante.

Ped. Ped. Ped.

\*

Detailed description: This system contains the first system of music. It features a treble and bass clef. The treble clef has a melodic line with a 'brillante.' marking and a slur over the first two measures. The bass clef has a bass line with a 'Ped.' marking. There are various fingering numbers (1, 2, 3, 4, 5, 6, 7) and a '3' above a note in the second measure. A star symbol is placed below the bass clef staff.

8

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the second system of music. It features a treble and bass clef. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a 'Ped.' marking. There are various fingering numbers (1, 2, 3) and a '2' above a note in the second measure.

8

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

Detailed description: This system contains the third system of music. It features a treble and bass clef. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a 'Ped.' marking. There are various fingering numbers (1, 2, 3) and a '2' above a note in the second measure.

8

dim. Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains the fourth system of music. It features a treble and bass clef. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a 'dim.' marking. There are various fingering numbers (1, 2, 3) and a '2' above a note in the second measure.

8

*p* *ff*

\*

Detailed description: This system contains the fifth system of music. It features a treble and bass clef. The treble clef has a melodic line with a slur over the first two measures. The bass clef has a bass line with a 'p' marking. There are various fingering numbers (1, 2, 3, 4, 5) and a '2' above a note in the second measure. A star symbol is placed below the bass clef staff.



Allegro. ♩ = 116

*f sf sf sf* *cres cen*

Ped.

*do* *ff sf sf*

Ped.

"BONNIE DUNDEE"

Allegretto ♩ = 96.

*f*

Ped. Ped. Ped. Ped. Ped. \*

*ff*

Ped. Ped. Ped. Ped. Ped. \* Ped. Ped.

*ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. \*

Brillante.  
Leggiero.  
marcato il canto.

ossia.

simili.

Ped.

This system contains the first system of music. It features a vocal line at the top with a melodic line and a piano accompaniment below. The piano part has a bass line and a treble line. The word 'ossia.' is written above the vocal line, and 'simili.' is written below the piano part. Pedal markings 'Ped.' are present under the piano part. There are also some asterisks and a circled '8' in the upper right.

Brillante.

Ped.

This system contains the second system of music. It features a piano accompaniment with a treble and bass line. The word 'Brillante.' is written above the treble line. Pedal markings 'Ped.' are present under the bass line. There are also some asterisks and a circled '8' in the upper right.

Ped.

This system contains the third system of music. It features a piano accompaniment with a treble and bass line. Pedal markings 'Ped.' are present under the bass line.

Ped.

This system contains the fourth system of music. It features a piano accompaniment with a treble and bass line. Pedal markings 'Ped.' are present under the bass line.





# Waco Waltz

C. T. SISSON.

Op. 85.

*Lively.*

*Secondo.*

The musical score for "Waco Waltz" is presented in five systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system is marked *p* (piano) and includes a triplet of eighth notes in the right hand. The second system continues the piece. The third system is marked *f* (forte) and features a triplet of eighth notes in the right hand. The fourth system is marked *p* (piano) and includes a triplet of eighth notes in the right hand. The fifth system concludes the piece with a final triplet of eighth notes in the right hand. Fingerings (1, 2, 3, 4) are indicated throughout the score.



# Waco Waltz

C. T. SISSON.

Op. 86.

*Lively.*

*Primo.*

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of music with various note values and rests. The lower staff is in bass clef with the same key signature and time signature, also containing four measures. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings include a piano (*p*) marking in the first measure and hairpins for crescendo and decrescendo.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. A dotted line with the number '8' above it spans across the end of the system, indicating an 8-measure rest or continuation.

The third system of musical notation consists of two staves. The upper staff features a more active melodic line with eighth and sixteenth notes. The lower staff provides a steady accompaniment. A dotted line with the number '8' above it spans across the end of the system.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line with various articulations. The lower staff continues the accompaniment. A piano (*p*) dynamic marking is present in the first measure of this system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment. A dotted line with the number '8' above it spans across the end of the system.

TRIO.

Secondo.

Musical notation for the first system of the Trio section. It consists of two staves (treble and bass clef). The upper staff contains chords with fingerings (4, 2, X) and dynamics *mf* and *p*. The lower staff contains a simple bass line with fingerings 2 and 1.

Musical notation for the second system of the Trio section. It consists of two staves. The upper staff contains chords with fingerings (4, 2, X) and dynamics *f* and *p*. The lower staff contains a simple bass line with fingerings 2 and 2.

Musical notation for the third system of the Trio section. It consists of two staves. The upper staff contains chords with fingerings (4, 2, X) and (3, 1, X) and dynamics *mf* and *p*. The lower staff contains a simple bass line with fingerings 2, 2, and 1.

Musical notation for the fourth system of the Trio section. It consists of two staves. The upper staff contains chords with fingerings (4, 1, X) and (3, 1, X) and dynamics *f* and *ff*. The system ends with the word "FINE." and a double bar line.

Cantabile.

Musical notation for the first system of the Cantabile section. It consists of two staves. The upper staff contains chords with fingerings (4, 1, X) and (4, 2, X) and dynamics *mf* and *p*. The lower staff contains a simple bass line with fingerings 1 and 4.

Musical notation for the second system of the Cantabile section. It consists of two staves. The upper staff contains chords with fingerings (4, 1, X) and (4, 2, X) and dynamics *mf* and *ff*. The lower staff contains a simple bass line with fingerings 1 and 4.

Repeat Trio to Fine, then repeat from beginning to Trio.



TRIO.

Primo.

First system of musical notation for the Trio section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with notes, rests, and fingerings (e.g., 4, 3, 1, 3, 1, 2). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 4, 3, 1, 2, 1, 3). A dynamic marking of *p* appears in the second measure of the bass staff.

Second system of musical notation for the Trio section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* and contains several measures of music with notes, rests, and fingerings (e.g., 4, 3, 1, 3, 2, 1). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 3, 1, 3, 4, 1, 2, 4). A dynamic marking of *p* appears in the second measure of the bass staff.

Third system of musical notation for the Trio section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with notes, rests, and fingerings (e.g., 4, 3, 1, 3, 1, 2). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 3, 1, 3, 4, 1, 2, 1, 3). A dynamic marking of *p* appears in the second measure of the bass staff.

Fourth system of musical notation for the Trio section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* and contains several measures of music with notes, rests, and fingerings (e.g., 4, 3, 1, 3, 1, 2, 1, 2). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 3, 1, 3, 4, 2, 1). The system concludes with the word **FINE.**

Cantabile.

Fifth system of musical notation for the Cantabile section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with notes, rests, and fingerings (e.g., 1, 3, 1, 4, 2, 4, 3, 2, 1, 2). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 2, 2, 1, 2, 1, 2, 1, 1). Dynamic markings of *p* and *ff* are present in the bass staff.

Sixth system of musical notation for the Cantabile section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *mf* and contains several measures of music with notes, rests, and fingerings (e.g., 1, 3, 1, 4, 2, 4, 2, 1, 2). A dotted line with the number 8 above it indicates a first ending. The bass staff contains accompaniment with notes, rests, and fingerings (e.g., 1, 2, 2, 1, 2, 1, 1, 3). A dynamic marking of *p* is present in the bass staff.

Repeat Trio to Fine, then repeat from beginning to Trio.

# Czerny's

## Etude de la Vèlocitè, No. 7, Book 2.

*Presto.* M. M.  $\text{♩} = 76. (\text{♩} 72 \text{ to } 92.)$

*No. VII.*

*(A)*

*p*

*cres:*

*ossia.*

*8<sup>a</sup>*

*dim:*

*cres:*

*f*

*ff*

*8<sup>a</sup>*

*8<sup>a</sup>*

(A) *An exercise for equalizing, and strengthening the third and fourth fingers, which must in all positions, but especially when striking black keys, be held rounded, and always follow one another in a perfectly even succession.*

*As a useful preparation we would recommend the practice of the slow trill.*

*Lento.*

*1*

*1*

*1*

*1*



8<sup>a</sup>

*p*

*cres:* - - - - cent -

8<sup>a</sup>

do .

8<sup>a</sup>

*f*

*ff*

*ry*

# I Love but thee, but thee Alone.

( ICH LIEBE DICH, NUR DICH ALLEIN )

Poem by I.D.Foulon.

Music by August Waldauer

*Moderato. con espressione.* Copyright Kunkel Bros 1880

2. Wa - rum, getrennt von dir, so lang Die Ta - ge! wa - rum Sehnsuchts-pein! Das Leb'n mit  
 1. Ich weiss nicht, wa - rum ich dich lieb' Nur dich und wünsch' du wä - rest mein, Doch dies weiss

1. I do not know why I should love Thee, on - ly thee, and wish thee mine, But, this I  
 2. Why, far from thee, are days so long; Why does my spi - rit droop and pine! Why, by thy

dir ein Freu - den - gang! Ich lie - be dich nur dich al - lein. Wa - rum dein  
 ich du Her - zens - dieb Ich lie - be dich nur dich al - lein. Ich weiss nicht

\* The German words "Ich Liebe dich nur dich allein" are the original words in the English version, as will be noticed by the rhyme. They have been put also into English for the accommodation of those who prefer to have English words throughout.



Hand - durch mich be-lebt! Dein Kuss er-götzt wie Gal-lians Wein Und wonne-  
 wa - - rum dies mein Herz Scheint halb nur mein, halb dein zu sein, Doch dies fühl

know why 'tis, my life Seems to be but a part of thine, But this I  
 touch my sen-ses thrill! Thy kis-ses, warm as Gal-lia's wine, My soul with

voll mein Herz sich hebt! Ich lie-be dich, nur dich *Ped* al-lein! Ich lie-be  
 ich in Freud'und Schmerz, Ich lie-be dich, nur dich al-lein! Ich lie-be

know: in peace and strife, { Ich lie-be dich, nur dich al-lein! Ich lie-be  
 bliss-ful mad-ness fill! I love but thee, but thee a-lone, I love but

dich, nur dich al-lein!  
 dich, nur dich al-lein!

dich, nur dich al-lein!  
 thee, but thee a-lone!

3. Sollt'irgend Jemand wegen mir DurchWört, ja Blick, dir unhold sein, Wird das denn wohl ersetzen

3. If, for my sake, some strike at thee With tho'ts unjust and words un-kind, Will this some con-so-la-tion

dir, Ich lie - be dich nur dich al - lein Ja lächeln mag man, wohlauchgar Bla - mi - ren

be - { Ich lie - be dich nur dich al - lein! Let oth - ers smile, let oth - ers blame But, sweet my  
I love but thee but thee a - lone!

glaub's Herzliebchen mein, Derselb'ich im - mer bleib' für wahr Und lie - be

love, bear this in mind, Though others change, I'll be the same - Ich lie - be  
I love but

dich nur dich al - lein Und lie - be dich nur dich al - lein

dich, nur dich al - lein. Ich lie - be dich nur dich al - lein.  
thee, but thee a - lone. I love but thee but thee a - lone.

Ped \* Ped \*



# Why the Cows came late

WARUM DIE KÜH' LANG BLIEB'N AUS

Poem by John Heynton

Music by G. Elmer Jones.

- 3. Lie - bes - wor - te fal - len,
- 2. Jen - nie, braun - aug' Mädlein,
- 1. A - bend - roth noch wei - lend

Allegretto ♩ - 92.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and begins with a rest for two measures, followed by a melodic phrase. The piano accompaniment is in 3/4 time and features a rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Allegretto' with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The piano part includes dynamic markings of *mf* and *f*, and includes fingerings and slurs for both hands.

- 1. Crim - son sun - set burning
- 2. Jen - nie brown-eyed maid-en,
- 3. Lov - ing sounds are fall - ing,

- 3. Heim-wärts nun es ging; "Speck - le Bess" und "Brin - dle" Lie - fen vor - wärts flink;
- 2. Ging des Steigs ent - lang, In der Däm - me - rung nach Son - nen - un - ter gang;
- 1. Auf den Hü - geln dort; Gold ver - zie - rend Wie - sen Und die Bäch' am Ort;

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a crescendo leading to a forte (*f*) dynamic. The piano accompaniment continues with its rhythmic pattern. The tempo remains 'Allegretto'. The key signature has one flat. The piano part includes dynamic markings of *mf* and *f*, and includes fingerings and slurs for both hands.

- 1. O'er the tree-fringed hills; Gold - en are the mead - ows, Ru - by - flashed the rills.
- 2. Wan - der'd down the lane; That was ere the day - light Had be - gun to wane,
- 3. Home - ward now, at last, Speck - le, Bess and Brind - le Through the gate have passed.

The third system of the musical score concludes the piece. The vocal line ends with a final note. The piano accompaniment provides a concluding harmonic structure. The tempo remains 'Allegretto'. The key signature has one flat. The piano part includes dynamic markings of *mf* and *f*, and includes fingerings and slurs for both hands.

3. Jen - nie süß er - rö - thend, Ja - mie ernst und scheu,  
 2. Dunk - ler wer - den Schat - ten; Schwalben flat - ternd schrei'n;  
 1. Ru - he in dem Land - haus, Heim der Land - mann eilt,

1. Qui - et in the farm - house, Home the farm - er hies;  
 2. Deep - er grow the shad - ows, Cir - cling swal - lows cheep;  
 3. Jen - nie sweet - ly blush - ing, Ja - mie grave and shy,

3. Nimmt der Mut - ter Ei - mer, Wel - che schweigt da - bei.....  
 2. "Ka - ty - dids" er - klin - gen; Bald wird's A - bend sein.....  
 1. Doch sein Weib steht wach - end, Sieht wo Jen - nie weil't.....

1. But his wife is watch - ing, Shad - ing anx - ious eyes.....  
 2. Ka - ty - dids are call - ing; Mists o'er mead - ows creep.....  
 3. Takes the pails from moth - er, Who stands si - lent by.....

3. ...., Al - le gleich be - trof - fen, die Mut - ter geht in's  
 2. ...., Im - mer - noch die Mut - ter steht spä - hend vor dem  
 1. ...., Als den Ei - mer hal - tend sie ste - het vor dem

1. ....; While, with pail, she lin - gers be - side the barn - yard  
 2. ....; Mo - ther her eyes shad - ing, be - side the barn - yard  
 3. .... Not one word is spok - en, the moth - er shuts the



3. Haus, Nun wis - send wa - rum Jen - nie und die 1st & 2d Ending  
 2. Haus, Und wun - dert sich, dass Jen - nie und die Küh' so lang bleib'n  
 1. Haus, Ver - wun - dernd sich, dass Jen - nie und die Küh' so lang bleib'n  
*slentando.*

1. gate, Much won - d'ring why her Jen - nie and the cows come home so  
 2. gate, Still won - ders where her Jen - nie and the cows can be so  
 3. gate, But now she knows why Jen - nie and the

*f* *colla voce.* *sf* *dim.*

2. aus!  
 1. aus!

1. late!  
 2. late!

**Tempo Primo.**

*mf* *f* *mf*

**3d Ending.**

3. Küh' so lang..... blieb'n aus!  
 3. cows came home.... so late!

*ff* *mf* *f*

*Pod.*

# Awaking of Angels.

(REVERIE.)

Louis Oesterly.

Moderato ♩ - 104.  
Elegante

*p*  
Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \*

*f*  
Ped. \* Ped. \* Ped. \*

Con gusto. Sva  
*f* *p*  
Ped. \* Ped. \* Ped. \*



1. mo. 2. do.

*f* *p*

Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \*

This system contains the first two measures of the piece. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 3). The left hand provides harmonic support with chords and single notes. Pedal markings are placed below the bass staff.

Elegante.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 3 and 4. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment remains consistent. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \*

This system contains measures 5 and 6. The right hand has a slur and a fingering of 5. The left hand accompaniment continues. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \*

This system contains measures 7 and 8. The right hand continues with slurs and fingerings. The left hand accompaniment is consistent. Pedal markings are present below the bass staff.

\* Ped. \* Ped. \* Ped. \*

This system contains measures 9 and 10. The right hand has slurs and fingerings (2, 2). The left hand accompaniment continues. Pedal markings are present below the bass staff.

TRIO.  
Scherzando.

8va  
3  
Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8va  
FINE.  
1.mo. 2.do. Leggiero.  
8va  
Ped. \* Ped. \* Ped. \*

8va  
Ped. \* Ped. \*

Leggiero.  
8va  
Ped. \* Ped. \*

8va  
Ped. \* Ped. \*

Repeat Trio to Fine, then repeat from beginning to Trio.



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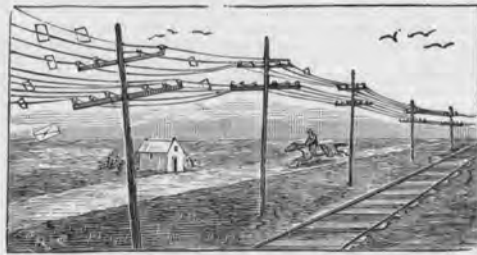
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Boston, Jan., 1882.



**CORRESPONDENCE.**

BOSTON.

BOSTON, Aug. 15, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—My credit is by the ancient Greeks with having been a musical god, but my experience is that when mercury rises to par (100 in the shade), music, and the longing for music, vanishes into thin air. But one event of recent date calls for the chronicler's pen. *Patience* has made a hit in a new guise. Messrs. Scalan and Braham have organized a miniature ideal company, which produces Sullivan's opera in microscopic form, if the size of the artists is taken into consideration. But though the singers are small, the performance is great, and the troupe have the credit of numbering one really great boy-artist in their ranks. Harry Hamblin makes the part of *Grosvenor* a masterpiece. When he first stepped on the stage at the Boston Theatre, before he had finished his first recitative, the house knew that a new artist had arisen, and before the end of the performance he had created something like a *furor*. The same enthusiasm seems to have greeted him in New York, and his acting and singing are the greatest feature of a remarkably even and pleasing performance.

I suppose, now that the attack on the opera has begun, that it will be treated as that ancient work *Pinafore* was. There will be numerous atrocities committed with the music by children and church choirs. Sullivan has much to answer for. Apropos of Sullivan, rumor has had it, ever since his return from Egypt, than an Egyptian Symphony from his pen was not only possible, but probable. I would suggest that he strike while the iron is (red) hot. A variation of "Arabi the Blest," or "Arabi's Daughter," would make a good *leit motif*, and he could be doing it in Allah breve movement, at once. But these puns are *en passant*, and are only the result of the hot weather.

Another of Sullivan's Operas has been heard from in Boston. The *Pirates of Penzance* have been cruising round after the pitch at the Boston Museum. They did not succeed in capturing it. Perhaps they had read something about touching pitch and being defiled. They did not defile themselves, neither did they touch the pitch, but they committed other musical atrocities beside which piracy sank into insignificance. Apart from this, there has been little to chronicle in active music. But if the music *in esse* has been slight, that *in posse* is looming up largely. Henschel has engaged musicians in Germany, in New York, and in San Francisco, and will begin the next season with the best possible prospects.

The other orchestra (The Philharmonic) comes to the front under Carl Zerrahn, and will give a rich repertoire this season. The new building of the New England Conservatory of Music, is being rapidly placed in condition for its use. The large concert hall is not yet completed, but every other detail is almost ready for the opening Sept. 14th.

A great accession to its faculty is Mr. Walter Smith, the great English leader in art matters, who will take charge of its Fine Art School. A vast library, the property of Dr. S. Tuckerman (who was forty years in collecting it), has been purchased, and will be placed, with the present musical library, at the disposal of students. The museum of the institution has also been much enlarged.

That is all that there is to report of the musical dog days, and in their sultriness I am too lethargic to pen unnecessary words.  
COMES.

CHICAGO.

CHICAGO, August 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—They are flying homeward—all those musical swallows, and Chicago will soon be in the midst of one of the most attractive seasons that it has ever had. Your correspondent's study (?) is, at the time of this writing, occupied by two more "faithful chroniclers" whose pockets have been emptied out on a large table, and disclose such a variety of programmes, announcements, invitations, and the like, that it is almost a Herculean task to wade through the material and do everybody justice, in noticing everybody and everything. Therefore let us (I mean us three) be brief. Let us condense! We will have "lots" of comic opera. Of this I will write in my next. The first notice that strikes me particularly is a Sacred Concert programme; place: Holy Name Cathedral, Sept. 2. After a miscellaneous array of fine talent, the "Gloria" from Rosini's *Messe Solenne*, will be rendered with piano and organ accompaniment; Prof. Beseler—our popular organist—director. Next: Mozart Society. Under the baton of Prof. Maro L. Bartlett (late from New York) a number of fine works will be produced this winter. Gregor, Abt, Mendelssohn & Jansen, will be the principal authors, and it is the intention of the professor, who, by the way, is a fine barytone, to bring out Dudley Buck's "Nun of Nideros," with fine soloists and full orchestra, about December. The third season of the "Euterpe Damen Chor" (founded in February, 1882) opens this month, Prof. C. E. Miller, Director. This society, composed mostly of German ladies, has made quite a reputation, and will, no doubt, become one of the leading societies in this city. Works by Bargiel, F. Lachner, Hauptmann, Schumann, A. Krug and F. Schubert will be rehearsed; also choruses by F. Hiller, Brahms, Wüllner, etc. The first *soiree* is to be given early in December, with Mr. Zoltmann, the cello virtuoso and Mr. Alfred O. Müller, pianist, as soloist. The Lincoln Park open air concerts still take place, drawing thousands of people to this lovely place (provided it doesn't rain, which it does here nearly all the time), and a week ago, young Mr. Skelton, the cornetist (lately with the Litta troupe), played some of his solos of the veranda of the boat-house in the park (Brighton Beach-like), assisted by Mr. Geo. Schleifarth, whose piano solos ("Careless Elegance," "March Caprice" and "Satellite" Polka, both published by your house) pleased the large audience immensely. The fine "Bauer" Grand, used on this occasion could be heard distinctly a block away. The Apollo Club and Beethoven Society will commence

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SEPARABLE UPRIGHTS A SPECIALTY.

rehearsals during this month. All our professors are "turning up" again, and many a familiar face greets us, tanned and healthy-looking—full of energy and renewed love for Apollo (if a lady), or the muses (if a man). Some have not been away, they had so much to do, you know! The Chicago Orchestra, under Prof. Rosenbecker—forty-four musicians, many of whom were with the Thomas Orchestra, give the first Turner Hall Sunday afternoon concert, the last of this month, and it will be a welcome addition to our long list of amusements, a necessity, I may say, for I have never seen the hall better filled than when Rosenbecker's well known face looms up in Turner Hall. The people come and are delighted.

Wednesday, September 6, our Inter-State Exposition awaits the granger and the native. It will be, or rather, it should be a "bonanza" for both. I visited the building to-day, and strenuous efforts are made for unusual attractions. "Herr" A. Liesegang, and a picked military orchestra, will discourse popular and other music. The inevitable piano thumpers will be there; there will be a fine collection of pictures, the fish show, botanic garden, etc., *ad infinitum*. At the armory of Battery "D," a spacious building, lately put up, Mr. Englehard exhibits the wonders of the deep, wild "Injuns" (from Kalamazoo) while Prof. Henry Doehne's orchestra plays daily, and the century plant is trying to bloom. A tower, sixty feet high, has been built for this purpose. Prof. Boston's Jubilee Singers are also "warbling" at this place, which has become a quite popular resort of late. The "Germania" Männerchor, the "Orpheus" and the "Concordia" Damenchor are all active, and the well-known "Church Choir Company" has been reorganized, promising us comic opera.

Your correspondent had the great pleasure of meeting your Mr. Jacob Kunkel to-day, who is inspecting our wonderful city. Mr. Schindler, agent for the REVIEW here, is making many friends for this paper, the only trouble he finds is, that people do not believe in fact, can not be convinced, that for so small a sum, such inducements for subscription, are *bona fide*, and a number came to me for assurance, that it is a genuine affair.

My two weary companions have left me (10:30 P. M.), and I feel lonesome, and will close. Next month will bring more news.  
LAKE SHORE.

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? ? ? ? ?  
**PERTINENT AND IMPERTINENT.**

Is it true that Miss Cary has entered the lecture field?  
Why will dealers and others persist in spelling, incorrectly, accordeon instead of accordion?  
Is Brainard's Musical World going to absorb The Musical People? If it does, won't it have a bad case of indigestion?  
Little Beethoven, small Mozart, childish Wagner, diminutive Gounod, GREAT Archer! Is not that about the way Freddy looks at it?  
Brother Welles! Brother Welles!! BROTHER WELLES!!! what has come over you that you persistently refuse to enlighten us upon the fate of that pocket book?  
"Can the Ethiopian change his skin?" and can Freund change his "ways that are dark and tricks that are vain"? For answer apply to Henry Behning.  
Talking of Behning, where is that elegant celluloid cane which was promised us some two years ago? Do they want to wait until we are old and decrepit before sending it, or are they trying to get an extra finish on it?  
How does the reverend gentleman who edits Ludden & Bates' paper reconcile the Episcopalian cloth with the gambling, lottery schemes he praises and by means of which the publishers of his patent inside paper endeavor to increase its circulation?  
Has the editor of the "Southern Musical Journal" ever heard that the war of the rebellion is over; and has it ever occurred to him that it settled certain matters absolutely and forever; also that grumbling, especially useless grumbling, is unmusical? If not, is it not about time for him to wake from his Rip Van Winkle sleep?

**BOOK REVIEW.**

**ANCIENT LITURGICAL MUSIC.** A comparative essay on the origin and development of sacred music from the earliest times, with illustrations of the music employed in the worship of the synagogue, church, and mosque, by G. S. Ensel. This work is remarkable in more senses than one. That which strikes the eye, upon first opening it, is that the entire work of 230 quarto pages—text, illustrations and music—has been printed with the "papyrograph," and that in such a way as to make a very presentable volume indeed. If the first glance shows Rabbi Ensel to be an excellent draughtsman as well as penman, a careful perusal of the work shows that he is much more than that, and when we close the book it is with a feeling of satisfaction that we possess it, but of regret that the limited edition will make it inaccessible to most. Rabbi Ensel is a perspicuous and concise writer; he evidently mastered his subject before he put pen to paper, and thus he has been enabled to make a compilation which is unique, and as original as any compilation can be. We compared portions of Rabbi Ensel's work with Ritter's lectures on the same subjects, and decidedly give the preference to Ensel. We should like to see the author enlarge his field and give us a popular history of music upon the same plan. The publication of such a work, with all the illustrations, etc., etc., would certainly entail a heavy expense, but it would be an honor to any publishing house, and as the work would occupy a space yet unfilled in musical literature, we believe it would eventually prove remunerative. The present work well deserves the study not only of musicians but of the intelligent clergy of all denominations.

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**ANSWERS TO CORRESPONDENTS.**

**MARY O'C., Detroit:** We believe there is no doubt that both Patti and Nilsson will be in the United States during the coming year; but it is understood that Nilsson is to sing in concert only.

**"VIOLINIST," St. Paul:** August Wilhelmj was born September 21, 1845, at Usingen, Nassau, Germany, and is, therefore, thirty-seven years old. He has just returned to Germany from a four years' tour, during which he visited the United States.

We have mislaid the address of the lady who wrote the publishers some weeks ago, with stamped and addressed envelope for answer. As she is a subscriber, we will answer through this department, that we think the work she referred to was "Heller's Art of Phrasing," a series of twenty-four studies, published in two books, with either American or foreign fingering, by Ditson & Co., Boston. Price of each book \$2.00.

**LILLIAN D., Chicago:** The change of meter in the last line of "A Toast," in the August REVIEW, was intentional, and intended to represent the rattle of the on-speeding train. Read the line not too slowly, and you will see what we mean. It was not a case of "Homer nodding," for the author is not Homer, and while he doubtless frequently not only "nods" but falls fast asleep, he did not do so in this instance. Many thanks for the kind words you give our paper.

**ELLA H., Vincennes:** "What piano do the Kunkel Brothers use in their concerts?" If our memory serves us right, during the last season they have played in concerts on the Chickering, the Decker, the Miller, the Knabe, the Haines, the Emerson and the Kranich & Bach—possibly some others. "Which do they recommend?" They recommend that you carefully study the advertising columns of the REVIEW, where all the leading makes are represented.

**JENNIE L., St. Louis:** "Is beer a musical drink?" Ask German musicians, especially those who belong to orchestras—we are not "posted" on the subject. We have learned from a medical friend, however, that ale is tonic and beer is too-tonic (Teutonic). It was a German musician who wrote the thrilling lines:

Doo moch viskey iss ferry bat stoff,  
Bot doo moch bier is shoost apoudt enoff.

**POPULAR MUSICAL COMPOSITIONS.**

**G**REAT many "pieces" are put on the market daily, which seldom live longer than the first edition (200 copies, generally exchanged for like "stuff" of other publishers). We have a society for the prevention of cruelty to animals, why not get one up for the prevention of cruelty to our musical ear? Occasionally, like a ray of sunshine after a week of rain, compositions come to notice, that have some value, and, it is refreshing to note, meet with success. Some very fine pieces have lately been published, and are fast selling, among them: "Bubbling Spring" (Rive-King); "Satellite," Polka (Alden); "Careless Elegance" (Schleiffarth); and "Heather Bells," Duett (Kunkel). Of songs we mention: "Mio Amor" (Holst); "Let me dream again" (Sullivan); "Come again days of bliss," and the new waltz song: "Who will buy my Roses red," one of the most charming compositions published, and sung with unheard of success by the leading artists on the American concert stage. It is a favorite with Lotta, Annie Pixley, Kate Fielding, Baretta, Ed. Harley (mascot minstrels), and many other well-known singers.

In ordering any of the above, the musicians, as well as the amateur, will be pleased; they are not difficult, but just the right thing to elevate musical taste, and drive out of the market the valueless trash, which is not worth the paper it is printed on.—*Musical Trade Journal.*

**MUSIC IN ST. LOUIS.**

**T**HE month of August has, in St. Louis, been one of almost utter inactivity in music. The series of concerts of the St. Louis Grand Orchestra at Schneider's Garden has been brought to a close, after an unsatisfactory season, financially. This we regret, both for the sake of the members of the orchestra, whose private undertaking these concerts were, and for the sake of the art of music, which we should have been glad to see properly encouraged since the performances, though sometimes open to criticism, were, upon the whole, artistic and satisfactory. That several causes combined to produce this failure can not be doubted, but we incline to the view that the main reason why these summer concerts have not been better patronized is to be found in the fact that St. Louis has had no summer worth mentioning. The concert nights have, as a rule, been rainy or so cool and damp, that a seat in one's parlor was more comfortable than one *al fresco*. "The oldest inhabitant" has no recollection of any similar sea-on, and it is not likely that another such will soon again occur. We hope, therefore, that this summer's experience will not deter the Grand Orchestra from a similar enterprise hereafter.

At the Pickwick and Uhrig's Cave, the Hess and Ford "Opera Companies" (?) have held the boards, but their success has been but indifferent, although much better than they deserved.

There are notes of preparation heard here and there in local organizations, but nothing definite has as yet been promulgated, and we do not care to occupy space with mere rumors.

**AMELIA STRECKEISER-MOULTON** has presented to the public library of Geneva many manuscripts of J. J. Rousseau; among others one unpublished, entitled "Leçons de Musique," that must have been the first design of the great French writer's "Musical Dictionary"—in fact, the foundation of this celebrated work. The "Lessons" are, unfortunately, incomplete, but are well preserved and easy to decipher, notwithstanding the many erasures and corrections.

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

MCCUNE COLLEGE, LOUISIANA, MO.,  
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Messrs. Kunkel Bros., St. Louis:

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

WILLIAM SIEBERT.

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

BOSTON, June 17, 1882.

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

Respectfully,  
CARLYLE PETERSILEA.

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

ROCKLAND, ME.

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

Yours, sincerely,  
LOUIS C. ELSON.

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

To Messrs. Kunkel Bros.:

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

ENG. VOERSTER, M. D.

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

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

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

Yours, truly,  
A. J. WILKINS.

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

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

Yours, truly,  
A. J. WILKINS.

BRIDGEPORT, CT., June 27, 1882.

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

Very truly yours,  
ROBERT GOLDBECK.

July 28, 1882.

CHICAGO, June 25, 1882.

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

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

GEO. SCHLEIFFARTH.

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

UTICA, July 21, 1882.

Messrs. Kunkel Bros.:

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

Yours, truly,  
G. ELMER JONES.

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

A STORY is told of a Parisian who utilizes his pianoforte and his daughter's intelligence as a performer upon it, to conclude his entertainments whenever his guests tarry too long. At such times he approaches his daughter and says to her very loud: "Now, my girl, play upon the piano, if you please, that famous piece which your professor has taught you. You know what—the 'Massacre of the Maccabees!'" The plan never misses. Five minutes afterward the parlor is completely empty.





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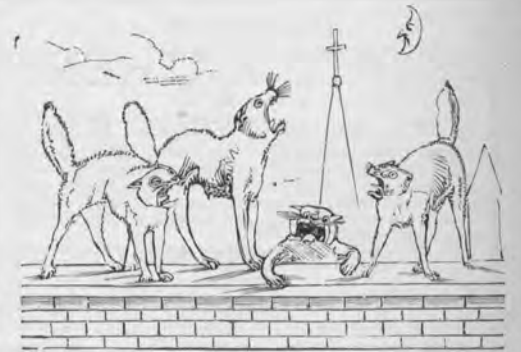
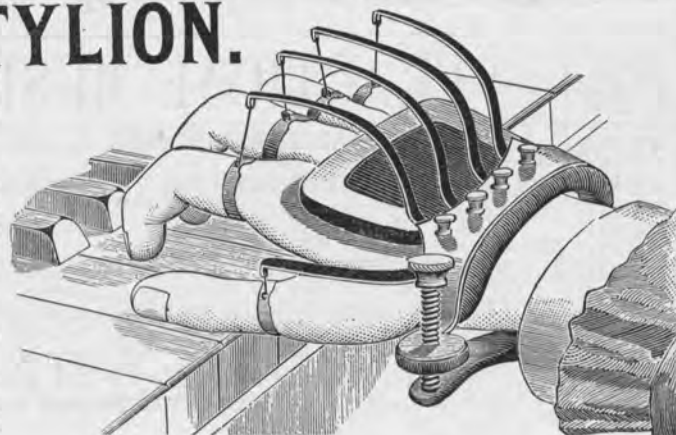
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A blessing on my loves;  
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And terra cotta gloves!

Give me this day my caramels,  
My bangs, and lemon glace:  
My crimps and net invisible,  
My sunshade trimmed with lace!

Give me my boots with shot-tower heels,  
My new back hair, and take  
Good care to give me six square meals  
Of candy, cream and cake!

I know to sin I am a slave,  
And should ask naught, but then  
This list of things I've got to have,  
So whoop 'em up! Amen.

#### A BASE-BURNER—The Devil.—Marble.

THE "traveling man" must go, because that was what he was hired for.—*Ec.*

THIS is not only a wicked but a dangerous world: very few get out of it alive.

A VISITOR in Leadville, Col., says that in one of the churches there is a notice that reads: "Please do not shoot the organist; he is doing his best."

TWO boys in Springfield, Ohio, stole a whole cart-load of sheet music. That's all right; you can't do anything with a fellow for just taking notes.

WHEN the old man came in, dropped down beside the cradle and began crying, "Rock and Rye, Baby," she knew what was the matter.—*Syracuse Times.*

A LARGE nose is a sign of character. If it has a turkey red finish or a big knob on one side, it is a sign that character has gone on a protracted vacation.

A LAWYER asked a woman on the witness stand her age, and she promptly replied: "I sold milk for you to drink when a baby, and I haven't got my pay yet."

IN alluding to the death of a pig from sun-stroke, the Chicago *Inter Ocean* says that "we must all be more careful and wear sponges or green leaves in our hats."

"No vehicle drawn by more than one animal is allowed to cross this bridge in opposite directions at the same time," is a notice posted on a bridge in Providence.

IN setting up the "costly trousseau of the bride," the printer of course got it "trousers," and it was some time before the editor could pacify the angry bridegroom.

AN elderly man in Boston is so polite and loving that when he is dining with a young lady of his heart, he puts syrup on his bald head to attract the flies and prevent them from annoying her.

THERE are only 600 persons to each physician in the United States. The doctors should be more careful of their patients. First thing they know there won't be patients enough to go around.—*Boston Transcript.*

A BORE once said to Jerrold in a company which was discussing the merits of a certain piece of music, "That song, sir, always carries me away." The wit quietly turned to his friends and asked: "Will some one kindly sing it?"

THERE are cannibals in St. Louis, and they advertise freely in the papers. "Wanted, woman to cook" is an ad. frequently seen in the columns of St. Louis papers. Is it any wonder that Chicago's population increases faster than that of the "city by the bridge?"

A YOUNG lady, who is learning to play on the piano, wrote the following note to her music teacher a few days ago: "Dear Mrs. —, I wish to be excused from Takin a Lesson until a Week from 2 Day as we will Bee Co Buizzy and i won't have time 2 Prakteess."

SAID a teacher to one of his highest pupils: "If your father gave you a basket of peaches to divide between yourself and your little brother, and there were forty peaches in the basket, after you had taken your share, what would be left?" My little brother would be left."

A CHICAGO man dodged the census takers for a week under the impression that they were tax collectors, and the mob thought he was doing it because he was friendly to St. Louis, and he came near getting lynched. Life in Chicago is full of surprises.—*Boston Post.*

A CHICAGO newspaper reporter who was walking along the road in the neighborhood of Concord, over which the famous Jumbo had just passed, observed the footprints of the huge animal in the mud, and taking out his note-book entered the following memorandum of a society item for the journal with which he was connected: "It is understood that Miss B., of St. Louis, who eloped a fortnight ago, is making a pedestrian tour of New Hampshire."—*Brooklyn Eagle.*





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It is stated that a railroad brakeman has become an operatic tenor, and has been engaged for next season at \$500 a week. He won't have to learn the Italian language, you see. He has merely got to speak his lines as he does the names of stations, and everybody will think he's speaking Italian.—*Boston Post*.

A POEM written by a blue-jacket on a British war-ship ran in this fashion: "There was a bloody sparrow lived in a bloody spout. Down came the bloody rain, and washed the bloody sparrow out. Then came the bloody sunshine, and dried up the bloody rain; and then the bloody sparrow got into the bloody spout again."—*Chicago Tribune*.

It is supposed that a furniture dealer is a very char-i-table person.—*Chicago World*. Sofa very good. But don't you know he is kind of a lounge-r too?—*Bohemian*. Table this now. Bedder not keep it up.—*Philadelphia Mirror*. Ottaman give up when a thing's half finished.—*Chicago World*. Stand away, give us a chance.—*Cory Enterprise*. Don't rack our feelings.

### THE BEETHOVEN CONSERVATORY.

This institution, now in the twelfth year of its existence, opens its fall term under unusually favorable auspices, with much increased classes and with a full complement of experienced teachers, the principal ones being, Prof. A. Waldauer, director and head of the violin department; Prof. Marcus Epstein, Miss Nellie Strong and Miss Lillie McEwing, piano; Prof. A. Epstein, organ; Prof. Carl Richter, vocal department, harmony, and counterpoint, and Prof. E. Buechel, flute, etc.

The best evidence of the excellence of the methods of instruction used in the Beethoven Conservatory is the rapid advance of the numerous pupils, who have made great progress under its teachings. Many of them have successfully appeared in public concerts, the operatic stage, and occupy fine positions in church choirs, and in orchestras all over the country.

Matinees and soirées, will, as heretofore, be given during the season, at which the pupils will have a semi-public opportunity of testing the quality of their acquirements.

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### HOW THE EDITOR WRITES HIS PARAGRAPHS.

WHY, as easy as possible! The editor takes a look at the pianos, seizes hold of a slip of paper and a pen, scribbles a few lines—and there you are, you know! That is the popular idea. Now for the truth. (*The Editor writes*). The very beautiful models of pianofortes submitted to the trade [(*Rap*) "Come in!"] "I want to pay my subscription to the *Rev*—." "Next office!" "Did you say next—" "Next office!" Oh, I thought —" "Next office!" (*Door closes*) by that rapidly rising firm Messrs. Brown & Johnson—[*Door opens without notice; enter seedy-looking individual*] "I should be glad, sir, if you would buy a lead pencil, a box of pens, or a quire or two of note paper. I'm a distressed clergyman—." "Don't want any; go away." "If perhaps you—" "Don't want any; go away." "Did you say—?" "Don't want any; go away." "Did you—?" "I did; go away." "Beg pardon, but—" (*Reaches for inkstand; sudden disappearance*)—deserves and doubtless will meet with an abundant measure of success.—[(*Enter somebody else*) "You recollect my face? No, of course you don't, because you never saw me before; but years ago I used to subscribe for the *Review*, and I thought perhaps you might lend me half a—" "Never lend!" "Well then, perhaps you might give—" "Never give!" "If I could persuade—" "You can't." (*Exit*)]—Every one who has music in his soul and wishes to express his feelings in melody—["Mr. Bliffkins wants to use a initial T for the first leader, and it now begins with a aitch, and he says will yer please awlter the openin' sentence wile I wait?" (*Alteration is made; exit*)]—will find these pianofortes superior to all others. Their tone—"I want to know your charges for advertisements for a series—" "Next office, please."—and power are surprising, while—[(*Enter messenger with note*) "Mr. Blank's compliments and I'm to wait for a hahnser." (*Boy departs with "hahnser"*)]—their reputation is exact. These pianofortes are manufactured—[(*Re-enter same boy*) "Please, sir, is the hahnser inside the letter you give me?" "No! outside, you young fool; be off!"—of the very best materials, and—(Mr. Bliffkins says he's on'y got arf a kollim of 'Trade Review,' and 'ev you any more ready?')]—for elegance of design and cheapness they are unequalled. Particulars will be found in our ad—"Come in, hang you!" (*Exit*)]—*Music Trades Review*.

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MAJOR AND MINOR.

MADAME PATTI has given \$2,500 towards erecting a monument to Garibaldi.

OSCAR WILDE prefers Nilsson to Patti. Evidently the boy has lucid moments.

MARIE VAN ZANDT is to create the title rôle of Leo Delibes' new opera, *Lacmé*, at the Opéra Comique, Paris.

MISS JULIA BENKENDORF, the pianist, was recently married to an Italian fruit dealer of St. Louis named Cafferata.

HANSLICK, the critic, and Wagner's *bête noire*, has received from the King of Belgium the decoration of the order of Leopold.

ESSIPOFF, it is announced, will give piano recitals during the season of 1882-3 through Germany, Switzerland, Holland, and Belgium.

The editor of *Church's Musical Visitor* says: "Ungrammatically expressed ideas in music or poetry is unnecessary and inexcusable." *We are agreed—it are!*

MICHAEL BRAND, the violoncellist, has joined the faculty of the Cincinnati College of Music. He is an excellent player and the present leader of the Cincinnati orchestra.

DR. HANS VON BULOW was married recently at Meiningen to Mlle. Schauer, an actress at the Ducal Theatre. The lady will remain on the stage, her marriage notwithstanding.

KRANICH & BACH have just purchased the building adjoining their present factory on the east side, paying \$40,000 for it. Their whole lot on Twenty-third Street is now 125 feet front by 100 feet deep.

HERR VOIGT, who died recently in Leipsic, left in his will the sum of 6,000 marks, the interest of which is to be used every year to pay for the production, with the greatest possible care, of the famous Ninth Symphony.

The Quartet Society of Milan offers two prizes—one of 1,000 francs, the other of 500 francs—for the composition of a trio (piano, violin, and violoncello), in four parts. The competition is open until the end of March, 1883.

The prize offered by the Italian Minister of the Interior for the best Requiem to be performed on July 28, the anniversary of the death of Charles Albert, has been awarded to Bartolomeo Pozzolo, organist of St. Gaudenzio, Novara.

"MONTALBO" will be the title of Massenet's new opera. The libretto has been written by M. d'Ennery and Louis Gallet. Six tableaux will be painted for the work representing Rome and its environs. The plot is laid in the seventeenth century.

WAR is said to be ruinous, but Johann Strauss is said to have already made \$250,000 out of royalties on his "Merry War." Talking of royalties—Gilbert and Sullivan are reported to have received over \$60,000 from royalties on "The Pirates of Penzance."

The director of the orchestra in the Joseph Theatre, at Vienna, has substituted lady violinists for the men formerly engaged. The violinists are selected from among the successful pupils of the Vienna "Conservatoire de Musique," and are all dressed in black. Their first performances are said to have been a success.

The Musicians' Association of Naples has opened the following competitions: 1. For a mass written in three parts, with quartet accompaniment; 2. A song; 3. A libretto for a comic opera; 4. A method to simplify instrumental teaching; 5. Improvement in the construction of instruments. The prizes are almost nominal, so that candidates will compete for the honor rather than the money.

For thoughtful, instructive and exhaustive editorials, commend us to the *Musical People!* Here is one (full-blown) from its August issue:

"To properly prepare a concert programme requires more musical taste than the multitude of people have any idea of."

After reading this, its subscribers must know just what the difficulties are and how to meet them(!)

On September 11 an International Congress of Church Music is to be held at Arezzo, in Tuscany, at which the occasion will be taken of unveiling a monument that has been erected in that town to the memory of Guido, the Benedictine monk who is generally credited with being the inventor of the *do, re, mi* as applied to the musical gamut. It is announced that after the Congress a competition will be held among musical instrument manufacturers.

MR. S. M. MILLIGAN, with Haines Bros., has been spending his vacation in the West. He called at the REVIEW office recently and stated that, while he was not out on business, he had called on a number of Haines' agents, and found everywhere the Haines pianos booming. The only thing he thought that could equal the Haines boom was the KUNKEL'S MUSICAL REVIEW's summer list of subscriptions—thirty-seven for the day he called—"and it wasn't much of a day, either!"

AMONG the new and most remarkable effects included in the performances of "Parsifal" at Bayreuth was a bell-instrument, manufactured by Steingrüber, of Bayreuth, after a design made by Hofkapellmeister Hans Richter. The mechanism of this instrument consists in a keyboard of four keys, each striking upon six pianoforte bass strings, whereby the sound of four distinct bells is produced. In connection with four gongs (manufactured in England), of corresponding tonality, the peal of bells is so exactly imitated that we seem to hear four mighty brass tongues speaking down from the giddy heights of a cathedral spire.



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THE first of the "Christine Nilsson" concerts will take place at the Boston Music Hall on the evening of November 1. The name of the noble Swedish tenor engaged for these concerts is Bjorksten. Miss Hope Glen and the Mendelssohn Quintet Club of Boston completes the company. The members of the quintet club are: Isidore Schmitzler, first violin; Ernst Thiele, second violin; Thomas Ryan, clarinet and viola; William Schade, flute and viola, and Frederick Giese, violoncellist.

THE coming season of French opera at New Orleans, under the direction of M. Defossez, will commence on November 10 and will end in February, 1883. The season there will consist of fifty subscription performances. M. Defossez's company will consist of 120 persons, and the principal artists already engaged are Mmes. Panchioni, Bernadi Hasselmans, Reine, Scholia, Belia and MM. Tournie, Guibertaux, Coudray, Puget, Debrat and Jourdan. After the New Orleans engagement the company will go to South America.

MR. FALKENHAINER, the well-known barytone, who is connected with the railway postal service, tells us that he sat repeatedly at the same table with "John C. Dohn" in a restaurant opposite the Union Depot; that "Dohn" sat for hours together on the sidewalk opposite the main entrance to the Union Depot, in full view of the police and detectives, who abound in that locality; yet none of them ever discovered the identity of "Dohn" with the missing pianist Pease. But St. Louis has a "model police force." (?)

CHAS. A. VOGELER, of A. Vogeler & Co., who, as managing partner of this immense firm for the last eight years, had contributed largely to secure the unprecedented success of the popular remedy, St. Jacobs Oil, died at his home in Baltimore, on the 5th of August, of malignant typhoid fever. He was only thirty-one years old at the time of his death, and yet had made a reputation for enterprise, honor and tact that was second in extent only to that of the great remedy he pushed. The business of the house will not be interrupted.

A PROCESS by which decorations and other scenic accessories are rendered practically incombustible is now being applied by some of the leading theatres in Germany, whose example will doubtless soon be imitated by others. The process, the invention of Herr Fafen, of Frankfurt, consists in the impregnating of canvas and similar inflammable material with a chemical preparation, which in no way affects even the most delicate colors or the durability of the object impregnated, while introducing a new and important element of safety in case of fire. Experiments recently made with the preparation at the Court Theatres of Munich and Cassel have proved completely successful, even sheets of gauze when exposed to a gas flame refusing to become ignited, the only effect produced being a very slow carbonization.

"WHAT will music gain by aiming at the picturesque, when its proper domain is the pathetic? Give to the most learned symphonist a storm to render. Nothing is easier to imitate than the whistling of the winds and the noise of the thunder. But by what combinations of harmony will he exhibit to the eyes the glare of the lightning rending all of a sudden the veil of night, and what is most fearful in a tempest, the movement of the waves, now rising mountain-high, now seeming to leap into bottomless abysses. If the auditor is not informed of the subject, he will never suspect it, and I defy him to distinguish a tempest from a battle. In spite of science and genius, sounds can not paint forms. Music, when well guided will avoid contending with the impossible; it will not undertake to express the tumult and strife of the waves and other similar phenomena; it will do more: With sounds it will fill the soul with the sentiments that succeed each other in us during the different scenes of the tempest. Haydn will thus become the rival, even the vanquisher of the painter, because it has been given to music to move and agitate the soul more profoundly than painting."—*Constr.*

## A FRENCH ANECDOTE OF WAGNER.

A FRENCH critic tells this story of Wagner: A few days after the first performance of "Tannhäuser," the admirers of the great composer wished to testify their admiration by giving him a banquet. The day of the fête arrived, and a crowd of good fellows, among them Théophile Gauthier, Beaudelaine and Courfet waited for the master in one of the restaurants of the *rue Beaujollais*. Seven o'clock, eight o'clock struck, and Wagner did not come.

Two of the originators of the banquet went to his hotel to see if he had not been taken suddenly ill. They found him coolly seated in his armchair, wearing a dressing-gown and smoking an enormous pipe.

"Master," hazarded one of the delegates, "it is nearly nine o'clock, and the banquet—"

"I was waiting for them to send for me," said Wagner. "Let us go," and he walked down stairs without taking the trouble to dress himself. When he entered the saloon where his admirers were waiting, each in evening dress, you can imagine the effect of this apparition in the dressing-gown. "Genius has its privileges," said glorious Gauthier, in an aside and continued aloud: "Let us be seated, gentlemen."

During the dinner Wagner talked very little. He is not a talkative man, and imagines enemies everywhere. After the coffees and the liqueurs, he was sufficiently condescending to go to the piano, where he played some of his most stilted compositions. They commenced to applaud, when suddenly some fellow over in a corner cried out:

"Don't play such stupid things. Give us a tune." Horrors!!

Wagner jumped from his seat, and sending a glance of pity over the assembly, said sadly:

"Ambushed again!" (*encore un guet-apens*), and strode majestically out of the room, or as majestically as his dressing-gown would permit.

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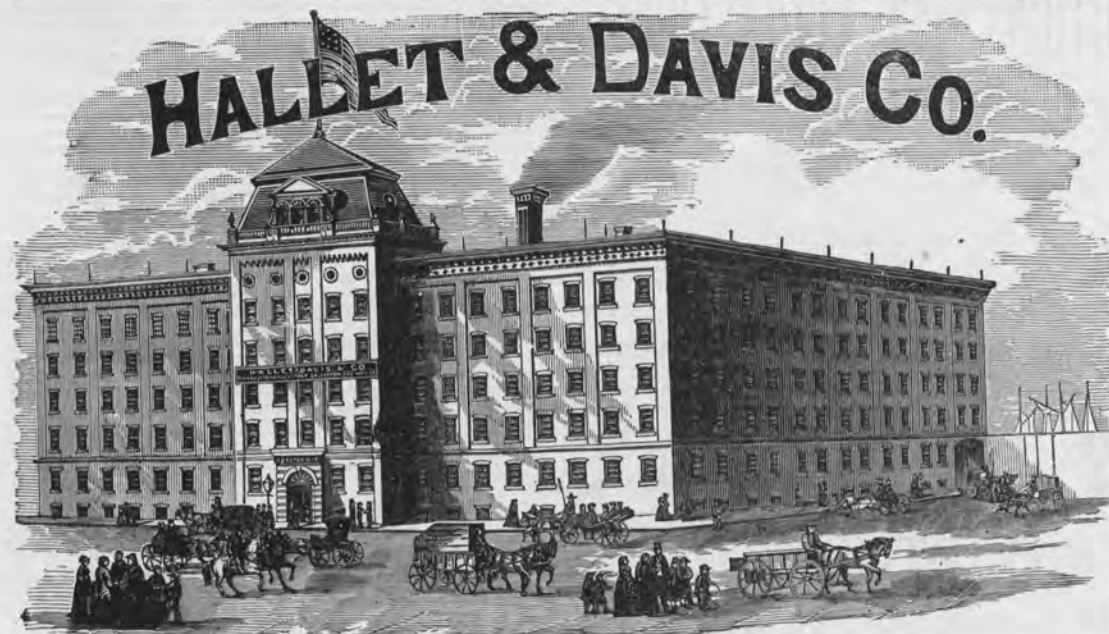
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*Smith*—Jones, I understand you have bought a new piano.  
*Jones*—So I have, and it's a daisy!  
*Smith*—Where was it made?  
*Jones*—Well, that is a secret; they don't want everybody to know where they are made.  
*Smith*—Well, has it any advantages over any others?  
*Jones*—Oh, indeed, yes. I will give you some of the points.  
*Smith*—What are they?  
*Jones*—In the first place, it has a cast iron sounding board, then it has 8½ octaves, and it has a serpentine treble which no other piano has. The scale is already laid out, so that there will be no trouble in learning that; there is a tuning fork under each leg, so that it will not require any tuning. The veneering is made out of bird's eye maple, which makes it especially adapted for singing; and the strings are made of regular telegraph wire.  
*Smith*—But why out of telegraph wire?  
*Jones*—Well, he said it would carry the sound farther and quicker than any other, you see. And the hammers are made out of sole leather, instead of felt, so as to enable a player to put more soul into his performance. Then it has two lyres at the bottom, which is a great advantage, when you want to play duets, for in this case each player can use his own pedal, where in the old styles only one can use the pedals.  
*Smith*—This must, indeed, be a wonderful piano.  
*Jones*—You bet it Beatty's them all.  
*Smith*—Has it an air-brake?  
*Jones*—Think not; why an air-brake?  
*Smith*—Why, an air-brake that could be applied by any person within hearing. You bet I'd apply it every time I came within sound of its me odious voice!  
*Jones*—I'll write to Dan'l about it.



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TEN FIRST PREMIUMS.

MR. COLBY, of the *American Art Journal*, called at the office of the REVIEW since our last issue. He gave us good news of the continued success and increasing prosperity of the journal with which he is connected, and which, in our opinion, is at the head of the music trade papers in the United States. As he inquired after the success of the REVIEW, Mr. Charles Kunkel showed him the books. An amused smile played upon his lips, and he said: "We understand all that—since Freund has been in New York—but what directory do you copy the names from?" "Well," was the reply, "when people talk that way, we produce the documents!" and the subscriptions received that very day, over forty in number, with the postoffice orders and checks for the same, were exhibited to the doubting Thomas. "Well," said he, "if I tell that East they'll say I am lying!" The next day was Sunday, and Mr. Colby, in company with Mr. Thompson, met Mr. Charles Kunkel at the postoffice. "Now," said the former, "we'll open this mail right here and see how many subscribers we shall get." The mail was opened and yielded thirty four. Mr. Colby is now convinced that there is at least one musical paper besides his own that has a circulation. But, boys, just wait another year and we'll show you something worth looking at in the way of a subscription list.

ABANDONED.—We perceive by one of our Massachusetts exchanges that Dr. Lorenzo Waite, of Westfield, an eminent physician of Berkshire Co., strongly endorses St. Jacobs Oil. With it he cured a case of Sciatica that resisted all regular professional treatment, and that had, in fact, been abandoned as incurable.—*Albany (N. Y.) Daily Press and Knickerbocker.*

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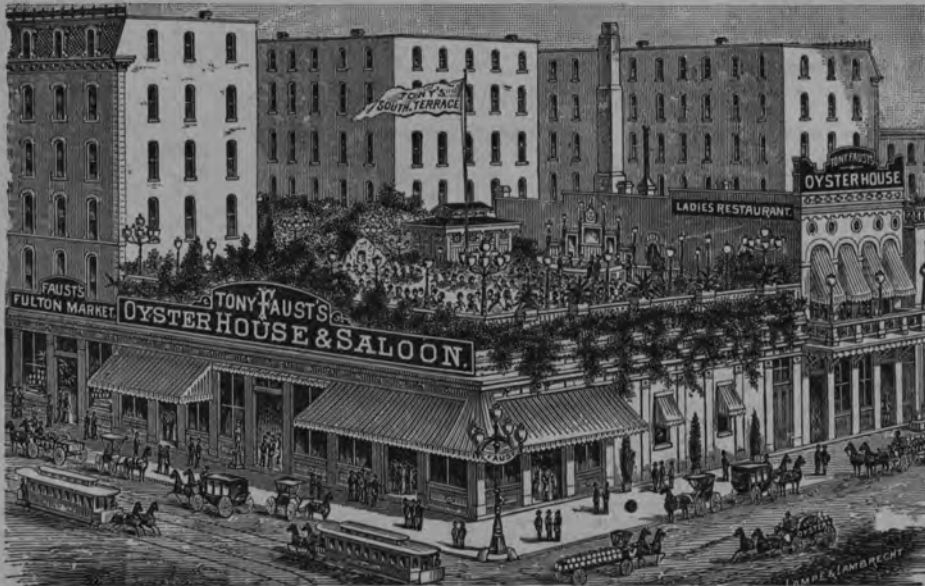
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