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IN THIS NUMBER.

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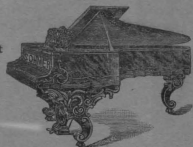
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A VERY GRAVE ERROR.

THE experience of many of the best men of the profession, not only of the United States, but abroad, has established the clinical value of antikhemia. Among those who have paid high tributes to its value and who occupy positions of great eminence, may be mentioned Dr. J. Acheson Wilkin and Dr. R. J. Blackham, practitioners of London. They have found it of value in the neuralgias and nervous headaches resulting from overwork and prolonged mental strain, paroxysmal attacks of sciatica, brow-ague, painful menstruation, lagrippe and allied conditions. Indeed the practitioner who has such cases as the latter come under his observation, who attempts their relief by opiates and stronger drugs, when so efficient an agent can be used,

which is much less harmful, commits a grave error.

Experience goes to prove that two tablets of antikhemia in an ounce of sherry wine, taken every two to four hours, will carry the patient through these painful periods with great satisfaction.—*Medical Reprints*, London, Eng.

JOHANN STRAUSS, the great writer of dance music, never could learn to dance! Beethoven tried to learn in his youth, but could not succeed. Almost all poets are recorded as indifferent to music or absolutely antipathetic to it. Gautier defined music as "the most disagreeable and expensive of all noises!"

A CENTURY ago a copy of Handel's "Messiah" in England cost a guinea. But by the wide diffusion of cheap music, chiefly through

the house of Novello, a good, legible copy can now be had for a shilling.

The sale of a villa at Mulazzo, near Genoa, known as "Dante's House," has created general regret in Italy. It is said that in this house Dante wrote five cantos of the "Inferno."

A NEW critical edition of Shakespeare is to appear, edited by Prof. Mark H. Liddell, one of the editors of the "New Globe Chaucer." The text will be printed in Elizabethan orthography, and will be based upon the first folio. Marginal cross-references, similar to those of the Oxford Bibles, will supply the information now furnished by the Shakespeare concordance or dictionary.

FERTZ KALISER, an Austrian violinist, will be heard in concerts in this country next season.

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MUSIC KUNDEL'S REVIEW

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THOMAS M. HYLAND, . . . Editor

AUGUST, 1900.

Caution to Subscribers.

Do not subscribe to the *REVIEW* through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

A good and most acceptable present is a subscription to KUNDEL'S MUSICAL REVIEW. For the subscription price—\$2 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The *REVIEW*, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

THE TEMPLE OF MUSIC designed for the Pan-American Exposition will cover a plot of ground 150 feet square, and will be located on the northwest corner of the Esplanade and the Court of Fountains. The exterior of this handsome building will be treated architecturally after the style of the Spanish Renaissance. It will be octagonal in shape, with octangle pavilions at each corner. The main entrance will be through the pavilion on the corner of the Esplanade and Court of Fountains. Each of the facades of the main building will have a richly ornamented colonnade. Between the columns will be large window openings and ornamental panels, each bearing a portrait bust of some musical composer. The cornice, frieze and balustrade of the main building will be designed in a florid adaptation of the Spanish Renaissance, and the balustrade will carry tablets bearing the names of noted musicians and composers. On the corners above the pavilions will be groups of statuary representing music, dancing, etc.

The auditorium, which will seat 1200 persons, will be a few steps up from the grade of the building, and in addition the restaurants and balconies will give a further seating accommodation for 1600 people. The other pavilions in addition to the one used for the main entrance will be occupied by the stage and for a fully equipped restaurant with the

necessary kitchen adjuncts, serving rooms, etc. The auditorium is only a few steps below the floor grade of the restaurant, and the partition between the restaurant and auditorium will be glazed so that people seated at the tables can overlook the audience and enjoy the concert or entertainment at the same time. The flat-domed roof of the auditorium will be supported by eight massive piers. Between the piers will be large arches opening into the galleries, to the main entrance, and leading to the stage. Over each of the eight large arches will be a cartouch bearing an inscription indicating one of the grand divisions of Music—Oratorio, Grand Opera, Symphonic Music, Lyric Music, etc. The lighting will be through the star-shaped windows previously mentioned, passing through eight ceiling lights each having 320 square feet of glass. The front of the galleries will be decorated with a frieze of singing cherubs. An elaborate and complete system of heating and ventilating will be adopted for this building. Numerous and commodious entrances and exits will be provided, so that absolute safety to visitors will be assured. The interior as well as the exterior of the Temple of Music will be treated with a view to securing the best architectural effects.

In the Temple of Music will be erected one of the largest and finest organs in the United States. It will be an exceedingly beautiful and complete instrument, with all the latest improvements in organ building. It will have four manuals and about fifty speaking stops, and will be voiced on three different wind pressures. The action will be the most complete style of tubular pneumatic. The mechanical contrivances and combinations will be most complete, and include many varieties not hitherto used. Of the four manuals the great organ will have 14 stops, two 16-foot stops, six 8-foot stops, three 4-foot stops, one 2-foot stop, a twelfth and a four rank mixture.

The swell organ will have fourteen stops, one 16-foot stop, nine 8-foot stops, three 4-foot stops, and a three rank mixture. The choir organ will have eleven stops, one 16-foot stop, seven 8-foot stops, two 4-foot stops, two 3-foot stops, and one 2-foot stop. The solo organ will have three 8-foot stops and one 4-foot stop. The pedal organ will have ten stops, one 32-foot stop, five 16-foot stops, one 10-foot stop, and three 8-foot stops.

The pedal organ will have ten stops, one 32-foot stop, five 16-foot stops, one 10-foot stop, and three 8-foot stops.

There will be a number of couplers, pedal movements and adjustable combinations of the most modern type.

The case will be of Gothic design.

NATIONALITY IN MUSIC.

It is easy to speak of nationality in music—to explain definitely the meaning of the term is difficult enough. As often as not the quality betrays itself more in the spirit of the work than in its outward form. We are perfectly aware of its existence, but it seems almost subtly indefinite and intangible to express in words. We think of Chopin, Glinka, Smetana, Dvorak, Grieg, as the composers who have most prominently displayed this nationality. In reality, Bach, Beethoven, Schumann, Brahms, and Wagner were, to all intents and purposes, as intrinsically national as any of these. Who but Germans could have composed the "Matthaus" Passion Music, the C Minor Symphony, the "Carnaval," the Nibelungen Trilogie, or the Brahms Requiem? Only we have had so close an acquaintance with Germany, her people, and their history for generations past, that we have become completely familiarized with her modes of expression. For years her giants in music dominated the whole musical world, and her school served as an exclusive model for other nations, consequently its type became universal, and we have long ago ceased to individualize it as purely German. So entirely too, had Germany become mistress of the musical field, that musicians of the standard, conservative order, of whom each decade is bound to produce its quota, distrusted their ears when anything was heard outside the orthodox German range. Thus the independent utterances of Chopin and his followers could for a time be treated as inferior, merely because their authors were true to their brightness, preferring to express themselves in their own language rather than in borrowed, foreign conventionalities. Germany has had her musical day, and truly a magnificent one. Even now she has had in her midst one or two undeniably great composers. That most powerful force, tradition, will also probably stand her in good stead for years to come. Nevertheless, the opinion that Germany is the one, and only musical nation in the world is decidedly on the wane.

EDWARD STRAUSS, during the ensuing tournee of the United States and Canada, which begins at the Waldorf-Astoria on the evening of October 20th next, has declared his willingness to perform any meritorious work by American composers. Piano and full orchestra scores should be sent to Mr. Rudolph Aronson, Astor Court Building, New York City, who has the management of the tour. Scores must be delivered before September 1st, next.

The third prize competition founded by Anton Rubinstein will take place at Vienna, August 20. The contest is international, and

held every five years. The prizes are 5,000 francs for composers, and same for pianists.

THERE is a rumor in London that the next opera by Sir Arthur Sullivan at the Savoy, will be upon an Irish story. The "Rose of Persia" has, however, first to finish its run, and there will probably come a Gilbert and Sullivan revival before a new opera may be wanted in the late autumn.

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ADA'S FAVORITE RONDO.

3

Notes marked with an arrow(↘) must be struck from the wrist.

Carl Sidus Op. 104.

Allegro ♩ = 120.

The musical score is written for piano and consists of five systems. Each system contains a treble clef staff (right hand) and a bass clef staff (left hand). The time signature is 2/4. The tempo is marked 'Allegro' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, fingerings, and dynamic markings. The first system begins with a piano (p) dynamic. The second system is marked mezzo-forte (mf). The third system features a forte (f) dynamic. The fourth system continues with the forte dynamic. The fifth system concludes the piece with a final cadence. The piece is titled 'ADA'S FAVORITE RONDO.' and is by Carl Sidus, Op. 104.

776 - 3

Copyright - Kunkel Bros. 1885.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rapid sixteenth-note passage with numerous fingerings indicated above the notes. The bass staff provides a steady accompaniment. A dynamic marking of *p* is present at the beginning, and a *cres.* marking appears towards the end of the system.

Second system of musical notation. The treble staff continues with the sixteenth-note passage. The bass staff has a more rhythmic accompaniment. A dynamic marking of *p* is at the start. The system concludes with a *cres.* marking, followed by a fermata and the vocal syllables "cen... do" in a larger font, with a *f* dynamic marking.

Third system of musical notation. The treble staff features a series of chords with a *p* dynamic marking. The bass staff has a simple accompaniment. The instruction "narrato il Basso." is written below the bass staff.

Fourth system of musical notation. The treble staff continues with chords and a *p* dynamic marking. The bass staff has a simple accompaniment. The system ends with a first and second ending bracket.

Fifth system of musical notation, identical in notation to the first system. It features a treble and bass staff with a complex sixteenth-note passage in the treble and a steady accompaniment in the bass. A dynamic marking of *p* is at the beginning, and a *cres.* marking is at the end.

Sixth system of musical notation, identical in notation to the second system. It features a treble and bass staff with a complex sixteenth-note passage in the treble and a rhythmic accompaniment in the bass. A dynamic marking of *p* is at the start, followed by a *cres.* marking, a fermata, and the vocal syllables "cen... do" in a larger font, with a *f* dynamic marking.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation is highly detailed, featuring numerous slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings. The first system begins with a treble staff containing a complex melodic line with many slurs and fingerings, and a bass staff with chords and a few notes. The second system starts with a *mf* dynamic marking. The third system includes a *f* dynamic marking. The fourth system features a *mf* dynamic marking. The fifth system includes a *f* dynamic marking and the instruction *even*. The sixth system concludes with a double bar line and the word *do*.

..... *do* 776 - 3

Les Huguenots

JEAN PAUL.

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

The musical score consists of four systems of piano and bass staves. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is Moderato, marked with a metronome of 126. The piece is a choral setting of the text 'A Strong tower is our God.' The score includes various dynamics such as *ff*, *sf*, and *fp*, along with performance markings like *Ped.*, *trem. ad lib.*, and asterisks indicating specific pedal effects. The first system shows the beginning of the piece with a forte (*ff*) dynamic. The second system features a *ff* dynamic and includes a tremolo marking. The third system has a *sf* dynamic and includes a *trem. ad lib.* marking. The fourth system concludes with a *ff* dynamic and includes a *fp* dynamic marking.

The P's signify Ped.

480-7

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4

Vivo. M. M. $\text{♩} = 160.$

First system of the piano score. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and single notes. Dynamics include *mf*. Pedal markings are present at the beginning and end of the system, with asterisks indicating specific pedal points.

Second system of the piano score. The right hand continues with melodic patterns, including a triplet and a four-measure rest. Dynamics include *sf*. Pedal markings are present throughout the system.

Third system of the piano score. The right hand has a melodic line with slurs and accents. Dynamics include *sf*, *ff*, and *mf*. Pedal markings are present throughout the system.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *ff* and *mf*. Pedal markings are present throughout the system.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. Dynamics include *ff*. Pedal markings are present throughout the system.

8 5

f *ff*

Ped. Ped. Ped. Ped.

f *mf*

Ped. Ped. Ped. Ped.

p *f*

Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped.

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

Ped.

a tempo.

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

rit. *ad lib.* *lungo trillo.*

7

a tempo.

Ped

Ped

simili.

Ped

ri

tard.

p *p* *dina... in... uen... do.*

Ped

S Nuptial Chorus.
Alta Marcia. ♩ - 144.

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

ff
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff *largamente.*
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

(Sonsaeur de S. Thalberg.)

ff
Ped. * Ped. * Ped. * Ped. * Ped. *

ff
Ped. * Ped. * Ped. * Ped. *

System 1: Treble and bass clefs. Treble clef has sixteenth-note chords with slurs and accents. Bass clef has sixteenth-note chords with slurs and accents. Pedal markings: Ped, * Ped, * Ped, * Ped, * Ped, *

System 2: Treble and bass clefs. Treble clef has sixteenth-note chords with slurs and accents. Bass clef has sixteenth-note chords with slurs and accents. Pedal markings: Ped, * Ped, Ped, * Ped, * Ped, *

System 3: Treble and bass clefs. Treble clef has sixteenth-note chords with slurs and accents. Bass clef has sixteenth-note chords with slurs and accents. *piu f* dynamic marking. Pedal markings: Ped, * Ped, * Ped, * Ped, * Ped, *

System 4: Treble and bass clefs. Treble clef has sixteenth-note chords with slurs and accents. Bass clef has sixteenth-note chords with slurs and accents. *tutta la forza possibile* instruction. *ff* dynamic marking. Pedal markings: Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, *

System 5: Treble and bass clefs. Treble clef has sixteenth-note chords with slurs and accents. Bass clef has sixteenth-note chords with slurs and accents. *sf* dynamic marking. Pedal markings: Ped, Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, * Ped, *

PATTY CAKE.

Richard S. Poppen.

Moderato. ♩ = 144.

mf *poco rit.*

Pat-ty cake pat-ty cake, baker's man, Bright eyes know well how the fin- gle ran. Each

accelerando e crescendo. *poco rit.*

dimpled hand flies swift and fast, Till pink palms meet in a kiss at last, Till

a tempo.

pink palms meet in a kiss at last. And never was there so sweet a cake, As

or thus. *poco rit.* *a tempo.*

ba-by will soon have ready to bake, As ba-by will soon have ready to bake, As

rit. *a tempo.* *rit.*

ba-by will soon have ready to bake. Pat-ty cake, patty cake, baker's man, Ba-by will soon have

ready to bake. *a tempo.*

mf

Roll it and pick it and mark it with C. Nev. er so, cunning a oa. ker as she.

accel. e cresc.

Ti. ny pink fingers keep up with the rhyme, And seem to be having so bu. sy a time, And

accel. e cresc.

poco rit. *a tempo.*

seem to be having so bu. sy a time. Rolling and picking that surely the cake Ba. by will soon have

a tempo.

poco rit.

poco rit. *a tempo.* *rit.*

ready to bake, Ba. by will soon have ready to bake, Ba. by will soon have ready to bake.

f *rit.*

a tempo. *rit.*

Pat. ty cake, patty cake, baker's man, Ba. by will soon have ready to bake. *a tempo.*

un poco piu mosso.

And loss it in the ov - en for ba. by and me,

Now it's all ready and mark'd out with C, A sweet lit. tle ba. ker has done her best, A

rit.

sweet little ba. ker has done her best, And nestles down for a well earn'd rest, And

a tempo.
 nestles down for a well earned rest. But tomorrow again for the

molto rit. *a tempo.*

ba - by's sake, We will surely mix up a fresh pat - ty cake, But tomorrow again for the

poco rit. *a tempo.*

poco rit.

poco rit. *a tempo* *rit.*
 baby's sake, We will surely mix up a fresh patty cake. Patty cake, patty cake, baker's man, We will

a tempo.

surely mix up a fresh patty cake.

a tempo.

MENDELSSOHN

3

Scherzo from Symphony in A minor, Op. 56.

Notes marked with an arrow (→) must be struck from the wrist.

Carl Sidus Op 83.

Vivace ♩ = 126.

599-3

4

f *p* *f*

f

cresc.

f

f

cres. *p* *p*

5

First system of a musical score. The upper staff is a treble clef with a melodic line featuring many slurs and fingerings (1-5). The lower staff is a bass clef with a rhythmic accompaniment of chords. Dynamics include *cres.*, *f*, *p*, and *f*. A page number '5' is in the top right corner.

Second system of the musical score. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass clef with chords. Dynamics include *p*.

Third system of the musical score. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass clef with chords. Dynamics include *f*.

Fourth system of the musical score. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass clef with chords. Dynamics include *f*.

Fifth system of the musical score. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass clef with chords. Dynamics include *f*.

Sixth system of the musical score. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass clef with chords. Dynamics include *dimin.*, *Horn*, *sen*, *do*, *p*, and *ff*.

OUR GIRLS.

Paul Jones. Op. 71.

Tempo di marcia. $\text{♩} = 92$ Secondo.

The score is written in bass clef with a 2/4 time signature. It consists of six systems of piano accompaniment. The first two systems feature a melody in the right hand and a bass line in the left hand, with dynamic markings of forte (*f*) and piano (*p*). The third system is a block chord accompaniment. The fourth system continues the block chord accompaniment. The fifth system features a melody in the right hand and a bass line in the left hand, with dynamic markings of forte (*f*) and piano (*p*). The sixth system continues the melody and bass line. Pedal markings (Ped.) and asterisks (*) are placed throughout the score.

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Secondo.

First system of musical notation. The right hand (treble clef) features a melodic line with various ornaments and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Dynamics include *f* and *pp*. Pedal markings are present below the bass line.

Second system of musical notation. The right hand continues with block chords and some melodic fragments. The left hand consists of sustained chords. Pedal markings are present below the bass line.

Third system of musical notation. The right hand features more complex chordal textures with some melodic movement. The left hand has sustained chords. Pedal markings are present below the bass line.

Fourth system of musical notation. The right hand continues with block chords and some melodic fragments. The left hand consists of sustained chords. Dynamics include *f*. Pedal markings are present below the bass line.

Fifth system of musical notation. The right hand features more complex chordal textures with some melodic movement. The left hand has sustained chords. Pedal markings are present below the bass line. The system concludes with the number 1400 and a circled 8.

Primo.

5

f

Ped.

Cantabile.

p

Ped.

f

Ped.

Ped.

Ped.

Risoluto.

Musical score for piano, consisting of six systems of staves. The score is in a minor key and 3/4 time. It features a "Risoluto" section with dynamic markings like *ff*, *p*, and *f*. Pedal markings are present throughout. The bottom system includes the number "1400-8".

Risoluto.

ff *mf*

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

Cantabile.

mf

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

mf

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

f *p* *f* *p*

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

f *p* *f*

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

mf *p*

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

First system of musical notation. The upper staff contains a series of chords. The lower staff contains a bass line with notes and rests. Pedal markings are present below the lower staff: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. The upper staff continues with chords. The lower staff has a bass line. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. A dynamic marking *f* is placed above the first measure of the lower staff.

Third system of musical notation. The upper staff continues with chords. The lower staff has a bass line. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. A dynamic marking *f* is placed above the first measure of the lower staff.

Fourth system of musical notation. The upper staff features more complex rhythmic patterns with fingerings (1-2, 3-4, 5) and accents. The lower staff has a bass line with fingerings (2-4, 2-4, 2-5, 3). Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. Dynamic markings *f* and *p* are present.

Fifth system of musical notation. The upper staff continues with chords and some melodic lines. The lower staff has a bass line. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped., Ped. Dynamic markings *f* and *ff* are present.

Primo.

9

The musical score consists of six systems of music, each with a treble and bass clef staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedaling instructions are indicated by 'Ped.' with a star symbol and numbers 1 through 5. Dynamic markings include *f*, *ff*, and *f*. Fingerings are indicated by numbers 1 through 5 above notes. The score is written in a single key signature and time signature.

System 1: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *f*.

System 2: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *f*.

System 3: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *f*.

System 4: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *f*.

System 5: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *ff*.

System 6: Treble clef, notes with fingerings 1-5. Bass clef, notes with fingerings 1-5. Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5. Dynamics: *ff*.

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IN view of the many suggestions made in these columns anent the advisability of the Board of Education inaugurating in this city a course of classical concerts during the winter nights, to take place in our public schools, says *Musik Trade Review* of New York, it is interesting to note that free concerts of classical music for the working classes have met with great success in Germany. Since Easter Day, 1898, twenty-four concerts have been given before about 56,000 hearers, who were almost entirely workmen. In Leipzig, Hamburg, Cologne, Frankfurt, Vienna and other cities, the scheme was a complete success. But it met with failure in Munich, and the conclusion of the official inquiry into the question was that music without beer was not regarded as possible in the Bavarian capital. The report of the investigators of this subject in Germany was strongly against the union of beer and classical music, on the ground that this combination did nothing to raise the hearing to the level of the music, but rather profaned the art. This answer was given to the inquiry as to the nature of the good results that came

from giving the working man the advantage of hearing classical music for nothing. "In those hours in which Beethoven or Haendel speaks to him there comes to the laboring man the idea that there is a force which cannot be estimated in wages, and of labor not to be paid for by the hour."

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ONE of the commonest mistakes, and one of the costliest, is thinking that success is due to some genius, some music, something or other which we do not possess. Success is generally due to holding on and failure to letting go. You decide to learn a language, study music, take a course of reading, train yourself physically. Will it be success or failure? It depends upon how much pluck and perseverance that word "decide" contains. The decision that nothing can overcome, the grip that nothing can detach, will bring success. Remember the Chinese proverb, "With time and patience the mulberry leaf will become satin."

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