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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, APRIL, 1880.

No. 8.

## THAT AMATEUR FLUTE.

Hear the fluter with his flute—  
Silver flute!  
Oh, what a world of wailing is awakened by its toot!  
How it demi-semi quavers  
On the maddened air of night!  
And defieeth all endeavors  
To escape the sound or sight  
Of the flute, flute, flute,  
With its tootle, tootle, toot—  
With reiterated tootings of exasperating toots,  
The long-protracted tootelings of agonizing toots,  
Of the flute, flute, flute, flute,  
Flute, flute, flute,  
And the wheezings and the spittings of its toots.

Should he get that other flute—  
Golden flute,—  
Oh, what a deeper anguish will its presence institoot!  
How his eyes to heaven he'll raise,  
As he plays,  
All the days!  
How he'll stop us on our ways  
With its praise!  
And the people, oh, the people,  
That don't live up in the steeple,  
But inhabit Christian parlors  
Where he visiteth and plays—  
Where he plays, plays, plays—  
In the cruelest of ways,  
And thinks we ought to listen,  
And expects us to be mute,  
Who would rather have the ear-ache  
Than the music of his flute—  
Of his flute, flute, flute,  
And the tootings of its toot—  
Of the toots wherewith he tooteleth its agonizing toot,  
Of the fluet, flewt, fluit, float,  
Phlute, phlew, phlewh, phlewh, phlewh,  
And the tootle tooting of his toot.

—Boston Transcript.

## COMICAL CHORDS.

THE grandsons of the czar of Russia are genuine czardines.

WHY is the world like music? Because it is full of sharps and flats.

LYDIA THOMPSON, having left the stage, she is now living an attired life.

"If I hit yer," said one small boy to another, "yer'll be usin' yerself for snuff ter-morrer."

"PINAFORE" has been translated into Russian. "What, neverovitchski? "Well, hardly everoffskovitch."

IN POSSESSION. Lady (who wants to sit down): "Will you sit in my lap, darling?" Darling: "Sank you; I've dot a chair."

AN Englishman, who is boarding, says he can stand Ash Wednesday once in a while, but 'ash Monday, every week, is too 'ard.

"WILL you name the bones of the head?" said a teacher, to one of his class. "I've got 'em all in my head, teacher," replied the pupil, "but I can't give 'em."

"MY soul's at the gate," is the title of a new piece of music. He had better be careful, or he may find the old man's sole at the gate, too, some of these fine evenings.

WHEN ladies meet, they always greet with kisses heard across the street; but men, more mild, don't get so wild; they meet, then part, when both have "smiled."

A RICH man who had begun life as a boot-black, happened to remark that he had taken a box at the opera, and some one meanly asked if a brush went with it.

SHE may dress in silk, or dress in satin,  
May know the languages, Greek and Latin,  
May know fine arts, may love and sigh—  
But she ain't no good if she can't make pie.

COUNTRY doctor to a lately bereaved widow: "I cannot tell how pained I was to hear that your husband had gone to heaven. We were bosom friends, but now we shall never meet again."

"NEVER leave what you undertake until you can reach your arms around it and clinch your hands on the other side," says a recently published book for young men. Very good advice; but what if she screams?

A VERY weak tenor in Dublin, singing feebly, caused one of the "gods" to shout to an acquaintance across the gallery, "Corney, what noise is that?" "Bedad," said Corney, "I believe it's the gas whistlin' in the pipes!"

It is said of Sir Isaac Newton's nephew, who was a clergyman, that he always refused a marriage fee, saying with much pleasantry: "Go your way, poor children; I have done you mischief enough already without taking your money."

AN old colored woman in Versailles, Kentucky, asked the post-office clerk if there was a letter for her. "Where from?" asked he. She answered: "Well, I dunno. My husband's dead, and I dunno whar my letter's gwine to come from."

JUVENILE THEOLOGY.—Mother at a tea-table: "Jack, who helped you to those three tarts?" Jack, age seven: "The Lord." Mother: "The Lord? Why, what do you mean, Jack?" Jack: "Well, I helped myself; but father said yesterday that the Lord helps those who help themselves."

AT a crowded French country theatre a woman fell from the gallery to the pit, and was picked up by one of the spectators, who, hearing her groaning, asked if she were much injured! "Much injured!" exclaimed the women, "I should think I am, I have lost the best seat in the very middle of the front row."

A LECTURER on optics, in explaining the mechanism of the organ of vision, remarked: "Let any man gaze closely into his wife's eye and he will see himself looking so exceedingly small that"—Here the lecturer's voice was drowned by the shouts of laughter and applause which greeted his scientific remark.

THE best and most conclusive reason for an effect that we ever remember to have heard was given by a Dutchman in reply to a friend who remarked, "Why, Hans, you have the most feminine cast of countenance I have ever seen." "Oh, yaw," was the reply, "I know the reason for dat—my mother was a woman."

AMONG the sentimentals recently published is a ballad which begins:

Who will come above me sighing,  
When the grass grows over me?

We can't say positively who, but, if in a rural district, it may probably be the cow.

WE have heard a young lady scream, when her little brother threw his arms about her neck and say it "ticked her almost to death," but we have seen a great big fellow throw his arms about the same young lady's neck, and yet she never complained, except when he removed his arms. This is one of the *miss tickle* things of life.

CHEMISTS have found that the smoke of a cigar contains acetic, formic, butyric, valeric and propionic acids, prussic acid, creosote and carbonic acid, ammonia, sulphuretted hydrogen, pyridine, verodine, picoline, lutidine, collodine, parvoline, corodine and rubidene. And the boy who has just tried it for the first time will tell you that he believes it does.

"AH, YOU don't know what musical enthusiasm is!" said a music-mad miss to Hood. "Excuse me, madam, but I think I do." "Well, what is it, Mr. Hood?" "Musical enthusiasm is like turtle soup," answered the wit, thoughtfully. "What do you mean, Mr. Hood?" answered the lady. "What possible resemblance is there?" "Why, for every quart of real there are ninety-nine gallons of mock, and calves' heads in proportion!"

THERE is a story told of a blunt old sea captain, who was noted for his extreme personal plainness. Being present at a party, he had taken no part in the dance, as his hostess had some difficulty in providing him with a partner. At last she led up to him a prim and aged spinster, at the same time whispering a few words of apology in his ear. "Oh, you needn't make any apology, madam," said he with alacrity. "Any old thing is good enough for me."

"How did you get the notion of having a tin violin made?"—For it was unmistakably made of tin! —

"Papa made it!" proudly spoke the little boy.

"Yes," answered the old man, at last, "it was the child's father, my son, who made it." Nor was this said without a touch of pride by the old man.

"Ah!" said the auditor; "but what gave your son the idea of making you a *tin* violin?" he repeated.

"I'll tell you," replied the poor man sadly. "My son is a tinner; he has seven children and his wages is only one *scudo* a day. One *scudo*," said he, sighing, "is but little for ten persons: he, his wife, the children and myself (for he never would hear of my going to the poor-house) and so we were poor, so poor, that I often thought of going out begging, since I am too old to work upon the quay—but I was ashamed. He was silent for an instant, and then continued: "Still, long ago, I had learned to play the violin, and many a time have I played for the merry dancers; and I said to myself that, if I could only get an instrument, I could play in the streets, and bring home a few *carlini* every evening. But how can one buy a violin when one has no money to buy bread! And yet, I had spoken of that so often that my Giuseppe, who is a good son and a good workman — and no fool, began to make one for me out of the worthless clippings about the shop of his employer. He must have been a month at least making it, for making a violin is no easy job, you see! At last he succeeded, and one evening he brought me —."

"Yes, I understand," interrupted the stranger, stretching out his hand to take the bow. "Will you allow me to try it?"

The old man gave him the bow. Then the stranger picked at the strings with his fingers and began to tune the instrument. It would seem that he did it not unskillfully, for the old man, smiling in a friendly manner, said to him: "Ah, you are one of the trade too?"

"Humph! just a bit," answered he, smiling; and as the violin was now tuned, he placed it in position and gave one stroke of the bow, so vigorous, so masterly, that the old man, and even the children, looked at him wonderingly; for in Italy every one is an artist by instinct.

After a short prelude, intended to give him the range and capacities of the instrument, the eccentric looking man whom I introduced to you, was transfigured: the lines about his mouth became sharper and deeper, and beneath his thick eye-brows, in the depths of his cavernous eyes, a gleam appeared; and as he played, this light grew and developed, illuminating his face and ennobling the entire person of the weird player, who seemed to have forgotten both the place where he was and the people who had begun to surround him; for he gave up his whole soul to the breath of inspiration, even as a vessel opens its sails to the favoring breeze, or as the pytho-ness of antiquity, possessed by the spirit of her god, gave up all her being to the prophetic ecstasy which made her oblivious of earthly things.

In the meantime, the carriages continued to proceed slowly towards the palace, whither they were taking all the aristocracy of Naples. The crowd that had gathered at the entrance of the *via Frattina* attracted the attention of a lady, who recognized the artist whom she was going to the palace to hear. She stretched out her arm crying "Paganini," and turning to the coachman, "Stop!"

The coachman obeyed, but, although the distance was but short, the persons in the carriage could not hear well, and so, in order to draw near to the great artist, they alighted. From that instant, the *via Frattina* began to fill with fine people. Transmitted from carriage to carriage, the news that Paganini was there, playing in the street, spread in the *via di Toledo*, and forthwith, the carriages were emptied, and waves of silks, laces and perfume, that is to say, noble ladies, rushed forward and filled the street where Paganini, in the glow of inspiration, improvised upon

his tin violin, an unheard-of melody. He had taken as his theme the story which the old minstrel had just told him, and he rehearsed to himself in a wordless tongue (since it is made up only of melodious sounds) the sorrows of the poor, the desolate complaint of an old man; the filial love of Giuseppe; the joy of his father, when he found himself possessor of a violin; his first peregrinations, and his humble endeavors to move the pity of the passers-by; finally, his return to his humble home, the happiness of the children, the smile of their mother, and the pride of the son, when the old man threw upon the table his first day's receipts.

With his wonderful musical genius, and his brilliant execution, he rendered as expressively as if it had been in words, the feelings and scenes which his artist's heart presented to his mind. Sometimes his violin wept, and sometimes it seemed to think; then a melody, sweet as a dream of the Orient, spoke of the hopes of the old man, and of the joys which his humble labors brought to the little children. Paganini was perhaps never greater than on this occasion, when his genius, borne aloft upon the wings of charity, soared above the wondering multitude. As he finished his improvisation, he took the misshapen hat of which I have spoken, and, handing it to the child, motioned to him that he should begin the collection.

While the *bambino* was going from one to another of the fine ladies who filled the street, soliciting an offering, and staring with his large black eyes at the beautiful faces before which the populace had respectfully fallen back, and which at this moment composed the front ranks of the crowd, Paganini had again taken up his violin and was improvising a melody, not sombre nor brilliant, but soft and gentle as the prayer of a virgin; and if what I have already said may be true, if music can express the sentiments of the soul, and if its accents are those of the cherubim, who cannot use our barbarous words to sing the praises of the Most-High, Paganini must have spoken that tongue and have been understood by all the ladies who surrounded him: for no one will deny that there is something of the angel in women. His second improvisation then, was a prayer, and it was so well understood that the gold coins were soon mingled with the pieces of silver, the rings and bracelets, in the old hat of the child.

When he had finished his collection and returned to his grandfather, carrying what, for these poor people, was a veritable fortune, Paganini returned to the old man his strange violin; then, looking at it, he had an artist's fancy, and asked its owner whether he would sell it to him. The first impulse of the old Neapolitan was to press the precious instrument against his heart, for it seemed a real talisman to him, and he answered promptly: "Oh no, it's too good!" But as his gaze fell upon the miraculous receipts, he felt that he was ungrateful, and as he held out to the artist his precious violin, he said: "No, I would not sell it for any money — but, if you want it, I'll give it to you — for you play it better than I," added he, after a pause.

Paganini understood the old man's regret, and notwithstanding his thankful offer, did not accept his gift; he even added a modest offering to the old musician's store, and departed in the midst of a murmur of praises, which followed him even within the palace.

Still, said I, the violin is in the Museum.

"Yes," answered the Marquis de Rivalo, "when the story was related to the King, he laughed heartily over the refusal and the answer of the old musician, and in order to reward Paganini for his charitable deed, that is to say, in order that the memory of an episode which probably stands alone in the life of this great artist, (who had the reputation of being anything but generous) he caused the famous violin to be purchased and deposited in the Museum, where you saw it.

## »\*MUSIC IN ST. LOUIS\*«

### The New Pickwick Theatre and the Summer Season of English Opera.

The New Pickwick Theatre, on the corner of Washington and Jefferson avenues, is approaching completion. The proprietors have shown commendable energy, and good judgment in preparing for a vigorous Summer campaign of English opera. Our friend, Mons. Louis Nathal, (Louis de Plainval) has been appointed manager, and has just returned from New York, where he engaged the larger number of the artists who are to compose his troupe. This will be good news to the numerous lovers of opera in St. Louis, who are already acquainted with the ability and energy of the new manager, as well as with the reputation for artistic excellence which he has so well earned, since he has appeared upon the American stage. Under his able management, we do not doubt that the Summer season of English opera, which he expects to inaugurate about the first of May, will be a success in all respects.

Meeting Mr. Nathal recently, we congratulated him upon his accession to the dignity of manager, and at the same time applied the interviewing pump to him, hoping thereby to obtain the details of the enterprise to lay before the readers of the REVIEW, but Mr. Nathal had already become a full fledged manager, and had learned to smile pleasantly and say nothing. Still by dint of a vigorous working of the lever, we managed to get some meager information, and the promise that for our next number we should have full particulars; this much we learned. The troupe is to be known as the "Nathal English Opera Company," the repertory is to consist of eight or ten operas, among which will be "Carmen" and "Fra Diavolo," besides others never before heard in this country. In answer to the question: "Who is to be your star?" Mr. Nathal lost his reticence and spoke about as follows:

"You ask the name of my star? I have several stars; I have even some planets, which is still better!" [Here was doubtless some joke, but like the 13-15-14 puzzle, we failed to understand it.] "But I will star nobody. I have a very definite opinion upon that subject, and I will never sacrifice the talent of a number of artists for the success of any one. All my artists will be treated alike in the advertisements or programmes, and as I intend to be myself the stage manager, I shall take the greatest care to make the members of my company understand that they will all be equals before the public, who alone will have the right to classify them; so that they need care only for the verdict of the patrons of our theatre. I detest the starring system. What is more, I consider it as a great injustice, and often an insult to conscientious and talented artists, who are cast into the background for the sake of giving greater prominence to some perhaps very commonplace personage. In a word, Mr. Editor, I think that everywhere, especially upon the stage, the sun shines for all, and every artist is free to do the best he can to concentrate upon himself as many of its rays as possible. It is a matter of talent, if they have any, of ambition, and of self-esteem. I have engaged well-known artists. I have myself played with some of them, and I feel satisfied they will please the St. Louis public. I'd tell you who they are if I did not feel sure that you would publish it, and my list of engagements is not quite complete. I shall see to it that the ensemble of the performances be all that could be desired, but individual actors will have to rely upon their own merits for all they get of success or reputation. Don't you think I'm right?"

We acquiesced in his statements and were going to amplify, when Mr. Luard, one of the baritones of the new company, who was with the manager, begun to show signs of weariness, and we reluctantly withdrew our suction pump, and went our way humming: "Twinkle, twinkle little Star,  
How I wonder who you are!"

A CONCERT was given on March 11th, at the Fourth Baptist Church, in which some of the best local talent took part. The programme proposed was as follows:

Part I: Piano duets—(1) "First Smile Waltz," Jean Paul, (2) "Scotch Dances," Chopin, arr. by Kunkel Bros., (3) "Jolly Blacksmiths," Jean Paul—Charles and Jacob Kunkel; Male quartette—"Forsaken,"—Messrs. Gilliam, Colby, Hays and Walden; Tenor solo—"In Native Worth," Haydn, J. M. North; Duet—"Vieni al mio Sen," Millard—Miss Brown and Mr. Gilliam; Sop. solo—"O Loving Heart Trust On," Gottschalk—Miss Boyce; Quartette—"Sweet and Low," Barnby—Mrs. Colby, Miss Schofield, Messrs. Colby and Walden. (Choir of the Fourth Baptist Church.)

Part II: Piano duets—(1) "Butterfly Galop," Melnotte, (2) "March des Jeunes Dames," Goldbeck—Chas. and Jacob Kunkel; Trio—"Life has no Power," Donizetti—Mrs. Colby, Messrs. North and Walden; Bass solo—"The Midshipmite," Adams—Mr. Hays; Trio—"Memory," Leslie—Miss Myers, Miss Bryce and Mr. North; Trio—"Believe Me," Verdi—Miss Bryce, Messrs. North and Hays; Soprano solo—"O Thou who Driest the Mourner's Tear," Holmes—Miss Bowen; Male quartette—"Stars of the Summer Night," Williams—Messrs. Gilliam, Colby, Hays and Walden.

Owing to the illness of Mr. Chas. Kunkel, the piano duets were replaced: the first by (a) "Melodie d'Amour," Goldbeck, (b) "Bubbling Spring," Rive-King; the second by the pianist's celebrated "Germans' Triumphant March." For an encore he gave his popular "Heather Bells Polka, which were very skillfully rendered by Mr. Jacob Kunkel upon the magnificent Steinway kindly furnished by Messrs. Conover Bros. The entire programme proved extremely acceptable to the large and ap-

preciative audience, and the concert reflected great credit upon the good judgment and tastes of its organizer, Mr. Colby. The vocal selections had all been carefully prepared, were within the range of the capacities of the singers and were all very acceptably, indeed we may say excellently, rendered.

THE newly elected piano teacher of the Beethoven Conservatory, Mr. Henry G. Hanchett, believes in giving to the pupils every possible opportunity to hear good music, and to increase the efficiency of the teaching in this direction, he planned, almost as soon as he was fairly settled down to work, to give a series of "occasionals"—an entertainment so named first by Eugene Thayer, the organist, and consisting of short recitals accompanied with explanatory remarks.

Three of these "occasionals" have been already given, and although we were unable to be present in our editorial capacity, we hear very pleasant accounts of them. At the first, Mr. Hanchett went into a minute examination of the scale, showing its basis in acoustics, and the reasons for its present form; at the second the construction of the piano was practically explained and the pupils were shown the reasons why different kinds of touch produce different qualities of tone; and at the third, the subject of musical form was entered upon, it being Mr. Hanchett's plan to spend two or three more evenings on this subject.

Accompanying these general explanations, Prof. Epstein has played with Mr. Hanchett, two of Brahms' Hungarian dances and a pastorale and Mazurka for four hands by Grieg; two of the pupils have played—Miss Kittie Clark, Mendelssohn's rondo in E minor, and Miss Ella Davis, Beethoven's rondo in C major; and Mr. Hanchett has himself played a Bach fugue, a Beethoven sonata, a Saran fantasia, a Chopin ballade, a Weber rondo, and several small pieces.

The "occasionals" are given in Mr. Hanchett's room at the Conservatory and the audiences have been steadily increasing. The friends of the pupils and of music, are made welcome.

The third soiree of the Beethoven Conservatory took place March 9th at the Seminary Hall, and scored another success for this well-known and deservedly popular institution. The principal soloists on this occasion were the Epstein Brothers, who not only satisfied the most critical, with their brilliant and artistic playing, but gained the admiration of all by the musicianly interpretation of their renderings of Melnotte's concert arrangement of the William Tell overture and of the piano transcription of Mendelssohn's violin concerto, by Rive-King, which were heartily applauded.

The following ladies and gentlemen: Miss Pike, Mrs. Peebles and Miss Uhl, Mr. Saler and Mr. A. Waldauer, director, took part in the programme. Miss Pike proved by her vocalization and method that the vocal department of the Conservatory is equal to the others, which have a widespread reputation. Mrs. Peebles and Miss Uhl sang with their accustomed grace and finish. Mr. Saler, one of the best baritones in St. Louis, favored the audience with Schubert's celebrated "Wanderer," and gained a "unanimous" encore.

Last, but not least, Mr. A. Waldauer, the director, deserves the highest encomiums, not alone for his beautiful violin playing in the concluding number, trio for violin, piano and organ, which was the gem of the evening, but also for his untiring zeal in affording the music-loving citizens of St. Louis the pleasure of listening so frequently, to the choice and well selected programmes given by the Beethoven Conservatory.

THE "Pirates of Penzance" have come and gone. They drew good houses, more upon the strength of "Pinafore" than upon their own merits. In saying this we speak both of the composition and of the company that rendered it. The opera itself is bright and sparkling but is a little too much what the French call a *pièce a femmes*, dependent for its success upon a liberal exhibition of female beauty. We will not be so ungallant as to discuss the personal charms of the ladies of the company. We will say, however, that even if they had been all that could be desired, in other respects, cracked voices make but a poor opera company. The play was cheaply put on and cheaply done, while liberal prices were asked. In the long run Mr. D'Oyley Carte may find that it would have been more profitable to spend a little more for better musical talent.

### Personal Mention.

WE have received an invitation to the golden wedding of Mr. and Mrs. Orson Perkins, which is to occur at Taftsville, Vermont, on the 5th instant. They are the parents of the well-known conductors of musical conventions, Professors W. O. and S. H. Perkins, as well as of the famous basso Julie E. Perkins, who died in 1875. Distance, and not indifference, will prevent our being present at the joyful anniversary. We send them our congratulations, and feel sure that our subscribers will join us in wishing them yet many returns of the day.

The marriage of Mr. Bausemer to Miss Spaeter, which we announced some time since as an event in the near future, is now an event of the recent past, the binding ceremony having taken place on the 20th of March. May it ever be with them:

"Zwei Seelen und ein Gedanke,  
Zwei Herzen und ein Schlag!"

PROFESSOR MALMENE is talking of leaving St. Louis. We should be sorry to lose him, and will wish him success wherever he may go.



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First system of musical notation. It consists of two staves. The upper staff contains a complex melodic line with many slurs and fingerings (1-5). The lower staff contains a bass line with chords and some single notes. Pedal markings "Ped." are placed below the lower staff. Performance instructions include "accel:" and "a tempo." A key signature change to G major is indicated by a "G" below the staff.

Second system of musical notation. Similar to the first, it has two staves. The upper staff continues the melodic line with slurs and fingerings. The lower staff has a bass line with chords. Pedal markings "Ped." are present. Performance instructions include "lento.", "poco pesante.", "rit: e dim:", "pp", "mf", "poco f", "f", and "molto". A key signature change to D major is indicated by a "D" below the staff.

Third system of musical notation. It features a single staff with a complex melodic line. The tempo is marked "cadenza." and "apassionato animato e f". The instruction "commence slowly, then gradually faster." is written below the staff. A large "R" is placed below the staff. Pedal markings "Ped." are present.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords. Pedal markings "Ped." are present. Performance instructions include "again slow.", "molto rit:", "Allegro.", and "armonioso." A key signature change to D major is indicated by a "D" below the staff.

Fifth system of musical notation. It consists of two staves. The upper staff has a melodic line with slurs and fingerings. The lower staff has a bass line with chords. Pedal markings "Ped." are present. Performance instructions include "dim:", "dolce", and "pp".

# I Love But Thee, Yes, Only Thee!

(Ich liebe dich, nur dich allein!)

Words by IRENÆUS D. FOULON.

Music by ALFRED G. ROBYN.

CONCERT EDITION of this Song in the Key of D, as sung by KATE L. JAMES, EMMA THURSBY, ADELIN PATTI, and others, can be had at KUNKEL BROTHERS. Price 50 Cents.

MODERATO.

CON ESPRESSIONE.

3  
mf  
1 2 + 1 3 1  
2 3 2  
1 + 4 3 + 1  
2  
4  
Ped.

1. Ich weiss nicht, wa - rum ich dich lieb, Wa - rum nach dir mein Herz sich sehnt, Ich  
2. Wa - rum ich trau - rig, bist du fern, Und wa - rum mich die Freu - de flieht? Wenn

1. I do not know why I should love Thee, on - ly thee, and wish thee mine; But  
2. Why far from thee are days so long? Why does my spir - it droop and pine? Why

p

weiss nur dies, mein sue - ses Leben, Ich lie - be dich, nur dich al - lein! Ich  
du mir nah, wa - rum ich selig? Ich lie - be dich, nur dich al - lein! Und  
rall: a tempo.

this I know, O tim - id dove, { Ich lie - be dich, nur dich al - lein! I  
by thy side is life a song? { I love but thee, yes, on - ly thee! Yes,  
rall: a tempo.

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TIMES PRINTING HOUSE MUSIC DEPT., Fifth & Chesnut Sts.

[I Love But Thee etc.—1.]



weiss nicht wa-rum dies mein Herz Ist oh-ne dich so æd' und leer; Doch dies fuehl' ich in Freud' und mag nun hœh-nen, bæ - se sein, Mein Le-ben denk' an dies al-lein: Ich bin und blei-be e-wig

do not know why 'tis my life Seems to be but a part of thine; But this I know in peace or some may smile and some may blame, But sweet my love bear this in mind, Though others smile, I'll be the

Schmerz: { Ich lie - be dich, nur dich al - lein!.....1. & 2. Ich lie - be dich, nur dich al - lein,

strife, { Ich lie - be dich, nur dich al - lein!.....1. & 2. I love but thee, yes, on - ly same, { I love but thee, yes, on - ly thee!

lein! Ich weiss nur dies, mein sue - - ses Le - - ben: Ich lieb' nur

thee. But this I know, Oh tim - - id dove..... I love but

poco - - - a poco - - - cres - - - cen - - - do. f

dich, Ich lieb' nur dich, Ich lieb' nur dich, nur dich al - lein!

thee, I love but thee, I love but thee, yes, on - - ly thee.

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and a genius; his individuality is unquestionable and unmistakable, both in his composition and execution; his fingering is something marvelous; he revels in chromatic runs, and whichever be the cause and which the effect, his compositions are full of them. The performance commenced with a Paraphrase de Concert on "Le Prophete" by Satter, in which Meyerbeer was barely suggested, followed by a Polonaise by Raff, an impromptu in A flat by Chopin, and a Menuetto (E flat symphony) by Mozart. The next piece, Satter's own composition, "Stella," "Scene de Bal," was eminently characteristic of the composer, and received a hearty encore, producing in response a paraphrase, also by Satter, upon "Le Carnaval de Venice," Mendelssohn's "Variations Serieuses Op. 54," was in striking contrast to the preceding, and the text was conscientiously adhered to, this being the only instance in which the performer played from music. This also was encored, a paraphrase on "La Ci Dorem," from Mozart's "Don Giovanni," being substituted. Then ensued "Les Sylphes," by Hector Berlioz, and "Salterello" by Satter (abounding in musical pyrotechnics). The programme was concluded with a paraphrase by Satter upon "Faust," brilliantly executed. Satter was warmly applauded at the conclusion of the performance, and returned to bow his acknowledgments."

This account is all too tame, and I send it only to show how even the most conservative were carried away. The encore to "Stella, Scene de Bal," was like the irrepressible flow of a torrent of admiration.

If the first concert of Dr Satter was a success, the second was an ovation, a triumph. Mechanic's Hall was filled to overflowing. He has only friends here now, save the perennial croakers, of whom even we have a few, who prove their own impotency, by refusing to acknowledge the self-evident genius of this great artist.

CANUCK.

## GILLMAN, ILL.

GILLMAN, March 8th, 1880.

*Editor Kunkel's Musical Review:*

I had the pleasure of attending a "Parlor Concert" given at the residence of E. Moyel, Esq., of this city by Prof. Schleiffarth of Chicago on the evening of the 6th instant. Professor Schleiffarth was assisted by his wife and by Mr. E. Moyel. The following was the programme offered:

|  |               |
|--|---------------|
| Festival March.....  | Bach.         |
| Overture, "Il Trovatore".....  | Verdi.        |
| { a, Waltz, Chopin,  |               |
| } b, Gavotte, Resch.   |               |
| Careless Elegance, (Quickstep).....  | Schleiffarth. |
| La Gazelle, Morceau brilliant.....   | Merieux.      |
| Prof. G. Schleiffarth.   |               |
| Waltz Rondo, No. 2 (Soprano solo).....   | Gumbert.      |
| Mrs. G. Schleiffarth.  |               |
| "Prairie Flowers" Waltzes (new).....   | Schleiffarth. |
| "Fatinitza" Fantasie (Duet).....   | Paul.         |
| Messrs. E. Moyel and Schleiffarth.   |               |
| "When We Met on the Sly," (comic song).....  | Maywood.      |
| Mrs. Geo. Schleiffarth.  |               |
| Selection from "Chimes of Normandy".....   | Planquette.   |
| Carnival of Venice, (Duet).....  | Melnotte.     |
| Grand Potpourri—"A Trip Around the World"—Introducing all the popular airs of the day, imitation of music, banjo, etc. left hand and clothes-brush solo—mocking bird and Grand Finale. |               |

As you can see from the programme, all tastes, could be suited; and indeed, all present were extremely pleased with the evening's entertainment. "Prairie Flowers Waltz," a new, sparkling and original composition was played by its author, Prof. Schleiffarth, and captivated all hearers, as did also the duet playing of Messrs. Schleiffarth and the host, Mr. Moyel. Their playing of Paul's "Fatinitza Fantasie" and of Melnotte's famous arrangement of the "Carnival of Venice" was artistic in the extreme. Mrs. Schleiffarth has a well-cultivated and very agreeable soprano voice, and her singing was universally admired. We hope to hear the professor and his amiable lady again MARY ANN.

## WASHINGTON, D. C.

WASHINGTON, March 18th, 1880.

*Editor Kunkel's Musical Review:*

The most interesting musical event during the last month was the first appearance in this city of Mme. Julia Rive-King with Mr. Asger Hamerick's Peabody Symphony Orchestra of Baltimore. Mme. Rive-King's reputation has long preceded her, which her performance more than sustained. Her playing was a great surprise and created a *furor*. Her numbers were Mendelssohn's Violin Concerto, op. 64, transcribed for the piano by herself, and Liszt's Rhapsodie No. 12. For encore she played Chopin's lovely prelude in D flat major. Since the departure of Rubinstein no such piano playing has been heard in this city. She has a great technique, a large telling tone, sympathetic and beautiful touch, immense power, extreme delicacy and great physical endurance. She plays without notes, and with a swing and *aplomb* that carries everything before it. Her success was immediate and great. She was the recipient of a brilliant reception at the White House on Tuesday evening given her by President and Mrs. Hayes at which the members of the cabinet, the foreign legation and families were present. During the day I had the pleasure of hearing her play to a few friends, in private, the following compositions: Bach—Gavotte, arranged for the left hand alone by Joseffy; Beethoven—Sonata op. 53; Schumann—Finale Etude Symphonics; Chopin—(a) Prelude D flat major, (b) Barcarole; (c) Tautella, (d) Rondeau in F; Wagner—Tausig—Ride of the Walkueres; Liszt—Rhapsodie Hongroise, No. 6; Joseffy—Tanz Arabesque, No. 2; Rive-King—(a) Bubbling Spring, (b) Polonaise Heroique. Her versatility is remarkable. Her Chopin playing was divine, her Beethoven playing profound and powerful, and her Tausig and Liszt brilliant in the extreme. Her own compositions show genius and musical scholarship remarkable in one of her sex. She speaks of Joseffy in the most enthusiastic terms.

C. S.

## BALTIMORE.

BALTIMORE, March 20th, 1880.

*Editor Kunkel's Musical Review:*

Musical matters have been quite interesting with us this winter. Col. Mapleson with his opera company, owing to the inability of Marimon to appear, has been very poorly patronized. His losses here must have exceeded \$4,000.

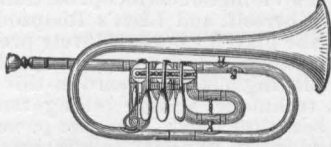
The Thursby Concert Company had a light attendance. The only member of the company ranking above mediocrity was Mr. Franz Rummel, who is an excellent pianist.

Joseffy's receipts were \$100. Had our people known what a wonderful artist he is, he would have had a much larger audience. He is in many respects one of the greatest artists it has been my good fortune to hear, although many here, I am ashamed to say, belittle and abuse him.

We have in this city what is termed an "Auerbach Clique," whose Goddess is Mme. Annette Falk Auerbach. This clique seem to think it their sacred duty to pooch-pooch every pianist who visits us; it includes a certain lawyer who imagines himself a great critic and who "does" the music for one of our morning dailies with a limited circulation, and who really knows as much about music, as a shoemaker does about medicine. Now this clique falls upon every pianist that appears here and abuses them soundly, the shoemaker critic—beg pardon, the lawyer critic—goes for them in the columns of their paper. Do they play Beethoven, they "lack the masterly grasp and profound depth of the great master." If they play Chopin, "they have not the ethereal essence and poetical glamour necessary." If they play Liszt, their technique is faulty, or their left hand is noticeably weak," but whenever their Goddess plays, Webster's dictionary is torn all to pieces and the covers thrown out of the window. Immediately after Joseffy's recital here, Mme. Auerbach gave a recital, playing the same selections, but in such a manner as not even to invite any comparison, but the entire clique imagine they have effectually put a quietus on Joseffy. They are now trying the same little game with Mme. Rive-King.

Mr. Hamerick engaged the Madame to open his season of symphony concerts January 30th and 31st. She made a great sensation, and he engaged her for his fourth public rehearsal and concert, March 12th and 13th, and for his Washington concert on the 17th. Her success was greater than the first time, and Mr. Day, the manager of the Peabody Symphony Concerts, has engaged her for a recital at the Academy of Music, March 31st. Mme. Auerbach being one of the teachers at the Peabody

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 These compositions are designed for the purpose where easy pieces (yet of musical merit) are required. For such purpose we can recommend these charming compositions. The name of the author is sufficient to commend them.

"Hawkey Grand March,".....*Edgar H. Sherwood* 60  
 A bright spirited March—not difficult.

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 This is certainly one of the most charming waltzes in print. Excellent for teaching purposes.

"Le Meteore," (the Meteor).....*Emil Liebling* 75  
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Institute, you can imagine from what I have said, how her clique have taken all this. This clique is an injury to the cause of music and a burning disgrace to our city, and we only have one paper, and to its honor be it said, that has the courage and the manliness to act independent of its influence, and that paper is the *American*, who employs an able and fearless musical critic, and who is after the clique very sharply; but I have wandered from my subject. Mme. Auerbach has given three Beethoven recitals at Lehmann's Hall, which have been fairly well attended. Her programmes were something taxing to play, and no less to listen to. I enclose them:

First recital.—Sonata Appassionata, Op. 57; Sonata quasi una fantasia, Op. 27, No. 1; Sonata quasi una fantasia, Op. 27, No. 2; Sonata les adieux, Op. 81.

Second recital.—Sonata, Op. 102, No. 2, Piano and Cello; Sonata, Op. 32, No. 2; Sonata, Op. 110; Sonata, Op. 53.

Third recital.—Sonata, Op. 102, No. 1, Piano and Cello; Sonata, Op. 106; Robert Schumann.—Etudes symphoniques, Op. 13.

These were played without notes, and accurately. In many respects, Mme. Auerbach is a remarkable woman. She has a wonderful memory, a great technique, (but not facile or fluent—it is stiff,) her touch is dry, hard and unsympathetic. She plays masterly, but entirely from the head, and her use of the pedal is shocking, proving that she has an unmusical ear. Her disciples here claim that her Beethoven interpretations surpasses those of Rubinstein and Von Buelow, and that it is impudence for any of the lesser lights to attempt it here.

But outside of this clique, we have many intelligent and cultivated musicians and music loving people, who can appreciate such great artists as Joseffy and Mme. Rive-King. Joseffy has the most marvelous technique, his pianissimos and the velocity with which he executes them, his beautiful touch and sharp phrasing, together with his poetical and artistic conceptions, are points in which he has not been excelled by any artist who has previously appeared here, but when it comes to works requiring a robust and vigorous interpretation, he is not so satisfactory to me. In the robust school, I think Mme. Rive-King excels. I am not alone in this opinion. Among those who agree with me is Mr. Asger Hamerick, and Mr. B. Courlander, two of the highest authorities here. In fact, these two gentlemen are Mme. Rive-King's most enthusiastic admirers here. She also has an immense technique, a beautiful sympathetic touch (very closely resembling Essipoff's,) and most remarkable is her great power and *big tone* which is really wonderful. I have never heard such a large tone brought from the instrument, except by Rubinstein. She never forces the tone beyond the capacity of the instrument, it is always pure, and never vulgar. In her use of the pedal, she must be placed above any lady pianist who has ever been heard here, and, for that matter, many men—her peers in this matter being Rubinstein, Buelow and Joseffy only. Her memory, like that of all the great virtuosos, is remarkable. I have it from undoubted authority that in the last seven years she has played in five hundred and fifty-four concerts, her programmes embracing six hundred and forty different compositions. I make this statement after having examined her scrap book and programmes, and counting the selections that have been performed and criticised. In the matter of repertoire and its character she must be placed head and shoulders above all the rest, for actually no pianist has ever played better music or heavier programmes or one-third the number that has Mme. Rive-King. She has won a host of warm admirers, and will always receive a home welcome whenever she visits us. Mr. Day and Mr. Ferguson intend giving a five weeks' festival at the Academy of Music, commencing the last week in May, and orchestra, and prominent soloists, and cheap prices are to be the attractions. The Knabe concert grand used at Madame Auerbach's concert was a most superb instrument. Its singing qualities, great depth of tone, I have never heard surpassed. It captivated the entire audience, although it contained not a few anti-Knabe men.

PEABODY.

### The Opinion of Chladni.

Music claims for itself a place among the sciences, and, when properly employed, is an efficient aid in the development of the mind. Chladni, the German scientist, after having studied the other sciences with the patience and thoroughness characteristic of his nation, and having written works of great value on at least four of them, at last, by chance, turned his attention to music. He started a series of investigations, which led him into the arcana of this science. One day, in the midst of his studies, he suddenly threw up his hands in wonderment, and exclaimed: "Behold, I have discovered a science that stands head and shoulders above all others."—*Musical Herald*.

ACCORDING to Vienna papers, Adelina Patti, as a recompense to the Vienna orchestra for the numerous and severe rehearsals to which they were subjected on her account, sent them six—camelias from one of her bouquets! Adelina must have incredibly childish ideas of the circumstances of her fellow artists, and can have no ideas of the bitter contrast between their lot and hers. Pollini has received during her present tour about 54,000 marks, or over \$12,000. How great then must be the sum which Patti with her Nicolini has earned!

### CHARLOTTE, N. C.

CHARLOTTE, March 12th, 1880.

*Editor Kunkel's Musical Review:*

The regular spring concert of the Institute for young ladies came off on March 9th, and met with very great success. Several voices were heard, that bid fair to make their mark in musical Carolina, namely: Miss C. Badham in H. Kleber's "Cardellino" and in Schonacker's vocal waltz "When through life;" Miss L. Gregory in E. Sloman's "Fairy Queen" and Miss M. Wayt in Arditi's "Ecstasy." In the instrumental part of the programme Prof. Bidez's rendition of Goldbeck's "Melodia d'Amore" and "Dreams of Childhood," as well as Miss K. Johnstone's playing of Jean Paul's transcription of "The Last Rose of Summer," and Miss M. Atkinson's execution of Liszt's difficult fantasia on "Rigoletto," were also highly enjoyed by the audience.

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### "DE SWEET BIRD."

The flute is an invaluable item in the modern orchestra. Its frequent use in the "echo" effect brings to mind this good story which is told of a celebrated flutist, from Switzerland, who accompanied Madame Stockhausen during her brilliant career. A concert was to be given in a building which was found terribly unsuited to music, owing to the reverberation being very great. There was a long gallery on one side of the concert-hall, and this was seized on by the flutist, Mr. S., as capable of producing great effect in Handel's song of "Sweet Bird," which Madame was to sing in the first act. The gallery was quite excluded from light, when S. ascended it, and the concert began. Stockhausen commenced her song, the flute responding to her notes; but so great was the echo that no time or tune could be closely kept. The effect was terrible and it was well the place was in shadow, for the flutist was remarkably ugly, possessing a small body with a large head, a face very much disfigured, and no eyebrows. Madame continued the song, making a very long shake, which the flute imitated. Every neck in the room was stretched to ascertain where the sound came from, and what it was. Madame went on, and S. pursued his accompaniment, jumping about the gallery to avoid the echo. Madame kept looking up, wondering where he could be, as the sound moved so rapidly. The audience finally mistook her curiosity for annoyance, and called:

"Shame, shame! order, turn him out!"

People in the hind seats stood up, and pointing to the gallery, shouted:

"There he is—there he goes—silence, shame! turn him out!"

The song was stopped, when poor S., thrusting his ugly head over the front of the gallery, said:

"I'm de Bird—dam all—what for you stop de song?"

"Silence; turn him out!" shouted the audience, until at last the "bird" was collared, and dragged forcibly down stairs. Poor S. then came on the platform, and addressed the audience:

"De Sweet Bird will be done here. De noise of de hall all over—so not to be—and hopes all is now satisfied."

This admirable speech caused much amusement and confusion—and the concert proceeded.—*Musical Visitor*.

TELL YOUR NEIGHBORS AND FRIENDS TO READ THE REVIEW.

# Jean Paul's Operatic Fantasies.

WHAT DISTINGUISHED PIANISTS, COMPOSERS AND TEACHERS SAY THEREOF.

ST. LOUIS, October 18th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I take pleasure in expressing my gratification as to Jean Paul's "Operatic Fantasies," solos and duets, published by your house. They are the best and most effective operatic fantasies of moderate difficulty, intended for the average pupil, that have ever come under my notice.

Teachers wishing good teaching pieces, which at the same time treat popular operatic airs, will I am sure give these compositions a most hearty welcome. The typography and correctness cannot be surpassed. As yet I have not been able to find a single oversight of any kind.

The superior fingering throughout the fantasies is another feature that cannot be too highly recommended, and it is bound to be appreciated by all conscientious teachers, as this important art is generally neglected by composers.

Yours truly, ROBERT GOLDBECK.

NEW YORK, November 28th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Dear Sirs:*—I have played and thoroughly examined the excellent Fantasies of "Il Trovatore," "Fatinitza," and "H. M. S. Pinafore" etc., from the new set of Operatic Fantasies by Jean Paul, published by you. I must say that I consider them most pianoforte-like and musical. I think they supply a want long felt by teachers, and, in my opinion, no teacher ought to be without them.

Respectfully,  
S. B. MILLS.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,  
FRANZ BAUSEMER.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have with pleasure perused the Fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for wheresoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours, MARCUS I. EPSTEIN,  
Teacher of Piano and Harmony at the  
Beethoven Conservatory of Music.

I heartily concur in the above. A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribblings of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The *Fatinitza* Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong tempo.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These Fantasies by Jean Paul are, without exception the best pianoforte arrangements of *H. M. S. Pinafore* and *Fatinitza* I have seen yet.

Yours truly, WM. ARMSTRONG.

NEW YORK, November 28th, 1879.

MY DEAR MR. KUNKEL:—

After a careful examination of the "Operatic Fantasies," by Jean Paul, you left with me, it gives me pleasure to state that I find them very effectively and musically arranged. I cheerfully recommend them to my friends and to those of the profession who are not acquainted with them. The excellent fingering, phrasing and typographical beauty will especially commend them.

JULIA RIVE-KING.

NEW YORK, November 26th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Gentlemen:*—I am charmed with Jean Paul's new Operatic Fantasies on *Fatinitza*, *Trovatore* and *Pinafore*. Do not fail to supply me with the remaining numbers of the series as fast as they are issued. They are superior to anything of the sort I have seen. I have long needed just such pieces for teaching purposes without being able to obtain them. Accept my thanks and congratulations.

Yours very truly,  
CHARLES FRADEL.

# STANDARD Piano Solos and Duets.

## SOLOS.

(Classified according to difficulty.)

### EASY.

|  |        |    |
|--|--------|----|
| Charming May—Schottische.....  | Sidus  | 35 |
| Forest Bird—Waltz.....   | "      | 35 |
| Joys of Spring—Waltz.....  | "      | 35 |
| Rink Waltz.....  | "      | 35 |
| Break-o'-Day—Waltz.....  | Kochow | 35 |
| Peep-o'-Day—Waltz.....   | "      | 35 |
| Wandering Minstrels—Medley, introducing Serenade from Don Pasquale, Buy a Broom, When the Swallows Home-ward Fly and Lauterbach Waltz..... | Floss  | 50 |

### MODERATELY EASY.

|  |            |    |
|--|------------|----|
| On the Beautiful Blue Danube—Waltz.... (Strauss) | Melnotte   | 50 |
| Philomel Polka.....                              | Kunkel     | 50 |
| Content (Zufriedenheit).....                     | Paul       | 35 |
| Desire of Heaven.....                            | Lutz       | 50 |
| Silver Dust—Schottische.....                     | Meyer      | 50 |
| Awaking of Angels.....                           | Oesterle   | 50 |
| Shower of Rubies.....                            | Prossinger | 50 |
| Mardi-Gras Quickstep.....                        | Greene     | 50 |
| Gold Else—Waltz.....                             | Artes      | 50 |
| Morning Chimes.....                              | Paul       | 50 |
| Evening Chimes.....                              | "          | 50 |
| Skylark Polka.....                               | Dreyer     | 50 |
| Oleander Blossoms—Galop.....                     | Sisson     | 35 |
| Oleander Blossoms—Schottische.....               | "          | 35 |
| Sweet Seventeen—Schottische.....                 | Auchester  | 50 |
| Zeta Phi March.....                              | Hickock    | 35 |

### MODERATELY DIFFICULT.

|   |              |      |
|---|--------------|------|
| Cæstrial Chimes.....                      | Alfonso      | 50   |
| Home, Sweet Home—Variations.....          | Greene       | 50   |
| Home, Sweet Home—Variations.....          | Melnotte     | 50   |
| Snow Drops Waltz.....                     | Kunkel       | 90   |
| German's Triumphant March—Simplified..... | "            | 60   |
| Sparkling Dew—Caprice.....                | "            | 60   |
| Visitation Convent Bells.....             | "            | 50   |
| Banjo—Burlaque Ethiopian.....             | Melnotte     | 60   |
| Flying Clouds—Galop.....                  | "            | 75   |
| Grande Dutchesse—Fantasie.....            | "            | 75   |
| Il Trovatore Fantasie—Simplified.....     | "            | 1 00 |
| Careless Elegance—Schottische.....        | Meyer        | 50   |
| Careless Elegance—Quickstep.....          | Schleiffarth | 60   |
| Flirt Polka.....                          | Paul         | 50   |
| Love in Spring.....                       | "            | 50   |
| Silent Love.....                          | "            | 30   |
| Ursuline Convent Bells.....               | "            | 60   |
| The Dove—Polka Caprice.....               | "            | 50   |
| Huzza, Hurrah—Galop.....                  | Wollenhaupt  | 80   |
| Trembling Dew Drops—Mazurka.....          | Siebert      | 60   |
| Thou My Own.....                          | Paul         | 60   |
| Youth by the Brook.....                   | "            | 75   |
| Echoes of the Woods.....                  | "            | 50   |
| Chimes of Silver and Gold.....            | Mueller      | 75   |
| Daisies on the Meadow Waltz.....          | Paul         | 75   |
| Daisies on the Meadow—Mazurka.....        | "            | 50   |
| Dreamland—Mazurka.....                    | Greene       | 60   |
| Loves Greetings—Schottische.....          | Siebert      | 40   |
| Shepherd's Bells.....                     | Paul         | 60   |
| Shepherd's Return—March.....              | "            | 60   |
| Shepherd's Prayer.....                    | "            | 60   |
| Shepherd's Morning Song.....              | "            | 69   |
| Lauterbach Waltz, with Variations.....    | Lutz         | 60   |

### PIECES FOR ADVANCED PLAYERS.

|   |            |        |
|---|------------|--------|
| Forget Me Not—Mazurka.....                | Gottschalk | \$1 00 |
| Dying Swan—Romance Poetique.....          | "          | 75     |
| La Lylphide—Mazurka.....                  | Gimbel     | 75     |
| German's Triumphant March (Original)..... | Kunkel     | 1 00   |
| Greetings to Spring—Polka.....            | Lutz       | 60     |
| Carnival of Venice—Extravaganza.....      | Melnotte   | 1 00   |
| Bohemian Girl—Fantasie.....               | "          | 1 00   |
| Faust—Fantasie.....                       | "          | 1 00   |
| Oberon—Fantasie.....                      | "          | 1 00   |
| Martha—Fantasie.....                      | "          | 1 00   |
| Norma—Fantasie.....                       | "          | 1 00   |
| Tornado—Galop.....                        | "          | 75     |
| Trust in God—Religious Meditation.....    | "          | 75     |
| Veni, Vidi, Vici—Polka.....               | "          | 75     |
| Veni, Vidi, Vici—Galop.....               | "          | 75     |
| Call Me Thine Own (Transcription).....    | Paul       | 75     |
| La Coquette—Waltz.....                    | "          | 75     |
| Morning in the Highlands.....             | "          | 75     |
| Polacca Morceau Brillante.....            | "          | 75     |
| Saltarella Morceau Brillante.....         | "          | 75     |
| Dew on the Meadows—Mazurka.....           | Schotte    | 60     |
| Irresistible Galop.....                   | "          | 75     |
| Captain Jinks—Fantasie.....               | Thalberg   | 75     |

|   |                 |      |
|---|-----------------|------|
| Fairies' Musings—Polka Caprice.....                 | Wollenhaupt     | 75   |
| Star of Morn—Waltz.....                             | "               | 1 00 |
| Whispering Zephyr—Caprice Mazurka.....              | "               | 1 00 |
| Marche Rustique.....                                | Paul            | 75   |
| Silver Poplar—Waltz.....                            | Greene          | 75   |
| Longing Reverie.....                                | "               | 75   |
| Gems of Columbia—Galop.....                         | Siebert         | 75   |
| Vivat Columbia—Waltz.....                           | "               | 75   |
| Heather Bells—Polka.....                            | Kunkel          | 75   |
| Heather Bells—Waltz.....                            | "               | 75   |
| Heather Bells—March.....                            | "               | 75   |
| Her Eyes—Mazurka.....                               | Paul            | 75   |
| Last Rose—Concert Variations.....                   | "               | 1 00 |
| Pensees Dansantes—Valse Caprice.....                | Julia Rive-King | 1 00 |
| On Blooming Meadows—Concert Waltz.....              | "               | 1 00 |
| Shooting Meteor—Galop.....                          | Paul            | 75   |
| Sprite of the Wind—Caprice.....                     | "               | 1 25 |
| Tambours de la Garde.....                           | "               | 75   |
| Song of the Brook.....                              | "               | 1 00 |
| Maiden's Prayer—Concert Variations (New).....       | "               | 1 00 |
| Paganini's Witches' Dance—Concert Variations.....   | "               | 1 00 |
| Polka Caprice.....                                  | Ephstein        | 1 00 |
| Vive la Republique—Grand Fantasie (Simplified)..... | Kunkel          | 1 00 |

### PIECES VERY DIFFICULT.

|   |                 |      |
|---|-----------------|------|
| Morning Journals—Waltz (Strauss).....   | Tausig          | 1 50 |
| Leonora—March.....  | Kunkel          | 1 00 |
| Il Trovatore—Fantasie (Original).....   | Melnotte        | 1 00 |
| Vive la Republique—Grand Fantasie.....  | Kunkel          | 1 00 |
| (Treating Marseillaise and Mourir Pour la Patrie.)  | "               | 1 00 |
| Gems of Scotland—Grand Fantasie.....  | Julia Rive-King | 1 50 |
| (Introducing "Kathleen," "Annie Laurie" and "Blue Bells of Scotland")   | "               | 1 50 |
| Liszt's Rhapsodie Hongroise, No. 2.....   | Julia Rive-King | 1 50 |
| (With Explanatory Text, Correct Fingering and Phrasing, and three page Cadenza by F. Bendel and Julia Rive-King.) | "               | 1 50 |
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| (Adapted for the Piano alone, with Explanatory Text, Correct Fingering and Phrasing.)                             | "               | 2 00 |
| Prelude and Fuge (Haberbier and Guilman).....   | Julia Rive-King | 1 00 |
| Wiener Bonbons—Waltz (Strauss) Paraphrased.....   | "               | 1 50 |
| On the Beautiful Blue Danube—Waltz (Strauss) Paraphrased.....   | Kunkel          | 1 50 |

## DUETS.

### EASY.

For pupils having had one to three quarters' lessons.

|                            |          |       |
|----------------------------|----------|-------|
| Concert Polka (Bilse)..... | Melnotte | \$ 75 |
| Skylark Polka.....         | Dreyer   | 1 00  |
| Evening Chimes.....        | Paul     | 1 00  |
| Schotsche Militaire.....   | Greene   | 75    |
| Philomel—Polka.....        | Kunkel   | 75    |
| Shakespeare March.....     | "        | 75    |

### MODERATELY EASY.

For pupils that have had one to one-and-a-half year's lessons.

|  |                 |      |
|--|-----------------|------|
| Banjo—Burlaque Ethiopian.....                                | Melnotte        | 1 00 |
| Unter Donner und Blitz—Galop (Strauss).....                  | "               | 75   |
| Lauterbach Waltz—Variations (Lutz).....                      | "               | 1 00 |
| Scotch Dance (Ecoissaise).....                               | Chopin          | 1 00 |
| Night Blooming Cereus—Polka.....                             | Schueeremann    | 1 25 |
| En Avant—Marche Militaire.....                               | Schotte         | 1 00 |
| The Flirt—Impromptu a la Polka.....                          | Paul            | 1 00 |
| Shooting Meteor—Galop Brilliant.....                         | "               | 1 00 |
| Loves Greetings—Schottische.....                             | Siebert         | 75   |
| St. Louis National Guard Quickstep.....                      | Greene          | 75   |
| Visitation Convent Bells.....                                | Kunkel          | 60   |
| Don't Blush—Polka.....                                       | "               | 1 00 |
| Ella's Eyes—Polka.....                                       | "               | 1 00 |
| Love at Sight—Polka.....                                     | "               | 1 00 |
| Huzza, Hurrah—Galop.....                                     | Wollenhaupt     | 80   |
| The Jolly Blacksmiths.....                                   | Jean Paul       | 1 00 |
| Pensees Dansantes (Thoughts of the Dance) Valse Caprice..... | Julia Rive-King | 1 25 |

### MODERATELY DIFFICULT.

For players of two years' practice.

|  |                 |      |
|--|-----------------|------|
| Maiden's Prayer—Grand Concert Variations.....        | Paul            | 1 00 |
| Butterfly—Caprice Galop.....                         | Melnotte        | 1 25 |
| Carnival of Venice—Extravaganza.....                 | "               | 1 25 |
| Veni, Vide, Vici—Galop.....                          | "               | 1 00 |
| Caliph of Bagdad (Overture, Concert Paraphrase)..... | "               | 1 75 |
| Stradella (Overture, Concert Paraphrase).....        | "               | 1 50 |
| Trust in God—Religious Meditation.....               | "               | 1 00 |
| First Smile—Waltz.....                               | Paul            | 1 00 |
| Daisies on the Meadow—Waltz.....                     | "               | 1 00 |
| Neck and Neck—Galop.....                             | Meyer           | 1 00 |
| Gem of Columbia—Galop de Bravoure.....               | Siebert         | 75   |
| Restless Love—Polka.....                             | Kunkel          | 1 00 |
| Sparkling Dew—Caprice.....                           | "               | 1 00 |
| Heather Bell—Polka.....                              | "               | 1 00 |
| Heather Bell—March.....                              | "               | 1 00 |
| Heather Bell—Waltz.....                              | "               | 1 00 |
| Nonpareil—Galop.....                                 | "               | 1 00 |
| German's Triumphant March.....                       | "               | 1 25 |
| On Blooming Meadows—Concert Waltz.....               | Julia Rive-King | 1 50 |

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**DIFFICULT**

For players of three or more years' practice.

|  |          |      |
|--|----------|------|
| Il Trovatore—Grand Fantasia.....   | Melnotte | 1 50 |
| Puck—March Grotesque.....  | "        | 1 25 |
| William Tell.....  | "        | 2 50 |
| Era Diavolo.....   | "        | 1 50 |
| Caliph of Bagdad.....  | "        | 1 75 |
| Zampa.....   | "        | 1 50 |
| Masaniello.....  | "        | 2 00 |
| Merry Wives of Windsor.....  | "        | 2 00 |
| Stradella.....   | "        | 1 50 |
| Poet and Peasant.....  | "        | 1 75 |
| Operatic Fantasia—Grand Potpourri No. 1.....   | Epstein  | 2 50 |
| (Introducing themes from Bellini's "Norma" and "Somnambula," Offenbach's "Barbe Blue," Flotow's "Stradella," Wagner's "Tannhauser March," Suppe's "Banditenstreiche," and Boscowitz's "Torchlight March.") |          |      |
| International Fantasia—Grand Potpourri No. 2.....  | Epstein  | 2 50 |
| (Introducing Miserere, from Il Trovatore; Valse, from Faust; Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen and Yankee Doodle, with Variations.)                          |          |      |
| Pegasus—Grand Galop.....   | Schotte  | 1 50 |
| Vive la Republique—Grande Fantasia.....  | Kunkel   | 1 25 |
| (Treating Marseillaise and Mourir Pour la Patrie.)   |          |      |

**STANDARD SONGS.**

|   |           |    |
|---|-----------|----|
| Love, Look Once—Ballad.....                 | Abt       | 35 |
| Tears for To-morrow, but Kisses To-day..... | Andreas   | 40 |
| Alice's Lament—Ballad.....                  | Ardella   | 40 |
| Dawn—Ballad.....                            | Estabrook | 35 |
| Caddie—Ballad.....                          | "         | 40 |
| I Still Must Think of Thee.....             | "         | 35 |
| Resignation.....                            | "         | 35 |
| The Surprise.....                           | "         | 35 |
| The Lass o' Boontree—Ballad.....            | "         | 35 |
| Carrie and I—Ballad.....                    | Eyre      | 35 |
| Eva Ray.....                                | "         | 35 |
| Angels' Visit.....                          | Melnotte  | 50 |
| Little Birdie May—Ballad.....               | Green     | 35 |
| Allie May—Ballad.....                       | Holmes    | 35 |
| Cot on the Hill—Ballad.....                 | Lavarnie  | 35 |
| The Merry Mill—Ballad.....                  | Malmene   | 35 |
| When the Grass Shall Cover Me—Ballad.....   | Melnotte  | 35 |
| Sitting at the Door—Ballad.....             | Furks     | 35 |
| Will You Let Me Kiss Again?—Ballad.....     | Epstein   | 50 |

**COMIC SONGS.**

|                                    |           |    |
|------------------------------------|-----------|----|
| Chilligowolibedory.....            | Allen     | 35 |
| Nice to be a Father.....           | "         | 35 |
| I'm a Thousand Dollar Soprano..... | Estabrook | 50 |
| Billiard Song.....                 | Wilson    | 35 |
| Go Way, Old Man.....               | Green     | 35 |

**CONCERT SONGS.**

|                                      |              |      |
|--------------------------------------|--------------|------|
| When Through Life—Concert Waltz..... | Schoenaker   | 1 00 |
| My Love is Coming—Concert Waltz..... | Estabrook    | 75   |
| Row, Slumber Love.....               | Rembielinski | 50   |
| Expectation—Grand Aria.....          | Melnotte     | 75   |
| Ave Maria.....                       | Estabrook    | 35   |
| On the Ocean—Bass Solo.....          | Kunkel       | 40   |
| Why Are Roses Red?.....              | Me. notte    | 60   |

**DUETS AND TRIOS.**

|  |   |      |
|--|---|------|
| Farewell—Trio for Commencement Exercises.....  | Siebert                                 | 35   |
| When Through Life—Concert Waltz—Duet.....      | Schoenaker                              | 1 00 |
| Desire of Heaven.....                          | Sister L. L., of Notre Dame, Cincinnati | 35   |
| Parting Song (for Commencement Exercises)..... | Gimbel                                  | 40   |

**SONG AND DANCES.**

|                                 |         |    |
|---------------------------------|---------|----|
| My Fairie Star.....             | Gannett | 35 |
| Fanny Powers.....               | Fox     | 35 |
| Pretty Blue Eyed Joe.....       | Lang    | 40 |
| Those Charming Little Feet..... | Hart    | 35 |
| Going to the Matinee.....       | Wilkes  | 40 |

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