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### FOR THE TEACHER AND PUPIL.

**Music.**—Mr. I. J. Paderewski and Mme. Helene, Baroness of Rosen, have the honor to announce to you their marriage, which was celebrated on May 31, 1899, at the Church of St. Esprit, in Warsaw.

**Art.**—Marie Bashkirtseff, who died at twenty-three, is still much talked of in Paris, and the studios she frequented are sought by many American and other literary pilgrims. She was a female Admirable Crichton. It is said that Russian children have no childhood. Marie Bashkirtseff was certainly very precocious. She knew Greek and Latin, she spoke five living languages, she sang with all the heart of a finished singer, she played six different instruments well. We read with astonishment of the marvelous memory of Lord Macauley, who used to test and train that mental faculty by repeating Milton's "Paradise Lost." Marie Bashkirtseff performed feats of memory almost as wonderful.

**Medicine.**—Highly spoken of as a pain reliever in the treatment of neuralgia, rheumatism, etc., is Antikamnia. As may be imagined, says the *London Lancet*, it is a most valuable addition to the list of

coal-tar derivatives of the benzole series, into which, however, certain amine groups have been introduced. It is white powder, not disagreeable to take, and of alkaline reaction. It affords relief to existent pain, and, by presence in it of the amine group, exerts a stimulating rather than a depressing action on the nerve centres and the system generally. It possesses great advantages over other crystalline coal-tar products, and is a boon to headaches of all descriptions, nervousness from brain work, excesses, severe colds or grippe—and all conditions in which pain is prominent. Antikamnia tablets bearing the monogram *K* are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

**Science.**—The deepest hole in the earth is near Ketschau, Germany. It is 5,735 feet in depth, and is for geological research only. The drilling was begun in 1880, and stopped six years later because the engineers were unable with their instruments to go deeper.

A German biologist has calculated that the human brain contains 300,000,000 nerve cells, 5,000,000 of which die and are succeeded by new ones every day. At this rate, assuming the correctness of the

German's guess, we get an entirely new brain every sixty days.

**Miscellaneous.**—More than 40 per cent. of the British people could not write their names when the Queen ascended the throne. The proportion in that condition has now been reduced to 7 per cent.

Fat people are less able to resist the attacks of disease or the shock of injuries and operations than the moderately thin. In ordinary every-day life they are at a decided disadvantage; their respiratory muscles cannot so easily act; their heart is often handicapped by the deposit on it; and the least exertion throws them into a perspiration. This last fact is curiously misunderstood; it is almost universally looked upon as an actual "melting" of the subcutaneous fat, and is considered to be nature's method of getting rid of superfluity. But this is not correct, for in spite of its greasy appearance, sweat only contains a trace of fatty matter, rarely more than .01 per cent., and this comes, of course, from the cells of the sudoriparous glands, and primarily from certain constituents in the blood. A person whose limbs and body are covered with adipose tissue is in the position of a man carrying a heavy burden and too warmly clothed.

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## THE PHILOSOPHY OF THE HIGHER BEAUTY OF MUSIC.

In the rush of a busy, practical age, the pauses made from time to time in order to consider calmly some subject of purely abstract interest, serve as periods of refreshment and rest from the mechanical grind of the world-engine. Few realize this fact, and the appeal to the workers to cease their labors for a time and give some study to the underlying principles, whether of science or of pure æsthetics of the art which they follow, meets often with but a meagre response. Yet there are a few select spirits to whom such thought provides the intensest, though calmest, of pleasures, and in order to afford opportunities to such of meeting and exchanging ideas is one of the objects of the Musical Association. The property of no sect or creed, uninfluenced by trade or even professional considerations, the Association offers an open door to all who would enter and speak in earnestness of the weightier matters connected with the art—matters for which there is but little space in the ordinary busy lives of active musicians.

Such an opportunity was given recently, says the *Musical News*, when Mr. Joseph Goddard, an able and experienced writer, read a thoughtful paper on "The Philosophy of the Higher Beauty of Music." He began by pointing out that musical æsthetics was admittedly a peculiarly occult branch of philosophy, and one in which little progress has been made. Music did not draw in general form from nature, but had been gradually shaped by man, yet it could arouse feeling as transcendent as that inspired by any natural influence. In considering this question, there were two aspects—first, music's abstract beauty; secondly, its inordinate power of stirring feeling. These two qualities, though largely connected, did not always attend each other in equal proportions. Music might be defined broadly as an effect consisting of musical sounds with a tendency to symmetry in their arrangement. In nature there were certain musical sounds produced independently of man, but only in language did we find a tendency to tonal symmetry bearing an appreciable likeness to that which music involves. In both instrumental and vocal music might be observed the likeness of certain modes of utterance connected with inspiration, the holding of the breath and expiration. The fervor which prompted stress in speech might also give birth to effects in music of peculiar beauty. While these rudiments of effect had in language no independent existence, they were in music extended and developed into independent forms. Yet they were connected organically in language—they defined a certain form. This was strikingly instanced in fine elocution. The elocutionist of genius added to the language he uttered a special influence. It might also be said that he set language to elocutional effect as definitely, if not as deliberately, as a composer sets his text to music. Every composer was to some extent influenced in his work by his feeling for language, and, as a matter of fact, we found that graphic musical expression often moved in such forms as might be suggested by the feeling of utterance. The lecturer thought that notwithstanding the connection between music and language explained much in the influence of music upon it, it did not go to the heart of the matter and explain the abstract beauty of music. His explanation would consist of an attempt to bring it into line with natural beauty. Natural beauty had been regarded by great thinkers as, at bottom, an ultimate fact. Though the beauty of nature was inexplicable in detail, its existence became less surprising if a broad view were taken of the circumstances. We, with all our varied capacities, were surrounded by an infinity and a genius, with a portion of which we are necessarily in harmony. Beyond this necessary adaptation there were certain fitnesses between our nature and the outer world, which appear to be simple coincidences arising out of the variety and plasticity of our faculties and the far greater diversity without. Did the absolute beauty of music, combined with rhetorical fervor, account for its remarkable emotional influence? In speaking of the expressive power of music, Darwin said: "The sensations and ideas thus excited in us by music, or expressed by the cadences of oratory, appear from their vagueness, yet depth, like mental reverberations to the emotions and thoughts of a long past age. All these facts with respect to music and impassioned speech become intelligible to a certain extent, if we may assume that musical tones and rhythm were used by our half human ancestors during the season of courtship, when animals of all kinds are excited not only by love, but by the strong passions of jealousy, rivalry, and triumph. From the deeply laid principle of inherited associations, musical tones in this case would be likely to call up vaguely and indefinitely the strong emotions of a long past age." The lecturer suggested that the multitudinous feelings that have ebbed and flowed in man throughout past ages had left certain allied modifications in his nervous organization, capable of descending hered-

itarily. These being re-stirred with activity by some special influence, the original feelings were more or less vaguely revived. Our sentient capacity was far deeper and more varied than we might conceive. If the varied feelings that throbbed through former lives for countless generations are not quite passed away, but re-arise in fainter tremors and changed complexions, how deep and complex must be the conditions of feeling within us! What a vast potentiality of feeling we inherited! What a world within us had nature and art to illumine! In concluding this part of his subject, Mr. Goddard said he hoped in a second paper to explain several other peculiarities of musical effect, and to point out the principle on which music aided the influence of words and scene.

## MUSIC AND MATRIMONY.

The question of whether musicians and artists should marry is one that has interested many scientific men and great writers.

Some of these think that musicians should mate with musicians, or at least with a spouse of musical tastes, while others maintain that the best partner is one whose inclinations are entirely dissimilar from your own.

A celebrated Frenchman said to a young writer: "Marry a stupid woman—your cook, if she be a good one—so that she may serve as a mental pillow for your head."

A writer in the *Cornhill Magazine* tells us about the matrimonial experiences of some great musicians, and he dwells at length on the case of Haydn, a case that should interest the advocates of the "love comes later" theory.

"Haydn married not the girl he was in love with, but her sister. 'Haydn, you should take my oldest daughter,' said father Keller, the barber; and as Keller had done a good deal for Haydn, the composer felt that he must sacrifice his affection on the altar of duty and oblige the old man. At the time of the marriage, in 1760, Haydn was twenty-nine, while his Anna Maria was thirty-two. There does not seem to have been much love on either side to start with; but Haydn declared that he had really begun to 'like' his wife, and would have come to entertain a stronger feeling for her if she had behaved in a reasonable way. Unfortunately, Anna Maria had neither rhyme nor reason in her composition. The entertaining Marville says that the majority of ladies married to men of genius are so vain of the abilities of their husbands that they are frequently insufferable. But Frau Haydn was not a lady of that kind. The world had emphatically proclaimed her husband a genius, but to Maria it was quite immaterial whether he were a cobbler or an artist. Nay, she even committed the incredible crime of using the composer's manuscript scores for curling paper, as underlays for pastry, and similar things! She was gay enough with it all, too. When Haydn went from home she would send him the most cheerful little notes. 'Should you die today or to-morrow,' ran one of these missives, 'there is not enough money left in the house to bury you.' At another time, when Haydn was in London, he received a letter in which Maria wrote that she had just seen a neat little house which she liked very much, and that he might do himself the pleasure to send her 2,000 gulden with which to buy it, so as to have in future a 'widow's home.' Pleasant reading this for the genial composer! In the first case he wrote, without a trace of anger: 'Should this be so, take my manuscripts to the music publisher. I guarantee you that they will be worth money enough to defray my funeral expenses.' In the matter of the 'widow's home,' he thought it would be best to arrange things himself. Ultimately he bought the house, and in spite of Maria's frequent suggestions of his coming dissolution, he lived in it for nine years after she had been dead. Frau Haydn saw out her seventy years, but some time before that the pair had agreed to live apart as the best way of ending a union which had proved utterly unbearable to the composer."

Sir John Stainer, the British government's chief inspector of music, declares that the musical profession is altogether overstocked and that a serious crisis is at hand. Great numbers of musicians of character and attainments are on the verge of starvation for want of employment. He ascribes this partly to the fact that the profession is becoming fashionable. Of the young people who are flocking to the profession in crowds a vast majority have not the remotest chance of even moderate success. He declares that hardly half-a-dozen composers in England can live by writing music. He himself has tested about 15,000 voices in the last thirteen years, and discovered perhaps twenty-five first-rate ones in that number. He says that nobody, unless exceptionally endowed, should think of the musical profession as a career unless prepared to become a teacher as well as a performer.

## BREATHING AND RESONANCE.

Breathing is the central point in singing. The question is not how much breath we can cram into our lungs, but how we place and how we use a very limited quantity. There are three ways in which we can place the breath. First, by having it low in the body; by the descent of the diaphragm, which divides the chest from the abdomen. Second, by the sidewise expansion of the ribs. Third, we can also breathe by raising the shoulders and using the upper chest. Good breathing, says an exchange, is a combination of the first and second methods, the descent of the diaphragm with the sidewise action of the ribs. Low breathing is rather felt than seen, and results in the enlargement of the waist all round. High breathing is to be avoided. Nobody has a good word to say for high breathing, i. e., by raising the shoulders. A slight movement of the breast-bone is quite allowable, but that does not mean shoulder action.

Of course, we should breathe through the nose. Many people have a habit of breathing through the mouth. This may arise by reason of the nose being partly closed, and the passages not being in good working order, but the proportion of mouth-breathers is considerable. I am told by a throat-specialist, who examines hundreds of noses, throats and ears, that half the people are a little wrong in the nose. We get a certain amount of resonance out of the nose. This is an important point for singers, for if we have not these aids to resonance, we lose a certain amount of quality.

Tightness of dress is an effective obstruction to good breathing. The poor breathing of his lady pupils is the despair of many a singing master; he passes by the matter without saying anything about it. A man sitting at and pressing against a desk very often takes breath high.

Where should we hold the breath? A bad singer may hold it at the throat. By holding at the waist, the breath can be turned into good tone. The waist-muscles are strong; the throat-muscles are comparatively weak. The simplest way of using the breath is in whispering. Count figures in a whisper. There you can get control at the waist and freedom at the throat. We will use the breath in speaking and in singing. Count slowly the figures one to six. Next week you may increase the counting to eight, the following week, ten, and so on. It is suicidal to begin with thirty. Begin with a small number. Now sing at an easy pitch the figures one to eight, try to feel a perfectly free throat, but with breath-control at the waist.

The bones of the body add resonance, but the best resonance depends upon the way in which we move the parts of the mouth; so that mouth-control is very necessary. It is surprising how difficult it is to get ladies to open their mouths. Put two fingers, one above the other, into the mouth. Take the fingers away, keep the mouth open, now shut the mouth. It requires resolution to keep the mouth open. It is quite possible to breathe through the nose with the mouth wide open.

Most people, when they begin to sing, have throats more or less stiff. To get the throat loose, the use of *koo* is very valuable. If you put your hand to your throat, your hand will tell you. Do you not feel your throat move? That movement sets up the freedom and ease that is so valuable in singing. But you can overdo *koo*. A hollow resonance might be set up with too much *koo*, which is not the right thing. Sing five *koo's* on every note. Suppose the breath is rightly placed, the throat loose, and the mouth controlled, the next point is how to get the best *ah*. Say *oo, oh, ah*. In *oo*, the mouth is round, the teeth are not seen; in *oh*, the teeth may or may not be seen; but in *ah*, the teeth should be seen—both upper and lower. Look in a mirror and take care that you see your teeth while singing *ah*. Why should we use the *oo, oh, ah*, in this order? The reason is that *oo* is a vowel that is produced forward in the mouth, and that forward production must be maintained. Sing *oo*, do not change the forward *oo* voice position on singing *oh*; next change to *ah*, keeping the same *oo-oh* voice-position, and you get the *ah* where *oo* was, forward in the mouth.

The tongue should be flat in the mouth. A beginner arches the tongue upward. The command of the tongue can be gained in a fairly short time, and it must be obtained if a good result is desired.

The way not to do it is to sing with bad mouth-shapes. Allow involuntary action. Move the head up and down as the tones of the scale go up and down.

The Loretto Academy at Florissant, Mo., held its fifty-second annual commencement and conferred graduating honors on Maltha Agnes Rankin, St. Louis, Mo.; Marie Louise Dixon, Junction City, Kans.; Mary Cecelia Rotes, Pleasant View, Ills.; Mary Lillian Florida, Jerseyville, Ills.; Mary Agnes Clyne, Springfield, Mo.; Mary Atchison Walker, New York City, N. Y.



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THOMAS M. HYLAND, . . . . . EDITOR

AUGUST, 1899.

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## AMERICANS IN PARIS.

On a subject that has been much discussed, but which cannot be impressed too strongly upon the parents of young American girls alone in Paris, the New York Tribune's French correspondent recently wrote:

"The rush to Paris of American students, both men and women, to perfect themselves in the art of singing has this year exceeded all previous limits. Although many musical students coming here have undoubted talent, it is nevertheless a fact which causes many bitter heartburnings that at least half of the newcomers have not sufficient talent to compensate for the sacrifices involved by coming to Paris to study, and they had much better put themselves under the care of teachers at home. It cannot be too strongly urged upon American fathers and mothers not to send their daughters over here without proper protection. The evil results of this carelessness on the part of American parents are familiar to all residents here, and painful instances of the consequences of this oversight are frequently brought to light. American girls should be accompanied by one of their parents or relatives, and ought never be left to the protection of the families with whom they may be boarding. It is absolutely useless for American students to come over here with a view of appearing in Continental cities where French is spoken until they have thoroughly mastered the French language and can speak it without a trace of English accent. Many American students get shipwrecked in Paris because they wander from one teacher to another in the expectation of having their voices or the manner of their tone production materially changed. They should not strain and injure their voices by excessive study, as many do. They should not economize in food, but should consider their physical welfare quite as important as their vocal culture. If they really possess great talent they ought, then, to come here as early as possible—even before their voices are placed.

There are at present many "auditions d'eleves," among the most important of which are the "auditions" of the pupils of Mme. Marchesi, who, on the whole, still ranks as the foremost teacher. There

are a host of other teachers who have their enthusiastic admirers. Among them are Mme. Krauss and her niece, Miss Gurtler; Mme. Padeda, Mme. Laborde, Mme. Lagrange, Juliani, Sbriglia, Frohn Desto, etc."

## THE STRAUSS FAMILY AND THE VALSE.

For something like eighty years—from about the time when Byron made the newly-introduced dance the subject of a satirical poem, down to the present day—nearly all the music of this class has been written by Strauss the father, who flourished during the first and second quarters of the century, or by some one of his three gifted sons, and for the most part by Johann, the eldest, says a writer in the Standard. The eagerness with which the giddy dance of the German peasantry was suddenly adopted by fashionable society in all parts of Europe must have given abundant occupation to the inventors of suitable tunes, and it inspired some of them with strains of so magical a character that the popularity of the waltz, already prodigious, was still further increased by the stimulating effect of the music. In the early days of the century all German composers, from Beethoven, Schubert, and Weber, to Lanner, Lupitsky, and Strauss, wrote waltzes. The graceful "Soiree de Vienne" of Schubert, the fascinating "Invitation to the Dance" of Weber, have in them much more of the genuine spirit of the dance than can be detected in the somewhat serious attempts at levity to which the grandest and most powerful of composers gave the name of waltzes. In this kind of art Johann Strauss the elder stood before Beethoven; and Brahms, in the present day, was indulging in no idle compliment when, after writing down the principal phrase of the "Blue Danube" in the album of Johann Strauss the younger, he added: "Unfortunately not by me!" Wagner would have composed no true German opera had he failed to introduce into his "Meistersinger" a pretty and captivating German waltz. But, for drawing-room purposes, the "Meistersinger" waltz could not be compared with the "Thousand and One Nights," the "Juristen Ball" or the "Man lebt nur einmal" waltz of the late Johann Strauss. The last, like other work from the same hand, has been transcribed, with elaborate additions, for performance in the concert-room as a piece of display. Though the elder Strauss never, we believe, had honor of this kind paid to him, Heine has given him some brilliant pages in *Französische Zustände*, which will prevent his being forgotten, even if he should not be remembered, as he ought to be, by his own beautiful melodies. Heine was suffering in those days from Angiophobin in an acute form, and he repeated with evident satisfaction a statement made to him by Strauss, to the effect that when he was in London with his celebrated orchestra, English dancers could not keep time even to his most rhythmical waltzes. Years later, when Johann Strauss the younger visited us, a new generation had grown up, to whom the habit of waltzing had become a second nature; and neither he nor his younger brother Eduard had, out of Vienna, any warmer or more intelligent appreciators than in London.

America could easily have, as Germany does, numerous song societies where cantatas, masses and choruses are studied under painstaking masters. In Germany the child lives in a musical atmosphere; he is accustomed to hear the best compositions in childhood, and as he grows up he follows the study of music, not for the profession, but for the pleasure it affords. The musical atmosphere of Germany is felt even in its remote villages, and the child learns only sentiment, passion, pathos, the inner and deeper meaning of the very soul of music. Who can estimate the effect of constantly hearing such good works as may be studied at the choral societies, not to speak of the enjoyment found in thus cultivating the musical taste?

## MAJOR AND MINOR.

Miss Adele Aus der Ohe will make a short visit to this country for a concert tour in January, 1900. She has already been engaged for the Chicago, Cincinnati, Pittsburg and Boston Symphony orchestral concerts.

Mme. Fannie Bloomfield-Zeisler will not be heard in this country during the coming season. She has been engaged for a European concert tour, playing in London, Paris, Vienna and Berlin. She will leave America early in the winter.

Gounod preferred suitable surroundings when he wrote his sacred music, usually some church or cathedral. "The Redemption" was written mainly in Notre Dame Cathedral; the music for "Jeanne d'Arc," in the cathedral at Rheims.

Mascagni and his orchestra have been engaged, together with the Liceo Orchestra, to give a series of concerts at the Paris Exposition in 1900. After the Exposition, Mascagni intends to introduce his orchestra to London audiences.

When Schubert died in Vienna, he left personal property valued at sixty-three florins (about \$25). Beethoven was in comparison a millionaire, since he left 10,232 florins. When Brahms died he was worth \$100,000.

Dr. Rea, an English musician, recently published a review of musical progress during the past sixty years. In writing of the cheapening of music, he says that all of Beethoven's sonatas can now be bought for half the price once asked for one. Hand in hand with this cheapening has been a great improvement in the quality—better paper, legible text, full directions, biographic and analytic notes. In the early part of this century good musical libraries were rare; to-day, hundreds of teachers have complete editions of all the classic and standard works.

H. E. Rice has been elected secretary and treasurer of the Missouri State Music Teachers' Association. Mr. Rice has a wide acquaintance among musical people, and will prove a valuable officer to the Association.

A large and appreciative audience attended the recital given recently by the pupils of Miss Nohl of the Piano School at the Conservatorium. Miss May Farr and Mr. Joseph Kern contributed with several choice numbers to the artistic success of the entertainment. The programme was admirably selected and was participated in by Miss Irene Fathman, Miss Minnie Friede, Miss May Farr, Miss Ora Bethune, Mrs. M. M. Stone, Miss Flora Kurtzborn, Mr. J. Kern, Miss Louise Mellor and Mr. W. Beimes. The highest praise must be accorded to the performers for their excellent rendering of each number. Clearness of execution and artistic comprehension marked the performance of all, and Miss Nohl may be congratulated not only on her promising pupils, but also on the undoubted success she has already attained by her method of teaching.

The following clipping is culled from the columns of a London weekly called "Lady," after a recent piano recital in that city by the Russian pianist, Vladimir de Pachmann:

"Pachmann has returned. Pachmann, with his funny airs and graces and folderols, and his musician's soul. I have heard his mannerisms condemned, and, you might think, justly, if you did not listen carefully and mark the sincerity of his expression. He is almost unequalled in Chopin, and the same may be said of his interpretation of the music of the other great masters. It would be a superficial observer indeed who judged that De Pachmann's playing was what he would have you think it by his manner. It is strong, poetic, and now and again has marvelous feeling. De Pachmann's audience went mad with delighted enthusiasm. They were quite right."



Mrs. Anna Cross of 4133 Newstead Avenue is one of the busy teachers. She has a large class of piano pupils and is very successful in her work.

Sir Arthur Sullivan writes most of his music at his country house during the summer; he does comparatively little of it in London. He works at night. Many of his friends, while admitting that comic opera pays best, are sorry that he devotes so much of his talent to it; he could do much better work.

The National Export Exposition, to be opened in Philadelphia in September, will have, among other features, a large auditorium seating 6,000 people. Concerts will be given in the afternoons and evenings. \$40,000 has been appropriated for musical attractions. A great reduction in railroad fares will be made, and as the national encampment of the G. A. R. will also be held in the same month, opportunity will be afforded to many to visit Philadelphia.

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Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

The great varieties of tone, tone shading and tone effects produced by the "Crown" Piano, give it the greatest and most varied capacity of any piano ever made.

Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.







*grazioso.*

*p*

*And.* \* *And.* \* *And.* \* *And.* \*

*And.* \* *And.* \* *And.* \* *And.* \*

*a tempo.*

*rit.*

*And.* \* *And.* \* *And.* \* *And.* \*

\* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*scherzando.*

\* *And.* \* *And.* \* *And.* \* *And.* \* *And.* \*

*And.* \* *And.* \* *And.* \* *And.* \*



First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. The system concludes with five measures, each marked with a fermata and a star symbol.

Second system of musical notation, including the instruction *Grazioso*. It features two first endings, labeled 1 and 2, with a *p* dynamic marking. The system concludes with six measures, each marked with a fermata and a star symbol.

Third system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. The system concludes with six measures, each marked with a fermata and a star symbol.

Fourth system of musical notation, including the instruction *a tempo* and *rit.*. It features a treble and bass clef. The system concludes with six measures, each marked with a fermata and a star symbol.

Fifth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. The system concludes with seven measures, each marked with a fermata and a star symbol.

Sixth system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a harmonic accompaniment. The system concludes with seven measures, each marked with a fermata and a star symbol.



*Risoluto.*

The first system of the 'Risoluto' section consists of two staves. The right-hand staff begins with a piano (*p*) dynamic and features a melodic line with several slurs and fingerings (1, 2, 3, 4). The left-hand staff provides harmonic support with chords and bass lines, including a forte (*f*) dynamic marking. A double bar line with repeat dots is present at the end of the system.

The second system continues the 'Risoluto' section. It features a melodic line in the right hand with slurs and fingerings, and a bass line in the left hand. Dynamics range from piano (*p*) to forte (*f*). A double bar line with repeat dots is at the end.

The third system of the 'Risoluto' section shows a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*). A double bar line with repeat dots is at the end.

The fourth system of the 'Risoluto' section continues with a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*). A double bar line with repeat dots is at the end.

The fifth system of the 'Risoluto' section features a melodic line in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*). A double bar line with repeat dots is at the end.

*lusingando.*

The 'lusingando' section begins with a melodic line in the right hand and a bass line in the left hand. The right hand has a piano (*p*) dynamic. The left hand has a 'l.h.' marking. The system concludes with two first and second endings, indicated by '1.' and '2.' above the notes. A double bar line with repeat dots is at the end.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *rit.* and *scd.* (scordatura). There are asterisks under the bass line in several measures.

Second system of musical notation, including the tempo markings *a tempo.* and *scherzando.* The notation features complex rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 3, 2, 1, 4, 3) in the right hand.

Third system of musical notation, continuing the piece with intricate melodic lines and harmonic accompaniment. Fingerings and dynamic markings are present throughout.

Fourth system of musical notation, showing further development of the musical themes with detailed fingering and articulation.

Fifth system of musical notation, featuring a variety of note values and rests, with dynamic markings like *scd.* and *rit.*

Sixth system of musical notation, concluding the page with complex passages and dynamic markings. The notation includes many sixteenth and thirty-second notes.



First system of musical notation, featuring a treble and bass clef. The music includes complex chordal textures and melodic lines. Fingerings are indicated with numbers 1-5. A dynamic marking of *f* is present. A double bar line with repeat dots is at the end.

Second system of musical notation, continuing the piece. It features a first and second ending bracket labeled "1. || 2.". Fingerings and dynamics like *f* are clearly marked.

Third system of musical notation, starting with the instruction "Risoluto." and a dynamic marking of *ff*. The music is more rhythmic and driving. A dynamic shift to *p* is indicated later in the system.

Fourth system of musical notation, continuing the *ff* section. It features intricate chordal patterns and melodic runs. A dynamic shift to *p* is marked.

Fifth system of musical notation, featuring first and second endings. The dynamic is *mf*. The right hand is marked "r.h.". The system concludes with a *ff* dynamic marking.

Sixth system of musical notation, featuring a melodic line in the right hand and a supporting bass line. The dynamic is *p*. The system ends with a double bar line and repeat dots.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key signature of two flats and a 4/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, often beamed together. The lower staff provides harmonic support with chords and moving bass lines. There are several asterisks (\*) and the word 'Ped.' (pedal) written below the bass staff. A '5' is written below the final measure of the system.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The upper staff continues the melodic development. The lower staff includes dynamic markings such as 'cres.' (crescendo) and 'cen.' (crescendo). There are asterisks (\*) and 'Ped.' markings throughout the system.

Third system of musical notation. This system is more technically demanding, featuring complex fingering patterns in the upper staff, including triplets and sixteenth-note runs. The lower staff has a more active bass line. There are asterisks (\*) and 'Ped.' markings.

Fourth system of musical notation. The upper staff shows intricate melodic passages with many slurs and ties. The lower staff has a steady accompaniment. There are asterisks (\*) and 'Ped.' markings.

Fifth system of musical notation. The upper staff continues with complex melodic lines. The lower staff has a consistent accompaniment. There are asterisks (\*) and 'Ped.' markings.

Sixth system of musical notation. The upper staff features a melodic line that becomes more spacious towards the end. The lower staff has a simple accompaniment. There are dynamic markings 'ff' (fortissimo) and 'rit.' (ritardando) in the upper staff, and 'p' (piano) in the lower staff. There are asterisks (\*) and 'Ped.' markings.



*Grazioso.*

First system of musical notation. Treble clef, bass clef. Includes piano (*p*) dynamic marking and fingerings (1-5) for the right hand. The bass line features chords and rests. A *ped.* (pedal) symbol is present below the bass staff.

Second system of musical notation. Treble clef, bass clef. Includes a *rit.* (ritardando) marking at the end. Fingerings and dynamics are indicated throughout.

*a tempo.*

Third system of musical notation. Treble clef, bass clef. Marked *a tempo.* Includes fingerings and dynamics.

Fourth system of musical notation. Treble clef, bass clef. Features complex fingerings and articulation marks. Includes a *ped.* symbol.

Fifth system of musical notation. Treble clef, bass clef. Features intricate right-hand passages with many fingerings. Includes a *ped.* symbol.

*stringendo.*

Sixth system of musical notation. Treble clef, bass clef. Marked *stringendo.* and *cres.* (crescendo). Includes dynamics *sf* and *ff*. Includes a *ped.* symbol.

8- *Con Bravura.*

8- *Con Bravura.*

8- *Con Bravura.*

8- *Con Bravura.*

8- *Con Bravura.*

*animato.*

*animato.*

*cresc.*

*cresc.*

*strepitoso.*

*strepitoso.*



# PRELUDE.

C major.

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

Lemoine, Sidu, Op. 37.

Allegro. ♩ - 112 to ♩ - 112.

1. *legato.*

*legato.*





# MAY BREEZES.

Waltz.

F major.

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

Lemoine-Sidus. Op. 37.

Allegretto.  $\text{♩} = 80$ .

Cantabile.

3.

# TOCCATINA.

*C major.*

## Hunting Song.

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

Lemoine-Sidus. Op. 37.

**Allegretto.**  $\text{♩} = 120.$

*ben marcato.* *ff* *p*

*ff* *p*

*ff* *ff*

*p ben sostenuto.* *legato.*

*ff* *p*

*ff* *p*



# FLEECY CLOUDS.

G major

Waltz.

Lemoine. Sidus. Op. 37.

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

Allegretto  $\text{♩} = 80$ .

The musical score is written for piano in G major, 3/4 time, and consists of six systems of two staves each. The first system is marked with a '5' in the left margin. The tempo is 'Allegretto' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings including *mf*, *p*, *f*, and *cresc.*. Arrows pointing downwards from notes indicate where to strike from the wrist. The piece concludes with a double bar line and repeat signs.

# HAPPY VOYAGE.

Rondo.

F major.

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

Lemoine Sidus. Op. 37.

Allegretto. ♩ - 132.

6.



# VILLAGE FESTIVAL.

*A minor.*

Hurdy Gurdy melody.

Lemoine-Sidus. Op. 37.

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

Moderato.  $\text{♩} = 72$ .

7. *cresc.*

*f*

*cresc.* *Fine.*

*mf*

*cresc.*

*dimin.* *ten.*

# WOODLAND WARBLINGS.

11

Rondo.

G major.

Notes marked with an arrow ( $\wedge$ ) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Allegretto.  $\text{♩} = 126$ .

8.

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1585 - 12

Repeat from the beginning to Fine.



# CHILDREN AT PLAY.

*C major.*

## Capriccio.

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

Lemoine. Sidus. Op. 37.

**Allegretto.** ♩ - 160.

9.

# THE BUMBLE BEE.

13

Rondo.

D major.

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

Lemoine-Sidus. Op. 37.

Allegretto.  $\text{♩} = 128$ .

10. *p* *legatissimo*.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth-note patterns. The dynamic marking is *p* (piano) and the instruction is *legatissimo*. There are several fingerings indicated by numbers 1-4.

*mf* *cresc.* *dim.* *p*

The second system continues the piece with two staves. The upper staff has a melodic line with dynamic markings *mf* (mezzo-forte), *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano). The lower staff provides accompaniment. The tempo and key signature remain consistent with the first system.

*mf*

The third system continues with two staves. The upper staff has a melodic line with a dynamic marking of *mf*. The lower staff provides accompaniment. The tempo and key signature remain consistent.

*f* *p* *Fine.*

The fourth system concludes the piece with two staves. The upper staff has a melodic line with dynamic markings *f* (forte) and *p* (piano), and ends with a *Fine.* marking. The lower staff provides accompaniment. The tempo and key signature remain consistent.

The fifth system is a repeat of the first system, consisting of two staves with the same melodic and accompaniment parts. It begins with a repeat sign and ends with a double bar line.



# MERRY BROOKLET.

G major.

Rondo.

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

Lemoine Sidus Op. 37.

Allegretto.  $\text{♩} = 72$ .

11.

*p legato.* *cresc.* *similt.*

*f* *cresc.*

*f* *similt.*

CODA.

*f* *p* *f*

Repeat from beginning to  $\text{♩}$  then close with Coda.

# STEEPLE CHASE.

Toccatina.

G major.

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

Lemoine-Sidus. Op. 37.

12. Allegro  $\text{♩} = 80$ .

*legato.*

*simili.*



# MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Dedicated to Mrs. John Carroll.

Poem by Alpha Carey.

E. R. Kroeger.

Piu Allegro.  $\text{♩} = 80$ .

Piano introduction in 3/4 time, 3/4 key signature. The piece begins with a piano (*f*) dynamic. The right hand features a melodic line with fingerings 5, 3, 2 and 5, 4, 2. The left hand provides a rhythmic accompaniment. Performance markings include *l.h.*, *cres.*, and *ff*. Pedal points are indicated with asterisks and the word *Ped.* below the bass staff.

Mein Liebchen, in Stunden der Stille - le Füllt mir oft ein Ahnen die Brust,..... Dein

Vocal line and piano accompaniment for the first verse. The vocal line starts with a mezzo-piano (*mp*) dynamic. The piano accompaniment is in 3/4 time with a piano (*p*) dynamic. The lyrics are: "My darling, I think of thee oft - en, How oft - en I can not now tell,..... Why".

Bild voller glänzender Fülle - le Er-scheint mir O wärst du's bewusst!..... Es

Vocal line and piano accompaniment for the second verse. The vocal line continues with the lyrics: "comest thou to me like e - ther, Like e - ther, my soul to in - dwell!..... There". The piano accompaniment continues with a piano (*p*) dynamic. Performance markings include *l.h.*, *Ped.*, and asterisks.

*kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch*  
*espress. dim.*

comes to me dar-ling, an i - dyl, Which mys.te.ri.ous.ly tells me of thee,..... I

*wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galten sie mir!.....*

think of thee, dar-ling, and won - der, If that i-dyl were sent me by thee.....

*Wie - - der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich*

Once more in my dreams of thee, love, My dreams all un-sought by me,..... Here

*or thus.*

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



sah deine Lie-be zer-rin-nen, Entschwinden ein Blümenge-fild..... rit.

comes to me, dar-ling, a vi-sion That all is not well with thee..... rit.

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

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr..... Ob a tempo. appassione.

Come to me, dar-ling, and tell me, If all I have dreamt is true ..... If

a tempo. a tempo

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

Won-ne der maischönen Ta-ge, Die ein-zig-e Lieb'in Ge-fahr..... Doch

all that came on those white wings, Were sent me, my dar-ling, by you..... Those

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

1161-6

*sollt sich's anders ver-hal - ten, Du sandt's die Träume zum Scherz Die Träume, die lie-be. be-*  
*con espressione.*

wings flew to me un-bid - den, They came unknown and un-sought..... But if they were laden by

*strahl - ten, Dann fessl'ich sie innig an's Herz.....*  
*p rallentando. a tempo.*

thee, love, I'll nes-tle them close to my heart.....

*Die Vöglein verrieth dich sit - tig, Sie ha-ben mein Liebchen be-*  
*con grazia.*

All na - ture tells me of thee, love, The song birds do pipe to the

*lauscht..... Und brachten auf glänzendem Fit - tig Die Kun-de, die mich nun berauscht. Mein*

sea,..... Of the love that thou bearest to me, love, On wings of e-ter - ni - ty..... Fare-



Liebchen leb' wohl denn und ha - re Wir wissen vom Jenseits kein Wort,..... Doch sicher, bei  
*espress.* *dim.*

well, my darling, fare-well ..... Of the future, we know not a - part ..... But we do know, my

Gott ist der wah - re, Der Liebenden se - lig - ster Ort.  
*riten.*

*N.B.*  
*con anima.*

darling, that God is, Our ev - er re - spon - sive re - sort Ah,..... Ah,..... Ah,..... Ah, Ah,

Ah, Ah, Ah, Ah, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah, Ah, Ah,....

Ah, Ah, Ah,..... Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah, Ah, Ah,

*N.B.* To shorten the Waltz if so desired go from  $\$$  to  $\text{C}$  1161-6 page 7.

*molto cres.*

Ah, Ah,..... Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah,..... Ah,.....

*molto cres.*

*f* *Leb' wohl,..... Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah,..... Ah,..... Fare\_well,.....Fare\_well, my dar-ling, fare.

*rallen - tan -*

*do* *wohl leb' wohl Ah wohl con anima.*

well, farewell, Ah, well, Ah,..... Ah,..... Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah,

*do. p con anima.*

*Pod. \**

*sf* Ah, Ah, Ah, Ah,..... Ah,..... Ah,..... Ah,.....

*f ff ff*

*1161-6 Pod. \**



# HUZZA! HURRAY!

Tempo di Galop  $\text{♩} = 100$ .

Herman A. Wollenhaupt.

Op. 175.

The musical score is arranged in five systems, each with a piano part (left) and a trumpet part (right). The key signature is one flat (B-flat) and the time signature is 2/4. The score includes various dynamics such as *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). It also features articulations like *Tronca.* (truncated), *Brilliant.*, and *ff*. The score is marked with fingerings and includes first and second endings. There are also some performance markings like *Red.* and asterisks.

*Con Bravura*

The first system of music consists of two staves. The treble staff contains a series of eighth notes with slurs and fingering numbers (4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5). The bass staff contains a series of chords, each marked with a '20' and a small floral ornament.

The second system continues the musical piece. The treble staff features eighth notes with slurs and fingering numbers. The bass staff continues with chords, each marked with a '20' and a small floral ornament.

The third system includes a forte (*ff*) dynamic marking. The treble staff has eighth notes with slurs and fingering numbers. The bass staff has chords marked with '20' and floral ornaments.

The fourth system features a forte (*ff*) dynamic marking. The treble staff has eighth notes with slurs and fingering numbers. The bass staff has chords marked with '20' and floral ornaments.

The fifth system includes first and second endings. The treble staff has eighth notes with slurs and fingering numbers. The bass staff has chords marked with '20' and floral ornaments. The first ending is marked '1st time p' and the second ending is marked '2nd time f'.

The sixth system includes a *dim.* (diminuendo) dynamic marking. The treble staff has eighth notes with slurs and fingering numbers. The bass staff has chords marked with '20' and floral ornaments. The system ends with first and second endings marked '1' and '2'.



Trio.

The first system of the Trio section, measures 1-6. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The music is in a minor key with a key signature of two flats. Dynamics include *f* and *Red.* (ritardando). There are asterisks under measures 2, 4, and 6.

The second system of the Trio section, measures 7-12. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f* and *Red.*. There are asterisks under measures 8, 10, and 12.

The third system of the Trio section, measures 13-18. The piano accompaniment features some chordal textures. Dynamics include *f* and *Red.*. There are asterisks under measures 14 and 18.

The fourth system of the Trio section, measures 19-24. The piano accompaniment continues. Dynamics include *f* and *Red.*. The tempo marking *scherzando.* appears above the staff in measure 22. There are asterisks under measures 20 and 24.

The fifth system of the Trio section, measures 25-30. The piano accompaniment continues with a consistent eighth-note bass line. Dynamics include *Red.*. There are asterisks under measures 26, 28, and 30.

The sixth system of the Trio section, measures 31-36. The piano accompaniment continues. Dynamics include *Red.* and *molto cresc.* (marked in measure 33). The system concludes with a double bar line. There are asterisks under measures 32, 34, and 36.

6

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. The bass line includes several double bar lines with repeat signs. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation, continuing the piece. It features similar complex textures with many beamed notes and slurs. Dynamics include *f* (forte).

Third system of musical notation, continuing the piece. It features similar complex textures with many beamed notes and slurs. Dynamics include *f* (forte).

Fourth system of musical notation, featuring a first ending (1) and a second ending (2). The first ending leads back to the beginning of the system. The second ending leads to a new section. Dynamics include *dim.* (diminuendo) and *f* (forte). The tempo marking *Con Bravoura.* is present.

Fifth system of musical notation, continuing the piece. It features complex textures with many beamed notes and slurs. Dynamics include *f* (forte).

Sixth system of musical notation, continuing the piece. It features complex textures with many beamed notes and slurs. Dynamics include *f* (forte).







## MUSIC ON TAP.

An oriental potentate who had been "doing" London during a season which had been distinguished for its almost torrid heat, was asked to admire the brilliant scene at a very swagger ball where a hundred or more couples were sweltering through a Strauss waltz. "Yes, yes," he replied, "it's a beautiful sight, but why not hire people to do the dancing?"

This oriental notion that there can be no possible alliance or sympathy between pleasure and labor seems to be gaining ground in this part of the world. Year by year, says the *American Art Journal*, we make greater and greater exertions to reduce the ills of life to a minimum by all sorts of labor-saving apparatus. Without a doubt we shall soon have a revival of the attempt made a few years ago to put kitchens on wheels and deliver meals at residences. One may now take his morning canter on a "machine horse," or trudge up the side of a mountain on a "mountain climbing machine," enjoy a sea bath under his own roof, or stretch out on his lounge and listen to the songs and jokes of a variety show over a special wire. But, horrors upon horrors, we lately heard of a New Yorker, resident upon Riverside Drive, ordering away a piano which his wife had purchased because, forsooth, it wasn't "self-playing." He informed the piano house, in justification of his action, that he had spent thousands of dollars upon the musical education of his wife and daughters, but that, in spite of that fact, the piano was never played upon unless a man was hired specially for the occasion. He had grown tired of seeing this "box of silence" standing in the drawing-room, and that he was now resolved to buy a piano that would be of some use to "him and the boys" when they dropped in for a social evening. We must confess that our sympathies in a certain measure go out to this complaining *pater familias*. We know how it is ourselves when we have been in the mood for a little music and our wives and our sisters and our cousins and our aunts have, one after the other, with a most wonderful display of ingenuity and fecundity of imagination given good and valid excuses for not being able to play or sing. Many years ago, a well-known New Yorker, a resident of old Chelsea, horrified his people by sending a hand organ home, so that he might be able to have a "little music" when any friends dropped in to spend an evening. It certainly is maintained with a great show of justice that our American hotels have killed off family life. Our women don't want the bother of housekeeping—their desire is to lead lives of careless leisure, to come and go when they please, sit up all hours of the night and be abed till high noon, if the notion takes them. And as for "music made on the premises," as in the good old-fashioned style, that is ridiculous in their eyes or to their ears, for the reason that they hear so much good music in public places that it seems folly to be picking out tunes on the piano at home. Nobody, nowadays, so they assert, has any taste for the ballad singing of the old time drawing-room, or any patience to sit and listen to the halting runs and discords of the young ladies of the house. "'Tis true 'tis pity and pity 'tis 'tis true." Hence the widely prevailing desire for some sort of music on tap, either gramaphonic, pianolistic or machine made in some way. Naturally the average ear is not sufficiently trained to care for exact tempi or correct expression. What is wanted is a "quick concert" on the principle of the "quick lunch." Your American is an impatient creature. He once ordered a derailed train of cars to be burned rather than take the time to get it back on the track again. His first question upon entering a restaurant is not: How good are your dishes, but how soon can you serve me? If you ask why he doesn't get married, he tells you that he hasn't the time, and he tells the literal truth. Why, then, should we expect this creature of unrest and impatience to be forever calm and collected under these many years of "excuses" when he asks for a "little music?" Isn't there good reason for him to order the truckman to take back a piano which is not "self-playing?" He longs for "quick service" when he feels musically inclined, and he hates excuses and apologies. He does not exactly regret the thousands of dollars expended upon his wife's voice and his daughter's piano lessons. Not he. That is something which every self-respecting father of a family must "go through"—it is like the children with the measles and whooping cough. They must have them. But *pater familias* is determined that his old age shall be made agreeable by an unlimited supply of music. He is fond of it, and to be sure he gets it at the fashionable hotels, but that isn't the thing. He wants it at his own home, for he doesn't go out as much as he once did. He prefers to have the "boys" drop in and spend the evening with him, while the ladies are doing Wagner at the opera house. Wagner goes clear over his head, and he confesses it frankly, and so do symphony concerts and oratorios and song recitals. Let him have his machine-made music then, for he is a jolly good fellow and has been musically starved his whole life.

## WILHELMJ.

Wilhelmj, who twenty years ago was perhaps the most popular violinist living, seems destined to pass the remainder of his life in London in the honorable, but not very brilliant, vocation of teacher. To those who are unfamiliar with the many circumstances which led to his retirement from public activity, it must seem well nigh incredible that an artist of such magnificent attainments and wide popularity should settle down to such a humdrum existence, particularly as Wilhelmj is so admirably fitted for public success and activity.

His last appearance in Berlin—about nine years ago—was a veritable triumph. Before they heard him play, the Hochschultes scoffed at the very idea that Wilhelmj still possessed sufficient skill to merit respectful attention. Imagine their amazement when Wilhelmj proved, beyond all possibility of a doubt, that his technic was colossal, and his tone unrivaled in volume. Whatever may be said of Wilhelmj's peculiar phrasing and unconventional musical ideas, it must be admitted that his performances stood, in some respects, so high as to earn for him the title of being the most popular violinist since Paganini's day.

## THOSE OLD FIDDLES.

The London *Chronicle* reports a new form—or is it a revival?—of the "old fiddle" swindle. It occurred in Vienna under the following circumstances:

"Some days ago, a young fellow carrying a fiddle under his arm entered a ham and beef shop. Having made his purchase, he discovered he had not enough money to pay for it; so he begged the tradesman to take his fiddle, which he was going to have repaired, as security while he went home and fetched the balance. He had scarcely left the shop when a well-dressed gentleman stepped in to make a purchase, and cast his eye on the violin. After a few minutes' inspection, he exclaimed: 'This is a fine instrument, by one of the old masters; I'll give you 150 florins for it.' The shopkeeper explained that he could not sell it without consulting the owner, and so the connoisseur went off, leaving five florins to secure the refusal of the treasure. Presently the original customer came back, and being informed of the offer, agreed to a deal, provided he had eighty florins down. The sum was at once paid by the innocent middleman. Needless to say, he has never seen the virtuoso again, and the value of the fiddle turns out to be five shillings."

## WHAT SINGERS SHOULD EAT.

"A diet that affords an abundance of ripe fruits," says Dr. F. Magee Rossiter in *Good Health*, "is beyond all question the best food for singers. With this can be combined grains and varieties of nuts; however, the very oily nuts—those that are rich in fat—are not good for the voice or the throat, as the oil causes irritation. The diet should be simple and plain, excluding many dishes at one meal and also bad combinations. The juices of fruits, with the acids that they contain, have a cleansing effect on the mucous membrane of the mouth and the pharynx, washing off any thick, tenacious accumulations of mucus, leaving a smooth, thinly lubricated surface, which assists greatly in enriching the tones. If one desires to keep the voice soft, flexible, and sweet, he should avoid all condiments, candies, fried foods, fatty, greasy foods, eating between meals, and indulging in late suppers. The free use of butter should be avoided. One should obtain abundance of refreshing sleep. No difficult singing should be attempted after eating a full meal. However, many singers take a light luncheon one or two hours before going on the stage. An exclusive meal of fruits would be most excellent."

The identity of the woman who became Mme. Paderewski is somewhat explained by a New York friend of the pianist, who says that Helene von Rosen is the maiden name of Mme. Gorski, the former wife of Ladislav Gorski, the intimate friend of the pianist. The families have been intimate friends ever since the two men met at the Cracow University. Gorski is a well-known violinist, who is known chiefly in Paris, although he appears occasionally in England. He is a Pole. It was not known that he and his wife had been divorced. They have a son old enough to be a student of philology in Munich. Gorski and Paderewski went to Paris as young men years ago and since that time the pianist has always made his home with the Gorski family in the French capital. Their house has always been the home of Paderewski's invalid son. Mme. Gorski always had charge of this boy and is said to be somewhat older than Paderewski.

Somebody said that the three great pianists now before the world might be summed up as follows: Rosenthal for technic; Sauer for poetry; and Paderewski for the ladies.

## EFFORTS IN FRANCE TO PRINT MUSIC.

A writer in an English journal, recently, deals interestingly with the early attempts made in France to print music. It is shown that the initial efforts to "set up" a score were very primitive.

Printing music from movable type is attributed to Petances during the fifteenth century. It was done in two ways—the lines and notes were printed separately, or the two were united together. This plan produced no uniformity; in the series of the lines there was lack of regularity of size, so that it was impossible to harmonize with the notes in a work, to mark the time. Next came the system called calcography, or the drawing and engraving of the lines and notes on brass. But this operation, instead of lessening, increased the cost of production. The output became too dear to be purchased for general use. Soon after this attention was directed to the cheaper and more expeditious method of stamping and punching. Sheets of tin and some alloy were tried for this in France, copper being too expensive. Germany followed France, while other foreign printers relied on zinc.

It was soon found that it was impossible to print music with the same ease as a book or periodical, even when the latter are in either Greek, Russian, German, or even Sanscrit. The polychronicon of Higdens, printed by De Worde, at Westminster, about 1425, are regarded as the earliest attempts made of the use of movable type for the printing of music. The lines, continues this writer, are of metal rules, loosely joined together, and the notes are formed of ordinary quadrats; in other words, pieces of type metal, cast lower than the letters, chiefly used to fill up spaces between letters, notes or sentences. In the early editions of other works the notes were filled in or placed by hand. Then came the cutting in blocks, which for a time it was thought would be adopted. But the plans failed to secure the desired and necessary connection; hence it was impossible to secure time or harmony. From the middle of the sixteenth down to the closing of the seventeenth century movable type was employed in different ways for printing.

Sometimes a portion of the scores was engraved on wood and the blocks intercalated with the words. This continued until the employing of the stamping process, but was ultimately superseded by engraving fragments of the musical composition on plates.

Oglin, at Augsburg, in 1507, printed lines and even notes simultaneously. The Dutch and Venetian typographers soon took up the matter. Pierre Haultein, in 1525, made movable type lines and notes, and he is accepted as the earliest innovator of that art in Paris. Twenty years later Lele turned out excellent work from separated lines and notes. Following this came Duverger's system, which consisted in employing movable leaden type, making a cast of them in a preparation of gypsum, tracing the necessary parallel lines on the surface of the plaster. The combinations resulted in a very fair proof, but the process was very laborious and involved a heavy expenditure. Perfection in music printing was not yet found.

The royal printer, Ballard, published all the music during the reign of Louis XIV. It was regarded as a masterpiece of art on account of its clearness, elegance and the form of type. It was in movable type, and the latter was either in lozenge or square shape, peculiar to the manuscripts of the fourteenth and fifteenth century. It has been proposed to represent the seven musical notes by the ordinary vowels of the alphabet with the addition of X and Y, and confining the reading and writing of music to a single key. The absence of the latter forms the great obstacle to printing by movable type, which is too massive, overlaid as it were with movable signs.

Recently the scheme of printing the music lines on the paper, leaving the typographer to work in the signs and notes, has been tried. This system exacts too much minute attention, and is too slow to popularize musical printing.

It is believed by many in France that this plan contains the future solution of the complicated problem. Much rough-and-ready music is turned out by means of having recourse to lithography, stereotyped blocks, and several later accessories for economic impressions. But the trend inaugurated in the seventeenth century to engrave music upon sheets of copper, etc., continues.

It may be said that from the eighteenth century the engraving of music became definite. Bach, the composer, himself engraved a number of his own famous compositions.

The late Johann Strauss left an estate valued at about \$200,000. It is to be divided among his wife, his two brothers and the Vienna "Gesellschaft der Musikfreunde." His last work was a ballet, founded on "Cinderella," but partly finished, which was to have been produced next season at the Royal Opera, in Vienna. One of Strauss' latest waltzes was called after the artist Lehnbach, who had painted portraits of the composer and his wife, and then refused to accept a fee for them.



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Nearest to Wagner comes Gounod, with sixteen performances of three operas, while Verdi follows with ten performances of four operas. Mozart and Meyerbeer are evenly matched, with eight performances apiece, the former having two operas in the repertory and the latter three. Rossini's "Barber of Seville" had five performances, while Bizet, with "Carmen," had three. Donizetti's two repertory operas, "Lucia di Lammermoor" and "La Favorita," had three presentations all told. Mancinelli is represented by the two performances of his "Ero e Leandro," and Massenet with "Manon," Flotow with "Martha," and Mascagni with "Cavalleria Rusticana," figured once apiece.

The most popular operas, gauged by the number of performances, have been "Faust" and "Lohengrin," which usually come out on top. This year, however, Mr. Grau has been unusually continent, "Faust" and "Lohengrin" having had only eight presentations apiece, instead of mounting to twelve, which was the case with "Faust" during the difficult financial season of 1896-97. After this pair of operas, in the scale of popularity, come Gounod's "Romeo et Juliette," and Wagner's "Tannhäuser" and "Die Walküre," with seven apiece. A total of five performances each was reached by Meyerbeer's "Les Huguenots," Rosini's "Barber of Seville," Mozart's "Don Giovanni," and Wagner's "Tristan und Isolde," Verdi's "Aida," and Wagner's "Das Rheingold," "Siegfried" and "Götterdämmerung" had four apiece.

The splendid collection of works of art bequeathed by the late Baron Ferdinand Rothschild to the British Museum is one of the richest ever presented to that institution. Experts have placed the value at £400,000, and this with reservations, as some of the *objets d'art* are without price. The rarest works of the most skilled craftsmen of Italy, Germany and France of the Renaissance period are included in this wonderful collection. Cups carved out of the shining shell of the nautilus, vases of chalcedony, bloodstone and lapis-lazuli carved by craftsmen of the Roman empire and embellished by the Roman goldsmiths of the Renaissance—never were more wondrously beautiful things described in the Fairy Palaces of imagination than those in the list supplied to the Museum authorities.

Lillian Nordica, the great singer, has submitted to an interview which has been published in *Ainslee's Magazine*. A few of the rational, unaffected good things the lady said are:

"Music in America is in no uncertain state. It has not reached the position that it occupies, for instance, in Italy or in Germany. Americans have room in their broad sympathies for so many things that music could scarcely be expected to dominate their intellect. Still, it has a great hold, and may be expected to secure a greater. If indications may be trusted this nation will yet lead the world in this art also."

As to the opportunity in the United States for a woman to perfect herself in music, the prima donna said:

"If a girl has a keen appreciation of the higher phases of the art and desires to work in it and become one of its most perfect exponents, she could not, as a rule, hope to receive the proper encouragement here. It takes a lover of perfect music to inspire a student of perfect music, and there are not so many lovers of classic music in America. In New York there are a great number, yes. But New York is more of a world city than an American city."

As to whether music is a desirable profession for women, Nordica said: "Yes, one of the very best. It is calculated to prove agreeable to women, because it gives them that which they most desire, applause. More than any other calling, it satisfies a woman's heart. It satisfies her sentiment and sympathies. It allows her to dress and to gain recognition of her taste, and, lastly, it gives her an audience, that delightful thing which so many crave. These things are not everything—music is the first charm, but they make success in the latter all the more palatable."

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