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Vol. V.

No. 10.

KUNKEL'S

MUSICAL REVIEW.

AUGUST, 1882.

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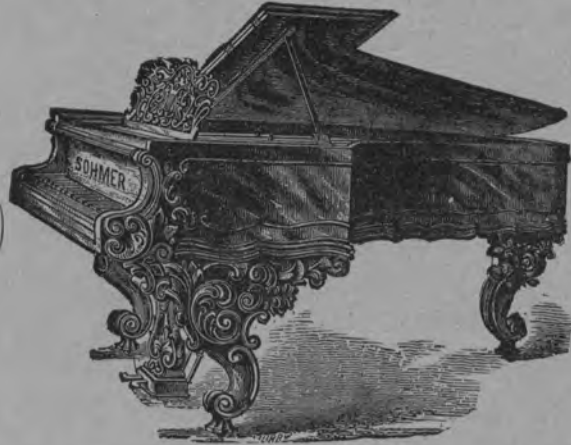
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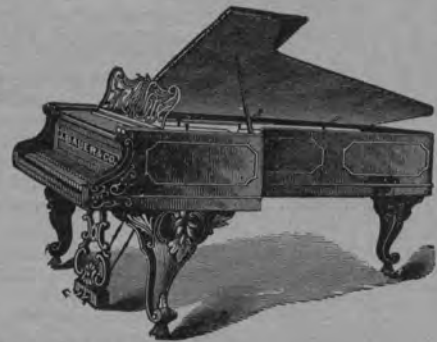
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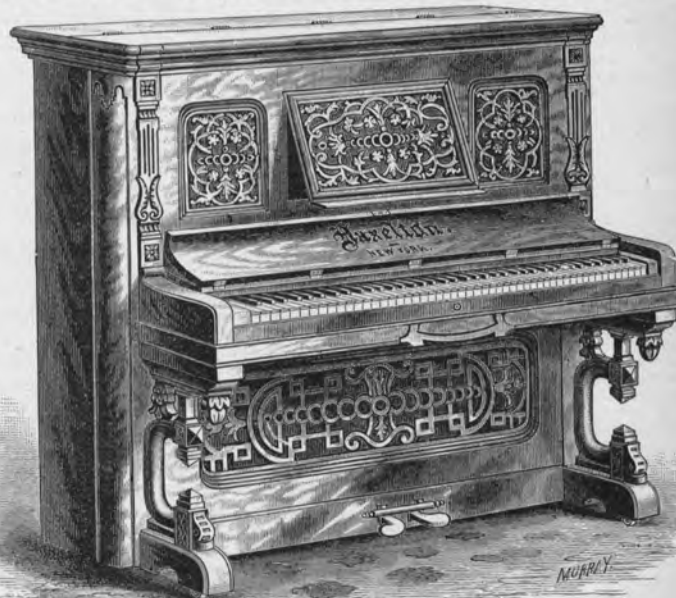
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MUSICIAN'S REVIEW

DEVOTED TO MUSIC AND ART.

Vol. V.

AUGUST, 1882.

No. 10

PHILIP F. BRANSON.

PHILIP F. BRANSON, or, as his numerous friends more commonly call him, Phil. Branson, whose genial countenance illuminates this page, is a native of St. Louis. He was ushered into the world on the 23d of October, 1857, and, if tradition is to be believed, immediately began practicing *vocalises* not set down in the books. On both the father and mother's side, Mr. Branson is descended from families of musical amateurs of more than ordinary ability. In his own immediate family, his sister, Miss Ada Branson, has for years been recognized as an excellent soprano. Philip was but a little lad when his taste and capacities for vocal music became evident, and he was placed under competent teachers to develop his natural gifts. His progress was steady, and so rapid that, having sung in an oratorio chorus at the cathedral, he was immediately engaged as first tenor of the cathedral choir, which position he occupied for one year. At the end of this time he was offered greater inducements at the Church of the Messiah (Unitarian), where his sister, Miss Ada, was the soprano, and he became the tenor of the choir of that church, which position he has held continuously to this date, with the exception of the season of 1880, when he traveled with Miss Thursby, under the management of Maurice Strakosch, winning golden opinions from people and press wherever he appeared.

During his very first year's appearance in public, and while connected with the cathedral choir, Mr. Branson sang the solo tenor parts in public presentations of the oratorio of St. Paul, and in Mozart's *Requiem*, but his real talents as an oratorio singer were not fully developed until later, and even his friends were astonished at the breadth of his rendering of the solo tenor parts in "The Messiah" at the last concert of the St. Louis Choral Union.

Mr. Branson was the first tenor of the troupe that gave Mr. McCreary's opera, "L'Afrique," in St. Louis and New York, last winter. The opera itself was very much maltreated by the New York critics, and the company as a whole was rather roughly handled by them, but the undeniable merit of Mr. Branson caused them to except him from their general condemnation, and in not a few instances to praise his performance very highly.

Mr. Branson's voice is a pure tenor of excellent quality, and as he is endowed with feeling and musical understanding, he ordinarily uses his vocal gifts to the best possible advantage. In one respect Mr. Branson has few equals and no superiors; we refer to the distinctness of his enunciation. Whether it be his native English, or German, or Italian that he sings, each word is given its proper and natural pronunciation, and that without detriment to a proper vocalization of the music. This is a rare power, as all know who have heard so many famous vocalists sing in something that might have been Choctaw, although it was said to be English, and one which, together with his other gifts, makes the subject of our sketch particularly valuable as an oratorio singer, and adds enjoyment to his interpretation of songs and ballads in concert. Envious as is the position he has attained, Mr. Branson will yet achieve greater fame.

WORKING HABITS OF COMPOSERS.

COMPOSERS differ as much as authors in their manner of working. M. Gounod is one of those whom composition throws into a very fever, and who can bear no interruption or domestic sounds about them while they sit at the piano, thumping the keyboard with one hand and noting down their score with the other. Poor Mme. Gounod once drove him wild by coming in to ask him for her thimble while he was endeavoring to link two phrases of an aria. Meyerbeer used to compose methodically, sitting down to his piano as a business man to his desk, and never showing the least irritation if called away from a work, which he seemed

toral duet he will array himself in primrose satin; when he comes to a martial chorus, quick he bolts off to his dressing-room to don a pair of scarlet satin pantaloons, with tunic and cap to match. These delightful antics were made known to the public through the very distressing circumstance that the author of the "Tannhauser" was sued by his milliner for the cost of his composing vestments, and was made to pay an extremely long bill. Among those whom one may call minor composers, M. Lecocq is the most highly endowed, for he can forge solos and choruses anywhere and at any time—in trains, in a hot bath, on the top of a 'bus, in a rain, or in a dentist's drawing room while waiting to have a tooth drawn. M. Vasseur, composer of "La Timbale d'Argent," who is an organist by profession, contrives his liveliest melodies by allowing his fingers to run wild over the keys of his large organ, and he, too, is a fertile workman. M. Offenbach, on the contrary, though he composed so much, was only prolific during the spring time of the year, and while residing by the seaside. If he tried to compose elsewhere, and at other times of the year, his works were worth little, according to his own testimony.

As composers differ in their modes of working, so do they in their manner of conducting rehearsals, once their pieces have been put on the stocks. Meyerbeer used to be a regular martinet, who would not let a false note pass, and obliged wretched choristers to begin over again till either breath failed them or they grew perfect. Rossini was amiable but fidgety, a paternal sort of person, who chucked *prime donne* under the chin and chid them for their faults in the most coaxing way, with endearing diminutive appellations, which did not prevent him being very keen in seeing that nobody grudged him good service. M. Gounod, who is all heart and nerves, weeps profusely when things go all right, and lapses dismal and despondent when there is anything like a hitch. Tears are with him a sign of utter contentment; and when satisfied with Mlle. Krauss' performances during the rehearsals of "Polyeucte" he used to rush forward and press her hands with ecstatic fervor, crying all the time as if he had got an earache. As Mlle. Krauss is rather a jolly lady, with a tendency to laugh aloud when she is pleased, the effect of these scenes was often somewhat droll. M. Gounod, however, was singularly fortunate in having found in Mlle. Krauss a soprano



PHILIP F. BRANSON.

able to take up and leave off with the utmost ease. Rossini composed best lying on his back in bed; and if once he was *en veine* he would lie abed all day, humming his airs to himself until he had learned them by heart, and scoring down a whole act at a time when he had hummed and re-hummed it to his satisfaction. His musical memory was prodigious; but his voice was so untuneful that once an Italian innkeeper, in whose house he once hummed for three whole days at a stretch, ran up to beg him that he would desist, for that his "noise" could be heard through the open window, and disturbed some English tourists dining *al fresco* down stairs. Auber, even up to an advanced age, used to derive musical inspiration from a glass or two of champagne, and Wagner can only compose with the assistance of suits of satin clothes of divers colors, which he dons and puts off according to the style of thing at which he is working. For instance, when spinning off a pas-

of the laughing sort, for half the troubles of the great composers have come from *prime donne* who made exorbitant conditions before consenting to sing, insisted upon having the scores altered to suit their whims, sulked when their behests were not attended to, and finally contrived to fall ill on the day fixed for the first performance.

SOME New York journals prophecy that if Patti comes to this country next winter, the Nilsson season will be a failure. Now, we wish to put ourselves on record right now as saying that if Nilsson and Patti both come, Nilsson will be the drawing card. Patti is certainly admired as a singer, but Nilsson is not only admired; she is also honored and loved by the American people, and this feeling will bring substantial fruit whenever she appears. Now we'll see who are the true and who the false prophets.

Kunkel's Musical Review.

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OUR readers may have read an article which went the rounds of the press some months ago reporting an operation performed upon the hand of a colored boy, for the purpose of giving the third finger equal freedom with the others. The operation was performed by Dr. Forbes, of the Jefferson Medical College of Philadelphia. We wrote the doctor some weeks since asking what the results had been. So far, we have received no answer, from which we infer the operation has proved a failure, as we really thought it would. Piano technique by surgical means is doubtless "a delusion and a snare."

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

HERE is a wide-spread idea, encouraged by certain vocal teachers, that children should not sing much until they have almost ceased to be children. The well-known fact that the greatest vocalists of both sexes were remarkable singers in childhood ought alone to be sufficient proof of the erroneousness of that idea. Undoubtedly, it is necessary to use care in the development of the young voice, with boys especially at the time when the voice changes or "breaks," but the sooner the training of the voice is begun, the greater will be the probable benefits. Teach your children to sing but do not let them scream, to the discomfort of themselves as well as others.

MUSIC TEACHERS' ASSOCIATIONS could certainly do much good if they were organized upon a sensible plan. So-called "national" or "state" associations, with a yearly meeting, which is made the occasion for some junketing, and a good deal of self-advertisement by a few of their most active members, will never accomplish anything for the cause of music. Local, working associations, with meetings at least monthly for the discussion of musical and pedagogical topics, would amount to something. Such local organizations might then, if it were deemed desirable, elect delegates to state or national associations, which would thus become representative bodies, instead of miscellaneous gatherings of more or less unimportant musical persons and advertising agents.

MUSIC IN COLLEGES.

ALL efforts to give music the prominence which rightly belongs to it in American culture will prove abortive until our sons, as well as our daughters, shall be expected to know something about "the divine art." Wrong as it may be, and distasteful to the advocates of "women's rights," so-called, the fact remains that what women engage in exclusively, or almost exclusively, is universally considered trivial and unworthy the serious attention of men. It is probably due to the fact that music is generally considered as a mere amusement that, in this country, it has heretofore been left almost exclusively to the tender sex, and the fact that it has thus become a sort of feminine study, is doubtless leading not only the mass of the people, but many serious educators, to believe that it is intrinsically nothing more than a sort of boarding-school accomplishment. "Grave and reverend" professors, who would die in the last ditch defending the study of the ancient classics, never for a moment think that the culture which brought forth the masterpieces of classical literature, over which they grow so enthusiastic, was one in which music and kindred arts had a very important part; that a kinship must exist between the culture that produces and that which enjoys, and that there is some connection between the neglect of music and the growing indifference to the ancient classics. Indeed, many of them would not be ashamed to confess themselves totally ignorant of even the rudiments of music.

If among the hundreds of male colleges and universities with which the Union is dotted there be a single one which makes music a part of its regular curriculum, we are unacquainted with it. A few have music as an optional study, but the very large majority do not recognize it at all.

How can this be remedied? It would surely be useless to apply to the boards of trustees or to the faculties—they would doubtless give us to understand that they were engaged in "more important" matters, and most of them feel too comfortable, jogging along in the old ruts, to try new and unbeaten paths. A change must come, but it will come when outside pressure is brought to bear upon college authorities.

In almost every college, there are glee-clubs organized by the students; now and then, there is a singing society, and always more or less singing of the rollicking college songs—to say nothing of the moonlight serenades to those of whom in later years "the boys" sing, with Holmes:

"Where are the Marys, and Anns, and Elizas,
Loving and lovely of yore?
Look in the columns of old 'Advertisers'—
Married and dead, by the score!"

It is to this musical element among American students that we, in the main, look for the introduction of music into our colleges and universities, perhaps as a part of the regular college course, and at any rate as an elective study. This element is always an active one, and the general advance in musical culture causes it to be a growing one. One of these days, it will discover its own strength, and will demand a recognition that will not be denied it. The time is probably not so far distant as many imagine, when music will become as necessary a part of a boy's education as it now is of that of his sister. Musicians, and those interested in music, can hasten the day by judicious agitation, and they should not hesitate to urge the importance of music as a component part of a liberal education upon every proper occasion, for, we repeat it, until music shall have been raised to its legitimate position as a serious study, like mathematics or languages, by its adoption into male colleges and universities, its progress among us will be slow and its cultivation confined for the most part to its more showy and less scientific branches.

THE BLIND AS MUSICIANS.

IT is a remarkable and merciful provision of Providence that, as a rule, the loss of one of the senses is compensated, to some extent, by an increased activity of the remaining ones. The sense of sight, besides the functions which are peculiar to it, also serves as an aid to all the others, and hence, following this law of compensation, we find that when it is lost all the other senses usually receive added power and intensity. The sense of hearing in such cases usually attains a perfection which seems marvelous to the uninitiated. This, we think, explains in part the remarkable capacity for musical culture so often exhibited by the blind.

The musical aptitude of the blind is, however, probably due still more to the fact that their blindness itself leads to a concentration of their attention upon the impressions produced by music through the ear upon the mind.

Attention in any given person at any given time, is practically a fixed quantity. If it be spread over many objects, it is, so to speak, diluted and weak; the perceptions of those objects are vague, and their impressions evanescent. If on the contrary it be, for any reason, concentrated or *focused* upon any one object, that object is clearly perceived and its impressions are permanent. To so train the mental faculties that they shall be subservient to the will and susceptible of prolonged and concentrated attention is one of the principal purposes of a well conducted education. With the power of concentrated and prolonged attention, dull minds have, step by step, plodded their way to the hill-tops of fame, while, without it, native genius has worn out its sublime wings in vain attempts to soar even to a secondary elevation.

Now, this power, which in the case of those who see, is usually the result of long training and of the prolonged exercise of will-power, is, in the blind, so far as music is concerned, the natural result of their blindness; their perceptions of sound not being mingled with nor distracted by their perception of objects of sight. To descend to particulars: if you, who have eyes, go to a concert you will unconsciously look at the audience, at the decorations, at the singers, at the instrumentalists; you may, moreover, be conscious of the fact that others are observing you. All these things take some share of your attention, and that share is necessarily subtracted from that which you give to the music itself. To concentrate your thoughts upon the music, in other words, to eliminate all these extraneous matters from your mental perceptions and sensations, demands an effort of the will (sometimes an unsuccessful one) which effort itself often becomes an object of perception, i. e., of attention, and hence detracts from the perception of the music. Not so with the blind man. He sees no audience, no decorations, no instruments, no performers; his attention is necessarily concentrated upon the music and reflexively upon the emotions it arouses in him; his perceptions are consequently clearer, their effect more permanent. Each concert a blind pupil attends is a music lesson for him, every artist he hears becomes his music teacher. Add to that the retentive memory, trained by sad necessity, which the blind usually possess, the habit of mentally repeating to themselves the strains they have heard, prolonging and repeating the lessons they have had, and the musical taste and aptitude of the blind seem no longer anything but natural, and our admiration for it is transferred to that beneficent law of nature which causes the affliction of the blind to become indirectly a means of alleviating and compensating the privations it imposes.

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MOST liberal cash commissions will be paid by the publishers of the REVIEW to those who wish to engage in taking subscriptions for it. Ladies can easily earn from ten to twenty dollars per week by devoting a part of their time to securing subscribers for the REVIEW. Send to the publishers for particulars and go to work.

IT'S an ill wind that blows nobody good," and the flurry caused among music publishers and dealers by the putting upon the market of "five-cent music" may, perhaps, hasten the day for the passage of an international copyright law. When stealing ceases to be profitable, even thieves can make a show of honesty. So long as only foreign authors and publishers suffered from the want of protection to literary property, it was to be expected that American publishers would fail to see the necessity of such protection, but now that their investment in piracy is made unremunerative by the "five-cent" pirates, we may hope to see the influence of the larger music publishing houses thrown in favor of the enactment of an international copyright law.

MR. MISS, MRS.—Our friends writing us from a distance ought not to leave us to guess at their sex and condition, for, though we are pretty good at guessing, we sometimes miss it, or oftener, the clerks miss it for us. A young lady teacher, writing from Attica, Indiana, in date of July 6, adds the following P. S. to her letter:

"P. S.—It is most polite of you to address me as 'Dear Sir;' but I don't so awfully mind plain 'Miss' till woman's rights have made more progress."

Now, this gentle daughter of Eve signs her name "Geo. W.—." Of course it was "just like a stupid man" to imagine that "Geo." stood for George—though, as a matter of fact, it stood for Georgia, as she well knew.

On the other hand, we have a letter from a prominent professor of music in Utica, N. Y., dated July 21st, which closes thus:

"N. R.—I notice that you always put 'Miss' before my name; it should be 'Mr.'"

This case puzzles us more. We can not see how the professor's name came to be entered as "Miss" on the publishers' books, unless perhaps they thought that as he "parts his name in the middle" he must part his hair likewise and be counted as one of the gentle sex, until protest was made.

But, seriously, our thousands of correspondents should not expect us to know who and what they are. Where the name is not clearly that of a man or woman—as where family names are used as given names (a not infrequent practice in this country), we can not be expected to know the sex of the writer; still less can we guess whether a lady should be addressed as Mrs or Miss. It would be well therefore for our correspondents, especially those whose names do not clearly indicate their sex, to sign in such a way that we could not mistake.

"MEMORY'S DREAM."

WE have just received the following letter from one of our subscribers, which goes to show at least the elasticity of music and its capacity to fit itself to the fancy of the interpreter and listener. Perhaps the fair authoress will send her own analysis of her composition in time for our next issue, and we shall wait till then before making further comments:

GENESE, ILL., July 26, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW—Sir: Having studied the beautiful fantasia "Memory's Dream" published in the June number of the REVIEW, I am perplexed when I try to apply your analysis, p. 276, to the separate part of this piece. What you say of the introduction, "moderato," I can not find in it, but when you speak, a little further on, of the "more martial strains of the allegretto," I am at a loss to see the truth of your words. There must be some errors here. Just what you ascribe to the introduction, I find in the allegretto; and, if, in the 5th line of your analysis, you had said, "after the introductory, etc." instead of "in the introductory," then your sketch would be intelligible to me. As I am obliged, at present, to study music by myself, I am anxious to have your reply upon this matter. I find much useful information in the REVIEW. Very Respectfully Yours,

JULIA LIEBERKNECHT.

GLUCK.

CHRISTOPHER WILLIBALD GLUCK was born on the second day of July, 1714, at Weidengang, near Newmarket, in the Upper Palatinate. His father was in the service of Prince Lobkowitz as a forester. At twelve years of age he entered the Jesuit school of Chamutow, Bohemia, where he was initiated into the mysteries of the classics and of music. At the close of these years he went to Prague and studied music under Czernhorský, a musician of local repute, supporting himself in the meantime by playing the violin at dances in the neighboring villages and by giving occasional concerts in the larger towns of that region. After spending over three years in Prague, he became disgusted with its limited opportunities and left it for Vienna, where Prince Lobkowitz became his patron, and in 1736 introduced him to Prince Melzi, an Italian, who found no great difficulty in persuading young Gluck to accompany him to Milan, where he introduced him to the organist and composer Sammartini, under whose tuition he made great progress in operatic composition. He remained in Italy four years, producing eight operas in the Italian style. Thence he went to London where Handel heard his "Caduta de' Giganti," which caused the old German to exclaim: "Mein Gott, he knows no more of counterpoint than mein cook." Gluck failed to please in London, but there became acquainted with Handel's music, which seems to have inspired him with some new ideas in reference to composition.

In 1748 Gluck settled in Vienna, where he produced "Semiramide," "Telemaco," and "La Clemenza di Tito." Here also he married in 1750 Mariame Pergin, the daughter of a wealthy banker.

Gluck had visited Paris and heard the operas of Rameau, and had been struck with the prominence given in them to the declamatory form of music. This began to work a revolution in his ideas of what constituted proper operatic composition—as he became more and more impressed with the thought that in opera, the true office of music was to "minister to the true expression of the poetry, without interrupting the action." He found in the poet, Calzabigi, an author whose ideas coincided with his own. The first work from their joint pens, which may be said to have founded a new school of operatic composition, was "Orfeo e Euridice," performed at Vienna in October, 1762. It was not until "Alceste" was produced in 1767 that his ideas were fully unfolded. In the preface to this work he sets forth his views and purposes so fully and clearly that we can not do better than to reproduce them as translated in *Hogarth's Musical Drama*:

"When I undertook to set to music the opera of 'Alceste,' I proposed to myself to avoid the abuses which the mistaken vanity of singers and the excessive complaisance of composers had introduced, and which, from the most splendid and beautiful of all public exhibitions, had reduced the opera to the most tiresome and ridiculous of spectacles. I wished to confine music to its true province,—that of seconding poetry by strengthening the expression of the sentiments and the interest of the situation, without interrupting the action, and weakening it by superfluous ornament. I thought that music ought to give that aid to poetry which the liveliness of coloring and the happy combination of light and shade afford to a correct and well-designed picture,—animating the figures, without injuring the contour. I have, therefore, carefully avoided interrupting a singer in the warmth of dialogue, in order to wait for a tedious ritornel; or stopping him in the midst of a speech, in order to display the agility of the voice in a large passage. I have not thought it right to pass rapidly over the second part of the air, when it is the most impassioned and important portion of it, in order to repeat the words regularly four times; or to finish where the sense is not complete, in order to give the singer the opportunity of showing that he can vary a passage in several ways according to his own fancy. In short, I have endeavored to reform those abuses, against which good sense and good taste have long exclaimed in vain.

"I have considered that the overture should make the audience aware of the character and subject of the piece; that the instrumental accompaniment should be regulated by the interest of the drama, and ought not to leave a void in the dialogue between the recitative and air; that it should not break into the sense and connection of a period, nor interrupt the warmth and energy of the action. It was also my opinion, that the chief care of a dramatic composer should be to aim at simplicity. I have accordingly avoided making a parade of difficulties at the expense of perspicuity; and I have attached no value to the discovery of novelty, unless it arose naturally from

the situation of the character and the expression of the poetry: nor is there any rule of composition which I have not been willing to sacrifice to the production of a good effect.

"These are my principles. Fortunately, the poem has wonderfully favored my views. The celebrated author, having conceived his own plan of the lyric drama, in place of flowery descriptions, useless compositions, cold and sententious morality, has substituted strong passions, interesting situations, the language of the heart, and variety of action. The success of the piece has justified my ideas; and the universal approbation of so enlightened a city has proved to me that simplicity and truth are the greatest principles of the beautiful in the productions of the fine arts."

Gluck's tastes drew him to the French stage where the art of acting and declaiming had reached that superiority which, in this art, the French retain to this day over all other nations, and, hence, he eagerly migrated to Paris as soon as an offer came from the managers of the opera. Here, on the 14th of February, 1774, was produced his "Iphigenia in Aulis," which raised quite a clatter about the ears of the innovator, and pitted Piccini, an Italian composer, against him. The musical world of France was soon divided into Gluckists and Piccinists. At the head of the Gluckists was the Dauphiness, Marie Antoinette, while at the head of the Piccinists was Madame Du Barry, the King's paramour. France was however, in a ferment of new ideas, social, political, artistic, and literary—a ferment which a few years later produced the great revolution—and Gluck's ideas and system found congenial soil in minds which desired a change in almost everything. His star rose while that of his rival fell, and after the representation of his second Iphigenia—"Iphigenia in Tauris"—in 1779, the battle may be considered as having ended in victory for him.

He left Paris in 1780 and retired to Vienna, where he died, on Nov. 15, 1787, from apoplexy, the result of too free indulgence in wine, at a dinner given by him to some of his friends.

Breadth, simplicity, and dignity are the chief characteristics of Gluck's music. His theories contain all that is now universally acknowledged as true in Wagner's views, but his innovations are far from being of so radical a nature.

RAFF AS A COMPOSER.

ARTHUR POUGIN, the distinguished French musical critic, in his paper, *La Musique Populaire*, gives his estimate of Raff (whose death we chronicled in our last issue) as follows:

"Raff has written much and all sorts of music: operas, symphonies, lyrical poems, suites for orchestra and for different instruments, *lieder*, religious music, chamber music, and has given evidence of undeniable talent. But his productions are far from being all of equal merit, and if, on the one hand, a few of his works are really worthy of esteem, on the other, he is often open to the objection of being diffuse, confused, prolix, obscure, and of talking to say nothing. Raff was doubtless a learned musician, but, as I have just said, astonishingly uneven, not knowing how to regulate his inspiration, not knowing how to stop writing when it abandoned him, imagining too often that an able putting into practice of musical science could supply the want of imagination, and seeming to care but little about the relative value of the works which he gave to the public. From this sometimes too evident disdain for the poetical and spiritual character of music, from this too frequent indifference in the search for the musical idea, to which the artist seemed too ready to substitute formulæ or triviality, there resulted a regular craze for production, which brought about a great want of equilibrium in the different works of the composer and, if we may say so, an absolute want of respect for the public. Hence, among the several hundreds of compositions written by Raff, there are some that are excellent, while others are really detestable. What is stranger still is that, with his undeniable technical skill, it has happened to Raff, in his passion for writing anyhow, to produce works which are not only null from the standpoint of ideal conception, but in which there is neither style nor practical talent. As a proof of this, take the suite for violin and orchestra, op. 180, and a certain other suite for piano and orchestra which is no better. Upon the other hand we must mention among the most genial productions of the composer, the first sonata for violin, the sonata for violoncello op. 183, and the two grand trios. Compare these works with those, and it will be seen whether it is not really to be regretted that so learned, so talented an artist could not sometimes bid his pen be still, and had no more care for his renown and the enjoyment of the public."

A TOAST.

(Read at the Surprise Party given to Charles Kunkel on his 42d Birthday, July 22, 1882.)

The whistle's blown, the brakes are on,
Again, a station comes in view;
Life's fast express has sped since dawn,
'Tis noon, and station Forty-two.

"One hour for meals!" the brakemen shout—
Clatter and clang and dust have ceased,
And, travellers all, we meet about
The hastily prepared feast.

Our tickets are by diverse routes,
All in a tongue no man doth know,
And as 't is writ, not as it suits,
Are all the trains by which we go.

Some off have switched since break of day,
And others will ere set of sun,
For, friends, you know there's many a way,
Though, after all, the end is one.

And one is here, whose fearless brow,
Glow with the sacred fires of art,
Let's honor him, while yet 'tis now,
For, ah, who knows how soon we part?

Then, fill your glasses, one and all;
(He is our guest, though he's our host)
And as his well-known name I call,
Drain ye with me this single toast:

Here's to Charles Kunkel! may he long,
Stay on the train we travel by;
Let genius cheer his heart with song,
Let hat-like sorrows from him fly!

And when, at last, the call he hears,
"Change cars here for Eternity!"
May there no clouds of doubts and fears,
Stand 'tween him and Divinity!

The bell is ringing—"All aboard!"
Alas, how short this hour has been!
And, ah, to leave the festal board,
For the train, with its smoke, and its dust and its din.

I. D. FOULON.

ROBERT SCHUMANN'S FIRST SYMPHONY.

IT was spring-time in the year 1841, white blossoms peeped from the green of the trees, the earth had donned her rich garment of verdure, and rejoiced in the sun's life-giving rays. At this time many people in Leipsic, wishing to escape from the sense of oppression engendered by the tall houses and narrow streets, wandered out to Rosenthal, the charming grove of oaks in the immediate vicinity of the town. Amongst others a young author felt the influence of the awakening spring; he wandered towards the village of Gohlis, where Schiller wrote his "Ode to Joy." Here, among the beautiful birch trees of the wood, he met Adolf Böttger, whose translation of Byron had already gained him a distinguished place in the literary world. He, too, had felt it oppressive at home, and the two went on together, passing a garden, where they saw the first violet blooming. On one of the high poplars, which are now no longer there, a bull-finch was piping his love ditties into the clear atmosphere; each little twig was bursting into blossom; and rising thoughts were taking form in the poet's mind, suggested by the mysterious mist, which had shortly before enveloped the landscape. These thoughts resolved themselves into one of those little lyric poems with which Böttger used to delight his friends, and which had even attracted the notice of Mendelssohn, who hoped to obtain the libretto of an opera from him. Continuing their walk through the wood, the two friends came at length to the so-called wild Rosenthal. Here, the scene was a lively one. Up above, a woodpecker was tapping at the bark, rooks were cawing, and the conversation of the two friends became lively, for they were weaving plans for the future, seeking material for a dramatic poem, complaining of the scarcity of money, and touching upon various other topics. When they had chosen a resting-place, on a sloping bank, under the branches of a prodigious oak, the younger of the two said to Böttger, "Show me the latest production of your muse." With a melancholy air, which contrasted strangely with his usual gaiety, he handed his friend the poem. It ran as follows:—

"Spirit of clouds, thy threat'ning hand,
Doth stretch alike o'er sea and land;

"Thy veil of grey o'erspreads the sky,
Hiding from view the heaven's blue eye.

"Thy mist ariseth up from far,
And night doth veil the evening star.

"Spirit of clouds, with pow'rful sway;
How hast thou scared my rest away!

"How call'st thou tears to eyes so bright,
And sorrow to my heart once light?

"O turn, in pity turn thy course,
For spring must own the sun its source."

Böttger wanted to have this little poem printed in one of the journals, and had thought of the *Comet*, then under the direction of Herloszsohn. He visited the latter a few days after in a tavern, where a part of the literary world of Leipsic were at times to be found. It was quite unusual for the proprietors of the *Comet* to pay a fee for poems, but Böttger asked a thaler for his. Possibly, good "Hadschi," as Herloszsohn was playfully called by his friends, had at that moment none to spare, for the request was not granted, nor was a reading, much less a publication, of the sentimental poetry to be thought of. Böttger soon showed a more than excited frame of mind, assisted by the spirit of the Bavarian barley beer they were drinking, he became sarcastic towards the niggardly editor of the *Comet*.

In the midst of the jokes occasioned by the resentment of the poet, the writer Bernhardt stooped down to pick up a piece of paper off the floor to relight his cigar, which was constantly going out. He was just making it into a spill, when the writer Jäger thundered out a powerful "Stop!" This word saved the little manuscript of the poem, which Böttger had lost just as it was to be sacrificed to Vulcan. It did more than that! To this warning shout the musical world is indebted to a symphony, for had the little poem been lost, Robert Schumann would probably never have composed his first symphony, the one in B flat major.

The poem was placed a few days after in Schumann's hands. He read and re-read it, it stirred his inward feelings, which struggled to take definite form and tone. The words, "Spirit of clouds," "Night doth veil the evening star," and "Sorrow to my heart once light," suited Schumann's grave and thoroughly poetic style of composition. Böttger's poem was not put into his hands in vain, it proved the turning-point of his creative powers, it inspired him to compose a symphony. In a few months the B flat major symphony was finished. The composer was unable to bring out his work at one of the Gewandhaus concerts, Mendelssohn had gone to Berlin for a year, and there was nothing left for Schumann but to bring it out at a public concert of Clara Schumann's, which took place on the 6th of December, 1841. Friends and connoisseurs admired the ingenious invention, the freshness and beauty of the themes, the spiritual, clear conception, which lent the work such a charm. Schumann's well-wishers did not then form a very large circle, for the really intense veneration with which Mendelssohn was regarded placed everybody else in the background.

Such was the origin of the B flat major symphony, one of the most pleasing and best-known of Schumann's works. That Böttger's poem gave him the idea, is verified by the fact of the composer sending him his portrait, with the first notes of the symphony. Inscribed upon it were these words: "Commencement of a symphony, suggested by the poem of Adolf Böttger. To the poet, in remembrance of Robert Schumann. Leipsic, October, 1843."

H. PFEIL.

MARY'S LAMB ON A NEW PRINCIPLE.

Mollie had a little ram as black as a rubber shoe, and everywhere that Mollie went he emigrated too.

He went with her to church one day—the folks hilarious grew, to see him walk demurely into Deacon Allen's pew.

The worthy deacon quickly let his angry passions rise, and gave it an unchristian kick between the sad brown eyes.

This landed rammy in the aisle; the deacon followed fast, and raised his foot again; alas! that first kick was his last.

For Mr. Sheep walked slowly back, about a rod 'tis said, and ere the deacon could retreat he stood him on his head.

The congregation then arose and went for that 'ere sheep; several well-directed butts just piled them in a heap.

Then rushed they straightway for the door, with curses long and loud, while rammy struck the hindmost man and shoved him through the crowd.

The minister had often heard that kindness would subdue the fiercest beast, "Aha!" he said, "I'll try that game on you."

And so he kindly, gently called: "Come, rammy, rammy, ram; to see the folks abuse you so I grieved and sorry am."

The ram quite dropped its humble air, and rose from off its feet, and when the parson landed, he was behind the hindmost seat.

As he shot out the door and closed it with a slam, he named a California town—I think 'twas "Yuba Dam."—*Burlington Hawkeye.*

THE UNLUCKY CLARINET CONCERTO.

THE pianist, Döhler, then living in one of the large towns of Germany, had just announced that a concert would take place, when an unknown person presented himself before him. "Sir," said he, my name is W—; I am a great clarinet player, and am here with the intention of exhibiting my talent. I am little known in this town, and you would be doing me a great service if you would allow me to play a solo at your soirée. The effect I hope to produce will turn the attention and favour of the public upon me, and I should then have you to thank if my first concerto proved a success. "What will you play at my soirée?" asked Döhler, very obligingly.

"A grand concerto for the clarinet."

"Very well, sir, I accept your offer, and I will rearrange my programme for you. Come there this evening to rehearsal. I am pleased to be able to do you a favour."

Evening arrived, the orchestra assembled, our friend appeared, and the rehearsal of his concerto commenced. According to the custom of some artists he refrained from playing his own part, and confined himself to allowing the orchestra to rehearse and marking the time. The principal *tutti*, rather resembling the peasants' march in "Der Freischütz," sounded very comical to all present, and made Döhler rather uncomfortable.

"I hope the solo part will make it all right," he said, as he went out. "The gentleman is probably a clever artist, and one can not expect a great clarinet player to be a great composer as well."

On the evening of the concert the clarinet player stepped on the platform rather intimidated by the brilliant success of Döhler. The orchestra played the *tutti*, which ends with a pause upon the dominant chord, after which the first solo should begin—*trom, pom, pom, etc.*—like the march in "Der Freischütz." The orchestra arrived at the dominant chord, and stopped.

The artist leant a little to the left, stretched his right leg forward, placed the instrument to his mouth, and stretching out both elbows horizontally, appeared about to commence. His cheeks inflated, he blew into the instrument, pressed harder, and became very red in the face—useless exertion, for no sound came out of the rebellious clarinet. He held it up to his right eye, looked into the interior, as if he were looking through a telescope; discovering nothing, he tried again, and blew furiously. In despair, he ordered the musicians to begin the *tutti* again, *trom, pom, pom, etc.* While the orchestra struggled through it he placed his clarinet between his legs, hurriedly unscrewed the mouth-piece, and began cleaning out the reed. All this took time, however, and the merciful orchestra had already finished the *tutti*, and arrived at the pause upon the dominant chord. "Again, again! Commence again!" called out the artist to the musicians. They obeyed, *trom, pom, pom, etc.* And now for the third time, after a few moments, they arrived at the inexorable bar which should usher in the solo. But the clarinet was not yet in order. "Da capo! Again, again!" The orchestra commenced again, feeling by this time in quite a jovial state of mind.

During this last repetition, the artist had screwed the various pieces of his refractory instrument together again, taken a knife from his pocket, and hastily scraped out the mouth-piece. Laughter, tittering, and even remarks were to be heard in the hall, whilst he continued to scrape. At last he thought he had got it in order. The orchestra arrived at the pause for the fourth time, the soloist put his clarinet again up to his mouth, raised his elbows, blew, perspired, reddened, became convulsive, but nothing was heard. At length, after a last agonising exertion, the most awfully execratable squeak ever heard proceeded from the instrument. It was like the tearing of a hundred pieces of calico at once. The cry of a brood of vampires could not be compared to this fearful noise. The hall echoed with the sounds of affected terror, applause resounded, and the perplexed artist, stepping to the edge of the platform, stammered out, "Ladies and Gentlemen—I do not know—an accident—to my clarinet. I shall meanwhile—have it remedied—beg you to—come next Monday—to my musical soirée—and hear the end of my—concerto." We have not been able to ascertain whether the audience did or did not go to hear the end of the unlucky concerto.

PHILADELPHIA POLICE DEPARTMENT.—The Philadelphia Ledger of December 29, 1880, mentions, among many others, the case of Chief of Police of that city, Samuel H. Givens, Esq., who says he used St. Jacobs Oil in his family, for various painful ailments, with excellent results. He has also heard from many who have used it for rheumatism, that it alone of all remedies, did them good.—*Philadelphia Times.*

ALFRED H. PEASE.

THE mystery of Mr. Pease's disappearance from his hotel has received a terrible solution. On July 13th, a man was seen to fall in the street near Fourteenth and Poplar, was helped to the sidewalk by a passer-by, and almost immediately expired. At the coroner's inquest, the proprietor of a cheap hotel in the neighborhood identified him as a man who had registered at his house as "John C. Dohn, of Baltimore," on the 30th of June. The verdict was that John C. Dohn had come to his death from concussion of the brain. A reporter on one of the German papers, examining the clothing of the deceased, found in one of the pockets the name of "A. H. Pease;" he immediately called upon Mr. H. S. Prætorius, of Story & Camp, took him to the morgue, and there Mr. Prætorius identified the remains as those of his missing friend.

Mr. Pease, it seems, while not a drunkard, or even a drinker, in the ordinary sense of the term, had one of those nervous constitutions which are sometimes so sensitive to the effects of drink, and from time to time would be subject to attacks of what we can only call dipsomania. It appears that, while in Chicago, just before coming to St. Louis, an entertainment was given in his honor by an old friend of his family, at which Mr. Pease partook more or less freely of wine. When he reached St. Louis, he drank considerably for some days, but was held in check by Mr. Prætorius, who, when he saw him last, found him, as we said in our July issue, apparently sober, though complaining of feeling ill. Evidently, however, his craving for drink was not satisfied, and he became, for the time being, a dipsomaniac, and with that shrewdness which is so often present in the insane, eluded his friends, changed his name, and went upon a protracted spree, or rather had a more than usually protracted attack of the fell disease to which he was a victim.

Where he was during the whole of the month of June, no one knows positively, though it is probable that he spent the entire time in St. Louis. His last boarding place was within two blocks of police headquarters, and the fact that he was not found, although he was under the very noses of the detectives, is a sad comment upon the efficiency of our boasted police force.

After Mr. Pease had been missing a couple of weeks, our Mr. Charles Kunkel suggested to Mr. Prætorius that it would be advisable to have a cut made of the missing man, and publish it in all the St. Louis papers. Mr. Prætorius did not wish to act upon his own responsibility in the premises, and wrote to Mr. Pease's parents, asking what he should do. They replied they did not think best to publish a picture of their son "just yet." In the light of the subsequent developments, it is to be regretted that their fear of exposure should have led them to that conclusion, for it is morally certain that the publication of the picture as proposed, would have led to Mr. Pease's identification, within twenty-four hours thereafter, and his almost certain rescue from the sad fate which at last overtook him.

His remains were taken to Buffalo, N. Y., where he was interred on July 17th. He was in his forty-fifth year at the time of his death.

We append a biographical sketch of the deceased, published by our esteemed contemporary, the *American Art Journal*, in October, 1880:

"Alfred H. Pease was born in Cleveland, Ohio, and is a lineal descendant, on his mother's side, of Colonel David Humphreys, who in the war of the revolution was aid to General Washington, afterward secretary to Benjamin Franklin and minister to Spain.

His nature, always sensitively alive to the charms of music, gave early indication of the overwhelming mastery which this passion afterward exerted in shaping his future life.

The more puritanical antecedents of his parents soon took the alarm on discovering that their son, if left to choose for himself, would become what seemed to them that most impractical and undesirable character—a professional musician, and, striving to counteract any such tendency, placed him in immediate training for a course of classical study. He was accordingly fitted for and entered, at the age of sixteen, as a student at Kenyon College, at Gambier, Ohio, in the hope that in turning his mind into other channels, he might be induced to choose another profession. It was at this period and during his vacations that he also displayed an unmistakable talent for drawing and painting. Some of his pictures had attracted the favorable notice of a young German artist who was about to return to his own country in

order to further prosecute his own studies, and who had observed with great interest the artistic tendencies of the young American student. It was owing to his persuasion and the plea of ill health that young Pease obtained permission to be absent six months with the privilege of returning and graduating with his class; but once in the fatherland of his German friend, breathing an atmosphere where his musical nature quickly unfolded itself, and feeling the stimulus and the fascination of the association with that music loving people, he lost no time in addressing himself to the acquirement of the German language, and of placing himself under musical instruction. Having no hope, however, of a favorable answer to his request to devote his life to music, he did not write home of his occupation, but worked persistently, and only after receiving much encouragement from his teachers did he venture to make the request. His importunity brought him the consent of his parents, and he at last found himself at liberty to pursue the line of studies which nature, who never errs in her indications, had clearly marked out for him. Theodor Kullak, the court pianist of the king of Prussia, was the first master under whom Mr. Pease studied. From him he learned the different schools of piano music, from the elementary to the highest standard of playing. Richard Wuerst taught him in composition, as

posers. His orchestral compositions are equally famed. Among them "A Reverie and Andante," "Andante and Scherzo Romanza," for brass and reed instruments, have been performed by Theodore Thomas in New York and other eastern cities.

The most prominent and probably the best composition for orchestra which Mr. Pease has issued, is his concerto written in 1875. This was soon after given in Philadelphia by Mr. Thomas. At the conclusion, not alone the vast audience but the musicians applauded, and in the presence of the crowd assembled to hear it, the conductor extended his hand to Mr. Pease in congratulation, a compliment never before vouchsafed by him to a young composer. As an American performer to an American audience, Mr. Pease has no rival. He has mastered, with great assiduity, the varied difficulties of his chosen instrument, and has learned the secret of reaching the popular heart. His electrical touch, his impetuous, brilliant technique, his broad and sweeping style, which alternates with infinite tenderness and delicacy of expression, together with an indescribable *chic* which pervades all he does, hold his audiences spell-bound, writes a well known critic, and assures him a cordial and enthusiastic welcome."

Socially, Mr. Pease was a genial companion and a perfect gentleman. Frank, open-hearted and open-handed, whenever it became necessary, he had hosts of friends and no enemies. His death is a severe loss to the musical profession of the United States, for the place he leaves vacant will not readily be filled. Mr. Pease's father and mother, who are honored citizens of Buffalo, N. Y., have been prostrated by the heavy blow which has laid low a loving, dutiful and illustrious son. From Mr. Prætorius, who accompanied the remains of his friend from St. Louis to his father's home and assisted in the last sad offices, we learn that the father, now seventy-four years of age, seems to have become almost demented from the shock, while the mother, whose queenly presence has been the admiration of all who knew her, though endeavoring to bear up bravely against this great calamity, shows that the weight of sorrow bears more heavily upon her than the burden of years.

We are indebted for the excellent picture of Mr. Pease which accompanies this sketch to Dr. C. H. Scott, of Sayre, Pennsylvania, who was an intimate friend of the dead artist. None of the pictures hitherto published by our contemporaries bear more than a faint resemblance to their alleged prototype.

SAVED BY A HYMN.

YOUNG American, residing at Hong-Kong, had been induced by a companion to frequent a gambling-house. He was young and yielding, his false friend old enough to have been less treacherous. One evening the two had been drinking and gambling fearfully, the young man losing in every game. A new game had just begun, and while the elder man shuffled his cards, the younger leaned lazily back in his chair and carelessly commenced to hum a tune. Without thought he sang the beautiful lines of Phæbe Cary, beginning:

"One sweetly solemn thought
Comes to me o'er and o'er—
I'm nearer to my Father's house
Than I've ever been before!"

The elder gambler stared at the singer a moment, then, throwing his cards on the floor, exclaimed:

"Harry, where did you learn that tune?"

"What tune?"

"Why, the one you have been singing."

The young man said he did not know what he had been singing, when the elder repeated the words, with tears in his eyes, and he said he had learned them in a Sunday school in America.

"Come, said the elder, getting up, 'come, here's what I've won from you; go and use it for some good purpose. As for me, as God sees me, I have played my last game and drank my last bottle. I have misled you, Harry, and I am sorry. Give me your hand, my boy, and say for old America's sake, if for no other, you will quit the infernal business."

The two men left the gambling house together, and walked away arm in arm.

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ALFRED H. PEASE.

he had been taught by Felix Mendelssohn. Weiprecht, director of military music in Prussia, instructed him in orchestral scoring, and the Berlin public soon became familiar with many of his compositions. Having thus laid the foundation of his future career he returned to America, with the happy presage of the success which he has since achieved. Not content, however, with his present acquisitions, he almost immediately returned to Europe, and spent nearly three years in study with Von Bulow. The first song which we have from the pen of Mr. Pease was "Break, Break, Break," and the immense success of this truly artistic work established his reputation. It was quickly followed by others which have been received and admired by musicians in Europe as well as in his own country. Nearly a hundred songs have thus become familiar as household words, and to the splendid interpretation of Miss Kellogg, Mme. Nilsson, Mme. Albani, Mme. Parepa Rosa, Miss Adelaide Phillips, Miss Anna Drasdil, Miss Cary, Mrs. Charles Moulton, Mrs. Imogen Brown, Mme. Antoinette Sterling, Miss Henrietta Beebe and Mr. M. M. Whitney he is indebted for their almost world-wide celebrity.

Among his piano compositions are eighteen from themes of "Lohengrin," "Aida," "Faust," "Crispino," "Huguenots," "Mignon" and other operas. These compositions have a high reputation and place him as a writer in the front rank of American com-



OUR MUSIC.

"LA VARSOVIENNE," Goldbeck. This is No. 9 of Robert Goldbeck's "Gem Series" of twelve instrumental pieces. This composition is unusually graceful. Its style is similar to that which has made the compositions of Ascher, Schulhoff and Lysberg universal favorites. It offers no passages which can be misunderstood, hence, the lesson, which usually accompanies the leading instrumental piece in each issue of the REVIEW, is, this time, omitted.

"BRIGHT EYES," (Rondo) Sidus, op. 77. We are certain that this rondo will be received with special favor by our younger readers, for whom it is especially intended. Aside from its merits as a drawing-room piece, it is a capital lesson in the art of note reading, as several passages are repeated with a different notation, as, for instance, the fourth staff on the second page, where the notes for the left hand are written in the treble clef, although they are the same notes written in the bass clef in the third staff.

"THE FLIRT," duet (Impromptu a la Polka). Jean Paul. This is one of Paul's characteristic compositions. The author was evidently inspired to write this composition by some black-eyed maiden of seventeen summers. We must leave our readers (not being versed in such matters ourselves) to determine whether the composer has fully succeeded in giving a musical picture of the willful, petted, capricious beauty. There is no doubt, at any rate, from a musical standpoint, that, if played by two charming misses, it will captivate all hearts.

"ETUDE DE LA VELOCITE," Czerny. This is No. 2 of Book II of Kunkel's unrivaled edition of these deservedly popular studies. At the risk of being charged with advertising our publishers' wares in our reading columns, we would say to our readers who may be about to purchase Czerny's famous *Etudes* to accept none other than Kunkel's edition. Besides being actually cheaper than any other it is incomparably superior to all and is recommended as the very best by pianists and teachers of such eminence as Petersilea, Liebling, Von Bulow, Rivé-King, Goldbeck, Epstein Brothers, Fradel, Wolfsohn, Andrés, Lange, Klausner, Mills, Mason, Armstrong, etc.

"I CAN NOT SAY GOOD-BYE" (ballad), Rœckel. This is the best edition of this charming song that has ever been offered to the American public. Rœckel is a composer whose tuneful numbers find a ready echo in the hearts of people of high and low degree—and in this song his inspiration has been even more than usually felicitous.

"LOVE'S REJOICING" (male quartette), Vœrster. This vocal waltz, though hardly out of the press, has at once taken a foremost position among vocal quartettes. It is already the *piece de resistance* of several of the leading quartette clubs of the country. It will, without doubt, be heard in the principal concerts of singing societies during the next season. This piece may also be sung with good effect by three female voices and a bass, in which case, of course, the notes of the first bars are sung an octave higher than written, or it can be sung as a mixed quartette, soprano, alto, tenor, and bass, by the tenor's singing the part of the second tenor and the alto that of the first bass—producing wide harmony instead of close harmony, as in the male quartette.

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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Chromatic Series of Chords of the Diminished 7th.

Ex. 421.

§ 235. Similar chromatic successions, if not too long continued, nor too frequently introduced, are of good effect and legitimate in music of dramatic character. The reader will observe that the progressions between different chords are principally conjunct, those between repeated chords at greater distances.

Cross-Relation not always objectionable in chromatic series.

§ 236. The most objectionable cross-relation occurs when consonant (three-toned) chords are contracting by contrary movement. They are less offensive during expansion of consonant chords by contrary movement, and admissible in *dissonant* and chromatic series.

Chromatic series: Admissible.

Ex. 422.

HARMONY.

(Ex. 422 continued.)

2 During contraction of consonant chords offensive. 3 During expansion of consonant chords less offensive.

4 In dissonant chord-combination admissible. Diss. Diss.

Suspensions and Double Suspensions, prepared and unprepared.

Ex. 423.

Minor. Double sus.

§ 237. Some of these chords of the diminished seventh with suspension resemble diatonic chords of the 7th. This might give rise to discussion as to the origin of these chords. Such discussions, however, are unfruitful, because they do not lead to a better understanding of the art. It is preferable to study the progression of parts, and consider complicated harmonies incidental to, or the result of musical thought.

§ 238. In the same manner that *diatonic chords of the 7th* incidentally result from diminished chords of the 7th with suspensions, diatonic chords of the 7th may be converted into *chords of the diminished 7th*, by chromatic modification. This, in fact, points out an important method of employment of the chords. *Conjunct movement* of parts becomes here the governing principle.

7th diatonic chord of the 7th. (Dim. ch.) Modified 2d chord of the 7th. (Dim. ch.) Unprepared suspension of e. (Dim. ch.)

424. Ex.

Piano.

Series of Chords through Modification and Chromatic Progression.

Ex. 425.

HARMONY.

Chords of the Diminished 7th associated with the three-toned chords of the scale, irrespective of inversion.

§ 239. The following chord combinations are to furnish to the student practical hints in the employment of the Chord of the Diminished 7th, without further research into the origin of each chord.

Ex. 426.

1 a. 1 b. 2 3

4 a. 4 b. 5 a. 5 b. 6

§ 240. The diminished Triad, 7th chord of the scale, omitted in the preceding example, is not a chord of sufficient individual strength to serve as a chord of resolution. It has itself need of resolution. But it may be *followed* by a chord of the diminished 7th.

1 Chromatic series.

Ex. 427.

The cross-relation resulting between the 2d and 3d chord is acceptable, the progression being chromatic, and not prominent.

2

Chord Series, in 4 parts, of Triads and Diminished Chords of the 7th.

Ex. 428.

1
2
3
4
5
6

or: with organ point.

* Among the diminished and augmented intervals the diminished are by far the easiest for voices. The diminished 3d, 5th and 7th (the diminished 4th occurs rarely, the diminished 6th never) are not hard, unless the progression of chords, in which they occur, is difficult.

The Chord of the Diminished 7th

introducing the chord of the 4-6.

§ 241. This is a progression of frequent occurrence. In some cases it is best adapted to instrumental writing. The intervals which result from chromatic chord combinations are often too difficult for the voices. Writers must be careful ever to preserve the fluency of single parts.

Ex. 429.

Voices.

1 2

No. 2 is feasible vocally, but it must be rendered with precision, or else the cross-relation will be perceived. E \flat , marked with *, should, strictly speaking, be d \sharp . E \flat is easier to the voice from c than d \sharp .

3

From c to f \sharp at No. 3 is a difficult interval. The schooled singer can take it.

4 5

or: with modification of diminished chord

(Ex. 429 continued.)

6

The modifications at Nos. 5 and 6 have led to different chords containing the extreme sixth. (See § 245.)

Fundamental and Modified Chords

§ 242. *Fundamental chords* are those formed by the diatonic tones of the major and minor scales. All others are *Modified Chords*. The latter are nevertheless of distinct individuality, for both the fundamental and modified chords may appear unprepared, i. e. they may begin a chord series, or a new section after a Fermata. All tone combinations which can be reduced to original positions of accumulated thirds (major, minor or diminished) are either fundamental or modified chords. There remains another class of less clearly defined chord formations, called

Incidental Chords.

§ 243. These are dissonant Harmonies incidentally resulting from suspensions, anticipations, passing tones or other melodial progressions. They are merely the rapidly temporary result of these, and do not admit of reduction to Third-Position.

Modified Chords.

§ 244. The modified chords are chromatic alterations of fundamental chords. When one or more tones of a fundamental 3, 4 or more-toned chord are raised or lowered by half a step (semi-tone), a modified chord is the result. This operation being invariably the same, we deem it unnecessary to enter upon an extensive explanation of modified chords. Their correct formation is dependent upon correct progression, with which we have familiarized the reader. An exception may be made for chords containing the extreme 6th, because they are of frequent occurrence.

Chords containing the Extreme or Augmented Sixth.

§ 245. Of these there are three: 1) The plain 3 toned chord of the Sixth; 2) The chord of the 4-6 with extreme Sixth; 3) The chord of the 5-6 with extreme Sixth.

A PLAIN THREE-TONED CHORD OF THE EXTREME SIXTH.

Original chord. 1st Inversion. Modified chord with extreme 6th. Resolution.

Ex. 430.

1
2
3

Dim. Triad.
Minor Triad.
Major Triad.

We have given here three examples; similar chords may be formed of any major, minor or diminished Triad. Inverted positions of the chord of the extreme 6th are rare.

B CHORD OF 3-4 WITH EXTREME SIXTH.

Original chord. 1st Inversion. 2d Inversion. Modified by extreme 6th. Resolution.

Ex. 431.

1
2
3

Dominant 7th.
2d ch. of the 7th.
5th ch. of the 7th.

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

Original chord. 1st Inversion. Modified by extreme 6th. Resolution.

Ex. 432.

1
2
3

Dominant 7th.
2d ch. of the 7th.
7th ch. of the 7th.

La Varsoviene

MORCEAU GRACIEUX

Robert Goldbeck.

Allegretto. ♩ = 100

mf

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

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

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

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

★

Con grazia.

p

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

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

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

Ped. Ped. Ped. Ped. Ped.

8

f

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

This system features a treble clef with a key signature of one sharp (F#) and a common time signature. The right hand plays a complex melodic line with many slurs and ties, including a large slur spanning the first two measures. The left hand provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' below the bass line. A dynamic marking of *f* is present in the second measure. The system ends with a star symbol.

mf

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

This system continues the piece with a dynamic marking of *mf*. The right hand features intricate fingerings (1-2-3, 4-5, etc.) and slurs. The left hand consists of chords and single notes. Pedal points are marked with 'Ped.' below the bass line.

8

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

This system includes a measure rest in the first measure. The right hand has a melodic line with slurs and ties. The left hand has chords and single notes. Pedal points are marked with 'Ped.' below the bass line.

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

This system continues the melodic and harmonic development. The right hand has slurs and ties. The left hand has chords and single notes. Pedal points are marked with 'Ped.' below the bass line.

8

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

This system concludes the page with a measure rest in the first measure. The right hand has slurs and ties. The left hand has chords and single notes. Pedal points are marked with 'Ped.' below the bass line. The system ends with a star symbol.

Cantabile.

The sheet music is arranged in six systems. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. Below the grand staff is a separate line for the sustain pedal, marked with 'Ped.' and a small diagram of a pedal. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The tempo/mood is indicated as 'Cantabile.' at the top left. The piece features a variety of textures, including chords, arpeggios, and melodic lines. Fingerings are indicated with numbers 1-5. Pedal markings 'Ped.' are placed below the bass staff of each system. The piece concludes with a double bar line and a star symbol.

Bright Eyes

RONDÒ.

Carl Sidus. Op. 77.

Allegretto $\text{♩} = 120.$

The musical score is written for piano and consists of four systems of music. Each system contains a treble and bass staff. The first system begins with a tempo marking of 'Allegretto' and a metronome marking of 120. The music is in 2/4 time and features a variety of dynamics, including *mf*, *p*, and *f*. The score includes numerous fingerings (1-4) and articulation marks (x) throughout. The piece concludes with the word 'FINE.' at the end of the fourth system.

First system of musical notation. The treble staff contains a melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff provides a rhythmic accompaniment with slurs and accents. Fingering numbers 1, 2, and 4 are visible.

Second system of musical notation. The treble staff continues the melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff continues the accompaniment. Fingering numbers 1, 2, and 4 are visible.

Third system of musical notation. The treble staff features a melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff contains a complex accompaniment with slurs and accents. Fingering numbers 1, 2, and 4 are visible.

Fourth system of musical notation. The treble staff contains a melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff features a complex accompaniment with slurs and accents. Fingering numbers 1, 2, and 4 are visible.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff continues the accompaniment. Fingering numbers 1, 2, and 4 are visible.

Sixth system of musical notation. The treble staff features a melodic line with slurs and accents, marked with dynamics *f* and *p*. The bass staff contains a complex accompaniment with slurs and accents. Fingering numbers 1, 2, and 4 are visible.

Repeat from the beginning to Fine.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka. M.M. ♩ = 120.

Jean Paul.

Leggiero.

Secondo.

Scherzando.

Primo.

2 1

p

3 1

The first system of musical notation for 'The Flirt'. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a melodic line marked 'Primo.' and contains a slur over a series of eighth notes. The bass staff provides a harmonic accompaniment. The system concludes with a dynamic marking of *p* and fingerings 3 and 1.

3 1

4 2

4 2

3 1

1 4 3 1 2

The second system of musical notation. The treble staff features a series of chords with fingerings 3 1, 4 2, 4 2, and 3 1. The bass staff continues the accompaniment with notes and rests, ending with fingerings 1, 4, 3, 1, and 2.

4 2

4 1

f

p

4 3 1

The third system of musical notation. The treble staff has chords with fingerings 4 2 and 4 1. The bass staff includes dynamic markings *f* and *p*, and ends with fingerings 4, 3, and 1.

4

3 1

2 4

2 1

ff

The fourth system of musical notation. The treble staff features chords with fingerings 4, 3 1, 2 4, and 2 1. The bass staff concludes the piece with a dynamic marking of *ff* and fingerings 4, 2, and 1.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka M.M. ♩ = 120.

Jean Paul.

Leggiero.

Primo.

Scherzando.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It begins with a dynamic marking of *p* and contains several measures of music with fingerings (1, 2, 3, 1) and accents. The lower staff is in bass clef with the same key signature and time signature, providing harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features more complex rhythmic patterns and fingerings (1, 2, 3, 1, 2, 1, 3, 2, 1). The lower staff continues the accompaniment with various chordal textures and melodic lines.

The third system includes dynamic markings of *ff* and *f* in the upper staff, indicating a change in intensity. The music continues with intricate fingerings and rhythmic figures in both staves.

The fourth system concludes the piece. It features a final flourish in the upper staff with a *ff* dynamic marking and a double bar line. The lower staff provides the final accompaniment.

Secondo.

4 2 1 4 1

2 3 2 1 +

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

1 2 3 1 2

f sf P

4 3 1 4 2 2 1

ff

Primo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The lower staff is in bass clef and provides a harmonic accompaniment with simple rhythmic patterns.

The second system continues the musical piece. It features similar melodic and accompanimental lines. A dynamic marking of *sf* (sforzando) is present in the lower staff. The system concludes with a double bar line and a key signature change to two flats.

The third system shows further development of the melodic and accompanimental themes. The upper staff includes complex phrasing and fingerings. The lower staff continues with a steady accompaniment.

The fourth system includes a dynamic marking of *f* (forte). The melodic line in the upper staff features a prominent slur and various ornaments. The lower staff accompaniment includes some chords and rests.

The fifth system concludes the 'Primo' section. It features a dynamic marking of *ff* (fortissimo). The melodic line is highly expressive with slurs and ornaments. The lower staff accompaniment is more active, with various rhythmic figures and fingerings.

Con Brio.

Secondo.

TRIO.

Musical notation for the first system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff features a complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff provides a simple harmonic accompaniment with quarter notes and rests. The key signature has one flat (B-flat).

Musical notation for the second system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff continues the complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff continues the simple harmonic accompaniment. The key signature has one flat (B-flat).

Musical notation for the third system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff continues the complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff continues the simple harmonic accompaniment. The key signature has one flat (B-flat). The instruction "Con Eleganza." is written above the piano staff, and "FINE." is written above the bass staff.

Musical notation for the fourth system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff continues the complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff continues the simple harmonic accompaniment. The key signature has one flat (B-flat).

Musical notation for the fifth system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff continues the complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff continues the simple harmonic accompaniment. The key signature has one flat (B-flat). The instruction "cres" is written below the bass staff.

Musical notation for the sixth system of the Trio section. It consists of two staves: a piano staff (top) and a bass staff (bottom). The piano staff continues the complex rhythmic pattern with triplets and sixteenth notes, marked with accents (>) and dynamics *sf* and *p*. The bass staff continues the simple harmonic accompaniment. The key signature has one flat (B-flat). The instruction "Repeat Trio to Fine, then repeat from beginning to Trio." is written below the bass staff.

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

Con Brio.

Primo.

TRIO.

The first system of the Trio section consists of two staves. The right staff (treble clef) features a melody with a piano (*p*) dynamic and a crescendo (*cres:*) marking. The left staff (bass clef) provides a rhythmic accompaniment with fingerings 1, 1, 1, 2 and an accent (+) over the first measure.

The second system continues the Trio section. The right staff has a piano (*p*) dynamic. The left staff includes fingerings 1, 1, 1, 2 and an accent (+) over the first measure.

The third system of the Trio section. The right staff has a piano (*p*) dynamic. The left staff includes fingerings 1, 1, 2 and an accent (+) over the first measure. The system concludes with a *Con Eleganza. FINE.* marking and a final melodic flourish in the right hand.

The fourth system of the Trio section, featuring intricate fingerings and accents. The right staff includes fingerings 2 3 2 1 2 4 2 1 and 2 1 +, along with accents (+) and a trill (tr). The left staff includes fingerings 2 1 2 1 and an accent (+) over the first measure.

The fifth system of the Trio section, featuring intricate fingerings and accents. The right staff includes fingerings 2 3 + 2 1 +, 2 3 2 1 x 2, 2, 3, 1 2 1, and 2 3 2. The left staff includes fingerings 2 1 2 1 and an accent (+) over the first measure.

The sixth system of the Trio section, featuring intricate fingerings and accents. The right staff includes fingerings 4 3 2 8, 1 2 1 + 1 3 2, 4, 1 + 1 4, and 4 2 1. The left staff includes fingerings 2 1 and an accent (+) over the first measure.

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

Czerny's

Etude de la Velocite, No. 2. Book 2.

(From Kunkel's Revised and Annotated Edition.)

Allegro molto. M.M. ♩ = 96 (♩ 96 to 132.)

No. II.

8^a

f *dim:* *p*

cres: *dim:* *p*

cres: *rf*

(A) The reiterated tones must in the fastest movement be distinct and follow each other in equal succession. Hold the wrist pliant, and draw the fingers after striking towards the end of the keys.

I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino ♩ = 104.

2. wollt' der Tag ver-gin-ge nicht, Dass
1. Die Scheidungs-stun-de ist ge-komm', Denn

1. I know 'tis now the hour... to part, For
2. would the day could nev-er fade, That

2. Nacht nicht bräch her-ein Denn A-bend-schat-ten bringt in Sicht,
1. A-bend wird's so-eb'n Doch Lie-be hat mein Herz be klonm';

1. ev-en draw-eth nigh, But love re-bels, with-in my heart,
2. night could nev-er fall, For Oh, the rays of ev-en's shade,

2 Nur weh... und Herzenspein! Nur weh... und Herzenspein! Ich
 1 Ich kann... nicht Abschied nehm'n Ich kann... nicht Abschied nehm'n, Ich
 Con passione. rall.

1 I can... not say "good bye!" I can... not say "good bye!" A.
 2 Must mo - ments sad re - call, Must mo - ments sad re - call. I

f colla voce. rall. con anima. dim.

Ped. Ped. Ped. *

2 hört, der Vo - gel Ves - per singt Auf je - nem Bau - me dort, Und
 1 seh den sil - bern Mond von weit Schnell him - mel - wärts... sich heb'n, Ach

1 far I see the sil - ver moon Swift ris - ing in... the sky; A.
 2 hear the birds soft ves - pers sing On yon - der haw - thorn tree; 0,

p cresc.

2 lei - der die Er - inn'ung bringt,..... Das ich von dir, von dir muss fort! "
 1 lei - der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver - geh'n! Ich

1 las! that she should come so soon..... so soon To tell us mo - ments fly I
 2 why should they the mem'ry bring!..... That I must part, must part from thee! "

sf tristamente. rall. *pp*

kann nicht Ab - schied neh'm'n! Ich kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht,

can . not say "good bye!" I can . not say "good bye!" My love I can . not,

pp dolce.

Ped. Ped. Ped. Ped. Ped. *

kann nicht Ab - schied neh'm'n, nicht neh'm'n! Ich kann nicht Ab - schied neh'm'n! Ich.

can . not say "good bye," "good bye!" I can . not say "good bye!" I

ff grandement.

Ped. Ped. Ped. Ped. Ped.

kann nicht Ab - schied neh'm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied neh'm'n, nicht

can . not say "good bye!" My love I can . not can . not say "good bye!" "good

accel. e cresc.

ff colla voce.

Ped. Ped. Ped. *

1. neh'm'n

Ich || neh'm'n 2.

bye I bye

ff sf ff ff

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

Love's Rejoicing

Waltz for Male Quartet.

Dr. Engelbert Voerster.

Allegretto. $\text{♩} = 84$

1st Ten.
2d Ten.
1st Bass
2d Bass.

f All who may this mu - sic hear!
Die Ihr die - se Tö - ne hört!

All... all... all... hear hear...
Die Ihr die - se Tö - ne hört hör -

Macht Euch be - reit zum Tanz!
the play and song to dance!

p play song dance!..... *f* a tempo. Now let the mu - sic start,
Euch zum Tanz!..... Nun brau - se Tö - ne Meer!

et!

Schwebt im Tan - ze her,.... Singt aus vol - ler Brust, Freudig mit Le - bens - lust.
Charm the danc - ing art,.... Sing then mer - ri - ly, Joy - ful - ly, all in glee.

p La, la, la, la, la, la, la, la, la, la, la, la, Then we will
So lasst uns

Drum, Drum, Drum, Drum, Drum, Drum,
Brum, Brum, Brum, Brum, Brum, Brum,

Stund' an Stun - de reih'n,.... Blieb's doch im - mer so: S'Leb - en ein Tanz.
All in cheer to see,.... May it ev - er be: Like in the dance.

p hap - py be, *p* La, la, *p* la, la, May it ev - er be: Like the dance.
glück - lich sein, Blieb's doch im - mer so: S'Leb'n ein Tanz.

Drum, Drum, May't ev - er be: Like the dance.
Brum, Brum, Blieb's im - mer so: S'Leb'n ein Tanz.

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NOTE.—This piece may also be sung with good effect by three female voices and a bass, in which case of course, the notes of the first bass are sung an octave higher than written, or it can be sung as a mixed quartette; soprano, alto, tenor and bass, by the tenor's singing the part of the second tenor, and the alto that of the first bass—producing wide harmony instead of close harmony, as in the male quartette.

Sei Ver - gnü - gen eu'n
Then will joy be there.

If in pure mind you are, *p* La, la, la, la, *cresc.* The soul need not fear
f Ist euch das Her - ze rein, *p* La, la, la, la, *f* Hat's Ge - wis - sen Ruh;
La, la, la, la,

Drum, Drum, Drum, Drum, Drum, Drum,
Brum, Brum, Brum, Brum, Brum, Brum,

Tanzt nach Herz - ens - freud;
Waltz the song a - new;

Where the heart throbs in cheer. Sing to the mind most true; la, la, la, la,
Freu - et euch im - mer zu. Sin - get mit fröh - lich - keit, *cresc.*
la, la, la, la, *f*

Drum, Drum, Drum, Drum, Waltz the song
Brum, Brum, Brum, Brum, Tanz mit freud'

Kom - met her, all' her - an, Tanzt all' wer kann! Wie ist das Leb - en schön,
Come a - long, one and all, Join in the dance! There is a life so dear,

Come come, one and all, Join in the dance! *p* La, la, la, la,
Kom - met, All' her - an, Tanzt all' wer kann! *p*
Come a - long,

Come come, one and all, Join in the dance! Life is
Kom - met, All' her - an; Tanzt all' wer kann! Leb - en

Wenn sich im Tan - ze dreh'n, Zwei de - ren Herz sich fand Die treu - e Lie - be band.
Where souls are car - ried near To hearts that ev - er beat To fos - ter mu - sic sweet.

la, la, la, la, hearts that ev - er beat *f* fos - ter mu - sic sweet.
de - ren Herz sich fand *p* treu - e Lie - be band.

so dear To ev - er beat To mu - sic sweet.
ist schön Wo's Her - zen fand Die Lie - be band.

Die durch ein Blick ver-band, Mit leichtem Druck der Hand, Wo je - der Ath - em-zug
 Whose hands with ar - dor press, Where looks in si - lence guess Each oth - ers thoughts in dance

La, la, la, la, la, la, la, la, oth - ers thoughts in dance
 je - der Ath - em zug

Life is so dear Each thought in dance
 S'Leb - en ist schön Wo Ath - em-zug

Sagt, du bist mein. Wo's "Lie - bes freu - den Lied" Das Herz zum Herz - en zieht,
 Wilt thou be mine! As "Love's Re - joic - ing Waltz" The soul to joy ex - alts,

Wilt be mine! La, la, la, la, la, la, la, la,
 Sagt, bist mein.

Wilt be mine! O Wilt thou be mine!
 Sagt, bist mein! O Sag' du bist mein!

Ge - sang und Tanz da - bei, Macht uns das Leb - en frei! O Wal - zer! Tanz der Freud',
 Let all the good and free Now sing and dance in glee! Thou Waltz of ev - ry dance!

all the good and free sing and dance in glee. La, la, la, la,
 Sang und Tanz da - bei Macht das Leb - en frei.

Let good and free Now dance in glee. Thou dance
 Und Tanz da - bei, Macht's Leb - en frei. Du Tanz

Dir hab ich mich ge - weiht, O wei - le, Ja, wei - le, Sei im - mer mein.
 Be mine, my joy en - hance, Do ling - er, Yes, ling - er, Be ev - er mine.

la, la, la, la, ling - er, ling - er, ev - er mine.
 wei - le, wei - le, im - mer mein.

of der joy, Thou dance, dance of joy.
 der Freud, Du Tanz, Tanz der Freud'

Gieb uns Freu - den viel
And let hearts have sway

Then let the mu - sic play, *p* La, la, la, la, 'till the dance is o'er,
f Klin - ge du Sait - en - spiel, Bis der Tanz vor - bei,
La la la, la,

Drum, Drum, Drum, Drum,
Brum, Brum, Brum, Brum,

Sei in Lieb' nicht blind;
In love's joy - ous way,

dance is o'er, dance is o'er. Well use the pre - sent day, La, la, la, la,
Tanz vor - bei, Tanz vor - bei. Brauche die Zeit mein Kind; *p*

Drum, Drum, Drum, Drum, In love's joy
Brum, Brum, Brum, Brum, Sei in Lieb'

Frag - e dich, wer bin ich! Wer ist dann mein!
In this life, life to come, Ev - er with thee. La, la, la, la,

In life, In life, *f* Ev - er with thee! The joy - in life
Frag - e, Fra - ge, Wer ist dann mein. Die Freud - im Leb'n
Solo.

In life, In life, Ev - er with thee! *p* Drum,
Fra - ge, Fra - ge, Wer ist dann mein. Brum,

la, la, la, la,

With - out a strife Is to sing, Is to dance.
Ist leicht es Streb'n Im Ge - sang, In dem Tanz.

Drum, Drum, *f* It is to sing, to sing, *f* It is to dance, to dance.
Brum, Brum, In dem Ge - sang, Ge - sang, Und in dem Tanz, im Tanz.

La, la, la, la, la, la, la, la, Ist Ge - sang mit....
 Join - ing song with....

For 'tis..... a kiss Of heaven - ly bliss, Join - ing song with....
 Denn wie.... ein Kuss, Himmels.... ge - nuss, Ist Ge - sang mit....

Drum, Drum, Drum, Drum, Join - ing
 Brum, Brum, Brum, Brum, Ist Ge.

Freu - den Tanz. Ja!
 mer - ry dance. yes! La la la la la la la la

mer - ry dance. yes! Come 'long.... with me, Let's joy - ous be,
 Freu - den Tanz. Ja! Kommt nun.... her - an, Tanzt all.... wer kann,

song with dance. yes! Drum, Drum, Drum,
 sang mit Tanz. Ja! Brum, Brum, Brum,

In the song; In the dance. Then pass thro' life
 Singt im Kranz; Schwingt im Tanz. So fließt die Zeit

f All in the song, in song, *f* All in the dance, in dance! Drum,
 All' singt Im Kranz, im Kranz, All' schwingt im Tanz, im Tanz! Brum,

la, la, la, la, tra - la - la tra - la - la Ohn' al - les Leid.
 De - light to me.

In sweet.... de - light, de - light, De - light to me.
 In Fröh - lich - keit, in Freud, Ohn' al - les Leid.

In sweet de - light to me.
 In Freud, in Freud, in Freud.

Tanz! Tanz! 0 wär's doch immer so! Tanz! Tanz! Du machst mir's
 Waltz! Waltz! 0 would that you could stay! Dance! Dance! All joy - ous

p La, la, la, la, 0 that you could stay! La, la, la, la, All the
 0 wär's immer so! Du machst

Waltz! Waltz! 0 that you could stay! Dance! Dance! All the
 Tanz! Tanz! 0 wär's im - mer so! Tanz! Tanz! Du machst

Le - ben froh. Sang! Tanz! Du gu - tes Schwestern-paar! Wer wird dann trennen Das
 folks that may. Song! Dance! How great a pair they are! I would not mar... the

folks that may. Song! Dance! Great a pair they are! I would not mar... the
 'sLe - ben froh. Tanz! Gu - tes Schwestern-paar! Wer wird dann trennen Das

lieblich.e Paar. O! Tanz! Tanz! O wär's doch im-mer so! Tanz!
 lov - ing two.. O! Waltz! Waltz! O would that you be mine! Dance!

lov - ing two.. Waltz! Waltz! O that you be mine! Dance!
 lieblich.e Paar.. Tanz! Tanz! O wär's im - mer so! Tanz!

Tanz! Seid all des Le.bens froh. Sang! Tanz! Sei treu du lieb.es Paar:
 Dance! Do allmake use of time. Song! Dance! Be ye the lov.ing pair:

la, la, Do make use of time. Song! La, la, la, la, Be the lov.ing pair:
 Seid des Le.bens froh. Sang! Sei treu, lieb.es Paar:

Auf im - mer, auf im - mer, Noch manches Jahr. La, la, la, la, la, la,
 O you will, Yes! you will, be ev - er there. La, la, la, la, la, la,

You will, you will, be e'er there. The joy... in life With - out... a
 Im - mer, im - mer, manches Jahr. Die Freud' im Leb'n Ist leicht - es
 Solo.

O Sei yes be e'er there. Drum, Drum,
 Sei treu, lie - bes Paar. Brum, Brum,

strobe Is to sing; Is to dance. For 'tis... a kiss
 Streb'n Im Ge.sang; In dem Tanz. Den wie... ein Kuss

Drum, f It is to sing, to sing, It is to dance, to dance. Drum,
 Brum, In dem Ge.sang, Ge.sang, Und in dem Tanz, im Tanz. Brum,

la, la, la, la, La la

Of heav'n - ly bliss, Join - ing song with mer - ry dance: yes! Come long with
 Himmels... ge - nuss: *f* Ist Ge - sang mit Freud - en Tanz: ja! Kommt noch her.

Drum, Drum, Drum, Join - ing song with dance: yes! Drum,
 Brum, Brum, Brum, Ist Ge - sang mit Tanz: ja! Brum,

la, la, la, la, la, la,

me an Let's joy - ous be In the song In the dance.
 Tanz't all'... wer kann; Singt im Kranz Schwingt im Tanz.

Drum, Drum All in the song, in song, All in the dance, in dance.
 Brum, Brum All' singt im Kranz, im Kranz; All' schwingt im Tanz, im Tanz.

La, la, la, la, la, la, tra-la-la, tra-la-la, Ohn'al - les Leid.
 de - light to me.

Then pass thro' life In sweet de - light, de - light, de - light to me.
 So fließt die Zeit In Fröh - lich - keit, In Freud', Ohn' al - les Leid.

Drum, In sweet de - light, to me.
 Brum, In Freud', In Freud', In Freud'.

Repeat from the beginning to §: then go to the finale

FINALE.

Kommet her, all' her - an, all' her - an,
 Come along, one and all Ev' - ry one,
 Come, come, come, come, Ev' - ry one,
 Kommet, Kommet, all' her - an,
 Come, come, come, come, Ev' - ry one,
 Kom - met, Kom - met, all' her - an,

Join in the song, in the dance, in the Waltz; Sing, Dance, Play, Waltz.
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ANSWERS TO CORRESPONDENTS.

J. L. D., *Waco, Tex.*: The maiden name of Albani was Marie Emma Lajeunesse, by marriage (since 1878, if we remember rightly) she is Mrs. Ernest Gye, of London. She was born near Montreal, of French Canadian parents, and is now thirty-one or thirty-two years old.

"AIDA," "Quisquis," "John Smith" and "Buckeye" are respectfully informed that, having failed to give us their real names, their questions can not be answered. We are willing to answer Sallie Jones, or Mary Robinson, or any one else, under any *nom de plume* or *alias* they may choose, but we want to know who they are.

"A. B. C.," *St. Louis*: We can not tell you whether Heinrich Hoffmann is really coming to the United States and St. Louis. He is certainly a talented composer. His best known works are probably his choral cantatas "Die Schoene Melusine," "Aschenbrödel," and "Lorelei." He has also written some excellent songs, also symphonies, operas, etc. He is now in his forty-first year.

MAMIE N., *Lincoln, Neb.*: As a rule (for it is the natural way), the music of songs is composed for the words—in other words, the poem is supposed to inspire or suggest the melody as well as its harmonic treatment. It is not a rare thing, however, for words to be composed to fit the music. For instance, the text of "Come Again, Days of Bliss," published in our last issue, was written to fit the music, and took the place of a different set of verses, which did not please either the publishers or the editor of this magazine.

A. M. F., *Alton, Ill.*: No, dear girl, your pets and their progeny are safe. Fiddle strings are not made from the "insides of innocent cats," but from the entrails of sheep. There is a breed of sheep raised in the mountainous regions of Italy which are said to possess entrails of remarkable toughness, and from which the genuine Italian strings are made. Whether the quality of the original material, or greater skill in its manufacture, gives Italian strings their superiority, is an open question. Probably the material gets its name of catgut from the fact that when first manufactured, violin strings were made from the entrails of cats.

MUSIC IN ST. LOUIS.

THE music of the month of July, like that of the preceding month, has all been of the out-of-doors order, more from habit than necessity, however, since the weather has been unusually cool, so cool indeed as to materially diminish the audiences that would otherwise have frequented the gardens. At the Pickwick and at Uhrig's Cave, the Ford and the Hess Opera Companies have played such operas as "La Mañola," "The Widow," etc. The most interesting programmes, musically, have been, however, those of the St. Louis Grand Orchestra, at Schneider's Garden, where the mild but firm rule of Mr. Mayer's baton continues to provide for St. Louis concerts of remarkable excellence. These concerts are well attended, yet not so well as they deserve to be. We do not believe in being clannish, but when home products are superior to imports, we think they should be preferred, both because of their superiority and because of their being home products—therefore we should like to see at the Tuesday and Friday night concerts at Schneider's a larger portion of the residents of the western and northern parts of the city, even if Schneider's is a little farther for them than the other resorts.

THE music of the third celebration of the French National Fête, which was held at Anthony & Kuhu's garden ranged from endurable to execrable. The Vocal numbers, with the exception of "Salut a la France," sung by Mrs. Peebles, were utter failures, and in this number Mrs. Peebles, who was in splendid voice, was badly accompanied. The instrumental music was, for the most part, furnished by the Arsenal Band, and those who have heard second-class brass bands attempt operative overtures will understand what we mean when we say that the pleasure of the listeners was in inverse ratio to their musical taste and knowledge. There was sung a national anthem, words by Dr. Cristoffe, music by Mr. Emile Karst, specially composed for the occasion. The words were well written and patriotic and deserved a better setting than that given them by the local French consular agent, whose inspiration, on this occasion, totally lacked the *verve*, the dash, so characteristic of French compositions. Had it been a noble work, however, its whole effect would have been destroyed by the dreadful tremolo, or rather vocal wobble of Mrs. Dussuchal-Ehlert, the lady selected as soloist. Nor was the effect enhanced by the chorus of shrill voices of a troupe of female infants dubbed a "juvenile opera company." This failure was to be expected, from the fact that, with the single exception of Mr. Karst, who was not originally a member of the committee on music, none of the members of the committee were, in any sense of the term, musicians.

HENRY SHAW, Esq., St. Louis' most liberal citizen, has added to his many gifts to the city two excellent bronze statues of Mozart and Rossini, that now grace Tower Grove Park, which is itself one of the magnificent gifts of this philanthropist to the city of St. Louis. The selection of these two composers indicates that Mr. Shaw believes in melody. Therein we think he shows eminently good taste. The statues were unveiled on the 16th of July. The St. Louis Grand Orchestra furnished the music for the occasion, rendering in splendid style, among other things, the overtures of "Don Giovanni" and "Les Nocees de Figaro" of Mozart, and those of Rossini's "Semiramide" and "La Gazza Ladra."

At the tenth concert of the Grand Orchestra Mr. O. H. Bollmann, the rising barytone, sang "Le Châlet," recitative and aria, Adam, and "Schlaf Wohl, du süsser Engel, du" Abt, in excellent style.

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THE concert given by the Excelsior Quartette Club, composed of Messrs. Branson, Hazard, Saler and Norcross, assisted by the St. Louis Grand Orchestra, brought an unusually large audience to Schnaide's Garden on the evening of July 20. The programme was as follows. 1. Coronation March—(From the opera of Die Folkung r)—E. Kretschmer. 2. Overture, Raymond—A. Thomas. 3. March, vocal—Becker. Excelsior Quartette Club. 4. Freischutz Quadrille—C. Von Weber. 5. Traumbilder, Fantaisie—H. Lumbye. Zither Obligato, by Mr. John Heger. 6. Waltz, vocal, "Love Rejoicing"—Dr. Verster. (Especially arranged and dedicated to the Excelsior Quartette Club.) Excelsior Quartette Club. 7. Overture, "Fidelio"—L. Von Beethoven. 8. Fantaisie on Scotch Airs—D. Wiegand. 9. Night Song, vocal—Abt. Excelsior Quartette Club. 10. Consortien Walzer—J. Strauss. 11. Absence, vocal—Buck. Excelsior Quartette Club. 12. Champagne Galop—D. Wiegand. It goes without saying, as the French say, that the entire programme was excellently rendered. The novelty of the evening was Dr. Verster's vocal waltz, "Love's Rejoicing," then sung in public for the first time. Its success was simply immense and the club had to repeat it then, and again later in the evening.

MR. STENGLER, an Italian with a German name, and a recent acquisition to the musical forces of St. Louis, played some clarinet solos at one of the recent concerts of the St. Louis Grand Orchestra, and proved himself an artist of the first rank. His execution is little short of marvelous. He has certainly elevated the clarinet as a solo instrument in our estimation. We hope we may be permitted to hear him again soon.

There is a certain flavor of unaffected heartiness about an impromptu celebration, which, to our mind, more than compensates for any lack of formal finish and which made the surprise party given to Mr. Charles Kunkel on the occasion of his forty-second birthday (the 22d ult.) one of special enjoyment to us. At about noon on the 21st, a friend of Mr. Charles Kunkel asked his brother Jacob whether the birthday of the former was not at hand? "Why, it's to-morrow!" was the reply. A surprise party was suggested to the brother, who thought the time perhaps too short. The possible victim coming up on the scene, an adjournment was had to Tony Faust's, where, over a glass of lemonade, the matter was talked over, the friend carrying his point. The notice was short, but it was not easy to put off the birthday. Those friends who could be seen were very enthusiastic over the matter, and so it came to pass that between 8:30 and 9 P. M., on the 22d quite a goodly company of ladies and gentlemen filled the parlors of Mr. Charles Kunkel, who had not had the slightest inkling of the intended raid upon him, and had come very near surprising the surprisers by taking a drive into the country with a friend of his, from which they would not have returned until about midnight, had not a business engagement prevented Mr. Kunkel's friend from going according to their understanding. After a piano duet by the Epstein Brothers and a capital rendering of the new vocal waltz "Love's Rejoicing," by the Excelsior Quartette Club, Dr. Verster, in behalf of his assembled friends, presented the surpriser with several elegant presents. The Doctor's little speech was easy, graceful and pointed, and elicited a modest but excellent response from the guest-host of the evening. The Kunkel Brothers were then pressed into service and played one of their brilliant duets. Refreshments were passed around and liberally discussed. Messrs. Branson and Saler each sang some of their solos in capital style, and then one of the original movers in all the trouble read a "Toast" in rhyme, which appears in another column. The toast was heartily drunk by the entire company, in the beverages of their own choice. More excellent music was had, not the least effective of which was the singing of "Come Smooth the Wrinkles From Your Brow," to the tune of "Auld Lang Syne," by the entire assemblage, who had all been furnished with printed copies of the text. We departed just in time to catch the midnight car and left behind us a jovial crew of musicians and prominent citizens of both sexes, who will not soon forget the pleasant occasion.

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PERTINENT AND IMPERTINENT.

What would the editor of *Brainard's Musical World* do, if he could not, in every issue of his paper, cast some slur upon the French nation?

What harm has he ever done to the French, that he should hate them so?

Does he suppose that the French people in general, and French musicians in particular, care whether or not they are abused in bad English, regularly once a month?

Benson has left Chicago. Does any one know of any place good or bad enough to suit his taste?

Is that marriage of Clara Louise Kellogg, the *passee prima donna* ever going to take place?

Did Lorillard wish he were Raymond, and will Raymond wish he were Lorillard?

Would it not be a good idea for all other musical papers to advertise in KUNKEL'S MUSICAL REVIEW, so that the musical people of the United States might know that the REVIEW is not the only musical paper in the country?

How would "Mutual Admiration Society of Mediocrities" do as the *alias* of the *National Music Teachers' Association*?

If poor Pease were alive, would he not sue the *Musical Critic*, etc., for libel in publishing that alleged picture of him?

When she was last in St. Louis, Letitia Fritch was a Caucasian. Can it be that, as represented by the *Musical Critic's* picture of her, she has become an African?

Has any one ever heard a pedal squeak more villainously than that of the piano in the office of Kunkel Brothers? [Note.—The editor takes this mode of suggesting to the publishers of the REVIEW that a little plumbago might cure the lumbago of the old servant in wood, metal and ivory, because he has found more private methods unavailing.]

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STAGE DROLLERIES.

A TRAVELING company performing in one of the cities out West, where dramatic entertainments are rarely seen, announced Maturin's sombre tragedy Bertram, the hero to be enacted by a clever but erratic actor named Webb. The house was crammed.

"Where's Webb?" asked the manager.
Nobody knew. Scouts were sent out and the actor unearthed; but to get him to the theatre was beyond them. He would not go. What was to be done. Somebody suggested returning the money; but the manager was not inclined to let three hundred and fifty dollars slip through his fingers.

"We'll change the play," said he. "Everybody get ready for 'The Review.' They don't know the difference between farce and tragedy down here; only remember to call Deputy Hull, Deputy Bertram, and we shall pull through right enough."

They played "The Review," and the audience never discovered the alteration in the programme.

The good folks of Agen, a small French town, were not to be so easily cheated out of what they came to see. A strolling troupe, of whom young Hortense Schneider was one, announced "La Tour de Nesle" for their last performance. An overflow resulted. The actors were in high spirits and full of fun. Mademoiselle Schneider, discovering an old pair of russet boots behind the scenes, put them, by way of a joke, into the hands of Buridan as he was going on the stage. Accepting the awkward handful, he placed the boots on a table on the stage, and quietly went through his part, when another actor of the name of Philip d'Aulnay took possession, and made his exit with one under each arm.

In the next act, Marquerite of Burgundy entered, carrying the mysterious boots, and passed them to Gaultier d'Aulnay; he turned them over to Orsini; in short, before the curtain fell the boots, though foreign to the piece, had been borne in succession by every personage. The audience watched for their appearance, while wondering what it meant, and applauded the players to their heart's content. Twelve months afterwards, another company set up their bills in Agen, and "La Tour de Nesle" attracted everybody to the theatre; but before the first act was over there were symptoms of displeasure, which gradually increased, until the uproar was so great that the curtain fell on a half-played piece; benches were torn up, lights put out, and only the arrival of the mayor at the head of a troop of soldiers put an end to the tumult. Then the mayor turned on the poor manager, who protested his inability to understand how the riot came about.

"That is all nonsense," returned the mayor. "Your conduct is disgraceful. You have misled the people and mutilated a masterpiece; where are the boots?"

Actors are supposed to be an unmethodical race; but they are punctual to business. To avoid keeping the stage waiting, Grimaldi once ran from Sadler's Wells to Drury Lane in his clown's costume. With the same regard for punctuality, Mr. Toole having to play Jack Gringle in "Green Bushes" at "The Wells," after performing the Clockmaker's Boy in "Janet's Pride," at the Adelphi, executed the change from boyhood to age en route; and when he stepped out of the cab found further progress barred by the driver, who demanded:

"What have you done with the kid, old un', that I took up at the 'Delphy?'" and was not to be pacified until the doorkeeper endorsed the comedian's explanation of the mystery.

During the run of "Ours" at the Prince of Wales' Theatre, Mr. John Clark, who played Hugh Chalcote, used to pass his Sundays and holidays at Brighton, returning to town by the five o'clock express. One Monday afternoon, upon arriving at the station at the usual time, he discovered that the express had been withdrawn for the winter months; and that if he wanted to be in London by half-past seven, he must pay twenty pounds for a special engine. He paid the money; and as he jumped into his solitary first-class carriage, congratulated himself that he had only lost a quarter of an hour.

"Eighteen shillings, if you please, sir," said an official.

"What for?" demanded the actor.

"By the by-laws of the Brighton company, all occupants of a seat in a special express must pay extra fare," was the unwelcome response.

He had but half a sovereign in his purse, and had to run back to his hotel to supply the deficiency—then he was off indeed, and was smoking his cigar as Hugh Chalcote on the stage of the Prince of Wales' at the proper time.

Less expensive, but much more risky, was Mr. Emory's railway ride from Anerly to London.

He had been down at the Crystal Palace, and allowed himself plenty of time to reach the Olympic Theater; but he had the chagrin of seeing three trains dispatched while he was waiting permission to go on the platform, and of learning that there would not be another for half an hour, but that if he made the best use of his legs he might catch a train at Anerly, which was due at London Bridge at half-past six. He ran his hardest, darted past the porters at Anerly, and jumped into the guard's van as the train was proceeding. In went the guard after him, and having no breath left to explain, at London Bridge he gave an undertaking to appear if called upon by the company, and jumping into a hansom, by a promise of double fare, got over the distance in twenty minutes, and two minutes later was as Mr. Potter, standing with his back to the fire in John Mildmay's drawing room, in the play of "Still Waters Run Deep."

Mr. Compton was not so successful in his attempt to reach the Haymarket from Epsom Downs on the Derby day, and for the first time in his life failed his manager. It was ten o'clock before he arrived at the theater, and "The Evil Genius," in which he played a deaf postman, was over. He eagerly inquired what apology had been made for his non-appearance and what piece they had substituted. "No apology and no change at all," was the consoling reply; we cut the postman's part out altogether, and nobody missed it.

The experiment was a bold one, but not so bold as that of the Memphis manager, who, upon his prima donna sulking at the last moment, cut Alice out of "Robert le Diable," and played the opera without its heroine!

In 1834 Macready was starring at Louth. As he was dressing one evening for Virginius, the manager came into the room with such a long face, that Macready inquired:

"Bad house?"

"Bad house, sir," replied the dejected manager, "there's no one!"

"What! nobody at all?"

"Not a soul, sir, except the Warden's party in the boxes."

"What! not one person in the pit or gallery?"

"Oh, yes, there are one or two."

"Are there five?"

"Yes, there are five."

"Then," said Macready, "go on at once; we have no right to give ourselves airs." He adds: "I never acted Virginius better in all my life."

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mental or vocal, as well as to guide the measured step of the
soldier in his drill. Very respectfully yours,

ENG. VOERSTER, M. D.

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

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

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

Yours, truly,
A. J. WILKINS.

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

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

Yours, truly,
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BRIDGEPORT, Ct., June 27, 1882.

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in its time-arrangement with that of Maelzel and others, is a
valuable adjunct to the correct interpretation of musical
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mental and vocal lessons in the "Musical Instructor." Its
superior correctness makes it preferable to any other.

Very truly yours,
ROBERT GOLDBECK.

July 28, 1882.

CHICAGO, June 25, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.:
GENTLEMEN—The Pocket Metronome sent me is quite an in-
genious invention, and after a thorough trial, I find it equal to
any made, and much more convenient. Every music teacher
should procure one. Yours truly,
GEO. SCHLEIFFARTH.

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

UTICA, July 21, 1882.

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

Yours, truly,
G. ELMER JONES.
Teacher of Music, and Organist St. Luke's Memorial Church.

Two young authors are wandering through the woods.
"Wouldn't it be jolly," says one musngly, "if on turning the
next corner of the road yonder we were to meet a pretty and
clever woman with 50,000 francs a year. If we did, and we
dazzled her with the charms of our conversation, she'd marry
one of us, and we should have a grand old time at the wed-
ding." "You can just bet we would," says the other, warmly,
"and I should have you for my best man!"

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CORRESPONDENCE.

CHICAGO.

CHICAGO, July 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW:—With my mind's eye I can see the disapproving shake of your editorial head at the audacity of your correspondent in attempting to write up musical items of interest and importance, in July, when everybody that is musical, and the legion which pretends to be, is far away, rustivating among the greenwood tresses of Wisconsin or South Chicago (location according to pocket book), gathering fresh strength to plow, I mean play, the "pianna," and invigorating their respective lungs for the many "shouting" contests the coming season. Still I write, though I know that it will be a dull letter. The only attraction now is Theodore Thomas, who has steadily "increased his audiences," so to speak, and now fills the large south half of our enormous Exposition Building every night. His programmes (I have been kind enough to send them to you right along) look just like last year; there are few, if any, novelties, as you notice; still, the interest we Chicagoans take is partly due to the perfection with which the works are rendered, partly to our now better understanding them.

I do not feel justified in filling up six or seven columns of the REVIEW with details, but will mention a few interesting features of these concerts. If I were to say that there is music for all the different tastes and stages of perfection, I would make a mistake, but Thomas is trying to please everybody, without "giving himself away," to use a common phrase. There is a *Symphony* night (Thursday), Beethoven, Bach, etc.; a *Composers' night* (Tuesday), when only one special author is represented; a *Request* night (Friday), where compositions, as selected by the public, are played, provided there is a "score" to the piece, arranged "full-fledged," or the thing is strictly "Wagner." Then we have a *Terpsichorean* night (Saturday), devoted to ballet music, waltzes, polkas, etc.; the rest of the week is made up of partly classical and partly popular music. The most taking are the following: Ballet music, "Queen of Sheba," "Suite," Op. 39 (Dvorak), "Largo" (Händel), "Hungarian Dances" (Brahms), "Rhapsody No. 2," 9th Symphony, Strauss' Waltzes, and some operatic overtures, Lohengrin, Tannhauser, etc., and the Request programmes nearly always contain the compositions just mentioned.

On August 4th, a novelty will be presented, viz.: An "American Composers' Night," and our Chicago Wagners, Strausses, and song and dance writers, are buying goose quills and music paper by the bushel, writing and arranging old and new "opuses." I am afraid there will be a good deal of sad disappointment.

Most of our teachers are away, and the music stores look forlorn and empty. Benson has left also, at least he has given up his store. Julius Bauer, the well-known piano dealer, has gone East, so has Mr. E. G. Newell, of the Chicago Music Co., Silas G. Pratt has gone to Europe to hear "Parsifal."

I can not omit mentioning that the new waltz song: "Who will buy my roses red?" has an unheard of sale just now; you hear it all over; it is sung, played, and whistled everywhere, and it will doubtless be the most popular song on the concert stage this fall; five thousand copies were sold in June and July. I hope to be able to give you more news next time.

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P. S.—The metronome you sent me was "taken" from me by a lady vocalist, who excused her bold act by simply stating, "it was just the thing she wanted!" So a good many say.

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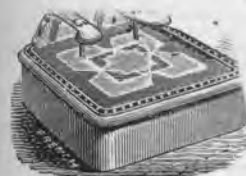


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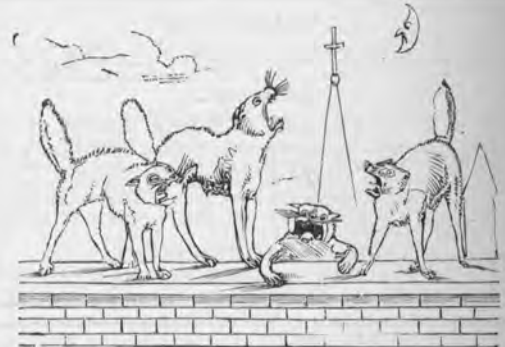
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THE MILLER'S WOOING.

"Love me little, love me long,"
Sang the dusty miller
To his wheat art, and his song
Did a maize and thrill her.

"Bid me barley hope: oh, give
Me one grain of comfort;
I would oat on thee and live
Holding on to some fort."

"In your ryes now love looks shine,
There lies cereal pleasure;
Oh! hominy joys are mine,
Filling up my measure."

Came the maiden's corn-full laugh
At the miller's fanning;
"You can't winnow girls with chaff—
Sir! to you, good morning."

—National Republican.

"THIS is the era of good feeling," said the young fellow as he passed his arms around his best girl.—*Salem Sunbeam.*

"WHAT is home where love is not?" asks a susceptible young poet. It's a mighty interesting place—to the neighbors.

"WHAT is this man charged with?" asked the judge. "With whisky, yer honor," replied the sententious policeman.—*Boston Times.*

JOHNNY, who was soaked by the rain the day before: "I told you the rain would make me grow; these clothes are too small for me."

A LANDLADY was complaining that she couldn't make both ends meet. "Well," said a boarder, "why not make one end vegetables?"

GENTLEMAN:—"I say, waiter, I've just cracked this egg; look at it. Waiter.—"Don't look very nice at that end, I must say; try the other."

"BEDAD! Look at the baste, wid his two toothpicks stickin' out er his mouth!" was how the first sight of an elephant affected Bridget Muldoon.

A BALTIMORE clergyman preached on the subject: "Why was Lazarus a beggar?" We suppose because he didn't advertise.—*Burlington Hawkeye.*

"WELL, my little man, arn't you barefooted rather early this season?" said a benevolent gentleman to a youngster, this morning. "Guess not. Wuz born barefooted."

"WHAT becomes of all the old box-cars?" the visitor asked the master machinist. "Oh, we put handles on them and sell them for Saratoga trunks," the truthful M. M. made reply.

ADOLPHUS had just folded his arms about her. "Why," asked she, "am I like a well-made book? Have to give it up? Because I am bound in calf!" The "binding" was hastily torn off.

KATE CHASE says Sprague has stolen her clothes.—*Boston Post.* Well, he'll look like a scare-crow if he undertakes to wear them.—*New Haven Register.* And what will she look like?—*Folio.*

"I GUESS dad wishes he'd die and go to heaven," said a miser's son to his maternal parent. "Why so," she asked, recovering from the astonishment. "Oh, 'cause heaven's such a cheap place to live in."

THE law is a good deal like a cross-eyed woman with a pair of right and left boots. Half the time you can't be on which leg the right boot will go on, and win money enough to keep you in tooth-picks.—*Brooklyn Argus.*

AN old lady in Texas was taking her first ride in the cars the other day, when the train ran off the track. "You fetch up rather sudden, don't ye?" she asked of a bystander, as she brushed the dirt from her garments.

THE story of a lazy school boy who spelled Andrew Jackson, & dru Jaxon, has been equaled by a New York student who wishes to mark a half dozen shirts. He marks the first "John Jones," and the rest "do."

CHARLEY:—"What girl was that you had in tow last evening?" Harry (on his dignity): "What you please to call tow, sir, is what people of culture generally speak of as blonde tresses, sir." Goes off in a huff.

AN earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed bar'ls of tears over it."

THE rector (to Irish plasterer on ladder pointing a wall): That mortar must have been very bad. Pat (with a grin): Faix, ye can't expect the likes of good ciment to stick to a Protestant church, sorr!—*Punch.*

THE Court—Prisoner, I think that on the day in question you must have left your reason at the bottom of your tumbler. Prisoner—Oh, no, your honor, you must be mistaken. Catch me leaving anything at the bottom of my tumbler!

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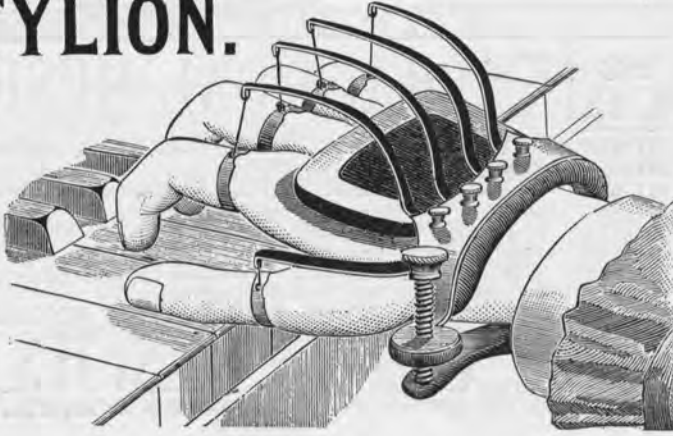
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A FRAME house was being moved along the street in Cumminsville, the other day, and a drunken fellow got in under the impression that it was a street car. Every man on the job woke him up and collected fare of him.—*Saturday Night*.

A LITTLE boy, whose sisters stroll in the woods for the bright hued leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: My! you got autumn-leave whiskers, haven't you?"

"DAN," said a four-year-old, "give me five cents to buy a monkey." "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was his reply. "Then give me five cents to buy the monkey some nuts." The brother could not resist.

A BEAUTIFUL young widow, twenty-six years of age, gentle disposition, poetic temperament, dark hair and eyes, desires to make the acquaintance of an elderly gentleman of means who will assist her in purchasing a barrel of new potatoes. Address "Lulu," box 4-11-44.—*Puck*.

LADY VISITOR: "Your boy looks very bad, Mrs. Jones; what's the matter?" Mrs. Jones: "Yes, ma'am, he be very bad; and what's more, the doctor's has made him worse. I am sure we poor people need to pray with all our hearts, 'From all false doctrine, good Lord deliver us.' I never saw its meaning afore."—*Waif*.

A DEBTOR who was sued by his creditor acknowledged that he had borrowed the money, but declared that the plaintiff knew at the time that it was a "Kathleen Mavourneen loan." "A Kathleen Mavourneen loan," repeated the court with a puzzled look. "That's it judge, one of the 'it may be for years, and it may be forever' sort."

A GERMAN actor, anxious to secure some applause and unable to pay for a "claque," secured places in the gallery for his nine children, and instructed them carefully as to the moment they should clap their hands and shout, "Bravo." The moment arrived at last, and, to his amazement, a chorus of nine called out, "Bravo, papa, bravo."

"HAVE you any fresh eggs?" "Yes, mum, plenty; them with the hen on 'em!" "With the hen on them?" "Yes, mum, we always puts a hen on our fresh eggs to distinguish 'em. Beg your pardon, mum, don't think you understand. Hen, the letter, not the bird. Hen for noo-laid, mum. Take a dozen, Mum? Thank you!"—*Punch*.

SOME Germans were recently talking over the subject of an elopement which occurred in Chicago, when one asked another if he would be offended if his wife was to elope. "I bade you," said Hans, striking the beer table with his fist, "of my wife should run away mit anodder man's wife, I should shirk him out of her preeches if she vas mine own fadder."

THE *Lovell Courier* states that "it turns out that the singer engaged to take Conly's place in the opera company has a voice like a bell, not 'like a bull,' as nearly all the papers have printed it." We should have liked to see the menagerie in the *Courier* office when the gent eman called to request a correction. We always enjoy athletic exhibitions.—*Boston Post*.

A DERRY clergyman, Rev. A. Fulton, vouches for the truth of the following: Questioning some children in a Sunday school a few weeks since, he asked one of them, an intelligent little boy, who was the wickedest man mentioned in the Old Testament? To his surprise, a ready answer came, "Moses, sir." And why Moses? inquired the clergyman, in amazement. "Cos, sir, he broke all the ten commandments at wunst."—*London Life*.

AN old Scotch lady, who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem; David sang that anthem to Saul." To this the old lady replied: "Weel, weel; I noo for the first time understand, why Saul threw his javelin at David when the lad sang for him."

MORNING BRAIN WORK.

IT seems strange that the habit of lying in bed after the sun is up should ever have obtained a hold on the multitude of brain workers, as undoubtedly it had in times past. Hour for hour, the intellectual work done in the early morning, when the atmosphere is as yet unpoisoned by the breath of myriads of actively moving creatures, must be, and as a matter of experience, is comparatively better than that done at night. The habit of writing and reading late into the day and far into the night, for the sake of quiet, is one of the most mischievous to which a man can addict himself. When the body is jaded the spirit may seem to be at rest, and not so easily distracted by the surroundings which we think less obtrusive than in the day; but this seeming is a snare. When the body is weary, the brain, which is an integral part of the body, and the mind, which is simply brain function, are weary too. If we persist in working one part of the system because some other part is too tired to trouble us, that can not be wise management of self. The feeling of tranquility which comes over the busy and active man about 10.30 or 11.00 o'clock ought not to be regarded as an incentive to work. It is, in fact, the lowering of vitality consequent on the exhaustion of the physical sense. Nature wants and calls for physiological rest. Instead of complying with her reasonable demand, the night-worker hails the "feeling" of mental quiescence, mistakes it for clearness and acuteness, and whips the jaded organism with the will until it goes on working. What is the result? Immediately, the accomplishment of a task fairly well, but not half so well as if it had been performed with the vigor of a refreshed brain, working in health from proper sleep. Remotely, or later on, comes the penalty to be paid for unnatural exertion—that is, energy wrung from exhausted or weary nerve-centers under pressure. This penalty takes the form of "nervousness," perhaps sleeplessness, almost certainly some loss or depreciation of function in one or more of the great organs concerned in nutrition. To relieve these maladies—springing from this unsuspected cause—the brain-worker very likely has recourse to stimulants, possibly alcoholic, or it may be simply tea or coffee. The sequel need not be followed. Nightwork during student life and in after years is the fruitful cause of much unexplained, though by no means unexplainable suffering, for which it is difficult, if not impossible to find a remedy. Surely, morning is the time for work, when the whole body is rested, the brain relieved from its tension, and mind-power at its best.—*London Lancet*.

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MAJOR AND MINOR.

FERDINAND DULCKEN is summering on Long Island.

ADELINA PATTI is said to have subscribed 500 francs toward the monument for Garibaldi.

MME. ENGALLI has signed a new engagement with the direction of the Opéra Comique.

TERESINA SINGER will likely be engaged for some representations at the San Carlos, Naples.

MME. NORMAN-NERUDA still continues to delight musical London by her marvelous violin performances.

SIGNOR MARIO has recovered from his recent severe illness, and is now in London on a visit to his daughters.

THE city of Berne is about to found a school of choral singing, in order to obtain voices for the choruses often performed there.

THE report that Richard Wagner is engaged on a new "tone drama," called "Der Sieger," has been contradicted on good authority.

MR. DE PROCHASKA writes to tell us that it was not he, but Mr. Pond's engraver, who was "so idiotic as to form such titles as "Memories Russe."

CHURCH'S *Musical Visitor* says that "Cosmos" was "among the ancient Greeks, the god of jesting." That would be news to the old fellows, if they could hear of it.

PROF. J. C. FILLMORE, of Milwaukee, assisted by Messrs. Lane and Matthews, and Misses Harris and White, is conducting a summer school of music, with piano and song recitals, at Lake Bluff, Illinois.

A. SHATTINGER, the popular music dealer and St. Louis agent for the Weber piano, has in press one of the most complete catalogues of musical instruments and merchandise ever issued in the West.

M. PASDELOUP, the founder and conductor of the Paris popular concerts, has been decorated with the Order of Charles III, by King Alfonso, in recognition of the services he has rendered the "divine art."

Music and Drama calls a duet for cornets from Rossini's "Stabat Mater," beautiful music. "Ye gods and little fishes!" Next we'll hear the same paper praise an "Ave Maria" for trombones or a serenade for base drums.

A. R. WEBB will manage the Pearl Eyttinge Combination during the coming season. She will open the season at the People's Theatre in "Brentwood" on Sept. 17th. Mr. Webb is very enthusiastic over the merits of his star and of the play in which she is to open.

ELLA MONTEJO (Mrs. J. Travis Quigg) has taken quite a fancy to "Come Again Days of Bliss," published in our last issue, and will sing it during the next season. She thinks St. Louis people remarkably sociable and pleasant, but thinks it is too bad they have to live in so dusty and smoky a place.

THE MESSRS. KILGEN have just completed a pipe organ for St. Mark's Lutheran Church (Dr. Rhodes'). It is entirely a St. Louis built instrument, and reflects great credit upon its builders. It has two manuals and thirty-two stops; twelve in the great, twelve in the swell, four in the pedal and four mechanical.

ORGANISTS and Choir Directors in want of a good selection of sacred music, cheap, would do well to write to Wm. A. Pond & Co., 25 Union Square, New York, for a specimen copy of their "New Occasional Sacred Music," which will be sent them free, and which they will probably find to be just what they have been looking for.

ANNIE LOUISE CARY is no more. She has become a Mrs. Raymond. Her husband is said to be a stock-broker. They say Annie is a capital cook and housewife, and, as she is certainly a very worthy woman as well as an excellent singer, there seems to be no good reason why the match should not be a happy one.

AS we go to press we hear that our friend Saler, of the Excelsior Quartette, broke his arm (one arm) in Chicago a couple of days since. The report is that he fell off a bridge. If so, he must have broken his arm by striking the smell of the Chicago River. We had a few whiffs of it about a week ago and "the scent of" its "roses (?) hangs around" us "still!"

OUR enterprising friend, N. Lebrun, has just added to the facilities of his work-shop a four-horse-power, Otto Silent Gas Engine. The motive power of these engines is the explosion of a mixture of about ten parts air in combination with one part gas. They can be started and stopped almost instantaneously, and are run at a relatively very small cost.

THE musicians of St. Louis freely express their appreciation of the public spiritedness of the house of Story & Camp in offering a liberal reward for the discovery of the whereabouts of Mr. Pease. Too much credit can not be given the firm and Mr. Praetorius for their energetic though unsuccessful efforts to avert the fate which finally overtook the missing pianist.

OUR friend Bowman has been elected President of the "National Music Teachers' Association" for the coming year. As honors, like misfortunes, seldom come single, we expect to hear of his receiving the republican nomination for constable in some democratic district at the coming election. Nonsense aside, Mr. Bowman has our best wishes in his efforts to make something out of the small association with a "National" name, although we fear he will not succeed where others have so signally failed.

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SPECIALTIES!

AMONG the recent callers at the REVIEW office was Miss Mollie Scott, of Cedar Rapids, Iowa. Miss Scott, who was accompanied by her father, played several difficult pieces in our hearing, and gave evidence of remarkable talent as a pianiste. A little more judicious study will insure her recognition as an artiste anywhere. She has a bright future before her, which we shall watch with interest.

A VERY enjoyable musical entertainment was given by Miss Clemmons' pupils in Sedalia recently. Many of the pupils were quite youthful, yet all acquitted themselves very creditably. "Sadia Schotische," Clemmons; "The First Ride," Sidus; "Maiden's Prayer, with Grand Concert Variations," Paul; "Bohemian Girl," fantasia, Melnotte; which are a portion of the instrumental part of the programme, will give our readers a good idea of the various grades of advancement of the pupils.

The following is the programme of a piano recital given at the new music rooms of A. A. Fisher, Quincy, Ills., on the 19th ult.: PART I.—1. Wedding Music, Adolf Jensen—Mr. and Mrs. Klein. 2. a. Dornröschen, Bendel. b. Valse, Chopin—Bruno Oscar Klein. 3. Soprano Solo, —Miss Kate Cohen. 4. Perles d'Ecume, Kullak—Mrs. Klein. 5. Two Cuban Dances, Gottschalk—Mr. and Mrs. Klein. PART II.—1. a. Margaret at the Spinning Wheel, Klein. b. Concert—Paraphrase on "God Save the Queen," Rubinstein—Bruno Oscar Klein. 2. Soprano Solo, —Miss Cohen. 3. "Home, Sweet Home," Thalberg—Mrs. Klein. 4. Heroic March, Moscheles—(for two pianos)—Mr. and Mrs. Klein. The pianos used were the Steck and the Hallett & Davis.

J. TRAVIS QUIGG, formerly connected with Philadelphia journals as musical and dramatic critic, and latterly managing editor of the Kansas City Times, and Mrs. Quigg (more generally known by her stage name of Ella Montejo) are spending the summer on the outskirts of St. Louis. Mr. Quigg is now introducing a brick machine upon an improved plan, one of which he has just put up in St. Louis, on behalf of the inventors and for Mr. Alexander, at a cost of \$80,000. His commissions are better than five years' salary as a journalist. Quigg's musical soul ought to lead him to put a sort of hand-organ attachment to the machine. We charge nothing for the suggestion and will say no more about it, provided he refrains from offering us an engagement as monkey to the brick-machine organ.

In the minds of about one-half of the American people the conviction that advertising is a useless expense, appears to be firmly rooted, and proofs to the contrary, no matter how convincing, are without weight, because they are submitted through the medium of the organs which solicit the enterprise. If business men would relieve their minds of prejudice and base their judgment of this matter upon fact, or test it by actual experience, solicitation would be unnecessary, for having once begun, an enterprising house will never cease to advertise. As evidence of what judicious advertising will do toward popularizing a house we instance the music concern of Lyon & Healy, Chicago, which is continually receiving orders from all parts of the United States, Mexico, Canada, and even Europe, and on Tuesday, July 18, received an order for their imported goods department from Mons. A. Huisman, a prominent merchant in Verviers, Belgium, where a number of copies of KUNKEL'S MUSICAL REVIEW, containing the biographical sketch of Mme. Leslino, the dramatic prima donna of the Strakosch troupe (a native of Verviers) had been circulated. Lyon & Healy's advertisement may always be found in the Columns of the MUSICAL REVIEW.

A GREAT DRAMATIC SINGER.

MADAME MARIE WILT, who has now left Vienna for Leipzig, is one of the greatest vocal losses the Kaiserstadt has experienced. Her voice is wonderful. It is like a pipe on some high notes; but the grandeur, breadth and organ quality of her medium tones are superb.

A coarser-looking creature never tortured the eyes of an audience. She is impossible to disguise. The magnificence of her regal costume in *Margaret of Valois*, the stately velvets of *Lucretia Borgia*, the violet robes of *Bertha* in "Le Prophete," could not change the fat, ungainly form, or refine the coarse features of the thrifty, frugal housewife whom Strakosch is said to have found scrubbing her kitchen floor when he called to secure an American engagement with her.

However this may be, she is a noble housewife, and prefers disputing over the price of eggs and the amount of *wurst* given for ten *kreutzers*, to singing for anything but money. She has no sympathetic genius to work upon. She took up singing at the age of thirty-one as a trade, and a trade she has made of it ever since.

One of the best stories told of Wilt, quite possible and probable, is that on her good-natured days she gives two *kreutzers* to the *zählkellner* at the *cafe*, but when ill-tempered she asks him to return one of the *kreutzers* she had given him the day before. Notwithstanding all this gossip about her miserly ways, she rises to sublimity in her art.

At one of the last *Künstler Abende*, at which she sang before leaving Vienna, her rendition of Schubert's "Die Allmacht" was grandiose—*kolossalisch*, as the Austrians express a certain grandeur of effect. This evening Marie Wilt sang as no woman ever sang before. She is probably the most dramatic singer the world has ever known.

Cover your eyes, and it seems as if an unknown instrument was leading and overmastering the orchestra. Her voice is unearthly in its wondrous power. One is forced to admire the study that has brought such power into vocal control. She is one of Wagner's favorites.—*Harper's Monthly*.

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Smith—I don't know, there are several very clever musicians in this country; but what is your idea of a great musician?
Jones—Well! say Richard Wagner.
Smith—In what particular?
Jones—Why, you know, he writes his text and composes the music to his operas.
Smith—Ah! now I can tell you who is the greatest musician in America.
Jones—How so, and who is it?
Smith—It's Dr. Verster.
Jones—How do you make that out?
Smith—Why he writes his own verses and then makes his Muse-sick.

A PARROT'S PIETY.

CAPTAIN JAMES ETCHBERGER vouches for the following bird story: About thirty years ago, when in Honduras, in command of the bark Eldorado, his wife, then accompanying him, he was presented with a parrot, a sprightly bird and a fluent discourses in the Spanish language. The bird was brought to this city, where, after being domiciled in the house of the captain's family, it soon acquired a knowledge of the English tongue. The next door neighbor of the captain was a garrulous woman—an incessant scold—forever quarreling with some one or something.

Polly, being allowed full liberty, was pleased to take an airing on the yard fence, and in a short time had learned to mimic to perfection the scolding neighbor, who finally became aggressive. Polly not infrequently rued her impertinence by being knocked off the fence with a broomstick.

This brought forth a torrent of abuse from her injured feelings upon the head of her assailant. Finally, the bird's language became so abusive that the captain was obliged to send it away, and Polly was transferred to a good Christian family in the country, where, in the course of time, she reformed and became to some extent a bird of edifying piety.

Some time ago, while she was sunning herself in the garden, a large hawk swooped down and bore the distressed parrot off as a prize. Her recent religious training came to her assistance, as at the top of her voice she shrieked, "Oh, Lord, save me! Oh, Lord, save me!"

The hawk became so terrified at the unexpected cry that he dropped his intended dinner and soared away in the distance. Polly still survives her attempted abduction.—*The Leader.*

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