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Vol. 6.

No. 10.

KUNKEL'S

MUSICAL REVIEW.

AUGUST, 1883.

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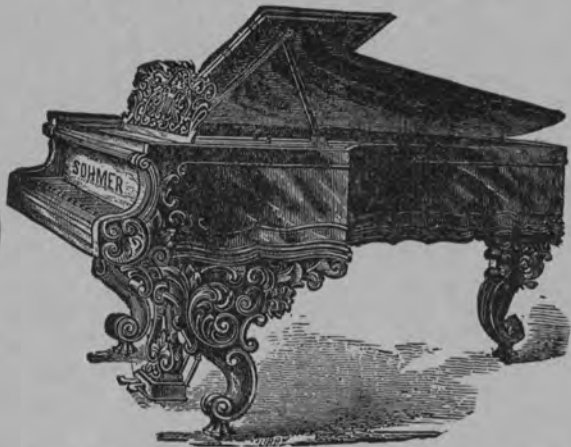
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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

AUGUST, 1883.

No. 10.

EDOUARD REMENYI.

ANY of our readers are doubtless already familiar with the features of the noted violinist whose picture appears on this page. Remenyi was born in 1830 at Hewes, Hungary. At the age of twelve he entered the Vienna conservatory, which he left at the breaking out of the Hungarian revolution to enter the ranks of the revolutionists as a volunteer. The fortune of arms was adverse to the patriots and Remenyi, to avoid more unpleasant consequences, left the country and sailed for America. He gave a number of very successful concerts through the country. In 1853, he returned to Europe, making his home at Weimar, where he was the companion and friend of Liszt. He then went to England and, in 1854, was appointed solo violinist to Queen Victoria. He then visited his native land and in 1879 returned to America, since which time he has given a very large number of concerts all over the United States, Canada and Mexico. Remenyi is a most vivacious companion but a strict abstainer from all spirituous liquors. He is a disciple of Wagner, with whom he was on the most friendly terms, but yet seldom plays his music. He plays to please at least as much as to instruct his audiences, and avoids in his popular concerts those selections which musicians alone can understand. His playing is full of what the French call *élan*, and the dash of his execution often electrifies his audiences in a wonderful degree.

MUSIC AND MODERN SCIENCE.

THE modern system of music is the result of a slow growth from the earliest ages to the present time. Remarkable coincidences are shown between the tenets of modern exact science and the gradual discoveries from the remote past to the present day. The octave of the Greeks, sung in unison with the fundamental tone, a combination used in their choruses; the subsequent introduction of the fifth and fourth; later, the major and minor third; and, lastly, the major and minor sixth—all these stand very much in the order of consonance established by the acoustics of to-day, which attest the octave to be the most perfect consonance. Other like combinations following in about this order: Octave, twelfth (or fifth above the octave), double octave, fifth, fourth, major sixth, major third, minor third, small seventh, minor sixth.

When considering concord and discord, musically and artistically, we can not take into account their order of discovery in the history of music, nor do we directly connect our ideas with those of physical acoustics treating of purely physical tone phenomena, or those of physiological acoustics treating of their perception by and effect upon the human ear. The science of acoustics, treating of tone, tone relation, and chord development (with their resultant tones), according to the laws of simple ratios, excludes the use of the temperament, considers harmonious combinations in their absolute purity, and discovers and establishes partial dissonances in the minor chord, and some of the major and minor intervals, which the art of practical harmony treats as purely consonant combinations. Exact science suggests and

² Up to Mozart's time a reluctance is perceptible to end a piece of music in a minor key from a still-existing distrust in the consonance of minor intervals.

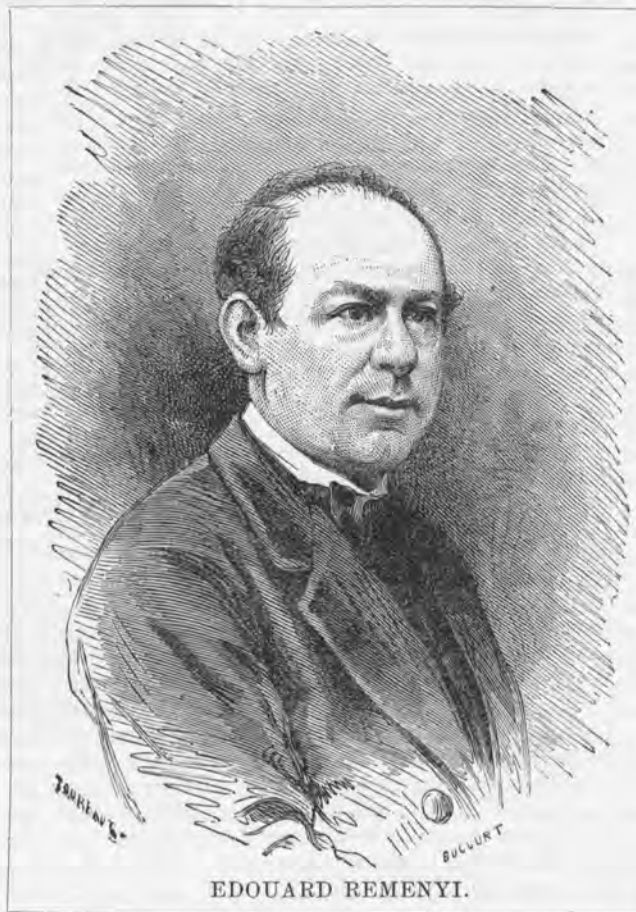
urges the abandonment of the temperament, universally acknowledged to be imperfect. An instrument has been proposed with twenty-four keys within one octave, permitting the use of all the twelve scales in their absolute purity of harmony. Pietro Blaserna, of the Royal University of Rome, says: "Professor Helmholtz has had an harmonicon constructed on which he can play at will in the exact or temperate scale, on purpose to see if there really is an appreciable difference between them. As soon as the ear becomes a little practiced, the difference is most striking. In the exact scale the consonant chords become much sweeter, clearer, and more transparent; the dissonant chords stronger and more rugged; while in the temperate scale all these things are mixed in one uniform tint without any distinct character. The music acquires a more decided, open, robust and

pointing to a new science, that of psychological acoustics, treating of the perceptions of music by the soul, beyond the physical ear. Were we to treat of concord and discord in a *practical method*, one which should readily enable the student to handle skillfully the musical material furnished by the modern system of music, we could not pursue the idea of physically pure tone phenomena, but would have to seek our ideal in artistic and beautiful combination of tones, however imperfect their association may be as to the ratio of their vibrations. The art of composition of to-day, then, deals exclusively with the modern system of music (in its limits within the present fixture of intervals—namely, the division of the octave into twelve equal half steps and the diatonic arrangement of the scale), while we leave to exact science the task of a gradual unfolding of the physical beauty of tone and tone association, believing that a practical unity of art and exact science may be a possibility of the future, destined to spiritualize and beautify music in a way not as yet dreamed of.

THE ERL KING.

IF there ever was a work of inspiration, Schubert's "*Erlkönig*" is one. The composer read the poem for the first time, was fascinated and mastered by its eldritch spirit, and sat down and translated it into immortal music as rapidly as his pen could fly over the paper. Fourteen years afterward, when Mme. Schröder-Devrient visited the venerable author of the ballad at Weimar, and sang it to him, he was visibly touched by Schubert's sympathetic treatment of the subject, and, kissing the fair forehead of the vocalist, he exclaimed: "A thousand thanks for his grand artistic performance. I heard the composition once before, and it did not please me; but when it is given like this, the whole becomes a living picture!" Schubert's imagination was as vivid as his own, and the tone poet, in this particular instance, excelled the word-poet. Goethe merely suggests the scene in the forest by a few such phrases as "*Durch Nacht und Wind; in dürrn Blättern säuselt der Wind;*" and "*Es scheinen die alten Weiden so grau;*" but the composer conjures it up before you. Not an element of awe and terror, of human pain and supernatural malignity, is wanting. The music paints the blackness of darkness, the wrath of the tempest, the grinding and clashing of the storm-tortured boughs, the clattering gallop of the horse, the unearthly voice of the demon, the plaintive accents of the dying child, the suppressed dread of the father, and the mute agony which fell upon him as he reached the threshold of their home, and discovered that a corpse was lying cold and stark in his strong, sheltering arms. "The rest is silence." Let us not omit to add that a few hours before the death of Jean Paul Richter, that "unique" genius, as Carlyle calls him, asked to have the "*Erl King*" played to him.

At the urgent request of several operatic and concert singers, the vocal waltz, "Yes, or No?" published in the last number of the Review, has been beautifully orchestrated by Mr. Louis Mayer, the well-known conductor of "The St. Louis Grand Orchestra," for first and second violins, viola, bass-viol, clarinet, piccolo, two cornets, trombone, small drum, bells and triangle. This orchestration will be furnished by our publishers to such singers as may wish to sing the song with orchestral accompaniment for ONE DOLLAR NET. Send for it and you have a sure lien on an *encore*.



EDOUARD REMENYI.

sweet character." It may reasonably be expected that the future will develop a musical system which will harmonize with the discoveries of theory. Musical art (composition), however, is so far in advance of science and theory that centuries may elapse before a union can be effected. For instance, we do not generally, in practical music, receive impressions of single perfect or imperfect concords, but rather in combination with other tones, fundamental or accessory, or else in melodious series excluding anything like an examination of their physical nature, and conveying, instead, manifold impressions of their spiritual character. The number of such combinations of perfect and imperfect concords and discords with other tones is infinite, and their suggestive influence upon the soul wonderfully refined and spiritual,

Kunkel's Musical Review.

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AMATEUR MUSICIANS.

It seems to be the fashion, with many who call themselves professional musicians, to belittle and ridicule the performances of amateurs. To read their effusions, one would think that the accomplishments of amateurs were always very inferior, and those of professionals always very superior and their rendering of musical works never otherwise than meritorious. In nine cases out of ten, it is safe to say that the authors of these strictures merely seek by these owlish criticisms to obtain for themselves a reputation for artistic knowledge and skill, to which the result of their own endeavors as musicians do not entitle them. These wiseacres have discovered, with the French poet, that

"La critique est aisée et l'art est difficile,"

and failing to obtain the crown that belongs to the artist, they would fain grasp at the lesser honors that belong to the critic. By such wholesale denunciations, however, they show themselves unworthy of even this smaller distinction, for indiscriminate condemnation can be but the result of supercilious stupidity. We have heard amateurs render musical programmes very acceptably, and we have had our ears tortured by the horrible mutilation of musical works by professionals, and while we are perfectly agreed, that, as a rule, a professional performance is superior, for obvious reasons, to one by amateurs, we must insist that the exceptions are not rare.

These criticisms of amateurs are then often unjust. But if they are unjust, they are still more unwise and unkind. The amateur musician, far from being the natural enemy of the professional, is his best friend, his principal source of support. If the professional be a teacher, as most are in this country, who are his pupils? Amateurs, or those who will be such, in ninety-nine cases out of a hundred. If our critic be consistent and honest, if it be such a crime against the majesty of art for any but a professional to sing a note or touch an instrument, he should enlighten these ninety-nine benighted ones and refuse to rob them of their money for making of them more or less horrible amateurs. We are not aware that any have done so, and hence we must doubt the sincerity of their protestations or the honesty of their practices.

Again, who support the professional performer on the stage or elsewhere? Who are the most constant and appreciative patrons of the concert and the opera? Who support the musical press? Who are the music buyers? The amateurs. Give us a community blessed with a large number of intelligent musical amateurs and we will show you the *el dorado* of the true artist. But there, of course, more than elsewhere, will the pretentious but igno-

rant "professional" be valued at his real worth; there, wise looks and sesquipedal words will not avail to pass off a clown for a genius nor a pigmy for a giant; and right here, to use a homely expression, is "where the shoe pinches," in most cases, those professionals who are so rabid against the whole class of amateurs. It is a simple case of mutual disgust.

"MUSICAL NORMALS."

THE peculiarly American institution known as a "musical normal," "musical convention," "summer music school," etc., and which resembles a respectable normal school or music school about as much as the average "commercial college" resembles a fully equipped university, is becoming a dangerous nuisance, for the reason that some able musicians, lured by the shine of a few dollars, are lending it their countenance and thus, unconsciously, we trust, but none the less really, lending quackery an appearance of respectability.

Of all the short cuts to knowledge which ignorance and imposture have devised, we believe there is none so delusive and absolutely disappointing as the so-called musical normal. The student who gets one of the advertising circulars of these wonderful schools is not told in words, it is true, that he can there master in from four to six weeks all that he could learn in a well-regulated conservatory of music during as many years, but he sees that all the subjects which go to make up an ordinarily complete musical education are to be taught, and naturally assumes that what will be taught can be learned. The more ignorant he is of the wide extent of musical science and of the difficulties of its acquirement, the more likely he is to put faith in the fallacious promises of the announcement, and to pack his little trunk for a six weeks' trip, at the end of which, if he has not the title, he thinks he will surely have the knowledge of a Doctor of Music. At last he reaches his destination and places himself under the instruction of the "Faculty," which is usually largely made up of musical nobodies, who mistake pedantry for knowledge, and of compilers of song books, who have some of their "works" to push. Of course there is no general accord in the plans of instruction adopted by the different "professors," and hence, no system in their teaching. Like pedants in general, the teachers usually have some small fixed idea which they magnify to elephantine proportions—for instance, they will spend hours in demonstrating to their own satisfaction that a *natural* should be called a *cancel*, or on other equally idle verbal quibbles—until they have disgusted the more intelligent portion of their pupils and made of the others pedants even more pedantic than themselves, because still more ignorant. But, now and then, as we have intimated, there will be found among the teachers of these "normals" musicians of ability, whose desire to pocket a few dollars during the unremunerative summer season, has caused them to forget their own dignity as well as that of the art to which they have devoted their lives. They give an appearance of respectability to these humbugs but they are really more worthless as teachers in such combinations than the pedants first named. The pedant, with his few small ideas does, or at least may, succeed in imparting them to his listeners in the short course of six weeks. His stock of knowledge is small, so small that he can turn it over with each quarter of the moon, and he is thoroughly familiar with it. Besides, he actually believes that he is teaching about all that need or can be known on the subject, and works on with all the confidence so characteristic of gross ignorance. The really learned teacher, on the contrary, feels all the time that he is trying to do the impossible, in other words, playing the *charlatan*, and this consciousness destroys

his confidence in himself and detracts not a little from his power and enthusiasm. Then, too, his wider knowledge causes him to endeavor to go over the ground to which he is assigned with some degree of fullness. As a result, he crowds the ideas so that the student catches only one here and there, the remainder floating about in a mental haze and serving only to daze and bewilder him. Examine the small pedant's "musical normal" pupil on the ground over which he has been, and you will often find that within its restricted limits he knows something—examine him in reference to matters handled by the teacher of broad knowledge and views and you will discover that as a rule, he has not the faintest idea of the subjects taught, and that the only result of his study has been to perplex his mind and muddle his thoughts. And yet, give the thorough teacher the necessary time in which to impart the knowledge he possesses and the result will leave no doubt whatever of his great superiority. And here we pause an instant to ask those able teachers of music whose names sometimes appear among the "Faculties" of these "musical normals" whether it is not a just retribution for their betrayal of the cause of sound musical education, that they should appear at a disadvantage by the side of musical nobodies?

There is another element of humbuggery in these "normals," in the fact that they are invariably held in the hottest of the summer season, when study is almost a matter of impossibility. This fact, however, shows the true animus of their organization, which is purely money getting.

To one and all who may read this article we wish to say broadly: musical normals are humbugs. If you want to spend even a little time and money in the study of music, you will do so with much greater advantage either in some established conservatory or under some competent private teacher and at a season when you can study.

When musicians of acknowledged ability, such as Zerrahn, Sherwood, Goldbeck and a few others lend themselves to the support of these catch-penny humbugs, it is time somebody spoke out and warned the public against these frauds on their brains and on their purses, but so far, of all the musical journals, this alone has said a word which could indicate its position. Perhaps the fact that the editors of some of them have themselves been teachers and "conductors" of "conventions" may, in part at least, explain their silence. If they know of any good thing in the "musical normals," we shall be happy to hear from them.

Remember that, until September 1st, 1883, Kunkel Brothers will give one of their unrivalled pocket metronomes, the cash price of which is two DOLLARS as a premium for ONE NEW yearly subscriber, sent by any person already a subscriber to KUNKEL'S MUSICAL REVIEW, the only charge being ten cents (for packing and mailing) which must be sent on with the order. This will in no wise affect the premiums to which the subscriber is entitled. Persons not already subscribers who send in their own subscriptions during August, may also select one of Kunkel's Pocket Metronomes as premium—but in that case they will not receive any premium of music. Now, read this carefully, so that you may be sure you understand it, and then go to work. There is not one of our subscribers not already provided with a metronome that does not need one, and there is not one who cannot get us at least one new subscriber and thus secure the best metronome made, for nothing, during the time limited. We have set our mark at one hundred thousand subscribers, and to get them we must have no falling of the stream of subscriptions during this month. This offer will positively be withdrawn on the first of September next.

AN ODE TO DECORATIVE ART.

O, would I were a ginger jar
In fair Jemima's hands!
To be adorned with bird and star
And decked with flowery bands.

It drives me half distraught to think
With what an angel smile
She'd paint the posies round my brink
And pat me all the while.

I know her tender eyes would be
All dewy as the dawn,
What time she deftly varnished me
And put my cover on.

Beneath her thrilling touch and glance
All glorious I would be—
And if, ah Heaven! if perchance
She took me on her knee,

My painted birds and butterflies
Would stir with life and song,
My roses blushing deeper dyes
Would breathe their sweets along.

Till all ceramic gems of worth
Beneath the heavens that are
Should seem but cheap and common earth
Beside that wondrous jar.

—W. H. BLISS in *Saturday Times*.

PALESTRINA—1514-1594.

THE growing tendency to the introduction into our churches of secular or profane music to which religious words or sacred texts have been adapted, has suggested to me many thoughts which I will not inflict upon you, but which led me back to Palestrina, Pergolesi, Haydn and Mozart, to whom our churches seem now to prefer Rossini, Meyerbeer, Auber and even Lecocq and Offenbach. You know at what break-neck speed imagination travels when, lazily if not voluptuously stretched out in a large rocking-chair, you give it free rein, especially if the thermometer is at 95° Fahrenheit and the flies not too troublesome. You will therefore not be very much surprised at seeing the distance I covered yesterday in going from "Mme. Angot's Daughter" to the "Mass of Pope Marcellus" by Palestrina.

Now, this celebrated mass has a history, and that is what suggests to me to leave my easy chair and the flies, for the purpose of transporting you with me into the middle of the sixteenth century. In making this little trip with me—a matter of two hundred and fifty years only—you will be confirmed in this thought, full of consolation for us: that bad taste has always existed. Still we must say this in favor of our forefathers: that at the time when they introduced profane music into the services of the church they knew only plain song and counterpoint, while it is after a thousand masterpieces of sacred music have been written that we have relapsed into a style of music which recalls the mass of "The Armed Man." They were only ignorant; they erred while seeking for better things, while we are really guilty of bad taste and even of improprieties.

To get a correct idea of the great things accomplished in the art of music by Palestrina, we must remember that, until the latter half of the sixteenth century, musical art was divided into two currents which had really nothing in common. On the one side were the popular songs, naive inspirations of sentiment, in which art, properly speaking, intervened only to preserve the few soulful notes which had escaped from the heart of a lover or the brain of a troubadour. At the other extreme were the contrapuntists, almost all of Belgian or French origin, who were patiently laboring to form the language of music, in other words, to create the dialectics of musical sounds, as Aristotle, Horace and Boileau have established those of poetry. They were partisans of "art for art's sake!"

The common people, with that superior logic of sentiment and common sense which makes them do great things when their judgment is not perverted by some wretch or other, admired on trust the science of the contrapuntists, in the same manner that they admired the universal knowledge of Abelard, of Pic de la Mirandole or of any other prince of scholasticism; they bowed reverently before these alchemists of the art of song, but did not sing their music, which they thought dry and devoid of those qualities which they seek for in all things: truth and sentiment. Hence, they preferred to sing the simple airs which they plucked in the shade of some flowery coppice or had received as an inheritance from by-gone ages. They repeated these light but melodious songs so often that eventually they penetrated even into the temples of the Lord. Notwithstanding their learned pedantry, the contrapuntists were compelled to yield

to the popular wish and to regretfully adopt the songs which came from without like a breeze laden or perfumed with the emotions of real life. Such was the origin of the habit formed in the fourteenth century and continued down to the middle of the sixteenth, of singing in churches profane songs, whose words, often trivial and sometimes even obscene, mingled with the words of the liturgy. There were causes for the origination of this fashion; there were none for its perpetuation. Hence, the council of Trent condemned this impious usage, forestalling in this respect the sentence of the future.

But, in order to suppress the popular songs, which had filled a real want, some new mode had to be imagined that could take their place and make up for the deficiencies of the plain song. This is exactly the rôle filled by Palestrina in the history of sacred music and which made him for musical art what Bacon was for Philosophy. He recalled the science of music to its true purpose, by uniting the two currents of the art and blending into a synthesis superior to both the inspiration of the people and the reasoned science of the contrapuntists. In other words, he broke loose from the middle ages and inaugurated the *Renaissance* in Church music.

Giovanni Pierluigi Sante, the great reformer of Catholic church music in the sixteenth century, was born in the small town of Palestrina, whose name he took and immortalized, toward the close of the year 1514 (erroneously given by Baini, Fétié and others as 1524). The story of his poverty and privations reads well but has been conclusively shown to be pure fiction. His family, as has been abundantly proven by Schelle, belonged to the upper middle class and were well-to-do, though not wealthy. He became a pupil of Claude Goudimel (massacred St. Bartholomew's night, August 24th, 1572, at Lyons) who was also the teacher of Giovanni Annuccia, Stefano Bettini, Alessandro Merlo, sometimes called della Viola, and Nanino, all distinguished composers. In 1551 Palestrina was appointed teacher of the choir boys of the *Giulia* Chapel, and retained the position until 1554 when he published the first collection of his compositions. This collection, which contains several masses for four and five voices, shows that Palestrina was still under the influence of the school in which he had studied, but it already exhibits superior taste by accomplishing better results within the then received forms. Pope Julius III. to whom Palestrina had dedicated this first fruit of his labors, appointed him one of the singers of the Sistine chapel in 1555. Palestrina had but a sorry voice and the rule of the chapel excluded laymen; Palestrina was married and hence Pope Paul V. dismissed him, but appointed him chapel-master to St. John Lateran, where he remained some five years. It was while here that he composed his famous *improperii*. This work, which put him at the head of the masters of his time, was soon to be surpassed by another which was to make him immortal; I refer to the mass of Pope Marcellus (*Missæ Papæ Marcellii*).

In 1571, Pope Pius IV., recognizing his abilities, had created for Palestrina the office of "Composer to the Pope's Chapel." It was at this time that the reform of which I have spoken was decided upon by the council of Trent. The Pope appointed a committee, composed largely of the singers of the pontifical chapel, to see how the decree of the council could be best executed. They decided first of all that the *mode* imported by the Popes on their return from Avignon to Rome, and which consisted of motets in which were found profane words, should be abandoned and that the masses composed upon themes drawn from popular songs should be forever banished from Catholic churches. The cardinals who presided over the commission insisted upon the necessity of making the sacred text perfectly intelligible, and suggested as models a *Te Deum* of Constant Festa and Palestrina's *Improperii*. After a pretty lively discussion, the committee invited Palestrina to compose a mass which should serve as a model and fulfill the conditions imposed by the council of Trent.

The task which was set before Palestrina was immense, because of its effect upon the future of church music. If he succeeded, music would still be admitted as one of the elements of divine worship, if not, extreme measures were to be resorted to and only plain song was to be allowed. Feeling deeply the responsibility of his duties, Palestrina set to work and composed three masses for six voices, which were sung for the first time in the presence of Cardinal Vitellozzi. Two of these masses were thought beautiful, but listened to without enthusiasm; the third, for one soprano, one alto, two tenors and two basses, drew from the audience cries of admiration which made the master weep for joy.

This mass which has become historical under the title of *Missæ Papæ Marcellii* (Mass of Pope Marcellus, to whom it was dedicated when it was published,) had a great influence upon the destinies of religious music. It prevented the proscription of the most sublime of the arts and served as a model for several generations of great masters.

I shall not continue the history of the greatest master of the Roman school who died on the 2d of February, 1594, confiding to his son, Igino, the care of publishing a large number of manuscript works, which his means had not permitted him to issue, a thing he seemed to regret upon his death bed, less on account of his own glory than on that of God, for it was in the following terms that he confided his mission to Igino: "I recommend, Igino, that my compositions be published as soon as possible, for the glory of the Almighty and for the celebration of His worship in the churches."

I shall close this brief review of one of the greatest events in the history of music, with a quotation from Fétié in reference to the *Missæ Papæ Marcellii*: "Few historical monuments," says he, "are as interesting as this mass, for it marks one of the rare epochs when genius, breaking over the barriers which have been thrown around it by the spirit of its age, suddenly opens a career before unknown and pursues it with giant strides. To write an entire mass, at the time Palestrina lived, without making use of imitation and fugated counterpoint would have been only an imprudent undertaking, for it would have struck too great a blow at what constituted the principal merit of the musicians of the time. Besides, Palestrina himself, educated into a species of respect for beauties of that sort could not be indifferent to them. Let us not be astonished, therefore, at finding in the *Missæ Papæ Marcellii* fugated counterpoint and imitation, notwithstanding the difficulties which these things must have added to the problem which he had to solve. But the manner in which he conquered these difficulties, the inventiveness which he exhibited and which equals at least his skill in the art of composition, are precisely the things which should fill us with admiration when we study this composition."

"It is a marvelous thing," continues he, "to see how the illustrious master gave to his work a character of angelic sweetness by means of simple and broad harmonies contrasted with fugated introductions full of art; thus producing a variety of style theretofore unknown. These fugated introductions, for the most part short and consisting of but few notes, are so arranged that the words can always be easily heard. As regards composition, purity of harmony, the art of making all the parts sing in a simple and natural manner within the range of each kind of voice and causing the six parts to move with all the combinations of scientific composition within the space of two and a half octaves, as regards all these things, the work is above our praise; it is the highest effort of talent; the despair of all those who have seriously studied the difficulties of the art of musical composition."

COUNT A. DE VERVINS.

TRIALS OF THE GREAT MUSICIANS.

STRANGELY dark and sad is the human destiny that has ever seemed to overrule the lives of the world's great musicians, and rarely does biography record a truly serene or happy lot in the history of any of them. Can it be that St. Cecilia, in bestowing this priceless gift of her art, esteems it all sufficient for terrestrial happiness, and her votaries, exalted above all lower needs? Or may it be that her disciples possess organizations too fine and delicately strung to bear with impunity the rude touch of life's requirements? Or would we not more probably find the cause of this general unhappiness in the restless strife of these active spirits, which, laying bare to the world the throbbing pulse and quivering nerve of the inner nature, slowly consumes the body, forgetting or disdaining the prosaic laws that govern and circumscribe the mortal lot?

Be this as it may, certain it is that these great masters of melody died young, many in bitter need, and some under the cloud of misconception and hostility from the world they served. In the general appreciation of the art which characterizes modern times, many of the votaries of art have been exempted from the trials which beset the composers of the past, and possibly caused their early death. Easily recalled are the names of Mozart, who died at the age of thirty-five; Pergolesi at twenty-six; Franz Schubert at thirty-one; Bellini at thirty-three; Fesca at thirty-seven; Mendelssohn at thirty-eight; Chopin at thirty-nine.

Few, too, are ignorant of the trials and cares that thickly strewn the path of Mozart, compelling a ceaseless, weary struggle for the necessities of life, and forcing upon him a position that little harmonized with the rank assigned him in the world of music, dependent, as it was, upon the favor of an archbishop's valet, and full of privations and humiliations.

The admiring "*Monsieur, je vous assure qu' on ne peut jouer mieux,*" from the lips of the Bavarian princess, but poorly compensated the starving artist for the discouraging "My poor boy, there is no vacancy open to you at present," of her husband. Truly may it be said of Mozart that the stern trials of life could not master his ardent spirit, nor long subdue his happy, elastic nature; but they undermined his health, and laid him low in the bloom of life and activity.

Marschner, Kaiser and Romberg died poor. Lortzing and Schenck, the talented composers of "Czar und Zimmermann" and "Dorfbarbier," died in dire need.

Dittersdorf, whose "Doctor and Apothecary" has beguiled so many pleasant evenings for its audience, was only relieved from pressing want by the generous hand of friendship.

Vaumann, whose "Vater Unser" won such homage, and whose masses are played to-day in the Dresden churches, passed his youth in bitter poverty. Upon the steps of the Church of the Virgin he daily ate the piece of dry bread that alone constituted his noonday meal, the short hour allotted him proving insufficient for the distance between his school and home. After serving for a time as apprentice to a blacksmith, and then for a while as a cattle-tender, he accompanied the Swede, Weestrom, as a servant to Italy. His life received its first glimpse of happiness through the generosity of Tartini, who was touched by the boy's earnest request to stand at the door during the hour of instruction, which the artist readily granted.

The earthly path of Franz Schubert seemed also one unbroken chain of trials and privations. What did it profit him, although the highest gift in the treasury of music stood ready at his command, if they could only win for him a mere existence? His great "Eb major Trio," a work in which were expended his best thoughts and inspirations, brought him only the paltry sum of twenty florins.

And not always does it seem permitted the artist to close the discord of his human destiny in the promise of eternal harmony. Mancher ended his life in terrible discord. The gifted Wolff, a pupil of Mozart and Haydn, who needed only to command his wonderful talents and opportunities to have gained wealth and fame, died in a village near London, upon a miserable bed of straw, overwhelmed in debt, sick and despairing, despised and forsaken.

Friedemann Bach likewise, the great son of the great master, the most gifted of the ten sons bequeathed by the father to posterity as musicians, ended his life in misery. How little did his father, Sebastian Bach, dream of such an end for him, when the grand elector, deeply moved by his organ-playing, would not permit him to withdraw without preferring some request; and pointing to Friedemann, his favorite son, the old man begged that the boy's future might be rendered bright and prosperous, a request unhesitatingly promised by the elector.

"But," added the great master, "I cannot spare the lad for two years yet. We are engaged on the 'Passion Music' and he is so clever at copper printing that I cannot do without his ready help."

When the two years had flown, of which Bach so hopefully spoke, the trying task of engraving notes on the polished copper had robbed him of his eyesight. The evening of life must truly have been dark and dreary to the old man, had not the light of his great, ardent soul completely enveloped his nature, brightening the path around him.

Handel also, the great contemporary of Bach, entered with darkened eyes into the glory of another world.

And who has not, with pitying compassion, mourned the sad deafness of Beethoven, the master of masters? Could there possibly fall a heavier misfortune on one whose whole soul and being has dwelt in a world of melody, than gradually, slowly, yet most inevitably to feel himself drifting out of this realm into a soundless gloom, no more to hear the melodies of his own creation, to grow estranged from all the fascinations of his art, from all the sweet intercourse of man with man, and the simple enjoyments of life? How willingly would Beethoven have exchanged for eternal night the senseless silence that engulfed him!

So completely was he crushed under the heavy weight of his affliction that he, who had resigned thousands to their weary lives and lifted them on the pinions of his soul-stirring melodies above all

earthly care—he, now in his darker hours, cursed his so highly favored life, and was forced to call up all his Titanic power to resist the desire that bade him cast it from him as a worthless burden.

"MUSIC HATH CHARMS;"

OR, SWEET ARE THE USES OF ADVERTISEMENT.

English humor is usually so forced that one needs a complete chart of the jokes before he can understand them. The article which we here reproduce from *Punch*, is an exception to the rule, and will doubtless amuse most of our readers.

THE ROYAL COLLEGE OF MUSIC.

Under exalted patronage. The Lord Mayor, assisted and supported by the entire Corporation of the City of London, will give a Grand Medley Entertainment, introducing clog-dancing, double back somersault throwing, daring feats on the inverted trapeze, ditch-dredging, the African high jump, deep-sea diving, and other miscellaneous feats of skill and strength, the whole concluding with a midnight steeple-chase in Fpping Forest, for the purpose of raising a fund to provide a permanent Umbrella-stand for the use of Students frequenting the Royal College of Music. Tickets, seven Guineas, five Guineas, and a few places still vacant on the Mansion House roof at 1£ 15s. 6d.

THE MUSICAL OMNIBUS COMPANY, LIMITED.

The Musical Omnibus Company. Extract from abridged Prospectus:—This Company, formed for the purpose of supplying suitable means of communication between the outlying suburbs the *The Royal College of Music*, has entered into a contract with a well known firm of mechanical piano makers, for the construction of twenty of their new recreative vehicles. As they will all at each revolution of the wheel rapidly repeat an elegant and original melody arranged for not less than three strings, and as a distinguished European Conductor will accompany each journey, it is confidently believed a recourse to their use will materially stimulate the musical taste of both inside and outside passengers. N. B.—The attention of investors is specially directed to the fact that as the hind wheels of the Company's Omnibuses have, with a view to the practical illustration of an occasional *perfect cadence* and *inversion at intervals*, been left purposely loose, there is every reason to believe that when the scheme is in full operation, the annual turn over will be considerable. For further particulars apply to the Secretary.

TO THE MEDLEVAL AND ECCENTRIC.

A genuine Minstrel, who has for seventy consecutive years taken the first prize in the Annual Harp Competition at the *Royal College of Music*, desires an engagement in a quiet and romantic family, where the services of an aged but accomplished Bard would be considered an adequate return for board, lodging, carriage exercise, and the use, if required, of a coffin. As the Advertiser, who has a long flowing beard, and is of effective appearance, will be ninety-seven on his next birthday, a speedy answer is solicited. N. B.—Would be glad to hear from the Proprietor of the "Welsh Harp," at Hendon.

THE ORPHEUS HAIR-BRUSH.

The Orpheus Hair-Brush has been specially designed for the use of bald students attending *The Royal College of Music*. The Orpheus Hair-Brush is composed of the finest selected Sebastian Bach Hairs. The Orpheus Hair-Brush should be used at normal intervals *con fuoco*. The Orpheus Hair-Brush gives tone to the head. Sir George Grove says, "I like the look of it. Send one to MACFARREN." Sir George Macfarren writes, "The Handel is quite a Creation. Send one to GROVE." Sir Arthur Sullivan has already received several anonymously in registered envelopes. The Orpheus Hair Brush.—Keep ordering of your Musical Publisher until you get it.

MUSICAL PITCH.

A large Surplus Stock of this useful commodity now on hand, and to be disposed of at less than cost price. As the Pitch is in very fine condition, Amateur Yachtsmen who have been hitherto unable to go to C comfortably, should order without delay. Apply, enclosing remittance, to the Secretary, as above.

THE ROYAL COLLEGE OF MUSIC ALE.

The Royal College of Music Ale is a fine diatonic beverage. The Royal College of Music Ale is much stronger than Treble X. The Royal College of Music Ale is far superior to Double Bass. The

Royal College of Music Ale is more sparkling than Monday Pop. The Royal College of Music Ale can be had in barrel organs. The Royal College of Music Ale may be ordered in octaves. The Royal College of Music Ale is supplied in reputed counterpints. The *Lancet* says, "We have tested the Royal College of Music Ale, and for dancing purposes consider it equal to Hop Bitters." Sir Julius Benedict writes, "I prefer it to Meyer-beer."

CAUTION TO TRAVELLING FELLOWS.

The Peninsular and Oriental, Orient, White Star, and National Ocean Steamer Companies, give notice that on and after the first of next month they decline to carry in any part of their vessels, under any pretence whatever, holders of Travelling Fellowships of the Royal College of Music, without receiving a written undertaking that they bring with them no ophicleide, bassoon, double bass, piccolo, triangle, cymbals, side-drum, trombone, or other dangerous instrument, and are willing, if desirous of practicing their scales at sea, to be let down into the hold, with sealed hatchways.

THE WIZZARD OF THE VIOLIN.



GENOA is the commercial metropolis of Italy to-day, and while it may not boast of the possession of world-renowned masterpieces in art or architecture; while it lacks the art treasures of Florence, the charm of Venice, that "swan of the sea," or the beauties of Naples, it has deep interest for the musician.

Many cities claim to be the birth-place of Columbus, but Genoa, it is generally conceded, has the better claim. Here, too, was born the great Italian agitator and patriot Mazzini, who was the first to raise, in the face of all Europe, the banner of Italian independence, and here is his tomb, which has become an altar.

Genoa was the home of Verdi for a long time. In Busseto, not far away, he, when eight years of age, dedicated himself to music; at seventeen, with some of his compositions under his arm, we find him at Milan knocking at the door of the Conservatory for admission. Strange to say, his application is refused; it is said he is entirely destitute of musical talent, and he is advised to return to the plow. Verdi knew he had something to say to the world, and taking a private teacher, he masters his studies, glad indeed to deny himself a meal or two occasionally in order to gain admission to the gallery of *La Scala*.

Two operas fail him, and the open graves of his wife and two children strike with anguish the deeper feelings of his nature; then *Nabucco*, the new offspring of his brain, takes Italy by storm, and the unsuccessful university applicant becomes the "Euripides of the Italian opera."

But there is another figure—a wild, wierd being—which Genoa claims as her own, and about whom the musician never ceases to wonder—the wizzard of the violin—Paganini. In the Municipal Palace, under glass, is the violin from which this magician of the bow evolved the impossible. Berlioz, himself somewhat akin to the eccentric violinist in character, calls Weber a meteor and Paganini a comet. Among his own people, it is, "one God, one Paganini;" in Paris he is the "king of violinists," and in Vienna the "god of violin." If we are to credit half of the statements of the musical *cognoscenti*, Paganini began where the violinists of our day leave off, and he vanquished art itself. Rossini says of him, "I conceive for him a species of fanaticism, not unmixed with awe." Meyerbeer, fascinated in the vain effort to describe his wonderful playing, exclaims, "imagine the most surprising effects it is possible to produce upon the violin, and Paganini will climb far beyond your highest expectations." The rustics, the unlearned in art, could only account for his wonder-working by declaring they saw the evil one, with his traditional horns and tail, standing behind the violinist directing his bow. "Behold!" exclaims Romani, "with one hand he grasps his violin, with the other he shakes his bow, which is to dominate it, as the lion-tamer shakes his rod at the lion. At the first touch of his knotted fingers, the violin groans as if it had a presentiment of his power; at the second, it shudders and weeps and complains like the magnetized patient; at the third it obeys the impulse, and breaks forth into sounds prolonged and sonorous. The thaumaturgus bends over it, shaking his wavy locks, brooding it with his gaze; the inmost fibres of the hollow instrument are shaken, then waver, then yield to the fascination. The spectators gaze in silence, and hang upon him without winking an eyelid, as he pours forth an avalanche of harmony."

One beautiful May evening, after he repaired to Nice to recruit his shattered health, he observed an unusual refulgence in his room, and asked its cause.

"Maestro, it is the morn,"
 "Draw aside the curtain, that I may die in a bath
 of liquid silver."

Raising himself on his elbow, he looked over the rippling waves of the Adriatic, and then called for the companion of his triumphs, his beloved violin. He took it up and kissed it reverently, and then for the last time poured out his soul upon the strings. He had ceased to breathe when the harmony concluded.

This account, be it said, is nearer the truth than most of such death-bed scenes. It is somewhat singular that his body was unburied for many years, and lay in the basement of an hospital. The incomparable artist, whom the kings delighted to honor, who had been feted and knighted and petted by the noblest minds of his day, was not given a decent interment until after a long and vexatious law-suit. He filled both hemispheres with his fame, and the earth grudged him a reluctant grave.

During one of Paganini's concerts in Genoa, while executing a most wonderful passage, the intense stillness of the hall was broken by groans and the sound of some one falling to the floor. A fainting woman was taken from the hall, and shortly after gave birth to Ernesto Camillo Sivori, who afterwards became the great wizard's pupil, and who attained a fame second only to his master's, although there was a vast distance between the two. This incident sounds like invention, but it is vouched for by more than one of those present.

We hear but little of Sivori in this country, and his name is but seldom spoken, while his compositions are still less known, but that he was a great performer there remains no doubt. The Italian writer Romani speaks of Sivori in terms which acquaint us to some degree with his style. He says: "Young in years and delicate in appearance, he advances composed, and I would say almost timid. There is no ostentation, no studied gesture, no artifice. You would say that the strings, untouched by the bow, vibrated spontaneously, or that an invisible zephyr breathed upon them and disclosed their hidden melodies. So many are these, so various and variable, they overflow and then unite, dissolve and then blend, so smoothly and harmoniously that you can hardly believe them to be the result of art. You would rather imagine Nature poured them out with the same prodigality with which she lavishes perfumes in a garden, or zephyrs in a summer morning."

In this wonder-world of ours, what strange metempsychoses pervade the mysteries of life! We cannot but muse over the singularity of Sivori's birth, and its connection with his after life! Happy is that artist, who, conscious of his possibilities, exclaims in the reverent words of Felicien David, the composer of the *Desert*, after his first grand success: "I have a vast responsibility, and with the help of God, I trust I shall not be inferior to myself in my work!"—WARREN WALTERS, in *Visitor*.

HEINE AND KUECKEN.

AFTER I had become comfortably settled in Paris, my first duty was to call on Meyerbeer. I counted upon a hearty welcome, for when I made his acquaintance in Berlin, at the house of his mother, he had treated me with great kindness and consideration. To my regret, I found him occupied—rehearsing with some fair vocalist, but he begged me to repeat my visit in the evening at seven o'clock. As a matter of course, I came promptly at the appointed time.

Clouds of thick smoke poured out of the fireplace as I entered the parlor, during stormy weather, a common occurrence in Paris, and I found myself, very much annoyed by the smoke, in the presence of eight or ten gentlemen, who had evidently dined with Meyerbeer. He introduced me in his most charming manner as a young song writer, who had already achieved great popularity in Germany. I then heard him pronounce the names: Scribe, Jules Janin, Alexander Dumas, Berlioz, Pixis and others which I cannot recall. I knew but one of the gentlemen, Pixis, whose acquaintance I had made at Baden-Baden the previous summer. He approached me, and in order to avoid a general conversation in French, which, owing to my superficial knowledge of the language at that time, would have been very embarrassing, I purposely prolonged our *tête-à-tête*.

In the meantime I hardly noticed how a not particularly striking personage turned toward us, remained standing at a distance of a few feet, and then abruptly turned upon his heel. In departing, Meyerbeer invited me to listen to a few acts of the "Hugenots" from his private box at the opera-house, the same evening. We came in time to witness a complete butchery of the second finale. Grieved and frightened that this unfortunate event

should have happened in the presence of the master, I glanced toward Meyerbeer, who, however, did not seem to be concerned in the least. He turned around and said, "Do not give yourself any uneasiness! These accidents are liable to happen occasionally when the same opera is repeated so many times. The public does not mind it, however, for it knows that the next performance will run smoothly—after the thorough overhauling it will have received in the meantime." Thus I spent my first evening in society and at the opera.

Next, it was the desire of my heart to make the acquaintance of Heinrich Heine. His residence happened to be near mine, and the very next morning I knocked at his door at the usual hour for receiving callers. A servant appeared. I gave my name and begged to be announced. To my regret she returned with the message, "Herr Heine is not at home." The following day I called again; again I was dismissed with "Herr Heine is not at home," and this repeated itself at least a dozen times.

I now allowed several weeks to pass, hoping that chance would throw him into my way before long. Vain hope!

Once more I began making my periodical visits to Heine's door. One day a man answered my wrappings in place of the maid-servant, and just as I was on the point of rapturously greeting him as Heine, he cried out indignantly, "Herr Heine is not at home!" No doubt remained but that Heine himself had slammed the door in my face. Six months passed, when an accident brought us together at last. The well-known—at that time even—music publisher, Moritz Schlesinger, had arranged to publish a French translation of several of my most popular songs. In order that we might talk over the matter at our leisure, he invited me to breakfast one morning. A gentleman appeared, unannounced, whom Schlesinger received with the words, "Good for you, my dear Heine! I am glad you happen in just at this time, for Kücken here is the most unhappy mortal alive—simply because he has not made the acquaintance of his favorite poet." Heine, though he saw how delighted I was, said, stiffly, "We know each other already, my dear Kücken"—my surprise was great—"have you forgotten the evening with Meyerbeer, when he introduced you, and then called out the names of all present? Old Pixis captured you at once, but I thought to myself: 'Go greet the countryman, by all means.' I went to you, and although I listened to the twaddle of the *débutante's* father for some time, you did not think it worth while to notice me. Of course, I turned my back upon you and returned to my Frenchmen. Alexander Dumas did not allow this to escape him, and I want you to understand, Alexander Dumas is a brazen-tongued scoundrel! He said, 'My dear Heine, your popularity in Germany cannot amount to much, for this fellow does not even know you!' You see, my dear Kücken, in Paris we do not submit to these things." Here, then, was the explanation of the everlasting "Herr Heine is not at home," as well as the personal slamming of the door.

I resided in Paris several years, and after this meeting a relation of true friendship sprang up between us. I might relate many interesting anecdotes of him, but for this time I will close by adding the following little letter which once accompanied a parcel of new poems:

Dear Kücken—here are a few eggs for you to hatch. Do not cackle over them too long, and let me hear from you soon. Ever your, H. HEINE.
 —Kücken in *Vor den Coullissen*.

MUSIC IN ST. LOUIS.

The only music heard now is that of the summer gardens. At Uhrig's Cave, Ford's Opera Company has been playing to paying business without interruption, giving "The Merry War," and lastly Burmand's "Blue Beard." Of this latter production, the music (considerably altered from the original London version) hardly rises to a level that would make it a fit subject of criticism, the fun is not only English but essentially Londonish. The piece, written for the "Gaiety Theatre," was probably all right at the "Gaiety," but that it will have any permanent success here we do not believe. Miss Alice May, specially engaged for this burlesque, is an opera bouffe singer and not a "burlesquer." We should like to hear her in opera-bouffe or comic opera, where we think she would do excellently. All of Mr Ford's plays are put on in good style.

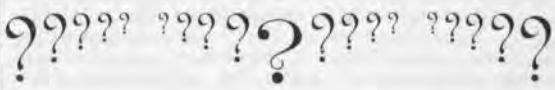
At the Pickwick, after one week's rest, the Norcross Opera Company opened in "Le Tyrolien," another name for Vasseur's "Timbale d'Argent," with Miss St. Quinten as *prima donna*. As a summer garden the Pickwick is a failure, doubly so because of its proximity to Uhrig's Cave. The "Cave," an odd name for a garden which is all considerably above the level of the street, with its trees that woo the evening breezes, its open look, its roominess, as contrasted with the Pickwick yard—for one can hardly call garden a very limited gravelled surface, without a sign of vegetation, from which an immense board fence excludes every vagrant zephyr—is much the more inviting place, and it is no wonder that, these hot nights, not even all the grace and talent of Miss St. Quinten should have

been unavailing to turn aside public patronage from the Cave to the Pickwick. Mr. Norcross was not paying expenses and, as a result, on the 25th he closed up. Miss St. Quinten has accepted a six week's engagement at the "Spanish Fort," New Orleans, on very favorable terms. She is, in her line, a very capable artist, and is besides a charming little woman.

"Fun in a Boarding School," held the boards at the Pickwick for the week beginning July 9th. The season was so far from a success that the troupe did not play the last night for which they were billed. The manager, one Gayler, had issued a large number of complimentary tickets dated in June, a month or more before the troupe was in St. Louis, and when the tickets were offered at the door, refused to honor them on the ground that they had not been presented upon the date for which they had been issued. In several cases, parties who had been furnished the tickets and attempted to argue the point with the fellow Gayler, were answered in terms which common decency forbids putting on paper. The whole thing looks like a very small scheme to bring people to the door and compel them to purchase tickets. Mr. Ince, the star of the troupe, is said to be a gentleman, but until he gets rid of the blackguard Gayler, he must expect to suffer from his bad company. We owe it to the public in general and our readers in particular to warn them against in any way patronizing a company which is roughly managed by a "tough," and which is of no account any how.

We were prevented by an indisposition from being personally present at the French Fête of the 14th of July, but two representatives whom we had there were agreed that the music was an improvement on that of last year. Mrs. Dusschal-Ehler, who again sang the *Marseillaise*, is said to have largely gotten rid of the *tremolo* which we then noted as marring an otherwise pleasant voice, and Miss Fatmah Diard is said to have sung the "Salut à la France" in excellent style. The instrumental music, which has been credited by all the local papers to Postlewaite's Band, was not under Postlewaite's direction at all, but was furnished by a band picked and managed by Mr. E. Boulanger. It is true that an engagement had been effected with Postlewaite, but the attendance of himself and band at the Buffalo *Saengerfest* made him abandon the contract, which Mr. Boulanger then assumed, and filled to the satisfaction of all concerned. By the way, we have been informed that some genius in the fête music committee had said it was very doubtful whether a singer whom we criticized last year would consent to give her valuable services this year on account of the strictures on her singing in KUNKEL'S MUSICAL REVIEW, and suggested that its editor, a Frenchman, should be requested to apologize to the lady. With due deference to our compatriots, we must say that when a Frenchman makes a fool of himself he "beats the world" in that line. Wiser counsel prevailed, however, and we were not asked to apologize. As we had not the opportunity of expressing ourself to the gentleman, and as he seems to be a reader of the REVIEW we would here say to him and to all others who might entertain similar notions, that we consider that any incompetent singer who inflicts himself or herself upon us and the public owes the public and us an apology for the infliction and not we to the singer for doing our duty as a critic and calling a spade a spade and bad singing a bore.

The male chorus of the Henry Shaw Musical Society assisted by The St. Louis Grand Orchestra, gave a summer night concert at Schnaider's Garden, on July 26th. The orchestral work was excellent; a solo, "I Fear no foe," by Mr. Wiseman, two duets—"Two Fishermen," sung by Messrs. Cooper and Saler, and "The Mariners," by Messrs. LaBarge and Yost, were nicely sung, but very indifferently accompanied. The choruses were unsatisfactory in every respect. Financially the concert was a success. With practice, the chorus may some day hope to compete with the different German choral organizations, but that day seems now to be rather distant.



QUESTIONS PERTINENT AND IMPERTINENT.

Will there be any money in the granting of degrees by the proposed American College of Music Teachers?

If so, will any of it come to St. Louis? If it does, will the President of the Association invite the editor of the REVIEW to an oyster supper?

Why did not the Music Teachers' National Association meet Bloomy's wishes and make his little hurdy-gurdy their organ?

Some time ago Geo. T. Bulling wrote in *Musical People* that lessons by mail were a humbug. Why does he still advertise in *The Folio* his "simple and unique method" of teaching harmony by mail?

Why does *The Leader*, usually so fair, publish as its own our little article entitled "Advice to an Expectant Tenor?" Did it think it was too good or too bad to credit? Or again, did it think we could not call ourself "Old Stager?"

How do the piano manufacturers who gave *Steinway's Hurdy-Gurdy*, alias the *Musical Courier*, the extra advertising which enabled the Markay de Bloomin—humbug to get up his double-size 4th of July issue, like the column of editorial puffery of Steinway, which relegates them all to the position of poor imitators of his *padroni*, the true owners of the *Hurdy-Gurdy*?

Mr. J. A. McBERTH, Pacific Express Office, Denver, Colo., was cured by St. Jacobs Oil of an excruciating pain in the neck and also toothache. One application did the work.

MUSICAL EDUCATION.

AFTER wading through column after column of words, words, words, in the essays read at the late convention of the "Music Teachers' National Association," it is refreshing to strike the sensible ideas of Carlyle Petersilea's contribution, and we take pleasure in reproducing it almost entire below:

In this practical age and country we naturally expect, with the present magnificent facilities at our command, to make rapid progress in whatever branch of the musical art we apply ourselves to. The first question which ought to be decided one way or another is whether it is necessary or even desirable for students of music to go to Europe to get their education. I take the stand that in the majority of cases it is far better for pupils to get their education in this country than in Europe. We have quite as competent teachers, instrumental and vocal, and notwithstanding the fact that the Europeans speak contemptuously of us as a nation of money getters, I believe that our best teachers invariably give a full equivalent in point of instruction for the money they receive, and that, all things considered, their prices are about the same as those of the best teachers abroad. Of course we labor under many disadvantages in having so many incompetent teachers, and so few very good ones. Our cities are filled with charlatans pretending to be able to teach beginners as well as they can be taught. Many persons go to a music school and take one or two terms of class lessons, probably at the rate of ten or fifteen dollars a term, and sally forth in quest of pupils. What does such a musical education as that amount to?

Some of our music schools are conducted upon a plan not much in advance of this system of humbug, having at their head so-called Doctors of Music, with scarcely ability enough to play or sing a common hymn tune at sight. The development of the mind in music should go hand in hand with its development in other respects. If its musical education be postponed until its literary education be completed, which is generally the case when Europe is looked to for its musical training, the plastic and receptive age of the mind is passed, never to return. The idea that many parents have that their children can just as profitably devote themselves to music after they have left school, is all wrong. Certain technical habits should be formed early in life, so that a student of reasonable talent, if properly instructed, could at the age of sixteen or eighteen play or sing with artistic discrimination. In piano playing it is absolutely necessary that the hand should have acquired at the age of sixteen a certain degree of flexibility, for after that age it will be impossible. There is not a single instance on record that I am aware of where an instrumentalist or vocalist has achieved eminence who did not begin the cultivation of his powers in early childhood. For these reasons I consider it much better and much cheaper, too, that our children should obtain their musical education here in America, commencing early with their other education, and depending upon their own talent and exertions for their success, because eminence in art can only be reached by talent and exertion. There is no royal road to it. When the technical education is finished, a course of two or three years in Europe would be very beneficial—not because more competent teachers can be found there, but because the student is prepared to appreciate and learn from good artists and good music wherever seen or heard; and because it will broaden the conceptions and ideas, fix and confirm and give him confidence in whatever that is good he has acquired in his education. Our people are anxious to learn and willing to work, but they need proper direction. A right beginning saves a vast amount of time, labor and expense. A very serious obstacle to the rapid advancement of a pupil is the fact that parents believe that almost any teacher of the piano will answer to give their children the rudimentary instruction in music. The so-called instruction books are not, as a general thing, of any value whatever; and the teacher who undertakes to use the same method of instruction with every pupil, irrespective of talent, mental capacity and temperament, will not succeed in accomplishing very much. It is much easier to select suitable pieces and studies for a pupil somewhat advanced in playing, than it is to scientifically lay the foundation of musical education. The first object to be gained is the entire independence of the hands. The left hand should be educated to do just as much as the right, and the five finger studies used for this purpose should be interesting, and at the same time thoroughly musical in character and style. Strict attention must be paid to accentua-

tion and rhythm. In this way the mind of the pupil is interested from the outset, and the fingers become strengthened, or the touch made delicate, according to the positive or negative character of each beat in the measure. In the ordinary way of piano teaching, the subject of harmony is never touched upon, and, except when extra lessons are taken, the majority of piano pupils do not know the difference between one chord and another. Every chord that occurs in a composition ought to be understood, and, in order to save time, harmony should go hand in hand with the technical and emotional development of a pupil. Studies should be provided for acquiring a correct technical action of the fingers, wrist and arms, and the art of phrasing. Every educated singer or reader is aware of the importance of systematic and diligent training of the voice and respiratory organs before satisfactory results can be reasonably expected in either the department of speech or song. Even more time and training is necessary for the technical movements of the fingers, wrists and arms, and the subject of phrasing.

Phrasing bears the same relation to music that punctuation does to writing. The slurs that are employed in piano music have no meaning at all to the majority of players. A slur means that the notes encircled by it are smoothly connected, that the first note is somewhat emphasized, and the group must be separated from what follows. There can be no doubt that a person in order to become a good painter should first learn the use of the pencil. The touch is either mechanical or melodious. Some pieces and passages admit only the former; some only the latter. Still others, and by far the greater part of good music, both. Unconsciously, an artist will use the one or the other as circumstances may require, but this seeming unconsciousness is the result of a perfect technique first acquired, and superior taste and discrimination added in later studies. Those who have real talent for music will acquire the melodious touch as easily and naturally as an intelligent reader or speaker, when deeply impressed with his subject, will show his emotion in his voice and manner, and communicate his own feelings to an audience. Any one without talent for music may learn to execute mechanically very well, frequently better than talented ones; but any attempt to teach him to play with expression amounts to no more than to induce him to exhibit a variety of musical grimaces and caricatures. Very important is the earliest cultivation of the memory; without the power of retaining musical ideas, a correct conception of a whole piece is impossible. All instrumentalists should learn to sing, and all vocalists should learn to play, in order that the intellectual and the emotional in music may be more harmoniously blended. Another feature of musical education, apart from any regular system of instruction, however excellent, is the teaching of pupils how to practice to the best advantage and how to form correct habits of physical and mental training in music. My early experience in this respect influenced and shaped my whole life, and formed habits which have proved invaluable to me in the course of teaching which I have pursued for many years. My father devoted two hours of each day to my instruction in music, usually from seven until nine o'clock in the evening, and for several years I was not allowed to go near the piano to drum or amuse myself in the way that children generally do when they think they are practicing. Of course this experience is only possible when one or the other parent is a competent teacher of the piano, and sufficiently self-sacrificing to devote that amount of time and labor to the development of a child. All that can reasonably be expected by a teacher is that the parents—who in many instances know nothing about music—shall not work directly against the better judgment of a conscientious teacher, and compel the pupil to learn trashy show-pieces to entertain a mixed company of men and women and boys and girls gathered together to talk and laugh. Nothing is so positively injurious to the taste of a young musician as this kind of performance. The player becomes careless in fingering, and the foot is kept upon the pedal in order that the instrument may be heard above the noise and chatter of the company. How much better it would be on such occasions to have a hand-organ or simply a music-box, instead of a young pianist just beginning to grow in body and soul subjected to such demoralizing influences.

"The most that we prize in life is hard to gain—
The view is finest from the toil-won height."

Longfellow never wrote more grandly, truly and poetically than when he wrote:

"The heights by great men reached and kept
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night."

PRESIDENT ROBINSON ON MUSIC.

PRESIDENT Robinson of Brown University, in his address of welcome to the *Music Teachers' National Convention*, dilated upon the subject of music in the following enthusiastic terms:

Persons who deal with music, whether as composers or teachers of it, are real benefactors of humanity. They are the benefactors of the community in which their lot is cast. The power of music is subtle, is universal, is effective; the subtlest, the most universal and the most effective of all the powers of the human mind—of all the powers that man wields. There is no form of animal existence not susceptible to its influence. It can arrest the movements of the lowest reptile, and it can bear us on wings to the sublimest heights to which the soul of man can climb. It is apparently an unlimited power. I said it is subtle. I am sometimes, in the thought of it, reminded of that mysterious principle of electricity; it is everywhere, and occasions may draw it out. It is in the breeze, it is in the leaves of the green tree; it is in the fibres of the dead wood; it is in the stones that lie strewn over the earth. There is music in all things if there is genius to elicit it, and it is that mysterious power before which all beings bow; human beings on earth and those lofty spirits, seraphim and cherubim feel its power. Teachers of music wield that power and can wield it for the highest good or they can debase it to the lowest service, for there is a language of music—a language that inspires and a language also that can be made the vehicle of debasing thought and passion. It is a curious fact that out of the whole sisterhood of fine arts to which music belongs, it has been the latest to be developed by culture to its highest stage. Poetry, painting, sculpture, architecture had accomplished some of their grandest achievements while music was as yet creeping on the earth, all unconscious of its mysterious agency and power. When music began to be cultivated in these later centuries, architecture had the face of Europe with some of its grandest works. Poetry had already reached a height which had never been surpassed, and the statuary of the period has never yet been equaled. Music has entered upon a new stage. Within these last three centuries its progress may well fill any man's mind with surprise and hopefulness, and with amazement, and the hearts of musicians with courage. There is yet a future for music, something grander than is yet to be achieved, and it is a matter of thankfulness that the attention of Americans is directed to this art and that in our large cities there is a constant improvement in the taste of the people.

Music, like other fine arts, is built on science. It is both a science and an art as is true of most of the arts, whether of the fine arts or of the useful arts, they are often cultivated successfully by those who have an inborn taste and adaptedness for them. There is something wonderful in the fact that one child has an ear for music, and he has hardly left the cradle before he can catch an air and repeat it, while others after a long life of the most assiduous study can hardly put three notes together. It has been my lot to belong to the latter class, so that, although I know nothing almost of this science, I can sympathize and appreciate music with universal and inanimate nature, for I do not know but the trees as well as the tree-toads can appreciate music when they hear it.

I have said that, as an art, music rests on science, and I suspect that it has not yet been as thoroughly studied as it is to be in the future. I have often been struck with the close affinity that there is between mathematics and music, and not infrequently it is the case that those who have the strongest taste for mathematics have a correspondingly ardent taste for music.

I suppose it is true that, though poetry had reached a high state of cultivation long before music had made much progress, nevertheless they were twin-born. There is all that enters into music in the soul and thought of poetry, and (whatever else pertains to it) I suspect that what is called thorough bass has a very close connection with mathematics.

It is a singular fact that the appreciation of sounds, whether in melody or in harmony, and I dare not go further—I shall misuse terms—that in all this the cultivation of the abstract thought helps to the appreciation of music as an art. The ear may be cultivated by attention to the abstract and attention to the laws that underlie music, and it seems to me that those who take hold of this mysterious power should have some conception of the laws that underlie it.

LITTLE MARGERY.

Kneeling, white-robed, sleepy eyes
Peeping through the tangled hair:
"Now I lay me"—I'm so tired,
Auntie. God knows all my prayer,
He'll keep little Margery."

White lids over eyes shut fast:
Lashes brown on snowy cheek;
Rose-bud mouth half hid in smiles;
Dimples playing hide and seek:
Sleeps sweet little Margery.

Watching by the little bed,
Dreaming of the coming years,
Much I wonder what they'll bring,—
Most of smiles or most of tears
To my little Margery?

Will the simple, trusting faith,
Shining in the childish breast,
Always be so clear and bright?
Will God always know the rest,
Loving little Margery?

As the weary years go on,
And you are a child no more,
But a woman trouble-worn,
Will it come, the faith of yore,
Blessing you, dear Margery?

When your sweetest love shall fail,
And your idol turn to dust,
Will you calmly meet the blow,
Owning all God's ways are just?
Can you, sorrowing Margery?

Should your life-path grow so dark
You can see no step ahead,
Will you lay your hand in His,
Trusting by Him to be led
To the light, my Margery?

Will the woman folding down
Peaceful hands across her breast,
Whisper with the old belief,
"God, my Father, knows the rest;
He'll take tired Margery?"

True, my darling, life is long,
And its ways are hard and dim;
But God knows the path you tread,
I can leave you safe with Him,
Always, little Margery.

He will keep the childish faith
Through the weary woman's years,
Shining ever strong and bright,
Never dimmed by saddest tears,
Trusting little Margery.

You have taught a lesson sweet
To a yearning, restless soul;
We pray in snatches, asking part,
But God above us knows the whole,
And answers, baby Margery.

—SALLIE JOY WHITE in *Youth's Companion*.

SONGS WITHOUT WORDS.

Lower vertebrates themselves, as in many fishes, says *Belgravia*, an organ of voice may be altogether wanting; and sounds, as we shall hereafter see, may be produced in fashions other than those in which man produces vocal sounds. What may have to be said of the voice of higher animals may be left for our after consideration. We may begin our researches in a humbler vein, and investigate the "droning flight," the busy hum, and the lover's chirpings of insect life. We find a suitable text in the grasshoppers which chirp so loudly in the meadows around. A very curious order of insects is that which includes the grasshoppers, locusts, crickets, and earwigs as its chief representatives. They possess mouths adapted for biting, hinder wings which have straight ribs, and which are folded like fans, and, in the case of the first three insects, greatly elongated hind legs, conferring upon them a marvellous power of progressing by a series of leaps. As you hear the "cricket on the hearth" call to its mate, or the cricket of the field similarly attracting the notice of Mrs. Grasshopper, you might well be tempted to believe that the insects possessed organs of voice analogous to those of higher animals. But the song of the cricket is truly one without words, inasmuch as it is produced by a mechanical process of mere friction, and not through any more elaborate mechanism, such as one expects to find in the vocal apparatus of higher life. It is well to remark that in all cases the specialized sounds emitted by insects are intended as "calls" to attract the notice of their mates. It is a notable fact that the female insects in the majority of instances do not possess the means for causing sounds; and, when present in the latter, this apparatus remains as a rule in an undeveloped condition. Aristotle of old was perfectly familiar with this fact as applied to the classic cicada; and a not over-gallant poet, Zenarchus, hailing from Rhodes, inspired possibly by the memories of many remonstrances from the female side of the house, seizes the naturalist's text and declares:—

"Happy the Cicadas' lives,
Since all voiceless are their wives."

An observation of Mr. Bates, in his *Naturalist on the Amazons*, clearly shows the purpose served of the "stridulation,"—as the faculty of producing sound in insects is named.

A male field cricket, like some gay troubadour, has been seen to take up his position at the entrance of his burrow in the twilight. Loud and clear sound his notes until, on the approach of a partner, his song becomes more subdued, softer and all expressive in its nature; and, as the captivated and charmed one approaches the singer, she is duly caressed and stroked with his antennæ, as if by way of commendation for her ready response to his love-notes. Thus, insect courtship progresses much as in higher life, although, indeed, the siren notes belong in the present case to the sterner sex, and thus reverse the order of things in higher existence. The sound-producing apparatus in these insects consists in a peculiar modification of the wings, wing-covers and legs. Thus, the grasshopper's song is due to the friction produced by the first joint of the hind leg (or thigh) against the wing-covers or first pair of wings,—a kind of mechanism which has been aptly compared to a species of violin-playing. On the inner side of the thigh, a row of very fine, pointed teeth, numbering from eighty to ninety or more, is found. When the wing-covers or first wings are in turn inspected, their ribs of "nervures" are seen to be very sharp and of projecting nature; and these latter constitute the "strings," so to speak, of the violin. Both "fiddles" are not played upon simultaneously: the insect first uses one, and then the other, thus practising that physiological economy which is so frequently illustrated by the naturalist's studies. Some authorities, in addition, inform us that the base of the tail in these insects is hollowed so as to constitute a veritable sounding-board, adapted to increase the resonance of the song. And this latter faculty is still more plainly exemplified in certain exotic insects allied to the grasshoppers, these foreign relations having the bodies of the males distended with air for the purpose of increasing and intensifying the sound. Again, while, as already remarked, it is the gentlemen insects which produce the sounds, there exist a few cases in which the lady insects appear to emulate the violin-playing instincts of their mates.

FIDDLING UNDER DIFFICULTIES.

REACHED the city of Cologne by steamer down the Rhine at six in the afternoon. This gave me an hour before dark in which to visit the great cathedral, whose lofty spires had been before me since twenty miles away. Then I had an hour for dinner, which I ate with zest at the "Hotel du Dom," nearly opposite the cathedral. Two hours and a half were then left before I was to take the night express for Brussels. What should I do in that two hours and a half? The *portier*, to whom I addressed this question said, I had better go around to the Café Chantant for an hour. So I told him to lead the way.

The *portier*, in German hotels, is a sort of upper servant, half-way between clerk and waiter, whose place is near the office of the hotel, or at the public entrance, to receive travelers, answer their questions, and start them off again. He always speaks English, and usually is very obliging and useful.

The Café Chantant I found to be a large room or a small hall, whichever one might please to call it. At one end was a simple stage, like a concert platform. The floor was filled with small, square tables, with two or three chairs at each table. The chairs were nearly all filled with people, men and women, of a very respectable aspect. The men were nearly all smoking and drinking beer, and men and women all were listening with great pleasure to the concert which was progressing on the stage at the far end. Waiters with white aprons were moving about among the tables, taking orders for refreshments. The scene was strange, but orderly and proper, and the concert, which I stayed an hour to enjoy, was of a high musical order.

The piece on the programme which entertained me the most was a performance on a violin. It had just begun as I entered the room. The performer was a handsome young fellow, dressed in a grotesque suit of many colors, and he was talking away to the audience as I came in in a very animated manner. It seemed, as nearly as I could understand him, that he had lost his violin bow, and unless he could find some substitute for it, he could not do his part in the concert. Did any of his audience happen to have a violin bow with them? No! Well that was too bad! What should he do? Would anything else answer instead of a bow? Couldn't somebody lend him something? etc., etc.

Of course all this was made up. The purpose of

the violinist was to get hold of some nondescript objects with which, instead of a bow, he could play on his violin, and so show his skill; and all his talk was simply to entertain his audience so much the more.

Presently somebody handed him up a visiting card. The violinist took it, looked at it a moment inquiringly, tried its edge with his finger, and then applied the edge to the strings of his instrument. It answered the purpose very well, and he played quite a nice tune. At the end there was a burst of applause.

Then he called for something else, to see, he said, if he could not do a little better. An officer of the army, who was sitting near the stage, passed up his sword, and with the sword for a bow the clever young violinist, after a moment or two's experimenting, played another nice tune, over which there was more applause, louder than before. Then he handed the sword back to the officer and asked for something else. A lady handed up an umbrella. An umbrella! How could any one play on the violin with an umbrella? But this man did. He opened the umbrella wide, and finding a smooth place a few inches in length on the handle, went to work with it with ease, and succeeded surprisingly well. The applause when he had finished was heartier than ever, and what had been before a sense of mere amusement on the part of the audience seemed to rise into something almost like admiration.

And now the violinist good-naturedly offered to try once more. And what do you think was handed up to him this time? A shoe, an old shoe? Surely he would have to give up now. For a moment he looked as if he would. He laughed and shook his head, as if to say, well, this is too much for me. And the audience laughed too. But instantly his face sobered, as he turned the shoe over and over; and a hush settled down over the audience, as with their curiosity on tip toe they waited and watched to see what he was going to do. The waiters stood still, the glasses of beer were left untouched, and the fire in some of the pipes went out. The room suddenly became so still you might have heard a pin drop. After examining the shoe with care for a moment, the violinist found a place on the inner side, between the heel and the toe, where the projecting sole furnished a short, sharp edge. When he had found that, and felt of it with his finger, he looked up with a pleased expression, as if to say, I guess that will do. And do it did; for with the shoe for a violin bow he went on and played a tripping tune that set everybody's feet agoing, and when he had finished filled the room with a deafening round of applause. With a low bow and a pleasant smile in a moment he was gone.

It was but a trifle, after all, but it had a moral, I thought; and the moral is this: Do the best you can with what you have. Play your violin in life with the proper bow if you have one, but if not, then use the next best thing you can lay hands on, even if it be nothing better than a bulky umbrella or an old shoe.—*Rev. Edward Abbott in Congregationalist.*

THE ARKANSAS TRAVELLER.

OL. Sandy Faulkner, who died at Little Rock, Ark., in July, 1874, upwards of three score and ten years of age, was the original personator of the "Arkansas Traveller," and it was his pride to be known as such. The story, it is said, was founded on a little incident which occurred in the campaign of 1840, when he made the tour of the State in company with the Hon. A. H. Sevier, Gov. Fulton, Chester Ashley and Gov. Yell. One day in the Boston Mountains, the party approached a squatter's for information of the route, and Col. "Sandy" was made spokesman of the company, and it was upon his witty responses the tune and story were founded. On the return to Little Rock a grand banquet was given in the famous "bar-room" which used to stand near the Anthony House, and Col. "Sandy" was called on to play the tune and tell the story. Afterward it grew in popularity. When he subsequently went to New Orleans, the fame of "The Arkansas Traveller" had gone before him, and at a banquet, amid clinking glasses and brilliant toasts, he was handed a violin by the then Governor of Louisiana, and requested to favor them with the favorite Arkansas tune. He had several imitators, and one of them, Col. Girardy, visited Washington when Daniel Webster was Secretary of State. Mr. Webster heard him play and sing "The Arkansas Traveller" at a dinner party, and insisted on his dining at his house a few days afterwards, bringing his violin of course. No sooner was the cloth removed, than Mr. Webster called for "The Arkansas Traveller," and not only laughed heartily at it, but joined in the chorus.—*Ben Perley Poore.*



OUR MUSIC.

"FORGET ME NOT." Chopin. This is the second nocturne from opus 15. It is one of the series of "Chopin's Best Thoughts" revised, fingered, etc., by Charles and Jacob Kunkel.

"LES FÉES" (Mazurka) Trenchery. If there be any fairies—in this prosaic age we doubt not only their powers but their existence—if there be any fairies, we say, they will surely dance to this melodious little composition.

SCHERZO from "Pastoral Symphony," Beethoven, for piano by Sidus. Who has not heard and admired this movement of this genial composition; the chatter of the peasants, "the bear dance" and all the village sports so faithfully depicted?

"FAUST" (Fantasia) Sidus. The ever popular march from the fourth act; the love-duet from the third and the waltz from the second, have furnished the themes of this little fantasia.

STUDY—Duvernoy. This is No. 2 of Book II of Kunkel's Royal Edition of these justly famous studies. We may say in this connection that both books of these studies are now ready and can be had in book (sheet-music form from all music dealers or from the publishers.

LOVE'S MORNING MESSAGE" Abt. This is one of Abt's best songs, yet one which is not so well known as many others. We have made an English translation of the words for our readers.

"MOORISH SERENADE"—E. R. Kroeger. In this little song we think Mr. Kroeger has surpassed all his former efforts in the line of vocal compositions.

The prices of the music in this issue in sheet form, are as follows:

Table listing prices for various musical pieces: "FORGET ME NOT," "LES FÉES," "BEETHOVEN SCHERZO," "FAUST FANTASIA," "LOVE'S MORNING MESSAGE," "MOORISH SERENADE," and "STUDY, Duvernoy (worth)." Total price is \$3.00.

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.

PIANO SOLOS.

Table listing piano solos with composers and prices: Thine Image, Romanza (F. Chopin \$ 75), First Love (F. Chopin 60), Will o' The Wisp (F. Chopin 75), Consolation (F. Chopin 50), Spring Waltz (F. Chopin 35), Summer Waltz (F. Chopin 35), Autumn Waltz (F. Chopin 50), Awakening of Spring (Polka Caprice) (J. J. Vaelmecke 60), Angelic Chimes Reverie (J. J. Vaelmecke 50), Valse Caprice (Summer Sky) (J. J. Vaelmecke 50), Sadla Schottische (Lysandra Clemmons 35), Beads of Champagne (Polka Caprice) (Ernest Schuetz 60), Satellite (Polka de Concert) (J. C. Alden, Jr. 1 00), Tales from the Vienna Woods Waltz, written for and dedicated to R. Joseffy, Strauss, (Grande Paraphrase de Concert) (Julie Rive-King 1 50), Dreaming by the Brook (Morceau de Concert), R. Goldbeck 1 00, En Avant (Galop) (R. Goldbeck 50), La Varsovienne (R. Goldbeck 50), The Military (March) (R. Goldbeck 50), Murmuring Waves (Reverie) (R. Goldbeck 50), Spanish Students (Caprice) (R. Goldbeck 50), Spring Dawn (Polka Caprice) (E. Schaeffer-Klein 60), Woodbird Polka (E. Schaeffer-Klein 60), Memory's Dream (Fantasia) (J. R. Ahalt 75), Titania (Caprice-Valse) (William Merkel 75), Twilight Musings (Reverie and Waltz) (E. F. Johnson 50), Gavotte in A minor, as performed by Julie Rive-King at her concerts (F. Bravids 75), Stella (Valse de Concert), (Edition de Salon) (G. Salter 1 00), Valse Caprice (Grande Valse de Concert) (A. Strelzki 1 50), Gavotte (in G major) (A. Strelzki 60), Flash and Crash (Grand Galop) (S. P. Snow 1 00), Vita (Valse Caprice) (Dr. E. Voerster 50)

KUNKEL'S ROYAL EDITION.

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

Table listing items in Kunkel's Royal Edition with prices: A Starry Night (Sidney Smith \$ 75), La Baladine (Ch. B. Lysberg 75), Warblings at Eve (Brinley Richards 50), Monastery Bells (Lefebvre Wely 50), Return of Spring (Theodore Malling 75), Spinneried (Wagner-Liszt 1 00), Spinneried (Litolff 75), Helmweh (Longing for Home) (Albert Jungmann 35), Chant du Berger (M. de Colas 40), L'Argentine Mazurka (Silver Thistle) (Eugene Ketterer 75), Bonnie Doon and Bonnie Dundee (Fantasia) (Willie Pope 75), Nocturne in D flat (Bleeding Heart) (Duhler 60), Grand Galop de Concert (E. Ketterer 75), Teachers will please remember that these pieces need only to be seen in their new dress, to secure for them at once the recognition of being the finest edition extant.

The Royal edition will eventually comprise all the classical as well as modern compositions, and its numbers will be advertised in the REVIEW as they are published.

SPECIAL NOTICE.

A full line of the pieces included in this edition is kept by the houses mentioned below, who are our agents for its sale. Teachers and others can examine them there, and both they and the trade will be supplied by these firms at precisely the same rates as by us:

- H. AHLBICH, Cleveland, Ohio. PANCOAST ALLEN, Wilmington, Del. W. H. BONNER & Co., Philadelphia, Pa. E. D. BUCKINGHAM, Utica, N. Y. BRENTANO'S LITERARY EMPORIUM, New York City. H. E. COOPER, Petersburg, Ill. CONOVER BROS, Kansas City, Mo. FRANK H. CHANDLER, Brooklyn, N. Y. OLIVER DITSON & Co., Boston, Mass. DENTON & COTTIER, Buffalo, N. Y. DAYNES & COALTER, Salt Lake City, Utah. J. F. ELLIS & Co., Washington, D. C. D. P. FAULDS, Louisville, Ky. IGNAZ FISCHER, Toledo, Ohio. H. A. FRENCH, Nashville, Tenn. GOGGAN, THOMAS & Co., Galveston, Texas. GIBBONS & STONE, Rochester, N. Y. LOUIS GRUNEWALD, New Orleans, La. C. A. GRISWOLD, Hartford, Conn. M. J. D. HUTCHINS, Springfield, Mass. J. H. HIDELEY, Albany, N. Y. H. KLEBER & BRO., Pittsburgh, Pa. S. R. LELAND & SON, Worcester, Mass. LEITER BROS., Syracuse, N. Y. LYONS & HEALY, Chicago, Ill. MILWAUKEE MUSIC CO., Milwaukee, Wis. GEO. D. NEWHALL & Co., Cincinnati, Ohio. T. H. SCHNEIDER, Columbus, Ohio. PHILLIPS & CREW, Atlanta, Ga. A. HOSPE, Jr., Omaha, Nebraska. H. B. RONEY, East Saginaw, Mich. A. SHATTINGER, St. Louis, Mo. C. T. SISSON, Waco, Texas. M. STEINERT, New Haven, Conn. M. STEINERT & SONS, Providence, R. I. SHERMAN, CLAY & Co., San Francisco, Cal. OTTO SUTRO, Baltimore, Md. V. WALTER, Alton, Ill. A. WALDTREFFEL, San Jose, Cal. J. P. WEISS, Detroit, Mich. E. WITZMANN & Co., Memphis, Tenn.

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BOOKS.

Table listing books with prices: Goldbeck's Harmony, elegantly bound (\$1 50), Goldbeck's Musical Science Primer (50), The best text-books upon their respective subjects.

Les Fées.

THE FAIRIES.

MAZURKA ÉLÉGANTE

par Rosalie A. Trenchery

Moderato ♩ - 108.

Con grazia.

p *cres.* *cen.* *do* *p* *Con grazia.*

or

cresc.

1. 2.

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

Musical system 1: Treble and bass staves. Treble clef, 3/4 time signature. Fingerings: 2 3 2 1 4 5, 2 3 2 1 4 5, 3 4, 2 3 2 1 4 5. Dynamics: *p*, *f*, *p*, *f*, *p*. Pedal markings: Ped.

Musical system 2: Treble and bass staves. Treble clef, 3/4 time signature. Fingerings: 3, 2 3 2 1 4 1 2 4, 2 3 2 1 4 5, 2 3 2 1 4 5, 2 3 2 1 4 1 2 4, 3. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*. Pedal markings: Ped.

Musical system 3: Treble and bass staves. Treble clef, 3/4 time signature. Fingerings: 2 1 3, 2 3 1 2 4 2 5, 4 5. Dynamics: *f*, *ff*, *p*. Pedal markings: Ped. * Ped. * Ped. *

Musical system 4: Treble and bass staves. Treble clef, 3/4 time signature. Lyrics: *cres.*... *cen.*... *do*. Dynamics: *p*. Pedal markings: Ped. * Ped.

Musical system 5: Treble and bass staves. Treble clef, 3/4 time signature. Fingerings: 5 2 3, 4 1 3 2 1 2 4 1 2, 3 2 1, 3 4 5. Dynamics: *p*. Pedal markings: Ped.

First system of a piano score. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff. A *cresc.* marking is visible in the right hand. The system concludes with an asterisk.

Second system of the piano score. The right hand continues with intricate fingerings and slurs. The left hand accompaniment remains consistent. Pedal markings are present. A *cresc.* marking is present in the right hand. The system concludes with an asterisk.

Third system of the piano score, beginning with the tempo marking *Cantabile*. The right hand features a melodic line with fingerings and slurs. The left hand accompaniment consists of chords and single notes. Pedal markings are present. The system concludes with an asterisk.

Fourth system of the piano score. The right hand has a melodic line with fingerings and slurs. The left hand accompaniment includes chords and single notes. Pedal markings are present. A *cresc.* marking is in the right hand, and a *ff* dynamic marking is in the left hand. The system concludes with an asterisk.

Fifth system of the piano score. The right hand features a melodic line with fingerings and slurs. The left hand accompaniment consists of chords and single notes. Pedal markings are present. The system concludes with an asterisk.

Sixth system of the piano score. The right hand has a melodic line with fingerings and slurs. The left hand accompaniment includes chords and single notes. Pedal markings are present. A *cresc.* marking is in the right hand. The system concludes with an asterisk.

First system of musical notation. The right hand features a complex melodic line with numerous fingerings (1-5) and slurs. The left hand provides a steady accompaniment of chords. The dynamic marking *mf* is present. Pedal points are indicated by "Ped." below the bass staff.

Second system of musical notation. The right hand continues with intricate fingerings. The left hand accompaniment includes a *cresc.* marking. The system concludes with a first and second ending bracket. Dynamic markings include *f*, *f*, *p*, and *f*. Pedal points are marked with "Ped." and an asterisk at the end.

Third system of musical notation, beginning with the instruction *Cantabile.* The right hand has a more lyrical melody with fingerings. The left hand accompaniment is marked *p*. Pedal points are marked with "Ped." throughout the system.

Fourth system of musical notation. The right hand features a melodic line with fingerings. The left hand accompaniment includes a *cresc.* marking and reaches a *ff* dynamic. The system ends with a first ending bracket and an asterisk.

Fifth system of musical notation. The right hand has a melodic line with fingerings. The left hand accompaniment is marked *p*. Pedal points are marked with "Ped." throughout the system.

Sixth system of musical notation. The right hand features a melodic line with fingerings. The left hand accompaniment includes a *cresc.* marking and ends with a *p* dynamic. Pedal points are marked with "Ped." and an asterisk at the end.

Con grazia.

cres *cen* *do* *f* *p*

Ped. Ped. Ped. Ped. * Ped.

This system contains the first six measures of the piece. The right hand features a melodic line with grace notes and fingerings (1, 2, 3, 4, 5). The left hand provides harmonic support with chords and single notes. Pedal points are indicated below the bass staff. A dynamic marking of *p* is present in the fifth measure.

Ped. Ped. Ped. Ped.

This system contains measures 7-10. The right hand continues with intricate fingerings and grace notes. The left hand maintains a steady accompaniment. Pedal points are marked at the beginning of each measure.

Ped. Ped. Ped. Ped.

This system contains measures 11-14. The right hand has a more active role with frequent grace notes. The left hand accompaniment remains consistent. Pedal points are marked throughout.

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

This system contains measures 15-18. The right hand features complex fingerings and grace notes. The left hand accompaniment includes some chordal textures. Pedal points are marked, with asterisks in the second and fourth measures.

accel.

Ped. Ped. Ped. Ped.

This system contains measures 19-22. The right hand has a rhythmic pattern with grace notes. The left hand accompaniment is more active. Pedal points are marked throughout.

f *ff* *ff* *ff*

Animato.

Ped. Ped.

This system contains measures 23-26. The right hand has a melodic line with grace notes. The left hand accompaniment is more active. Pedal points are marked throughout. The piece concludes with a final chord marked *ff*.

Moorish Serenade.

SCHLIESS MICH AN'S HERZ, LAVENE!

E. R. Kroeger.

Allegretto ♩ - 60.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a rhythmic pattern, while the left hand plays a steady accompaniment of eighth notes. The tempo is marked 'Allegretto' at 60 beats per minute. The dynamic is marked 'mf'.

2. Hoch im A-zure steht die Sonn', Lavene! Hö-her dein Licht für mich!.....
 1. Heiss glüht's und sprüht's in dem Sand, Lavene! Hei-sser mein Herz für dich!.....

The first system of lyrics is accompanied by a vocal line and a piano accompaniment. The vocal line has two parts: 1. 'Great are the sands of the plain, La-vene, Great-er my love for thee.' and 2. 'Fair is the gleam of the sail, La-vene, Fair-er thy soul to me.' The piano accompaniment features a steady bass line and chords in the right hand. The dynamic is marked 'p'.

2. Hoch schlägt die Flut an's Ge-stad', Lavene, Hö-her mein Herz für dich!.....
 1. Süß ist's im Palmhain, so kühl, Lavene, Sü-sser dein Mund für mich.....

The second system of lyrics is accompanied by a vocal line and a piano accompaniment. The vocal line has two parts: 1. 'Sweet is the shade of the palm, La-vene, Sweet-er thy lips to me.' and 2. 'Fast beat the waves on the shore, La-vene, Fast-er my heart for thee.' The piano accompaniment continues with a steady bass line and chords in the right hand. The dynamic is marked 'p'.

2. *Stets drohn uns Stür-me im Le-ben voll Gram;... Du bist mein Ha-fen, La.*
 1. *Oed ist die Ge-gend, der Mit-tag ist nah,.... Mei-ne O-a-se, La.*

p

1. Life is a des-ert, the noon-tide is nigh;... Thou an o-a-sis, La.
 2. Life is a sea with a storm ev-er nigh;... Thou art a ha-ven, La.

2. *vene!..... Durch die Flut zu dir, ja, zu dir ich kam;.....*
 1. *vene!..... Hell blickt die Quel-le, gar schnell bin ich da:.....*

1. *vene..... O-ver the sands to the well-spring I fly;.....*
 2. *vene,..... O-ver the wave to a ref-uge I fly;.....*

2. *Schliess mich an's Herz, La-vene!..... Durch die Flut zu dir, ja, zu dir ich kam;.....*
 1. *Schliess mich an's Herz, La-vene!..... Hell blickt die Quel-le, gar schnell bin ich da:.....*

1. *O-pen thine arms, La-vene!..... O-ver the sands to the well spring I fly;.....*
 2. *O-pen thine arms, La-vene!..... O-ver the waves to a ref-uge I fly;.....*

cresc.

2. *Schliess mich an's Herz, La-vene!.....*
 1. *Schliess mich an's Herz, La-vene!.....*

1. *O-pen thine arms La-vene!.....*
 2. *O-pen thine arms La-vene!.....*

5 2 1 4 3 1 5 2 1 4 3 1

3. Lieb' nicht mein Hab' und mein Gut, La - vene, Lieb' mich und nicht... mein

3. Love not my je - wels, my gold, La - vene; Love me and not... my

Lied!..... Lieb', wie ein Stern liebt die Nacht, La - vene,

song..... Love as the stars love the night, La - vene,

Lieb', wie er seh - nend er - glüht..... Hin durch die Wü - ste und

p Trembling - ly, fer - vent - ly, long..... *mf* O - ver the de - sert, and

ü - ber die See Sei du mein Stern, La - vene!.....
cresc.

o - ver the sea, Be thou my star, La - vene,.....
cresc.

Läch - te mir, leuch - te mir, wo ich auch geh: Schliess mich an's Herz, La -

Beam on me, smile on me, light me to thee; O - pen thine arms, La -

cresc.

vene!..... Läch - te mir, leuch - te mir, wo ich auch geh: *ff*

vene..... Beam on me, smile on me, light me to thee,

f

Schliess mich an's Herz, La - vene!..... Schliess mich an's Herz, La - vene!.....

O - pen thine arms, La - vene!..... O - pen thine arms, La - vene!.....

Schliess mich an's Herz, La - vene!.....

O - pen thine arms, La - vene!.....

dim..... *inuen*..... *do* *p* *ff*

Ped. *

STUDY.

No X. Allegro ♩ - 80. to ♩ - 152.

The musical score consists of two systems. The first system has a bass clef on the left and a treble clef on the right. It includes dynamic markings *p*, *f*, and *dim.*, and is marked with 'A' and 'B' for fingering sections. The second system is a grand staff with treble and bass clefs, also featuring dynamic markings and fingering notations. A measure rest of 8 measures is indicated between the two systems.

Three examples of chromatic scale fingering are shown, each with its own number and method name:

- No I. French fingering.** Shows a chromatic scale with specific fingerings for each note.
- No II. German fingering.** Shows a chromatic scale with different fingerings.
- No III. English fingering.** Shows a chromatic scale with yet another set of fingerings.

Precisely the same fingering is used in descending.

A There are three methods of fingering the chromatic scale: the French, German and English. The fingering at No I. is that of the French method. It is recommended as the best by all great pianists for the following reasons: First, All members of the body of which there are two, such as the arms, hands and fingers are really pairs, whose motion impulse proceeds, in the first place, from the same nerve center. For this physiological reason, as we all know from experience, similar simultaneous motions of both members of the pair are natural, and hence easy, while contrary simultaneous motions are unnatural, difficult and, as a result, often weak and uneven. They are therefore to be avoided in piano playing, whenever they can be. Now, when both hands play the chromatic scale, by the French method, the same fingers of each hand are used on eight out of the twelve keys to be struck, i.e. the third fingers on C#, first on D, third on D#, third on F#, first on G, third on G#, first on A and the third on A#. While, on the other hand, by both the German and English methods, when the scale is played with both hands, only four of the twelve keys to be struck are struck with the same fingers by each hand. See examples II. & III. Secondly, The use of the third finger on all of the black keys gives more firmness to the hand than the constant changing demanded by the German and English methods. For these important reasons, the German and the English methods should be used only, if at all, when the scale is to be performed by one hand alone and in passages requiring great rapidity and delicacy. The study of all the methods, however, is recommended, and it is left to the judgement of the performer to determine where use should be made of either the German or English methods.

B The fingering given at B. throughout this study is a modification of the English method.

GENERAL REMARKS.—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *Ansatz* German) will be clumsy, stiff and hard. After the notes or chords so marked, have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

8.

f *p*

p *piu f* *cresc.*

dim. *cresc.* *cresc.* *f* FINE.

p *poco... a... poco... cres... cendo*

dim. Repeat from the beginning to Fine.

FAUST

(Gounod)

Carl Sidus Op. 129.

Tempo di Marcia ♩ = 112.

Soldiers chorus.

f

cresc.

f

f

Ped. *Ped.* *

Andante ♩ - 108.

The first system of the 'Andante' piece consists of two staves. The right hand plays a melodic line with slurs and fingerings (e.g., 2 1 4, 3 2 5, 4 5 2 1, 2 1, 2 3 2, 1 4). The left hand plays a rhythmic accompaniment of eighth notes with fingerings (e.g., 1 2 3, 1 2 3, 1 2 3, 4 5 3, 7 1 2, 7 1 2). Pedal markings 'Ped.' and asterisks '*' are placed below the first and third measures.

The second system continues the piece with similar melodic and accompaniment patterns. The right hand features slurs and fingerings (e.g., 3 2 5, 4, 3 2 1, 4, 5 2 3, 1 2 3). The left hand accompaniment includes fingerings (e.g., 5 4, 5, 5, 3, 5 2 3, 5 2 3, 5 2 3, 4 3 2 1). Pedal markings 'Ped.' and asterisks '*' are present under the first and third measures.

The third system shows further development of the melodic and accompaniment themes. The right hand has slurs and fingerings (e.g., 5 4 3 2, 5 4 3 2, 5 4 3 2, 5 4 3 2, 5 4 3 2, 5 4 3 2). The left hand accompaniment includes fingerings (e.g., 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3). Pedal markings 'Ped.' and asterisks '*' are located under the first and third measures.

The fourth system concludes the 'Andante' piece. The right hand features slurs and fingerings (e.g., 3 2 1, 2 3 4, 5 4 3 2, 5 4 3 2, 5 4 3 2). The left hand accompaniment includes fingerings (e.g., 7 1 2, 7 1 2, 7 1 2, 7 1 2, 7 1 2, 7 1 2). Pedal markings 'Ped.' and asterisks '*' are placed under the first and third measures.

Movement de Valse. ♩ - 88.

The first system of the 'Movement de Valse' piece is in 3/4 time. The right hand plays a waltz melody with slurs and fingerings (e.g., 1, 3 2, 5 1, 3 2, 5 4, 2 1, 5 4 3 2). The left hand provides a simple harmonic accompaniment with fingerings (e.g., 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3). The dynamic marking 'mf' is indicated at the beginning.

The second system of the 'Movement de Valse' piece continues the waltz melody. The right hand has slurs and fingerings (e.g., 2 3, 3 1, 2 3, 5 3, 2 1, 5 4 3 2). The left hand accompaniment includes fingerings (e.g., 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3, 1 2 3). The system concludes with first and second endings, marked '1.' and '2.'.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, including first and second endings. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. A piano (*p*) dynamic marking is present. The system concludes with first and second endings.

Third system of musical notation, marked *Cantabile*. The treble staff features a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. A piano (*p*) dynamic marking is present.

Fourth system of musical notation, including first and second endings. The treble staff has a melodic line with slurs and fingerings. The bass staff has a rhythmic accompaniment. The system concludes with first and second endings.

Fifth system of musical notation, marked *cres.*. The treble staff has a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. A *cres.* dynamic marking is present.

Sixth system of musical notation, marked *do*, *f*, and *ff*. The treble staff has a melodic line with slurs and fingerings. The bass staff has a harmonic accompaniment. Dynamic markings *f* and *ff* are present.

BEETHOVEN

Scherzo from the Pastoral symphonie Op. 68.

Lustiges Zusammensein der Landleute.

Carl Sidus Op. 87.

Allegro $\text{♩} = 112$.

The musical score is presented in five systems, each with a treble and bass staff. The first system begins with a piano (*p*) dynamic and a *dolce* marking. The second system includes a first and second ending. The third system continues with *dolce* dynamics. The fourth system features *f*, *cresc.*, and *ff* dynamics. The fifth system concludes with *ff* dynamics. The score is heavily annotated with fingerings and articulation marks.

First system of a piano score. The right hand features a melodic line with various ornaments and fingerings (e.g., 2 1, 4 2, 3 1, 4 2, 5 3 2 1). The left hand provides a rhythmic accompaniment. Dynamics include *f*, *sf*, and *f*. Pedal markings and ornaments are present.

Second system of the piano score. The right hand continues with complex ornaments and fingerings. Dynamics include *f*, *ff*, and *ff*. The system concludes with a *Fine.* marking and a final chord. Pedal markings and ornaments are present.

Scherzando.

Third system of the piano score, beginning the *Scherzando* section. The right hand has a melodic line with ornaments and fingerings. Dynamics include *p* and *pp*. Pedal markings and ornaments are present.

Fourth system of the piano score. The right hand features a melodic line with ornaments and fingerings. Pedal markings and ornaments are present.

Fifth system of the piano score. The right hand features a melodic line with ornaments and fingerings. Pedal markings and ornaments are present.

piu stretto

This system contains the first five measures of the piece. The piano part begins with a *sf* dynamic and includes fingerings such as 1-3-2 and 5-4-3-2-4-3. The bass part starts with a *f* dynamic and features fingerings like 5-2-1-3-2 and 3-2-4-3. The tempo marking *piu stretto* is positioned above the right side of the system.

Allegro ♩ - 132.

The second system is marked *Allegro* with a tempo of 132. It consists of six measures. The piano part is marked *ff* and features a series of sixteenth-note patterns with fingerings like 4-5-1 and 4-5. The bass part provides harmonic support with chords and simple rhythmic patterns.

The third system contains six measures. The piano part continues with sixteenth-note runs, marked *f*, with fingerings such as 5-4-3-2-1 and 2-1-2-5. The bass part continues with harmonic accompaniment.

The fourth system contains six measures. The piano part is marked *ff* and includes triplet figures in the right hand, with fingerings like 2-1-5-4 and 2-1-3-3. The bass part continues with rhythmic accompaniment.

The fifth system contains six measures, ending with a double bar line. The piano part features more triplet figures and sixteenth-note patterns, marked *f*, with fingerings like 5-4-1-1 and 3-3-1-1. The bass part concludes with a final chord.

Repeat from beginning to Fine. In this repetition play the first fifteen measures only once passing from the fifteenth to the seventeenth measure.

Love's Morning Message

(MORGENGRUSS)

English version by I. D. Foulon.

Franz Abt.

Allegretto ♩ - 100.

The piano introduction is in 3/4 time, marked *mf*. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The melody in the treble clef consists of eighth and sixteenth notes with various fingerings indicated above the staff. The bass clef accompaniment uses chords and single notes, with fingerings indicated below the staff.

2. Spre - che dir von meiner Lie - be Wie ich bin von Herzen dein,
1. Mor - gen wind so frisch und freu - dig Zieht ent - ge - gen meinem Gang,

The first system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics in German and English. The piano accompaniment is in bass clef, marked *pp*, and consists of chords and single notes. The English lyrics are: "1. Morn - ing Zeph - yr, sprite or fair - y, Fly - ing by on view - less wing, 2. May it tell thee how I love thee, How my heart and life are thine,"

2. Und verschwindent ruf dir's lei - se: O Ge - lieb - te blei - be mein!
1. Trag' zum Liebchen mei - ne Grü - sse, Bring ihr mei - nes Lie - des Klang!

The second system of the vocal and piano accompaniment. The vocal line is in treble clef with lyrics in German and English. The piano accompaniment is in bass clef, marked *pp*, and consists of chords and single notes. The English lyrics are: "1. To my love my greet - ing car - ry And the song I fond - ly sing! 2. Whisp'ring as it floats a - bove thee: 'Dar - ling, be for - ev - er mine!'" The piano part includes markings for *rit.* and *a tempo.*

2. Mor - genwind so frisch und freu - dig, Brau - se, brau - se dei - nen
 1. Lieb - chen ruh'st wohl noch im Schla - fe Schau'st im Traum vielleicht mein

1. Thou art sleep - ing yet my treas - ure; Does my im - age haunt thy
 2. Morn - ing Zeph - yr, sprite or fair - y, Haste, Oh haste on view - less

2. Gang, Trag' zum Lieb - chen mei - ne Grü - sse, Gruss und
 1. Bild, Ob es fröh - lich, ob es trau - rig, Nur von

1. dreams? Dreams of sad - ness, dreams of pleas - ure, Love and
 2. wing, Love and kis - ses swift - ly car - ry, To the

2. Kuss und Lie - des - klang, Trag' zum Lieb - chen mei - ne
 1. Lie - be sei's er - füllt, Ob es fröh - lich, ob es

1. I be still your themes. Dreams of sad - ness, dreams of
 2. maid of whom I sing. Love and kis - ses swift - ly

cresc.

Grü . sse, Gruss und Kuss und Lie des.
 trau . rig, Nur von Lie . . . be sei's er.

pleas . ure, Love and I be still your
 car . rry, To the maid of whom I

1. *füllt.*

themes.

Ped. *

2. *klang, und Liedesklang, und Liedesklang, und Liedesklang, und Lie . des.klang.*

sing, of whom I sing, of whom I sing, of whom I sing, of whom I sing.

Forget me Not

(VERGISS MEIN NICHT)

Nocturne.

Larghetto $\text{♩} = 80$

F. Chopin. Op. 15.

p sostenuto.

or thus

Leggiero.

Con forza.

or thus

con forza.

dolce.

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

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

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

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Musical score system 1, first system. Treble clef, bass clef. Dynamics: *p*, *dolcissimo.*, *ff* e poco rit. Fingerings: 1, 2, 4, 3, 4, 3, 1, 3, 2, 1, 3, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2. Pedal marks: Ped. * Ped. * Ped. * Ped. *

Musical score system 2, second system. Treble clef, bass clef. Dynamics: *cresc.*, *cón forza.*, *string. rit.* Fingerings: 1, 3, 2, 3, 4, 2, 4, 3, 2, 4, 3, 2, 4, 3, 5, 2, 4, 1, 2, 4, 3, 2, 4, 3. Pedal marks: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

or thus

Musical score system 3, third system. Treble clef, bass clef. Dynamics: *molto animato.*, *sotto voce.*, *simili.* Fingerings: 6, 6. Pedal marks: Ped. * Ped. *

Musical score system 4, fourth system. Treble clef, bass clef. Dynamics: *cres. cen. do.* Pedal marks: Ped. * Ped. * Ped. *

Musical score system 1. Treble clef, bass clef. Dynamics: *sp*. Pedal markings: *Ped.*, ** Ped.*.

Musical score system 2. Treble clef, bass clef. Pedal markings: *Ped.*, ** Ped.*, *Ped.*, *Ped.*, *Ped.*, ** Ped.*, ** Ped.*.

Musical score system 3. Treble clef, bass clef. Dynamics: *f*, *decres.*, *cen.*, *do piu dim.*, *mfz*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, *Ped.*.

Musical score system 4. Treble clef, bass clef. Dynamics: *piu p*, *pp*, *dim.*, *molto rallentato.*, *smorzando.*, *p dolce.*. Tempo: *Tempo I.*. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*.

3 1 3 21 2 5 $\frac{1}{2}$ 1 3 2 1 4 3 *leggierissimo.* 1 5 4 1 3 4 2 1 3 1 4

Ped. * Ped. * Ped. *

or thus *con forza* *fz* 10

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

dim. e rall. *pp* 8

Ped. * Ped. *

sempre dim. *smorz.*

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

HOW AND WHERE TO BUY PIANOS.

VERY few purchasers of pianos and organs know anything about the relative merits of the various makes. Indeed, until they begin to "look around" they have no idea that so many makes exist. This fact, coupled with the further fact that each dealer recommends his pianos as "the best" soon bewilders the large majority of purchasers to such an extent that, starting out with the idea that they know just what they want, they usually end by purchasing something quite different, not unfrequently paying a first-class price for a third or fourth rate instrument. Intending purchasers should bear in mind that there are several "best makes," many good makes and not a few worthless makes, and that these last are quite likely to be heralded and puffed as "the very best" by dealers with elastic consciences. Under these circumstances, unless one be a piano expert (and very few persons are, even among musicians) the only safe, and almost always the cheapest plan is to go to some reliable house and get the best that one's money will buy. Reliable dealers usually keep several grades of pianos. If it is a cheap piano you want, the reliable dealer can and will sell as low as the quality will permit; if you wish a fine piano, you will be most likely to find it in some well-known house, as good makers are very particular in the selection of the firms with whom they place their agencies.

Most manufacturers and dealers guarantee their instruments for a certain length of time. The value of such a guarantee depends altogether upon the character of the guarantor. In the first place, a reliable dealer will, as a rule, make good any deficiency or failure against which he has guaranteed the purchaser, without hesitancy, but should that not be the case, it is important that the guarantor should be solvent, as otherwise, though a judgment were obtained against the guarantor, the execution would be returned *nulla bona* and the plaintiff would have the costs and his attorney's fees to pay for his pains.

If you have made up your mind to get a certain make, do not hunt the country over for a bargain. Each dealer represents certain makes, and if you want a particular make you must go to the agent. No other dealer can sell you the piano or organ, within the agent's territory, without first getting the instrument from that agency. This agency you will find in the nearest large city.

We repeat it, do not rely upon your judgment, in a matter you do not understand—and we may add: avoid with even greater care taking the advice of parties who know no more than yourself and who may be advising you for the sake of a commission, *i. e.* for their own benefit and not for yours, but go direct to some first-class house for thus only can you be sure to get your money's worth.

THE GIRL STOOD BY THEIR PIANO-FORTE.

THE *London and Provincial Music Trades Review* [They have lots of time in England and can afford to use a name of that length.] takes off in the following style the advertising Roorbacks to which some of our New York friends give currency:

"EXTRAORDINARY INCIDENT.—On Saturday, February 30, a fire broke out in premises where resided a beautiful girl, Miss ———.

"She was an orphan and penniless, her only worldly possession being a Cottage piano made by the eminent firm of Messrs. A. B. & Co.

"The fire, fed by several gallons of petroleum, which were stored in the grocer's shop beneath, raged furiously.

"No engine was at hand. There was not a ladder within ten thousand miles. To the millions of spectators it seemed certain that the devoted girl would perish.

"But was she afraid? Not she! She had her beloved piano, and to her the solid character of English cabinet work was familiar.

"Quick as thought she opened the piano. Then, wrapping herself securely within the thin but ample folds of a ham sandwich she had purchased several years before at a certain British railroad station she crept under the fall.

It closed with a heavy click Five hours afterwards the house was in ruins. Where shortly before a palatial mansion (let in weekly tenements) reared its tall crest to the skies there was but a heap of smouldering rubbish.

"But gallant hearts were there, and the volunteers worked with a will. Pickaxe, shovel and spade were wielded by a thousand hands.

"The bait was a tempting one. There was to be

saved a beautiful girl, but, above all—a British piano. This priceless relic must not be left to rot till Macaulay's New Zealander turned it up with his pick.

"All night they toiled. . . . At last, amid the dead silence of the early dawn, a faint sound was heard.

"The birds chirped merrily in the air. All England was talking of the catastrophe. The Prince of Wales was coming to cheer the rescuers.

"The sound grew more distinct. Now it was like the voice of distant thunder, now like the gentle whispering of the zephyr, now like the soft strains of an *Aolian harp*.

"At last, it was heard more distinctly than ever. The volunteers renewed their endeavors. . . . Nearer and nearer it came.

There was no mistaking it now. . . . *It was the sound of a piano. THE PRECIOUS ARTICLE WAS SAFE. THE PIANO WAS UNEARTHED. THE GIRL WAS PLAYING 'THE LOST CHORD.'*

"She was drawn up to fresh air. A thousand voices shouted. Ten thousand throats asked what she would drink—at her own expense.

"But she said she felt hungry. *The sandwich was so stale!*"

Here is something shorter—suitable, we may suggest, for penny readings:—

"CURIOUS OCCURRENCE.—A singular affair happened at Vesuvius last week. The wife of a well-known British duke had a strange fancy for playing a piano in the crater. A Concert Grand by the eminent firm of C. D. & Co. was provided. All at once, and without the slightest warning, Vesuvius belched. The duchess has not since been heard from. But, curious to relate, the piano was discovered, safe in a packing case, ready for export, in the hold of an outward-bound vessel. The receipt for remittance, sent in advance, was found by its side. The piano had dropped from an immense height from the clouds, and had stowed itself away. It had not received the smallest scratch. Such were the lasting and solid qualities of English workmanship."

We calmly but fearlessly await the next anecdote from our esteemed contemporary across the water, *The American Art Journal*.

INSULTED BY THE CHORISTER.

A JERSEY girl, whose early education had been nipped in the bud by the frost of her father's failure, accepted a position in a country choir, and charmed the congregation with her singing. One Sunday she was absent from her accustomed place, and after church was dismissed the pastor approached her, saying: "We missed your melodious voice this morning. What is the matter? 'I've quit warbling in this church,' she curtly replied. "Why, what is the trouble?" anxiously asked the dominie. "I've been insulted by that nasty choir leader. That's what's the matter." "Insulted! What did he say?" "He called me a 'celestial cantatrice.' That's what he did. And I won't stand no such sass from any such looking snipe as he is. Good-bye!"—*The Imp*.

WITHOUT A HITCH.

HAVE warned the people of this state not to apply for divorce," said an Arkansas judge who was approached by a troubled gentleman for the purpose of dissolution consultation. "Under the law there are but few grounds for divorce."

"I don't know, judge, that any one has ever gotten a divorce on similar grounds, but, sir, I think that I have the best cause in the world. My wife is a very sweet tempered woman and never given me a cross word. She has always been devoted and true, and, we love each other dearly."

"Then why do you want a divorce?"

"Because she's a singer."

"A singer?"

"Yes, sir, a singer. Every time there's a festival in the neighborhood she has to sing. Why, sir, she'll leave my breeches with a patch half sewed on to go somewhere and sing. I don't hear anything but songs. When there's a charity concert anywhere within reach, she has to go and sing. She's so given to the habit that when I ask her a question she sings at me. She pours out coffee by note and pats her foot when she hands around the bread. What do you think of these grounds?"

"New, but striking. Your case will go through the courts without a hitch."—*Ex*.

ADVICE TO A NEW MUSICAL CRITIC.

IT affords me great pleasure, my dear young friend, to learn that you have added to your duties as cattle-reporter of *The Daily Buncombeville Eagle-Bazoo*, the honors of musical critic of the same influential paper. The fact that you ask for advice from me, however, to be frank with you, is not a good sign. The only advice a musical critic on a daily should ask is that of the advertising department, the head of which will usually be able to tell him about what kind of criticism he should write. It is an advantage rather than the reverse that you know nothing whatever about music and "can't tell 'Yankee Doodle' from 'Old Hundred.'" If you did, you might not take your cue quite so readily from the counting-room of your paper, and might mar your usefulness. You must not, however, say to any one else that you know nothing about music—you should, on the contrary, assume that what you do not know about it is not worth knowing. Critics on weeklies and monthlies can hesitate and after several hearings of a work, decline to express a decided opinion upon it, but you must know not only immediately after the performance of a work, but even before, what it amounts to and be able to give an irrevocable opinion on the subject. Here again an interview with the head of the advertising department will be of service, or a glance through the advertising columns of the *Eagle-Screamer* may answer the same purpose. Should the advance agent of a troupe interview you personally, you might ask to borrow five or ten dollars from him. If he lends it, his troupe is first-class, that is a sure sign; if he says he "cannot just then," or words to that effect, you can put him and the crowd he represents down as utterly worthless in every respect. It will be an easy matter for you to impress fools, *i. e.*, ninety-nine out of every hundred of your readers, with the idea that you are an expert. For instance (whenever the business end of the *Eagle-Screamer* permits it) if any one says to you that such and such compositions were pretty or well rendered, say with a sneer, and if possible loud enough to be overheard by others than your interlocutor: "Well, if you call that good, I pity your taste!" Then sling in the musical terms promiscuously; the more the better. It does not matter much whether they fit or not, provided you use plenty of them. Talk about consecutive fifths and octaves, false progressions, etc. If a composition be melodious, say it is "too tuney" and commonplace, if it be learned, say it is dry and devoid of inspiration. Always favor that style of music to which the composition you are talking about does not belong. As to local amateur concerts, remember that local amateurs, subscribers to the *Eagle-Screamer*, and more still young ladies whose fathers advertise in its columns always sing and play artistically.

Finally, as you are in the region about St. Louis, be careful not to go fooling around the office of KUNKEL'S MUSICAL REVIEW, or the cusses that run it might find out what you confidentially tell me about not being able to tell "Yankee Doodle" from "Old Hundred," and, as the boys say, "give you away." If you want any more advice write again, but do not forget to inclose stamps for reply.

Yours as ever,

OLD STAGER.

TO DUST THE INSIDE OF A PIANO.

It is as important to keep the inside of a piano clean as it is the outside. This can be done with a feather duster—one with long flexible tail feathers. By working this properly you can cause the feathers to pass through the strings on to the board.

In dusting a square piano, brush the dust to the right hand; in a grand, towards the small end. A still better way is to pass a soft cloth under the strings, with a thin strip of whalebone or other flexible material. No sharp instrument should be used for this purpose. In doing this, all undue pressure on the strings should be avoided, as this would put the piano out of tune.

It is well to clean the inside of a piano just before having it tuned, as tuners object to do this, it being no part of their business. In dusting be careful not to scratch the sounding-board. An ordinary feather duster can be used for the iron frame, tuning pins, etc. A bellows may be used with advantage when the dust is not thick. A piano may be kept free from dust by using the bellows once a week. Always avoid blowing the dust into the action of the piano as much as possible.

THE Municipality of Marseilles have purchased for 1,200,000 francs the Grand Theater, declaring the acquisition of it to be one of public utility.

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CORRESPONDENCE.

CINCINNATI.

CINCINNATI, July 23d, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The weather here is most depressing. The thermometer 100 degrees. I do not believe that your readers care to read this month any long letters from anywhere, so will send you a brief collection of items.

The Cincinnatians visiting Buffalo are returning delighted with the *Saengerfest* and the hospitality extended to them. Arthur Mees is contrasting the *Saengerfest* with our May Festival. Await his decision. He goes home to Columbus for a week, then on to Chicago. Herman Ruer has purchased a beautiful home at Wyoming. He has charge of the choir of the Church of our Savior, and when he makes some changes there in the fall, that church will be proud of its choir. Miss Hetlich goes to Europe to study for a year or two. Mrs. Oscar Rammelsburg, one of our first sopranos, made her *debut* most successfully in Milan under the name of Mad Rammel. Miss Rollwagen and Mrs. Annie Norton Hartdegen are summering at Newport, as guests of Dr. Wendt, at whose church—"Channing Memorial"—they will sing. Fred. Brandeis has composed and dedicated to Julie Rivé-King a "Polka Humoreske" that is highly spoken of here. Our church choirs seem to look with favor on some recent works of J. R. Fairlamb, of New York; among the number we find his "Festival" *Te Deum* in C, and a set of "Offertory Sentences" which are works of real and unusual merit. Messrs. Bigelow & Main's selection of Messrs. Geo. D. Newhall & Co., to represent them in their book catalogues will save time and expense to parties in the West and Southwest. Miss Clara Baur, the indefatigable and worthy principal of the Cincinnati Conservatory of Music, receives from all parts of the country applications for admission. Certain it is that her school and boarding departments are full to overflowing. She deserves success for she is a woman of sterling worth and of undoubted ability as a teacher and musician. We are to have two new theatres. Heuck's is approaching completion and Haverly's well advanced. Alex. Haig will be leader of the Grand Opera House orchestra—there will be good music at that theatre or there'll be music in the air. Mr. Jas. Collins will be manager of the Grand and Robinson Opera Houses this coming season. Business quiet. "So say all of us." CAMELOT.

GILMAN, ILL.

(Special correspondence from Gilman, Ill.)

EDITOR KUNKEL'S MUSICAL REVIEW:—The Musical Concert and Entertainment given by the Library Association at the Methodist Church, last Monday evening, was a real treat to the two hundred who were in attendance. It was of a very high order throughout, and it is very seldom indeed that Gilman is favored with a concert where those taking part manifest so much talent and ability. The programme was so varied and presented in such an attractive manner in every particular that a lively interest was kept up during the entire two hours of its continuance, and the genuine and full appreciation of the audience was indicated from time to time by the most hearty applause. The most we can say of it, and indeed of any entertainment, is that those who were present expressed regret that it could not last longer, and that those who failed to attend missed a rare musical and literary feast. Much of the success of this entertainment was due to the assistance of Prof. Geo. Schleiffarth, of Chicago, the well-known pianist and composer who rendered some very fine selections in his own characteristic and inimitable manner.

- The numbers mostly appreciated were:
- PIANO DUET, "Polonaise Heroique".....Rivé-King. Messrs. Schleiffarth and Moyel.
 - RECITATION, "Widow Bedott's Courtship"..... Walter E. Knibloe.
 - SOPRANO SOLO, "Who will Buy My Roses Red"....Schleiffarth. Mrs. Geo. Schleiffarth.
 - PIANO DUET, "Jolly Blacksmiths".....Jean Paul. Messrs. Schleiffarth and Moyel. Triangle, Mr. A. Moyel.

Also the vocal selections by Mrs. Coon and Miss J. Hawley, the recitations of Mrs. Snyder and Miss Peck. The drill of the Broom Brigade was very attractive and taken altogether an entertainment of which the association may be proud. The arrangements were in the hands of Doc. Snyder, who deserves special praise in making the concert so successful.

CHICAGO.

CHICAGO, July 22, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—With the exception of the Thomas Concerts at the Exposition Building, nothing has happened to write about. These concerts continue to draw our musical and fashionable people nightly into a big place, which appears to me more like a barn than anything else. The programmes "look" nearly alike every year—Beethoven—Wagner—Strauss, and the selections are brought out with the fine taste and thorough knowledge of the business by the only Thomas. That it is a treat to listen to the orchestra I need not say, and your correspondent spends his evenings (his vacation) at the Exposition Building in a quiet corner, intensely enjoying the musical feast. Quite a change seems to have taken place in the popular taste; a year or two ago on *Request* nights (Fridays) you would notice the following numbers: Turkish Patrol—Swedish Wedding March—several Strauss Waltzes, etc., now: Raff—Wagner—Beethoven—! Oh, we are becoming rapidly civilized! A new thing in musical criticism is the invention of the scribe of the *Chicago Daily News*, who, after giving a short notice of the programme, dwells at length upon "who was there," and "what the ladies wore"—for instance in this style:

The concert of Theo. Thomas last evening was well patronized and the following numbers were rendered in splendid

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style: (follows programme.) Mrs. Judge Brown wore an elegant Nile green silk dress trimmed with genuine lace, ornaments, pearls. Mrs. Fitznoodle looked splendid in a tulle en train, cut bias, etc., etc. Johnny Smith and his 'chum,' Fred. Jinks, occupied seats near the orchestra. Who was that elegant young damsel with Mr. Vere de Thompson? and so he devotes half a column to the dressmaker and the dude.
 The Chicago Ideal Opera Company have been playing Iolanthe, Patience and Pinafore at the Academy of Music for two weeks to slim houses. Will the day ever come when people get tired of the above operas? Is there nothing else written by anybody else than Gilbert and Sullivan? The performances were fair and the individual performers did all they could to please. The company is going West; that's where every young man and woman ought to go and grow up with the country! Thatcher, Primrose and West's Minstrel Festival at the Grand has done a middling business; they close at the end of this week.
 The members of our German singing societies returned from the Fest in Buffalo, speaking highly of their treatment and the fun they had.
 Trade is very quiet and the weather very disagreeable. It is too hot to do anything. The principals of our music houses are away, fishing and bathing. Messrs. Lyon and Healy are at Geneva Lake, Wis. Mr. Camp (Story & Camp) at Bonami, Wis. Julius Bauer went East Saturday. Mr. Lee (Church & Lee) and W. W. Kimball are about to vacate and your correspondent is going away for a week or two. I had the great pleasure of meeting Mad. Rivé-King a few days ago, and was much pleased to see the authoress of "Bubbling Spring," and other popular compositions. This is a short letter, but it is not want of time, but of "stuff" which makes it so. Hope to do better after August.
 LAKE SHORE.

AMSTERDAM, HOLLAND.

AMSTERDAM, July 5th, 1883.

As yet my trip has not been especially rich in musical results, but I hope to give you a longer letter next month. I started out on the 16th ult. on the "Creassa," a member of Tourje's Educational Excursion. Naturally in such an excursion there was musical talent enough and to spare, but I am not going to write about the number of times the *Miserere* from Trovatore was sung during the trip. Suffice it to say that it was very appropriate to the occasion, about three-fourths of the party being as active as Vesuvius in a state of eruption, and very unhappy. In London I heard Lucca sing in *Trovatore*. Her voice has not lost much, and her acting is absolutely unapproachable. Searchi the great was also there, and in her usual superb voice. I also went to hear Richter's last symphony concert. Hans Richter is just the man who is needed in America. He is a born conductor. Every movement of his baton is firm and decided and thoroughly intelligible to his men. I have not heard such shading and such an ensemble for many years.

In Amsterdam the first musical fact that struck me was that the chimes seemed to play all day and night. I was saluted by an air from "Martha," on entering my hotel, and was awakened at two A. M. by the eternal *Miserere* (as if I had not had enough of that on the voyage from the same carillon.)

I went to the great exhibition, now open in Amsterdam, yesterday. It is arranged with excellent taste, and I was impressed with the fact that the Eastern nations had sent more valuable goods here than they did to America in 1876. But for all that the exhibition is not nearly as vast or as well systematized as our Centennial was. The American exhibit is pitifully small.

The colonies of Holland are naturally well represented. I passed most of my time in this portion of the grounds, and had the pleasure of hearing a concert given by Javanese and one by natives of Morocco. The latter was not unpleasant, being rhythmic, and at times melodious, but the Javanese orchestra (or *Gamelong* as it is called) was rather painful. The chief instruments were drums, a two-stringed fiddle and two sets of bells which looked like inverted steppans and which supplied the bass to the melody. This bass was wholly on the common chord, c, g, e, g, *ad infinitum*, without any change to the dominant, or any other chord, a most barbaric organ point. A very pretty Javanese girl danced slowly to the music and occasionally droned a song to it.

It is just possible that I may go down into Hungary and Turkey, and if I do you shall have descriptions of oriental music.

A word or two, in closing, about the party. The St. Louis members of it are all of the liveliest description, and seem to enjoy the trip very heartily. Thus far every detail has been literally fulfilled as promised. A person unacquainted with languages and with European customs can see much more in this manner than he could by traveling alone. Messrs. Tourje, Craygill, Ripley, Mella, and Mueller, all deserve hearty thanks for the way they have labored in the interests of the party. Now the company has divided into four sections, to facilitate traveling, and as I take the Eastern trip *solus* (rejoining the party in Rome) I may be said to form the fifth section, of which the passenger, conductor, guide, courier, and recorder is your wandering correspondent.

P. S. I wandered into a *cafe chantant* last night, and heard vulgarly sung in six languages. I was searching for good music, but of that there is none at present to be found in Amsterdam.

In connection with the recent meeting of German musicians at Leipzig, says the *Musical Review*, of London, an interesting exhibition of musical instruments was held in that city. In the ethnographic section the instruments of Southsea Islanders, Japanese, Chinese, Siamese, Indians, Russians, Italians, Greeks, and Jews were represented. In the historic section, a grand piano of four octaves, by Schiedmayer (1773), a clavichord of 1750, two lutes attributed to a Swedish instrument maker of the sixteenth century, and other curious specimens were shown. The latest development of the same industry was represented by the "Adiaphon," a keyed instrument, the sounds of which are produced by means of tuning forks of various sizes struck by hammers. The quality of the tone is said to be both sonorous and "ethereal," and, if the name does not promise too much, the "Adiaphon" has the invaluable quality of never being out of tune.

FREDRICK GRANT GLEASON of Chicago, somewhat known as a musical writer has been divorced from his wife, Grace Hill-Gleason, slightly known as a singer, and now "studying" in Europe, on the alleged ground of desertion.

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MAJOR AND MINOR.

THE electric light will shortly supersede gas at the Teatro Manzoni, Milan.

THE series of concerts in the Buen Retiro Gardens, Madrid, commenced on the 19th inst.

GIULIO COTTRAU, composer, Naples, has been created Knight of the Order of the Crown of Italy.

SCARIA, the well-known bass, will "stage-manage" this year's "Parsifal" performance at Bayreuth.

THE Municipality of Sesari have voted the sum of 160,000 liras for the construction of a Politeama.

KATHARINA KLAFFSKY, who took a prominent part in Wagner's "Nibelungen" performances, was, according to recent letters, seriously ill in Italy.

SPOHR's "JESSONDA," with Mile. Malten in the title-part, is to be revived at the Theatre Royal, Dresden, immediately after the re-opening of the theatre.

MASON and HAMLIN have subscribed one hundred pounds (\$500) to the new Royal College of Music, England. This is both liberal and business-like—in other words, American.

THE plates and copyrights of F. W. Helmick were knocked down to "The Geo. D. Newhall Co." of Cincinnati, for \$3,200—not a very large sum to be sure, but probably all they were worth, as Helmick had a lot of the trashiest music ever gotten together.

MISS IDA S. ALWARD, a capable soprano and a vocal teacher of experience is open to an engagement as soprano in a church choir and would take a few pupils in vocal music during the summer months. Her address is 327 Easton Avenue, St. Louis.

WE regret very much to have to announce to our readers the recent sudden decease in Philadelphia of Mr. Warren Walters, who was our correspondent from that city. Mr. Walters was a contributor to several of the music journals of the United States. We are informed that he left no estate and that his widow is in almost destitute circumstances.

MR. H. I. SOLOMON, formerly with Kranich & Bach has accepted an engagement with Ryland and Lee, Richmond, Virginia. Old Sol will probably stay down there a year or so, as he did with Ludden and Bates, and then return to his first love, for he is a sort of a Kronie-Bach—annalian. Note.—The man who wrote this item has been dismissed from the REVIEW force.

As our readers know we are not in favor of the giving of premiums for displays of pianos at the St. Louis Fair, but if premiums are to be offered, the manner in which they are divided for the coming fair is certainly the fairest. The premiums offered are as follows:

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The custom for several years back had been to offer premiums for the best general displays of musical instruments. This made it impossible for parties dealing in pianos and organs only, or in brass instruments only to ever obtain a premium.

THE PROGRAMME OF THE FUTURE.

Every year, the habit of worn out tenors and *prime donne* leaving the shores of Europe and concertizing in America on the remains of their voices is becoming more universal. We have prepared, says the *Musical Herald*, a programme which will be used about 1890, if the custom goes on:—

- BOSTON MUSIC HOSPITAL.
GRAND CONCERT
in aid of
The Society for Crushing Fresh Singers.
- PART I.
- Song. "The Happy Old Man" Signor DeCrepito.
 - Song. "I'm turning ninety-four." Grand Aria. Mme. Albony.
 - Air from Methuselah.....Suppe.
Herr Ausgespielt.
(Who was 1st tenor in St. Petersburg in 1820)
 - Song. "When you and I were young,".....Abt.
(A. D. 1810.)
Mr. Pastaty.
 - Hallelujah Chorus.....Handel.
By the Old Guard.

- An intermission will here be taken for the carrying of the exhausted to the Old Men's Home and the sweeping up of broken notes.
- PART II.
- Song. The C, the C, I love the C.....Randegger.
Mr. Quavery.
(The C will be transposed to B-flat, which it is confidently expected the singer can reach. At all events, he will try three or four times.)
 - "I cannot sing the old songs".....English.
(This will be demonstrated to the satisfaction of all.)
Miss Antike.
 - "Good-by, Sweetheart".....Hatsoff.
Signor Silvertoni.
(3661st time.)
 - "My Arab Steed"
(The same old hoarse will be exhibited in the falsetto tones.)
Mr. Quavery.
 - My [Second] Childhood's Days".....Balfe.
Mr. Pastaty.

N. B. The concert closes at an early hour, that the singers may be put to bed betimes.
It is hoped that the audience will show the respect due to old age, and applaud decorously.

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Fifth Ave. Pres. Church, "	3	"
Brooklyn Tabernacle, "	4	"
Pittsburg Cathedral, "	4	"
Mobile Cathedral, "	3	"
1st Pres., Philadelphia, "	3	"
Epiphany, Philadelphia, "	3	"
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SINGING FISHES.

M. C. HOWELLS, writes to the *Cleveland Herald*, referring to the article on singing fishes which the *Herald*, like ourselves, had republished from *Chambers' Journal*: This statement is not new, and it has been received with more or less doubt as one of the stories of India. On reading it I was reminded that singing fishes was one of the first things I remember to have heard mentioned as belonging to the Ohio River. I heard it said when I was a child, and in the faith of childhood listened when I first came to that stream for the song of these fishes, yet I seldom heard it, though the old boatmen spoke of it in the quiet days of flat-boats as quite common. One evening I adverted to, when I heard the singing of the fish as distinctly as could be wished. One afternoon, late in the Summer of 1837, I stepped on to a flat-boat then used at Martin's Ferry, opposite Wheeling, West Va., when I was attracted by the sweet Æolian harp-like sound arising from the water. I had forgotten the singing fish, and asked the ferryman what it was. He replied as if speaking of a common matter, saying that it was the white perch, which he said followed under the boat back and forward across the river at that season, when the water was warm and low. He was thoroughly posted in the habits of the fish, being bred to the work of fisherman and ferryman, and intelligently described the habits of the white perch of the Ohio, which, he said, had always been noted for this habit of singing. I might mention historically, that my informant was Ebenezer Clark, a son of Elizabeth Zane, famous as the heroine who, at the siege of the fort at Wheeling, carried the powder to the fort through a shower of Indian bullets. This does not materially affect the musical fish. I believe he gave me a correct account of the singing fish. I listened to their music while he told me about them. The sound was very much like that produced by a silk thread placed between the meeting rails of a window, sometimes called an Æolian harp. If the perch can sing in the Ohio, he may in India.

A DISCURSIVE DISCOURSE ON MUSIC.

A LETTER written in a female hand, and signed "A. B. M.," has reached us from Wisconsin. The writer says: "A friend of mine and myself read your paper regularly. We have disputed as to whether the editors of *Siftings* are musical. She says, judging from your writings, you have no music in your souls. I claim that you have. Can you say something in your paper that will decide this matter?"

We can, "A. B. M." If there is any one thing we know more about than any other thing, it is music. Just listen to this! Music, with her soft, persuasive voice; music that softens and disarms the angry monarch; music that hath charms to soothe the savage breast and wield a power over the passion of the soul of man, is but a pageant of sweet sounds, an empty echo dwelling in the ear, when compared, during this hot June weather, with an invitation to take some beer on ice. This, however, is an unfair comparison. Music is powerful. The power of music is said to be greater than that of the wand of the magician, and the horoscope of the astrologer. When the spirit of man is weighed down by a suspender button flying off into space, he is soothed by the soft cadence of the village bells falling upon his ear. The clear and sonorous strain—not the strain that caused the buttons to fly off—of a pair of dumb-bells comes over the ear like a sweet south wind breathing on a bank of violets, and a calm, quiet peace once more hovers over his back fence.

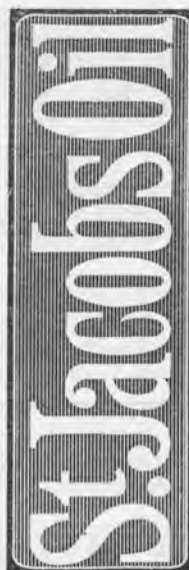
Harmonious sounds are delightful to the ear. They have been called "the medicine of the breaking heart." The wanderer far from home lives again in the days of his childhood, when he passes some lowly cottage in a foreign land and listens to the music of an infant's voice. To the amateur warrior, who marches with unflinching steps, on the Fourth of July, to the hall where a banquet of bottled beer and canvas-backed ham sandwiches are spread, the martial strains of a snare-drum rolling in grand reverberations through space, in majestic *alto-relievo* modulations, steal upon his ear like a stream of rich, distilled perfumes, or the music of a gong at a railroad eating-house.

The red-shirted fireman could not enjoy his anniversary picnic without music. He could not anniversary worth a cent unless he had a band of brazen instruments to walk down the dusty street in front of him. The public spirited boom of the cannon, the tinfnabulous popping of ginger-beer bottles, all this, to the heroic fireman, is music, like the wild warbling of nature, above the reach of art.

The love-sick swain beneath his lady's window, awakens tender feelings in his Dulcinea's breast (he also awakens the old man), and causes the house-dog to howl in harmonious unison with one of Beethoven's immortal sonatas that he drags by the tail through the lungs of a wheezing accordion. Music elevates and embles the soul; it holds in mighty chains the hearts of all, and it opens the cells where memory sleeps. How often does the simple melody of a hand organ cause an exasperated tax-payer to elevate his sole and raise the intinerant troubadour off his feet!

Without music, this world would be a soulless sounding-board. There would be no church choirs, "Pinafore" troupes or amateur concerts; and political rallies, military parades and \$45 parlor organs would be relegated to the murky gloom of the dead past.

We could say more—much more—on this interesting subject, but we think we have demonstrated to "A. B. M." that we know something about music.—*Texas Siftings.*



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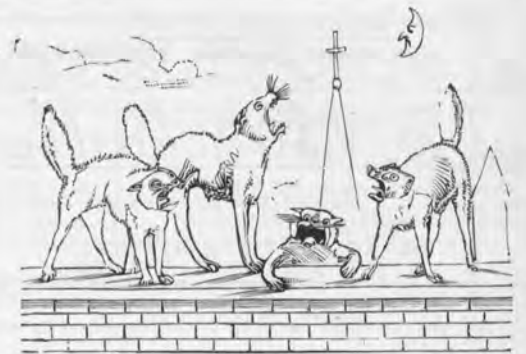
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COMICAL CHORDS.

"What is lighter than a feather?"
"The dust that blows in summer weather."
"What is lighter than the dust, I pray?"
"The wind that blows the dust away."
"And what is lighter than the wind?"
"The lightness of woman's mind."
"And what is lighter than that last?"
"Ah, there, my friend, you have me fast."

SONG of the cheese—"Will you love me when I mold?"

THE man for a church sexton is the man who has no music in his sole.

PANTALOONS will be worn longer in August than in September—one day longer.

THE Wall street bulls seem to have taken a vacation. Presumably because they couldn't bear the heat.

A POPULAR Western circus man arranges his animals so that the boys can go out between the Yaks.—*Marathon Independent.*

MRS. PARTINGTON said she wished they would hurry up and pass that silver service bill in Washington. She wanted one.

A PROMINENT journalist has offered a reward of \$1,000 for a tale that will make his hair stand on end. He is entirely bald.

THE thief who stole a watch at a public meeting excused himself on the plea that he "was merely taking minutes of the affair."

AN ill-natured contemporary says that Rhode Island goes in for narrow gauge railroads because she wants both rails to lie within her own territory.

MR. SISSENDORF always trembles when his wife sings in church with prayerful earnestness: "Oh, for a thousand tongues."—*McGregor News.*

A SHOWER of stones is reported by sixteen gentlemen of St. Albans, Vt. It is noticed, however, that these gentlemen are members of a brass band.—*Boston Post.*

THE idea of teaching every girl to thump a piano and every boy to be a book-keeper will make potatoes five dollars a bushel in twenty years.—*Cape Ann Advertiser.*

SWEET GIRL—"Is it wicked to sing that song on Sundays?"
Brother Jack—"Yes, it is wicked to sing it any day." "Why?"
"Because it makes people swear!"

WEAKLY amateur (playing Macduff)—"Ha! ha! My voice is in my sword!" Critic in the gallery—"That's all right, then, old Mumblechump. We was a-wondering up here where it were."—*London Judy.*

JUMPING over a fence in the middle of the night and meeting a bull dog that is a total stranger to you is one of those exciting little incidents of life which go far to break the monotony and rob existence of a tiresome sameness.

TODDLERINS, who is a member of a Shakesperian club, called out the other evening to the maid of all work—"Go bid thy mistress when my drink is ready she strike upon the bell." Tea was the beverage to which Mr. T. referred.

JOHN HAY received more by the death of one father-in-law in two minutes than he had made in twenty years as a poet. We don't say anything against poets, but there's a great and solemn warning hidden away in this case.

DOWN in Tama County, last week, a cat was born with two heads. It is lively and healthy and can yowl with one mouth and waul with the other. If this breed of cats becomes common it will just set the millenium back about four thousand years.—*Hawkeye.*

LEVI, a pawnbroker, lost a pocketbook containing \$500, the other day. It was found by an honest little fellow, who carried it to the address on the inside of the book. Levi received him with great unction, "You was a nice leedle poy," said he. "Five hundred tollar! Dot was a pig sum. I revard you for your honesty. Come oud and shake for de drinks."

DELTA is about organizing a brass band—the town has never been Delta severer blow at its tranquility.—*Yonkers Gazette.*
It wouldn't be surprising if some of its quiet citizens should now Beta retreat.—*Richmond Baton.*
Oh, Phi! this makes us Psi, although it is "Gamman"—*Elsou.*

None of these jokes are Nu.

THEY were pleasantly seated in the hotel. Five dollars were raised as a purse to give to the man who could tell the biggest lie. After guessing the number of pages in a book to see who should spin the first, the fat man who was seated on the bar proved to be the best guesser.
"Well," he began, shifting his cigar to the other corner of his mouth. "A wealthy country editor—"
"Hold on," rang out the voices of the party as but a single man, "you can have the purse."

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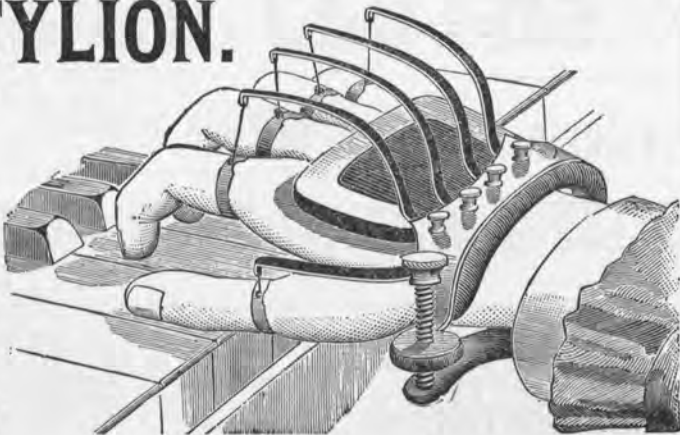
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A CHICAGO girl forwarded the following to her young man: "Deer Will:—Doant kum to see me eny more for a whial eny way. Fauther has got awfully skeered about burglars, and sits up every nite till late with a double-barrelled shotgun watchin the back yard. He put moren a pound of lead in Brown's new-foundland dog, which was cummin over the fens after a bone last nite.

A FRIEND of mine, who dabbles considerably in stocks, walked into a well-known banking house the other day, and created considerable excitement by remarking, "I got a pretty good thing when I bought that, last winter. It was 34 then, and to-day it stands at 95." "Well, I should say so," exclaimed the senior partner. "But what stock was it?" "It was a thermometer," coolly replied my friend. "It didn't cost the boys anything for lemonade that day.—Boston Times.

"If I were in your place," said a woman to a fish peddler, "I'd throw away that horn or else learn a new tune. It's perfectly distressing."

"Madame," said the purveyor of brain phosphorus, with becoming dignity, "with the limited time at my disposal and the extreme low price of shad, it is impossible for me to favor my patrons with a cornet obligato on every street, but I try to make the few strains I attempt acceptable and attractive to the cultivated ears of the vicinity. If I fail I make it up on the quality of my shad. Six pounds, fifty-five cents. Thanks.—Bristol Phoenix.

"WHEN JOHNNIE COMES MARCHING HOME."

THE recent concert of "Songs of the Soldiers," or "Reminiscent Rhymes of the War of the Rebellion," says the *Musical Herald*, given in Tremont Temple, and repeated to an immense audience in the Mechanics' Fair Building, has called out a good many interesting items for the press. Among them, a disclaimer and correction from Mr. P. S. Gilmore, the famous Bandmaster of New York, concerning the familiar lines,—

"When Johnnie comes marching home."

Concerning this song, the *Traveller* had made the following comments: "One of the army songs, which has become as popular in England as it is in this country, is published as having been written and composed by Louis Lambert. This is a *nom de plume* for P. S. Gilmore. To be sure, the words do not amount to much, and there is something disagreeable to a well-regulated temperance mind like our own in being obliged melodiously to inform the public that

We'll all drink stone blind
When Johnnie comes marching home;

but the tune is of that rollicking order that is very catching."

Mr. Gilmore says there is no such line in the song written by him, and published over the *nom de plume* of Louis Lambert, as the first line of the above; but there was a parody, or whatever it may be called, written by somebody else to the same melody, each verse closing with

We'll all drink stone blind,
Johnnie fill up the bowl.

He furnishes the original words, which are here given:—

I.

When Johnnie comes marching home again,
Hurray! Hurray! Hurray!
We'll give him a hearty welcome then,
Hurray! Hurray!
The men will cheer, the boys will shout,
The ladies—they will all turn out,
And we'll all feel gay
When Johnnie comes marching home.

II.

The old church bell will peal for joy,
Hurray! Hurray!
To welcome home our darling boy,
Hurray! Hurray!
The village lads and lasses say,
With roses they will strew the way,
And we'll all feel gay
When Johnnie comes marching home.

III.

Get ready for the jubilee!
Hurray! Hurray!
We'll give our hero three times three,
Hurray! Hurray!
The laurel wreath is ready now
To place upon his loyal brow,
And we'll all feel gay
When Johnnie comes marching home.

IV.

Let love and friendship on that day,
Hurray! Hurray!
Their choicest treasures then display,
Hurray! Hurray!
And let each one perform some part
To fill with joy the warrior's heart,
And we'll all feel gay
When Johnnie comes marching home.

He says he is not the author of the melody, that it was a sort of musical waif which he happened to hear somebody humming in the early days of the Rebellion, and, taking a fancy to it, wrote it down, dressed it up, gave it a name, and rhymed it into usefulness for a special purpose suited to the times.

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**MAJOR AND MINOR.**

Lecocq has set to music the fourth act of Racine's "Phèdre."

E. M. BOWMAN, of St. Louis, and W. F. Heath, of Fort Wayne, Indiana, were re-elected respectively President and Secretary of the Music Teachers' National Association.

THE *American Art Journal* will publish the official report of the Seventh Annual Convention, in pamphlet form, by authority of the National Music Teachers' Association.

THE subscribers of the Royal Opera Covent Garden, London, have notified Mr. Gye that although delighted to hear Patti, they will not tolerate Nicolini on any terms, Patti or no Patti.

MR. H. A. FRENCH, the well-known music dealer, of Nashville, Tenn., who recently called at the office of the REVIEW, says that the South is rapidly improving in its appreciation of good music.

MR. EDWARD GOGGAN, of Thomas Goggan & Bro., Galveston, Texas, made us a pleasant call recently. The Goggans are live business men, and are pretty well monopolizing the music trade of the Lone Star State.

A STATUE of Auber was unveiled on Sunday, June 10, at Caën, where he was born in 1782. M. Ambroise Thomas and M. Charles Garnier were among the speakers. Great festivities were held in honor of the occasion.

MARIE LITTA, the popular little *prima donna*, whose real name was Maria von Elsner, died of cerebro-spinal meningitis at her childhood's home, Bloomington, Ill., on the 7th ultimo. She was born in the same town on the first of June, 1856.

PROF. WALDAUER believes in work. His conservatory remains open all summer and we are very glad to hear that rather than frittering away their time at "musical normals," many music students are availing themselves of the summer opportunities there offered.

THREE teachers of music whom we can heartily recommend as thoroughly competent, desire positions in educational institutions. Institutions desiring to employ such persons will receive further information by addressing the publishers of this journal: Kunkel Brothers, 612 Olive street.

THE proposition to increase the capital stock of the St. Louis Music Hall and Exposition Building Association from \$500,000 to \$600,000 was carried by an almost unanimous vote of the stockholders. As the city donates the ground, this ought to be enough to put up a very fine building.

THE stand taken by Mr. Higgins, managing trustee of the Weber estate, during the late flurry caused by exaggerated reports of unprofitable investments made by Albert Weber, Jr., was dignified, business-like and impartial and stamps him as pre-eminently "the right man in the right place."

THE *Voice*, a monthly, edited by Edgar S. Werner, at Albany, New York, and devoted to "Oratory," "Delsarte Philosophy," "Stuttering, Singing and Visible Speech," is an excellent paper, and we take pleasure in recommending it to those of our readers who are interested in those subjects.IN reply to our question whether it did not look to "a man up a tree" as if Steinway owned most of the music-trade journals, *Musical People* replies: "Well, yes, rather. And it looks the same way to a man down a well, also." We hope Daniel does not mean to acknowledge that he is "in a hole!"

MRS. E. ALINE OSGOOD, the well-known soprano, is summing at Williamsville, Vermont, and she writes us, "enjoying the rest very much." Parties wishing to engage her valuable services for concert or oratorio, in both of which she has been eminently successful both at home and abroad, will address her at 121 North 35d St., Philadelphia, Penn., her permanent address.

THE choice of words has been made for the "Cantata," to serve for the competition of the grand prix of composition, at Paris, for 1883. It is entitled "The Gladiator," and is being set to music by MM. Vidal, René, Leroux, Debussy, and Missa. They are allowed twenty-five full days to complete the work, during which time they are to hold no communication with outsiders.

THE Veiled Prophets are to give a grand entertainment at the Olympic Theater on October 5th, to consist of tableaux and music. The management of the music has been given to Mr. Waldauer, who has engaged for the occasion the services of Mme. Rivé-King, pianist, Mrs. E. Aline Osgood, the famous soprano, Miss Minnie Curtis, who will then return from Paris, where she has been studying for three years, under Mme. Lagrange, Edouard Remenyi, whose "phiz" appears elsewhere in this issue, and the Musical Union Orchestra.

THE base-ball fever has struck the St. Louis musicians pretty hard. The brothers Epstein, Joe Saler, Tom. Doane, Emile Becker, Fent. Farnham, Charles Ohm, E. R. Kroeger, Charles Kunkel and others too numerous to mention, are to be seen at almost every game. How do we know? We see them. In the trade, J. L. Peters, and Henry Bollman have organized nines which will measure their respective strengths at an early day. Mr. Christ Von der Ahe, the President of the St. Louis Base Ball Club, is indirectly responsible for all this. He has managed quietly to organize a nine which now leads in the race for the championship pennant, and has thus enlisted local pride and interest in the "national game." It is a pity we have not at the head of some of our musical enterprises, men of as such good judgment and enterprise as Mr. Von der Ahe has proven himself in the base-ball line.



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GEO. H. KILGEN & Co. have just finished for the First Presbyterian Church, of Jerseyville, Ill., a twenty stop, two manual organ, costing \$2,000; the gift to the congregation of Judge Prentice D. Cheney. A concert will be given at the opening of the organ, by Mr. A. G. Robyn, the organist of the First Presbyterian Church, of St. Louis, assisted by the members of his choir. Kilgen & Co. are constructing nine other organs, among them a two-manual, thirty-two stop instrument, for the German Protestant Church at Thirteenth and Webster Streets, St. Louis, and a three-manual, forty-stop organ for the cathedral at San Antonio, Texas.

RUBINSTEIN plays on an Erard, Dr. von Bülow, on a Beckstein, Mr. Franz Rummel, on a Steinway, Mr. Charles Halle, on a Broadwood, Mad Sophie Menter, generally, on an Erard, Miss Agnes Zimmerman, on a Broadwood, Mr. S. F. Hatton, on a Bechstein, Herr Carl Heyman, on a Bechstein, etc. Taking them as a whole the English players use a Broadwood, some of the Germans a Bechstein, and the rest of the foreigners an Erard. Steinway's pianos are only used at Steinway Hall, and by a few artists who have recently come from America, but they are very rarely seen away from Steinway Hall.

SCHOLTEN, the leading photographer of St. Louis, claims to have done the quickest job of photographing on record. When Steele Mackaye with his troupe was last in St. Louis, Mr. Scholten with one assistant took fifty-seven negatives of the members of the troupe, single and group figures, in three hours and a quarter, during which time there were, of course, many changes of backgrounds and surroundings. Mr. Mackaye ordered pictures to be made from fifty-two of the fifty-seven negatives. If anybody can beat that record we should like to hear it. We may add that the time was kept by several parties who corroborate Scholten's statement.

A TRAVELER, who spent some time in Turkey, relates a beautiful parable, which was told him by a dervise, and which seemed even more beautiful than Sterne's celebrated figure of the accusing spirit and recording angel. "Every man," says the dervise, "has two angels, one on his right shoulder and another on his left. When he does anything good, the angel on the right shoulder writes it down and seals it, because what is done is forever. When he has done evil, the angel on the left shoulder writes it down. He waits till midnight. If before that time the man bows down his head and exclaims: 'Gracious Allah! I have sinned, forgive me!' the angel rubs it out; and if not, at midnight he seals it, and the angel upon the right shoulder weeps."

"SOME DAY," one of Wellings' most successful songs, was written under peculiarly painful circumstances. His wife was out yachting with some friends, and it was rumored that the vessel had met with an accident at sea. Being naturally most anxious to ascertain the truth of this report, he at once telegraphed to Cowes, Isle of Wight, whether he knew his wife had gone, but received no reply; he telegraphed again, but still no reply; eventually it became too late to telegraph any more that day, and Mr. Wellings sat up all night, in the utmost agony of mind, awaiting the reply which never came. During this time of terrible suspense, he by chance picked up the words of "Some Day," which had been lying on his table for weeks, and he was so struck by the line,

"Or are you dead, or do you live?"

that the melody flashed through his mind at once.

REV. W. W. BOYD, D. D., pastor of the Second Baptist Church, of which Mr. Bowman is organist, in a letter to the *Musical Courier*, to accompany a biographical sketch of Mr. Bowman, says, among other things: "First—He has brought together and developed the best quartette choir in the city, and that, too, in a congregation whose traditions and sympathies were not altogether in favor of 'hired singers.'" That Mr. Bowman has done excellent work for the church which employs him does not admit of a doubt, but that is no excuse for statements that may be misleading. The Second Baptist Church had a paid quartette choir for more than ten years, to our personal knowledge, before Mr. Bowman became its organist. As to the quartette now singing in the Second Baptist Church's, being "the best in the city," it would have been more modest for the pastor to let some one else make the assertion—an assertion which many will deny and which we are not desirous of discussing. The Rev. Mr. Boyd is thought by musicians generally to be a profound theologian, and by theologians to be "way up in the mysteries of music—but he should be careful not to address his theology to theologians nor his musical opinions to musicians. Aside from this, he is a good fellow, and an earnest worker, if his heart does not run away with his brains sometimes. The point we wish to make is, that it was unnecessary and unwise for the Rev. Mr. Boyd to make statements that are, to say the least, controvertible, for the purpose of recommending a gentleman who has other real titles to recommendation.

THE *Musical Courier*, otherwise known as *Steinway's Hurdy-Gurdy*, waited nearly two months before answering our query about the whereabouts of its owners. At last, on the Fourth of July, it made a spurt and, *mirabile dictu*, came out with thirty-six pages, including cover. This extraordinary feat tickled it all over; it patted itself on the back, called it-self a good fellow and at last, summoning up courage, looked straight at us and said: "Here we are; in our Saturday-go-to-meeting clothes—look at us!" Well, we did look. Nineteen pages of poster-like ads., about one page of reading ads., one page devoted to a picture, leaving, all told, fifteen pages of reading matter, most of which ought to have been inserted into the waste basket. As we give our readers more and better reading in every issue, besides twenty-four pages of choice music against the *Courier's* none at all, we must say we were not at all awed by the sight, and that we had to smile at the little pretensions of Bloomy & Co. We readily understand how the (for them) unusual effort of preparing fifteen pages of reading matter and the hot weather combined, brought about their sudden and severe attack of vertigo. As the subsequent issues have contained all told twelve pages, of which about two-thirds are advertisements, we think Bloomy & Co. will, through force of circumstances, recover in due course of time. Grind on "Markey;" let us hear the inspiring strains of the "Hurdy-Gurdy!"

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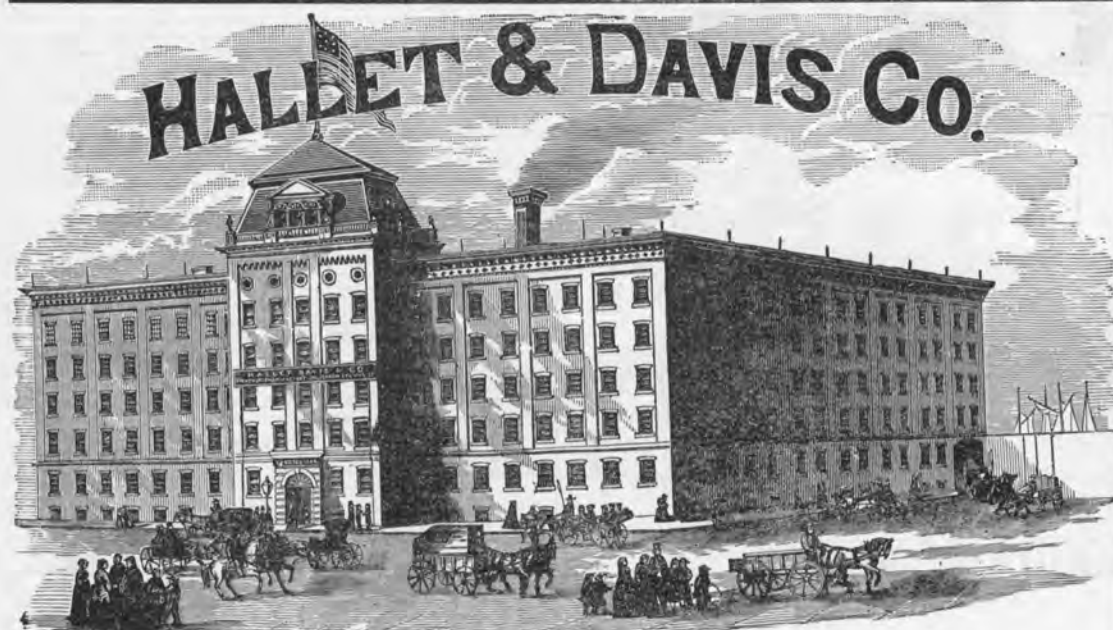


SMITH AND JONES.

Smith—Eureka, Jones, Eureka!
Jones—You wrecker yourself!
Smith—No—Eureka, I have found it!
Jones—Found what?
Smith—The way out our little financial trouble.
Jones—What's that?
Smith—Listen! Have you read the proceedings of the Music Teachers' National Association?
Jones—Yes, but if you've found any new ideas lying loose around there, you beat me!
Smith—Didn't you read that they had appointed a committee to report on the feasibility of chartering a sort of a college of musicians with power to confer a title upon music teachers who can pass an examination?
Jones—Yes—but what of it?
Smith—Why, did you not see that they are proposing to ask from ten to fifteen dollars from every person applying for a degree? Now don't you see the point—the money?
Jones—No—for how will that help you?
Smith—Let us get that money. Don't you know we can get a charter, with the assistance of two or three other old coves. We advertise degrees on passing our examination. Applicants come—we take their money—we examine them—
Jones—Hold on! What do you know about music?
Smith—Who knows whether we know anything or not? If we are the president and treasurer of a chartered musical college, is not that a legislative or judicial declaration of our knowledge of music?
Jones—But what do legislatures or courts know about music?
Smith—Why, confound you! who cares a tinker's dam? If the legislature or the courts that know nothing about music confer upon us, who know as much as they, the power to confer musical degrees, won't the people take it for granted that we have the necessary knowledge, and won't the blooming idiots of music teachers bring us their little ten or twenty dollar notes, to cover "necessary expenses"—which means our personal expenses?
Jones—Well, maybe!
Smith—It's worth trying—is it not?
Jones—Ye-e-e-e-s!

THE popular Vandalia Line is offering very low rates for Summer Excursions tickets to Minnesota, Wisconsin and Eastern points. In connection with the Illinois Central, it furnishes a first rate line to Chicago; its entrance into the Lake City along five or six miles of the lake front being especially fine. It will be worth your while to call on Mr. Colburn, their old and reliable Ticket Agent, at 100 North Fourth Street, before you settle your route for your summer trip or start for Chicago.

THE *Musical Review*, of London, the latest attempt to establish a Wagnerian music-journal in England has breathed its last. This is the way in which it bids farewell to a wicked world.
"The twenty-sixth number of this journal, published to-day, will also be its last. This announcement will not be a matter for surprise to those who know how many causes contend against the establishment of an organ of independent and serious criticism in this as in any other country. Musicians as a rule, do not care to read about their art, and cultured amateurs are not easily reached by a class journal. Of these difficulties we were fully aware when starting the *Musical Review*. In one of its earliest numbers we said: 'Whether a public for the class of journal we refer to exists at present is doubtful; whether it can be formed by staunch and serious endeavor the result must show.' The result has shown that such a task would involve a sacrifice of time and money which the editor and the publishers cannot be fairly expected to incur; it has shown that, although the *Review* has fairly established its position as an independent critical organ and has attracted attention in circles where few musical journals penetrate, years would probably have to elapse before commercial success could be hoped for, unless, indeed, the tone of its articles were lowered to meet a broader popular taste. Such a proceeding would have frustrated the very aim and essence of this journal, which as long as it lasted has at least strictly adhered to the programme prefixed to its first number. That its days should not have been longer in the land may perhaps cause some regret to those who have the serious interest of music at heart.'
We regret the untimely demise of an ably edited paper, even if we could not subscribe to all its art tenets.



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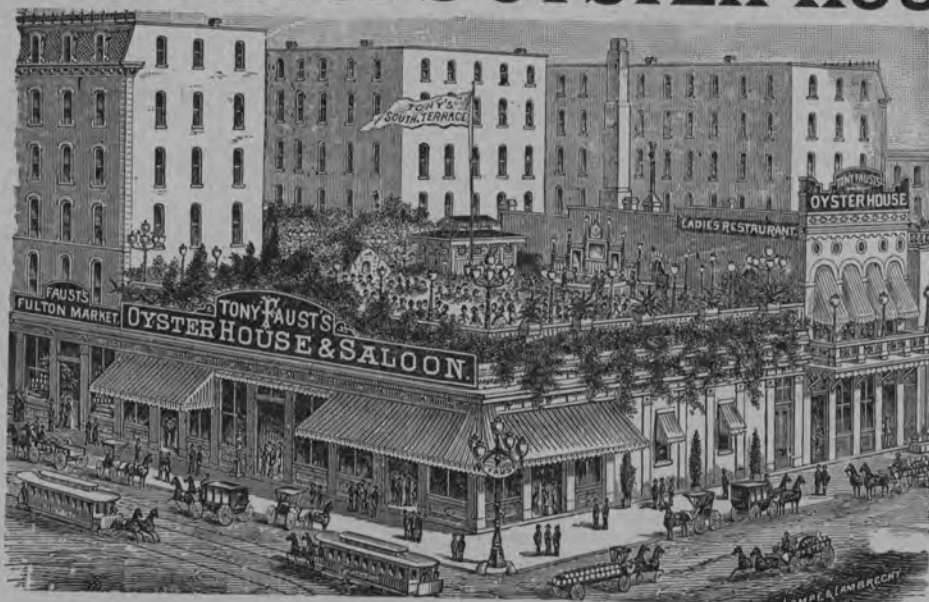
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