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Vol. 6.

No. 6.

KUNKEL'S

MUSICAL REVIEW.

APRIL, 1883.

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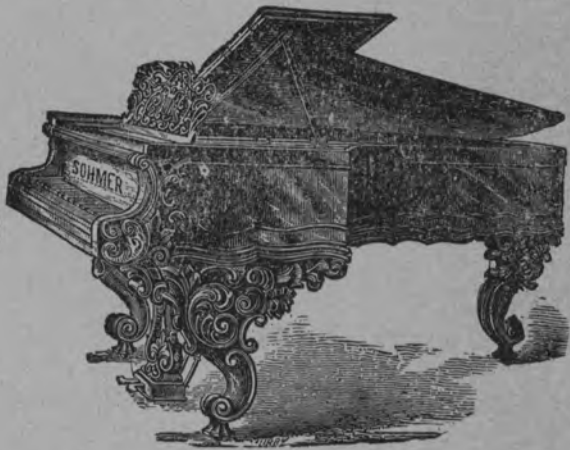
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MUSICIAN'S REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VI.

APRIL, 1883.

No. 6.

REPRODUCTION AND REPETITIONS IN LIBRETTI.

ONE of the most difficult things for a musician to obtain is a satisfactory libretto. History, mythology, and modern life have been so thoroughly ransacked for subjects that repetitions are necessarily engendered, and a strongly written dramatic plot or a charming arrangement of a comedy for light opera, are sought for so eagerly by all composers that it requires absolute genius and the production of a master-piece to guard forever from other musical marauders the libretto, good or bad, which they may envy. We do not think that "William Tell," for example, will be treated again in operatic form, and courageous indeed would be the man to attempt it, but when driven to extremities by dearth of strong and effective scenes to put to song, some genius or some fool may ultimately endeavor to surpass Rossini's masterpiece.

Sometimes a good libretto, having been treated poorly, or in a mediocre way, by the very fact becomes the prey of other writers; a few details are altered, the principal scenes remain the same, the action, if in Spain, is changed to Russia, or any other country, and the trick is performed. Such was the case with Scribe's "Le Philtre," set to music by Auber in 1831, and although containing several delicious *morceaux*, it never became popular like his "Fra Diavolo," "Masaniello" and "Le Domino Noir." It was destined, however, to be totally and triumphantly eclipsed by Donizetti's "Elisir d'Amore," a masterpiece of Italian opera buffa, the grace and freshness of which have not been dimmed by a half century. The composer happened to be under contract with the director of the Canobbiana theatre in Milan to produce an opera for the spring season. His librettist, who was seriously ill at the time, asked for a delay, and ultimately was obliged to relinquish all idea of furnishing the argument. Fifteen days remained only, prior to the opening of the season, and Donizetti rushed to Felice Romani, who had already composed the libretto of his "Anna Bolena," and implored him to come to his aid. Romani remembered Scribe's "Philtre," re-arranged it in a few days, and Donizetti, then in his most fecund prime, literally improvised this ravishing score. In the same way Verdi's librettist took the plot and situations of "Il Ballo in Maschera," from Scribe's "Gustave III," music by Auber, and transposed the action to Boston, instead of Stockholm. Verdi, singularly enough, succeeded principally in this opera in the acts where Auber most signally failed. In the latter's work the first four acts are the weakest, but the fifth, with its dazzling and world-renowned ball-room scene, was one of his finest efforts. Verdi, on the contrary, was not felicitously inspired in the fourth act, being essentially a dramatic composer, lacking the lighter element, but placed "Il Ballo" among his best productions by the first two acts, and the superb third. Rossini was much more audacious when he put "Il Barbiere" to music, which had been considered for many years one of the best productions of Paisiello, but it was fortunate that he was compelled to accept the libretto by his director, otherwise the world would have lost a masterpiece. As it was, he did all that was necessary to pacify Paisiello; explained the case fully to him, and received his consent to treat the subject. The old master confidently expected a failure, and is reported to have organized a cabal against his young rival, for the first night the opera was hissed most outrageously. Before Paisiello, the subject of Beaumarchais had been treated by Benda, Schultz and Isonard. "Ermani," taken from Victor Hugo's drama, was composed in 1834 by Gabussi, and contains many remarkable passages, and several of the cavatinas are favorites to the present day in Italy, but this did not prevent Verdi from appropriating the libretto to his own use, and the great success of

his early years caused Gabussi's work to fall into oblivion; but this libretto's history did not end here; an inferior musician, named Mazzucato, was not satisfied with Verdi's treatment of the subject, and the same year (1844) produced a work of his own under the same title. It was a complete fiasco.

"Romeo and Juliet" has always been an alluring theme for composers, and has produced noble pages. Dalayrac treated it indifferently; Guglielmi and Steibelt likewise. Vaccaj, about 1825 or '26, wrote an excellent fourth act, which occasionally is substituted for Bellini's fourth. The latter's work is full of his mournful, suave, and at times morbid melodies, but lacks the intense passions.

Zingarelli handled the subject ably, and Gounod has written some of his most sensuous and forcible music for it, while the giant Berlioz, in his immortal symphony of the same name has nearly approached perfection.

To mention the most famous subjects only, "Faust" has inspired nine or ten composers, but their renderings have been forgotten, with the exception of Spohr's, Gounod's, and the "Damnation of Faust" by Berlioz. Meyerbeer contemplated composing a "Faust," and Scribe undertook to prepare the libretto, and, in fact, we believe he finished a portion of it, but the great genius who gave us the "Huguenots," doubted his own supreme powers, and feared that he would not be capable of doing justice to Goethe. So Scribe's scenario was transformed, and "Robert the Devil" was treated instead, Robert taking the place of Faust, Alice that of Marguerite, and Bertram that of Mephistopheles, the pivotal idea of the poet being retained; but what a loss to art that Meyerbeer never attempted a "Faust" later, for what a wondrous difference exists between the terrible fiend Bertram, whose hellish character, musically, is so powerfully drawn, and the stagey, glitter-and-tinsel devil in Gounod's "Faust," the only character in the opera he has failed to portray grandly.

Bernardin de St. Pierre's popular and charming story of Paul and Virginia, has taken the fancy of many musicians, notably, Kreutzer, Lesueur, Guglielmi, Aspa, and lately Victor Massé whose work is fit to rank with his "Galathée," and the "Noces de Jeannette." Even Wagner has not been allowed to remain in serene possession of his librettos. Marigold wrote a "Tannhäuser" the year after his, and Peri wrote a "Rienzi." Conceit and incompetency molest genius in this way to their own detriment. Panizza imagined he could improve on one of Donizetti's earlier operas "Gianni di Calais" which should be better known, and failed, while Rossi dared to touch Benvenuto Cellini after Berlioz. Niedermayer and Flotow both wrote a "Stradella" and Spontini's finest work "La Vestale" was afterwards re-set by Pacini and Mercadante, the latter being a remarkable work in every way, but of a later school.

Carafa, who held an honorable position among Italian composers during the first part of this century, the bosom friend of Rossini and a melodist of estimable qualities, was strangely unfortunate in his choice of subjects, for his successors overcame him on the very field he had chosen. Some time in 1829 he wrote the "Nozze di Lammermoor," taken from Scott's novel, and the production pleased. Six years later Donizetti wrote "Lucia" and Carafa's work was doomed. Likewise in 1827 he wrote a "Masaniello" which was full of beautiful gems and might have lived, had not Auber composed upon the same subject the following year, and cast him into the shade.

Auber would not have dared to put new music to any of Rossini's or Mozart's operas, but Carafa erroneously was thought to be too insignificant a star in the musical firmament and his light was taken from him.

Metastasio's plays at one period became public property, and every composer seemed to have a right to use his soft syllables for operatic purposes.

His "Alessandro nell' Indie" was used by thirty or forty musicians from Leo to Pacini, his "Clemenza di Tito" (only known now by Mozart's music) served twenty times, his "Demofonte" thirty or more, "Armida" forty, and so on; but less rivalry was engendered, and modern writers seem to have mutually agreed to leave those old libretti to their defunct predecessors without possible revival.

Of more important themes, "Hamlet" has been chosen by Scarlatti, Mercadante, Faccio, the greatest of present leaders in Italy, and Ambroise Thomas, whose work is well known.

"Don Juan" had been variously tortured before Mozart's day, and "Jeanne d'Arc" arranged in many styles has captivated the muses of Vaccaj, Duprez, (the famous tenor), Verdi, Gounod, and Mermet, and the list will be continued, we doubt not, ere the century dies. Verdi's "Giovanna d'Arco" is of his first style, and is, as a whole, a crude effort. Nevertheless it contains a strong dramatic scene which has saved the opera from total oblivion. Patti performed in it in Paris some fifteen years ago, and by her miraculous voice and presence gave it a new but transient fame. "Macbeth" by the same composer had been treated many times before, and will be again it is to be hoped, for that grand tragedy has not hitherto been interpreted in sound as it should be.

Licenses, and unallowable ones, are continually being taken with the libretti of great masters, and if this system is kept up, some day we may have a new "Roberto il Diavolo" by Mr. Smith, a revised "Fidelio" by Mr. Brown, and countless "Fausts" by countless Robinsons, and, who knows, Lecocq may yet write a "Niebelungen," and Andran may snatch the laurels from Thomas' brow by a very seriously constructed "Hamlet."—F. S. S. in *Music Critic*.

"PLUG" HATS.

A YOUNG philosopher has something to say about plug (*vulgo*, silk) hats, in the February issue of the *College Review* of Shurtleff College. We make a short extract from the article, which, though ingenious, has not yet led us to throw aside our comfortable soft felt for the stiff "stove-pipe," which we never don, save in deference to the wishes of our "better half." Others' tastes may differ from ours, and they may feel pleased at having good reasons given them for their predilections:

"The wearer of a plug hat is compelled by the very nature of things, to move with a certain amount of sedateness and propriety. He cannot run or jump, or get in any kind of a scuffle, without disturbing the felicity of his head-gear. Besides the dignity (a quality all seniors are supposed to possess) added to his bearing, there are certain hidden influences connected with it which tend toward greater respectability. He, who wears one, is obliged to keep the rest of his body in decent trim, in order that there may be no incongruity between the appearance of his dress and his head-dress.

The man who wears a plug hat, by means of the influence it exercises upon him, is naturally drawn into the society of the fair sex, with all its elevating tendencies. He cannot go hunting or fishing, or play foot or base-ball, without abandoning his beloved hat; but, in the more moderate enjoyment of such games as croquet, he is enabled to give full play to his plug. To sum up, we may say that the constant use of a plug hat makes a man dignified in appearance, composed in manner, quiet and gentlemanly in conduct, and the companion of ladies. The inevitable result is prosperity, marriage and church membership. In view of all these advantages, it should not be surprising to see the seniors "come out" in the spring with new plug hats."

Kunkel's Musical Review.

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I. D. FOULON, A.M., LL.B., - - - EDITOR.

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OR many reasons, which it is unnecessary to mention here, we do not believe in co-education in our higher institutions of learning; but since it is largely practiced in this country, and especially in the West, we may probably be permitted to suggest to the managers of "mixed" colleges that they have at hand the means of accomplishing better results in the way of vocal music than institutions devoted exclusively to the instruction of one sex, in this: that they can organize complete and satisfactory chorus classes which, without infringing upon the time of the other studies of the curriculum, would enable their students to form correct musical tastes by becoming practically acquainted with the best of oratorios, cantatas, etc., while, at the same time, getting needed recreation, voice culture and hygienic lung exercise. Strange to say, however, this genuine advantage is one which seems to be all but universally disregarded in such schools. Indeed, as far as our observation goes (it is true our field of observation has been limited) music seems to be at a lower ebb in "mixed" institutions than in those devoted to one sex exclusively. There is no reason why this should be so; indeed there is every reason why such institutions should excel in vocal, and especially choral, music. Gentlemen of the Faculties and Boards of Trustees of "mixed" colleges, must the admission of both sexes to the same classes result in a letting down of scholarship and attainments even in the field in which you could easily reign supreme? Now, shake yourselves a little; talk less about the benefits of co-education and show us what you can do in a field where you can have no successful competition! If you succeed—and you ought to—you will have accomplished some practical good for popular education and obtained an argument in favor of your theories.

PLAIN TALK ABOUT ADVERTISING.

WHENEVER a business assumes considerable proportions, an organ becomes not only a convenience but almost a necessity; there can therefore be no objection to music-trade papers as such. Where one could and should thrive, however, half a dozen want to live. The circulation which would be remunerative for one or two becomes utterly insufficient to furnish a decent support to three or four times that number, and as subscribers are not forthcoming, cajoling or threats are resorted to for the purpose of obtaining money from the trade under the guise of pay for advertisements. Such is the situation in New York at present. Six or seven music-trade papers are hard at work extracting sustenance from the piano and organ manufacturers and dealers of the city, and the feeling which pervades the relations of the editors and proprietors of these different journals is much like that of so many curs with but one bone

to gnaw. The matter has its serious side it is true, but it has also a comic side, and it occurred to us to make that the subject of our February "Smith and Jones." Of course, the words there put into the mouths of the solicitors of advertising patronage are such as the persons are known to constantly use concerning each other and not at all the expression of our own opinion of the gentlemen mentioned, for some of whom we personally entertain the kindest feelings. One Blumenberg, however, took up the cudgels and proceeded to reply to the truths which "Smith and Jones" awkwardly told by filling nearly two-thirds of a column of his paper with a triumphant(?) answer to "Smith and Jones'" statements—taking the greatest care however not to tell his readers what they had said to arouse his ire. Immediately upon reading this wonderful piece of writing, we wrote to the party, offering to publish his article in full in these columns and to pay him five dollars besides, if he would publish the offending "Smith and Jones" article in his paper. Up to the date of writing, our offer has not been accepted and therefore we shall not inflict the whole of his article upon our readers. It intends to be funny, but it is simply a personal attack upon our Mr. Kunkel, (who by the way, had nothing more to do with the article than any other of our readers), and both its wit and argument consist in calling him successively Kunkel, Kiyunkel, Chunkel, Kayunkel, Kornkel, Penuckle Kunkel, Kunckel and Kieunckle, and in dubbing our REVIEW a "comic almanac" and our music "hog wash." It would possibly afford some enjoyment to the genius who has thus shown the full resources of his brilliant wit to have us follow in his footsteps and call him Bloom-and-beg, Blooming-bug, Buman'-beg, Bumming-bug, Bloomin'-burglar, etc., but we are afraid he might, for a quarter, hire some boot-black or fish-wife to reply in the same style and we prefer forthwith to confess our inability to cope with him or his journal in the line of pure billingsgate.

Since, however, the attention of the music trade has been called to the matter by the silly personal attack of the *Musical Courier*, we have concluded to give the serious side of the subject at least a passing glance.

And first, let us not be understood to say that the sole or main utility of a well conducted music-trade journal would be that of an advertising medium. Reliable statistics of the manufacture and sale of musical instruments in this and other countries, descriptions of new inventions, or processes, and reports of new discoveries affecting the manufacture of musical instruments, discussions of the questions of free-trade and tariff as affecting the manufacturer, the dealer and the workman, the causes of the increase or decrease of the production of musical wares in different countries and at different periods—these and a thousand kindred subjects could be discussed with profit and interest to the trade, and the trade paper that would do so with impartiality and ability would deserve, and we believe, receive, the united support of the music trade, even though it did not insert one line of advertising. But which of the New York papers approaches this ideal? So far as impartiality is concerned, certainly not *The Courier* which is understood to draw its sustenance from the Steinways nor *Music and Drama* which is largely owned by another manufacturer of pianos; and it would take more than a romancer's imagination to affirm that either they or any of their competitors "fill the bill" in other respects. By their own choice, they have one and all taken the position of advertising media. Now, what are the requisites of a good advertising medium. Briefly stated they may be said to be, 1st, circulation, 2d, the right class of readers for the object advertised, and 3d, respectability. The first of these requisites is too often the only one

that is considered by the advertiser and it is the very one in which advertisers can most easily be deceived by unscrupulous publishers, since the evidence of the truth or falsehood of their statements must be all extrinsic. Yet, even here, it seems almost too plain for argument that as the circulation of trade papers is almost exclusively limited to the trade, the circulation, divided among six or seven, must be limited for all and more than exiguous for the newer ones. The second requisite, that of the right class of readers, is perhaps the most important of all. What would be thought of a man who should advertise microscopes in a paper whose circulation was confined to blind asylums? But, as a matter of fact, he would be doing very much like the different manufacturers and dealers who advertise their wares in journals which are read only by other manufacturers and dealers in the self-same kind of goods. If it be said that the advertisements make the retail trade acquainted with the wholesale dealers, the reply will be that there are very few retail dealers who are not already possessed of that information; that but few of them get the trade papers and that, of those who do receive them, three out of four never read them, as any one can easily test, (we have done it again and again) by dropping in upon some dealer who is a subscriber and asking to see such a number of such a paper. If produced at all, it will generally be produced with its wrapper unbroken, and not seldom with the remark: "I never read it—I take it because I was asked to by So-and-So—that's all!" To use a Yankee expression, "it stands to reason" that unless a paper reaches the consumer (which in the case of piano and organ manufacturers means the general musical public and the teachers, who are frequently consulted upon the purchase of an instrument) it is valueless as an advertising medium. If the demand is created among the consumers, the middlemen will be ready enough to supply it. Finally, we have said the paper should be respectable, we mean by that, that it should be known to exclude all frauds from its advertising columns, so that an insertion in its columns shall be a recommendation of the advertiser, and that it shall be understood that the editor's chair and the cashier's desk are not so situated that the latter shall control the former in the expression of its views. How far this description applies to the existing music-trade papers is a question which each advertiser must answer for himself. Were we appointed a committee to select two music-trade papers among those now in New York as most worthy of support, we should select the *American Art Journal* for one and *Musical People* or the *Musical Critic* (with both of which we have had more than one passage at arms) for the other, and let all the rest die an easy and natural death.

But, says some one: "You want to blow your own horn and say advertising in KUNKEL'S MUSICAL REVIEW is what pays!" Not a bit of it. We have the circulation and the right class of readers, the independence and, we believe, the respectability, but we do not pretend to vouch that any of our advertisers are benefited one cent's worth by their outlay. There is no misunderstanding between our advertisers and ourselves. We do not need them, though they are welcome when they come. When they go, we part friends but we shed no tears, for we have more demands for space than we can supply. If advertising pays anywhere it ought to pay in our REVIEW, but we do not say it does; we do not pretend to know, and we make no representations of the results of advertising in our paper, for they might eventually turn out to be misrepresentations. Perhaps that the money which the trade pays us for advertising is just so much good cash thrown away, but there is no perhaps, but a dead certainty of it in the case of the trade papers in general and of Mr. Blumenberg's sheet in particular.

MOZART.

HE shades of night were already falling upon the Viennese cemetery of St. Marx on the 6th of December, 1791, when, in the midst of a blinding storm, there drove up to its gate a solitary hearse.

"Any carriages or mourners behind?" asked 'Frau Katha,' mother of Franz Harschka, the assistant grave digger.

A negative sign from the driver of the hearse.

"Then whom have you there?" continued she.

"A bandmaster," replied the driver.

"A musician!" exclaimed Frau Katha with ill-concealed disgust, for she was a sort of official beggar attached to the cemetery—"A musician! they're a poor set of fellows; no more money for me to-day. Better luck in the morning, I hope."

"I'm thirsty as the devil too," said the driver laughing "but not a *Kreutzer of Trink-Geld* did I get."

Then the coffin was roughly unloaded and placed on the top of two others that had preceded it, in a pauper's grave—a grave which has never been identified, although in 1859 the city of Vienna erected a handsome monument on the probable or possible spot where had been laid the mortal remains of one of the greatest geniuses that ever lived, the poor "bandmaster" Mozart.

The life that ended in this state of abject poverty before it had seen thirty-six summers, had been full of early promise of wealth and social distinction. Born at Salzburg on the 27th of January, 1756, Wolfgang Amadeus Mozart inherited from his father Leopold, an able musician, taste and aptitude for music. What in the father was talent was in the son genius. He was barely three years old when it was discovered that he was picking up the music lessons given to his elder sister Marianne and he was not yet five when his father, accompanied by a friend, unexpectedly entering the room where the boy was, found him writing in a cramped, childish hand a music score. The child said it was a piano concerto, and the father, examining it, wept tears of joy at what the scrawl revealed. The composition was however so difficult that no one could play it; but when his father said this to him he answered: "That is just why it is called a concerto; people must practice it until they can play it!" His sister Marianne, though less wonderful than he, was also a child of remarkable musical ability, and their father, in January, 1762, determined to travel with his children, to exhibit their remarkable talents. Their first stop was at Munich, where they created quite a *furor*. From there they went on to Vienna, where they played before the court and where the young child astonished all by his wonderful talent. The king and queen made a pet of him and Wolfgang said he would like to marry the young princess, Marie Antoinette, afterwards Queen of France, "because she was so good to him." Scarlet fever, which Wolfgang took at this time, put an end to this trip, and soon after he recovered the father with his children returned to Salzburg. They soon started upon a second tour, however, which took in Munich, Augsburg, Schwetzingen, Mayence, Frankfurt, Coblenz, Aix-la-Chapelle, Brussels and Paris. They spent five months in Paris, playing twice before the court and created unbounded enthusiasm. Thence they went to London where they remained three months or more, and left on an invitation to the Court of Holland. Lille (France) and Hague were visited on their way to Amsterdam, and then they returned to Paris by way of Mechlin. When they left Paris, they went by way of Lyons to Lausanne, Berne, Zurich and Schaffhausen, and finally returned by way of Munich to Salzburg, after an absence of some three years. Here, Wolfgang was put to work studying the science of music and here he remained, with the exception of a short visit to Vienna in 1768, until December, 1769, when his father took him to Italy where he renewed the triumphs of his former tour. It was on this trip that Mozart made the famous visit to the Sistine Chapel to hear Allegri's *Miserere*, writing down the entire work from memory after one hearing. In 1771 we find Mozart back in Salzburg, which he again left in 1772, for another visit to Italy. In 1777 Mozart left Salzburg with his mother as traveling companion, (his father remaining at his post as court musician) and started out to seek his fortune. At Mannheim he endeavored unsuccessfully to obtain a position in the orchestra of the elector, and while waiting for an opening managed to fall in love with Aloysia Weber, daughter of the prompter of the court theatre.

When his father heard of it, he wrote: "Be off to Paris, and that without delay! Take up your position among those who are truly great,—*aut Caesar aut nihil!*" From Paris the name and fame of a man of talents spread all over the world." He left Mannheim for Paris, but fortune did not smile upon him; his mother died and he returned to Germany. Before this he had composed, at the age of fourteen, an opera buffa "La Finta Semplice" and a German *Singspiel* "Bastien und Bastienne" and while in Italy, for Milan, "Mitridate Rè de Ponto" which was very successful. He had also composed for Salzburg "Lucio Silla," "Il Rè Pastore" and "La Bella Finta Giardiniera," and for Munich, "Idomeneo"; also a large number of pieces of church music, songs, etc.; but it was not until, driven from the house of the Archbishop of Salzburg like a dog, he had gone to Vienna, which was thenceforth his home, that he composed, "Le Nozze di Figaro," and other great dramatic works which made him great, for all time and mark an epoch in the art of music. Before this, however, Mozart had married Constance Weber, a younger sister of his first love Aloysia, who had not long mourned Mozart's absence, but had married another. Constance seems



WOLFGANG AMADEUS MOZART.

to have been a loving wife but a poor manager. The snuff-boxes, swords and trinkets which testified of the appreciation of the nobility for the works of the composer, no more than the applause of the multitude, could fill the larder and spread the table, and the small income which he received from his works was not enough, in the careless hands of his well-meaning but incapable wife, to keep the wolf from the door. Yet Mozart was generally hopeful and cheerful, indeed almost kittenish in his playfulness. For instance, he would often rise long before his wife for a morning stroll or a drive and, kissing her in her sleep, would leave a little note of playful nonsense upon her forehead. Here is a specimen: "Good morning, dear little wife. I hope you have had a good sleep and pleasant dreams. I shall be back in two hours. Behave yourself like a good little girl, and don't run away from your husband." The most elastic nature will at last give way under the constant pressure of adversity and when in 1791 Mozart felt his health breaking down, a settled melancholy took possession of him. This feeling was increased by an incident, that, to the imagination of the sick man, seemed supernatural. One night a stranger came to him with an order for a requiem. It was to be composed within a month

without fail, and when completed, would be liberally paid for. No name was given, and mysteriously as he had come the stranger departed. Promptly at the end of the month he reappeared, as mysteriously as before, and reminded Mozart of his unfulfilled promise. Mozart then imagined the stranger was a visitor from another world who had come to warn him of approaching death and that the requiem he had ordered was to be Mozart's own. It is now known that the visitor was Count Walseck, who wished to palm off the composition as his work, composed in honor of his recently deceased wife. The requiem was unfinished when death called Mozart on December 5th, 1791. He died in the arms of his wife and Süßmeier. The following day, Van Swieten, Salieri, Schickaneder and Süßmeier accompanied the body as far as St. Stephan's church, but went no farther owing to the stormy weather. The rest we know.

Mozart, genius though he was, was also an indefatigable worker and a constant student of the masterpieces of the composers who had preceded him. He himself said: "There is no celebrated master whose works I have not studied diligently and repeatedly. He was essentially a melodist, but a melodist of the earnest kind, whose operas were equally removed from the triviality of some of the lighter Italian school and from the heaviness of certain more modern composers. If we are to believe such a master as Gounod undoubtedly is, the "music of the future" will be more like that of "Don Giovanni" than that of "Parsifal."

THE PASSION PLAY.

The action of the New York courts in prohibiting the production of Salmi Morse's "Passion Play" has aroused some of our contemporaries to express much sympathy for the "persecuted" manager, and corresponding indignation against those who set in motion the machinery of the law. We cannot join in either. There is something revolting to a believer in the Christian religion in the idea of the impersonation of Christ by an actor, and Mr. Morse little understood the cause of the sentiment when he imagined that the repugnance was to professional actors as a class and thought to overcome it by having his play enacted by amateurs whose moral character should be irreproachable. The Christian belief, Mr. Morse ought to have known, is not that Jesus was a moral man but that he was and is God, and the readiness of any man to assume the character of the Divinity in itself settles even his moral character to be below par, for no one with the slightest respect for religion or even the proprieties of life would for an instant entertain the thought of playing God. From the Christian's standpoint, any personation of the Son of God must be a caricature, and it is a caricature of what to him is dearer than life, hence Mr. Morse attempted to put upon the stage a play that was an outrage to the Christian world. But, should the law have interfered? This is a Christian country and our laws are based on Christian civilization. Take the case of polygamy: our laws punish it as a crime, but in so doing they simply add their sanction to the spirit of Christian civilization. If Christianity is thus protected in its deductions, why should it not be in its origin, not as a protection to any church organization but as a protection to the civilization upon which all our social and political institutions rest?

Is this an infringement of personal liberty? Personal liberty cannot, in civilized lands, be absolute—it is there always limited by the rights of others, and while we recognize Mr. Morse's legal right to believe or disbelieve what he pleases, to give public expression to his views and even to give such exhibitions, moral or immoral, as he may choose, in his parlor, we think the public have a right to protest, through the effective voice of the law, against a public exhibition which outrages their holiest feelings. The fact that Mr. Morse spent time and money which become a clear loss as a result of the law's action, does not entitle him to even a moment's sympathy, for he spent both with a full knowledge of the fact that he would be opposed, and he took his chances of making money out of the outrage which he intended to perpetrate or of losing it if he were prevented. Such being the fact, we should as soon think of sympathizing with a burglar because his tools had been made useless by the interference of an officer, or a pirate because watchful cruisers had made his expensive armaments altogether useless.

THE DEATH OF RICHARD WAGNER.

Mourning on earth, as when dark hours descend,
Wide-winged with plagues, from heaven; when hope and mirth
Wane, and no lips rebuke nor reprehend,
Mourning on earth
The soul wherein her songs of death and birth,
Darkness and light were wont to sound and blend,
Now silent, leaves the whole world less in worth;
Winds that make mourn and triumph, skies that bend,
Thunders and sounds of tides in gulf or firth,
Spake through his spirit of speech, whose death should send
Mourning on earth.

A. C. SWINBURNE.

MUSIC IN ITS RELATION TO OTHER ARTS.

In the last number we dealt with the four great canons of composition in art—Principality, Symmetry, Repetition, Contrast. We shall now pass to Interchange, Gradation, and Simplicity; touch upon the manner in which genius deals with the laws of all art; refer to appropriateness and grotesque; and draw some interesting parallels between architecture and music, and between literature and music.

5. INTERCHANGE.

From the law of contrast Mr. Ruskin passes to the law of interchange—a law which is really but a subdivision of that of contrast, or rather perhaps a limitation of it, because by it contrasted masses are so connected that they shall not be separated masses.

The words with which Mr. Ruskin introduces this law are these:—

"Closely connected with the law of contrast is a law which enforces the unity of opposite things by giving to each a portion of the character of the other. If, for instance, you divide a shield into two masses of color all the way down—suppose blue and white—and put a bar or figure of an animal partly on one division, partly on the other, you will find it pleasant to the eye if you make the part of the animal blue which comes on the white half, and white which comes on the blue half. This is done in heraldry, partly for the sake of perfect intelligibility, but yet more for the sake of delight in interchange of color, since, in all ornamentation whatever, the practice is continual in the ages of good design."

Now this interchange between two predominant colors in painting or heraldry has its exact counterpart in music in those movements which have two predominant subjects. At some part of the composition we are certain to find them more or less intertwined in such a manner as to show that they are not disconnected matter, but have a practical connection with each other, and have been associated together, not at haphazard, but with a well-considered design. The two subjects are, in fact, exhibited in their relation to each other much as a logician would bring into prominence the points of connection between his major and minor premises. The subjects in music are interchanged just as the colors are in painting.

6. GRADATION.

Another law, opposed to the law of contrast, is the law of gradation. Mr. Ruskin says:—

"Whenever you lay on a mass of color, be sure that, however large it may be, or however small, it shall be gradated. No color exists in Nature under ordinary circumstance without gradation. . . . And it does not matter how small the touch of color may be, though not larger than the smallest pin's head, if one part of it is not darker than the rest it is a bad touch; for it is not merely because the natural fact is so that your color should be gradated: the preciousness and pleasantness of the color itself depend more on this than on any other of its qualities, for gradation is to colors just what curvature is to lines, both being felt to be beautiful by the pure instinct of every human mind and both considered as types expressing the law of gradual change and progress in the human soul itself."

And further on in the same letter, speaking of curvature, the writer specifies variation as one of the two characters by which "graceful curvature is distinguished from ungraceful"—"that is to say, its never remaining equal in degree at different parts of its course." The same maxim may be applied to gradation of colors—that is, the degrees by which dark passes to light must be always and regularly increasing or diminishing.

Gradation of two kinds is to be found in music, and the two are frequently to be found together, just as in painting gradation of color and curvature of line may be, and commonly are, combined. There is gradation in quantity of sound—that is, a constant change from loud to soft or from soft to loud; and there is also, but perhaps less often, gradation of

pace—that is, a constant change in time, from quick to slow or from slow to quick.

And just as a graceful curve is always increasing in degree, so the gradation of sound in music is always increasing in degree.

Where these gradations are very decided they are marked in the music by the words *crescendo* or *decrescendo*, and *rallantando* or *accelerando*.

But beyond these marked features there are the more delicate changes which are too slight for any marking and which may vary, without any inaccuracy, not only with different performers, but from time to time with the same performer—the gentle pressing forward or holding back, with tender care, of some one note or group of notes—which may be compared to the gradation of a touch of color "not larger than the smallest pin's head" spoken of by Mr. Ruskin. This is what we call "phrasing." It is by his phrasing that we can tell whether the player has grasped the true hidden meanings of the composer which cannot be placed on paper.

In the last quotation there were three remarkable words used by Mr. Ruskin. He says: "No color exists in Nature under ordinary circumstances without gradation." This exceptional law of Nature is obeyed by musicians as it is by other artists. The straight line and the even color may appear in painting for a special purpose. The horizon at sea is a straight line, as though it would say, Man's power, like his sight, is limited. So, also, while gradation in music is almost universal, the hard line may appear to excite a special feeling, as awe, for instance. At the end of Mendelssohn's 98th Psalm the inevitable future Judgment which none can escape is suspended over us as the voices thunder forth, to the same note, repeated with the same force, "He shall judge, judge with truth."

7. SIMPLICITY.

In every art we know that simplicity affects us more than the most Titanic piling up of masses. The material with which he deals compels a sculptor to be simple. Witness the force which Flaxman has expressed in fewest lines. In the old masters, it is the simplicity of style that compels us to admiration. Why was the introduction to the last act of the "Africaine" encored seven times on the production of the opera? Because the house was carried away by the simplicity of a few bars of melody in absolute unison without any accompaniment. But that melody is written with an exquisite knowledge of the peculiarities of the instruments to which it is assigned. And thus it is that in music, as in everything else, it requires real genius to be simple. A man may crowd his score with parts, but all the scraping and blowing in the world will not produce the effect of the first four notes of Beethoven's Fifth Symphony, or of some of Mozart's simple movements. Mendelssohn in his choral works almost always flies to unison for the voices in his most telling passages. No composition is more respected than the "Hallelujah" Chorus in the "Messiah," and yet observe its simplicity.

We have thus endeavored to show that the laws and those only by which critics judge those arts which appeal to the eye are applicable also to music. We now propose to draw a few parallels, which, if they are more accidental, are probably not quite so unentertaining as those which have already been suggested.

OPERATIONS OF GENIUS.

In the older religious pictures there is a sort of Gregorian stiffness in the arrangement of the attendant saints—two on each side, with undisguised symmetry. Now in the Madonna di San Sisto, Raphael has observed the law of symmetry, and even the number of attendant figures; but, by a stroke of genius, the stiff line has vanished, and the two little angels, dropped to the bottom of the picture, open out an altogether new field of thought, and yet this change in composition is but a development of the old grouping.

The sonata form, as finally settled by Haydn, with the requirement that the second subject should appear in the Key of the dominant, was as fixed as the grouping of one of Perugino's pictures. And where it has since been departed from, it is interesting to observe how the departure is a development of the old rule, and not an infringement of it.

In music, as in painting, and in every art, we see genius observing the underlying truth of a rule while infringing the letter. The merely clever artist will always be within rule, and always be right; but it is reserved to genius to revivify the spirit which has given birth to a rule by casting away the body in which it has been petrified.

The attention of the Head Master of Christ's Hospital having been called to Coleridge when a boy low down in the school, he inquired of the class

master concerning him. The class master reported that Coleridge was a very dull boy—if asked for a rule of grammar, he never knew it, but always invented one of his own.

APPROPRIATENESS.

Frescoes have this about them which cannot be said of pictures—that we generally see them in the light for which the artist painted. Statuary, too, by its bulk has the same advantage, and in architecture of course the design is governed by the site.

There is no opera more often played at Covent Garden than the "Barbieri," and yet the audience never seems to see, that it is utterly unsuited to a stage of such magnitude. Auber was a good stage-manager, and the length of the introduction to songs and other details in his operas are notably governed by the stage for which they were intended. In the endings of many movements in his masses, Mozart has obviously studied the acoustic peculiarities of churches. Thus the repetition of the key-note alone avoided the clash on his delicate ear of ill-assorted harmonies. He felt this; subsequent science has taught us what he felt.

GROTESQUE.

A most interesting occupation would be to study the analogy between the grotesque in music and in other arts. It is sufficient here just to touch the subject. In his "Modern Painters" Mr. Ruskin, after stating that the grotesque should not be elaborated, says:—

"What is thus doubtfully true of the pathetic grotesque is assuredly and always true of the jesting grotesque. So far as it expresses any transient flash of wit or satire, the less labor of line or color given to its expression the better: elaborate jesting being always intensely painful."

How well this describes the touches of humor which we meet with in Haydn and Beethoven?

ARCHITECTURE AND MUSIC.

Good design in architecture is wonderfully like good fugue-writing. It relies on two principles—unity of general conception and variety of detail. We may note this especially in the romanesque, with its endless variety of treatment of an arcade with little columns, all generally alike, but found on examination to vary in capital, in shaft, and in base.

But there are many points of happy resemblance between music and architecture. For instance, there is many a progression which by its breadth and other properties is suited to a bass part, though it could never form part of the superstructure. We could no more substitute the bass for the treble of Talis's litany than the base of a column for its capital.

There is also a parallel between the appropriate treatment of an instrument in music and of a material in architecture. A design suitable for stone is inappropriate in brick or wood; and a violin passage is inconvenient or impossible for a wind instrument.

Again, there is some analogy between the superimposed orders in Renaissance architecture—take, for example the church of St. Mary in the Strand—and the successive movements of a sonata. The architectural orders always follow each other in a definite succession; so do the movements of the sonata. Then the architect takes measures to increase the importance of the cornice of the highest order, so that it shall not only be the finish of its own order, but also distinctly the finish of the whole building. For example, in the exterior of St. Paul's Cathedral there are two entablatures of the same proportion; but in the upper, brackets supporting the cornice are introduced on the frieze, thereby giving emphasis to the upper story. Similarly in a sonata the close of the last movement is commonly more decided, more satisfying, as the close of the entire work, than the termination of any previous movement.

The repetitions of a ground bass resemble a line of identical columns, which yet are not monotonous from the varied backgrounds and surroundings with which they are seen. One stands out in bold relief against the window, another fades away into a distant wall. In one we see an angle of the capital, in another case the side; and so, while all are alike, each has a different aspect. The plain circle of a Tuscan or Doric capital is less modified by a change of position on the part of the spectator, than the more ornate Ionic or Corinthian capital; this is perhaps the reason why the latter orders are more employed in interiors than the former.

Again in classical architecture, the form is old, but the skill of the architect is in the treatment. So with fugue: we do not look at the originality of the subject, but at the manner in which it is treated.

The different means which are taken to soften the hard line of a cornice against the sky—by a balustrade, for instance—are like a coda in the subdominant after a full close. If with the hand or a stick we conceal the balustrade at the top of the Treasury buildings or of St. Paul's, we have the same sense of abruptness of finish as we have in a movement in which the key of the subdominant is not employed towards the close.

The minuet and trio is a form in music which is the exact type of a certain treatment which we find in Renaissance architecture. The minuet is a movement complete in itself enfolding another movement, the trio, also complete in itself; but the trio and minuet are of nearly equal dimensions. We have many specimens of a smaller movement enclosed in one comparatively much larger. Thus in a finale we have sometimes a short movement introduced as an episode, which is so complete that it may be treated as a miniature movement of development with free fantasia and all essential parts—a sort of picture within a picture. For example, the finale of Mozart's First Pianoforte Sonata, in the key of F major, includes a complete little movement of twenty-two bars in the key of F minor.

Similarly in Renaissance architecture, doors, windows and recesses are frequently treated in an order different from that of the main building, and are, as it were, separate movements, complete in themselves, including in another larger movement. For example, in St. Peter's, Vere Street, by Gibbs, the sacristy is Ionic and is embraced by the general Corinthian order of the building, exactly like a trio by a minuet. And that a similar principle may be applied in the case of ornamentation of buildings with color we have the authority of Mr. Aitchison. In a paper on "Color as applied to Architecture," read at the London Institute on December 19th, 1881, Mr. Aitchison says:—

"But the obtaining of one suffused color need not prevent us from making any deep recess—or portion that is so cut off as to make itself a separate object—a spot of brilliancy or colored loveliness quite different from the main color of the decoration."

Now, if we glance at the comparative history of architecture and music, we shall find that there is some analogy between the five species of counterpoint and the five orders of classical architecture, and also the successive periods of English Gothic architecture. We are indebted to Professor Macfarren for the suggestion of a comparison between the five species of counterpoint and the five orders of classical architecture, but the comparison with Gothic architecture is still more striking.

The most massive species of counterpoint is that which moves no faster than the subject; it is full of dignity and stands firm, like the heavy Doric or the massive Norman.

More ornamental is the counterpoint which moves twice as fast as the subject, two notes to one, like the lighter Tuscan and the airy First-pointed Gothic.

Still more fanciful and more modern is the third species of counterpoint. In its common form of four notes to one, it has the prettiness of Ionic. But under this species are also grouped three notes to one and six notes to one, so that it has all the varied beauty of Middle-pointed Gothic, whether geometrical or flamboyant; and we may perhaps some day sublimate from this species of counterpoint something as refined as what was once ironically termed the "early late middle pointed."

Then advancing science discovered that wonderful ornament in music the suspension. The endless motion of the third species was checked at once by this new discovery. This is like the Corinthian, which is more stately than the Ionic. But it still more closely resembles the square-set early Perpendicular Gothic, which effected a complete revolution in architecture.

The fifth species of counterpoint is a florid form of the fourth, a figure derived from the third species being employed to conceal the true construction. Here, then, we have the third and fourth species of counterpoint combined to make a fifth species just as in classical architecture the third and fourth orders, Ionic and Corinthian, are combined to make a fifth, called Composite. And the true construction of the counterpoint is concealed by the florid ornament, just as in the later florid perpendicular architecture the true construction is often concealed by the superimposed ornament.

LITERATURE AND MUSIC.

Hitherto no reference has been made to poetry; but poetry may serve to illustrate how far music may be allowed to imitate the sounds of nature. It may safely be said that any imitation of natural

sounds must, in poetry, be wrapped up in words—that is to say, the sounds must, not be imitated by the mouth, but words may be employed which are suggestive of the sounds.

The somewhat trite quotation from Pope's "Odyssey," in which the labor of Sisyphus in getting his stone up the hill is contrasted with the facility with which the stone rolls down again, will make this clear:—

With many a weary step and many a groan,
Up the high hill he heaves a huge round stone;
The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.

Here there is no avowed imitation, but the sense is expressed in words which are specially selected for their suggestiveness.

So is it with music. The figure of the accompaniment to the ride in Berlioz' "Faust" is highly suggestive of the galloping of horses, and as the notes get slower, we seem to see the horses stopping. But this is not an exact imitation of horses' feet, for the same notes are not preserved, but only the figure; and, in fact, as the horses stopped and got out of their stride, their feet would touch the ground faster instead of slower.

And from literature generally may be taken another illustration of an object which should be kept in view in musical composition.

One of the beauties of Macaulay's style is the skill with which he returns from a digression to his principal matter. Not only does the digression seem to arise naturally out of the subject; it also seems to return to it naturally forming a sort of loop in the thread of the argument.

So it is with music. A digression must work back to the principal theme, and not jump back to it with an awkward sort of musical "but to return," or any other pleonasm.

Many points of resemblance between music and her sister arts may be recognized beyond those referred to above. The object in view has been to excite interest in the comparative study of art. The mind of a specialist is expanded by the knowledge of an art which operates through a medium different from his own. A painter may paint better pictures when he can appreciate the principles which governed Bach, Mozart, and Beethoven; a musician may compose better music when he has learned what may be learned at Assisi, in the Pitti Palace, or from the walls of our own National Gallery.

It is, happily, now not uncommon to see the first painters of the day in St. James' Hall: I hope that the first musicians of the day may be as frequently met within the walls of Burlington house. But merely to look at pictures and to listen to music is not enough; we must each go a little below the skin, and, though we may not be able to understand every anatomical nicety of the other's art, let us in each case learn something of the general skeleton.

Let knowledge grow from more to more,
But more of reverence in us dwell;
That mind and soul, according well,
May make one music as before,
But vaster.

The Musical Times (London.)

THE ENGINEER AT A CONCERT.

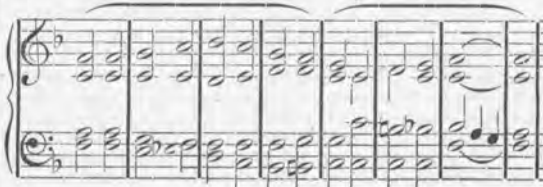
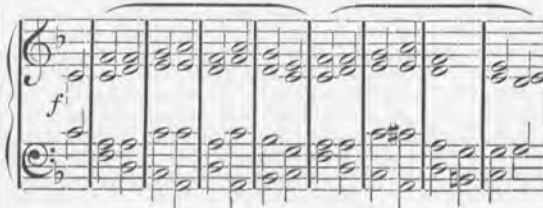
"I was loafing around the streets last night," said Jim Nelson, one of the locomotive engineers running into New Orleans, "and as I had nothing to do I dropped into a concert and heard a slick-looking Frenchman play a piano in a way that made me feel all over in spots. As soon as he sat down on the stool I knew by the way he handled himself that he understood the machine he was running. He tapped the keys way up one end, just as if they were gauges, and wanted to see if he had water enough. Then he looked up as if he wanted to know how much steam he was carrying, and the next moment he pulled open the throttle, and sailed out on the main line, just as if he was a half an hour late. You could hear her thunder over culverts and bridges, and getting faster and faster, until the fellow rocked about in his seat like a cradle. Somehow I thought it was old '36' pulling a passenger train and getting out of the way of a 'special.' The fellow worked the keys on the middle division like lightning, and then he flew along the north end of the line until the driver went around like a buzz saw, and I got excited. About the time I was fixing to tell him to cut her off a little, he kicked the dampers under the machine wide open, pulled the throttle away back in the tender, and,

Jerusalem, jumpers! how he did run. I couldn't stand it any longer, and yelled to him that she was pounding on the left side, and if he wasn't careful he'd drop his ash pan. But he didn't hear. No one heard me. Everything was flying and whizzing. Telegraph poles on the side of the track looked like a row of corn stalks, the trees appeared to be a mud bank, and all the time the exhaust of the old machine sounded like a hum of a bumble bee. I tried to yell out, but my tongue wouldn't move. He went around curves like a bullet, slipped an eccentric, blew out his soft plug, went down grades fifty feet to the mile and not a confounded brake set. She went by the meeting-point at a mile and a half a minute, and calling for more steam. My hair stood up like a cat's tail, because I knew the game was up. Sure enough, dead ahead of us was the headlight of the 'special.' In a daze I heard the crash as they struck, and I saw cars shivered into atoms, people mashed and mangled and bleeding and gasping for water. I heard another crash as the French professor struck the deep keys away down on the lower end of the southern division, and then I came to my senses. There he was at a dead standstill with the door of the fire-box of the machine open, wiping the perspiration off his face and bowing at the people before him. If I live to be a thousand years old I'll never forget the ride that Frenchman gave me on the piano.—New Orleans Times-Democrat.

A RARE OLD GREGORIAN HYMN.

FEW days after the performance of "St. Paul" by the Henry Shaw Musical Society, mentioned in our last issue, as we stepped into the office of the REVIEW (the editor's own office is five or six squares distant) at the close of office hours, we found Mr. Joseph Saler, the barytone, discussing with our Mr. Kunkel, in the presence of two or three other persons, the question of the *tempi* in "St. Paul" which we claimed had been taken too slowly. Mr. Saler's position seemed to be that the difference in the *tempi* could not affect the character of a composition so much as Mr. Kunkel said. The discussion bid fair to be interminable, as must be all discussions on matters of taste. Upon entering we had taken the first vacant seat, and that chanced to be a stool before an open piano. To put an end to the apparently useless dispute, we suggested that as they would never arrive at a conclusion and it was time to close up, they might as well close the debate; but before the company separated we desired to know whether any one present could give us the name of a certain hymn tune that had been haunting us all day, but which we had been unable to identify. We thought that Mr. Saler, an old and experienced choir singer, could doubtless tell. We turned to the piano and played the tune three times in succession, but Mr. Saler could not say anything further than that it was a Gregorian hymn. Mr. Kunkel then said we had asked him the same question earlier in the day and he could not remember the name of the tune; he thought we did not get the harmony just as he recollected it, however. We gave way to him and he went over the piece four consecutive times; but, save that it was a "Gregorian Hymn" Mr. Saler could "not just place it." This was the tune, which we advise our readers to play over before they read further:

Slow.



When Mr. Saler had heard the tune seven times without being able to identify it, we asked Mr. Kunkel to play it faster, say as fast again, and he then played it as follows. (We again ask our readers to try it):

Fast.



First there came a look of blank amazement on Mr. Saler's face, and then, those who have heard him laugh will know what we mean when we say that he made the windows rattle with his peals of laughter when he found that he had been unable to recognize "Yankee Doodle" played in slow time, and had taken it for a hymn. That ended the argument but not by any means the fun. Saler begged that we get him some company in his misfortune, else the boys would poke fun at him until he could not rest. We promised to "keep mum" for the present, not only to please Mr. Saler, but also, and mainly, to show by a practical test that our strictures on wrong *tempi* were far from trivial or hypercritical. The following night Messrs. Becker, Crawford, Cooper, Hazzard and Poindexter, all members of choirs, were present at Dr. Voerster's little birth-day surprise party; so were Messrs. Kunkel and Saler and the writer. At Mr. Saler's request, Mr. Kunkel played the unknown hymn tune. One thought it sounded like "Old Hundred," another that it was like "St. Ann's," but all were sure they did not know it, in fact had never heard it—though it was an excellent tune and doubtless of Gregorian origin. When the speed was doubled, Mr. Saler had an opportunity to see how he looked the day before when he first realized that he had been "sold." As opportunity offered, the different musicians who were seen were tested. Prof. Waldauer did not remember ever having played such a "prayer" with his orchestra at the old DeBar's in "The Marble Heart," in fact, was sure he had never heard it anywhere; Mr. Goldbeck, one of the ablest musicians in the country, notwithstanding his extensive acquaintance with music, had never heard the tune; J. L. Peters, the well-known music publisher, who has heard thousands upon thousands of manuscript compositions, was quite positive he had never heard it—though, of course, it was old Gregorian music. Mr. Charles Kinkel, connected with the house of Peters, was of the same opinion, and so was Mr. Crouse, Mr. Edward Read and Mr. Pretorius, of Story & Camp, both musicians of ability, thought it a beautiful hymn tune, but could not recollect ever having heard it before. Mr. Belcher, a very capable amateur musician, promised to look it up in his musical library (probably the most extensive in the West), and Mr. Smith, at Read & Thompson's, seized a hymn book that lay somewhere on his desk and proceeded to scour its pages for the tune which he felt sure it contained, although he did not know just where to put his finger upon it. As he did so, Mr. Bollman, Sr., himself a composer of a good deal of church music, was racking his brain to locate the piece, but gave it up in despair. His two sons, Oscar and Otto, had been trapped before, but neglected to warn him. Prof. Klueber, the champion of Cecilian music, did not recognize the tune as any part of the Catholic service. "It was evidently the work of some good author." Our young and talented friend, Kroeger, knew the tune was Gregorian. When he had been numbered with the elect he wanted us to be sure to take his friend Kieselhorst out of the wet. Kieselhorst cocked his head to one side, looked dubious, and, in a tone which must have been much like that of the Irish barrister who said: "Gentlemen of the jury, I smell a rat; I see it floating through the atmosphere, but I'll nip it in the bud!" he remarked: "There's some game under that—what are you giving me?" But after repeated hearings his name was enrolled high among those who could not tell "Yankee Doodle." Mr. Carl Froelich was very much pleased with the composition but could not remember having heard it, and the brothers Epstein were both agreed, on first hearing, that it was no composition they had ever heard. On the second playing, however, Mr. Kunkel unconsciously hastened the *tempo* slightly and Mr. Abram Epstein "dropped upon the game," and as we write he is the only one out of the many

who have listened to "Yankee Doodle" played in slow time who has recognized it even after repeated hearings. Herr Niedner, the veteran music typographer recognized it as a hymn which is constantly sung in Lutheran churches. It was "a German chorale, of course"—"a prayer for the outpouring of the Holy Ghost." He would find it at home and let us know etc., etc.

Now we have written all this not so much to tell a joke as to point a moral. If musicians of recognized ability (and we have mentioned none others), some of them eminent for their talents and accomplishments, cannot recognize "Yankee Doodle" played in slow time, how can the uncritical masses be expected to get any idea of what composers mean when the *tempi* are wrongly given and the compositions are disnatured and disfigured? But then when we say that the *tempo* of a conductor was not right, there are musical wiseacres in St. Louis who say it is but a trifling fault, and one which we would not mention were we not actuated by malice (!) To our younger class of readers, the learners, who too often neglect to play a piece in the time indicated, our little story may not be useless. Some may say they have no metronomes. To such we would recall the fact that Kunkel's Pocket Metronome costs but \$2.00, and is given as a premium to those who send two new subscribers to our paper, the subscribers still receiving their own premiums.

WAGNER'S FIRST GRAND OPERA.

OR more than seven weeks had the opera singers, chorus, and orchestra of the Magdeburg Stadt-Theater, of 1836, been tormented with the rehearsing of a new opera, the first ambitious production of its young *musik-director*, and still the youthful *maestro* complained that the soloists did not know their parts, that the chorus was not firm, the orchestra not prompt enough, and thus the first representation of the work had been postponed from day to day. To the manager, who was in want of funds, this delay was most inconvenient; pay-day was imminent, and the possibility of not being able to meet it weighed heavily on his mind. And Herr Bethman (that was the manager's name) expected great things from this first work of his talented capellmeister; the new opera was to set afloat again the almost sinking ship of the Magdeburg-Theater. Nor was this expectation altogether unfounded. The town had, for some weeks past, been made acquainted with the grand preparations in scenery and costumes which the new opera had called forth. The numerous friends and acquaintances of the young composer, moreover, had taken care to spread abroad the most favorable accounts respecting the merits of the new work, so that—a most unusual occurrence in Magdeburg—seats had actually been booked beforehand in anticipation of a crowded house. Now, if Bethmann's operatic *personnel* had been less efficient than it actually was, there would have been no difficulty in accounting for the repeated postponement of a first performance. In those days, however, that stage had at its disposal such forces as in the present day can only be looked for at a first-class residential theatre. Freimüller and Schrieber were the tenors, Krug and Unzelman, jun., the bassos; Frau Pollert and Fräulein Limbach were the *prime donne*. To do justice, therefore, to these admirable singers, it would appear that the onus of this long deferred performance must be laid at the door of the young composer and capellmeister himself. The fact was he had, in this his first work, assigned notes to the singers which they had not in their throats, and passages to the musicians which made excessive demands upon their executive skill. Thus it was necessary to transpose, to alter and to curtail from one rehearsal to another. These rehearsals were held in those times on the ground floor of the theatre, and in a part emerging into a public thoroughfare. No wonder then if passers by would by degrees become acquainted beforehand with some portions of the new opera. The present writer still remembers a few of the observations made at the time by this out-door audience. "Just as in a synagogue!" one of these critics would exclaim (and that, above all, of one of Wagner's works); "not a particle of melody!" another. Those were the observations which could be heard there daily.

Herr Bethmann stood at the door of the Stadt-Theater, casting his eyes upon the dark clouds that hung in the western sky, and praying for a merciful rain towards the afternoon, as the only means of driving the inartistic public of Magdeburg into his theatre. A three hours' rehearsal had just come to a close, and, drawing a long, deep breath, the tortured singers and musicians were leaving the building. At length the composer himself came, his

betrothed lady, the talented tragic actress, Fräulein Planer (afterwards his first wife) by his side. No sooner had Bethmann caught sight of his capellmeister, than he exclaimed, "Well, Herr Musik-director, how are you progressing? Shall we have your opera at last? May I get the bills ready for the day after to-morrow?"

"I think so," answered the composer with a smile.

"You only *think* so!" questioned Bethmann in great alarm.

"The solo singers are tolerably well prepared, and with regard to the chorus and orchestra, I have built my hopes upon the night rehearsal."

"Night rehearsal?" cried the manager. "The night rehearsal? Man! how can you contemplate such a thing? Do you imagine that they will yet put up with a night rehearsal, when I am indebted to them to the extent of fully two months' salary? With the choristers, perhaps you may be able to arrange it; but the musicians, the born revolutionists, will never consent to it."

"Never fear," replied the young composer with a laugh; "they shall come, chorus, orchestra, and all. I have promised them a good supper, and a cooling bowl afterwards, if the performance can take place the day after to-morrow. That has had the desired effect."

"Let us hope so," was the manager's reply. "For your own sake, too, I will hope that all may go well, since the first performance will be for your own benefit."

"On the contrary! You stand in greater need than I do of a successful first night. Take the first for yourself, by all means, and I will come in for the second."

"You are very generous," responded Bethmann. "Less so than you think," the capellmeister rejoined, laughing. "The good result of the first night, whereof there can now be scarcely a doubt, shall draw a still fuller house on the second!"

"Let us hope so, at all events," said the manager, returning to his theatre. The young composer sent a look of sympathy after the old man, and, with his handsome *fiancée*, went his way.

Two days later there was to be read on the play-bills of the Magdeburg Theater:

DIE NOVIZE VON PALERMO.

Grosse Oper in Drei Aufzügen.

VON

RICHARD WAGNER.

The house was completely filled on that evening. Great, indeed, had been the expectations of the public, and not the least eager were those of the composer himself. In order to appreciate the feelings of a composer or dramatist on the occasion of the first performance of one of his own works, it is necessary to have undergone that ordeal oneself. If there be some dramatic authors who, in such cases, can exhibit a calm or even apathetic demeanor, ten to one that the attitude is merely an assumed one. Inwardly, there is turmoil, the heart throbs violently, and if you felt the pulse, you would find it increased to 120 beats a minute. This anxiety becomes greater still when the curtain rises, and during the following scenes. The coughing of the apprentice lad in the gallery provokes the poet's wrath, and the hard sneezing of the elderly lady in the pit drives him into despair. Should the first act please, and there be applause, and even calling before the curtain, the fate of the drama or opera is thus by no means decided. With the second and the following acts the warmth of the audience must yet increase, and the plaudits reach their climax in the last scene. What an ordeal, then, the poor poet has still to undergo, compared to which the fire and water braved by Prince Tamino are mere child's play! The caprices of fortune are sometimes so very odd. May not, for instance, the gas suddenly go out in the middle of the last act and the house become enveloped in an Egyptian darkness? Or the *prima donna*, dissatisfied with the part assigned to her, faint away in the most effective scene? May not, at the most tragic moment of the piece, the black cat belonging to the theatre run across the stage, or the prompter have taken too much wine, and, perchance, turn over six pages of his book instead of one?

It is not the intention of the present writer to criticize the early work of a composer who, with his subsequent productions, has obtained so deservedly great a name. He will merely chronicle the result of the first representation of the opera in question, which was nothing more nor less than an unmistakable *fiasco*. The audience, whose expectations had been raised to too high a pitch, and who, moreover, could not at once reconcile themselves to this novel conception of music, became more and more dissatisfied as the opera progressed. This strange, un-

conventional music, whereof they could not carry away with them a single note in their memory, confused and irritated them. In vain did they listen for one of those sweet tunes which so easily take hold of the fancy and fix themselves in the memory, such as they had hitherto met with in every other new opera; a characteristic which, indeed, to this day prevents some people from appreciating Wagner's music, and which to some extent—if not with such marked individuality as in his later productions—was already apparent in "Die Novize von Palermo." The new opera, in fact, was condemned in the most unequivocal manner by the public. A second performance was, with much difficulty, arranged some few days later, but the house was almost empty. Sorely disappointed in his strong hopes as he was, the genial composer nevertheless made good his word, and treated the assembled choristers and musicians to the promised supper after the trial of the first night was past.

The public verdict as regards this early opera of Wagner may be summed up in the words—too much orchestration, too little melody. The fact, however, that the mellifluous "Norma" had just previously been introduced to the acquaintance of the people of Magdeburg doubtless contributed to the adverse opinion expressed on the occasion in question. Real connoisseurs, on the other hand, though shaking their heads at many details contained in the new work, were yet constrained to admit having been struck by occasional flashes of genius, and to predict a great future for the young composer of "Die Novize von Palermo." How these prophecies have been fulfilled the world knows. Richard Wagner was able to write a "Tannhäuser" and a "Lohengrin;" was able to conceive and accomplish other works of gigantic proportions. And the fact alone that so far from being discouraged by his early failures, he should, on the contrary, have gathered a fresh stimulus from them for his indomitable devotion to his ideal, stamps him as a truly great artist.

MUSIC IN ST. LOUIS.

THE Beethoven Conservatory has been quite chary of its exhibition of the talents of its pupils the present season, and more than half of the school year had elapsed when its first concert filled Memorial Hall with a select and critical audience. A varied and well-selected programme was offered, and from the time the first selection, the overture to "Merry Wives," was played by Misses Mills, Pope, Paulding and Holmes, in exact time and with good expression, it became evident that Prof. Waldauer had (wisely, we think) decided to make up in quality what might have been lacking in quantity. A ballad by Sullivan was then rendered quite acceptably by Miss Holmes, who was followed by Miss Fraley, in Moszkowski's waltz in A flat. Miss Lena Reinhardt then gave a violin solo, a nocturne of Lange's, and showed that the gentle sex can handle the bows as well as the beaux. Mrs. Paramore and Miss Lillie McEwing played their piano duet, "Euryanthe," Weber, with grace and intelligence. After a cavatina, by Concione, had been executed by Miss Huldah Buddeke, Miss Ella M. Davis played Kalkbrenner's Le Réve, with orchestra accompaniment, in a way that made it, perhaps, the gem of the evening, winning her three well-deserved recalls. Mr. Paul Nemours then played "Rondo Russe," De Beriot, with his usual good taste and style, after which Miss Sallie Parker rendered Liszt's Hungarian Fantasia (with second piano accompaniment) in a capital manner. The concert closed with "Variations Concertantes for Soprano," Artot, by Mrs. Lillian Taylor, with violin obligato by Prof. Waldauer and accompaniment by the orchestra. This number was one of the most successful of the evening. The concert was really meritorious, and was by many pronounced the best the Beethoven Conservatory has ever given. It is always agreeable to note progress, and Prof. Waldauer can certainly congratulate himself upon the advance of his school, as we congratulate him upon his new departure of bringing before the public as performers only those who can appear with credit to themselves, as well as to the institution.

THE St. Louis Choral Society's third concert, which occurred at Mercantile Library Hall on March 8th, consisted of Schumann's "Paradise and the Peri." It was, as far as the choruses are concerned, by far the best performance of choral music heard in St. Louis this year. Strange to say, it has been made the target of the blunt shafts of more than one of our so-called critics—who particularly complain of the manner in which the "recitatives" were sung. That complaint, however, settles their right to say anything in the way of criticism, for the work does not contain one single line of recitative, being measured music from one end to the other. It is also said that Mr. Otten did not lead the orchestra, but that the orchestra had to take the bit in their teeth, so to speak, and play on, regardless of his conducting. If the orchestra can do as well as it did on this occasion, without a conductor, we wish the office of orchestra conductor were abolished in St. Louis, for we have seldom heard the orchestra do so well. We are of the opinion, however, that Mr. Otten leads, perhaps, too modestly, and that more definite indications of his wishes would please the gentlemen of the orchestra better. In one thing, however, it seems to us that Mr. Otten is open to criticism—we refer to his selection of a tenor. The society has a number of tenors who are tenors—then, why select Mr. Dierkes who was until lately, in his own estimation, a barytone, and who, in our opinion, is a barytone still, and likely to remain such, unless his efforts to sing a part for which Nature has not fitted him should result in destroying his voice altogether? Then, having selected Mr. Dierkes, why not insist upon his knowing his part? Mr. Dierkes' performance was bad in all respects, and Mr. Otten must share the responsibility before the public. Here, however, all unfavorable criticism must end. The tempi were almost mathematically exact—we tested them upon the spot—the voices in the choruses were well-balanced, the light and shade beautifully given, the attack was prompt and sure—in a word, the choruses were what

they ought to have been, and, save in the particulars we have mentioned, Schumann's difficult but beautiful music, with all its wealth of soulful and fresh melody and its graceful and not overburdened harmonies, received a very satisfactory rendering. If Mr. Otten can bring the choruses for the "Redemption" performance to the same perfection as he did these, St. Louis will certainly hear a first-rate performance of this great work.

THE third concert of the Association Hall Course took place on March 13th. A business engagement prevented our attendance and the gentleman upon whom we relied for a report did not arrive until the concert was half over. We append the programme, which is varied enough to have pleased every one, though had we had the choice of the vocal numbers, we should probably have made one or two changes. For instance, Mr. Schleiffarth's "Who will buy my roses red?" is far from being equal to his "Come again days of bliss"—in fact it is commonplace and rather crudely put together—but that is perhaps the cause of its popularity. But here is the complete programme. Piano Solo, (a) Scène Pastorale, Op. 50, No. 1, Heller, (b) Variations Sérieuses, Op. 54, Mendelssohn, E. R. Kroeger; Soprano Solo, "Separation," Rossini, Miss Fannie E. Flesh; Flute and Piano-Concertante, Sonata, Op. 83, No. 1, Kuhlau, (a) Allegro con fuoco, (b) Andantino quasi Allegretto, (c) Allegro, J. A. Kieselhorst and E. R. Kroeger; Tenor Solo—"My Queen," Blumen-thal, J. C. McIlvane; Piano Solo (a) Berceuse, Streleki, (b) Etude, Op. 24, No. 2, Moszkowski, E. R. Kroeger; Soprano Solo, "Who Will Buy My Roses Red," Schleiffarth, Miss Fannie E. Flesh, (Flute Obligato, J. A. Kieselhorst); Duet for Violin and Piano, Sonata in F, Kroeger, (a) Allegretto, (b) Intermezzo Presto (The Chase), I. L. Schoen and E. R. Kroeger; Tenor Solo, "Last Watch," Pinsuth, J. C. McIlvane; Piano duet, Characteristic Dances, No. 2 and 3, Kroeger, E. R. Kroeger and J. A. Kieselhorst.

A WRITER in the *Republican* of March 18th protests against the bringing of Thomas and his Orchestra to St. Louis in May next to present Gounod's "Redemption," principally because it will take several thousand dollars out of the city which would be better spent if paid to our local musicians. He seems to forget that there are two sides to a ledger. So far as the city is concerned, if Thomas takes away say six thousand dollars, will he not have drawn hither three or four times that amount? Then where is the loss? Surely local orchestras have had no stancher friends than we, but we think the public at large are more interested in music than in music-makers. St. Louis wants to hear the "Redemption"—not an arrangement of it by some penny-a-liner of an arranger, but Gounod's "Redemption," and Thomas holds the sole performing right for this country—it is therefore the "Redemption" with Thomas or no "Redemption" with orchestra. By all means then, let us have Thomas, even if he does actually carry away more money than he will bring. As to our local orchestras—or rather orchestra—we do not see how Thomas' visit will injure that, unless it be assumed that that local organization is so bad that one appearance of Thomas will snuff it out—an assumption entirely unfounded in fact. We would not be understood here as indirectly condemning the proposed performance of "The Redemption" by the "Henry Shaw Musical Society." On the contrary, we say that no better preparation for the thorough understanding and enjoyment of the Thomas performance could be had than that which this anticipatory rendering will furnish—provided it be had with piano or organ accompaniment—for a piano arrangement, by its very lack of color, puts into prominence the form, which is the first thing that should be grasped, and will enable the careful listener to afterwards appreciate the increased effect produced by the addition of the varied tone-colors of the instruments which compose the orchestra. The two performances of the "Redemption" should be, and we believe will be, mutually helpful, rather than the reverse.

TOO AWFULLY UTTER.

"Well, said a Deadwood man who had just been introduced to a Brooklyn girl, and who had been asked by her if they had many of those lovely frontiersmen out his way—"well, mum, we hev right smart of 'em in our neck o' the woods."

"And do they wear fringed legs and hunt these dear, sweet buffalo?" asked the girl.

"The stage driver wear fringe and sich and when a buffaler shines out some one is pooty apt to hook on."

"How supreme! And those gorgeous Indians in their picturesque wigwams of wampum, with their blending combinations of war paint, do you often see them?"

"Oh, once in a while we get a whack at a buck, but mostly they are on the reservations," replied the Deadwood man staring. "They does come in occasionally, but we don't track with them."

"The sweet things! And you have such sunsets out in your mountain fastnesses, and such loves of highwaymen! Do you ever see those delightful highwaymen?"

"Not often, mum. They get into the brush, and as for sunsets, we get 'em pretty reg'lar in fair weather."

"Isn't it just too awfully too!" exclaimed the girl, clasping her hands and rolling her eyes.

"Yes, mum," stammered the Deadwood man, "sometimes its pretty darn too, leastwise it was the day that Cobbler Duffy came into town on the landslide."

"An avalanche! Do you mean an avalanche? Oh! Can there be anything more crastally utter than an avalanche!"

"It was pooty, tooty, utter," hazarded the Deadwood man, dropping into his companion's style of expression. "The cobbler had a—a—he had a crastally shaft up the side of the butte and one day was—tooting around up there, and things slipped out from under him."

"Oh! how radiant! How iridescent!"

"Yes, mum, and he began to radiate to'ards

town at the rate of 1,000 miles and three furlong a minute. We seen him a—a uttering down the side of the mountain, ripping up trees and rocks and tooting along, and his iridescent wife flapped out of her schack and began to raise a row."

"Poor Lily," moaned the girl; "did she stop the glorious avalanche?"

"No, mum, not quite. Duffy fetched up against his schack all standing and began to howl like a blizzard, 'cause he thought he'd lost his mine. But when they tipped the landslide on one end there was the mine underneath just as he had left it. So he could work it right under his window. That was pooty considerable too, eh?" and the Deadwood man never winked.

"How sublime! How crystalline!"

"But I was going to say we never had a sunset since."

"So star-like," murmured the girl.

"Yes, mostly star-like. You see the landslide stands there to this day on end, and they don't dare to turn it over for fear of filling in the town, so we don't get any sun after 11 in the morning." "A perennal twilight! So fearfully, terribly, awfully utter."

"Yes," muttered the Deadwood man, "It's just about as utter as you get 'em."

And she sat and gazed upon him, wrapped in admiration, while he fell into a reverie and wondered at Brooklyn hospitality in not providing band-boxes for strangers.—*Detroit Free Press.*

THE NEW ODYSSEY.

OUR friend Waldauer, of the Beethoven Conservatory, knows a thing or two, but he had a little experience the other day which will doubtless teach him something more, viz: never to start until he knows where he has to go. He had kindly consented to assist the Philharmonic Quintette Club at their last concert, and when the evening of the concert came, he sallied forth early, so as to arrive in ample time, and, nothing doubting, wended his footsteps to Memorial Hall. An exhibition of paintings was in progress; he had made a mistake. Then, of course, the concert must be at Mercantile Library Hall! Of course it was; why had he not thought of it before? Hastening his pace, he hied him to Mercantile Library Hall, more than a mile away, to find there was no concert there. Then he bethought him of the Y. M. C. A. Hall, half a mile away, and he retraced his steps in that direction, to find a prayer meeting going on there. Now, however, he could not miss it, it must be at Armory Hall, and, looking at his watch, he felt somewhat reassured, for he saw he would yet arrive in time. A few minutes brought him in sight of his new goal; the hall was brilliantly lighted, he had arrived at last. Breathless, he ascended the stairs—"Right shoulder shift, arms!" Some of the amateur military were drilling. But why had he not thought of it? He had a ticket which he had left at his conservatory, only a few blocks away; that would tell him. To the conservatory he went, got his ticket, adjusted his specks, and read, "Admit One," "only this and nothing more." As a last resort, he hastened to Pope's Theatre, and walked down to the orchestra who were playing some ship-sinking music, or at least music for the sinking of a ship, and collaring Mr. Geeks asked him if he could tell him where the concert of the Philharmonic Quintette Club was to take place. "You ought to know, since you're to play there!" was the tantalizing reply. He had to explain (and this is how we got the story), and then he was told that if he would go to the Pickwick he would find the goal he had been striving to reach. He made the fastest time on record between Pope's and the Pickwick, and arrived in time not to disappoint the audience, but at the expense of the stiffness of his shirt-collar; as he got the stiffness in his legs, however, he lost nothing, and it perhaps did not make much difference to the professor.

THE end men: "Now you are an Ethiopian, Billy," said a friend to Birch, as he was putting on the finishing touches for his evening's appearance. "No," was the reply, "I'm a cork-ash-un."—*Yonkers Gazette.*

A young lady who teaches music in an academy in western New York sent an order to a music publisher recently, in which she had spelled the words very poorly. She apologized by adding a postscript as follows: "You must ekews this letter, az I pla bi noat but spel bi ear."



OUR MUSIC.

"NOVELLETTE No. 10," Schumann.—Schumann needs no introduction at our hands and his works require no commendation from any one.

VIVACE FROM 7th SYMPHONY, Beethoven, reduced for piano by Carl Sidus—Lovers of the beauties of classical music will be thankful to us for giving them this musicianly, and yet simple, arrangement of some of the most inspired pages ever written by that giant among musicians, Beethoven.

"IL TROVATORE," Sidus.—This easy fantasia or rather potpourri of some of the most melodious portions of Verdi's most popular opera, far surpasses in merit any other similar arrangement we have ever seen, and we have examined at least forty.

"DANSE CARACTERISTIQUE," No. 1 E. R. Kroeger.—Some of our subscribers have been writing to us, asking why we did not now give piano duets as we used to do and expressing a desire that we should again do so.

"WHEN I BREATHE THY NAME," Henrion.—Some of our readers will recognize in this song an improved version of this French composer's popular romance "Si loin!" There is no reason why it should not please on this side of the Atlantic as it has upon the other.

"THE STOLEN KISS," Epstein.—We don't think the words of this song are very bad, if we did write them, and we know that the music, which makes no pretensions at being classical, is pleasing, melodious and not unduly difficult of execution.

STUDIES. Loeschhorn and Duvernoy, carefully revised, furnish the studies this month. That they will be found useful to teachers and students alike goes without saying.

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose.

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NOVELLETTE

NO 10.

Robert Schumann

Sehr rasch. Very fast ♩ = 120

The musical score is written for piano and treble clef. It consists of four systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Sehr rasch. Very fast' with a quarter note equal to 120 beats per minute. The first system contains two staves of music. The piano part features a series of triplets in the bass line, while the treble part has a melodic line with slurs and accents. Dynamics include *f* (forte) and *sf* (sforzando). The second system continues the piece, with the piano part still featuring triplets and the treble part showing more complex rhythmic patterns. Dynamics include *f*, *sf*, and *p cres.* (piano crescendo). The third system introduces a new section with a treble clef and a key signature of one sharp. It features a melodic line in the treble with slurs and accents, and a bass line with simple chords. Dynamics include *sf*, *simili*, *dimin.* (diminuendo), *uen do*, and *cres.* (crescendo). The fourth system concludes the piece with two first endings. The first ending leads back to the beginning of the piece, and the second ending leads to a final chord. Dynamics include *f*, *p* (piano), and *f*.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand plays a complex accompaniment with triplets and sixteenth notes. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-5.

Second system of a piano score. The right hand continues the melodic line. The left hand features a prominent triplet accompaniment. Dynamics include *f* and *sf*. A dashed line with the word *cres* is above the left hand, and *do* is written above the right hand.

♩ - 120 Quarter notes 120. as at first.

Third system of a piano score. The right hand has a melodic line with slurs and accents. The left hand features a steady accompaniment of quarter notes. Dynamics include *p* and *f*. Fingerings are indicated with numbers 1-5.

Fourth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand features a steady accompaniment of quarter notes. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fifth system of a piano score. The right hand has a melodic line with slurs and accents. The left hand features a steady accompaniment of quarter notes. Dynamics include *rit.* Fingerings are indicated with numbers 1-5.

Tempo 19

1. 2.

p cres. *simili* *dimin.* *uen* *do*

1. 2.

cres. *p* *f*

1.

p *f* *f* *f*

2.

f *cres* *cen* *do* *sf*

1.

BEETHOVEN

Vivace from the Symphony in A Major

Carl Sidus Op. 80.

Vivace ♩. 100.

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The piece begins with a mezzo-forte (mf) dynamic. The first system shows the right hand playing a melodic line with various fingerings (1-5) and the left hand providing a rhythmic accompaniment. The second system continues the melodic development in the right hand. The third system introduces a crescendo (cresc.) and returns to mezzo-forte (mf). The fourth system features dynamic contrasts, including fortissimo piano (fp), forte (f), and piano (p). The fifth system concludes with a fortissimo (ff) dynamic. The score is filled with detailed fingerings and articulation marks throughout.

IL TROVATORE

Carl Sidus Op. 125.

Andante ♩ = 72

p

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

f

Ped. *

Ped. * *Ped.* *

Ped. *

Vivace *Allegro* ♩ = 138.

The first system of music features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The tempo is marked *Vivace* and *Allegro* with a quarter note equal to 138 beats per minute. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-5 above notes. Dynamics include *f* (forte) and *sf* (sforzando).

The second system continues the piece with similar melodic and harmonic patterns. It includes various fingerings and a dynamic marking of *f*.

The third system shows further development of the musical themes, with complex fingerings and dynamic markings.

The fourth system includes a dynamic marking of *p* (piano) followed by *f* (forte). It features intricate melodic lines and accompaniment.

The fifth system continues with melodic and harmonic progression, including dynamic markings and detailed fingerings.

The sixth system concludes the page with a double bar line. It features a final melodic flourish and a strong harmonic accompaniment. The system ends with a 4/4 time signature.

STUDY.

Moderato ♩. 132 to ♩. 108.

No V.

The musical score is written for piano in 2/4 time. It features five systems of two staves each. The right-hand part is highly technical, involving rapid runs and repeated notes with specific fingerings (1-5) indicated above the notes. The left-hand part provides a steady accompaniment. The piece ends with a final chord marked *f*.

This study should be practiced with the different fingerings indicated for the right hand, each making it a distinct study. In practicing with the upper fingering, hold the hand very quiet (the same as in the practice of finger exercises) In practicing with the lower, (second) fingering, hold the wrist very loose and fully as high as the knuckles, or a little higher. This fingering offers fine practice for the changing of the fingers on notes (Keys) that are repeated, and will establish an independence of the fingers that could not be obtained by any other means. The teacher may decide whether the study should be practiced with the lower fingering immediately after it has been mastered with the upper fingering or whether the study of a piece or two should intervene as recreation, in order to avoid confusion to the fingers and monotony to the mind of the pupil.

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.

Danse Caractéristique.

NO. 1.

E. R. Kroeger.

Allegro vivace $\text{♩} = 120$

Secondo

1. 2.

f

ff

Danse Caractéristique.

No. 1.

E. R. Kroeger.

Allegro vivace $\text{♩} = 120.$

Primo.

8-----

f

8-----

1. || 2.

f

8-----

cres. cen. do ff

8-----

ff

Secondo.

ff p ff p

Two staves of piano music. The right hand features chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Dynamics are marked as *ff* and *p*.

p *ff*

Two staves of piano music. The right hand has a melodic line with fingerings, and the left hand continues the accompaniment. Dynamics are marked as *p* and *ff*.

p

Two staves of piano music. The right hand has a melodic line with fingerings, and the left hand continues the accompaniment. Dynamics are marked as *p*.

Two staves of piano music. The right hand has a melodic line with fingerings, and the left hand continues the accompaniment.

cres. *cen* *do ff*

Two staves of piano music. The right hand has a melodic line with fingerings, and the left hand continues the accompaniment. Dynamics are marked as *cres.*, *cen*, and *do ff*.

p *ff*

Two staves of piano music. The right hand has a melodic line with fingerings, and the left hand continues the accompaniment. Dynamics are marked as *p* and *ff*.

The 2nd time *f* with crescendo to the end

Primo.

ff *p* *ff* *p*

This system contains the first two measures of the piece. The treble staff has a melodic line with many slurs and fingerings (1-4). The bass staff provides harmonic accompaniment with chords and moving lines. Dynamics alternate between fortissimo (*ff*) and piano (*p*).

This system contains measures 3 and 4. The treble staff continues the melodic line with intricate fingerings. The bass staff has a more active accompaniment. Dynamics include *ff* and *p*.

dolce

p 1. 2.

This system contains measures 5 and 6. The tempo is marked *dolce*. The treble staff has a more lyrical melody. The bass staff accompaniment is simpler. Dynamics include *p*. There are first and second endings indicated by double bar lines and repeat signs.

p

This system contains measures 7 and 8. The *dolce* marking continues. The treble staff has a melodic line with slurs. The bass staff accompaniment consists of chords and moving lines. Dynamics include *p*.

mf *cres.* *cen.* *do* *ff*

This system contains measures 9 and 10. The tempo is marked *mf*. The treble staff has a melodic line with slurs. The bass staff accompaniment is more active. Dynamics include *mf*, *cres.*, *cen.*, *do*, and *ff*.

p *ff*

This system contains measures 11 and 12. The treble staff has a melodic line with slurs. The bass staff accompaniment is more active. Dynamics include *p* and *ff*. There are first and second endings indicated by double bar lines and repeat signs.

The 2nd time *f* with crescendo to the end

Secondo

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and rests, typical of a piano accompaniment for a vocal line.

Second system of musical notation, continuing the complex texture of the first system with dense beamed notes and rests.

Third system of musical notation, showing further development of the musical texture with intricate rhythmic patterns.

Fourth system of musical notation, featuring a crescendo marking below the staff. The text "cres. cen. do" is written under a dotted line that spans across the system.

Fifth system of musical notation, marked with a fortissimo (*ff*) dynamic. The texture remains dense and rhythmic.

Sixth system of musical notation, concluding the piece. It features a fortissimo (*ff*) dynamic and includes the lyrics "dillo" and "phi" written below the notes. The system ends with a double bar line and a fermata over the final notes.

STUDY.

Allegro ♩ = 80 to ♩ = 152.

In this study of broken chords, observe carefully in what position the fingers would be, if the notes constituting the chord were struck together. The same fingering must of course be taken when the chord is broken. At A, the notes struck together would employ the fingers 1 2 3 and 5 as it contains two keys between G and C. at B the notes would be struck with the fingers 1, 2, 4 and 5 as there is but one key between C and E. The student will observe by this that when the key to be struck next to the fifth finger is at a distance of a fourth, it is struck with the third finger, if at a distance of a third, with the fourth.

Example

Right Hand Left Hand

The lower fingering given at C is contrary to the general rule. It is not bad in this case on account of the black key to be struck, and may be preferred by small hands. The editor however recommends the use of the upper fingering 1, 3, 4 and 5
See General Remarks under Study No. 1.

STUDY.

Allegretto ♩ = 112 to ♩ = 80
No III.

mf

Allegretto ♩ = 112 to ♩ = 80
No III.

mf

Allegretto ♩ = 112 to ♩ = 80
No III.

mf

Allegretto ♩ = 112 to ♩ = 80
No III.

mf

Allegretto ♩ = 112 to ♩ = 80
No III.

mf

A
Execution

Observe carefully the phrasing in Nos III and III. The grace note at No III. is struck simultaneously with the bass note, its value is taken from the note following, as shown by example.
See General Remarks under Study No. I.

When I breathe thy Name

WENN DER ABENDSTERN

Music by Paul Henrion.

Moderato ♩ - 60

The piano introduction consists of two staves (treble and bass clef) in 3/8 time. The melody in the treble clef features a series of eighth notes with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass clef accompaniment consists of chords with fingerings 4, 2, 3, 5, 4, 3, 2, 1.

2. Wenn der Sonne warme
1. Wenn der Abendstern hell

The first two lines of the song are set to a piano accompaniment of chords in the bass clef. The vocal line in the treble clef has two versions: 1. 'When the star of eve is' and 2. 'When the sun's warm rays are'. The piano accompaniment for the first line has fingerings 2, 3, 1, 3 in the treble clef. The second line has a fermata over the final note.

Strahlen fallen auf das stille Meer,
scheiden an den lichten Himmelshöhen,

The final two lines of the song are set to a piano accompaniment of chords in the bass clef. The vocal line in the treble clef has two versions: 'gleaming in the brightly glowing sky;' and 'beaming on the smooth and tranquil lake;'. The piano accompaniment for the first line has a fermata over the final note. The second line has a fermata over the final note.

Wenn die mun - tern Vö - gel sin - gen, Flat - ternd lu - stig
 Wenn das Beet voll sü - ser Ro - sen Som - mer - lüf - te

When, o'er beds of fra - grant ro - ses, Sum - mer breez - es
 When the joy - ous song - birds war - ble From each leaf - y

hin - und her, O wie grüss' ich dann den Mor - gen,
 ü - ber - weh'n, Wie ein Vo - gel sich nicht säu - met

animato *rall.*

soft - ly sigh; Like some bird, then, home - ward wing - ing,
 bow'r and brake. Oh! the sweets of morn I wel - come,

Denn - nach dir ist mein Be - gehr, Nur ist mein Be - gehr.
 Heim - wärts flie - gend, so zu dir Die Ge - dan - ken geh'n.
a tempo *rit.* *ad lib.*

Ev' - ry thought to thee doth fly, Ev' - ry thought doth fly.
 Wel - come, thou, for thy dear sake, Wel - come for thy sake.

rall.

Ja mein Herz von dir dann träu - met, Lie - be lau - schend,
allegro.

Yes, my heart of thee then dream - ing, Burn - ing, with love's

auf - merk - sam, Hef - tig schlägt's bei dei - nem Nam; Es

con - stant flame, Throbs when e'er I breathe thy name, when

schlägt bei Nen - nen dei - nes Nam's.

e'er I breathe, thy name, thy name.

1 2 3 4 5 2 3 1 3

The Stolen Kiss.

(DER GESTOHL'NE KUSS)

Poem by I. D. Foulon.

Music by M. I. Epstein

Allegretto ♩ - 72

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes with fingerings (1-5, 2-4, 3-1, 4-2, 5-1). The left hand starts with a bass clef and plays a simple accompaniment of eighth notes. Pedal markings (*Ped.*) with asterisks are placed below the right hand staff at the end of the first and second phrases.

2. Und ich un - ge - wiss war noch mit po - chen - dem Herz, Dei - ne Lip - pen sich
 1. Sei nicht bö - se, mein Herz, denn es ist ein Ge - nuss, Von den Lip - pen dein,

The first system of the vocal part shows two lines of lyrics. The first line is for the second version (2.) and the second line is for the first version (1.). The melody is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) and consists of chords and eighth notes. The lyrics are: "1. Be not an - gry, my dear, for it can't be a miss, From your lips where in / 2. As un - cer - tain I stood, with a wink and a nod, To your lips, cher ry".

lock - end ent - falt' ten,
 wo sie frisch blüh - en,

Schnell der klei - ne gott nick - te mir zu, swar kein
 Un - be - merkt mir zu steh - len ein'n lieb - lich - en

The second system of the vocal part shows two lines of lyrics. The melody is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is on two staves (treble and bass clefs) and consists of chords and eighth notes. The lyrics are: "clus - ters they're growing, To have plucked on the sly on - ly one lit - tle / ripe and so pouting, Quick he point - ed a - gain, did the wi - ly young".

Scherz, Und ich .konn.te mich nicht mehr ent . hal . ten,
Kuss, Da wo and' . re noch zahl . los ge . die . hen:

Denn er
Bist du

kiss, That so ripe 'mid its fel . lows was show . ing; But if
god, And 'twas thus that he con . quered my doubt . ing; For so

schien mir im Ernst und der Kuss war so süß, Dass ich sei . ne Gab'
bö . se je . doch, so gieb mir nicht die Schuld, Son . dern Cu . pid, den

an . gry you be, 'tis not me you must blame, But that play . ful young
truth . ful he looked and the kiss seemed so good, That his gift I could

nicht könnt' aus; schlagen, Doch im Fal . le er mich nicht ganz recht handeln liess, Nun so
Schalk, nur bla . mire Den er flüstert' mir zu, wenn auch zweideut'ger Huld, "Je . der
rit. ard. a tempo.

rogue they call Cu . pid, For he whis . pered to me, as he stopped in his game: "All those
sure . ly not spurn it, But if false . ly he spoke, I will do as I should, And to

nimm ihn zu . rück, darf ich's wa . gen?
Kuss mein, doch ei . nen ent . füh . re"

wa . gen,
ent . füh . re,

darf ich's
Ja ent .
ad lib:

kiss . es are mine, take one stu . pid!
you, if 'tis yours, I'll re . turn it, You stu . pid, take one
re . turn it, I'll re .

wa - gen, wa - gen, wa - gen! Du kannst Küsse ent - behr'n, und recht lieb - lich sie
füh - re, ent - füh - re, ent - füh - re, Als ich ant - wor - ten woll - te, war er be - reits

stu - pid, you stu - pid, you stu - pid! He had gone from my side, when I turned to re -
turn it, re - turn it, re - turn it. But you've kiss - es to spare, and I know they are

a tempo.

sind, Ja du selbst bist be - zau - bernd nicht wenig, Dass für drei o - der
fort, Und ich dach - te, ob Wahr - heit er spräche, Da gott Elf ich be -

ply, Wond'ring much if the truth he were tell - ing, When I saw the young
nice; And you too are so sweet and so clev - er, That, for three or four

viermehr ich wil - lig mich bind, Dir ein Slave zu sein und auf e - wig
merkt, wie im hei - mi - schen Ort, Deinem Au - ge so schön und nicht trä - ge,

elf look - ing out of your eye, As'twere out of the door of his dwelling,
more, I'd con - sent in a .trice To be chained as your slave, aye for - ev - er

cres.

e - wig e - wig, Dir ein Sla - ve zu sein und auf e - wig.
Deinem Au - ge, Deinem Au - ge so schön und nicht trä - ge.

dwel - ling dwelling, As'twere out of the door of his dwel - ling.
ev - er ev - er, To be chained as your slave, aye for - ev - er.

cen do

CORRESPONDENCE.

BOSTON.

BOSTON, March 15th, 1883.

Opera chiefly, this month, Mapleson has reversed the order of last season. Then he had good male soloists, but no female voices. This season his strength is almost wholly in his female stars. Patti, Scalchi and Albani make a very tolerable combination. But St. Louis was in advance of Boston in enjoying the opera this year, and I need not descant upon the soloists, nor upon the beauty and solidity of the chorus. I may say, however, that the amount of tremolo in that troupe has never been excelled. Clampi-Cellaj leads easily as the champion vocal shaker, and when Nicolini and Rossini are on the stage to assist him, things vibrate to an unheard-of extent. But the great excellence of the three stars redeems everything, and Ravelli, Galassi and Monti are each excellent in their way, while the orchestra are quite thorough in their work. So we will no snarl, or pick too many flaws. *Semiramide* was the great success of the season, and *Linda di Chamouni* was also nearly perfect. The second act of the *Flying Dutchman* will be indelibly stamped on my memory because of the earnest way in which Albani and Galassi sang it. So will the first and last acts, because of the numerous mishaps and because of the havoc the chorus played with the music. Scarcely a note was sung in time or tune, and when the phantom ship came dashing in, it at once upset and spilled a small cargo of rather solid spectres out on the stage. Fortunately no bones were broken, spit of the shrieks and "Oh Dio's!" from behind the scenes. The curtain was lowered, the ship righted, and the play went on. I know that none of the crew were drowned, because the craft was only large enough to hold three, and when its crew came forward to sing, there were over twenty. Therefore, there will be no occasion to head this "Another Ocean Disaster." In closing my operatic remarks I may say that Mierzwinski was a failure here.

The symphony concerts have kept on the even tenor of their way spite of opera and all other attractions. The Philharmonic is giving some excellent programmes, but no especial novelties. Goldmark's *Leändliche Hochzeit*, Cowen's *Scandinavian Symphony* and other works of worth have graced their programmes. But at a recent concert of this series Neupert, the Norwegian pianist, made a fine impression in Beethoven's "Emperor concerto." He played it in a (for him) very conservative manner, and only let out his Leonine characteristics when a heavy chord passage came along, when he would gather himself together and crash down upon it in a manner which always brought him a little behind the orchestra. In the "Don Juan Fantasia," by Liszt, he gave way to all his bravura effects, ending with a trill which would have alarmed a deaf and dumb asylum. At the Boston Symphony concerts the two chief novelties have been Paley's *Tempest* and Max Bruch's new symphony. The former is a symphonic poem, founded on scenes from Shakespeare's *Tempest*. It is a succession of delightful pictures, well contrasted and admirably scored. The storm, the tranquil scene before Prospero's cell, the love passages of Ferdinand and Miranda, the grotesque character of Caliban, and the triumphant finale, all make up a total of which Prof. Paley may be proud.

The Bruch symphony is a broad, dignified work, chiefly of martial or triumphant character. It has passages which remind of the prelude in Wagner's *Parsifal*, and is throughout richly scored, and has much brass work. The first movement seems the best, and the last the weakest.

The vast numbers of other concerts precludes my mentioning them in detail. The chief of them have been a series by Mr. E. J. Lang, where the piano works of Schumann have been given in succession. The recitals of Dr. Louis Maas, where five enormous programmes, played without notes, proved at once the great technique, the vast endurance and the astonishing memory of the pianist; and the two recitals by Otto Bendix, in which that pianist's interpretation of Beethoven and Chopin calls for praise. The faces of the two last named pianists can be seen about every day in the corridors of the New England Conservatory of Music, as they go to and from the classes there. I shall not detail the concerts there this month (Mrs. Strong, Miss Keer, Mr. Elson's chorus, and others, have taken place) because I have a more important item concerning this conservatory. It has been made a corporation, with full guarantees for its perpetuity. This places it on the same footing as other great institutes of learning, such as Harvard, Yale, Wellesley, Vassar, etc. To accomplish this end, Dr. Tourjee, who was the founder and proprietor of the enterprise, had to make a munificent sacrifice. He has ceded all right and title in the school to a board of trustees, and will hereafter continue with the institution as director. This has been done at a time when the school is flourishing as never before, and is a very real gift to the permanent foundation of a great musical college in Boston. The change will not affect the working of the officers and faculty of the institution in any way. It will simply make the college a more public matter than it has ever been, and it will probably secure it to future generations. The board of trustees is somewhat of a guarantee of this, as it consists of well-known public men. Hon. Rufus S. Frost is president of the board, and Hon. Wm. P. Ellison, mayor of Newton, treasurer. The other trustees are Hon. Alexander H. Rice, Hon. William Claflin, William O. Grover, Esq., Hon. Charles C. Burr, and Dr. J. Baxter Upham. This practically makes of the conservatory the first great art college of America. Its faculty at present consists of 80 teachers, and it has over 1,300 students, and already wields a noticeable influence on Boston's musical affairs.

I scarcely need say a word about the club concerts this month, as both the Apollo and the Boylston clubs have given popular programmes, chiefly composed of light music, and although both concerts were excellent in execution, they need no special analysis.

There is absolutely no rest this season for the Boston critic. Every week brings about three important concerts (generally two with orchestra) and a host of minor musical occasions. Saturday night is occupied with the weekly symphony concert, and when these are finished (there will have been 26 in this series alone), there comes a series of trio concerts to follow, and then comes the great Handel and Haydn triennial festival, in May, and thus the ball will be kept up till summer. And then I will transfer your letters to the other side of the pond, as I have enrolled my name among the excursionists who form the educational party, which sails for Europe June 16th. Whatever education I imbibe I will faithfully share with your readers.

BALTIMORE.

BALTIMORE, March 12, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The Oratorio of "Elijah" was given March 9th at 5th Regiment Armory. The main hall and galleries were crowded to their utmost capacity, a large number of people standing during the performance. The ladies of the chorus nearly all appeared in evening dress of white or light tints of pink and blue, and the gentlemen of the

chorus and orchestra, in black full dress suits. The rendition of the "Elijah," from beginning to end, was so satisfactory that it would be difficult to point out special excellencies. Mr. Whitney sang Elijah with musical vigor. Mrs. Osgood gave impressive tenderness to her lines. Miss Kate Percy Douglass sang with bird-like clearness. Miss Lena Little's sympathetic contralto won a triumph, and Mr. Arthur D. Woodruff delivered the tenor parts with entire satisfaction.

The chorus was thoroughly under the control of Prof. Fritz Fincke, and the singing was marked by clearness, vigor and delicacy of shading. The organ, under Mr. Harold Randolph, gave roundness to the performance. The successful production of "Elijah" adds another to the unbroken series of triumphs achieved by the Baltimore Oratorio Society since its organization three years ago. The greatest work of the masters in choral music, such as the "Messiah," "St. Paul," "Israel in Egypt" and now "Elijah," have been produced with a grandeur here before attempted in only such cities as Boston, New York and a few others. The "Redemption" will be given in April, with the assistance of Theodore Thomas' orchestra.

The fifth symphony of the season will be given at the Peabody, March 26th. H. J. B.

WASHINGTON.

WASHINGTON D. C., March 19, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The great Patti has been here and gone. She flashed up into our horizon like a meteor, dazzled us for one short week with her splendor, and left behind her, in the recollection of her audiences, a bright trail that will not speedily fade. Patti has been praised, puffed, criticized, interviewed and advertised to such an extent that but little remains to be said of her. We had, of course, great expectations, and we were not disappointed. Scalchi created almost as great a sensation here as did Patti. The peculiar quality of her voice and her artistic execution placed her way up in the estimation of the public. It is not unlikely that the fact that all the other artists were to a certain extent held in the background in the matter of puffs, in order that Patti might stand out more prominently, had much to do with preparing the way for Scalchi—for she was certainly a great and pleasant surprise. Whether or not Scalchi would be capable of doing a big part, like *Azucena*, where the burden of the work would rest upon her, is another matter. She only appeared here in "Semiramide," "Traviata" and "Rigoletto," in none of which the part is very extensive. However, as long as she confines her efforts to what lies in her capabilities, she is deserving of praise, and her example should be followed by scores of singers, who inflict themselves on an outraged public under false pretenses.

Albani, too, came in for a full share of the glory of the week. It was only Patti's name that overshadowed her, as she is fully capable of being the *prima donna* of an excellent company, and would draw as such with but very moderate advertising. In fact, Mapleson gave us a series of operas with artists for the cast parts, but may heaven protect us against another such chorus.

The ballet was a new feature in the city and drew the bald-heads to the front. Old timers, like Wm. Tecumseh Sherman, Col. Corkhill and their boon companions, located as closely to the orchestra as conveniently could be.

While Mapleson was at the National Theatre, Charley Ford's comic opera company were doing "Iolanthe" at Ford's Opera House, to good business.

Last week Hess was here with his remodelled company. He has a new tenor, Atherton by name, who has a very sweet, smooth voice of good compass, and who, with a little instruction, will take a very prominent place in English opera. He sings his parts with precision and good taste, but is no actor. Hess says he will come out all right. His new soprano, Miss Carrington, is a good, conscientious singer, but almost too large for the ordinary soprano parts. She is in fact top-heavy.

The one thing we have before us is Nilsson, who appears in concert on the 29th. Speaking of the fair Swede, I had a chat with Mr. Gye, of Mapleson's company, while here, in the course of which Nilsson's movements for next season came up. I remarked to him that Abbey would probably make a good thing of his contract with her. Mr. Gye, laughingly, said, "I guess not. Nilsson sings for me next season. I have the contract in my trunk at the Arlington, and if you care to see it, you can take a walk over with me." Not having the time to go to the hotel, I asked him when and where it was made. He then told me that Nilsson had signed the contract in London last May; that Abbey had been trying to break it up, but that up to date it was still in force. As to the other members of his company, Mr. Gye would not speak with any certainty. Lo! we will surely have Nilsson in opera next winter. S. H. J.

CHICAGO.

CHICAGO, March 27th, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—The all-absorbing topic of conversation in musical circles for the last week has been "Zenobia." And why not? It has been the only event of significance during the whole season; I even exclude Mapleson's Patti Opera, because we were so badly "left" on hearing her, that a feeling of disappointment outweighed the so-called importance of the fact. But to return to the "Queen of Palmyra." We are proud of the author and the author can well be proud of Chicago. He has scored a complete success—socially speaking; whether he has gained a reputation as the representative *Grand Opera* composer of America remains to be seen. It is unfair, ungentlemanly, yes, positively mean and unjust, to "sit down" (beg pardon, condemn, I mean), on a work of such proportions, as Mr. Pratt has succeeded to produce. Let me impress it on the minds of the readers of your paper, that the author has written his own libretto (and it is very clever), his own score, designed his own costumes and scenery, rehearsed every particle, soloists and chorists, attended to every detail personally, and paid for everything himself, etc., etc., and then tell me, if this is not pluck, to say the least, and if he does not deserve the undivided admiration of every one, who has the knowledge of such risky undertakings. He knows his power and believes in his genius, he has an unlimited faith in "Zenobia," financially, musically and otherwise. "Zenobia" is styled "a lyric opera." I should call it "heroic" from the fact, that the latter preëminently excluded the former definition; it is in four acts, with a "motive" for each soloist and three leading motives, which I will hereafter more fully dwell upon, which are working through the whole opera. The plot is briefly as follows: Zenobia, Queen of Palmyra, has become very powerful and has excited the envy of Rome. She, being very ambitious, let herself be drawn into a contest, wherein she is the routed party. The opera begins at the moment when Zenobia and her army are absent and just prior to their retreat within the walls of Palmyra, followed by the Romans. It is early morning and the worship of the Sun upon the steps of the great temple, proceeds with prayers for Zenobia's triumph. The music based on



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the "Priest's Motive," is worked up well and the effect is quite striking; it is a very powerful scene and called forth the genuine applause of the audience. Soon the defeated army rush through the gates; Zabdas, (Zenobia's commander) tells the story, when Zenobia and her daughter Julia arrive, followed by a Roman truce bearer; Zenobia spurns him and bids defiance to Rome. The leading motive expresses dignity and defiance, but doubt in her strength at the same time; it follows through the whole of Mr. Pratt's work, in the orchestra only, the voices being independent in all instances, a marked difference from Wagner's style, where orchestra and voice go together harmoniously. Mr. Pratt has freed himself from this idea and illustrates the fact in this work, that the orchestra and not the singer should carry the motive.

The noble Zabdas has rescued Julia from peril and demands her hand. Julia loves him not, Zenobia's scheme to escape from Palmyra through a subterranean passage, is treacherously made known to Aurelian, the Roman Emperor. Zabdas, out of revenge, being slighted by Julia, joins in the plot and consequently Aurelian enters Palmyra before this plan is carried out. He recognizes in Julia the dream of his youth, new love is kindled in him, and when Zenobia's enraged soldiers demand her life, Aurelian himself shields her and Julia from a violent death. The Emperor returns with his prisoner to Rome where Zenobia (in act 4) is in prison, winning the hearts of all by her charming grace. The spirit of religion, infused by the High priest, finds expression in a grand chorus: "Immortality."

The life of Zenobia is spared. Aurelian proclaims Julia his Queen, Longinus, the High Priest, is pardoned, Zabdas executed and general rejoicing take place. A grand triumphal pageant of nearly 100 persons, chariots with horses, prisoners and specimens of "booty" parade before Aurelian and the opera closes in a very elaborate style. There is a great deal to admire in the music, and the song: "Slumber sweet," and "Oh weary heart" will find favor with any audience. The soloists, Miss Dora Hennings (Zenobia), Emperor Aurelian, Mr. Charles H. Clark, Longinus, Mr. W. H. Clark, and Zabdas, Mr. Vivian Kent, were all that could be desired, excellent in voice, costume and acting; Miss Schell being indisposed, (a bad cold) made a painful struggle to carry her part through. She was relieved by Miss Von Elsner, (Litta's sister) who was too frightened to do herself justice.

The house was well filled, not crowded, but it contained the elite of Chicago, socially and musically. Every critic was there! Every pianist, composer, reporter and amateur with Apollonic(?) inclinations, and the "millionaire's row" sparkled with precious jewels. The author received a hearty welcome, was called before the curtain and made a speech. He said he was glad of being appreciated and hoped that not only personal motives greeted him, but that it was a sign of a new era dawning upon music in America, all he wanted was a "chance" and fair play, etc. There were many, who thought operas, grand or comic, must be "imported," to be good! This is a mistake. We have them right here! All we want is a "show," and we are a going to have it!—I think so myself!

Another "Chicago" work, in this instance a comic opera, will soon be brought out in the East, and as promised you in my former letter, I will furnish your readers with a short sketch of libretto and music. The opera has been extensively noticed in eastern papers (*Art Journal*, *Musical Critic*, *Musical Courier*, etc., the *Chicago Inter-Ocean*, *Times*, *Indicator* and others) and will doubtless make a hit. The title is "Rosita, or Cupid and Cupidity," an entirely original comic opera in two acts, libretto by Harry B. Smith, music by Geo. Schleiiffarth. These two gentlemen have written quite a number of songs together, which have been rendered with great success in concert and on the stage by leading artists. (Schleiiffarth's "Careless Elegance" and "Come again days of bliss" have been published by your house, and attained quite a reputation). This is the work of two years and the plot is as follows: The scene is in a suburb of Valparaiso, South America, (affording fine opportunities for picturesque effects of scenery and costume and peculiar local color to the music) discloses a charming tableau, the several daughters of Senor Euclinal, a Chilian Don, holding their sestas in hammocks. From the distance is heard a chorus of caballeros celebrating a village festival. Among them is Walter Edgarton, an American artist, and his servant O'Malley, who have established themselves in favor with the villagers. A revulsion in popular feeling however is occasioned by Walter kissing Rosita, Euclinal's youngest and prettiest daughter. Rosita's hand has been promised to Don Miguel, an old decrepit party, rich and miserly, but willing to relieve Euclinal from his financial difficulties. Miguel has had a number of wives and Walter, learning that there is a chance of one of these being alive, conceives the plan of disguising O'Malley as the wife, while he dons the garb of the priest, who married them. This is done and, for the time being, the plans of the gay old Lothario are frustrated. Miguel then arranges with a robber band, whom he is secretly in league with, to abduct Rosita. They lure the girls into the garden at night, by a serenade, Carlos, the chief, supplied with a description which fits all the girls, (to avoid making a mistake) abducts the whole family, and the first act closes with a lively tableau and grand chorus. Act II opens in the bandits' forest retreat. There is great rejoicing, the girls are charmed with their romantic surroundings, Spanish songs and dances are performed (there is some very characteristic ballet music in this opera), and Rosita, disguised as a gypsy tells fortunes. Walter, (still as the bogus priest) is made father confessor, everybody is forgiven "to start fresh." The next complication is the return of the real wife of Don Miguel and she and Walter's servant have quite a lively time for the possession of the latter. In a moment of remorse, Miguel has confessed to Walter his connection with the robbers, that he has robbed them and Euclinal; this causes an explanation all around and Rosita is made happy by marrying Walter. There are of course many scenes and complications not here indicated. The libretto is amusing and cleverly written and has many good specimens of comic verse-writing. About the music an Eastern paper says: "The music is in Mr. Schleiiffarth's happiest mood, brimful of charming melodies and quaint effects. It is original and cannot fail to become a popular success, if properly put on the stage." "This opera is highly spoken of and contains many elements of popularity, the orchestration is graceful and musicianly," says the *Indicator*. The *New York Musical Critic* and *Trade Review* says: "It is pronounced a musical sensation," etc., etc. There are waltz songs, a polka song, a quartette in "Gavotte time," duos, trios and five grand choruses, couplets, ballet-music, a castanet dance and scenic music. The *entre-acte* music is an original Spanish "Bolero" with tambourines, etc. I will close with operas now and conclude by saying, that the "letting up" of the severe winter brings forth an innumerable host of society, church and benefit concerts, the theaters are well filled and managers' faces look brighter. In my next letter I shall give you short notices of the doings of musical people, and would request the Chicago readers of the REVIEW, desiring to have entertainments noticed, to address: "Lake Shore," care of Chicago Music Co., 152 State street, as late as the 20th of each month. It is nearly 1 a. m., and time to stop.—Good-bye.

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ANSWERS TO CORRESPONDENTS.

JOHN C. F., St. Louis.—Your friend is mistaken. Faure is not a tenor but a barytone. He has the reputation of being the greatest barytone living. He is not a German but a Frenchman and resides in Paris. He has composed some very meritorious songs, but no large or very important musical compositions.

"OUTIS," Providence.—Gounod, the composer of "The Redemption" "Faust" etc., will be sixty-five years old on his next birth day, June 18th. He is a native of Paris. Massenet is a much younger man, having been born May 12th, 1842, in the south of France. His style, although undoubtedly influenced by that of Gounod, is his own. He is a growing man and may yet rival Gounod's best efforts.

ADA C., Indianapolis.—You are the second person who has written within the past month to inquire whether the metronome indication, quarter note = 100 to Kunkel's "Germans' Triumphant March" ought not to have been eighth note = 100. No -the time indicated is the correct one and should be adhered to rigidly, if the piece is to have its intended effect. Many passages are thus rendered quite difficult, it is true, demanding a velocity of execution which is not easily attained, but they would lose much of their effect if played less rapidly. Possibly the *Edition de salon*, which is much less difficult, would answer your purpose better than the concert edition which you have. Examine it and see!

????? ?????????????????????????????????

QUESTIONS PERTINENT AND IMPERTINENT.

Why is that cut of Langtry "engraved expressly" for our Cleveland contemporary line for line like cuts that have appeared in sundry other papers for nearly a year past?

Why did not all the choral organizations of St. Louis unite into one grand chorus for the interpretation of the "Redemption" in connection with Thomas' orchestra?

Are petty rivalries such as those that exist between the St. Louis choral organizations to be laughed at as farces or reproved as exhibitions of stupidity and small jealousy?

Sherwood is again coming to St. Louis, we hear Will a charity concert be organized to secure him an audience, or will Kieselhorst lasso the people in the streets to bring them in?

Have any of our friends and rivals who claim they have "the largest circulation of any musical journal" any money to gamble on it? If so, would they be kind enough to send their names and the amounts they wish covered to the publishers of this paper?

Note:—The editor never gambles, but he has some wicked friends, including the publishers—who, just to establish the truth, would be willing to risk, say 500 or 1000 shekels on the settlement of this question.

Is brother Welles ill? It is so long since he has said anything about that pocket-book that we fear something has gone wrong with him. Is he sick? If so, did the pocket-book nauseate his tender stomach?

Is it fair for *Brainard's Musical World* to disparage the Miller piano by referring to an article from the *Boston Advertiser*, published over a year ago, especially when it knows that the regular critic of the paper as well as its publishers almost immediately published a retraction and condemnation of the statements made in said article and an explanation of the manner in which it was surreptitiously smuggled into its columns?

DURING Joe Jefferson's travels through France with his family, they chanced to visit a church in the provinces. The officiating priest had recently died, and on the black drapery about the altar were the letters "R. I. P." (*Requiescat in pace.*) Jefferson's youngest son saw the inscription, and, looking up to his father, he whispered: "Why, papa, how did they know you were coming to-day?"

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THE Piano having now become the interpreter, *par excellence*, of nearly all the greatest works of musical genius, says the *St. Cecilia Magazine*, of Scotland, no musician is complete without at least possessing a sufficient command of its mechanism to enable him to wield with power and grace the rich and varied resources of melody and harmony, hidden behind the ivory steps of Euterpe's favorite throne. So we find the greatest composers to have been also eminent pianists, though they were generally careful not to compose at the piano. In a recent number we threw a backward glance at the past history of this noble instrument, and at some of the achievements of its inventors, and *virtuoses-compositeurs*, for the past is ever a useful beacon to light the way through the present and to the future. And, just as the mariner, when he thinks of the appalling and exaggerated perils with which the hardy discoverers of the New World were threatened, would cherish as a relic the rude caravel from whose prow Columbus first descried the promised land—as the astronomer of our day whose eye now ranges freely over the abysses of space, aided by the mighty engines of modern optics, would welcome as a sacred treasure, the priceless heir-loom, the small imperfect telescope by means of which Galileo's eagle eye first perceived Jupiter's satellites, and the great truths derivable from their motions—so the mind of the earnest student of the piano reverts with reverent gratitude and affection to those puny, half-developed, thin-voiced instruments used in the olden time, and wherein lay the germ of the splendid mechanism whose rich tones now delight his ear and fire his imagination. And such a retrospective view has its practical utility; for the history of the past is that of the great and noble minds who guided, developed and illumined, all its best achievements, and while we inquire how it was they did so much with such rude and imperfect materials, by what agency they wrought, as it were, out of the rugged ore of the embryo piano thoughts that live for evermore, we catch some of their spirits, and, like them, taking '*multa paucis*' for our motto, learn how to elaborate from our more splendid resources a worthy result.

Such meditations are the more appropriate to the pages of a British musical journal, for though vocal music—song, glee, anthem, madrigal, and catch, nay, even oratorio and cantata—has long found a congenial home in Great Britain, and has presented high and worthy characteristic features, no distinctive national *genre* has yet been developed in the instrumental music of Great Britain. In that class of musical works—particularly in music for the piano the Continent has hitherto furnished the models of form, construction and taste, and we therefore consider the examination of this branch of musical composition and performance peculiarly deserving of the attention of British readers.

To learn from great masters and study perfect models; to assimilate deeply the lessons they teach, and, in the soil thus prepared, develop vigorous and original thoughts, such has been the *modus operandi* of even Mozart, Händel, Beethoven, and Chopin, whose earliest works were strongly tinged with the ideas and forms of their greatest predecessors. And here we may remark that the high, self-reliant genius of these great authors only enabled them the more clearly to estimate the paramount importance of Italian teaching—of Italian models. Handel paid two long visits to Italy, wrote a large number of operas and oratorios for a public who welcomed him as the *Caro Sassone*; and when the 'dear Saxon' had fully Italianized his mind and talent he was ripe for the composition of those splendid arias, cavatinas, duets, and choruses which will ever be cited as the Glories of German musical art. Gluck and Hasse followed his example, as did many another German and English composer. Bach, who never visited Italy, studied deeply its musical *capricci*. Porpora, Haydn's instructor; Sammartini, the preceptor of Gluck; Palestrina, Durante, Tartini, and a crowd of noble *maestri*, without gaining European fame for themselves, sowed the pure seeds of it in others. '*Si monumentum queris, circumspice.*' was inscribed on the wall of St. Paul's in honor of its great architect. If we seek a monument to the past greatness of Italian musical art, we have but to 'look around.' Not a great and popular opera, from Händel's *Rinaldo* to Meyerbeer's *Roberto il Diavolo*, but contains flowers of melody, to whose hues the sun of Italy gave their brightest bloom.

There are those who think that fair Italy, 'the pleasant land,' mentioned in ancient prophecy, the nursery of all the arts, once as great in warlike and commercial enterprise as she has ever been in song

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COMICAL CHORDS.

SLEIGHT of hand—refusing an offer of marriage.

How to have a book rebound—throw it against the wall.

A WOMAN of a certain age is never a woman whose age is certain.

A MAN who wears a ten-cent piece on his shirt front calls it his dime and pin.

WE hear of a grocer who calls his scales "ambush," because they lie in weight.

"THE good dye young," remarked Jones, as he enshrouded his moustache in a sable cloud.

PROF.—"Phryxus and Helle were riding on the golden fleece, when Helle fell off."
Student—"Helle did, (l)?"

"I FIND that with light meals my health improves," said the Esquimaux; and down went another candle.

"DID you ever enjoy the ecstatic bliss of courting? You didn't! Then you had better get a little gal-an-try."

MEMBER of Astronomy class—"Equinox, let me see; it's derived from equus, a horse, and nox, night; it means the nightmare."

"Is a corset a waist basket?" asks an exchange. No, for what gets into the waste basket never gets into the press. Give us a hard one!

"MUSIC," said Dr. Johnson, "is the least disagreeable of noises." The doctor did not know everything. He never lived next door to a conservatory.

PROFESSOR—"You do not seem to have studied this very carefully." Student, at the blackboard (hard of hearing): "Yes sir, that is just what I'm trying to prove!"

A MAN should never tell his wife that he is called away on some "pressing" business. He should always use the word "urgent." It sounds better.—Rochester Post-Express.

OLIVE LOGAN says "paragraphers have no love for the beautiful." Come, come, Olive, they have; but bless you, girlie, thirty years ago is a long time, remember.—Hawkeye.

"WERE you guarded in your conduct while in New York?" said a father to his son, who had just returned from a visit to that city. "Yes, sir; part of the time by two policemen."

A RECENT dictate of fashion is important to all married men. It is that small checks will be en regle for spring and summer silk dresses. It generally takes such large checks.

SOMEBODY writes to ask if we ever laugh at our own alleged humor. Great Caesar! NO! We are not half so much of an ass as we seem to be. This column is prepared for fellows like our correspondent.

BOB. INGERSOLL is letting his hair grow long, and many think he is going to come out as leading support to Buffalo Bill in border drama. He will probably be known as "Hell-Smashing Bob, the Devil-Killer."—Free Press.

ORPHEUS, when he played, made the rocks come up, and his power seems to have descended to a great many popular singers. You have to come up with the rocks, if you want to hear them.—Baltimore Every Saturday.

A NEWSPAPER correspondent has found a girl in Arkansas with three tongues. If she ever gets married, and she probably will, her husband will be wise if he will make it a rule to move an adjournment as soon as she opens a debate.

THE cranks, who are experimenting upon how long they can live on water, can never hope to attain the success of thousands of seafaring men. Look at Columbus and his crew; they lived for three months on water.

MOST Boston women wear eye-glasses. This is said to be for the reason that it is necessary to keep a sharp eye on the Boston men. It may reflect somewhat on them, but as long as it is credited to intellectual pursuits, all right.

SOME genius has invented a machine to play pianos. This will fill a long-felt want. When two young people of opposite sex are in the parlor in the evening, the old lady don't begin to saunter in until the piano stops.—Philadelphia News.

THE much-talked-of laying-on-of-hands cure is nothing remarkable. Myriads of small boys have been cured of infirmities in that way, and rarely has the boy been found possessed of sufficient bottom to withstand the treatment.—Yonker's Gazette.

A PHILADELPHIA girl complains that she got into such a chill while out sleighing, some weeks ago, that she has been in poor health ever since. Experience teaches a dear school. Next time she will know enough not to go sleighriding with her own brother.

WHEN a woman rushes out into the yard, her eyes flashing with executive determination, and picks up a piece of board to throw at a hen, it is interesting to see how quickly all the children playing in the vicinity will run in front of her to prevent being hit.

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COUNT ZICHY, the Hungarian pianist, has but one arm. Send him over here; let us make him the fashion; let it be the thing for pianists to cut off an arm. Then it will be an easy thing to break the other with a club, and the republic will be at peace.—*Hawkeye.*

CHARLIE Vere de Vere (sententiously)—“Geniuses, my dear Miss Marlborough, are men who just miss being fools, and fools are men who just miss being geniuses.” Miss Marlborough (awestruck)—“What original things you say, Mr. Vere de Vere! I sometimes think that you are almost a genius.”

THIS is the way a Vassar girl tells a joke: “O, girls! I heard just the best thing to-day. It was too funny. I can't remember how it came about, but one of the girls said to Prof. Mitchell—Oh dear, I can't remember just what she said; but Prof. Mitchell's answer was just too funny for any use; I forgot just exactly what she said, but it was too good for anything.”

SAID Brown, who had just returned from a visit outside between acts, “Oh darling, I had such a fright. It almost took my breath away.” “Mercy!” exclaimed Mrs. B., turning her face away. “I wish it had, John.” And John looked sheepish enough, as he slyly inserted a clove in his mouth.

SPEAKING of the luxury of a certain New Yorker, a Milesian friend states that even the silver spoons in his house are of gold. Another refers to a friend's lavishness by saying that if he were so poor as to have to sleep on straw, he would buy the highest priced in the market.

As red as the rose was my love last night,
Yea, red as a rose was she;
But to-day my love's as pale and white
As the blooms of the apple tree.
Poor thing! she is pining for me, I think;
But the wicked neighbors say
Her mother stole in, while my love was asleep,
And stole her pink saucer away.

A FEW EPITAPHS.

The musical necrology of the current year will doubtless be large, already more than one musician has passed away. It cannot be expected that the musical press will escape. Desiring to do our friends and acquaintances a good turn and to take time by the forelock (for our own days may be few) we have dashed off a few epitaphs for the tombs of some of the editors of music and music-trade papers.

ON L. C. ELSON.

Kindly stranger, shed a tear,
Elson is no longer here,
And whatever shore he's tossed on
Sure he mourns, for 't is n't Boston!

ON WM. M. THOMS.

Death said: “Thoms, scat!

ON JOHN C. FREUND.

True to his Nature, even in Death,
here lies

JOHN C. FREUND.

“While he lived, he lived in clover;
When he died, he died all over.”

ON MARC A. BLUMENBERG.

“*Au wei!*” hier ruht,
Und riecht nicht gut
ein

BLUMENBERG.

He will eat no more pork chops!

ON OTTO FLORSHEIM.

Gone to meet Wagner, as he Otto!

When he died
Satan cried:

“I'll have no music here, sir,
So please from hell to clear, sir,
Since music is your trade!”
—“I thought you took in Dick, sir,”
(Said Florsheim to old Nic, sir)
“And he too music made.
I would not vainly brag, nor
To you a falsehood tell,
But I wrote a *la Wagner*;
Then, why not treat me well?”
And then the ugly devil
To Florsheim grew quite civil,
Patted his head
And, smiling, said:
Now Florsheim boy, pray don't scold me,
For if you had only told me
You meant Wagnerian noise,
I'd have had no objection
No cause for your rejection.
Come in and see the boys!”

ON CHARLES AVERY WELLES.

“Here rests his head, upon the lap of earth
A youth to fortune and to fame unknown,
Fair science frowned not upon his humble birth,
And C. Kurtzmann once did mark him for his own.”

ON EARL MARBLE.

To Earl a blight too early came,
Too soon the bier its prey did claim,
His jokes, alas, no more he'll warble,
'T is dust to dust and marble to Marble!

ON C. A. DANIELL.

Here lies Madame Truth's dressmaker
C. A. DANIELL,
He disliked indecent exposures.

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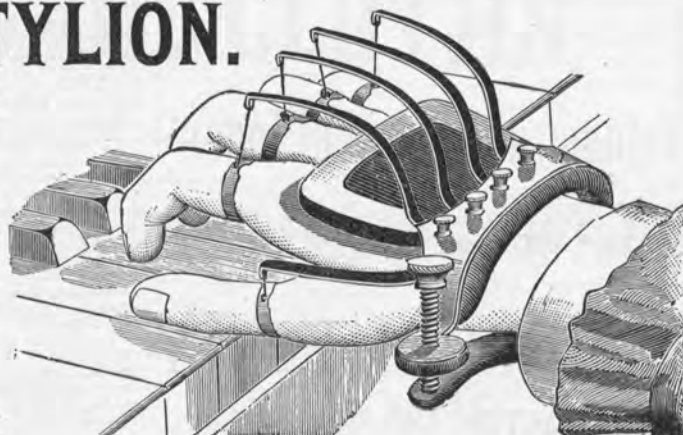
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MAJOR AND MINOR.

PROFESSOR HELMHOLTZ, the celebrated author of several books on acoustics and the theory of music, has been knighted by the Emperor of Germany.

We take it all back about the *Folio's* not having credited an article to *Peck's Sun*. Our friend Marble has sent us a marked copy, which shows the credit in another part of the paper. We had overlooked it there. So tally one for Marble.

THE *Apollo*, of Boston, says that 'Signor Henri Tamberlik, the once famous Italian tenor, died in Caliz, February 2d.' Signor Tamberlik says he did not die. Now, whom shall we believe?

"No, Kunkel, no! It won't do. Try again!"—*Musical Critic*.

We've charged it up to profit and loss. Keep it—we'll say no more about it. Besides, from recent allusions in another paper, we suspect it has passed into the possession of your former associate, the "Mark-ay" de Bloomin' Humbug.

GUSTAVE DORE, the lately deceased painter, was also passionately fond of music, his favorite instrument having been the violin. He also possessed a good and well-trained tenor voice, which he frequently displayed at the interesting *soirees* held at his residence in the Rue Saint-Dominique in Paris, accompanied on the pianoforte by his brother, M. Ernest Doré, a composer of merit.

EVERY plate of music that appears in this number of the REVIEW was engraved expressly for it. We do not, as do most of our contemporaries, rely for our music upon stereotype plates of albums or other collections of music, long since published, but furnish to our readers the best, whether old or new; and even the old is new, for nothing old appears in these pages that has not undergone the most careful editing.

SOME individual who is ashamed of his name and who does not like our views of Wagner has written us an anonymous communication of a personal character in which, after criticising our course, he assures us that "any fool can criticize!" If we had ever had any doubt upon the subject the communication in question would have been an ocular demonstration of its truth. Too true: "Any fool can criticize" and we might add: Any sneak can write an anonymous letter.

FRANZ LISZT, having been requested to take part in the concert recently held in Paris on behalf of the inundated districts of Alsace-Lorraine, has written a letter to the Committee expressing his inability to assist on the occasion in question, and adding: "As a man of seventy-two, I am, unfortunately, an invalid as regards pianoforte playing. I could not—at least, in public—risk the reputation of my ten fingers, unpracticed as they have now been for years, without meeting with a certain *fiasco*. I have no doubt whatever on this point, and, having regard to my great age, am determined to abstain from playing in public altogether for the future.

THE editor is indebted to Mr. E. P. Carpenter, of Worcester, Mass., for a number of circulars, catalogues, etc., containing information concerning the Carpenter Organs. Besides many excellent features which the Carpenter Organs have in common with other first-class makes, there is one patented invention which Mr. Carpenter has kept for his own exclusive use, viz: his *Aero-Dynamic Expression Indicator*, which seems to work on somewhat the same principle as the gauge of a steam-boiler and is made to indicate automatically the wind pressure that corresponds to the dynamic marks used in music, from *ppp.* to *fff.* This device must be quite useful, especially to inexperienced players, and certainly deserves the attention of reed-organ buyers. We have not seen it work, but the principle is philosophical and simple and its application ought to be satisfactory.

THE *St. Louis Globe-Democrat* of March 18th reproduced, as a piece of curious scientific news, a cock-and-bull story from the *Boston Advertiser*, of a factory watchman who, "during one of the numerous floods which occurred in the course of the recent protracted drouth in northern Vermont and New Hampshire," being "five feet ten in his stockings" and weighing 180 pounds—"just the length and weight to vibrate to the key of G"—went to sleep in the factory while the water rose until, as it poured over the dam, it struck the key-note of the factory, which was G (just the same as that of the young man)—its height and weight were probably the same—it set the factory and the watchman to vibrating violently. The results were terrible. He lost all self-control, and when he opened his mouth to call help, it gave forth a prolonged G, which only increased the vibrations that eventually shook him to death. The musical critic of the *Globe-Democrat* must have selected this valuable scientific article.

Le *Figaro* (Paris), furnishes some hitherto unpublished details respecting the last hours of Chopin's life, which were communicated to the writer in that journal by the late M. Clésinger, the sculptor, who was on terms of great intimacy with the composer for many years. According to this account, some days previous to his death, Chopin had been removed to the *salon* of his apartments in the *entresol* of the house, No. 12, Place Vendôme. There was but little furniture in the room beyond a Pleyel grand-pianoforte. Kwiatkowski, Guttman, and Clésinger, had for some nights past been sitting up by turns with the dying man. It was about eight o'clock in the evening when the last moments approached. The composer was scarcely any longer able to speak. Casting his looks upon the beautiful Countess Delphine Potocka, he said faintly: "The Ave Maria, by Schubert." She understood the meaning, and sang the song referred to, Chopin holding Kwiatkowski's hand the while, pressing it from time to time, and whispering softly: "How beautiful, *Mon Dieu* how beautiful is this!" Shortly before midnight he died.



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DR. E. VOERSTER, author of "Love's Rejoicing," "Vita," etc., was made the victim of an almost impromptu gathering on the occasion of his last birthday, March 7th. The company which assembled at about 9 p. m. did not get home until the "wee sma' hours," and then had to tear themselves away from the doctor who, by one of those tricks of legerdemain of which he has the secret, turned the tables upon his visitors by becoming entertainer, instead of remaining, as had been intended, the entertained. Messrs. Becker, Cooper, Crawford, Poindexter, Saler, Hazzard and Kunkel furnished sweet music, while we and the rest of the company furnished the applause. But all united in demolishing the elegant cold lunch which genii had very soon spread in the back parlor. Mr. Saler, who first started the ball rolling, discovered the exact date of the birthday so late that many, who would have been delighted to participate, and who have since expressed their regret at not having been informed of the intended raid, could not be notified.

FROM the new edition of Messrs. Geo. P. Rowell & Co's AMERICAN NEWSPAPER DIRECTORY, which is now in press, it appears that the newspapers and periodicals of all kinds issued in the United States and Territories now reach the imposing total of 11,196. This is an increase of 585 in twelve months. Taking the States one by one, the newspaper growth in some is very considerable. The present total in New York State, for instance, is 1,399—a gain of 80 in the past year. The increase in Pennsylvania is 48, the existing number being 943. Nebraska's total grew from 175 to 201, and Illinois' from 890 to 904. A year ago Massachusetts had 420 papers; now the number is 438. In Texas the new papers outnumbered the suspensions by 8, and Ohio now has 738 papers instead of 692. The most remarkable change has occurred in the Territories, in which the daily papers have grown from 43 to 63, and the weeklies from 169 to 243—Dakota being the chief area of activity. The number of monthlies throughout the country grew from 976 to 1,034, while the dailies leaped from 996 to 1,062. The figures given above are exclusive of Canada, which possesses a total of 606.

PROF. BRUNO OSCAR KLEIN and his talented wife, Mrs. Emmy Schaeffer-Klein will open a five weeks' "Spring Musical Course" at Quincy, Illinois, on Tuesday, May 15th. Piano, vocal culture, and harmony will be the principal subjects taught. The entire course of five weeks with 15 private lessons and 30 harmony lessons in class, will cost only \$20.00. Professor Klein is a thorough musician, a composer of great talent and an excellent and experienced teacher, and his wife who is an excellent pianist, is known to our readers as the author of several little gems of composition for the piano, which have graced the pages of the REVIEW. We therefore take pleasure, without any solicitation on their part, to most heartily commend them and their enterprise, particularly to teachers of music who may desire to spend a few weeks of study under competent and enthusiastic teachers. Of one thing we are certain—more and better progress can be made under two such teachers than in a so-called "convention" in which a dozen nobodies constitute the "Faculty," a "faculty" always without coherence, unity or uniformity of system. We advise all those of our readers who may be interested in the subject to address Prof. Klein at Quincy Illinois. He will doubtless be pleased to furnish detailed information of his proposed course.

MISS CARRIE GOLDSTICKER, a native of St. Louis, is very highly spoken of by the press of Karlsruhe. *Der Badischer Beobachter* of a recent date, thus speaks of her performance in "L'Africaine." "The palm of the evening belongs to Fräulein Goldsticker. She proved eminently effective as Selka; the purity of intonation, the flowing ease with which she modulated, and the beauty and clearness of the piano passages in her singing, these were the attributes that rendered her singing a triumph. In the dramatic moments she showed power and wealth, and in the last, the death scene, she evinced a certain degree of reserve that fits decidedly and advantageously the seriousness of the moment's character. "Selka" is one of the best artistic productions of Miss Goldsticker, and the abundant applause with which the house rewarded her was fully deserved. More recently, the lady sang in a grand concert before the Grand Duke and Grand Duchess of Baden. It was on an occasion of extraordinary splendor, to which over 500 of the most distinguished personages had been invited. The concert took place at the grand ducal palace, and both the court and nobility vied with each other to make it an extraordinary success. The Crown-Prince of Germany, the ministers and plenipotentiaries of Austria, Sweden, Russia, etc., were present, and the sight was indeed a rare one. Miss Goldsticker sang in the presence of this august audience, and was greatly complimented and thanked for her beautiful efforts in gracious words and in substantial tokens by royalty itself. It was one of the proudest moments in the life of the distinguished artiste."

We are indebted to some one for a copy of the *Sioux City Daily Times*, of March 14, containing a one-column rhapsody on Emma Abbott, who, it seems, is (in Sioux City) "the peer of the queens of the lyric stage, past and present." We learn that, "in the very zenith of youthful womanhood, she is the cultured magnet that draws within her charmed circle the homage and adoration of personal acquaintances and the amusement-loving public"—whatever a "cultured magnet" may be; that in "A King for a day"—"The words in the piece, the emotions called for in the character, the rich oriental wardrobes of the troupe, the sparkling brilliancy of the avalanche of diamonds which blazed, glistened and dazzled from her diamond crown, ear ring solitaires, the cross suspended from her neck, her bracelet-wristlets [What kind of wristlets are those?] which attractively glistened with her every movement, and above all, the spontaneous outbursts of hearty approbation from an audience packed like sardines in available and unavailable spot of standing or sitting room, all contributed to transform her for the nonce from the simulating daughter of a king, to the ideal princess, whose blood, pride of ancestry, first budding impulse of girlish love and passion for the one she adores, added to an earnestness of manner and a voice whose every trill touched and played at will with the now music-filled souls of her pliant audience," also that, "in contrast with all other artists, she is the only one not of so-called royal blood who ever has or now wears a real crown beset [Beset, remember!] with real diamonds, and which formerly decked the brow of one of Europe's former greatest reigning queens." [?] Finally we are told that "the execution of her trills in the upper register was as perfect as ever warbled from human lips; her tones are pure and sweet, and her shading in intonations is conceded by music critics hereabouts to be unequalled."

Now that is very kind of the "music critics hereabouts"—you see they are lying around loose in the vicinity of Sioux City!—for the critics everywhere else are agreed as one man that Abbott is a poor third-class singer, who has pushed herself into prominence before the unmusical masses by persistent clap-trap advertising, and the interpolation of songs of the Sunday-school or negro-minstrel grade into the operas which she misrepresents.

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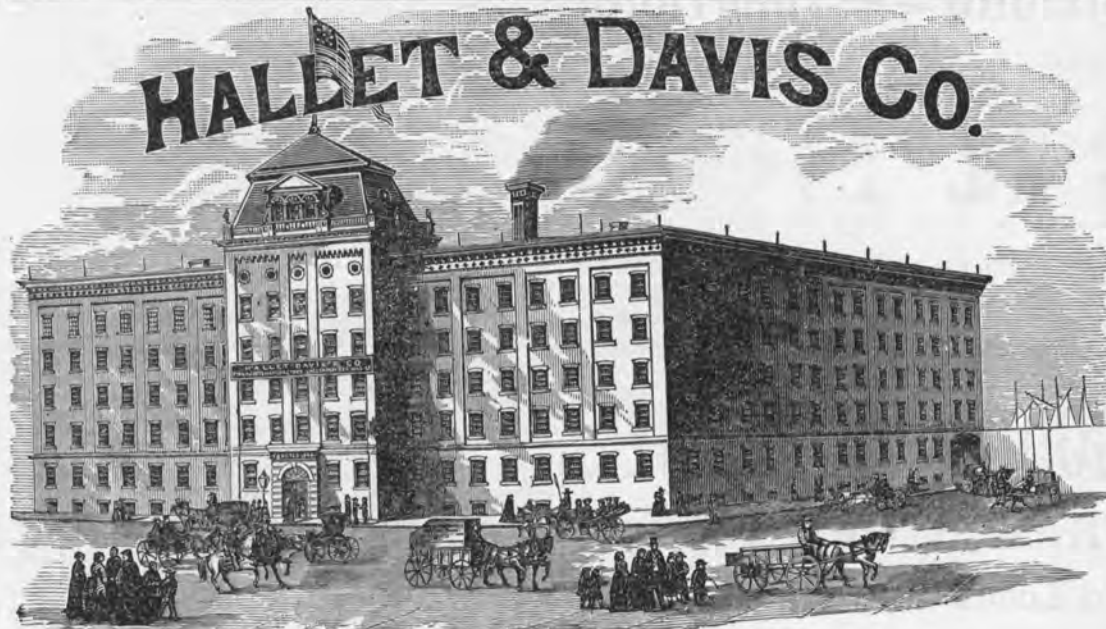
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Smith—Jonesey, my boy, we'll have to go back to New York!
Jones—What for?
Smith—Why, our scheme for a "Society for the Protection of Female Singers" don't seem to work, and my board bill is running up at a great rate.
Jones—When we went to New York before with money, we lost it, and—
Smith—That's it; we must go there again to get it back. Now, listen to me. It is the high prerogative of genius to organize victory out of defeat, and the part of fools to learn only in the school of experience. Now, we were fools before; hereafter let us be geniuses!
Jones—Agreed! What next?
Smith—That's just what I'm telling you. What made us poor before? Advertising in trade papers! Who got our money, that is to say, our life-blood? The trade papers. We were the sheep, they were the wolves. If we'd been wolves, we'd have eaten other mutton. Now, let's go to New York and supply "a crying want" by starting another music-trade paper!
Jones—Without funds?
Smith—Didn't the other fellers?
Jones—Well, supposing—how'll you get there? Have you money to pay your fare? Of course not, nor have I. Now, I've a better plan than that; it is to start a tenor factory.
Smith—Why, you wouldn't go to counterfeiting, would you?
Jones—A "tenner" factory! First thing you know you'd be in the "pen." My plan is more—plausible and less dangerous.
Smith—T-e-n ten—or—tenor! Don't you understand? A place where tenor singers can be manufactured to order.
Jones—But can that be done?
Smith—Why, it has been done in this very town. Didn't you know that the tenor soloist in "Paradise and the Peri" and in "St. Paul" was, until lately, a barytone or basso? They say Profs. North and Bowman are entitled to the credit of his metamorphosis.
Jones—Don't you think the Creator knew what he was doing when he made that fellow a barytone?
Smith—He must be a poor stick of a music-teacher who can't teach the Creator a thing or two!
Jones—What is the system used for producing tenors?
Smith—I don't know, but we can find out from North or Bowman or Dierkes—and then we can hang out our shingle: "Smith & Jones, Tenor Makers." Now, you know tenors get higher salaries, as a rule, than barytones and basses, and we can get lots of material to work on. After we've had them in training, say three months, we turn out a bass a tenor, and get well paid for it.
Jones—But suppose the voice does not change and remains a bass!
Smith—What have we to do with that? We turn out tenors—that's understood; we know what we are making—it's tenors. If the people don't like the quality of our goods when manufactured, they can let them alone. This is a free country.
Jones—All right—I'll talk to Poindexter, Saler and a few others, and see how much they'll give to be tenorized.



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BOOK NOTICES.

GERMAN SONGS AND SONG WRITERS, by L. C. Elson. Boston: John F. Perry & Co. Mr. Elson has brought to the work, which has resulted in this little pamphlet of thirty-six pages, the combined knowledge of the historian and of the musician, and the skill of a ready and elegant writer. Although we think some of its statements open to discussion, we can commend the work, as a whole, as the best thing on the subject which we have yet seen in the English language.

THE ABBEY OF FONTENELLES AND OTHER STORIES, by Count A. de Vervins. Geneva, Wis., J. E. Heg. This little book, in size and appearance much like Harper's Half-Hour Series, contains, besides the novelette which gives its title to the volume two others, "The Quack" and "Josef de Ribeira." The first is a mediæval legend, told a la Walter Scott, the second an improbable but ingenious story of certain exploits of a quack who—but no, we must not tell the story which alone is worth the twenty-five cents which the little volume costs. The third is a short historical romance, having for its hero the famous Spanish painter, Ribeira, and is very well told indeed. We are informed that this is the first of a series of several volumes, to be issued by the same house. We would suggest, in reference to future volumes, that the typography might easily be improved.

JASPER, FLA.—Mr. Boardman W. Wilson, travelling for A. G. Alford & Co., dealers in Firearms and Cutlery, Baltimore, was prostrated here with the "break-bone fever;" he asserts that in his own, as well as in the case of others, the only thing found to relieve this painful malady was St. Jacob's Oil. This wonderful pain-cure has the endorsement of such men as Ex-Postmaster General James, Senator Daniel W. Voorhees, and an army of others.

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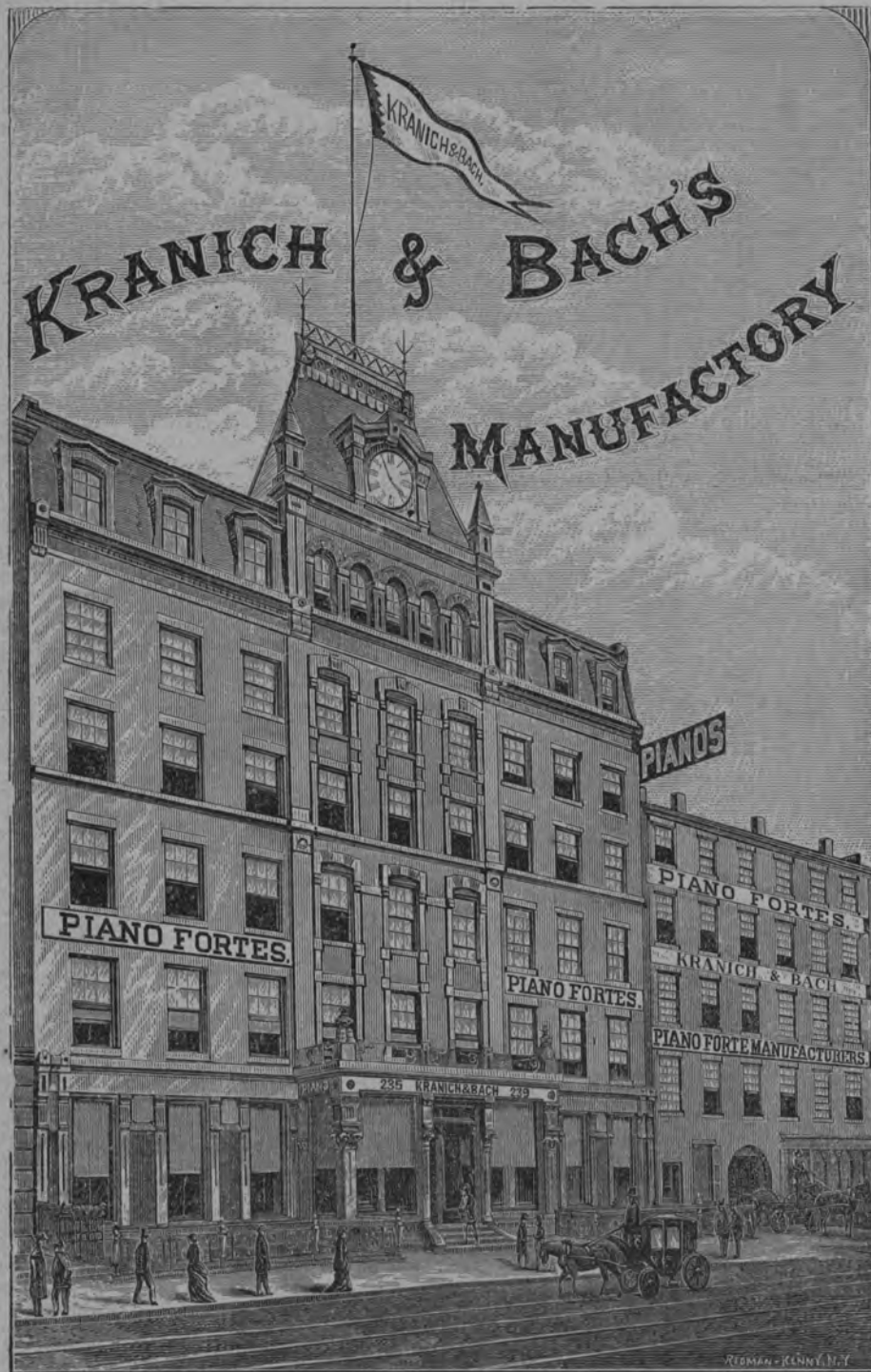
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