

KUNKEL'S

MUSICAL REVIEW.

AUGUST, 1880.

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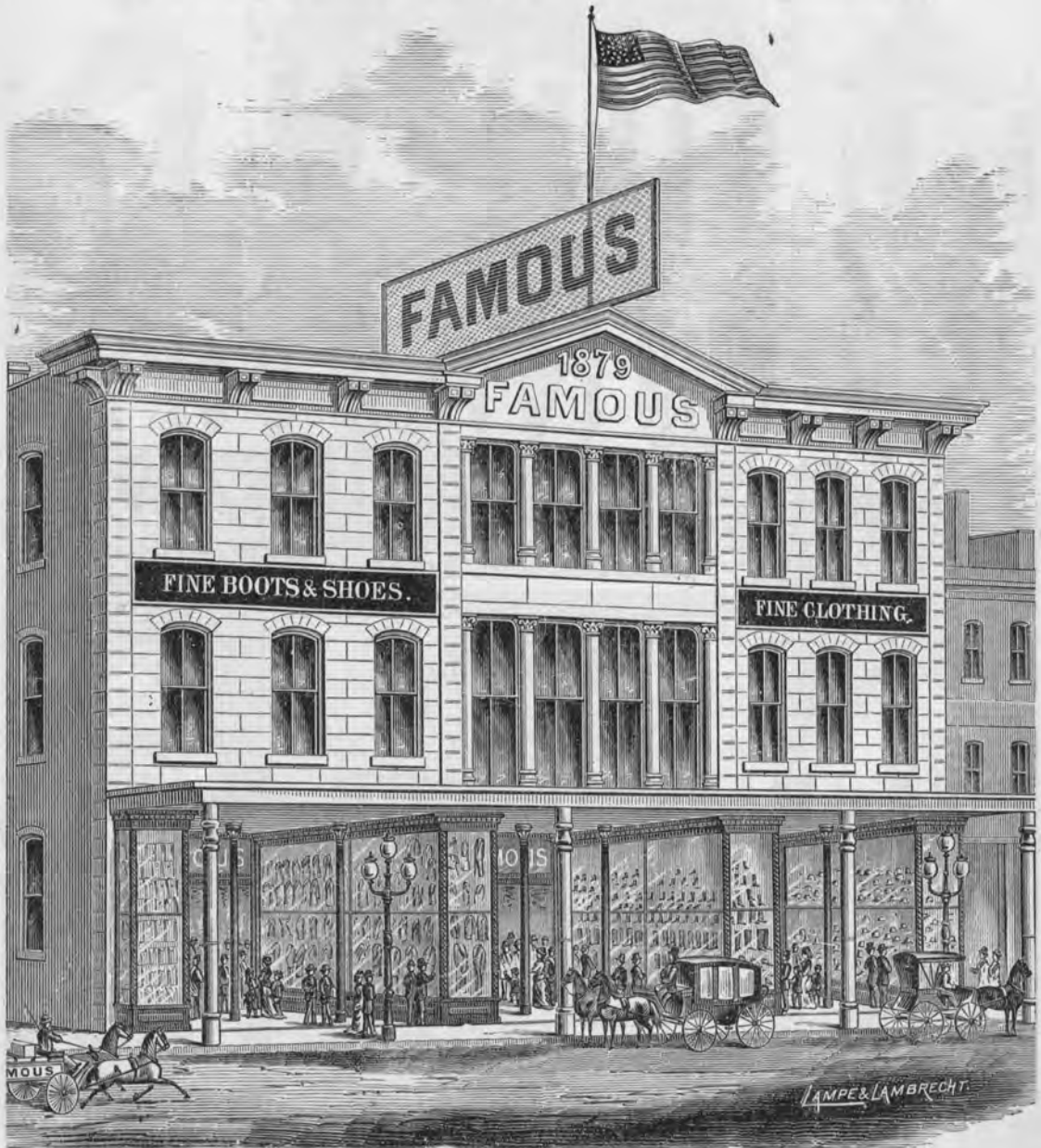


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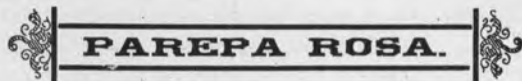
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KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

Vol. II.

ST. LOUIS, AUGUST, 1880.

No. 12.

LORD DUNDREARY ON GOING TO THE COUNTRY.

"The B's and the D's and the C's, my lord,
Have all gone to the country to-day;
Shall I pack your traps for to-morrow, my lord?"

"Well, th-that is the wegular way,
I think the e-county a gweat mithtake,
For there ith nothing at all to thee;
The wivers are all of them just a-ake,
And one twee'th like anothah twee."

"But, my lord, the country is patronized
By Fashion and Wealth and Wit."
"Y-yes, so Dundweawy mutht noth it too,
Which is wather the wortht (f it.
There'll be horthes to dwive, a-and wambleth to take,
And the mountainth—d-don't have any stairth,
And howwid untidy dinnerth to eat,
Without any tableth or chairth."

"Join the bachelors fishing club, my lord,"
"And go tramping about in the rain!
I twied that ekthperiment on mythelf,
A-and I nevah will try it again."
"Then, perhaps, you will take your gun, my lord?"
"No, I-I think I would wather not;
The birdeh are tho quick a-a-fellah muth mith,
For he nevah has time for a shot."

"Better pack plenty of fine dwess suits,
I-I shall follow the ladieth aaround."
"My lord—I hope you'll excuse the remark—
But I think that is dangerous ground.
You are very susceptible, my lord,
And the ladies admire you so!"
"The dear little cweachaws! of courth they do;
I think it it's my whiskerth, you know."

"I-I make them a pwsent of my heart,
For I wather have Love'th wosy ch-chains
Then to fall in a wiver after a-a fish,
Or go sh-shooting, and blow out my bwains.
Tho order a dothen new thuitth to-night,
A-and the country I'll try to endure.
The gov'ment ought to look after th-the place;
It needth thome impwoving, I'm sure."

"If they'd cut down the tweeth, a-and build it up,
And inthstead of the bwamby laneth,
Have weg'lar thweeth a-and elegant storeth,
Lottth of bankth, hotelth, and twainth,
And bwing a nice opewa twoop twom Fwance,
It would be vevy pleathant, n-no doubt;
But why people go to the country now,
No fellah, I-I think, can make out."

COMICAL CHORDS.

SWEET strains—clear honey.

DEAD BEATS—muffled drums.

SOME girls are like old muskets; they use a good deal of powder, but won't go off.

A VOCALIST says he could sing "Way down on the old Tar river," if he could only get the pitch.

THEY say that trout bite sharply at a piece of onion. We now understand the phrase "bated br. ath."

DUDLEY BUCK has composed a new song entitled, "The Proposal." It is probably written in the key of "Be mine, ah!"

"OH for a voice that is still," remarked the tired Tennyson. There is no denying the fact that "a voice that is still" is a long-felt want.

KUNKEL'S MUSICAL REVIEW is free of charge. See publisher's card page 334 and learn what you must do to have it mailed to you regularly.

"YOU are annoying me very much," said a testy old gentleman at a concert to a boy sitting beside him eating confectionery. "No I ain't," replied the ingenious child, "I'm a gnawin' this ere candy."

DUMAS *fits* is sometimes severe. The conversation had turned upon Mme. X., who had been very beautiful. "She has something of a goddess," said a faithful admirer. "Yes," said Dumas, "antiquity."

"DID it ever occur to you," asks an exchange, "why a lawyer who is conducting a disputed will case is like a trapeze performer?" "Didn't? Well, it's because he flies through the air with the greatest of fees."

A LADY with a very inharmonious voice insisted upon singing at a party. "What does she call that?" inquired a guest. "The Tempest," I think, answered another. "Don't be alarmed," said a sea captain present, "it's no tempest, it's merely a squall, and will soon be over!"

"DR. HULLAH, the eminent musician," says the *New York Herald* "recently tried to play on the trombone. That Hullah blew at one end while there was a hullabaloo at the other is the only fact worth recording."

A PARIS Bohemian is telling his mode of life to a friend from the provincial districts. "In the morning I awake," says he, and ring for my *valet de chambre*." How! you keep a *valet de chambre*?" "Well, no, but I keep a bell."

A SMART old Yankee lady, being called into court as witness, grew impatient at the questions put to her, and told the Judge that she would quit the stand, for he was "rally one of the most inquisitive old gentlemen she ever saw."

A GOOD deal is said of the horrors of the Chinese tom-tom. Fiddlesticks! We are ready to bet that a good healthy Maltese tom-tom would make the heathen article sink into insignificance, and its strains appear by comparison like the soft cooing of a sucking dove.

A GOOD deacon, making an official visit to a dying neighbor, who was very unpopular, put the usual question, "Are you willing to go, my friend?" "Oh, yes," said the sick man. "I am glad of that," said the deacon, "for all the neighbors are of the same opinion."

CHARLOTTE CUSHMAN, although so genial to meet, was said by the managers to be the closest in money matters of any star on the road. A gentleman watching her in the sleep walking scene of *Macbeth* remarked, "See how directly front she keeps her eyes." "Yes," was the reply, "she's counting the house."

A MERCHANT in a provincial town in Scotland had a habit of saying "it might hae been waur" to everything that was told him, however sad the story might be. A neighbor, thinking that he would knock the wind out of him, one morning said: "Man, I had an awful dream last night." "Ay; what did ye dream?" "I dreamed that I was in hell." "It might hae been waur." "How could it hae been waur?" "If it had been a reality."

SAID Angelina, suddenly breaking the oppressive silence, "Don't you feel afraid of the army worms, Theodore, that are coming so rapidly this way?" The question was such a strange one that Theodore's surprise caused him to look right at Angelina for the first time in his life. Why did she ask that he wanted to know. "Oh, nothing," she replied, as she toyed with her fan; "only the papers say they eat every green thing wherever they go."

SIR JAMES MACKINTOSH invited Dr. Parr to take a drive in his gig. The horse became restive. "Gently, Jemmy," says the doctor; "don't irritate him; always sooth your horse, Jemmy. You'll do better without me. Let me down, Jemmy." Once on *terra firma*, the doctor's view of the case was changed. "Now, Jemmy, touch him up. Never let a horse get the better of you. Touch him up, conquer him, don't spare him; and now I'll leave you to manage him—I'll walk back."

THERE is a story told of the Abbe Liszt, that he once received a visit from an amateur composer, who desired permission to dedicate some compositions to him; but modestly uncertain of his persuasive powers, took with him his two pretty daughters. Liszt, while accepting the roll of music which the stranger offered him, could not take his eyes from the two young beauties. "These are admirable compositions," said he; "are you their author?" "Certainly, Abbe," said the delighted papa, imagining that his music was in question, "and I hope my poor works will find favor in your eyes and you will allow me to dedicate them to you."

Kunkel's Musical Review.

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

ST. LOUIS, MO., - - - AUGUST, 1880.

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THROUGH some oversight, "Blondel's Song," the interesting sketch which was published in our July number, was not credited as it should have been, to its author, Count A. de Vervins.

OUR next number will contain "Skylark Polka," by Chas. Dreyer. "Shower of Rubies," by Proisinger, with lessons by Jacob Kunkel, and "Angels' Visits," a beautiful song by Claude Melnotte.

JEAN PAUL'S *Fantasia* on "Il Trovatore," which appears in this number, is one of the new set of operatic fantasies by this popular author, and is also published as a duet, in which form its effectiveness is greatly enhanced.

SOME of our exchanges say that Carlotta Patti's tour in Australia was eminently successful, others that it was a complete failure. We only wish that she might be so pleased with her Australian experience, as to remain there permanently. Her performances during her last winter's engagement in this city, were such as to lead all her hearers to devoutly wish that it might really be what it was advertised to be, "her last appearance."

BLACKMAIL.

We have of late noticed, in some musical journals, a disposition to compel certain parties to advertise in their columns, by throwing out vague hints of exposure, or even, in one or two cases, by direct personal attacks upon the intended victim. We cannot tell what the publishers of those journals would like to have such a course of conduct called, but we know of but one fit name for it: it is pure and simple blackmail. If the gentlemen who are so anxious to replenish with the cash of advertisers, coffers which, if we judge from their eagerness, must be well nigh empty—if those gentlemen, we say, were as energetic to extend the circulation of their papers as they are to smirch the reputation of their betters, they probably would find that advertising would come of its own accord. Publishing a journal is a business, and should be conducted on principles of business honesty. Advertisers usually know where to get their money's worth, and when you satisfy them that you are able to give them value received, they will pay value. Such, at any rate, has been the experience of

KUNKEL'S MUSICAL REVIEW, for, while its advertising rates are higher than those of many of its contemporaries, it carries an advertising list which comprises almost every important manufacturer of musical goods in the country. Indeed, it often finds itself compelled, for want of space, to refuse admission to its columns to many who would like to have the benefit of its circulation for advertising purposes. This result has been accomplished simply by getting, in a legitimate manner, what we believe to be the largest circulation of any musical monthly in the United States, and not by blackmailing; for if there be one thing which above all others we are proud of, it is that, while we have been ever outspoken and fearless in our criticisms, no one can point in the two volumes of the REVIEW, which close with this number, to a single line which savors of blackmail.

To give expression to statements so guarded as to escape the danger of a prosecution, and yet so worded as to do an injury to those concerning whom they are published, is, in any case, the work of a coward; but to make use of the myriad tongues of the press, to spread abroad injurious, though vague, accusations, in order to obtain a bribe in the shape of an advertisement, is an offense which ought to be punished at the whipping-post. Persons driven to that extremity would do well to save what little respectability they may still have left by abandoning the field of journalism, before they are ignominiously kicked out of it.

GOVERNMENT OPERA.

The one-sidedness of some people cannot be better seen than in their disposition to subordinate everything to their own business, art or profession, and was never better illustrated than in the demand of some Eastern musicians, as expressed in some articles which have recently appeared, principally in Boston publications, that the government should subsidize the opera. There is a refreshing vagueness about what they call "the government." They do not say whether they mean the national government, the government of the individual states, or the city governments. Indeed, they probably do not care. What to them are questions of constitutional law? Cannot the constitution be changed? Music is a good thing, therefore, it ought to be supported, and as it does not receive at the hands of the public that support which our musicians think it deserves, therefore that vague entity which all unpractical visionaries make responsible for existing evils, and would make their associate in the righting of all supposed wrongs—the government—must put its supposed omnipotent hand into its supposed inexhaustible coffers, and come to the rescue of music, in its supposed hour of need.

But (Alas for the scheme of these would-be-saviors of music in the New World!) none of their suppositions have any foundation, save in the hazy visions of what they are pleased to call their brains. The government, whether national or otherwise, has not the legal power, if it had the will, to make appropriations for operatic purposes; it has no funds upon which it could draw for such a purpose; and finally,

opera does not need its help. To discuss in detail, the legal principles involved in the first of these statements would lead us too far at present. Suffice it to say that to subsidize opera would be against the very basis principles of republican government. The great aim of our form of government is to supply the social conditions which will give to the individual the greatest possible scope for the unimpeded exercise of his energies. Anything which goes beyond that and the protection of national rights and existence, is not only superfluous but anti-republican. The second proposition is but a corollary of the first, and for the present we let it also stand without any bolstering up of details or syllogistic deductions. The last, that opera does not in this country, need government help, makes a square issue with the main position of those whose views we are combating, and hence may here be briefly considered.

And first, let us say that the American people seem usually to be able to pay for what they want. It is the custom, in countries which have established churches, to advocate or defend such establishment, by the statement that they are a means of public education, and necessary to the fostering of public morality, and by the pretense that the people would not voluntarily sufficiently support them. These are substantially the same reasons which are pressed in favor of subsidizing the opera in this country. But, so far as religion is concerned, the United States have shown that where it is freest, there it is best upheld by its votaries, for the amounts expended for religious purposes in this country far exceed those expended in any other land on the face of the globe. Now, why should it not be so with opera? Of course, it must be borne in mind that ours is musically a new field; but has not the support given to opera really been better than we had any right to expect? We are bold enough to say that we believe opera troupes which have visited us, have usually received all the support they deserved. When has there been a good opera company, which gave opera at popular prices, that has not been properly patronized, if properly managed? Must the government play the part of amusement purveyor and operative manager, in order to save from loss imprudent or ignorant *impressarii*? Do you remember the "Pinafore" craze? Here, our government beggars turn up their noses. "We don't mean that kind of opera!" Well then, you mean the kind of opera which the people do not want; is that it? "We want to educate them, teach them to love better music." How! Will you lasso them in the streets, and compel them to pay their money (for even where opera is subsidized, it must be paid for), to hear that to which they do not want to listen? If they do not hear it, how will it educate them? Besides, will any one seriously say that the masses are ever elevated in their musical tastes by a subsidized opera?

Give the American people their money's worth of such opera as they like, and they will support it liberally. Educate the public taste gradually—no education is education, unless it be gradual. Do not prophesy evil, and say opera will never thrive here, unless it receive government patronage, for in so doing, not only

do you mislead, but you discourage, since American citizens know full well that the day will never come when opera shall be subsidized, until this government shall have become a monarchy, which we hope will never be. Finally, if foreign musicians who starved at home, and have found here the bread and butter which they came over to seek, now sigh for the "leeks of Egypt," or the preserved cabbage of more modern lands, where opera is subsidized, and where everything is so much better than here, there are plenty of steamships that ply between New York and Hamburg or Bremen, and the American people might make out to exist without them in the future—as they did in the past, before they gracefully swung their *batons* in New York city, or wrote broken English to be polished up in Boston.

ORDER YOUR music, whenever you are in need of any, from the publishers of KUNKEL'S MUSICAL REVIEW. By so doing you become a subscriber to the REVIEW.

ST. MARY'S ACADEMY.

We take pleasure in calling the special attention of those of our numerous readers who may have daughters to educate, or who may know of young ladies who desire the advantages of a superior education, to the advertisement of St. Mary's Academy, Conservatory of Music, and School of Art and Design, which appears in another column. This institution, which is about to enter upon its twenty-sixth year of usefulness, offers advantages possessed by very few young ladies' boarding schools in the country. Its great popularity is proven by the fact, shown by its catalogue, that it draws its patronage from all parts of the United States and Canada. Nearly two hundred pupils received the advantages of its valuable instruction during the last year, and still there is room for more. The site of St. Mary's Academy is one of singular beauty and remarkable healthfulness. It stands upon a wooded bluff, overlooking the St. Joseph river, which so winds around it as to make it look almost like an island of verdure upon its placid bosom, a modern Eden of peace and innocence, fit retreat for the guileless maidens confided to the motherly care of the Sisters of the Holy Cross.

CHURCH TOWERS.

The towers of Cologne Cathedral are now the highest in the world, the height they have attained being five feet higher than the tower of St. Nicholas's Church in Hamburg, which has hitherto been the highest edifice. Ultimately they will be 51 feet, 10 inches higher. The *Cologne Gazette* gives the following as the heights of the chief high buildings in the world: Towers of Cologne Cathedral, 524 feet 11 inches from the pavement of the cloisters, or 515 feet 1 inch from the floor of the church; tower of St. Nicholas, at Hamburg, 473 feet 1 inch; cupola of St. Peter's, Rome, 469 feet 2 inches; cathedral spire at Strasburg, 465 feet 11 inches; Pyramid of Cheops, 449 feet 5 inches; tower of St. Stephen's, Vienna, 443 feet 10 inches; tower of St. Martin's, Landshut, 434 feet 8 inches; cathedral spire at Freiburg, 410 feet 1 inch; cathedral of Antwerp, 404 feet 10 inches; cathedral of Florence, 390 feet 5 inches; St. Paul's, London, 365 feet 1 inch; ridge tiles of Cologne Cathedral, 360 feet 3 inches; cathedral tower at Madgeburg, 339 feet 11 inches; tower of the new Votive church at Vienna, 314 feet 11 inches; tower of the Rath-haus at Berlin, 288 feet 8 inches; towers of Notre Dame, at Paris, 232 feet 11 inches.

Musical.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

For Kunkel's Musical Review:—

THE STOLEN KISS.

Be not angry, my dear, for it can't be amiss,
From your lips, where in clusters they're growing,
To have plucked on the sly, only one little kiss,
That so ripe 'mid its fellows was showing!

But if angry you be, 't is not me you must blame,
But that playful young rogue they call Cupid,
For he whispered to me, as he stopped in his game,
"All those kisses are mine; take one, stupid!"

He had gone from my side, when I turned to reply,
Wond'ring much if the truth he were telling,
When I saw the young elf looking out of your eye,
As 'twere out of the door of his dwelling.

As uncertain I stood, with a wink and a nod,
To your lips, cherry-ripe and pouting,
Quick he pointed again, did the wily young god,
And 'twas thus that he conquered my doubting;

For so truthful he looked, and the kiss seemed so good,
That his gift I could surely not spurn it;
But if falsely he spoke, I will do as I should,
And to you, if 'tis yours, I'll return it.

But you've kisses to spare, and I know they are nice,
And you too are so sweet and so clever,
That for three or four more I'd consent, in a trice,
To be chained as your bondsman forever.

I. D. FOULON.

For Kunkel's Musical Review.

WHAT A HAND-ORGAN CAN INSPIRE.

BY COUNT A. DE VERVINS.

In France, where people are very witty, it is the fashion to malign pianos and to vociferate against hand-organs. It is true that pianos are quite numerous and good pianists rather rare. It must also be admitted that to have for a neighbor a young miss of twelve, who runs chromatic scales for three consecutive hours, under pretence of developing her touch, and who then tries other exercises for two hours more, while waiting for her "professor," who is rarely worthy of the name, with whom she plays another hour; it must be admitted, I say, that all these things are not of a nature to suggest to one a hymn of praise to the inventor of the instrument, which then becomes an instrument of torture. But what can one say against the hand-organ? What can be reproached to this bread-winner of Garibaldi's fellow-countrymen? Is it not superior to the plithisical guitar of the Spaniard, to the trombone or the clarinet of the German, and to the false notes of singers of all countries? Well, at the risk of losing the good opinion of my readers, I proclaim that I like the hand-organ. I do not say that I love it madly, but if it does not play too long, if the instrument be not too much out of breath, if the crank that grinds out the harmony be not too slow, the hand-organ pleases and — — inspires me — as you will presently see.

I shall have to begin pretty far back; but you have time, have you not?

I will not surprise you very much in telling you that I too was once young. Yes, that was long ago; but distant as is that time, I still remember it. What good illusions I then possessed! What beautiful dreams I had! What generous thoughts and innocent trust filled my mind and heart! But age has come, and with it experience, and then—you understand!—my trusts, my illusions have fled like nymphs surprised at their bath by horrid Fauns. Upon the faith of the tales my old nurse had told me, I believed that crime was always punished and virtue always rewarded; I believed in happiness, in the

sacredness of oaths, in honor; I believed—but how could I recall all I believed? Could I mention a poetical tradition, name a virtue, call up any good sentiment and answer sincerely: Oh, as to that, I have never believed it? No, I believed in everything and in every one. How could I help it? I was born in Brittany, and my father and mother also believed a lot of old things and told them to me, and they were so affectionate, so tender and so good! — Poor dear ones! a glance of the Most High took them from me, even as a ray of sunshine takes from the plants their sap, to make flowers of it; only those flowers bloom in heaven only!

Then, I remained alone and I grew sad, because I loved them and could see them no more; and since then I walk in the shadow, because they no longer light my pathway. Reality, that is to say misfortune, became the guide of my manhood, and, following it, I left forever the innocent beliefs, the sweet illusions and the dear dreams of which I have spoken, as well as the shady groves, the limpid brooks, the flowery bushes and the immense carpets of green sward among which my childhood's days were spent—for I was once young, and happily young.

I will not praise the past at the expense of the present, and yet I will say that then, when I was young, I had sometimes, rarely, I must admit it, but yet sometimes, ideas which were not a bit stupid. Only let me tell you how I had arranged my mantel-piece when I was a student, and you will see that if it was possible to be much more witty, it would have been difficult to be more — — humorous.

When I took possession of my humble furnished room, the mantel-piece in question had for its sole ornament a — thing made of plaster of Paris. It may have been a rough cast of something, but a spoiled, deformed one, and this my landlady called a watch-case, because, forsooth, there was a hollow in the center. I attempted a mild protest, but my landlady, a fat, red-faced old maid who was called Miss Rose, turned crimson and pleaded for her lump of plaster with a volubility worthy of a better cause. I did not insist, because, if there be one thing which ought to be respected it is property and the human appendage which often borrows from it all its importance, so that out of a numskull, whom one would not have for a boot-black, there is made the honorable Mr. A. or the worthy Mrs. B.

I deemed it best to refrain from further discussion just then, but that very evening I purchased some green paint and a Nuremberg toy menagerie, and I daubed the apoeryphal object I have spoken of, so as to make of it a sort of mountain covered with verdure; then I lodged a tiger in the central hollow, which looked liked a cavern (I would rather have put a lion there—but they make none in Germany), then I artistically scattered over the unequal surface of the so-called watch-holder, wolves, foxes, camels, asses and sheep, and then I hunted up Miss Rose, to show her what art, united to genius, can do. Well, would you believe it? she did not seem to be "enthused"—no, not a bit! "It was white!" she said, regretfully. Now, you know, white is the color of virgins and royalists, and that is what she was—a royalist.

"Well, it's green now!" answered I, "and it's much prettier! Besides, white has gone out of fashion since the time of Charles X." And hastily estimating her age and that of her literature, that of the heyday of the first empire, I added: "Green, why that's the color of hope, the color of Victor or the Child of the Forest, that of Robin Hood, that of the Bonapartes; in a word, of all the celebrated brigands who caused you to shudder so deliciously when you read their history in the works of that good Mr. Ducray-Dumesnil, in those of Madame Cottin, in — —" I was going to say those of M. Thiers, but she probably had never read them, therefore I stopped; but I resumed: "When our fields cover themselves with verdure, does not their hue promise us golden grain?"

When the trees deck themselves out in green leaves which make alcoves for the doves, *boudoirs* for the finches, do not our forests ring with love-songs? Does not the earth then seem to have on its holiday garb? while, when the snow — —" She interrupted me. "Well, it's done!" she said, with a sigh, "and all those beasts do enhance the general effect!"

When she had left me, I continued the arranging of my mantel-piece; I put my two death's-heads, one at each corner. One word about these two death's-heads—it will help to establish what I have said above, namely, that when I was young, I was very jolly and full of humorous notions. One was a real death's-head, picked up in a cemetery. Some day I'll tell you how I became its owner. I kept it, really, only in order to serve as a companion-piece to the other death's-head, which was made of stone, but so well made that one was tempted to believe that it was the genuine one.

Those who are acquainted with me and who know that I have not enough faith to be an ascetic, that I have too much common sense to be a skeptic and not enough intellect to be a philosopher, will wonder with those who do not know me but who read me, what I could do with those two old boxes—for box is the real name, for one of them at least, the stone head, which was simply intended to keep soft, fresh and agreeable to the smell, the aromatic and narcotic plant which yet perfumes my clothes—it was a tobacco-jar.

Between the two heads and the thing I have described, I placed — — well, I placed so many odds and ends that I would rather spare you the description of them. It is enough to say that, after a few days, my mantel-piece could give me a pretty good idea of what was the chaos which preceded creation. This idea pleased me greatly, for I thought of evoking order out of that chaos. I thought of the *Quos Ego* of Neptune, for one is very mythological at eighteen.

This idea, I say, had a strange fascination for me, and more than once I sat in the dark in order to assist the illusion, and there, seated before my fire-place, looking into the darkness, looking without seeing, of course, I dreamed.

How many things I have seen in that way, when I could not see!

For instance, one evening I was reclining in my arm-chair; I had added my two heels to the general jumble which covered my mantel-piece, as if I had been a native of New York or Baltimore, and I was stupidly gazing at two fire-brands slowly dying upon the hearth. My room was full of darkness, for it was winter and about eight o'clock in the evening. It had rained during the day, and I heard the drops falling, one by one, upon my window-sill from the still dripping eaves. In the meantime my two fire-brands alone were visible, luminous and red, at the back of the hearth, whose two burning eyes they seemed to be. Now and then they cast forth a furtive jet of flame, whose light, running over the brass andirons, the angles of the furniture and the polished brow of my death's-head, seemed like a glance of the devil taking an inventory of my modest household goods; and then, a pinch of ashes would fall like an eyelid over these pupils of a new species and all relapsed into darkness.

You have perhaps felt, when you were not very gay, when your brain was vacant — or too full — which is the same thing, for from both these states result reverie or insanity, which is also often the same thing — you have perhaps felt, I say, a sort of torpor which gradually inspires sleep — if one can call sleep an inspiration.

Now, my brain was vacant, my conscience probably at rest; I had neither money with which to go out, nor wit enough to do without it, and finally, the shower which had fallen and the rain which still threatened, caused the streets to be deserted. In a word, I was admirably disposed to go to sleep, and

my two fire-brands still caressed, with their swift and glowing glances, the front of my death's-head. I closed an eye — and then, I really believe I closed them both.

At this moment an organ-grinder stopped beneath my window, and vigorously attacked *La Favorita*. I listened rather attentively while he played *O Mio Fernando*; then came a waltz or a minuet, I do not remember which, though they are not much alike. Then he struck up *Robert le Diable*. As for *Robert le Diable* I remember it very distinctly, for I fell asleep at the second verse, that is to say, while repeating with the cylinder of his instrument: "Ye nuns, who rest beneath this cold, cold stone — do you hear me?"

I cannot tell whether I dreamed, or whether Robert's diabolical evocation was heard from below, but here are the devilish sights which I saw that evening:

Just as I was about to go to sleep, or perhaps when I was already asleep, a ringing peal of laughter suddenly awoke me. It was one of those good bursts of laughter, youthful, prolonged and clear, such as come only from a child's throat. I opened one eye and looked, rather surprised at first, for it was upon my mantel-piece that a child's larynx ran up and down that joyous gamut, which we unlearn as we grow old. And this is what I beheld:

Upon the forehead of my death's-head, of the real one, a group of children were at play. Some played ball, others played base. While a very cleanly dressed boy built a small house of sand, another, in rather shabby costume, ran up and, with a kick, demolished all the little edifice; from this arose a fist-fight, in which the little architect was conquered, because, as Bismark has said, "Might is right." In one corner, pale children were philosophizing, as far as I could judge by the energy of their gestures, and the angry expression of their little faces. Upon another side, there was one weak little fellow who cried, while three or four mean companions stood before him and laughed at his tears — You might have taken them for grown men!

Suddenly, everything disappeared and I think I was about to fall asleep again when I saw, appearing in the left eye, which was surrounded by wandering sprays of clematis and jessamine, that made it look like a window half hidden amid flowers, a fine, blonde young man. He wore the microscopic cap and the tight jacket of the Heidelberg students; his large, dreamy blue eyes, so melancholy and just a bit — stupid, told all the love with which the young maiden who hung upon his arm inspired him. It was surely a conception of Schiller or Goethe which appeared to me. I was looking at my friend, the student, with no little envy, when my attention was turned aside by this perhaps too well known song:

"Landlord, fill the flowing bowl,
Until it doth run over,
For to-night we'll merry be,
To-morrow we'll be sober."

That came from the right eye.

I looked on that side, and I saw, seated in the shadow of the orbit, as under the low vault of a cave, four men who seemed to me to have feasted rather too freely upon the nectar of which they had sung. One of them tried to rise; he tottered, poor fellow; he tried to steady himself by holding on to the table, but carried it with him, together with all I had seen, into the dark void of my phantasmagorical old skull.

I was almost awake; I have a vague recollection that the organ in the street was playing a motive from Faust. Then I saw, behind the lower incisors, as if behind the railing of a tribune, a gentleman all in black. He was bald as an apple, yellow as an orange and dried up — Oh, so dried up, that if ever we meet again in a still worse world, he will surely be used for kindling. However, he orates, gesticulates and thrashes about as much as he can, or even more than he can; but why and for whom? From some

glances which I saw him casting toward the back of the palate, I inferred that he had an audience; and indeed, looking more closely, I finally distinguished, ranged about the interior walls of the lower maxillary, a pretty large number of people; some were as obese and large as the orator was bony and thin; they were of all sizes, of all uglinesses and of all ages; some looked like everybody else; but they were few. But why had I not divined their presence before? Why do they remain as motionless as Hindu fakirs accomplishing a vow, or idols in their niches? Why, they are asleep! Not all, however, for I see some on the right who play trivial tricks upon those who are upon the left — But still, no one listens to the yellow-complected man. Why should I not furnish him at least one auditor? It seems to me that he deserves it — he takes so much trouble! — He talks of the people, and of himself; of the poor workmen, and of himself; of liberty, and of himself; of reform, and of himself. Heavens! where am I?

Good! My hearth is closing its eyes! No — only one eye.

No more parliament. But what do I see descending that narrow stairway built against the walls of the nasal *fossae*? Who is that ill-dressed old man? Why does he look around with so much care and concern toward the cerebral cavity and into the depths of my old death's-head?

There is no one in! It is empty!

He is about to take a seat.

That is right, my good man; take it easy; make yourself at home!

One would think he had heard me! he sits down, draws from under his dirty cloak a long leathern purse, opens it, while still looking suspiciously about him, and then begins to count gold; and when he has done, he begins over and over again. At last he puts it up, carefully ties up his bag, and with bent form and uncertain step, but with his treasure under his arm, he departs, disappears, and everything relapses into darkness. This time it is done, and really done, for both my fire-brands have gone out and the organ is hushed.

But now comes something much more astonishing, strange, astounding. Just as I was closing my eye — for if you remember, I had opened but one, (you see I am not given to curiosity!) — just at this moment, I say, a voice, which actually seemed to proceed from my death's-head, slowly and distinctly articulated: "What thou hast just seen is the image of life; it is the ages of man, that is to say, childhood, youth, manhood and old age, or sports, love, intoxication, ambition and avarice."

"Ah!" answered I, for discussion is not my forte, especially when I have to reply to a head, *sans* eyes, *sans* lips and *sans* cheeks. Then I tried to go to sleep again, since it was all over; but then a peal of hellish laughter, which I have always suspected to have had more of irony and malice than I thought it was proper to bring into relations which had never been anything else than friendly between us, half opened the jaws of my death's-head and again awoke me.

Upon my word, I am a good fellow! Perhaps I ought to have felt shocked, but in spite of me, I cannot stand upon my dignity and remain serious when any one laughs in my face. Therefore I smiled, and slightly shrugging my shoulders, I groped my way to my bed, where I finished my nap.

LITTLE MASTER D'ALBERT, the son of the famous composer of dance music, lately had the honor of playing before Queen Victoria. His master, Arthur Sullivan, accompanied the wonderful little boy, who played a whole programme which the Queen selected. When he came to play Liszt's "Rhapsodie Hongroise, No. 2," Julia Rive-King's Edition, with Cadenza by herself and Franz Bendel, the Queen rose from her seat perfectly astonished, and stood behind his chair expressing her satisfaction and her pleasure in the most gracious manner. Little D'Albert is not only a remarkable pianist, but the composer of a cannon for sixteen voices. He holds the Queen's scholarship in the Kensington training school.

HENRY BEHNING'S FAREWELL RECEPTION.

Henry Behning not being in his usual robust health, suddenly determined on a European trip, last week, there to seek a brief respite from his severe labors of the past year, during which his business has assumed large proportions, and brought its increased cares. His friends being advised of the tour, gathered at his home, on Friday night, the eve of his departure on the Mosel, to the number of threescore, and indulged in humor and fun, which there's nothing like it under the sun, to the German in pursuit of pleasure. The reception was informal, free from the restraint of angularity, and good humor and merriment reigned supreme.

Mr. Charles Kunkel, elder of the Kunkel Brothers, who have won fame as piano duet players, only equaled by the Mollenhauers on the violin, was among the many musicians present, and played a number of popular pieces in a style that evoked enthusiasm, among them his own Concert Fantasia "Vive La Republique," the themes of which the "Marseillaise" and "Partant pour la Syrie" are effectively developed; Mme. Rive-King's "Bubbling Spring" and "Gems of Scotland," in which the melodies are finely interwoven, and permit of the display of much technical facility. He played *con amore*, and showed no abatement of his well-known powers as one of the most popular pianists of the day. Miss Clara Colby played Joseffy's arrangement of the air, by Pergolesi, one of the gems of his last season's repertoire, and fully sustained her reputation as an interpreter of the modern classics. As Sam Weller would say, her touch "wergerd much on the poetical."

Miss Lena Behning, daughter of Henry Behning proved herself a very promising amateur, by her interpretation of Weber's "Invitation to a Dance," and deserved the encouragement she received. Miss F. Leove Frost, pupil of Henri Bertini, of Vienna, sang an aria from "The Huguenots" and Proch's "Alpine Horn" very effectively; her voice is a soprano of wonderful flexibility; she executes with great facility, and imparts a degree of dramatic coloring that eminently determines her *forte* to be the operatic stage. The lady has been well taught, and does credit to the Italian school of vocalization.

One of the central figures of attraction and most active agents in contributing to the pleasures of the evening, was Behning's new Baby Grand, to which the artists did ample justice in their piano solos. It was the first of a dozen instruments just completed, and was brought from the factory that day, in order to add *clat* to the occasion, as the latest achievement of Mr. Behning in piano construction. Its proportions are beautifully symmetrical; moreover, it is novel and elegant in design of case, and is a fine piece of workmanship, while as to tone it spoke for itself, and every one spoke for it as a complete success, a verdict that must have been gratifying to its manufacturer, who is nothing if not progressive.

After the musical portion of the entertainment, the guests partook of supper, the *menu* of which was calculated to suit all tastes in its variety of viands. Rhine and champagne flowed freely, interspersed with a condiment of wit and humor; toasts were drunk heartily. Mr. Morgan then made an address to the host that sparkled and bristled with genuine wit, and provoked peals of hilarity. Mr. Behning informed us that the Baby Grand was ten months in the process of construction, it numbers 20,000 of his manufacture, that it was born with teeth, and that those teeth were Celluloid, and regarded the artists failing to perceive the fact as the best indorsement of the article, which he was proud to say he was the first to adopt in preference to the African and Asiatic material. The health of the Celluloid Piano Key Company, who make their own Elephant, and must necessarily be placed in the foremost rank of humanitarians, was warmly responded to, in recognition of the warmth of touch conceded to Celluloid by musicians of feeling. President Anderson, of the Celluloid Company, toasted "The Musical Press." The editor of the *American Art Journal*, as representative of the oldest musical weekly in the United States, was called upon to respond, but made a Missouri compromise by requesting Mr. Charles Kunkel, of KUNKEL'S MUSICAL REVIEW, to substitute him. Mr. Kunkel paid so glowing a tribute to our success, more especially that achieved within the past two years, that we forgot to take a stenographic report of it, in our endeavor to keep cool by the vigorous use of two fans.

The prosperity of our only German musical weekly, the *Figaro*, was heartily responded to. These and many more toasts were given. As the company was one of "infinite zest," the many sparkling puns were readily digested, as they could square the circle of a joke, and methodize the vagaries of a mischievous brain. At 11:30 the Henry Behning Bowling Club appeared upon the scene, and with an appropriate speech presented their worthy president with a handsomely chased gold badge, preceded by an excellent quartette of male voices whose a stic singing was worthy of all praise.

The occasion of Mr. Henry Behning's departure for Europe, by the steamer Mosel, on Saturday, was one worthy of notice. In the vicinity of the dock Mr. and Mrs. Behning were met by his entire force of workmen and a concourse of friends, and escorted to the steamer, led by a band of music. At the steamer farewell addresses were delivered, and general hand-shaking was in order. The workmen and friends did not disperse until the steamer was out of sight, when they retired to a repast prepared by them for the occasion.—*Am. Art Journal*.

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Miscellaneous.

MAJOR AND MINOR.

ALAS! Soldene is really coming.

NICOLAS RUBINSTEIN is expected shortly in Berlin.

GOLDMARK is writing a new opera, "Der Fremdling."

THE cost for gas at the Paris Grand Opera is \$70,000 per year.

A PROFESSORSHIP of music is to be established at Amherst College.

A SOCIETY for Hungarian music will shortly be established at Buda-Pesth.

Mlle. LITTA will remain at her home in Bloomington, Ill., until the commencement of the operatic season.

ALB. HAHN, editor of the *Tonkunst*, has left Konigsberg and settled in Leipsic, where he proposes establishing a school of musical theory.

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HERBERT REEVES, son of Sims Reeves, has appeared in London with fine success. His voice is said to very much resemble that of his father.

TIMOTHE ADAMOWSKI, the violinist, has had a good offer from a London manager, but it is more than likely that he will stay in this country this winter.

RICHARD WAGNER will be sixty-seven next October. He does not look so old, though deep lines in his face evince his intensity, his labor, his long struggle.

THE room in a house at Salzburg, where Mozart first saw the light, is now permanently open to the public, with everything as nearly as possible *in statu quo ante*.

THE appropriations for the French theatres the coming year are as follows: L'Opera, \$160,000; Le Theatre Francais, \$48,000; L'Opera Comique, \$60,000; L'Odeon, \$20,000.

PROCEEDINGS for a divorce have been begun in Berlin against Joachim, the violin virtuoso, by his wife. Sundry famous personages are figuring in the correspondence.

THREE thousand singers recently serenaded the Viennese Emperor, who did the square thing by inviting them all in and passing around the cake and beer, of the latter, one thousand gallons.

IN Tournai, Belgium, a violinist, aged fourteen, made a successful *debut* in a concert of chamber music. His name is Louis Bailly. In Naples a violinist named Giovanni Bassa, who is only nine years old, has also appeared in public.

THE historical concerts, originated in Paris, about five years ago by Fetis, are to be revived by Vaucorbell, the manager of the opera, the programme, however, is being limited to French dramatic music, and the historical explanations omitted.

IT is said that Mrs. Zelda Seguin, the admired contralto of the Emma Abbott Opera Company, is engaged to be married next October to an Indianapolis railroad ticket-seller named Wallace. It is also said that she is not. Whose business is it anyhow?

Mlle. VALLERIA, now Mrs. Hutchinson, is said to be in a fair way of losing a portion of her earnings, suit having been brought to recover from her guardian, Major Adams, some \$13,000 expended in her musical education. The public must take these reports *cum grano salis*.

VICTOR HUGO and the members of the Comedie Francaise have petitioned the government to continue M. Perrin in his position as administrator, his term being almost expired. Francisque Sarcy, dramatic critic of *Le Temps*, was invited to assume the directorship, but declined.

THE King of the Belgians has added to the collection of the museum of the Brussels Conservatoire a harp made by Pleyel and formerly belonging to the late Queen Louise Marie. The Paris firm of Pleyel Wolf have also given the Brussels Conservatoire a fine harpsichord ornamented with paintings.

THE new Conservatoire de Musique, founded in January last by Dr. Charles Rudy, director of the International Association of Professors of Paris, has already made a mark in the musical world by the production of an opera entitled "Ribera," from the pen of Mlle. Sophie Lacout, a member of the association.

THE private correspondence of George Sand will be shortly published in Paris. No doubt there will be plenty to interest the lovers of gossip. Musicians may expect some light to be thrown on her relations with Chopin, who was certainly devotedly attached to her and whom she jilted, neglected and attacked in a manner which seems almost incapable of being either explained or paliated.

QUEEN VICTORIA has recently granted a charter for the establishment of a royal academy of music in Scotland. Glasgow, as the richest and most art-loving city in the northern kingdom, has, of course, taken the lead, and it is expected that about £30,000 will be subscribed by that town, and about £10,000 by Edinburgh.

THE Theatre Francais has published a list of the amounts paid to theatrical authors, from May, 1874, to May, 1880, as royalties for the performance of their pieces. The highest on the list is Alexandre Dumas *filis*, who, during the six years, received 222,000 francs. The next was M. Victor Hugo, who had 210,000 francs. M. Emile Augier is set down for 194,000 francs, and MM. Erckmann-Chatrian for 68,000 francs.

M. De Beauplan has arranged for a brilliant season of grand opera in French in this country, beginning in New Orleans. It is stated that M. Lablache, who was stage director in Cairo when Verdi's "Aida" was first produced, will be stage director of the company. M. Momus, late conductor of the Opera Lyric, in Paris, will be conductor of the orchestra. Mlle. Lablache, a daughter of the famous contralto of Mr. Mapleson's company, will be one of the sopranos of the troupe, and M. Jourdan, an artist who is highly spoken of, will be the principal basso. The company, it is stated, will be composed of thirty artists, forty-five in the chorus, fifty-five in the orchestra, and twenty in the ballet. They are expected to arrive in October, and will go direct to New Orleans.

At the Royal Academy of Music on Tuesday night Signor Bach gave a very curious and interesting performance, illustrating the use of a voice resonator invented by himself. In an explanatory lecture he showed how, by fixing a couple of gold plates against the roof of the mouth, a great increase of sound, without any additional expenditure of breath, could be produced. He then sang several songs with and without the apparatus, and certainly produced an astonishing volume and rich body of tone. He maintained that the invention would materially assist public speakers and singers, and enable conductors to engage select choruses capable of producing with the resonator the effect of double their numbers. The invention has received the high commendation of Professors Tyndall and Tait, and we shall doubtless hear more of it.

PRECOCITY OF MUSICIANS.

Before he was eight years of age, Mendelssohn excited the wonder of his teachers by the accuracy of his ear, the strength of his memory, and his incredible facility in playing music at sight. Meyerbeer at the age of six played at a concert, and three years later was one of the best pianists in Berlin; while the genius of Beethoven showed itself so early that his musical education was commenced at the age of five. When two years younger than this, Samuel Wesley, the musician, could play extempore music on the organ; and the distinguished German musical composer, Robert Schumann, also showed at a very early age a strong passion for music, and great talents both for playing and composing. Though he lost the use of his right hand at the very outset of his studies, he worked on with a giant's strength, struggling against all obstacles "with uncompromising devotion to what he conceived to be the highest interests of art."

Something of the same early development of musical abilities displayed itself in the case of Cipriani Potter, distinguished as a composer and pianist, and Henrietta Sontag, a famous singer of her time, trod the boards when a child, and was prima donna of the Berlin stage, and the idol of the capital before she was eighteen.

The great vocalist Madame Tietjens also gave indications of promising musical talents from earliest infancy. Before she could speak she could hum the opening notes of Auber's opera, "Fra Diavolo." Little Jennie Douste, a pianist only five and a half years old, a marvel of precocity, plays with all the steadiness and confidence of a practiced professional, and is free from the drawbacks which generally mark the performances of juvenile prodigies. The child-pianist's rendering of the works of composers like Haydn and Mozart is said to have been truly remarkable alike for unwavering accuracy and apparent ease of manipulation.

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BOOK REVIEW.

VICKSBURG; a poem, by C. A. Hobbs, A. M., First Sergeant Company B, 99th Illinois Infantry. Illustrated. Chicago: J. Fairbanks & Co., pp. 300.

The war of the Rebellion, so prolific in histories, more or less worthy of the name, had produced no poem, except here and there a fugitive piece, until the present day. This work of Mr. Hobbs is one which worthily fills a place hitherto entirely unoccupied in American literature. It is not only the first lengthy poem of the late war, it is also the only American epic. Being as it is, the work of one whose name is yet unknown among those of American *litterateurs*, we were inclined to be more than usually critical, in perusing its pages; but criticism unconsciously gave way to interest; we found the reviewer constantly losing his identity in the charmed reader, and as we lay the book down, we reserve for it a place on our shelves with the books which we propose to read again.

Mr. Hobbs' style is Miltonic in its purity and elevation. He often soars, seldom walks, never creeps. His manner of putting truths is often as remarkable in its clearness and compactness as in its originality. Take, for instance, his definition of what constitutes a great military commander.

"Courage oft fails leagued with a limping guess,
And feebleness hath won where gués was hale,
He wisest is whose guesses straightest fly,
From peak to peak of knowledge, o'er a sea
Unknown between. Great captains those who see
The peaks. But they who go peak hunting, lack
The stamp of greatness; they who look and look,
In the still hour before the strife and storm
And see no point uplifted as a sign."

Even in the midst of the strife, his poet's heart turns to the quiet grandeur, the native beauty and majesty of nature. Hear his description of the morning after the first fleet of transports had passed the batteries:

"Grim, guardian gunboats, here and there made fast
With cable circling some thick-garled trunk
Frowned black, with wrath pent up in iron hearts,
Forgiving and forgetting naught.

* * * * *
The peaceful spell o'er all things resting now,
Seemed doubly strange. A deed so great, and now
A morn so calm! As if all acts of man
Surprised not Nature, nor were worth her thought."

So this poetic picture of the dawn:

"And when
The eastern sky had blushed beneath the kiss
Of eager morn, the deadly fight began."

Or this of another morning:

"But when the Sabbath night was dead, and morn
Came laughing to the funeral, his torch
Uplit the way, and on the columns pushed."

Or hear him tell the quiet of the night after the battle:

"And sleep comes softly to the weary forms,
And leaves them like the sleeping slain of day,
And night conceals the woes of wounded men,
And all seems silent with the calm of peace."

Listen also to the song he lends to the Mississippi:

"Its voice, through ages long forgot had sung:
'I know the North, I know the South, and both
Are mine forever. All the way I bear
The waters chilled beneath the winter's breath,
To sunny fields, with summer's kisses warm.
The North is mine, for there my life begins;
The South is mine, for there my life doth end.
One land I know, and if from West and East,
I call my children to my side, I bind
With surer chain the North and South.'"

His personifications of lifeless objects are both strong and appropriate, as where he speaks of Pemberton's lost cannon, as

"The loved and lost—the three score guns and more
That silent lay forever, or had given
Their iron hearts to foes, who sought and won
With suit impetuous."

While there can be no doubt that the author was in hearty sympathy with the loyal cause, one would seek in vain through the volume for an unkind word or a political allusion unfriendly to the South. In the discussion between the sergeant and his friend in the earlier part of the poem, as to whether war is ever right, the sergeant, who, we suppose, is one with the author, expresses his views upon the subject under discussion as follows:

"Thus, war for glory can be only wrong,
And he who fights for glory always errs,
But if upon the honest motive blooms
The beauteous flow'r of worthy deed achieved,
Then glory wears the hue of triumph just."

For him the cause of the Union was a sacred one, but those against whom he fought were still his brothers, and so in "The Entry," near the close of the poem he writes:

"Lo yonder, with glitter and gleaming,
At touch of the morning sun,
Stand waiting in mute surrender,
The foemen's flag and gun."

Go write on their tattered banners,
In the silent and solemn pause,
'Twas failure—but not of courage,
Not courage, O Truth, but Cause.

Citizen Hearty, who comes to see the soldiers, and who, full of heroic valor at first, but disliking mud and dirt and the beastly way the rebs have of shooting people, and who finally leaves in disgust at finding a "grayback" upon his clothing is a funny if not heroic figure. Little Mabelle, the four-year-old child of one of Vicksburg's defenders, is to us, however, a much more interesting figure, one for the sake of whom we can well afford to let the main flow of the poem be suspended for awhile. The child sees afar what she takes for a falling star, but

"It was a sudden shell that upward wheeled
Whose single sparkle as they looked, had stayed
Its course, midway the far blue arch, and now
With sound as if a thousand eagles swooped,
Wings beating hard—an awful shrieking rush—
Fell close and burst with deafening roar."

Mabelle, frightened, asks her mother: "Was that star filled with thunder?" and later, says she will never want to look at stars again. Her mother tells her that

"God holds
His stars secure in yonder sky. They shine
High fixed above what seem your falling stars.
O child! there safety is alone."

Then she asks her mother to sing for her and her baby sister,

"About the stars, the bright good stars,
That never, never fall."

Then the mother sings this lullaby, which is a gem in its way:

"Angel stars on baby smiling,
Safe in yonder sky,
Keep the naughty stars from falling,
Always making baby cry,
And she'll bless you, by and by.

Little heart, so softly sleeping,
Heav'n so safe and high,
Hath no brighter star in keeping
Far above the bending sky,
Than thou shalt be by and by.

By and by! O faith be perfect!
Though the silent sky
Keeps the starry souls resplendent,
Bringing ne'er their comfort nigh,
Silent too till by and by.

Naughty stars, O sad heart sorrow!
Falling till we die,
Tho' you loving help be holden
Leaving thee we soon may try
Their sweet rest in by and by.

We cannot go on quoting as we would like to. "Sabbath Bells," "Picketing in Arkansas," and the final song of triumph, "The Entry," from which we have already quoted, are not behind the "Lullaby" in rhythmic beauty. Two more short quotations from "The Entry"—a tribute to the dead, and the closing lines of the book, and we will refer the reader to the book itself for its many other very fine passages:

"There are guards on heights that silently wait and will.
In broken line, the rank and the file fall in,
No second relief shall ever their places fill
On guard, on guard are they for their country still,
And faithfully keep what valor and life did win.

O Silent sentries! but speaking yet
With a language to thrill the heart!
If the good land fail, it must first forget
What graves of its strength are part."

"Thus ours was the gallant city,
Be it ours while time shall be,
And the great, glad river sweep on forever,
Unvexed, to the fetterless sea."

The veterans of the siege of Vicksburg, and their comrades, will doubtless want the book for its patriotism, its historical accuracy, and the special interest of the event—it celebrates, and the cultured, whether they donned or sympathized with the blue or the gray, will want it for its literary merit. Mr. Hobbs has not written a faultless book—we will not even say that he is a second Homer. Were he a Homer in poetic ability, the mode of modern warfare, what he himself calls, "The single hero lost in host heroic," is unfavorable to epic poetry. But Mr. Hobbs, we say, has written a book of which he and the West, nay, the whole country, may well be proud.

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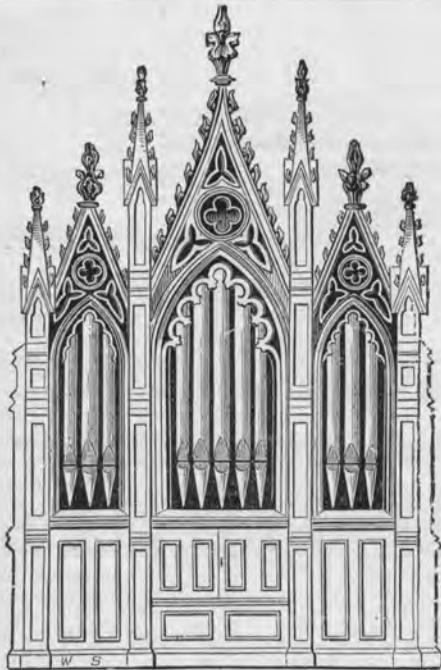
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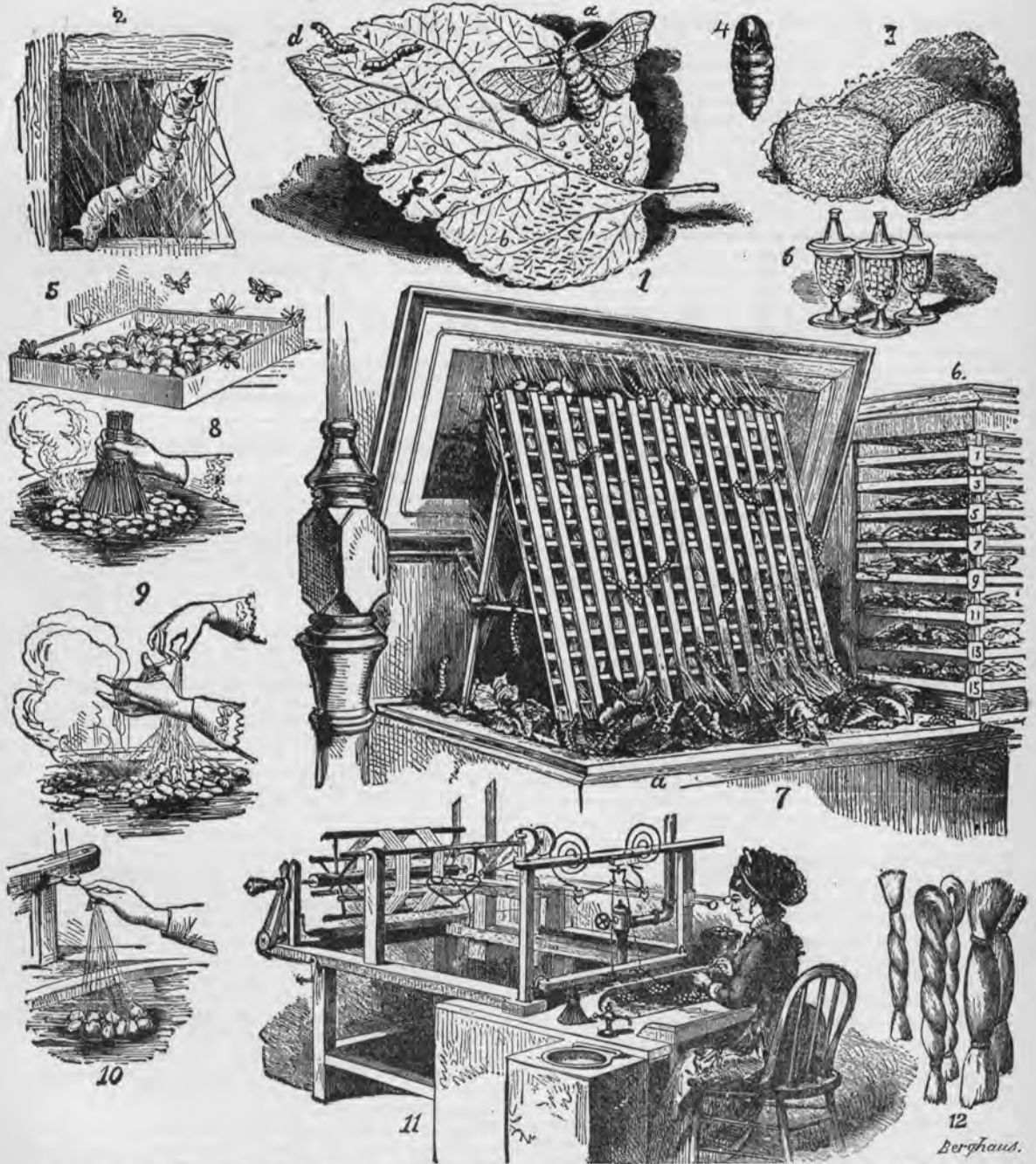
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Lesson to "Il Trovatore."

BY CHARLES KUNKEL.

A. This group of five notes, and all similar ones in this movement must be attacked with a firm, elastic touch, and played in a vigorous manner. Where two kinds of fingering are marked above a note, employ the one best suited to the construction of your hand. Pay special attention to the phrasing indicated by the stars, etc., throughout the piece. As a rule, the last note of a group of notes covered by a slur, must be struck staccato.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a half notes or three quarter notes to each second.

C. The notes B with \wedge must be well accented.

D. Do not hurry the time. Give the first quarter and the eighth rest their full value. Attack the triplets with vigor and precision.

E. Suddenly *piano*. Pay good attention to the << (*crescendo*) in the measures following.

F. Commence very softly, and make the << (*crescendo*) gradual.

G. To be played in a very decided and firm manner.

H. The following ten measures must have a gradual *diminuendo*. This passage represents the gypsies in the opera, at the breaking of camp, as they gradually recede into the mountains, until they are heard no more.

I. Give the melody with great warmth and pathos. Play the accompaniment in a subdued manner, so as not to drown the melody and spoil its beauty. This air is sung by Manrico, who is imprisoned in the tower, while Leonora, the object of his passion, is listening to him on the outside, wringing her hands in despair.

K. These five notes, from the upper G to the lower G, are, so to speak, shrieked by Leonora upon the finish of Manrico's song, and should be played accordingly very passionately.

L. This part is sung behind the scene, after the close of Manrico's song. It must be played very softly, and the dynamic marks must be well heeded.

M. The G and F sharp marked >>> struck with the thumb, right hand, must be well emphasized.

N. The melody must be well emphasized, while the run with the right hand embellishing it must be played lightly and softly. Remarks at I are also applicable here.

O. From here on, the melody alternates between the right and left hands. Great care must be taken that neither hand, when accenting the melody, should predominate over the other. The melody must be played as if one hand was doing the work. Pay good attention to the dynamic marks, and do not permit the accompaniment in any way to interfere with the natural flow of the melody.

P. A great deal of passion and sentiment should be put into the performance from here on to end of the movement.

Q. Take the time indicated by the Metronome, and play with dash.

R. This measure (*Pause*) must be counted in full before the next is commenced.

S. From here on to the end of the movement, a steady *crescendo* must be observed. The music itself should inspire this feeling without any further comments.

T. This scale passage must be given with great vigor and brilliancy.

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Instruxions to Mewsick Teachers.

The mewsick teacher is the most important person into enny commewnty. Olwaze show that you feel this by the way you wock threw the street and varis other waze, sitch as spendin all the munny you ern and a little more for wearin good close, etc., &c.

Git a long led pencil, and when the pewpils doant strike the rite kees onto the piiana, rap them onto the nuckels with the pencil (that's the littel pewpils, which aint big enuff to do them enny good to get mad, oonly to cry). This will let out all your bad feelins and leeve you sweet tempered.

If a man has a little dotter and he asks you will she lern to play, tell him you can tell by examinin of her for $\frac{1}{2}$ an our just what she will maik, and if he is ritch tell him she will devellup a piiana player equill to Jenny Lind.

The best thing to lern at 1st for the beginnin of the new beginners at the commensment of their 1st beginnin to lern is peaces, and the best peace for the 1st quarter is Java march. If they kaint lern the hole of it in the 1st quarter let them talk 2 quarters at it. Doant waist thair time a playin skaills and sich. 1 Java march is worth a bushel of skaills. You can ex- plane to the payrent that the yung wooman which has Java march into her reapiatory, if she shoold lose evry thing els cood never be left entirely destitoot, for she cood maik her fortune a teechin of other peapel to play Java march, & what a grate thing it woud be for the kuntry if evry buddy cood play Java march.

Tock a gray deal, and olwaze introjuice the subject of mewsick into your conversashin. If you are in a cumpenny of oalder persons you shoold do pirty mutch all the tockin. This will show that you have respect for age by doin all the tockin yourself and takin the trubbel off thair hands.

When thay have cumpenny at the house whair you give lessons thay will moast alwaze ask you to play. Play enny thing you happen to no, & tell them you made it up out of your hed just as you went along. Java march is good for that purpose, as skarsely enny buddy has ever herd it. Befoer you begiu olwaze strike all the kees you can with all your mite with both hands. Then remark that the piiana is badly out of toon. This will bring a very sweet expreshun on to the face of the lady which owns the piiana.

By attendin my singin skewl you cood lern sum other things of use to you in teechin.

P. BENSON, SR.,
whitch the sr it stans for singer.

Il Trovatore.

JEAN PAUL.

Allegro. (Lively.) M. M. $\text{♩} = 144$.

The musical score is divided into four systems, each with a piano (p) and violin (v) part. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro. (Lively.)' with a metronome marking of quarter note = 144. The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and fingerings (1-5). Pedal points are indicated with 'Ped.' and a cross symbol. The score is marked with letters A, B, C, D, and E, and a measure rest of 8 measures. The piece concludes with a double bar line and repeat signs.

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* and *pp*. Pedal markings are present at the end of each measure.

Second system of musical notation. The right hand continues with melodic lines, including a *f* dynamic. The left hand has a more active accompaniment. Dynamics include *cres.*, *cen*, *do.*, *f*, and *pp*. Pedal markings are present.

Third system of musical notation. The right hand has melodic lines with some triplet figures. The left hand accompaniment is active. Dynamics include *cres.*, *cen*, *do.*, *f*, *p*, and *sf*. Pedal markings are present.

Fourth system of musical notation. The right hand features a melodic line with some triplet figures. The left hand accompaniment is active. Dynamics include *sf*, *cres*, *cen*, *do.*, and *strigendo.*. Pedal markings are present.

Fifth system of musical notation. The right hand has a melodic line with some triplet figures. The left hand accompaniment is active. Dynamics include *ff*. The tempo marking *piu mosso.* is present. Pedal markings are present.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) and includes several measures with a piano (*Ped.*) instruction. The notation includes various note values and rests.

Second system of musical notation, featuring a grand staff with treble and bass clefs. It begins with a section marked 'H' and includes various dynamics such as *f* and *p*. The notation includes fingerings and articulation marks.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamics such as *pp* and *ppp*. The notation includes fingerings and articulation marks.

Moderato. (Moderately fast.)
Cantabile. (Singing.) M.M. ♩. = 60.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamics such as *p* and *pp*. The notation includes fingerings and articulation marks.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes dynamics such as *f*, *sf*, and *pp*. The notation includes fingerings and articulation marks.

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include *rit.* and *a tempo.*. Pedal points are indicated by "Ped." with a diamond symbol. Fingering numbers (1-4) are present above the notes.

Second system of musical notation. The right hand continues the melodic development with more triplets. The left hand accompaniment features chords and moving lines. Performance markings include *f* and *P*. Pedal points are indicated by "Ped." with a diamond symbol. Fingering numbers are present.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment consists of chords and single notes. Performance markings include *f*. Pedal points are indicated by "Ped." with a diamond symbol. Fingering numbers are present.

Fourth system of musical notation. The right hand continues with intricate melodic patterns. The left hand accompaniment features chords and moving lines. Pedal points are indicated by "Ped." with a diamond symbol. Fingering numbers are present.

Fifth system of musical notation. The right hand features a melodic line with triplets. The left hand accompaniment consists of chords and single notes. Performance markings include *risoluto.* and *ff*. Pedal points are indicated by "Ped." with a diamond symbol. Fingering numbers are present.

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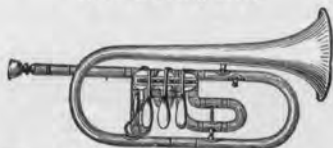
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A. With full voice. Hold the B (the second note) a little.

B. Softly and in strict time.

C. Forte. *Portamento* (slide) from C to B, and make a gradual *diminuendo* until the end of the phrase.

D. The same as at letter A.

E. *Mezzo-forte*. Heed well the 

F. *Portamento* from G to F.

G. Softly. Accelerate the time a little.

H. Still faster.

I. Resume the time as in the beginning, and sing with full voice.

J. Make a *diminuendo*, and *portamento* from E to A.

K. Accent the E well, and *portamento* from D to G.

L. Forte. Make a gradual *diminuendo* until the end of the phrase.

M. Heed well the dynamic marks *f*, *p*., the *accelerando* and the *ritard*.

N. Retard a little.


O. The first note *mezzo-forte*. The balance of the phrase softly.

P. Softly. *Portamento* from D to G.

Q. Gradually increase the speed.

R. *Portamento* from F sharp to B, and *ritard* a little.

S. Very strong. *Portamento* from G to G.

T. *Rallentando*. Make a little pause on E, and heed well the 

U. *Portamento* from D to C.

V. Pay special attention to the dynamic marks, and the phrasing indicated.

W. *Portamento* from G to F.

X. From here on, the piece is a repetition of the first stanza, and remarks made concerning the same passages in the first stanza are applicable to this.

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GETTING PAGANINI'S PORTRAIT.

Lover's miniature of Paganini stands out beyond all question as his finest work of art. It is that which exhibits him in the perfection of his later and higher style; in the force and balance of those graver and more substantial characteristics, that had gradually enlarged and dignified his early florid manner. It was also, for the period, a miniature of an unusual size, measuring six and a half inches by six, having been painted on two pieces of ivory, the junction of which was cleverly effected at the edge of the painted table. Of a work which is so conspicuous, whether in respect to its merit or its results, one that achieved the double end of confirming its painter's fame in Ireland and establishing it in England, where it served both to introduce him and to show him in his strength, every incident is interesting, and not the least is the clever way in which its striking likeness was obtained. This is given by the writer of the sketch of him in the *Dublin University Magazine*, who records a visit to Lover's studio while the picture was in progress.

One of the secrets of success in portraiture is the conversational talent which enables the artist to get at the best expression of his sitters, and nothing can be pleasanter than the illustration of it than is afforded in this instance, when, by a compliment the most adroit, but apparently ingenuous, the painter so well contrived to rouse the animation of the musician.

"Paganini being rather dull," observed Lover to his friends, "I wished to excite his attention, so remarked to him the great beauty of a little *capriccio motivo* in one of his *concertos*, and then hummed the tune. Paganini cocked his ear.

'You have been in Strasbourg,' said he.

'Never,' I replied.

'Then how did you hear that air?'

'I heard you play it.'

'No: if you were not in Strasbourg.'

'Yes; in London.'

'That *concerto* I composed for my first appearance in Strasbourg, and I never played it in London.'

'Pardon me, you did—at the opera house.'

'I don't remember.'

'It was the night you played an *obligato* accompaniment to Pasta.'

'Pasta!' he exclaimed, and his beautiful eye brightened at the remembrance of the night. As Roderic Dhu

"Felt the joy that warriors feel,
In foemen worthy of their steel,"

the great musician seemed to glow at the recollection of an occasion when two such artists stood together, and were mutually inspired by each other's excellence.

'Pasta!' he repeated, 'how she sang that night!'

'Yes,' said I, 'and how you played!'

'Ah!' he exclaimed with a shrug of satisfaction, but that *motivo*. Yes, I did play it at the time, but only that once in London. You must be a musician, for it is not an easy air to remember.'

'It was *encored*, signor,' said I, with a complimentary bow, and so I heard it twice.'

'Aha!' said he, with another shrug of approval; but still, I say it is not easy to remember except by a musician.'

And so Lover gained his point. Paganini was sufficiently excited to respond with a bright expression, and the animation thus aroused was easily sustained to the close of the sitting.

The Wedding Day.

(DER HOCHZEITSTAG.)

Words by ED. C. STEDMAN.

Music by ALOYS BIDEZ.

Moderato.

The piano introduction consists of two staves. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Moderato' and the dynamics are 'mf'.

A *f* (Oh) **B** **C**

Sweet-heart, name the day for me When we two shall wedded be;
 Herz-chen (o) nen-ne mir den Tag, Un- sern Hoch- zeits- tag mir sag,

The first vocal line is marked with a forte 'f' dynamic. The piano accompaniment features chords and arpeggios, with dynamics ranging from 'f' to 'p'.

D *f* (be-fore) **E** **F** **G** *p*

Make it ere an-oth-er moon, While the meadows are in bloom, And the
 Lass kein'n Mond vor-ü-ber-gehn, Wenn be-blum-te Au'n wir sehn, Bäume
 (Monat)

The second vocal line continues the melody with a forte 'f' dynamic. The piano accompaniment includes chords and arpeggios, with dynamics ranging from 'f' to 'p'.

H **I** **J**

trees are blos-som-ing, And the robins mate and sing; Whisper
 blühh und duften frisch Vö-gel sing'n und paaren sich; Flüst're

The third vocal line concludes the piece with a forte 'f' dynamic. The piano accompaniment features chords and arpeggios, with dynamics ranging from 'f' to 'p'.

K L M
accel.

love, and name a day In the mer - ry month of May. "No,
Herz - chen, sag' es sei In dem schö - nen Mon - at Mai. "Nein,

poco a poco *f* *ri - tard.*

no! No, no! No, no! No, no! no!"
nein! Nein, nein! Nein, nein! Nein, nein! nein!"

col canto.

N O

f a tempo.

No, no! You shall not es-cape me so; Love will not for-
Nein, nein! Solch Ent - schlüpfen darf nicht sein, E - wig wär' mein

P Q

ev - - er wait; Ros - es fade when gathered late, Ros - es fade when
Ziel ver - rückt, Ro - sen wel - ken spät ge - pflückt, Ro sen wel - ken

cres - - - cen - - - do. S

f *R*

gath - er'd late, Ro - ses fade, Ro - ses, Ro - ses,
 spät ge - pflückt, Ja sie wel - ken, Ro - sen, Ro - sen,

cres - - - cen - - - do.

T *U*

Ro - ses fade when gather'd late.
 Ro - sen wel - ken spät ge - pflückt.

col canto.

f *Ped. Ped.* ⊕

a tempo. V

f

Fie, for shame, Sir Mal - - con - tent!
 Schäm' dich mal, Herr Mal - - con - tent!

rit.

a tempo.

f

f

How can time be bet - ter spent Than in woo - ing, in woo - ing?
 Ist denn dir die Freu - de fremd Der Ver - lob - ten? Ver - lob - ten?

I would wed, wed, When the clo-ver blos-soms red, When the
 War - - te gern, gern, Bis der Klee blüht, s'ist nicht fern, Wenn die

air is full of bliss, And the sunshine like a kiss; If you're
 Luft voll Se - gen ist Und der Sonnenschein gleichsam küsst; Bist du

good, I'll grant a boon, You shall have me, sir, in June. Nay,
 gut, so mag es sein, Dass im Ju - ni ich werd' dein. Nein,

poco *a* *poco. f* *ri - - tard.*
 nay! Nay, nay! Nay, nay! Nay, nay! nay!"
 nein! Nein, nein! Nein, nein! Nein, nein! nein!"

f a tempo.

Yes, yes, Girls for once should have their way; If you love me
 Ja, Ja, Geh auf mei - ne Bit - te ein, Dass der Ju - ni

p

wait till June; Rose-buds with-er pick'd too soon, Rose-buds wither
 uns be - glückt, Ro - sen wel-ken früh ge - pflückt, Ro - sen welken

cres - - - cen - - - do.

f

pick'd too soon, Ros - es, ros - es, ros - es, ros - es,
 früh ge - pflückt, Ja, sie wel - ken, Ro - sen, Ro - sen,

Rosebuds wither pick'd too soon.
 Ro-sen wel - ken früh ge-pflückt.

col canto.

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←*MUSIC IN ST. LOUIS*→

DURING the last month, the Nathal English Opera Company, ceased playing at the Pickwick Theatre. This, we understand, was due to some misunderstanding between Mr. Phillips, lessee of the theatre, and Mr. Nathal, the company's manager. We deeply regret the occurrence of this misunderstanding, for the company had been unanimously recognized by the press and the public of St. Louis, as one of the best comic opera troupes which have ever appeared in this city.

We understand that the company has been reorganized, and will soon appear at Turner Hall, in the northern part of the city, at Florissant, Kirkwood, Carondelet and Belleville. This will afford many an opportunity not often enjoyed by them, of hearing opera near home. We think the idea a good one, and wish the company success. The leading *prima donna* of the reorganized troupe will be Miss Lester, of whom we spoke in our last number. The vocal and histrionic ability which she has proven in "The Chimes of Normandy" and "Girofle-Girofla," authorize us in predicting a brilliant future for this young artiste. Her voice has a rare purity, and is extremely sympathetic, while her execution shows natural gifts, and style, which continued with faithfulness and prudence, will certainly place Miss Lester in the front rank of lyric artists. Perseverance and work, however, will be, for her as for everybody, the price of success. The first step, the most dangerous, her *debut*, has been successful, her name is now known, and favorably known; it remains for her to deserve further success by earning it. Her numerous friends will with interest, follow her further course, and, we believe, will not be disappointed by her in their high expectations of her rapid progress.

THE French residents of St. Louis celebrated the 14th of July, the new French national holiday, the anniversary of the destruction of the Bastille, by an appropriate festival at Kerner's Garden. The instrumental music for the occasion was furnished by the Knights of Pythias band. An interesting feature of the occasion was the singing of the *Marseillaise*, in which the whole assemblage united. The able leading of Mr. Le Brun kept the vast impromptu chorus in good form, and while the work was far from perfect, musically, yet it was effective, and much better than we had expected. Why do not the French residents of St. Louis organize a singing society, upon which they might call on occasions like this?

PROF. WILHARTITZ, the musical director of the *Societer Sengerchor*, has done good work in his society, which under his direction, has become one of the best of our German singing clubs. The *Societer Sengerchor* is the oldest organization of its kind in St. Louis, and will celebrate the thirtieth anniversary of its foundation on September 13th, by a grand musical festival, at which we shall expect to hear some fine music.

Talking of musical societies, we are reminded that the *Liederkrans* Building Association laid the foundation-stone of the proposed *Liederkrans* building on Saturday afternoon, July 31st. Speeches and other appropriate ceremonies were had.

THE concerts of the St. Louis Grand Orchestra at Schnaider's Garden continue, and are really good. The last concert of the past month was especially fine. It introduced to the public of St. Louis, Herr Carl Venth, a recent addition to the musical forces of St. Louis. Mr. Venth, though quite a young man, is an artist of no mean ability, and certainly superior as a violin virtuoso to any one in this city. He is a pupil of the lamented Wieniawski, and shows marks of his training. At this concert he gave Vieuxtemps' "Ballade et Polonaise," and for an *encore* the "Yankee Doodle" of the same author, and later, De Beriot's "Andante et Rondo Russe." Here again, he was recalled, and in reply to the protracted applause, he gave in fine style, a ballade of his own composition. This revealed Mr. Venth not only as an able interpreter of the works of others, but also as a creative artist of real merit. We trust Mr. Venth will find St. Louis so pleasant a location, as to make it, as he now proposes to do, his permanent home.

Mr. Mayer has gotten together the best orchestra St. Louis has ever had, and we trust he will receive all the encouragement he deserves.

BRUN and LE BRUN get mixed every once in awhile. At a recent concert where Mr. Brun was down on the programme for a clarinet solo (Rossini's "Stabat Mater,") Le Brun, who was in the audience, was approached by a friend, who expressed his astonishment at finding him down for a clarinet solo, and still more at finding him in the audience, instead of being with the orchestra. Mr. Le Brun quietly informed him that he had employed a substitute. When Mr. Brun came on, and played his solo as but few clarinetists could do, Mr. Le Brun's friend said his substitute was a remarkably fine player, to which, of course, Le Brun assented. Whether the friend has yet become enlightened we cannot say.

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PERSONAL MENTION.

MR. HENRY G. HANCHETT, of the Beethoven Conservatory, read a paper on "Teaching as a Science," at the Music Teachers' National Association, which was full of solid sense.

W. A. VOSE, of Vose & Sons, who has recently paid us a visit, reports a good business, especially in the new improved Vose uprights, which are meeting everywhere with universal favor.

THE ranks of the Wagnerians of St. Louis have been reinforced by the advent in the family of lawyer Mills, whose wife is organist at Dr. Brooks' church, of a dramatic soprano, whom they call Constance. Nine pounds.

MR. A. J. GOODRICH, who is to succeed Signor Tamburello as singing teacher at the Beethoven Conservatory, is spoken of as a very competent teacher. He will have to be, to fill, as well as to hold the position formerly occupied by Prof. Tamburello.

COTTAGE CITY, Martha's Vineyard, recently enjoyed a grand concert, under the able direction of Mr. Carlyle Petersilea. Mr. Petersilea is gaining an enviable fame as a concert pianist, and is already well known throughout the country as a most excellent teacher of the piano forte.

OUR friend E. M. Rowman delivered an address before the Music Teachers' National Association, which recently met at Buffalo, N. Y., upon the subject of "Harmony: Historic Points, and Modern Methods of Instruction." His address was admitted to have been one of the ablest delivered during the session.

MR. RUDOLPH MOELLER, an artist of more than ordinary ability, has lately removed from New Orleans to St. Louis. He has shown us some paintings, portrait and landscape, which are very creditable to him. His studio is temporarily at 301 South Fifth Street. We extend to him a hearty welcome.

OUR friend Robert Goldbeck has recently returned from Eureka Springs, Arkansas. He had been there but two days when he wrote that he would stay there one week, because, 1st, he had paid his board for that length of time; 2d, because he thought he deserved the punishment of staying there one week, for having been such a fool as to go there in the first place; and 3d, because he did not think he could stand the sixty miles exhausting ride in the stage, to reach the borders of civilization, before the expiration of that time. Still the new "Arkansaw Traveler" looks no worse for his journey.

AMONG OUR EXCHANGES.

The *Score* for July is an interesting number, and its musical selections are of the best order of popular music.

WHAT has become of the *Music Trade Journal*? We have not seen it for weeks. What is the matter with your mailing clerk?

THE editor of the *Orchestra* had gone fishing when the last number was issued, and left the devil (printer's) to manage it in his absence. At least we so infer from the wisdom shown in the selection of its matter. Perhaps it was the hot weather.

Music, our English *confrere*, continues to deserve the compliments we paid it upon its first appearance. It is the best popular English musical journal we have ever seen. Its musical supplements are elegant in make-up, and intrinsically meritorious.

MOST of the editorials in *The Musical Record* remind one of Webster's dictionary, in their brevity and point. Still, Dexter Smith gets up a very readable paper, and one well worth the price of subscription. We often lay it under contribution for our "Major and Minor" column.

Musical People for July prints a cut of Mme. Julia Rive-King, but although the cut was originally paid for by Weber, Weber's name has been carefully erased from the piano by the side of which Mrs. King is standing. Query: Ought Weber's cut to be used, if Weber's name is stricken out? It is true that it is so worn out as to be hardly worth an acknowledgment. By the way, Mrs. King's biography, in connection with the said picture gives very little information about this eminent pianiste.

WE have received from Messrs. Geo. P. Rowell & Co., New York, their American Newspaper Directory for 1880. Few people have any idea of the work which a publication of the sort entails, nor of the difficulties which must be overcome in getting even approximately at the truth of the quotations of circulation, etc., which are necessary to the completeness of a work of this kind. Even with the greatest care possible, some errors will creep into the best compilation of this character, and if that error be to the detriment of the publication quoted, publishers are too apt, thoughtlessly to condemn the injury as intentional. We have examined this book with care, and where, as in several instances, we had personal knowledge of the circulation quoted, we found it very fairly estimated. The circulation of KUNKEL'S MUSICAL REVIEW is not given, under the rule that no quotation of circulation is given when (as is the case with our paper) a publication appears for the first time in the Directory. We believe such a book as this to be invaluable to advertisers.

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Fatinitza is nobody, that is, a young Russian officer takes for sport, that character in a masquerade, and the general falls in love with a supposed lady, who afterwards, of course, disappears. The form of the Opera turns on this occurrence, which happened during the Turkish war, and the actors are seen, now in the Russian, now in the Turkish camp. An ubiquitous Reporter is one of the characters, and mixes and unmixes the plot very skillfully.

Doctor of Alcantara.

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A famous Opera, now brought, by the popular price, within the reach of all. Orchestral part, \$15.00.

The Doctor's wife, and daughter and servant girl credit themselves with a serenade, which was really intended for the second of the three. The lover, to secure an interview with his fair unknown, is brought into the house in a large basket. Some dozens of comic situations arise out of this, including the tipping into the river of the basket, and the supposed drowning of the young man.

A very wide-awake and musical opera, which will be more and more given as it is better known.

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While this opera may never be a great stage success like its fortunate companion, it may please even better than that in private. The songs and music generally are very musical and taking, and the whole may be safely commended for parlor, school or class entertainment. Scenery is not essential.

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CALENBERG & VAUPEL are turning out many grand, upright and square pianos. They recently sold a magnificent concert grand to Ringen, the brewer king of New York. Mr. Clements, the Philadelphia agent, reports a fine and steadily increasing business.

SCHAEFFER, of New York, is busier than ever at his factory, on West 43d Street. The popularity of his piano is such that Bellak, of Philadelphia, has given him an order for his fall trade, so large that, together with his other business, he has about all he can do.

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ALBRECHT & CO., of Philadelphia, are now turning their principal attention to manufacturing for the trade. The Albrecht is a superior piano, and one which it would well pay agents to handle. It is not so well known in the West as it deserve to be, and doubtless will be before long, for it cannot help but find good houses to handle it.

MR. EDMOND T. CONNER, the veteran actor who resides in Philadelphia, tells a capital story of himself and the elder Booth. To appreciate it fully, it should be borne in mind that while Conner is over six feet high, Booth was of diminutive stature. The former goes on to say: "I remember one thing well, that I do not think has been printed before. It happened, I believe, at Baltimore. I was playing Iago to his Othello, and he came dancing upon the stage to meet me in the third act, and stopped just in front of me. 'Ha! ha!' he laughs, 'great big white man you, poor little nigger me.' He then went on with the business of the play, 'Presently I missed him from my side, and, seeing him up the stage, called, 'Come down, Mr. Booth, come down; for God's sake, man, take the stage!' He looked at me and laughed, and then began to dance and sing:—

I is a sassy nigger,
My name is Cuffee Brown,
I always play de banjo
While I dance about de town.'

The effect was wonderful. Never have I seen an audience so excited. There were cheers and yells, and mad laughter, in the midst of which Mr. Booth came down to me, and as I gave him the cue, said, 'What ails them?' He then, when silence was had, went on with the play, which I never saw better performed."

WITH some orders of mind all religious music must of necessity be sombre and dull; otherwise it fails, according to their definition, to be sacred music at all. That this is a mistake most of our readers will readily admit. A state of gloom is not one of health, but rather a morbid condition of existence. Sacred music cannot be defined, neither can it be inclosed within the borders of this or that particular creed or dogma. It embraces all varieties of musical thought and expression; the creations of one mind making us solemn, and the fancies of another causing us to rejoice. As an instance, genial Haydn was invariably cheerful, and the following story, so characteristic of old "Papa," is well authenticated. When the poet Carpani inquired of the master how it happened that his church music was always so cheerful, Haydn replied, with almost child-like simplicity, "I cannot make it otherwise. I compose according to the thoughts I feel; and when I think upon the Eternal, my heart is so full of joy that the notes dance and leap, as it were, from my pen; and since He has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit."

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