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SOME FACTS FOR TEACHER AND PUPIL.

Music.—Stradivarius made from 6,000 to 7,000 violins. Few of these were sold for more than \$25, during his life. Now some of them command \$10,000 each.

Literature.—A new novel entitled "Eleanor," by Mrs. Humphry Ward, is to appear in *Harper's Magazine* during 1900.

Oxford University decrees that when men present themselves to receive degrees they should not wear tan-colored shoes.

Two medallion portraits—of Keats and of Lamb—have been placed at the doorway of the Passmore Free Library, Edmonton, England. Mr. Frederic Harrison, who made the presentation speech, said that Lamb had no second in prose, Keats no second in verse. According to Mr. Harrison, "the present engine-turned double-action system of teaching, with cramming, constant work at high pressure, and examination upon examination is not favorable to the cultivation of literary genius."

Medicine.—In the discussion following the reading of an article on headache before the Mississippi Valley Medical Association, at Hot Springs, Thomas

Hunt Stucky, M. D., Ph. D., Professor of Theory and Practice and Clinical Medicine, Hospital College of Medicine, Louisville, Ky., said: "The paper just read is to me one of unusual interest and importance. When we take into consideration the many causes of headache, and look back upon the treatment in the past for this condition by opium or its alkaloids, kola, chloral, the bromides, etc., and remember their tardiness of producing relief, as well as the great danger of having our patients becoming *drug-habitues*, 'tis indeed a fact that antikamnia has proven a godsend to the people, as well as to the profession. Its handy form, being put up in tablets, two of which, crushed, is the adult dose, render it advisable to keep a dozen five-grain tablets about the house; they will always be welcome in time of pain. One fact is evident, he continues, and that is that antikamnia has almost entirely displaced opium, its compounds and derivatives, for the relief of pain. Its mission is a great one and its usefulness is thoroughly established. It does not depress the heart's action; it does relieve pain. An extended use from its first appearance has served to increase my confidence in the great value of Antikamnia. I may add specifically that in no one feature of its use has it been of more

service to me than in overcoming headache, pain and muscular soreness.

Science.—By means of the cathode ray, Thomas A. Edison has performed experiments which will probably result in the blind being made to see.

"Modern inventions," says a correspondent of *Popular Science*, "are working out some unexpected and apparently not closely allied results; thus the electric car and bicycle are reducing the number of flies by taking the place of horses. Fewer horses, fewer breeding-places, fewer flies. Equilibriums and correlations are often surprising. Push down or pull up in one spot and you get a result in an unexpected quarter."

"A few days ago in Paterson, N. J.," says *Electricity*, "the X-ray was probably the means of saving the life of a fifteen-months-old child who had swallowed a nickel which had lodged in its throat. The X-ray picture showed the exact location of the coin and enabled the delicate and dangerous operation known as esophagotomy to be successfully performed."

Miscellaneous.—The Australian dog and the Egyptian shepherd dog never bark.

Two wealthy Hebrews of Bagdad now own all that remains of the ancient town of Babylon.

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LISZT ON THE PASSING OF CHOPIN.

The dying tone poet endured with patience and great strength of mind his increasing sufferings. The Countess Delpine Potocka, who was present, was much distressed; her tears were flowing fast when he observed her standing at the foot of his bed, tall, slight, draped in white, resembling the beautiful angels created by the imagination of the most devout among the painters. Without doubt, he supposed her to be a celestial apparition, and when the crisis left him a moment in repose he requested her to sing; they deemed him at first seized with delirium, but he eagerly repeated his request. Who could have ventured to oppose his wish? The piano was rolled from his parlor to the door of his chamber, while, with sobs in her voice and tears streaming down her cheeks, his gifted country-woman sang. Certainly this voice had never before attained an expression so full of profound pathos. He seemed to suffer less as he listened. She sang that famous Cantic to the Virgin, which, it is said, once saved the life of Stradella. "How beautiful it is!" he exclaimed. "My God, how very beautiful! Again—again!" Though overwhelmed with emotion, the Countess had noble courage to comply with the last wish of a friend, a compatriot; she again took a seat at the piano and sang a hymn from Marcella. Chopin again feeling worse, everybody was seized with fright—by a spontaneous impulse all present threw themselves upon their knees—no one ventured to speak; the sacred silence was only broken by the voice of the countess, floating, like a melody from heaven, above the sighs and sobs which formed its heavy and mournful earth accompaniment. It was the haunted hour of the twilight; a dying light lent its mysterious shadows to this sad scene; the sister of Chopin prostrated near his bed, wept and prayed and never quitted this attitude of supplication while the life of the brother she had so cherished lasted.

He called his friends one by one to his bedside, to give each of them his last blessing. He requested the Abbe Jelowicki, who a few days before had administered to him the last sacraments, and who had never left him, to recite with him the prayers and litanies for the dying, and in which he joined in an audible and intelligible voice. From this moment until his death his head was constantly supported upon the shoulder of his devoted friend, M. Gutman. After a long conclusive sleep, the final agony commenced. A cold sweat ran profusely down from his brow; after a short drowsiness, he asked in a voice scarcely audible: "Who is near me?" Being answered, he bent his head to kiss the hand of M. Gutman, who still supported it; while giving the last tender proof of love and gratitude, his soul left its fragile clay. He died as he had lived—in loving.

HOW TO ACCOMPANY A SONG AT FIRST SIGHT.

If you find yourself landed at the piano before you have realized that there was a song to accompany and a piano to play upon, with a new piece before you which seems enveloped in mist, do not at once become alarmed or hurried and flurried; but, before starting, see what key you are in and what the time is. It is upsetting for all parties if you and the singer start in a different key and both rather quarrelsome and unfriendly. If you have any presence of mind left, remember:

That you are not the soloist, or the center of gravitation, although you are indispensable. So do not, to comport yourself, "embroider" your accompaniments with brilliant improvisations. Schumann says "we can not all be first violins."

When you do have a few bars solo and melody, make the most of it, and do not discover its existence when it is over.

Follow the singer and do not make him follow you; or be in a hurry, as if you wished the whole thing over.

Never forget that the bass is of some slight importance. It will always give you firm support; and if your footing is steady, the rest will be all right.

Do not drown everything with the pedal. It is pardonable sometimes, if you are nervous, but it becomes a habit, and an accompaniment is converted into a jumble of foggy notes colliding with each other.

Try to be "in good time," if a part repeats or not. Do not wait till you find that you and the singer have taken different turnings on the road, and then scramble back.

Have your music in the head and heart. This will prevent a sudden pause if two leaves are turned over at once, for then you can invent some passing chords to fill the gap.

If you see some awful, complicated hieroglyphs (double sharps and flats) approaching, do not at once lose all consciousness of time, key, chords, and become dizzy and agitated. Any broken chord will supplant a strange note that you come across. It is better to play any notes than to attempt a brilliant victory and drag the time and annoy the singer.

SOMETHING FOR TEACHERS.

Under the caption of "Music Teachers and Musical Half Teaching," Mr. E. Irenneus Stevenson contributed a most timely and valuable article to the columns of "Harper's Bazar."

He says: "When one thinks of the tinkling and tum-tumming of five-finger exercises and subsequent kinds going on all over the world, and of the ground-work in vocal music that now is almost an essential part of a boy's or girl's schooling, it seems like thoughtlessness to say that time is lost and any substantial duty cast away in the education of young musicians by their regular and professional tutors."

Yet, to prove his proposition, Mr. Stevenson cites the following personal experiences, which, though extremely humorous, should, nevertheless, furnish the earnest teacher with considerable material for study and reflection:

As an illustration or two of teaching which neglects its less visible offices, let me refer to an extremely successful teacher of the pianoforte, with a list of scholars that were not yet out of their earlier teens, particularly large, who remarked to me that "he had no minutes to waste in making children any more musical than their ten fingers," and that "general information must come by-and-by," whence it would, from somebody else, and "take care of itself." I suppose that his allowing—probably wholly unawares—a pupil of nine years, one musically interested, to believe that Mozart has been "a great New York musician" in one of the conservatories of the city, and that "a piece of music is something we play but don't sing, something to be sung is a song," and that "the piece I'm studying is by Stabat Mater," are all among superfluous information for juvenile musicians!—to be communicated "by-and-by," and information "to take care of itself." Not long ago I was visiting a brisk New England city, where music is made much of, even to giving robust "Festivals." A lad of eleven was brought to me because of his being among the musical prodigies. He was really a remarkably temperamental and accomplished Wunderkind of the violin; a pupil of a teacher of undoubted interest. In course of a chat the lad asked me, quite innocently, whether Mr. — (naming an elocutionist) was not a good person to help in pianoforte recitals. I was rather perplexed. By discreet inquiries, I found that my young artist was under the impression that the fashionable word "recital" in our concert terminology necessarily has to mean an elocutionist in which literary recitation was a *sine qua non*! I asked the boy if he had ever put the question to his teacher. "Yes, but Mr. X. had answered that he must take another time to talk about such things as that."

Or this example: At a Boston Symphony Orchestra concert in this city, a few seasons ago, two young girls—perhaps the one fifteen, the other seventeen, neither older—began talking behind me. One of them remarked that her music teacher, Mrs. —, had "just told her soon they would take up together Weber's 'Invitation to the Dance,' for four hands," which allusion (somewhat startling in phrase) defined the scholar's technical advancement. But a moment later she observed, pettishly: "Do you know just what programme music means? Is it music classical enough to be put into a regular concert programme?" "Of course, you little goose!" said her friend. A talented scholar in a New York music-school of much note and efficiency informed me that "opus" on a title-page meant, with its accompanying number, the year of the composer's life at which he composes the piece. This is a pretty theory; but my interlocutor could not explain its safety when "Opus 3" or "Opus 122" was in question. Another student of eleven, who played precociously, interpreted "opus" to me more rationally, but no more correctly: "It means the best order in which to take a composer's works for studying." On the other hand, another occasion gave me the chance to be charmed in observing how the schoolmaster in music is alert. Two lads sat next to me at an orchestral concert. Said one: "No, I tell you the symphony ain't done yet—not much! They're going to play that—and then that. They are different movements of the same thing. Like checkers—one comes after the other." "Who beats?" rather relevantly asked the instructed boy, if with obvious levity. His friend, not showing that he suspects his excellent pun, and as if by one of those queer "jumps" that children's wits make, answered: "Beats? Why, the Conductor, of course! That's what he's paid for. Shut up!" A girl of fourteen, almost dangerously enthusiastic in practice, and playing with ease and expression such things as Beethoven's "Pastorale" Sonata, two ballads by Chopin, and so on, told me casually that "Brahms was Liszt's best pupil," and in the same talk spoke twice of "orchestration" as the manner in which a work is played by an orchestra. A loquacious little student in a Western city, whose fingers were precocity in quintessence, gave me to understand—oh, saddest irony of

ignorance!—that "the great musical composers were most always very rich * * * kings and queens petted them so." She evidently had never heard of a certain pauper's grave in Vienna or of the sum of Schubert's assets.

MAURICE GRAU'S PLANS.

In speaking of next season's opera, Mr. Grau recently said: "We begin earlier than ever before, sailing the middle of September, and opening in New Haven on Oct. 9th, and visiting such cities as Hartford, Springfield, Worcester, Providence, Montreal, Toronto, Buffalo, Detroit, Cleveland, St. Louis, Indianapolis, Louisville, Cincinnati, Chicago and Boston, before the regular season in New York, which will be inaugurated on Dec. 18th. It will last fifteen weeks and consist of forty-five evening and fifteen afternoon subscription performances. If the conditions are favorable, twenty special performances will also be given in Philadelphia."

"Practically all of last year's company is going back," he said, "except Jean de Reszke, who is going to lay off for a year. I expect that Edouard de Reszke will go, however, and Calve, Nordica, Sembrich, and Schumann-Heink are among the ladies already engaged. I ended arrangements with Calve last week. Her health is greatly improved, and she is eagerly looking forward to her return to America."

"I am now negotiating with Mme. Eames and Mr. Bispham and have engaged Van Dyck, Van Rooy, Albers, Salignac; and, in fact, almost all the other old members of the company."

"The report that I had engaged Pair to conduct the German performances was not true. Mancinelli is engaged, but I have not yet concluded any arrangements for a German conductor."

"Then it is not true that Dr. Muck may go to New York?"

"Decidedly not. Dr. Muck cannot go."

"No hope of having Felix Mottl?"

"I suppose New York would be particularly glad to see him, but he is bound by his Carlsruhe contract, and there is no possibility of getting him. And, of course, Dr. Richter is likewise unable to come, as also is Nikisch."

Among the artists already secured by Mr. Grau for his coming American campaign are the following:

Sopranos—Mmes. Calve, Sembrich, Ternina, Nordica, Adams, and Susan Strong.

Contraltos—Mmes. Schumann-Heink, Mantell, Olitzka, Bauermeister, Van Cauteren, and Broadfoot.

Tenors—Van Dyck, Saleza, Alvarez, Dippel, Salignac, Bars, and Vanni.

Baritones—Van Rooy, Bertram, Campanari, Albers, Scotti, Muhlmann, Dufriche, Meux, and Pini-Corsi.

Bassos—Edouard de Reszke, Plancon, Devries, and Pringle.

Conductors—Mancinelli and Hinrichs.

Although the above list contains very few names that are absolutely new to the American public, still, as far as New York is concerned, Mme. Ternina will practically be a newcomer; Alvarez has not yet been heard in New York; Mme. Calve returns after an absence of nearly three years, and Signor Scotti is an Italian baritone who has never sung in America. He was engaged by Mr. Grau in consequence of his great success at Covent Garden in "Don Giovanni."

Herr Bertram is a celebrated German baritone who has for years been engaged at the Royal Theatre at Munich, and is particularly well known as a Wagner singer.

A Systematic education in the childhood of a musician presents the greatest advantage. It may also be taken for granted that the moral and mental education of the young composer is not less important than are his music studies. Nay, his moral training is even of higher importance, since one may be a good musician, but *must* be a good man. Moreover, he is sure to become a better musician if he possesses an acute discernment of right and wrong, with love for the former and dislike for the latter. As regards his mental education, it is more important for him to know *how* to think than *what* to think. A clear discernment is preferable to much information; at any rate, it is better to know but little and to understand that little clearly than to know a great deal confusedly. There can be no doubt that a classic education is of great advantage to the musician, not only on account of the refining influence which a familiarity with a classic literature exercises upon the artistic mind, but also on account of the languages. Talented musicians sometimes appear rather deficient in their mental cultivation. The enthusiasm with which they pursue their musical studies is apt to cause them to neglect the other studies.

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THOMAS M. HYLAND, EDITOR

SEPTEMBER, 1899.

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SINGING AS AN ELEMENT IN EDUCATION.

"Teaching," it has been said, "is the process by which one mind, from set purpose, produces the life-unfolding process in another." This "life-unfolding process" is complex. The threefold unity of body, mind and soul moves in its growth as one force. The body is fed by exercise and by food; the mind by ideas; the soul by ideals. Singing has something to say in each of these directions; it enforces the physical, the intellectual and the moral elements. The deep breathing that it requires strengthens the lungs and the digestive system, and causes the nerve-centres to send forth soothing messages, which ultimately reach the mind. Ideas are developed through song, especially in relation to rhythm and proportion; the ear is taught to report fine gradations of sound to the mind. But it is in the domain of the moral sense, of feeling and soul, that singing, when allied to wholesome and natural words, helps in the building up of the child. Feeling is the complement of thinking; intellect and heart advance together; right feeling makes us capable of right understanding and right action. The child's feelings are at first capricious—liable to sudden and violent change; they need restraining and directing. As years pass their circle widens; at first domestic, they are then social and later philanthropic. In the education of the soul singing plays an important part. Without words it develops the ideals of order, harmony, beauty. Allied to words it deals with truth, love, justice, and, not of least importance, with the sense of wholesome fun and humor. And, be it remembered, the æsthetic and moral emotion, by attaining expression, strengthens itself, grows by reaction. The imagination has no bounds of place or time. The town child, by help of a song, may live over again and keep in mind the pleasures of the country, or through a ballad may feel the impulse of a noble deed done centuries ago.

SIXTEENTH ANNUAL ST. LOUIS EXPOSITION.

Sportsman's Show in Coliseum.

Innis' Famous Band.

The Sixteenth Annual Exposition will open September 11th, 1899, at 8 p. m., and close October 14th, 1899, at 11 p. m., a period of thirty days, Sundays excepted.

The St. Louis Exposition and Music Hall Association management will present to the public an Exposition unsurpassed by anything given in former years. The Coliseum affords ample space and seating capacity for attractions of an unusual character. There will be daily attractive features both in the Coliseum and Music Hall. Whatever has been done in the past will be eclipsed this year of 1899. Thousands of visitors will be directed to St. Louis as the place where the Louisiana Centennial of 1903 will be held. All space will be taken, and the character of the exhibits promises grand and attractive displays.

The seating capacity of the Music Hall is 3,500; of the Coliseum, 6,500; more seating capacity than any other Exposition in the country, and yet having ample space for all exhibits of attractive and desirable quality. It is the purpose of the management this year to have the annual Exposition grow with the spirit of the Celebration of the Louisiana Purchase in 1903, which will be second to none ever given in novelty and detail. The Art Galleries will be filled with the best examples of art. These exhibitions of art and sculpture have been maintained for fifteen years at an unusually large outlay of money, and have done much to advance art in our midst. Perhaps it is safe to say that no one effort has been productive of more good than the Exposition's Art Galleries.

We have this year Innis' Famous Band of fifty pieces, whose reputation is world-wide, and will give four concerts daily in the Music Hall, with change of programme every day. The concerts alone are worth twice the price of admission. The Music Hall is the proper place for the band, and Mr. F. N. Innis will discourse fine music there.

The artificial lake, a tank seventy-five feet long, forty feet wide and eight feet deep, will contain 200,000 gallons of water, for the purpose of holding swimming, rowing, boating contests and other aquatic sports.

The great chief, "White Buffalo," and his tribe of Winnebago Indians, will show life in an Indian village, showing basket making, bead working and an interesting exhibit—Indian relics and specimens of stuffed birds and animals.

Game parks tastefully arranged will show specimens of moose, Rocky Mountain goat, elk, deer, antelope, raccoons, squirrels and other animals prized by sportsmen.

Cages of native game birds will contain specimens from all parts of the country.

Native game fish will form an attractive and instructive exhibit.

A platform will be built for athletic exercises. Exhibitions will be given every day. Exhibits of sportsmen's goods will also be shown, and the latest and best inventions in that line will be on exhibition.

The object of adding the Sportsman's Show in the arena of the Coliseum in connection with the Exposition, and at the same time and under the same roof, is to add another feature to our annual Exposition and to cultivate a feeling for the protection of game, fish and forests, the propagation of game and fish, and the instruction of the general public in these interesting subjects, besides maintaining the St. Louis Exposition in the great work it is doing for St. Louis and vicinity.

The St. Louis Exposition this year with the exhibits, Art Galleries and the music and other attractions will give more entertainment and instruction for the small admission fee charged than can be obtained anywhere else for ten times the price charged.

MAJOR AND MINOR.

Geo. Heerich, the well-known violin soloist and teacher, has removed to 1926 Louisiana avenue, where he will be pleased to receive pupils. Mr. Heerich is one of the most successful teachers in the West.

An offer has been made to the Guildhall School of Music, London, to found a series of scholarships to train English tenors.

Sir Alexander Mackenzie has resigned the conductorship of the London Philharmonic to devote more of his time to composition.

Mme. Melba announces through her manager, C. A. Ellis, that she will not appear in opera in America next season. She has devoted the last four years principally to this country, and is now anxious to appear in St. Petersburg and various German cities which have made her tempting offers.

The great house of Krupp (the gun manufacturers) of Essen (Prussia) has just offered the town a subsidy of 25,000 francs towards the expenses of the newly established municipal orchestra. This may be looked upon as a trifling installment of the debt which the art of war owes to the arts of peace for past hindrances and "moral damages."

The choice of Mr. Frank van der Stucken as conductor of American compositions at the concerts to be given at the Paris Exposition of 1900, has given general satisfaction in all parts of the country. Mr. van der Stucken has presented a number of American compositions to European audiences, and is in every respect the very best man in the United States for the place.

At the Covent Garden Opera in London an extra price is charged on the evenings when Jean de Reszke sings. As in New York the great aim and ambition of the most famous prima donnas is to appear in the same cast with that popular tenor. When "Lohengrin" was sung, with the De Reszkes, Lehmann, and Nordica, the price of tickets went up to \$17 in the parquet.

Louis Conrath, the prominent pianist, composer and teacher, is spending a vacation among the pleasant resorts of the East. When last heard from, he was enjoying Niagara Falls, in company with his brother Philip, president of the Conrath Printing Co. Mr. Louis Conrath will return in time to resume his classes for the coming season.

Sardou's "La Tosca" is to be sung in Rome in the Autumn with Puccini's music. The heroine is to be Gemma Bellincioni. Signor Illica arranged the libretto, which concludes with *La Tosca* stabbing herself, and not leaping from a parapet, as she does in the Sardou original. The playwright objected to this change at first, but was persuaded that the Tiber and the parapet were too far apart to make the scene possible in Rome. Stabbing is also the more customary form of suicide in Rome.

Henri Marteau, the famous young French violinist, will return to this country in the spring for a short concert tour under the direction of Henry Wolfsohn. He is one of the few violinists who is always welcome in this country. On each trip he compels more and more respect for the wonderful progress he has made in his chosen art. Since last he played here he has made several trips through Europe and was last heard in St. Petersburg where he had a phenomenal success.

Among the Autumn visitors to London is likely to be the Russian violinist, Alexander Petschnikoff, of whom during the past year or two we have heard so much from Germany. The young performer is engaged for the United States during the winter, and he will probably make his London debut *en route*. Petschnikoff, whose patroness was the Princess Ouronoff, comes from Moscow, where he studied at the Conservatoire, and he is said to play Mendelssohn, Tschaiikowsky and Bach equally well. He owns the Strad, which formerly belonged to Ferdinand Laub.

Instrumental music is the most intimate friend of man; nearer than parents, sisters, or comrades. We recognize this in misfortune, and of all instruments the one that responds best to its role of friend of man is the piano. Furthermore, I consider that instruction on the piano is a great benefit to humanity, and I would not be far from rendering it obligatory; considering it, it must be understood as a true consolation for the pupil, and not as a means of "shining in society." The arts can not exist without dilettanti; I do not speak here of those amateurs who think only of satisfying their vanity,

if it be only, as they modestly state, for an object of charity; but I have seen men who truly love art, who set artists to work, who protect and reward them, provided that they furnish real esthetic enjoyment. In our days the role of dilettanti is understood quite otherwise; this is why artists abhor the dilettantism which in no respect resembles that indicated above.—Anton Rubinstein.

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GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

'FO' DE WA'

(SOUTHERN LIFE.)

Charles Kunkel.

Bold. ♩ - 100. (Camptown Races.)

The piano accompaniment consists of four systems of two staves each. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The first system begins with a forte (*f*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several trills marked with 'tr.' and asterisks. The second system continues the melodic and harmonic development. The third system concludes with a *rit.* (ritardando) marking and a final chord marked *ff* (fortissimo). The fourth system is a continuation of the previous system's ending.

Tuning the Banjo. *ad lib.*

This section is titled 'Tuning the Banjo. *ad lib.*' and is written for a single staff in treble clef. It begins with a piano (*p*) dynamic. The notation shows a sequence of chords and single notes, with fingerings indicated by numbers 1-5. The piece concludes with a *Secco.* (secco) marking and a fortissimo (*ff*) dynamic. There are also trills marked with 'tr.' and asterisks.

4 *Prelude testing the tuning.*
Allegro. $\text{♩} = 120.$

The first system of music for 'Prelude testing the tuning' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music is marked with a forte *f* dynamic. The upper staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The lower staff provides a harmonic accompaniment with slurs and fingerings. There are two asterisks (*) marking specific points in the music.

The second system of music continues the piece. It consists of two staves in the same key signature and time signature. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked with a piano *p* dynamic. The notation includes slurs, fingerings, and two asterisks (*) marking specific points.

The Banjo. **Allegretto.** $\text{♩} = 104.$

The first system of music for 'The Banjo' consists of two staves in bass clef. The key signature has two flats. The music is marked with a piano *p* dynamic and the instruction *staccato*. The upper staff contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4, 5). The lower staff provides a simple harmonic accompaniment with slurs and fingerings.

The second system of music continues the piece. It consists of two staves in bass clef. The notation is highly detailed with many slurs and fingerings in both the upper and lower staves.

The third system of music continues the piece. It consists of two staves in bass clef. The music is marked with a piano *p* dynamic and the instruction *staccato*. The notation includes many slurs and fingerings.

The fourth system of music continues the piece. It consists of two staves in bass clef. The notation includes many slurs and fingerings, ending with a double bar line.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The left hand (bass clef) is mostly silent, with a few notes in the final measure. Dynamics include *f* and *mf*. A fermata is present over the final measure of the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a bass line with fingerings (1, 4, 1, 3, 2, 4, 5). Dynamics include *ff*. There are some markings like *red.* and *** in the left hand.

Third system of musical notation. The right hand has a complex passage with many slurs and fingerings (3, 4, 5, 3, 1, 2, 3, 2, 3, 4, 5, 3, 1, 2). Dynamics include *mf* and *ff*. There are markings like *red.* and *** in the left hand.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings. The left hand is mostly silent. Dynamics include *f*. A fermata is present over the final measure of the right hand.

Fifth system of musical notation. The right hand continues the melodic line. The left hand has a bass line with fingerings (1, 4, 1, 3, 2, 4, 5). Dynamics include *ff*. There are markings like *red.* and *** in the left hand.

Sixth system of musical notation. The right hand has a complex passage with many slurs and fingerings (3, 4, 5, 3, 1, 2, 3, 2, 3, 4, 5, 3, 1, 2). Dynamics include *mf* and *ff*. There are markings like *red.* and *** in the left hand.

First system of musical notation. The right hand (treble clef) features a complex melodic line with numerous triplets and slurs, accompanied by detailed fingering numbers (1-5). The left hand (bass clef) provides a steady accompaniment with eighth notes. The dynamic marking *f* (forte) is present.

Second system of musical notation. The right hand continues with intricate fingering and slurs. The left hand accompaniment remains consistent. The dynamic marking *f* is maintained.

Third system of musical notation. The dynamic marking changes to *p* (piano). The right hand continues with complex patterns and slurs, while the left hand accompaniment is steady.

Fourth system of musical notation. The dynamic marking changes to *pp* (pianissimo). The right hand continues with complex patterns and slurs, while the left hand accompaniment is steady.

Vivo. ♩ - 152.

Fig. (Break Down.)

Fifth system of musical notation. The dynamic marking is *p*. This system includes a section labeled "Fig. (Break Down.)" with asterisks (*) under the bass line. The right hand has a melodic line with slurs and fingering, while the left hand has a rhythmic accompaniment.

Sixth system of musical notation. The dynamic marking is *mf* (mezzo-forte). The right hand continues with a melodic line and slurs, while the left hand accompaniment is steady. Asterisks (*) are present under the bass line.

First system of musical notation. The treble staff contains a melodic line with various fingerings (e.g., 3 1, 4 2 1 2, 5 2 1, 3 1, 4 1, 4 2 2, 4 1) and dynamic markings *f* and *ff*. The bass staff contains a rhythmic accompaniment with chords and notes, marked with *ped.* and asterisks.

Second system of musical notation. The treble staff continues the melodic line with dynamic marking *ff*. The bass staff continues the accompaniment. The tempo marking *Presto.* is placed above the treble staff. Fingerings like 3 5, 2 3, 3, 3, 4, 3 are visible.

Third system of musical notation. The treble staff continues the melodic line with dynamic marking *ff*. The bass staff continues the accompaniment with *ped.* and asterisks.

Fourth system of musical notation. The treble staff continues the melodic line with dynamic marking *ff*. The bass staff continues the accompaniment with *ped.* and asterisks.

Fifth system of musical notation. The treble staff continues the melodic line with dynamic marking *ff*. The bass staff continues the accompaniment with *ped.* and asterisks. The tempo marking *Prestissimo.* is placed above the treble staff.

Sixth system of musical notation. The treble staff continues the melodic line with dynamic marking *ff*. The bass staff continues the accompaniment with *ped.* and asterisks. The page number *1549 - 7* is printed below the bass staff.

SHOOTING STARS.

March.

C major.

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

Lemoine Sidus. Op. 37.

Allegro moderato. ♩ - 132.

13. *mf*

1 || 2.

SCHOOL LIFE.

Quickstep

C major.

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

Allegretto $\text{♩} = 100$.

Lemoine - Sidus. Op. 37.

14.

simili.

ben staccato ma leggieramente.

ten.

simili.

ten.

f

ten.

f

f ben sostenuto.

f

f

Fine.

PERPETUAL MOTION.

E minor.

Toccatina.

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

Lemoine. Sidus. Op. 37.

Moderato. ♩. = 84.

15.

THE RIVULET.

7

Pastorale.

D major.

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

Lempine-Sidus Op. 37.

Allegro moderato. $\text{♩} = 100$.

16. *mf*

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1537 - 12

Repeat from the beginning to Fine.

DAWN OF MORN.

C major.

Arioso.

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

Lemoine. Sidus. Op. 37

Allegretto. *so.*

17. *p* *legato.* *cresc.* *p*

cresc. *f* *Fine*

p

cresc. *p* *cresc.* *f*

p *poco* *a* *poco* *cresc.* *f* *p*

cresc. *dim.* *rall.*

THE HUMMING BIRD.

Waltz.

C major.

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

Lemoine Sidus. Op. 37.

Allegretto $\text{♩} = 80$.

19.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music features a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and accents. Arrows point to specific notes with the instruction that they must be struck from the wrist. The word 'simili.' is written in the bass staff.

The second system continues the piece. It features a 'cresc.' (crescendo) marking in the bass staff and a dynamic marking of 'f' (forte). The melodic line in the treble staff continues with eighth-note patterns and fingerings.

The third system includes first and second endings, marked '1.' and '2.' respectively. The first ending leads back to the beginning of the piece. The notation includes various fingerings and accents.

The fourth system begins with a 'Fine.' marking. It features a dynamic marking of 'f' and includes fingerings and accents for the melodic line.

The fifth system includes a 'ten.' (tension) marking in the bass staff. The music continues with eighth-note patterns and fingerings.

The sixth system concludes the piece with a 'rall.' (rallentando) marking in the bass staff. The melodic line ends with a final flourish.

WINDING BROOKLET.

B flat major.

Rondo.

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

Lemoine, Sidus, Op. 37.

Allegretto. $\text{♩} = 100.$

The first system of music, starting at measure 20, features a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *f*. Fingerings are indicated by numbers 1-5. Arrows (↘) point to specific notes in the treble staff, indicating they should be struck from the wrist.

The second system continues the piece, showing further development of the melodic and harmonic themes. It includes various rhythmic patterns and dynamic changes, with *f* and *mf* markings. The notation includes slurs, ties, and fingerings.

The third system features more intricate melodic passages in the treble staff, with many slurs and ties. The bass staff continues to support the melody with chords and rhythmic accompaniment. Dynamic markings and fingerings are present throughout.

The fourth system shows a continuation of the musical themes, with a mix of melodic and harmonic textures. The notation includes slurs, ties, and dynamic markings such as *f* and *mf*.

The fifth system continues the piece, featuring a variety of rhythmic and melodic patterns. The treble staff has a prominent melodic line, while the bass staff provides a steady accompaniment. Dynamic markings and fingerings are included.

The sixth system concludes the piece, with a final melodic flourish in the treble staff and a harmonic resolution in the bass staff. The notation includes slurs, ties, and dynamic markings.

FLEETING TIME.

G minor.

Capriccio.

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

Lemoine: Sidus. Op. 37.

Allegro. $\text{♩} = 68$.

21

f brillante.

dimin. *rallent.* *a tempo.* *f*

Fine.

UPS AND DOWNS.

Romance.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

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

Lemoine-Sidus. Op. 37.

Andantino. $\text{♩} = 112.$

simill.

23.

a tempo.

THE SWALLOWS.

Caprice.

G major.

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

Lemoine - Sidus. Op. 37.

Moderato. ♩ - 80.

Arpeggio the chords as written in the previous measure. *simili.*

24. *mf*

ten. *mf* *ff*

ten. *mf* *f* *ten.*

f *ten.* *ff* *ff*

mf *ten.* *ff*

ten. *ff*

AIR DE BALLET.

Louis Conrath.

Moderato $\text{♩} = 92$.

Secondo.

The musical score is written for piano and consists of four systems of music. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The piece is in the 'Secondo' position. The score includes various musical notations such as chords, arpeggios, and single notes. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5 above or below notes. There are also asterisks and 'ped.' markings below the bass staff, likely indicating pedaling or specific fingering techniques. The piece concludes with a final chord and a fermata.

AIR DE BALLET.

To August F. Reipschlaeger.

Moderato. $\text{♩} = 92$.

Primo.

Louis Conrath.

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The score includes various musical notations such as dynamics (f, p, cresc., ten.), articulation (accents, slurs), and fingerings (numbers 1-5). There are also performance instructions like 'Ped.' (pedal) and asterisks. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

N.B. The left hand of the primo crosses the right hand of the secondo.

Primo.

5

First system of musical notation. It consists of two staves. The upper staff is for the Primo and the lower for the Secondo. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. Fingerings are indicated by numbers 1-5 above the notes. A note in the Primo staff is marked with an 'x', indicating a cross-hand passage.

N.B.

una corda.

Second system of musical notation. The dynamics change to piano (*p*). The music continues with similar rhythmic patterns and fingerings. The 'una corda' instruction is present.

Third system of musical notation. The music features more complex rhythmic figures and fingerings. A *rit.* (ritardando) marking is present towards the end of the system.

Fourth system of musical notation. The tempo changes to *a tempo*. The dynamic is piano (*p*). The music is marked *tre corde* (treble clef). Fingerings are more intricate, involving many notes.

Fifth system of musical notation. The music is marked *cantabile* (cantabile). The dynamics are piano (*p*). The texture is more lyrical.

Sixth system of musical notation. The music continues with complex rhythmic patterns and fingerings. Dynamics are piano (*p*).

Seventh system of musical notation. The music concludes with various dynamics including piano (*p*) and mezzo-forte (*mf*). Fingerings are clearly marked throughout.

Secondo.

First system of musical notation. Treble clef, bass clef. Includes fingerings (5, 4, 3, 1, 4, 3, 2, 3, 1, 2, 3, 1, 3), dynamics (f), and the instruction *Primo.* A double bar line is present at the end of the system.

Second system of musical notation. Treble clef, bass clef. Includes fingerings (3, 2, 3, 2, 3, 2, 5, 4, 5, 3), dynamics (f), and a double bar line at the end.

Third system of musical notation. Treble clef, bass clef. Includes fingerings (3, 3, 3, 1, 2, 4, 5), dynamics (f), the instruction *Primo.*, and a *rit.* marking. A double bar line is present at the end.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings (1, 4, 2, 1, 3, 1, 4), dynamics (p), and the instruction *a tempo.* A double bar line is present at the end.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings (4, 2, 1, 3, 1, 4), dynamics (cresc.), and a double bar line at the end.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with some notes marked with asterisks. Fingerings are indicated by numbers 1-4 above notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-4 above notes.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *cresc.* and *p*. Fingerings are indicated by numbers 1-4 above notes.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamics include *f* and *mf*. Fingerings are indicated by numbers 1-5 above notes.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Fingerings are indicated by numbers 1-5 above notes. A measure number '31' is visible in the bass clef line.

Primo.

f

leg. *

f *p*

leg. *

ten.

cresc.

leg. *

ten.

leg. *

ten.

f *mf*

leg. *

leg. *

una corda.

rit.

a tempo.
tre corde.

una corda.

pp

a tempo.

rit.

tre corde.

p

ten.

ten.

ten.

f

f

ff

ff

ff

Die fun - keln so und lach - en, Und sind gar sehr, be -

They spar - kle bright and fond - ly, Speak ten - der - ly and

redt; Ver - rath - en den Ge - dan - ken Eh'

true Be - tray the thought ere word - ed To

er zum Wort er - steht Er - zähl'n der See - le.....

bid the soul a - dieu They tell the , heart's deep

Inn - res Uns Herz wird mir so licht Doch

se - crets, En - rapt I feel their spell Of

*

Ad.

*

Ad.

*

ein - es nur Dich lieb' ich Da - von er - zähl'n sie

musical notation for the first system, including vocal line and piano accompaniment.

this a - lone: "I love thee" A - las! they do not

nicht Doch ein - es nur Dich lieb' ich Da -

musical notation for the second system, including vocal line and piano accompaniment.

tell. Of this a - lone "I love thee," A -

von er - zähl'n sie nicht Doch ein - es nur Dich

musical notation for the third system, including vocal line and piano accompaniment.

las! they do not tell Of this a - lone "I

lieb' ich Da - von er - zähl'n sie nicht.....

musical notation for the fourth system, including vocal line and piano accompaniment.

love thee" A - las! they do not tell.....

MODERN ORCHESTRATION.

The orchestra was a creature of slow growth. For quite a century after bands were employed which might be dignified with the title "Orchestra," their constitution differed considerably from time to time, and there was no invariable rule as to the instruments used, or the methods of their employment. But about 200 years ago, says *Musical News*, the most important part of the orchestra—the string department—was fairly established; its duties from that period onwards have varied in degree rather than in kind; and it still forms the foundation of orchestral tone. Wind instruments were introduced for solo performances and special effects; those of them which in tone were most closely allied to the stringed instruments—viz., the hautboys and bassoons—were the first to acquire a permanent place in the scheme, being used by Bach, Handel, and their contemporaries to strengthen the string tone as well as to supply effects of contrast and antiphony. The manner in which the orchestra was gradually augmented speaks volumes for the good taste of our forefathers; trumpets, trombones, and drums were known and freely used, on occasion, long before the introduction of clarinets or horns; nevertheless, the last-named instruments became fixed factors in the later orchestral scheme before their noisier brethren. Thus, the classic orchestra of Mozart possessed hautboys and bassoons, in common with the orchestra of Bach and Handel, but also flutes, clarinets, and horns. To these, trumpets and drums were added when greater power or more striking effects were demanded.

Haydn (1732 to 1809) has been generally looked upon as the father of the modern orchestra and of the symphony, but he was no more the inventor of the symphony form, nor the originator of the combination of wind and stringed instruments known as the orchestra, than the earliest known authors in any language can be said to be the inventors of that language. Haydn took up the work where others had dropped it, saw the best points in their productions, seized upon them, improved them, added new ideas of his own, and, above all, produced such a quantity of orchestral music in the symphonic style that his contemporaries and successors were influenced by it. Mozart (1756-1791) followed him, and enlarged the scope of orchestral combinations. Beethoven succeeded Mozart; and, though there is an immense gap between the method of Beethoven's last symphony and the early writings of Haydn, the process of evolution was gradual, and this process is to be witnessed in Beethoven's works themselves, his first symphony being but a slight advance upon the best work of Haydn, and none at all upon the maturest specimens of Mozart's orchestral composition.

The orchestra which would effectively perform the symphonies of Haydn, Mozart, and Beethoven would be constituted as follows:—First violins, from six to twelve in number; second violins, about the same force; violas, from four to eight; violoncellos and double basses, from four to eight, against a force of wind made up as follows:—two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns and drums. To these, for special occasions, would be added one piccolo or octave flute, a double bassoon, two extra horns, and three trombones. This body of instruments can be divided in many ways, and the combinations even of this modest band are almost endless. For purposes of contrast the strings themselves may be divided into higher and lower; the wind may be combined in little quartets of flutes and oboes, oboes and clarinets, flutes and clarinets, oboes and bassoons, clarinets and bassoons, bassoons and horns, horns and trumpets, trumpets and trombones. All such effects and many others are employed by the three composers—Haydn, Mozart, and Beethoven—whose works may be taken as typical of the period, from about 1750 to 1830, when instrumental coloring had become a science, but had not yet become exaggerated at the expense of form.

On the foundation which Haydn and Mozart laid, Beethoven built, developing largely in design and manner of combining materials, but adding little or no new material.

After Beethoven, the orchestra for some time remained unaltered in its constitution. Spohr, Weber, Schubert, Mendelssohn, Schumann, all employed the classic orchestra with little change of manner, except that their individuality was impressed on their treatment of the instruments just as much as on their individual treatment of the pianoforte or voices. But the science of orchestration was not, to any great extent, advanced; and it has been reserved for Berlioz, Wagner, and the younger members of the modern school to introduce revolutionary changes.

The music of the present has to compete with the music of the past, which lives on and is continually being performed; and at the present moment it is no uncommon thing to have on one day performances in London of a work, e. g., composed nearly

two centuries ago, and of another whose origin is not yet recorded in history, excepting that of the newspapers. Hence, when we speak of the advances and developments made in the orchestra, it must never be forgotten that these various combinations of instruments can be re-formed at any time, and that the small orchestra of Haydn exists at this moment side by side with the complicated group of instruments employed by Wagner. In this way it is possible to compare the effects produced by composers as far remote in time as the last-named and J. S. Bach, and the student of orchestration should take opportunities of making such comparisons, always being on his guard, however, against deception by additional accompaniments and modernized editions. Thus it is possible to judge of the actual effects created by six generations of composers, as well as to compare their written scores.

Let us now glance at some of the changes made by the introduction of extrainstruments. It should be noted here that in the earliest orchestras were to be found families of instruments—groups of flutes of various sizes, trombones ranging from high soprano to deep bass, and other wind instruments in like manner, just as in the "chest of viols" the complete string quartet or quintet was represented. But, as the orchestra became crystallized, the tendency was to admit only representatives of each family—one kind of flutes, one kind of hautboys, etc. The modern tendency is to restore the missing members of some of these families, and to create new members. Thus the piccolo, or octave flute, is taking a permanent place again in the orchestra. The tenor hautboy, or cor Anglais, has reappeared, not merely as a restoration in order to play the old music, but it is being freely written for by living composers. The clarinet family has a bass instrument, in low B flat and A, becoming daily more firmly established, while the bassethorn is still used, and the small clarinet in D is occasionally introduced into the orchestra. The saxophone, an instrument of quite recent invention, is now being added to the reed group; this instrument possesses a complete set of representatives, from high soprano to bass. The bassoon, used so freely by Handel and Bach for reinforcing the bass stringed instruments, is now appearing again in larger numbers, though not in the same manner. Separate bassoon parts are now written, to the number of three or four, whereas in Bach's time these instruments generally played in unison. The tendency at present is to give the bassoon higher work to do than it formerly had, and its value in the tenor octave is becoming more and more recognized, while its place as a bass instrument is becoming more permanently taken by the contra fagotto, or double bassoon.

Turning to the brass department, we find here great changes proceeding, chiefly owing to the invention, about a generation ago, of mechanical means for supplying the gaps in the harmonic scales of the trumpet, horn, and similar instruments. These powerful members of the orchestra have now a complete chromatic scale throughout their compass, with the result that their middle and lower registers are much more used than formerly. The four horns especially enrich the harmony in a manner that entirely changes the general tone-color of the orchestra when they are not drowned by the more strident voices of trumpets and trombones. The bass tuba, again, now supplies the place which was formerly filled inefficiently by the old serpent and afterwards by the ophicleide, and forms a satisfactory reinforcement of tone to the bass trombone, to the strings, and to the horns, while it also at times is used as the bass of a quartet completed by the three trombones, the latter instruments taking higher positions in consequence.

Besides the additional instruments now employed, the whole of the wind band has become so much more efficient through the adoption of modern mechanism and more perfect tuning, that its employment has been entirely revolutionized during the past century. The flute, hautboy, clarinet, and bassoon of to-day, and all their related instruments, now vie with the strings in agility and in power of producing varied nuances. Percussion instruments are now employed with a freedom which, at a time not far distant, would have been looked at askance. We have an immense improvement in the technique of performers on the stringed instruments, though there is little change here in the instruments themselves. Composers now divide the strings into many parts instead of adhering to the conventional quartet or quintet plan. Among those who have helped in the most notable manner in pushing forward the developing process, should be mentioned Berlioz, Wagner, Verdi, and Brahms. Berlioz spent his life in exercising the utmost ingenuity in inventing new combinations and discovering the limits of execution of each instrument; and, though Berlioz' own music takes a rank somewhat below the first, his skill in orchestration has been imitated by greater men than himself, who have brought it to bear on their own greater gifts. In the greatest of modern com-

posers—Richard Wagner—we see the climax of the extending tendency. In his scores we find, carried to the utmost extremity, the separation of the classes of the orchestra from each other, and their individual increase, allied with a wonderful returning to a style of polophony which links him with Bach, on the one hand, while, on the other hand, he is the most prominent figure in the modern school which looks more to coloring than to design. To-day there are indications that the phase through which the art of orchestration has been passing is merely a phase, and, happily, Berlioz' dictum that "instrumentation is at the stage of exaggeration" (through which every branch of art passes in turn) is now fast becoming out of date. It certainly "requires much time to discover Musical Mediterranean, and still more to master their navigation"; but the present set of the tide is again in the direction of moderation, some recent eccentricities of clever young writers notwithstanding.

A STATUE FOR JOHANN STRAUSS.

Johann Strauss is, of course, to have a statue in Vienna, and the happy idea has been formed to immortalize three dance kings in one monument—namely, Strauss, senior, and Lanner, who practically invented the modern waltz, and Johann, who brought it to perfection. Brahms is also to have a monument at Meiningen. It will be unveiled on October 7th, and, in the musical festival which will follow, Dr. Joachim and Mr. Eugene d'Albert will take part.

The fact is not generally known that the late Johann Strauss at one time gave lessons on the violin to the present German Emperor, Wilhelm II., at the suggestion of his father, the Emperor Frederick, studied dance music for a time under Strauss, who declared he found in the young prince an apt pupil.

PRICES AT PRIVATE CONCERTS.

New Yorkers who spend the most money in entertaining are never so lavish as the London hosts who provide music at their houses. It was an American who paid Paderewski \$5,000 for appearing at two musicales, but he lives in London and was only endeavoring to compete with others in the set he desires to move in. Mme. Melba now gets \$2,000 for singing in London drawing-rooms, and is said to have had eleven engagements during the season at that price. This demand for their services at private houses makes the London opera a matter of secondary importance to the singers who are popular in drawing rooms. No such prices are paid for their services here. The highest sum ever paid here was given last winter to Mme. Sembrich. That was \$2,000 for a musicale in a private house.

American composers of light opera have little reason to complain these days. With absolute free trade in comic opera production, they seem to have "cornered the market," and the "foreigners" have apparently but a puny representation in a field that was but a short time ago theirs almost exclusively. This is in line with America's conquests in the commercial world.

To-day, says *Music Trade Review*, there are six men who are active in composition, and the scores they write hold the boards in successful defiance of such works as the continental composers invent.

All of these musicians—Herbert, Englander, Sousa, Edwards, DeKoven and Kerker—have commissions for the coming season. Herbert has four scores in hand—"The Ameer of Afghanistan" for the Frank Daniels company; an unnamed one for the Alice Neilsen company; another for De Wolf Hopper, and "Cyrano de Bergerac" for Francis Wilson. Sousa is finishing the music for "Chris and the Wonderful Lamp"—a modern paraphrase of the Aladdin tale full of capital opportunities for characteristic music, in which Edna Wallace Hopper and Jerome Sykes will appear. Edwards has not made his plans public as yet. De Koven has been busy with the commission for a musical comedy with which the late Augustin Daly had entrusted him and also has a comic opera in mind. Kerker has gone abroad to write the music for a Casino review to be produced in London.

While the work of this half-dozen of musical writers varies in quality, and when subjected to criticism is sometimes deserving of praise and sometimes of censure, it has one distinctive character—it is popular and as such it reflects the dominant taste of the community under the influence of which it is written.

One thing noticeable in connection with the comic operas of to-day is that the writers of the stories and lyrics are not equal to the musicians in ability. There is room for writers with ideas in this field of libretto composition—men who have some knowledge of stage craft, who have the faculty of writing tripping rhymes, of creating humorous characters and of differentiating between genteel fun and coarse vulgarity.

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LEONCAVALLO.

It is, perhaps, not generally known that M. Leoncavallo, the talented author of "I Pagliacci," began his career as a pianist in Egypt, under the auspices of his uncle, Leoncavallo Bey, who, at that time was director of the Press Bureau at the Egyptian Foreign Office. He played at Court, and was appointed "Musician in Ordinary" to the brother of the Viceroy, Tewfik Mahmud. His ability, and the influence behind him, caused Arabi Pasha to promise him the post of chief of the Egyptian military bands, at a handsome salary. His future, therefore, seemed assured. But, alas! the British redcoats interfered with Arabi's plans, and Leoncavallo himself tells the story of how he saved his life after the battle of Tel-el-Kebir by a twenty-four hours' ride on horseback to Ismailia, disguised as an Arab.

Bach lived for the most part of his career in small, obscure German towns; he seldom traveled far afield save for the purpose of listening to organists. He never thought of making money, since most of his music was written for different religious institutions, gratis; the fact that he labored *con amore* for himself and his numerous family and never heard many of his own compositions properly performed, shows that he did not court either fame or fortune. In short, the considerations which usually influence men in their work had not any weight with the old Leipsic cantor.

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