

# KUNKEL'S

# MUSICAL REVIEW.

JUNE, 1880.

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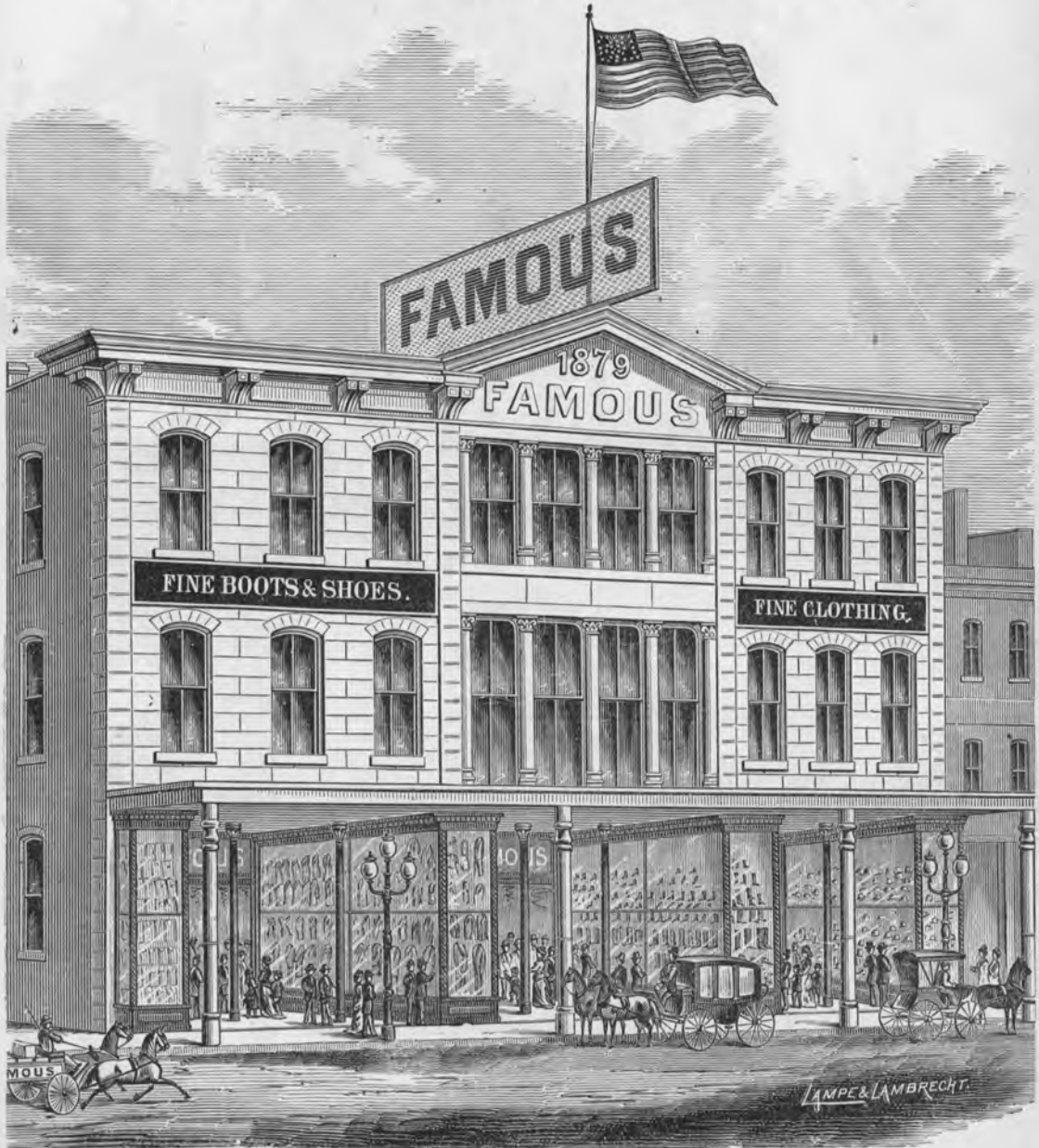


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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

Vol. II.

ST. LOUIS, JUNE, 1880.

No. 10.

## AMATEUR REHEARSAL.

—There, as we stand, and, when I say "my love,"  
I'll to your side, a trifle closer, so,  
Good! Now I put my arm around your waist,  
Your cue to whisper, "Ernest dear?" you know.

That's right, I think. Ah, what is that you say?  
The stage directions only say a kiss?  
Let's see the book. Upon my word, you're right!  
An I took two, which clearly was amiss.

I'm glad you called attention to the slip,  
Wait till I con the book a moment, then,  
For fear my treacherous memory play me false,  
Suppose we just run through the scene again.

—Puck.

## COMICAL CHORDS.

MUSICIANS are judged by the accompaniments they keep.

WHY is flannel like mahogany? Because it is made into drawers.

NOAH'S ark was like a cat that is a bad mouser. It was such a long time before it lit on *Ary rat*.

"A MAN can't help what is done behind his back," as the loafer said when he was kicked out of doors.

WHEN a young lady hems handkerchiefs for a rich bachelor it is intimated that she sews that she may reap.

A SAILOR looking serious in a chapel in Boston, was asked by a minister if he felt any change? "Not a cent!" said Jack.

A YOUNG lady refused to let a young doctor kiss her because she said she did not like to have a doctor's bill stuck in her face.

"WHAT are you writing such a big hand for, Pat?" "Why, you see, me grandmother's date, and I'm writing a loud letter to her."

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In the gallery of the Louvre, before the statue of the Venus of Milo, Little boy: "What did they cut her arms off for?" Mother: "Because she put her fingers in the sugar-bowl."

A DRESSMAKER in Cincinnati was treated to a flute serenade by her best fellow, the other night, and it made her mad. She said she got all the fluting she wanted in her regular business.

BERTON, professor of music, was proverbially late coming to his class. When he died, Cherubim complained of the funeral not having arrived at the church. "Oh," said Auber, "Berton was always behind time."

AN armless Mexican woman plays the piano beautifully with her feet. Some of our amateurs might attempt this. They will never be able to play well with their hands, and they might as well try the new method.

IT was not the editor of KUNKEL'S MUSICAL REVIEW who put on the door of his sanctum the following notice: "Lady visitors are requested to go to the devil when they wish to obtain an interview with the editor."

AN Irish drummer, who now and then indulged in a noggin of poteen, was accosted by the reviewing general: "What makes your nose so red?" "Plaze yer honor," replied Pat, "I always blush when I spake to a gineral officer."

A LADY recently went into the shop of a prominent music publisher and demurely asked the assistant for "Two Kisses." The young man had only recently arrived from the country, so he modestly turned away, stating his income was not at present sufficient to keep two.

NOT long ago in a French provincial theatre, a baritone made a frightful croak. Hisses and laughter in the audience. Then the artist came gravely forward and saluted the audience. "Messieurs, I discover that I have issued a false note. I withdraw it from circulation."

THE following message, intended to break bad news gently, was sent to the widow of a man who had just been killed by a railroad accident: "Dear Madam: Your husband is unavoidably detained for the present. To-morrow an undertaker will call upon you with the full particulars."

A YOUNG lady visiting a store was looking at a music box that had just ceased playing. Wishing to hear it again, she attempted to start it, but without success. "Oh, pshaw!" she said, it won't go for me." One of the proprietors, overhearing the remark, stepped up and said: "I wish I was a music-box—I'd go for you."

LADY—"I bought a piano of you about three months ago. Do you remember it?" Piano Agent—"Um! ah! what of it?" Lady—"I can't make out what's wrong with it. Half of the keys won't sound, the top is all warped, and the bottom has come out." Agent—"Keys won't sound? Bottom has come out? Why, you must have been playing on it!"

ANGELINA had been drawing Theodore's face. It was a good likeness, but Theodore did not appreciate the correctness of his Angelina's artistic eye. "It looks like a half-fool," was his impulsive comment. With one of her archest looks the fair draughtsman looked up into his face, with the chilling remark, "Oh, you naughty, naughty Dory, to flatter your Angelina so grossly."

LAST night's mail brought a poem beginning:

Why doth my Julia hide her face  
Within her kerchief white?  
What sorrow doth the teardrops send  
To dim her eyes' calm light?

Of course we can't decide this question until after writing to Julia, but the chances are that she is going to sneeze.

ON the occasion of the first night of "Tannhauser," at the Grand Opera in Paris, where it met with a very stormy and unfavorable reception, the courtly director of the Conservatoire, after listening to the violent judgment passed on Wagner's music by some of the younger French musical generation said, "Gentlemen, this is a work which requires a second hearing to enable one to judge it." "Then," after a short pause, and with his peculiar humorous dryness, rejoined M. Auber, turning up the collar of his overcoat, to make his exit, "I am afraid I shall not be able to judge it."

A CERTAIN young woman, named Hannah  
Slipped down on a piece of banana;  
She shrieked, and oh, my'd!  
And more stars she spied  
Than belong to the star-spangled banner.

A gentleman sprang to assist her,  
And picked up her muff and her wristler;  
"Did you fall, ma'am?" he cried,  
"Do you think," she replied,  
"I sat down for the fun of it, Mister?"

The Rev. Dr. Collyer tells this story of a wedding in Yorkshire: As the man came out of church with his bride, he met an old companion, who said: "There, lad, I wish thee much joy; thou's gotten to 'end of all thy trouble." It was very good to be assured of that, and the bridegroom went on his way rejoicing; but by and by he found he had got married without getting a wife. It was a bad job; and so, when he met his old companion on the street one day, he said with a very long face: "I thought thou told me as I came out of Gruseley church that I'd gotten to 'end of all me trouble." "I did tell thee so," said his friend, quietly, "but I didn't tell thee which end."

THE New York News got the following from a small boy: The cat which we had fore we got Mose was yellor, and didn't have no ears and not eny tail, too, cos they were cut off to make it go way from where it lived, for it was so ugly, so it come to our house. One day my mother she said wudent my father drown it, cos she new where she cude git a nicer lakin one. So my father he put it in a bag, and a brick in the bag too, and threw it in the pond, and went to his office, my father did. But the cat busted the bag string, and wen my father he cum home it was lying under the sofa, but come out to look at him. So they looked at one another for a long wile, and bime-by my father sed to my mother: "Well, you are a mighty poor hand to go a shoppin for cats. Thins is a sight uglier than the other!"



## Kunkel's Musical Review.

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

ST. LOUIS, MO., - - - JUNE, 1880.

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Six Months,	75
One Year,	1 50
Single Copy,	15

OUR next number will contain "Gems of Columbia," a *galop* written by Prof. Wm. Siebert, now of the St. Joseph Female College, with lesson by Chas. Kunkel, and a new song from the melodious pen of Signor Tambarello, entitled "Leave Me Not Lonely," accompanied by a lesson from the author.

NO ONE interested in music and musical literature ought to be without KUNKEL'S MUSICAL REVIEW. It is the best and cheapest musical paper published. The publishers invite comparison with similar publications. Send for sample copies—they are free. Show your friends our Premium List, page 239.

THE editor wishes to enter into a conspiracy with the readers of the REVIEW. The publication of the music and lessons inaugurated some months ago is crowding him for room. He wants more room in order to give them more reading matter, without lessening the amount of music. The publishers say that as soon as they get an increase of two thousand subscribers over the present number, they will add sixteen pages to the REVIEW. If one in eight of our subscribers will therefore send us a new subscriber during the next month, we will have a still larger and better paper. To get those two thousand new subscribers is the purpose of the conspiracy which the editor wishes to enter into. To get a subscriber it is only necessary to show a musical person the unparalleled liberality of the terms of the REVIEW. If you doubt it, try it! In helping the REVIEW you will help yourselves, as readers; you may also make it otherwise profitable. If you doubt *that*, read the Premium List, page 239. Shall we conspire?

### EXPENSIVE CHEAPNESS.

We were recently glancing over the advertising columns of one of our dailies, and among other advertising departments we found one which was entitled "Musical." At the very head of this we found this short notice:

PIANO lessons at pupil's or teacher's residence, only 20c; exp. and ref. Add. Singer, this office.

Cheap enough, surely! Twenty cents a lesson at pupil's residence. An hour of lesson, an hour of tiresome trudging to the pupil's residence and back, say ten cents an hour for weary, weary work! We wondered who "Singer" was. In our mind's eye, we saw a pale-faced, anxious woman, a widow perhaps or an ambitious but impecunious girl, too weak or too proud to engage in the manual labor that would remunerate her better than giving lessons at the rate of twenty

cents each; a woman with the superficial education given in many a young ladies' boarding school, an education which has unfitted her for the work of the shop or the kitchen, but not fitted her for any of the more intellectual pursuits; the possessor of a smattering of piano playing, which alas, is the extent of her musical knowledge, and yet knowing more of that than of any other one thing and so laying hold of it as of the oar that can steer her out of the rocks of her difficulties. And we sincerely pitied the poor woman and sympathized with her in her brave little struggle.

A little further down, in the same column, we found the following glowing offer:

BARGAINS in pianos at \$30, \$45, \$65, \$80 and \$100 at No. —, street.

and others of the same ilk. We cannot say that we wished the dealers in these cheap instruments any special good; we had seen them in auction rooms buying the corpses of defunct pianos, and we knew that a few touches of the varnish brush, a few yards of cheap wire cheaply put on, and a small amount of attention from some cheap tuner, had galvanized those corpses into a sort of temporary existence, during which their cracked tones would be second only to those of a squad of tom-cats in their effects upon musical ears. And yet if people *will* have "bargains" in pianos, why shouldn't they have them?

But there is another phase of the matter, and it is of this that we mainly wished to speak. Cheap teachers and cheap instruments are usually paid for at extremely high rates. As to "bargains" in second hand pianos, the best of them commonly yield the dealer not less than from one to two hundred per cent. of his investment, so that they are really "bargains"—for him. The purchaser soon finds that he has an elephant upon his hands, and one whose appetite in the way of repairs is altogether disproportionate to the sum of its services as an article of use, or of its attractiveness as an article of exhibition. If he know the difference between a piano and a tin pan, he then pays to some legitimate dealer the price of a decent instrument, and sends the "bargain" to the auction room where it soon passes again into the hands of the dealer in "bargains" in pianos, who purchases it again for a song to re-sell it to some dupe of a mistaken economy. If he be too poor to afford a new instrument after wasting his hard-earned savings upon a worthless one, he will probably keep the old rattle-trap, which he probably keeps closed, or turns over to the merciless banging of greasy-fingered youngsters, who soon pound out of it its remnants of life and voice, thus giving it and its hearers a well-earned rest from the martyrdom which they all have endured. As in the story of the partnership, the buyer finds at last that while at first the dealer had the experience and he had the money, now he has the experience while the dealer has the money.

But, expensive as are bargains in pianos, bargains in teachers are usually more so. The loss of the money invested is the whole loss in the case of a cheap instrument, while in the case of cheap lessons, not only is the amount invested usually a clear loss, but incorrect habits of study have been formed in the pupil which it may take many, many

months to eradicate. Indeed, in very many cases the pupil has been humored into a slovenly manner of practice which, if a competent teacher be afterwards gotten, makes his stricter rule distasteful and discouraging to the pupil, to such an extent that nothing short of coercive measures on the part of parents will be successful in keeping the spoiled pupil in the line of proper study and practice; and as many parents, if not most, lack the necessary firmness for such management, the result usually is that the embryo pianist falls back into the hands of a cheap teacher or dispenses with all tuition, and the world is richer or poorer by one more musical abortion. The cheap teacher thus proves to be a very expensive luxury. As an individual, she often deserves our sympathy; as an instructress she is the most dangerous of the music fiends, and kindly but firmly she should be made to understand that her services are too dear at any price.

### IS ART UNDEMOCRATIC?

Elsewhere in this number we present copious extracts from an interview had with Anton Rubinstein by a reporter of one of our daily papers, upon the occasion of this great artist's last visit to St. Louis, in 1873. Our readers will doubtless peruse with pleasure and profit the utterances of one who is evidently not only an acute observer and profound thinker, but also a thoroughly competent and disinterested judge of the matters concerning which he speaks. If they will but look about them, they will see that the last seven years have done much to correct many of the abuses pointed out by the renowned pianist and composer, and what has been done, will, we trust, lead them to lend their assistance to the further prosecution of the good work of musical development.

There is, however, one thought advanced by Rubinstein in that interview, which, if it were true, might well lead the friends of music in this country to desist from further efforts to advance the cause of musical education; we refer to the statement that art is undemocratic. If, for a proper development of art in our midst, we are to wait until monarchies replace our free states; in spite of the political ranters who see the overthrow of free institutions in every defeat of their own party, we are very sure that neither we nor our children's grandchildren will ever live to see a genuine art era. Indeed, in view of the rapidity with which the democratic idea is permeating and disintegrating the structure of all existing monarchies, the signs of the times would indicate that ere many decades, the entire civilized world would become a barren field for art, and art itself a withered reminiscence, a pale ghost of its departed self.

But art, we say it boldly, far from being dwarfed by freedom, gets its noblest growth only on condition of being free. What, in a word, is the mission of all art? To give outward expression to the highest development of the innate sense of the beautiful. The every day observation that tastes differ, proves however, that our ideas of beauty are tinged by our own individuality; in other words, that our mental habits, our thoughts and emotions serve as the colored spectacles

through which we gaze at the world of beauty around us. What is the style of an artist, but the projection of his own subjectivity upon or into the art object which he creates? This is too evidently true to need any lengthy discussion; but it may be well in this connection to bear in mind that music is the most subjective of all arts. Painting and sculpture make outward forms taken from nature the vehicle for the expression of the idea of the beautiful and to that extent are objective; while music has generally no definite prototype in nature, but is the expression in tone-forms of the moods, thoughts or emotions of the composer, in other words, of his subjectivity.

Such being the indisputable fact, it is evident that the form of government which permits the greatest and highest development of the mind and heart, will eventually prove the most favorable to the development of art, especially of the musical art, which to a very great extent, as we have seen, is the reflection of the inmost ideals of the soul. Now, Mr. Rubinstein may think the political and social conditions in which he has been raised most favorable to the proper development of the man; if it were so, his conclusion would be correct; but we of the New World will not hesitate to deny the truth of his major premise.

We contend that the highest type of manhood is that which is developed under and by the combined influence of liberty and law, and that where we find the highest type of manhood, there eventually we find the highest type of art. And we think our views are borne out by the facts of history. Eras of freedom, from the age of Pericles down, have been the golden ages of art, and those artists who have shone most brilliantly in despotic times and countries have been those who knew how to be freemen among slaves.

True, it is not in the genius of republics to grant subsidies to art and artists. Democracies do not treat the arts like hot-house plants which need constant tending and nursing to keep them alive, and hence art in republics may at first be of slower growth; but when it has grown it is not an exotic, which dies as soon as the protecting shelter of a government has been withdrawn from it, but a gigantic oak whose roots strike deep into the soil of society and whose boughs defy the winter blasts of political disturbances.

Again, protection implies direction, and governmental subsidies always have (and that reasonably and logically) an inseparable condition: governmental control. In a republic, that would mean often the rule of the ignorant masses. Is it better in a monarchy? Let history answer how often the patronage of art and artists has been dictated by the whims of some favorite or paramour of an immoral monarch!

We have faith in the art future of this country, and especially in its musical future. Its free institutions, far from being the enemy of true art-growth, are its best friends and promoters, and, while recognizing with pleasure the great good sense of most of the views of Rubinstein in reference to the condition of musical growth in this country, we must believe that his ideas of the effect of Republican institutions upon art in general, and music in particular, have for their sole foundation the prejudices of early education.

# 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.

## LEAVE ME NOT LONELY.\*

Long, too long, O love, I've waited,  
Heavy-hearted, sad and lone;  
Flowers have blossomed, birds have mated;  
Winter lasts for me alone!  
What to me are summer flowers  
Which thou bloomest not among;  
Songs of birds in fragrant bowers,  
If unheard thine own sweet song?

When I dream, thy precious kisses  
Linger warm on lips and brow;  
When I wake, times dark abysses  
Part sweet then from bitter now.  
Oh return, love, with thee bringing  
Back to me the golden past;  
Loving words and kisses clinging;  
Be to me what erst thou wast.

I love thee only,  
Leave me not lonely,  
Be evermore  
Mine, as of yore.

I. D. F.

## HOW CAMPANINI BECAME AN OPERA SINGER.

One evening, after his day's work had been completed, he, with a number of companions, in strolling through the outskirts of Parma, wandered into a wine-garden. A number of itinerant musicians from the neighborhood began to play the "Miserere" from Verdi's opera. Campanini's companions, with himself, sang the chorus to the accompaniment of the strolling players. They sang well, and one clear young tenor voice, bright and bell-like, clear and piercing, rang out high above the rest.

Seated over a bottle of red wine, in one corner of the garden, a thin, little man of insignificant appearance listened to the chorus, at first carelessly, and then, as he heard the notes of the tenor, with increasing attention. When the song was ended, the little old man rushed towards the young singers and cried out:

"Tell me which of you is it who has sung the tenor part?"

"Campanini, Campanini! it was Italo Campanini!" cried a number of voices; and Italo himself, blushing with that instinctive modesty which is to this day one of his marked characteristics, bowing, said:

"Yes, signor, it was I who sang the tenor part."

"Where have you learned to sing?" asked the old man.

"I have never learned," replied Italo.

"Then how do you sing so well?" asked the other; and the boy replied again, modestly:

"I sing, signor, as I feel; I did not know that I sang well."

"But you do! you do!" excitedly cried the other. "I am the Maestro Dall'Argini" (a composer of local distinction), "and I tell you that you have a remarkable voice. You must come to me. Can you be at my house to-morrow morning at eleven?"

"Yes; I will be there if you desire it," the young man replied.

At the time appointed he was at the house of the maestro. A number of well known musicians were already assembled, and, conquering as best he could his nervousness, Italo, at their request, sang by ear—he could not read a note—selections from "Il Trovatore" and "La Sonnambula."

At first critically, and then with grave attention, the gentlemen who were present listened to him. When he had finished, with one accord they applauded rapturously, and during the conversation which followed, assured him that he had a wonderful voice, that he should study music and fit himself to

\*These words have been set to beautiful music by Signor Tamburello. The song will appear in our next (July) number.

become a singer in the opera. In addition to all this, Dall'Argini volunteered to become his master.

So excited that he was hardly able to contain himself, Italo hurried to his home, and breaking in upon his father and mother, exclaimed:

"They tell me I have a great voice; I must leave the shop; I am going to be a singer in the opera."

Explanations followed. The boy's good mother joined heart and soul in his new plan, but his father with much vehemence took sides against him.

The elder Campanini was a man of the people, and withal, in his nature, had more of the Anglo-Saxon than of the Latin race. He believed that success of a reputable character could only be won by hard work in what is called a trade. He had made up his mind that his son should become, like himself, a blacksmith, and in reply to the young man's enthusiastic flights regarding the new career which he desired to enter upon, he exclaimed:

"A singer in the opera! A singer in the opera—a poor underling in some miserable chorus—without respectable habitation or reputable abiding-place—never, with my consent, shall you take such a position!"

The boy expected this opposition, and was not unprepared for it. Calmly he replied:

"I am very sorry, father, that I cannot please you in this matter. You may be right; I may be wrong; but at least I am determined on trying this new career which opens to me. I shall do my work in the shop as faithfully as ever, but I will devote all of my spare time to studying music."

So the matter was arranged, and after working twelve hours a day, the young man hurried to the house of Dall'Argini to take his lesson.

For a time the maestro treated him with marked consideration; but, little by little, perhaps seeing no ultimate profit in the connection, his manner began to change, and young Campanini, desiring to be no longer a burden to him, determined that he would present himself at the Parma Conservatory of Music, one of the best in Italy, that he would ask to be admitted free of charge, as one of its pupils, and that if he was refused he would abandon the idea of becoming a great singer.

With his accustomed quickness, carrying out this determination, he presented himself to the Directors of the Conservatory, saying simply:

"Gentlemen, I have been told that I have a remarkably good voice, and that I can become a great singer. I have no money, but I want to study; will you take me into the Conservatory and teach me?"

The directors were amazed at what they regarded as the presumption of a youth who believed that, without patronage of the nobility, without money or influential recommendations, he could be admitted to the Parma Conservatory. Still, much impressed by his manner, one of the professors said:

"It is very unusual, this proposition of yours; but let us hear you sing."

Without more ado, the young man, bringing into use all the knowledge which he had gained from the Maestro Dall'Argini, with his clear, fresh voice, sang for the gaybeards of the Conservatory. They were charmed, enthusiastic in their praise, and he was at once admitted to all the privileges of one of the best music schools in Europe. Nor did his good fortune stop here. His father, being a sensible man, and seeing that he could not be prevented from entering upon the career of his choice, made inquiry as to his capabilities and being assured on all sides that the boy had indeed a remarkable voice, and that he had every prospect of becoming a singer of renown, freely gave him his own way, and released him from work in the shop. Thus, having all his time to himself, Italo was able to devote many hours a day to study, and he did so with such good results that at the end of two years he was able to secure an engagement to sing small parts at one of the local theatres.



## ANTON RUBINSTEIN.

Last month we presented to our readers a picture of the late Henri Wieniawski. This month we publish that of Anton Rubinstein, the *facile princeps* of living pianists. Instead of filling our space with a biography of this distinguished artist and composer, whose name is a household word among musicians the world over, we devote it to the reproduction of the salient points of an interview had with him in this city, when he was on a concert tour in 1873, and published in the *St. Louis Times* of January 28th, 1873, and which, besides enabling us to "see ourselves as others see us" is replete with words of wisdom from a keen observer and a competent judge:

R—I desire to obtain for the information and instruction of our readers your impressions concerning the musical taste and culture of our people, the present condition of the art in America and how it compares with the status in Europe.

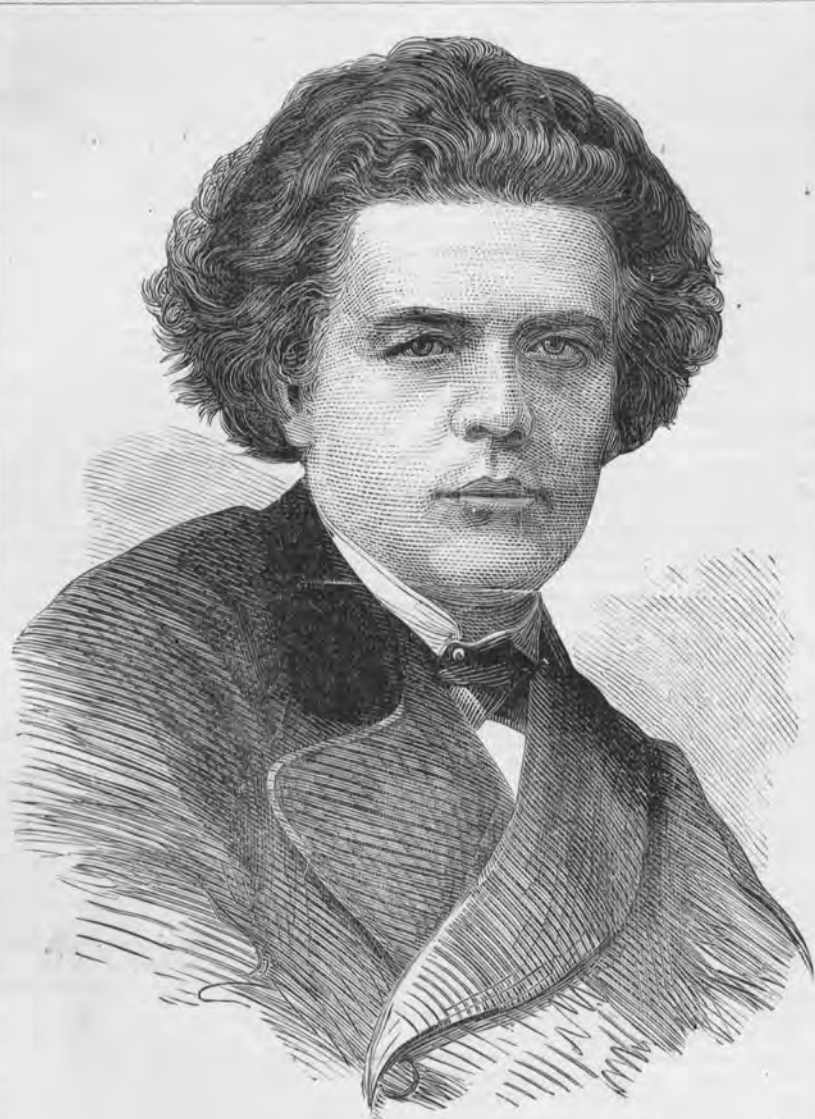
RUB.—My opportunities for arriving at correct conclusions, have necessarily been limited. I am inclined to think, however, that music, as an art, is quite unknown to the American public. You will understand, of course, that I speak of the mass of the people. There may—yes, there must be—instances of elevated musical taste and sentiment—but generally speaking, I should say art has not yet found a home among you. Indeed, if the theory of statisticians be correct, it is not to be expected that it should be otherwise. For, according to their statements, strength as a nation is never coexistent with high artistic devel-

opment. Devotion, adoration of the ideal, is the inevitable accompaniment of declining vigor.

R—Can you not account for this imperfect artistic development upon other grounds, which, if clearly pointed out, may suggest the means of applying a remedy?

RUB.—Yes, in the first place the critics are greatly to blame. It has happened more than once during my present tour through your magnificent country, that my attention has been called to articles in different papers, advising, if not demanding, that "popular music"

should be introduced into my programmes. The public naturally look to you gentlemen, to lead them aright in the matter of art, but with you music appears not to be an art, but simply an amusement. The "Rubinstein concerts" are nearly always discussed under the designation of amusements, in large and attractive letters. Now ART is *not* amusement. It is, rightly appreciated and understood, instruction. It does not serve merely as a relief or relaxation from the cares and anxieties of our grosser and purely material life, and it is profanation so to regard it. The struggle for wealth is but an elevated phase of the struggle for food, and if food is the highest ob-



ANTON RUBINSTEIN.\*

ject of man's aspirations, he is but little higher than the brute. We are superior to the brutes because we have souls, and it is through art, whether it be painting, poetry, general literature or music, that the soul finds appropriate expression. It is not to be expected that these reflections will occur to the thoughtless and unreflecting multitude, and it is therefore the duty of the critic to lead them aright and strive to correct the erroneous impression that art is to be made subservient to their mere gratification or amusement. This

\* We are indebted to the courtesy of the *American Art Journal* for this cut of Rubinstein.



fatal neglect of duty on the part of the critic has had its natural effect upon your people. To the great majority of them, music is not an art, but merely an accomplishment or adornment, as important as fine or fashionable dress, but not more so.

R.—The critics are accountable in the first place. What is the next cause?

RUB.—The want of opportunities for thorough musical instruction. You have "conservatories" of music—in name—without number, but in none of them that I have visited, or heard of, is music treated as a science, demanding long, laborious and constant study and application. There is, judging from my observation and information, a fatal lack of the vigorous and thorough instruction necessary to the mastery of any science by which the pupil is led gradually, step by step, stage by stage, to a proper comprehension and appreciation of the majesty, the beauty, the Divinity of art. Your institutions for musical instruction, naturally, if not necessarily, conform to the wishes and taste of those by whom they are supported. A parent who regards music solely as an accomplishment, a superficial knowledge of which is necessary to enable a son or daughter to make a creditable appearance in society, naturally requires or expects nothing more than that this superficial "accomplishment" shall be acquired as speedily as possible. The consequence is that the patrons of these institutions—for they cannot be called students, are rarely, if ever, thoroughly grounded in music, but are hurried on to that stage where art is ignored and a fashionable accomplishment secured. Hence you have a multitude of "players" and but few musicians.

R.—What other auxiliary then do you regard as important in artistic development and which our people do not possess.

RUB.—Choral societies, symphony associations, and other kindred organizations, the members of which would naturally become trained, drilled in the interpretation of the particular class of music to which they were devoted, and which could not fail to exercise a beneficial influence upon the taste of the community in which they existed. Another and most important aid in creating, fostering and developing a pure and elevated musical taste in a community, is the opera, which, as a permanent local institution, has no existence in America, even in your largest city, New York. All your large cities, it is true, have "opera seasons," but they are supplied by traveling troupes, appearing at irregular and uncertain intervals. The immense benefit of regular and continuous operatic performances is therefore unknown to the American public.

R.—Do you think there is any other cause to which our want of artistic taste or development may be attributed?

RUB.—Yes, another, which it would, perhaps, have been proper to have mentioned first, as the others I have alluded to would doubtless be speedily modified, if not entirely overcome, but for its influence. You are too wealthy as a people. Large pecuniary reward follow every kind of exertion so rapidly and so certainly that the long, toilsome and painful apprenticeship which art inexorably demands of her votaries, is looked upon with disfavor, and naturally passed by for some profession or vocation less exacting and promising speedier results. Were your wealth less generally diffused than it is a much greater number of your people, would, in all probability, select music as a profession to be pursued with the same ardor and devotion which now characterizes your students of law, medicine or theology. For the "profession" of music promises at least food and shelter even to him who attains only to mediocrity. It is owing to this, I imagine, that most of the musical talent among you is not native but imported. Other countries, which in the exclusively material point of view are justly regarded as less favored than America, are yet far more favorable to art growth and development.

The necessity for patient and continuous toil and application cannot certainly supply the want of talent, but if impressed early upon the mind, and accepted and acted upon through life, will go far toward making a good musician if not a brilliant artist.

R.—Are there still other causes?

RUB.—There doubtless are, though those we have already considered probably embrace them all either directly or indirectly. I may add, however, that possibly, to digress into musical politics, the very nature of your institutions and system of government may be unfavorable to art. You are democratic, and in art there is no democracy. Music, as every other form of art, is not only Monarchism, it is Despotism.

R.—These being the causes to which you attribute the want of art elevation you have noticed in America, what do you think would be the most direct and effectual remedy or remedies?

RUB.—The enumeration of the causes would, I should think, naturally suggest the remedies. There are first, (counting them off on his fingers,) the press, incapable or negligent of its duty; second, defective, irregular and unreliable means of musical instruction; and, third, the too general diffusion of wealth among your people. The remedy for the first must be more apparent to you than to me; that for the second I will venture to suggest; but the third can only be overcome by increasing age and a denser population. To supply the means for musical instruction, I should think that every one of your large cities, like New York, Philadelphia, St. Louis, Boston or Chicago, should have a fixed, local and permanent opera where German, Italian and French operas should be continuously presented; not in the German, French or Italian language, but in English. Render your people familiar with all these distinctive schools of music, but let them be presented in your native tongue, in order that they may appreciate the relation of the music to the sentiment, and judge of the accuracy with which the latter is interpreted. Organize throughout the country choral societies, string quartettes, amateur orchestras, symphony associations, or any other combinations or associations, by which individual musical taste, talent or capacity may be fused or united with whatever of talent and culture it may be surrounded, and the aggregate power thus concentrated, cannot fail of a favorable effect upon the artistic instincts and aspirations of the community. Educate your people up to a love of art for its own sake—if it is not already latent among them; teach them to discern and appreciate the difference between the music that merely tickles the ear and ministers to their gratification or amusement, and the lofty compositions in which the souls of the great masters of harmony have found expression. This is no light task to undertake in the presence of the active and restless vigor so strikingly characteristic of the American people, but even partial or limited success would be a rich reward, were the effort even more protracted than it is likely to be.

R.—There was another point upon which I desired to obtain your opinion, though what you have already said may render it apparently superfluous. I mean how does the condition in which you find musical art in America compare with its status in Europe?

RUB.—I should say there is no country in Europe, not even England, where music, as an art, is less generally understood and appreciated than anywhere on the continent, that does not surpass you in this respect, Italy, France, Germany, all have their distinctive "school of music," known and recognized throughout the world. All these countries are abundantly provided with all those advantages for cultivating and developing the musical taste of the people, in which you are so signally deficient. You not only have no distinctive "school," but if you have any composers, excepting of ballads and "negro melodies, I am ignorant of their productions. And even your "negro melodies," though they offer a splendid

opportunity for the exhibition of your native talent, are wofully defective as works of art. There is no homogeneity, no identity of sentiment and treatment as indicative of the feelings and passions of a peculiar and distinct race. Nor is this their only defect. In other and less important respect they are defaced by a lamentable want of careful and artistic treatment. The speaker handed his visitor a book, "Slave Songs," and continued running over the pages as he spoke: Here you see, there are no marks whatever as to time, or to indicate whether the music is emotional, dramatic, or heroic. From the art standpoint, such carelessness, such want of accurate treatment is culpable if not criminal.

R.—If your art be at a low ebb among the American people in the aggregate—and the reasons you give for your opinion upon this point are certainly forcible, if not convincing,—have you not, during your visit, found some individual instances of rare musical culture and talent?"

RUB.—"Yes, quite a number. But in the majority of instances, the individuals have not been Americans, but foreigners whom the prospect of large monetary gains, or other equally potent inducements, have led to seek a home in the New World. Your own city affords a striking instance of this. The brothers Kunkel whom I have visited twice since my arrival, manifest in their performance, talent of the highest order. In fact I was somewhat surprised to find artists of such undoubted merit satisfied to remain away from New York City. So deeply was I impressed by their ability, that I at once advised them—and in all sincerity, too—to make a tour through the country, and by all means to visit Europe. The duo playing of these gentlemen is remarkably clever and could not fail to secure appreciation and admiration in Europe, where it would have novelty as well as genuine merit to recommend it. Other instances of remarkable talent have come under my observation, but these gentlemen being identified with your own city, I mention them as an exemplification of individual musical talent of which your city may be justly proud.

R.—What are your impressions concerning the future prospects of your art in the United States?"

RUB.—From all I have learned, I am inclined to regard them as hopeful, though I cannot anticipate its speedy establishment upon a firm and enduring basis. My information and observation lead me to think that there has been most gratifying improvement already, which promises yet greater results for the future. For instance, it is not long since the Americans were perfectly satisfied with an opera troupe the only merit of which was one or two brilliant stars. Now, this no longer meets the public demands. A successful opera troupe now, must combine an efficient orchestra capably led, a trained and effective chorus, and the highest talent in all the principal roles. Unusual excellence in a single feature no longer satisfies you. You now require a harmonious and artistic ensemble, as has been shown by Maretzek's experience in New York. Even Lucca alone could not satisfy the public. This is a great step in advance. But before you can justly expect any lasting change in popular sentiment upon the question of art—and change means improvement,—you must have in all your larger cities more thorough and more rigidly conducted conservatories of music; a larger number of choral and other musical associations; and above all, local and permanent opera, which shall present all the higher and best schools of operatic composition, but in English for the reasons I have already mentioned.

R.—May I ask which of the cities you have visited has impressed you as possessing the highest musical taste and culture?"

RUB.—Oh, yes, New York. Before visiting this country I had heard that Boston was the musical center of this country, and I anticipated peculiar pleasure from my visit to that city. The Handel Society of Boston was particularly lauded. This society I have

not yet heard, and therefore cannot say how far, in my judgment, the praises bestowed upon it may be merited. But apart from this particular society, I should say that New York is far beyond Boston in knowledge and proper appreciation of music.

In closing the report of this most interesting interview, it is but just to both Herr Rubinstein and the writer to state that no attempt is here made to reproduce the precise language used. The utmost that has been attempted in this respect has been to faithfully present the ideas advanced by the great artist, the greatest caution being observed to attribute to him no sentiment or thought which was not clearly and forcibly impressed upon his auditor.

KUNKEL'S MUSICAL REVIEW is free of charge. See publisher's card page 239 and learn what you must do to have it mailed to you regularly.

## CINCINNATI.

CINCINNATI, May 24, 1880.

Editor Kunkel's Musical Review:

I have just received your postal card: "Crowded for room this month; condense and make letter short. I. D. F." That's what I call "condensed" cussedness. Here I was, loaded, primed and ready to go off with grand eclat, and tell your readers all about the glory of the Musical Festival, of Cincinnati, etc., when comes that unreasonable request that I should condense myself but I'll obey—I always do; for when I was a boy I was taught that—well never mind what—I'll "condense" if you'll only give me a fair chance.

Nonsense aside, the Festival was a genuine success; not perhaps as our newspapers would have it "the grandest musical event which has ever occurred in this or in any other country," but still a great success, both financially and artistically. Financially, over \$13,000 will, it is creditably said, remain in the treasury after paying all expenses. Artistically the festival was better than one would have been led to expect after the dissensions which occurred earlier between some of the local musical societies, among whom the chorus was to be largely recruited, and the Festival managers, and later between Thomas and some of the leading supporters of the May enterprise.

Miss Annie Louise Cary, Miss Emma Cranch, Miss Amy Sherwin, Miss Annie B. Norton, Signor Campanini, M. W. Whitney, Mr. E. J. Rudolphsen and Mr. Fred. Harney, were the solo singers. Of these, Signor Campanini was least satisfactory; not that his magnificent voice has lost any of its charm but that he declined to submit to the necessary number of rehearsals. The chorus was well trained and did excellent work, but has, I think, been over-praised; to call it "faultless" or "simply perfect" as the local press has done (naturally enough for a home institution) is "simply perfect" hosh! In the next festival we hope to hear still better, and then the press will have to say that the choruses were simply *plu perfect*, I suppose. I have heard as good choruses right here and have heard better elsewhere.

I would like to go into details and speak of each number separately; but I remember orders and I condense (as the French condense murderers, by cutting off their heads).

The great feature of the festival was the production of Buck's prize composition "Scenes from the Golden Legend." This took place on the evening of the 20th and drew together the largest throng that attended the Festival at any one time. The work is really very well written. It is original, strong, and yet generally melodious. In the orchestral numbers, Mr. Buck shows great knowledge of the capabilities of the orchestra; scene eighth especially shows his mastery of its powers. The solo, "My Redeemer and my Lord," the duet, "Behold the hill-tops all aglow," are destined to become popular because of their melodic beauty.

The work was very enthusiastically received. Buck was loudly called for, and when at last he appeared he was applauded to the echo, presented with a floral wreath and generally lionized.

BROTHER JONATHAN.

## An Extraordinary Postal Card.

At the Dusseldorf exhibition, which opened on the 9th of May, a member of the Rhenish and Westphalian Stenographic Society exhibited a German post-card, which is somewhat larger than an English post-card, containing Voss' translation of the first three books of Homer's Odyssey and part of a very long debate which recently took place in the German Imperial Parliament. The number of words in the extract of the Odyssey is 11,000, while in the debate the number is 22,000. The whole of the 33,000 words have been written in the Gabelsberg system of shorthand and with the naked eye. The quantity of matter contained in this German shorthand manuscript would be equal to what is contained in about nine pages of the London Times.

## Miscellaneous.

### MAJOR AND MINOR.

HOWARD PAUL has gone to Paris.

AIDA is a great success in Seville.

WILHELMJ has returned to New York.

NICOLINI, the tenor, is a failure in London.

LABATT, of Vienna, has been singing at Breslau.

HERR MAX BRUCH has completed a Violin Fantasia.

MME. ILMA DI MURSKA has been singing in "Lucia" at Pesh.

MAYBRICK, the writer of the song of "Nancy Lee," has received \$8,000 for his royalty.

ANTON RUBINSTEIN'S "Paradise Lost" is to be performed at the Silesian Musical Festival in June.

AMBROISE THOMAS has promised to write an opera for Marie Van Zandt. It will be copyrighted in America.

JULIUS ANDRE, writer on the theory of music, organist and composer, has died in Frankfort-on-the-Maine, aged seventy-two.

A COMMITTEE has been formed at Toulouse for erecting a monument to the composer, Dalayrac, in his birthplace, Muret.

SIG. DI GIOIA is writing an opera, "I Girondisti," to a libretto founded upon the novel, "Le Chevalier de Maison Rouge," of Alexander Dumas.

CIRO PINSUTI, Gomez, and Micheli have completed operas, entitled respectively: "Margherita," "Palma," and "Ariello."

A FRENCH opera company, who have been performing at Cayenne, are preparing for a series of representations, at Georgetown, Demerara.

AN "Ave Maria," for contralto solo and orchestra by Alexander Cathodory, Secretary of the Turkish Embassy, Brussels, has been performed at St. Peter's, Louvain.

JACQUES OFFENBACH has composed a new three-act opera for the Renaissance Theatre, entitled "Belle Lurette," for which Ernst Blum, Edward Blau and Raoul Tache have written the text.

A YOUNG American violinist named Rivarde, distinguished himself at the last annual public concert of the Paris Conservatoire, and was called by one journal a phenomenon. He is only sixteen years of age.

THE association of *artistes musiciens*, numbering four hundred members, lately executed in Notre Dame, Paris, under the direction of M. E. Deldevez, the grand mass of M. Cherouvrier, the genial secretary-general of the opera.

SAINT-SAENS' playing is forcible and brilliant. Every touch is full of character; but he is a model for the impetuous pianist of the day. Nothing can exceed his calm, self-possessed air. He is organist of the Madeleine in Paris.

ALBANI has revived operatic interest in London. Why such a hackneyed work as "Lucia" was selected for her re-entree, however, is a puzzle. Her voice is said to be even richer and her manner more winsome than in her spinster days.

At the "Monster Popular Concert" given at the Exposition Building, Chicago, May 27th, Mr. Emil Liebling played, with great expression, and corresponding enthusiasm on the part of his listeners, Mme. Rive-King's "Gems of Scotland."

MISS LOU CADOGAN played Mme. Rive-King's "Polonaise Heroique" at a concert given at Union Hall, Boston, on May 15th, by the pupils of Carlyle Petersilea's Academy of Music, Elocution and Languages, in a very expressive manner.

THE projected new theatre in London is to be built on ground immediately behind the houses on the south side of the Strand, facing Southampton street. The proprietor is D'Oyly Carte, who intends to devote the new house chiefly to comic opera.

M. VIEUXTEMPS, the celebrated violinist, who is traveling in Algeria, has, according to the *Gaulois*, been wounded by an Arab. The man threw a large stone at his head while he was out riding in an open carriage. No cause is assigned for the outrage.

The composer of "Rigoletto" and "Aida" was but recently at Milan, where he received a deputation from the projectors and promoters of the statue about to be erected in his honor at the Scala, the scene of so many of his greatest successes. His reply was characteristic of the man. "I do not," he said, "merit the honor of a statue, which only belongs to the dead. I hope at all events, however, that this statue will not be my immediate passport to another world." Verdi is at present in Genoa.

A GREAT Federal singing festival will be held in Zurich, in July, beginning on the 4th and terminating on the 11th. Seven hundred of the best vocalists Switzerland can produce, assisted by singers from various parts of Germany, will take part in the proceedings, and a building capable of accommodating an audience of 6,000 persons is in course of erection near the lake.

AT the Concert and party of the Lyric Pleasure Club of Chicago May 8th, our friend Schleiffa th gave great pleasure and received liberal applause through his fine rendition of his two waltzes, "Prairie Flower" and "Alpine Violets" as well as *Melotte's* "Trovatore Fantasia." Mr. Zanders assisted him in the rendition of the ever popular "Fatinitza Fantasia" of Paul.

THE manager of the Globe Theatre, Boston, hired a short hand writer for \$250 to take down the words of the "Pirates of Penzance," while it was being performed in that house. It is presumed that he intended to use the piece in other parts of New England without permission, but it failed to draw in Boston, and he abandoned the idea. The stenographer is now suing for his pay.

IN 1865 Adelina Patti was stopping at a hotel in Calais. She rehearsed a great part of the day, and the happy lodgers at the house had the exquisite pleasure of hearing her without paying a sou. One day a regular boarder, an old general of cavalry, made his appearance at the office, highly indignant. "I am going away," he said. "Going away?" "Yes, since you think it well to let your rooms to people who screech all day, I must look for some place where I can have peace."

THE Paris papers tell a funny story about the Mignon of Miss Van Zandt. On the morrow of her debut Mme. Patti sent the young lady a note: "Dear Little Friend—One line to tell you how much we were all under the charm of the other evening. You sang like a dear little angel. With very much love, I remain your affectionate Adeline Patti." The curious part of the story is that while the young Mignon was reading Mme. Patti's letter a card of warm congratulation arrived from the Marquis de Caux.

WE have received from Yankton, Dakota, a fine programme of a musical rehearsal given by the pupils of "The Musical Art School," under the management of its accomplished principal Mrs. S. L. Whitney, on May the 11th. The programme contains twenty-two well selected numbers, vocal and instrumental, among which we notice, Overture to "Caliph of Bagdad," grand duo, *Melotte*; "Germans' Triumphant March," *Jacob Kunkel*; "Philomel Polka," *Chas. Kunkel*; "Pensees Dantes," *Rive-King*; "Pinafore Fantasia," duet, *Jean Paul*; and "Trovatore Fantasia," duet, *Jean Paul*. The local papers speak in the highest terms of this concert, both as regards selections and performance, as well as of the very thorough work of the school of musical art over which Mrs. Whitney presides.

### ALTON, ILLS.

ALTON, ILLS., May 20, 1880.

Editor Kunkel's Musical Review:

Professor Joseph Floss, who has for many years toiled faithfully and with success in this section of the musical field, gave a concert in Mercantile Hall, on the 13th of May, in which he was assisted by a few of our leading amateurs. The programme executed for the most part by Prof. Floss' pupils was well varied to suit their different grades of proficiency as well as to please the audience. It would be necessary to pile on the adjectives, after each piece to do justice to the excellent manner in which the entire programme was rendered. The programme was rich and varied as you can see since I append it:

*Mountain Sprite*, Miss A. Wempen; *My Darling*, Miss E. Watson; *Bella Flora Polka*, Miss B. Drummond and Master H. Drummond; *Mocking Bird*, Master O. Wuerker; *Air Americain with Variations*, Master E. Finke; *Love's Greeting*, Misses E. Finke and F. Floss; *Swiss Boy, with Variations for Violin*, Master O. Floss; *Fatinitza (Paul)*, Masters A. Floss and L. Drummond; *Song*, Mr. R. B. Smith; *Overture to Crown Diamonds for Eight Hands*, Misses H. Dolbee, L. Higgins, J. Leyhe and I. Leyhe; *Il Trovatore Fantasia (Paul)*, Misses C. Haagen and N. Haagen, *Grand March Militaire (Willenhaupt)*, Miss A. Leyhe; *Gem of Columbia (Siebert)*, Master L. Drummond; *Scene and Aria from Freischuetz (Vocal)*, Miss L. Higgins; *Theme Allemand (Leybach)*, Miss Grace Cole; *Polonaise Militaire (Chopin)*, Miss C. Bulkeley; *The Flower Girl (Berigiani)*, Vocal Miss J. Siem; *Grand Duo for Two Pianos on Airs from Norma by C. Wels*, Misses N. Haagen and E. Floss; *Gems of Scotland, Caprice de Concert (Julia Rive-King)*, Miss C. Cole; *Jubelouverture (v. Weber) for Eight Hands*, Misses C. Cole, C. Bulkeley, E. Floss and N. Haagen.

Miss Cora Cole's rendition of Mme. Rive-King's "Gems of Scotland" was in your correspondent's opinion the instrumental gem of the evening, as the "Flower Girl" of Miss Siem was the finest of the vocal renditions. The fantasies on "Fatinitza" and "Trovatore" were extremely effective. Mr. Smith is an old Alton favorite whose volunteered services on this occasion were highly appreciated—that is to say, as deserved.

The weather was very stormy, and for this reason, many who had intended to attend were unable to do so. It is hoped that Prof. Floss may be prevailed upon to repeat his very fine concert.

SHURKLEFF.





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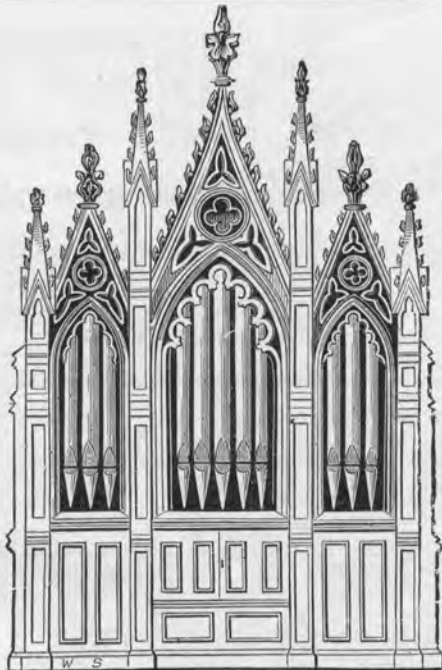
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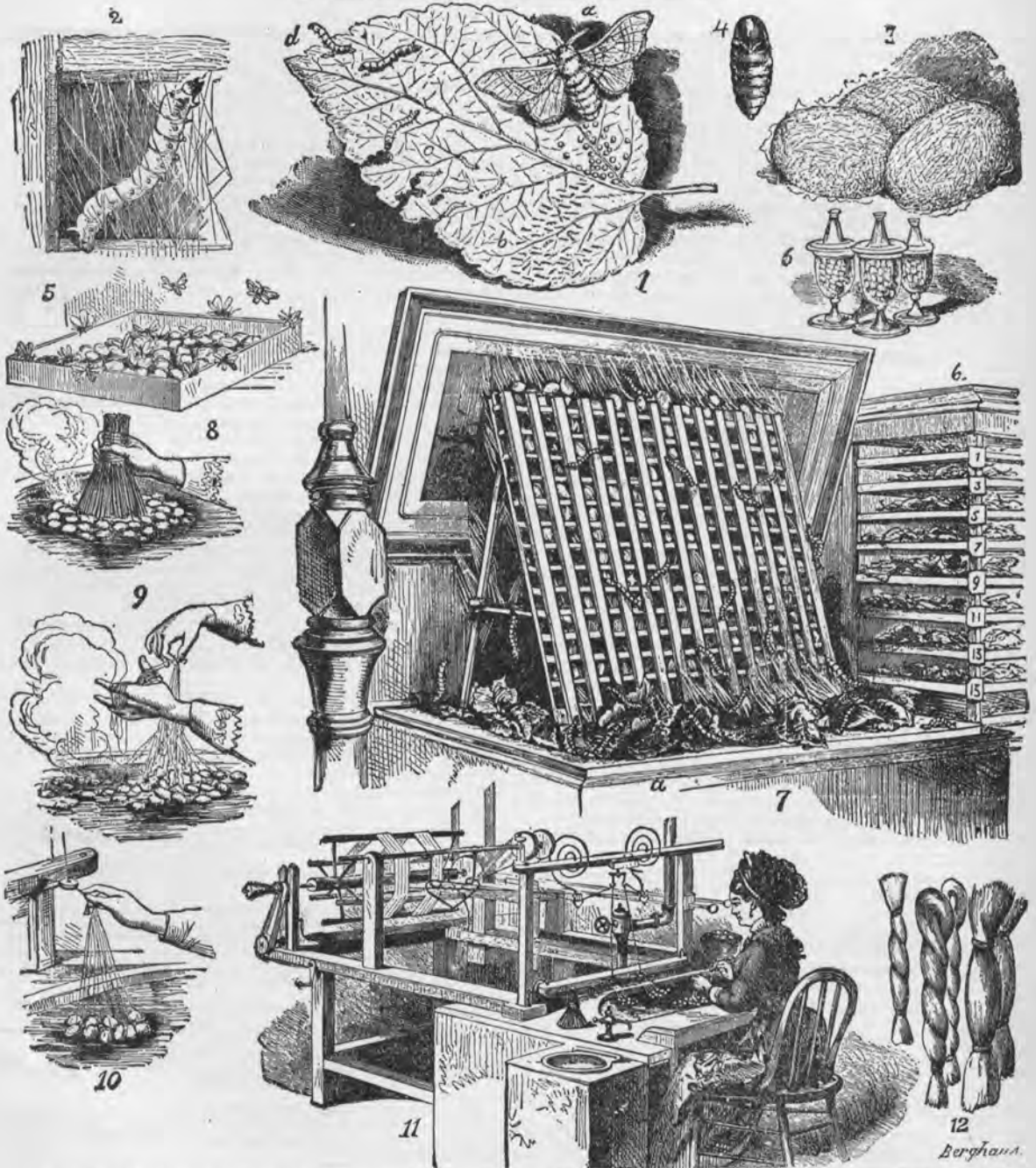
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# Lesson to Bubbling Spring

BY CHARLES KUNKEL.

A summer's Sabbath evening when the peace of heaven seems to spread as a holy influence over the woodland and meadow; when the sacred memories of times and friends long gone, cause the eye to follow the heart to the realms above; while the ear is greeted by the bubbling of some neighboring spring just starting upon its tireless, yet cheerful travels to the ocean, ever singing, now loud, now low, gaily, yet with an undertone of poetic sadness,

"Men may come and men may go  
But I go on forever."

Then (at G and again at L) the voice of some distant vesper bell, calling the faithful to worship, mingling with the murmurs of the hastening water, then dying away, while the brook, that has seemed to listen laughs out again—

"And out again I curve and flow,  
To join the brimming river,  
For men may come and men may go,  
But I go on forever."

Such is the tone picture which Julia Rive-King has so well depicted in this beautiful composition.

A. All passages for the right hand throughout the piece must be played with a very flexible wrist and all the notes must be struck from the knuckle joints only. Play all notes very evenly and *legato*. Great care must be taken never to permit any of the fingers to lie in a slovenly manner upon the keys, nor to remain upon a key longer than the real value of the notes.

B. Where two kinds of fingering is indicated above a note, it is optional to use either. The one which suits the performer's hand should be adopted.

C. 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.

D. Pay close attention to the dynamic marks,  $\text{—} p, f, \text{—}$ , etc., as to a great extent the effect of the composition depends upon their proper observance.

E. Hold the fingers well rounded and pay special attention to the striking of the keys with the fourth finger, otherwise the evenness of the passage is very likely to suffer.

F. The melody should be well accented. Give the accompaniment three degrees softer than the melody.

G. These notes (G's) are intended to represent the distant ringing of a vesper bell as stated in the introduction. They should be struck very elastically from the wrist so as to give as true an imitation as possible.

H. Accent the bass well.

I. Here the bass must be given with great vehemence.

K. Pay special attention to the *diminuendo* in the following five measures, letting the sound gradually die away to the faintest whisper. The two C's in the left hand the one an eighth note, the other a half, are both struck precisely on one the first beat, and not after each other. This mode of writing will become intelligible to the student when he is made to understand that the two C's represent two parts, of which the lower one (with stem turned downward) is silent on the second and third eighth and commences again on the fourth eighth, while the upper one (with stem turned upwards) is dwelled upon during the entire measure being a half note. Do not take the ties tying the C's (half notes) for slurs.

L. The notes in both the left and right hands marked  $\wedge$  must all be well emphasized. They represent the bells and their echoes; play the part otherwise the same as the first time.

M. Execute this part very evenly and with freedom.

N. This ritard must be very gradual and perceptible. A short pause, a very short one, however, must be made at the end of the measure. The moment the fifth finger of the right hand touches the last note of the measure A, it must leave the key, in a manner as if the hand had been propelled from it by a spring.

O. From here to the end of the part the passage must be played with all the delicacy possible. These eight measures must sound as an echo of the preceding.

P. This ending must be played when the part is repeated the second time in order to lead properly into the first part again. The student will observe that the unaccented part of the measure, the up-beat (*Auf-takt*), has been shortened one eighth and consists here of only the two sixteenth notes C and B, while in the beginning it consists of two triplets.

Q. Observe well the dynamic marks *f.* and *p.* in the first and second measures, and heed the *crescendos* in the third and fourth measures.

R. Here the treble passage is given two ways. The composer usually plays the lower.

S. This passage must be executed with an unusually flexible wrist. The hand must seem to hang as it were from the tendons of the wrist; otherwise it can never be given evenly and *legato*.

T. Be careful in playing these two measures and all similar ones in the bass in this part so that the rhythm be well defined. Avoid making a *ritard*.

N.B.—I would recommend that at first the right hand alone should practice the entire piece until the correct fingering, upon which too much care cannot be bestowed, has been impressed upon the mind, and a certain fluency of execution has been obtained. The bass, although seemingly easy in comparison with the treble, can also be practiced to good advantage alone at first.

## EXPLANATION

of the Italian words and abbreviations thereof used in "Bubbling Spring."

*Allegretto*—Moderately fast. A little slower than *Allegro*.

*A tempo*—Resume the previous time.

*Con Brio*—With spirit, vigor and freedom

*Cres.* (*Crescendo*)—Increasing; a gradual increase in the force of sound expressed by the sign  $\text{—} \text{—} \text{—}$  or the abbreviation *cres.* The sign was first employed in England by Matthew Locke, in 1678.

*Dim.*, (*diminuendo*)—Decrease of power.

*Fine*—The end; used to show the end of a piece or movement after a repeat or partial repeat.

*Giacoso*—Sportively, playfully.

*Leggiero*—Lightly, swiftly.

*M. f.* (*mezzo-forte*)—Moderately loud.

*Ossia*—Or.

*Rit.* (*Ritard*)—Slackening the time

*Simili*—Like; in the same manner. A direction that a method of performance previously ordered is to be adhered to in all similar passages.

## NOTICE TO OUR READERS.

All inquiries concerning musical matters will be cheerfully answered in these columns by Mr. Charles Kunkel. Therefore, gentle reader, if there is anything you are in doubt about, send on your question and be enlightened.

If our readers will now make use of this invitation they will obtain a vast amount of instructive and useful information. The question which one asks may, at the same time, enlighten hundreds of others.

# BUBBLING SPRING.

Tone Poem characteristic

by JULIA RIVÉ-KING.

"I chatter over stony ways,  
In little sharps and trebles;  
I bubble into eddying bays,  
I babble on the pebbles."—Tennyson.

*Allegretto.* M. M.  $\text{♩} = 112.$   
C

The musical score is written for piano in 2/4 time, C major. It consists of four systems of music. Each system features a treble staff with a complex, flowing melody and a bass staff with a simpler accompaniment. The first system is marked *Aleggiario* and includes dynamics *D* and *simili.*. The second system includes dynamics *cres.* and *p*. The third system includes dynamics *cres.*. The fourth system includes dynamics *cres.* and *p*. The score concludes with a final cadence in the bass staff.

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[Bubbling Spring, — 1.]

8  
**E**

*mf* **F**

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

*cres.*

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

*mf* **G**

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

*cres.* **f H**

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

8

**f**

Ped. ⊕



8

*K dim.*  
*p*  
*pp*  
*ppp*  
*Ped.*

8

*p*  
*L*  
*Ped.*  $\oplus$

8

*cres.*  
*p*  
*Ped.*  $\oplus$

*p*  
*Ped.*  $\oplus$

8

*cres.*  
*p*  
*FINE.*  
*Ped.*  $\oplus$

Trio. *con brio.*

First system of musical notation (measures 1-4). The right hand features a rapid sixteenth-note pattern with fingering 1 5 1 3 2 4 1. The left hand has a simple accompaniment. Dynamics include *f* and *M*. Pedal markings are present below the bass line.

Second system of musical notation (measures 5-8). The right hand continues the sixteenth-note pattern with various fingerings. The left hand accompaniment changes. Dynamics include *cres.* and *rit.*. A section marked *N* begins in measure 8.

Third system of musical notation (measures 9-12). The right hand continues with sixteenth-note patterns. The left hand accompaniment is more active. Dynamics include *a tempo.* and *pp*. Pedal markings are present.

The second time this ending is played.

Fourth system of musical notation (measures 13-16). This system includes the second ending. The right hand has a sixteenth-note pattern with fingering 1 3 1 4 3. The left hand accompaniment is simple. Dynamics include *cres.*. The system ends with a double bar line and repeat sign.

*Giacoso.*

**R**  
*ossia*

**S**

**T**

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

*f* *p*

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

*cres.*

*f* *p*

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

*f* *p*

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

Repeat trio to ♯, then play from ♯, the beginning, to Fine.  
 [Bubbling Spring, —5.]



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# Lesson to Bliss all Raptures Past Excelling.

BY SIGNOR F. PAOLO TAMBURELLO.

(Maestro di Canto at the Beethoven Conservatory, St. Louis, Mo.)

A. Begin *forte* and with brilliancy. Sing the first two measures as if written thus:



and the balance of the phrase (the first four measures) *legato*. A *portamento* (glide) may be made from D in the second measure to B in the third.

B. Make a *portamento* from G to D and begin to retard slightly and gradually.

C. Pause a little (a very little) on this note G.

D. Sing as written; do not give the B of the second measure *staccato* as indicated the first time at letter A.

E. Pause on this note C and make a *portamento* to A.

F. Be careful not to stop on the first note of this run and all similar passages. This is a fault of which most singers are guilty. This fault is the result of either irresolution or carelessness on the part of the singers. This run (phrase) should be sung very evenly and *legato*, commencing it *piano* and growing louder through the first measure when a gradual *diminuendo* should be made throughout the other measure.

G. This part must be sung very *legato* with half voice (*mezzo-voce*) and without accenting any of the notes. Make a good *crescendo* on the fifth measure.

H. This note E must be well accented.

I. These measures must be sung less loud than the preceding and a marked *diminuendo* must be made until the letter J.

J. A turn may be made between A and D, thus:



giving the D *staccato*.

K. F to D *portamento*.

L. In singing the Italian words breath should be taken between the notes F and B.

M. Accent the first note of this run and be careful not to pause upon it. The balance of the run should be sung as evenly as possible and very *legato*. Make a good *crescendo* in the third and fourth measure.

N. Sing this run softly.

O. Make a good *crescendo* and do not retard. Take a quick breath before attacking the run.

P. Begin *piano* and accelerate the movement from the fifth measure until the letter Q.

Q. Very brilliant and *fortissimo*. Pause on G. A turn may be introduced from D to G, thus:



Be careful not to sing any of the notes until the close of the part with *portamento* excepting from E flat to F sharp.

R. *Portamento*.

S. It is optional with the singer to introduce a *cadenza* here.

T. This D may be trilled upon.

U. With full voice—*forte*.

V. Softly, *legato* and swiftly.

W. These eight measures must be sung with the same light and shade of expression as the preceding.

X. Heed well this passage as written. The first two notes in each measure are to be sung *legato* while the third is *staccato*.

Y. Make a marked *rinforzando*.

Z. Diminish very perceptibly.

AA. Make a *rinforzando* the same as at letter Y.

BB. Diminish.

CC. Commence softly, and *rinforzando* until the high A is reached.

DD. Diminish until F sharp, which must be given *staccato*. Take a good breath between F sharp and F natural, and make a pause on F natural. In singing the English words the syllable "not bring" go to the notes G and F sharp. In singing the German "nals gewahrt" go to the notes A, G and F sharp.

EE. Commence softly and sing gradually more loudly during the following four measures. Accelerate the movement a little at the same time to the letters FF.

FF. *Fortissimo* and swiftly.

GG. A trill may be introduced here with good effect, thus:



Sing with *portamento* from G to D.

N.B.—I would advise persons who can sing the high notes A, B and C to get the concert edition in the key of D. It contains also several very effective runs at the close not given here.

## EXPLANATION

of the Italian words and abbreviations thereof used in "Bliss all Raptures Past Excelling":

*Andante quasi recitativo*—Slow and like a recitative.

*A tempo*—Resume the previous time.

*Cadenza*—A running passage introduced at the conclusion of a vocal piece or returning to the first theme, to display the flexibility of voice of the singer.

*Colla voce*—Go with the voice (melody), follow the voice.

*Con affetto*—With affection.

*Cres.* (*crescendo*)—Increasing in force, etc.

*Fz.* or *sfz.* (*sforzato*)—Forced, with sudden force. A term signifying that the notes or chords marked by the sign *fz.* are to receive a sudden emphasis.

*M. f.* (*mezzo forte*)—Moderately loud.

*Rall.* (*rallentando*)—Slackening the time.

*Tempo di Valse*—In waltz time.

*Tempo I*—Resume again the first (waltz) time.

∨ This sign indicates where breath must be taken.

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# BLISS, ALL RAPTURES PAST EXCELLING.

(Welch ein Glück mein Herz beweget.)

(MIA PER SEMPRE?)

ALFRED G. ROBYN.

Concert arrangement of this Valse, in the Key of D, to be had of Kunkel Bros.

*Tempo di Valse.*

**A** **B** *rall.* **C**

Bliss, all rapt - ures past ex - cel - ling, Now my hap - py heart is swell - ing;  
 Welch ein Glück mein Herz be - we - get, Sich im Bus - en won - nig re - get  
 Ah! non puo - te la fa - vel - la, Ren - der quel ch'io sen - to in co - re,

**D** *a tempo.* **E**

All my glad - ness, all my pleas - ure, This fond heart can nev - er sing.  
 All' die Won - ne all' die Freu - den Kann diess Herz dir nie ver - traun.  
 Da quel di che tu, mia Bel - la, Al mio a - more giu - ra - sti a - mor.



**F**

Ah! . . . . . All my glad - ness,  
 Ah! . . . . . All' die Won - ne  
 Ah! . . . . . No, non puo - te

**V**

all my pleas - ure, Ah! . . . . .  
 all' die Freu - den, Ah! . . . . .  
 la fa - vel - la. Ah! . . . . .

**f** **G** *Con affetto.*

This fond heart can nev - er sing, *mf* Love so  
 Kann diess Herz dir nie ver - traun. Lie - - be so  
 Ren - der quel ch'io sen - to in cor. Mia . . . . . per

**H**

true . . . . . at last . . . re - - quit - - ed,  
 wahr, . . . . . hat Lie - - be ge - fun - - den  
 sem - - pre? Al pet - - to a - ne - - lo

[Bliss, all raptures, etc. - 2.]

*f*

To thy life . . . . my life . . . u - -  
Se - - - lig - - - keit . . . . . O Won - - - ne . . . .  
*Ch'io* ti ser - - - ri, o ca - - - ra, o -



*♩ J*

- ni - - ted, Pur - - er . . . joy . . . . in  
stun - - den Glück so . . . . rein . . . . in  
- gnor. . . . . Ah! . . . . non han . . . . la



*f* **K**

rich - - er . . . meas - - ure, Smil - - - ing  
reich - - ster . . . Ga - - be Hat nie das  
ter - - ra e il cie - - lo Del - - la mia



**L** *V*

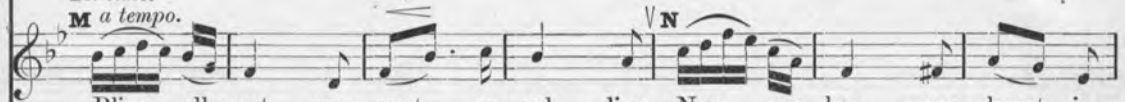
fort - - une can - - not bring. . . .  
Schick - - sal . . . je - - mals ge - wahrt. . . .  
gio - - ia mag - gior, . . . . mag - gior. . . .



2nd time. Same words as the first time.



1st time.  
**M** a tempo.



Bliss, all rapt - ures past ex - cel - ling, Now my hap - py heart is  
Welch ein Glück mein Herz be - we - get, Sich im Bus - en won - nig  
No, non puo - te la fa - vel - la Ren - der quel ch'io sen - to in

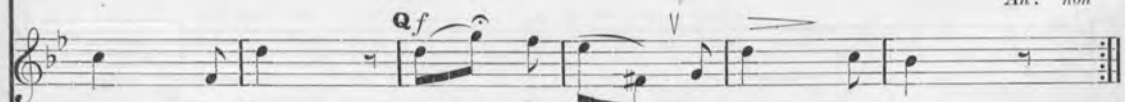


swell - ing; All my glad - ness, all my pleas - ure, This fond heart can  
re - get All' die Won - ne all' die Freu - den Kann diess Herz dir  
co - re, Da quel di che tu, mia Bel - la, Al mio a - mor giu -



*Andante quasi recit.*

All my  
All' die  
Ah! non



nev - er sing, This fond heart can nev - er sing.  
nie ver - traun, Kann diess Herz dir nie ver - traun.  
ra - sti a - mor, Al mio a - mor giu - ra - sti a - mor.





*rall.* **S**

glad-ness, all my pleas-ure, This fond heart can nev-er sing. Ah!  
 Won-ne all' die Freu-den Kann diess Herz dir nie ver-traun. Ah!  
 puo-te la fa-vel-la Ren-der quel ch'io sento in cor. Ah!

*p* *colla voce.*

*Tempo I. con affeto. mf* **T**

Love so . . . . true . . . . at last . . . re-quit-ed,  
 Lie-be so wahr, . . . . hat Lie-be ge-fun-den  
 Mia . . . . per sem-pre? Al pet-to a-ne-lo

*p*

*Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

To thy life . . . . my life . . . u-nit-ed,  
 Se-lig-keit . . . . O Won-ne stun-den,  
 Ch'io ti ser-ri, o ca-ra, o-gnor.

*f*

Pur-er . . . joy . . . . in rich-er . . . meas-ure,  
 Glück so . . . . rein . . . . in reich-ster . . . Ga-be,  
 Ah! . . . . non han . . . . la ter-ra e il cie-lo

*Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕ *Ped.* ⊕

[Bliss, all raptures, etc.—5.]

Smil - - ing fort - - - - - une . . . can - - not . . . bring. . .  
 Hat - - - - - nie das Schick - - - - - sal . . . je - - - - - mals ge wahr. . . .  
 Del - - - - - la mia gio - - - - - ia mag - gior, . . . . mag - gior. . . .

*f*  
*Ped.*

*risoluto.*  
*Ped.*

*f*  
*Ped.*  
*sf*

**Vocal Cadenza.** This Cadenza may be omitted if so desired.

*f* *p* *\**

Smil - - - ing fort - - - - - une can - - - not,  
 Hat . . . . - - - - - nie das Schick sal je - - - - - mals,  
 Del - - - - - la mi a gio ia mag - - - - - gior,

can - - - not . . . bring. Ah! . . . . . Ah! . . . .  
 je - - - - - mals ge-wahrt. Ah! . . . . . Ah!  
 mag - - - - - gior. Ah! . . . . . Ah!

. . . . . Ah! . . . . . can - - - - - not bring, Ah!  
 . . . . . Ah! . . . . . je - - - - - mals ge-wahrt, Ah!  
 . . . . . Ah! . . . . . mag - - - - - gior, Ah!

\*These chords may be played or omitted. Most singers prefer the support of an accompaniment.  
 [Bliss, all raptures, etc. - 6.]

*a tempo.*

*p* Bliss, all rap - tures past ex - cel - ling, Now my hap - py heart is swell - ing;  
 Welch ein Glück mein Herz be - we - get, Sich im Bus - en won - nig re - get  
 Ah! non puo - te la fa - vel - la Ren - der quel ch'io sen - to in co - re,

All my glad - ness, all my pleas - ure, All my glad - ness, all my pleas - ure,  
 All' die Won - ne all' die Freu - den, All' die Won - ne all' die Freu - den  
 Da quel di - che tu, mia Bel - la, Al mio a - mor giu - ra - sti a - mo - re,

**EE**  
*p* This fond heart can nev - er sing, This fond heart can nev - er sing,  
 Kann diess Herz dir nie ver - traun, Kann diess Herz dir nie ver - traun,  
 Ah! non puo - te la fa - vel - la Ren - der quel ch'io sen - to in co - re,

**FF**  
*f* This fond heart, This fond heart can . . . . . nev - er sing.  
 Kann diess Herz, Kann diess Herz dir . . . . . nie ver - traun.  
 Ren - der quel ch'io sen - to in cor, . . . . . sen - to in cor.

[Bliss, all raptures, etc. - 7.]



Love so true at last re-quit - ed, To thy life my life u -  
 Lie-be so wahr, hat Lie-be ge - fun - - den Se - lig - keit O Won - ne  
 Mia per sem - pre? Al pet - to a - ne - - lo Ch'io ti ser - - ri, o ca - - ra, o

nit - - ed, Pur - er joy in rich - er meas - ure, Smil - ing fort - une  
 stun - - den Glück so rein in reich - ster Ga - - be Hat nie das Schick sal je -  
 gnor, Ah! non han la ter - ra il cie - - lo Della mia gio - ia

can - - not bring, can - not bring, can - not bring, can - not  
 mals ge - wahr je ge - wahr, je ge - wahr, je ge -  
 ia mag - gior, mag - gior, mag - gior, mag -

bring. . . . .  
 wahr. . . . .  
 gior. . . . .

Ped. [Bliss, all raptures, etc. - 8.] Ped.



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"**Old Friends and New**" is one of the few books that every body likes. It fascinates all by its utter simplicity, its sterling qualities of thought and style, and the tender womanly sympathy which irradiates all the stories. The *New York Christian Advocate* says:

The entire body of "Little Classic" literature contains little, if anything, more promotive of genuine pleasure and contented satisfaction than this. It is a collection of seven unpretentious stories of New England life, in the city, in the country, and on the seashore, charming in style and diction, generous and true in sentiment, and healthful in tone and tendency. None but a thoroughly bad person can read either of them without a sweeter feeling and a stronger aspiration for a nobler, truer life. The only defect is, that wherever you begin to read you are not content with a single story, but are lured to another, and another, and are not let out of the spell until you get to the end. (\$1.25.)

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A cheap edition of this book, in paper covers, has been issued at 25 cents; cloth edition, \$1.00.

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## \* MUSIC IN ST. LOUIS \*

Manager Nathal has kept his word to the public and his troupe of English Opera has proven, as we prophesied it would, one of the very best which a St. Louis audience has ever heard. So far, the Nathal English Opera Company has given to the frequenters of the little gem of a theatre, the Pickwick, three operas: the "Grande Duchesse" the "Bells of Corneville" and (shall we say it?) "Pinafore." Of the rendering of the first of these, we say boldly that we believe it to have been the best representation of that opera in English ever given to the American people. Miss Hutchings did not act the *duchesse*, she was the *duchesse*, and a most charming one. This lady is relatively new upon the stage, and she bids fair to surpass in histrionic talent most other American actresses in the bouffe line. She is comical without being at all coarse. M. Nathal as General Boum is simply inimitable. Nature in giving him his commanding physique has well fitted him for the part. The other members of the company were all really excellent in their several parts.

In "The Bells" Miss Murilli as Serpolette sings well, but her acting we found somewhat faulty. She seems to act the part of the hoyden peasant girl and to become more and more natural as she assumes the garb of her supposed new-found dignities, which is the very reverse of what the part demands. She is a lady of undoubted talent but she is perhaps too much of a lady to interpret the part of Serpolette. Miss Lester, we were informed, learned her part (Genevieve) in three days and made her *debut* upon the stage in that character. Had we not faith in the truthfulness of our informant, we should have been much inclined to disbelieve his statement after seeing an impersonation of which many a veteran of the stage might well have been proud. Miss Lester has a voice of remarkable purity and clearness. She has a brilliant future before her.

Mr. Luard has made immense strides as an actor since last season and his voice has gained in volume and expression. He made a very acceptable *duke*. Mr. Weeks sang and acted the part of Greniecheux as well as one could wish. The most artistic work, not vocally, but histrionically speaking, in this opera is doubtless that of Mr. Vincent as Gaspard. If it be not perfection, we still fail to see wherein it could be perfect.

"Pinafore" has been played but once as we write, and although the performance of it was not perfect it was far from bad. Here again Miss Lester manages to make the rather uninteresting role of Elbe an attractive one. She introduced with good effect, in the second act, Robyn's "I love but thee," sang it in a very artistic manner and was vociferously *encored*. This is the song which we presented to our readers in the April number of the REVIEW.

The chorus is the best, both as to looks, material and training that we remember to have seen and heard here. Its faces are all pleasant, its voices all fresh and youthful and the remarkable *ensemble* of their work is creditable alike to its members and to the musical ability of their teacher, Mr. Taylor, the indefatigable leader of as good a little orchestra as one could wish to hear.

THE Fourth musical Soiree of the Beethoven Conservatory was held at the Conservatory Hall on May 13. A very large audience was in attendance and was well repaid for its presence. The concert was certainly the best we have ever heard at the Beethoven Conservatory. The opening piece for four pianos by Misses M. Clark, Dashiell, McCord and K. Clark was played with remarkable accuracy of *tempo* and with good expression. Miss Henry's rendition of Mme. Rive-King's Ballade and Polonaise was very fine. Indeed all the piano pupils who appeared proved careful training and diligent study. The violin pupils also appeared to good advantage and although an inexact note now and then was noticeable in the playing of all of them, they received their full share of the applause.

Miss Pike's selection from "Florina" was rendered with remarkable skill, and she richly deserved the applause which was liberally given her.

The feature and novelty of the evening was doubtless the rendition, for the first time in public, of Signor Tamburello's descriptive aria "What Says the Sea-Shell?" which was sung by Mrs. Geo. Watson with piano accompaniment by its author and violin *obbligato* by Prof. Waldauer. Mrs. Watson's interpretation of this beautiful composition was most intelligent. It exhibited a thorough understanding of both the words and music. The moods of the song are ever varying, and the variations and especially the dramatic effect of the middle portion and of the finale, were brought out by her in a masterly way. Her voice is a true contralto of fine quality, unsurpassed by any we have heard here. We prophesy that with careful study, she will become a singer of the very first rank.

The closing duo for violin and piano gave Professor Waldauer opportunity to again exhibit his eminent skill as a violinist. His ability as a manager of a conservatory was sufficiently shown by the excellence of the pupils who had preceded him.

THE season of concert halls has passed. Music now seeks the grove where it can wear the address uniform so comfortable when the mercury is rising into the eighties. In open air entertainments, Schnaider's garden, as usual, takes the lead. Two double concerts weekly attract to this pleasant spot, not only the worshippers of Gambrius, but also those who come

to hear the music for its own sake. When we say that the concerts are double we mean that two complete organizations take part in them. These are the St. Louis Grand Orchestra under the direction of Mr. Ludwig Mayer and the Knights of Pythias Band under the able leadership of Mr. Jas. Stevens. Mr. Mayer's orchestra, as now organized, is generally admitted to be the finest ever heard in St. Louis, excepting the Thomas Orchestra. Its programmes are usually of the classical order, with a fair amount of the "music of the future."

The Knights of Pythias band does the lighter work, playing more popular music and reaping its full share of the applause. Its leader, Mr. Stevens, is an unusually fine cornet soloist, whose performances always elicit the greatest enthusiasm. This band possesses another feature, which they claim cannot be duplicated by any other band in the country, in the shape of a saxophone quartette, composed of Messrs. Ed. Mornbach, Jno. Knittel, Emile Boulanger and Wilson Clisbee. One of its members, Mr. Boulanger, recently arranged for the saxophone Tamburello's "La Partenza," (published in our last number) and it has become one of their most popular selections, always bringing an *encore*.

The "Garden Theatre" at Uhrig's Cave, opposite the Pickwick, has been giving "Martha" to well pleased audiences for a few days past. It is still too early to give a detailed criticism of a performance which as yet shows the lack of thorough preparation. Mr. Dexter, the old St. Louis favorite of last year, is there in all his glory. The opera is alternated with concert nights, in which "I Love but Thee" is always demanded by the audience and sung by Mr. Dexter in a most artistic manner. We will give this company a more extended notice in our next number.

THE editor is uncertain whether he ought to note under the head of "Music in St. Louis" the summer night concert given by his new (and only) baby. Her concert *cadenzas* are not quite such as Signor Tamburello writes, but as a singer "she has a bright future before her."

### Personal Mention.

WE have received from the famous violin *virtuoso* Edouard Remenyi a copy of his "Hymn to Liberty." We tender him our thanks for his kind attention. The composition contains elements of popularity, although the rhetoric of the words is really bad. The words are not by Mr. Remenyi.

MR. GEORGE STECK, of the piano firm of George Steck & Co., passed through St. Louis recently on his way to Denver and Omaha, and made us a call. He reports business quite as lively as he wishes. Mr. Steck is not only a first-class business man; he is also a genial fellow whom it does one good to meet. Call again, Mr. Steck!

MISS LESTER, the rising *prima donna* of the Nathal Opera Company is a St. Louis lady, whom her friends know, under the name of Mrs. Davis, as a charming, unassuming and eminently sensible person. She was a member of the chorus of the company. Miss Hutchings one of its *prime donne* becoming sick, the manager, who had noticed her unusual talents, took her as a temporary substitute, and she took the public by storm. The chorus has now permanently lost one of its members, for the public will not part with their new favorite.

### Among our Exchanges.

The *Art Critic* (F. A. Mollenhauer, New York) opens a new volume under auspicious circumstances. We extend our congratulations.

*Molinueux's Organists' and Conductors' Monthly* (Geo. Molinueux, Brooklyn) is rather more select in the music it gives its readers than many of its older brothers.

THE *New York School Journal* (E. L. Kellogg & Co.) is in our opinion one of the very best of educational publications. It is full of practical suggestions to teachers. We heartily recommend it—and we've not been asked to either.

THE *Amphion*, of Detroit, for June, contains an engraving of a Zulu chief which it labels, and labels, Wm. H. Sherwood. The same cut will do as a picture of the next murderer who may chance to be hung in Michigan. Aside from that, the June *Amphion* is a very good number.

Another birth in the family of musical journals. This time, the newcomer has been called *The Musical World*, and hails from New York. The *World* is a bi-monthly of good exterior. Its editor is Mr. H. W. Nicholl, formerly one of the editors of the *Musical and Dramatic Times* and *Music Trade Review*. Mr. Nicholl furnished no small share of the brains of that once influential journal. He is a gentleman of varied attainments and extensive experience. As a musical critic, he is an acknowledged authority, and he is besides a composer of eminence. The publishers of *The Musical World* could not have made a better selection. We welcome this addition to the forces of the friends and promoters of music.

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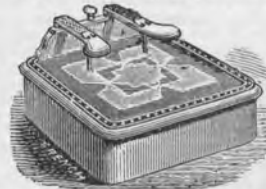
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