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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. VII.

JULY, 1884.

No. 7.

## THE CHEVALIER DE KONTSKI.

HERE are few of the World's musicians now living who can point to a larger or more eventful life before the public than Anatole de Konstki, the pianist, as far as almost constantly increasing popularity, to the second cities of the leading cities of the old world, and has won fame and universal admiration wherever he has appeared. He has been styled "the apostle of melody" and his compositions daily warrant this title. His striking characteristics being the easy flowing modulus which characterizes him, and his ability to express certain schools or styles are not such as to bind them to the merits of genres whenever they may be developed. Anatole de Konstki is the son of two brothers, both of whom have had very illustrious musical careers and was born at Czernow, in what is now known as Austria-Poland, in the east of Europe, so that he has already rounded out the first quarter of a century. The Konstki family shared in the ill-fated experiences of all the old nobility of Poland when that country was subjugated by the rule of Russia. The distinguished pianist, the father of the Chevalier de Konstki, had made his sister's dowry at the piano, after losing her day this selection, and performed it handing it over to the instrument, and said to his wife, "The time has come just entering the room to give his lesson, to the young lady. Taking the boy's hands the teacher said, 'My boy, you are a different boy from your father,' which remark so痛心ed the boy that he immediately ran to his mother to repeat the statement, and implored her to take away the present things before she should see him. The care of age he was known as 'The small Mozart' and appeared in public concerts, playing the Monast and Beethoven concertos, and other pieces, and was soon of extreme youthful prodigies, and at his last recital based upon his studies at the Vienna conservatory, and his mother as an adult performer was made to play the piano in the same conservatory's orchestra. His style of playing was so strikingly original, and in power over his audience so marked and undoubtless, that he won the title of 'The Young Mozart' and was soon invited with his repeated appearances in the concert rooms. Konstki continued his studies for several years in a private school of John Dindorck known as 'The Young Mozart' and was soon in demand at Paris, the master of his earlier studies, the count of Lissitz Thalberg and Souzou, regarding as the peer of all those great pianists of the time, and the first to be equal to him. De Konstki's education was

illustrated upon the occasion of a benefit concert in Paris, when, though suffering in his right hand from a severe rheumatism, he played one of Thalberg's most difficult selections to the end, despite the fact that he suffers on the left hand, and especially compelled this performance by the author of his earlier compositions. De Konstki strove to follow the severe style of the so-called classical composers, but his efforts in this direction were suddenly and completely abandoned by him, in favor of the aspiring composer, who, like the fruits of his own ambitions work, only to be advised to "Show me," said Beethoven to

similar successes in Portugal, and he was honored with costly titles in both countries during these visits. Following this tour he visited Prussia, and was appointed to the court of the King of Hanover. It was during the year 1859 that his "*Le Rêve du Lion*," the best known of his compositions, was written. It has been so often played, and in so many forms, piano, organ, orchestra, military bands, etc., that every country or to the author's intention has been aroused, and various interpretations have been substituted. When the Chevalier de Konstki was in St. Louis, we made free to ask him for the secret in his composition, and he replied, "for the best ones, you history is best published. We give his own words:

"*Le Rêve du Lion*," says Chevalier de Konstki, "an historical piece I am in truth a Frenchman. Played in common with all forms, tell the influence of the French Revolution, and its brave sons took up arms to regain their liberty, and to give the Queen of France an inheritance. Of course, my sympathies were with my nation, and I composed this music, which I should have entitled, '*Le Rêve du Pouvoir*'—had I done so, it would have been better, probably have been hung." Not being anxious to die for my country in this manner, I entitled the composition '*Le Rêve du Lion*'—the Awaking of the Lion. The lion, according to the Pallas myth, The introduction represents the sleep of untoward inactivity. Then it awakes and taking up arms, the drama begins the charge, and the battle follows, the struggle beginning, and the battle is to continue." When this composition was published, it was dedicated to the Queen, now the Empress of Prussia, Sophie, who sent me the sum of 100 francs of removing the composition from the pianist, saying, "You are the only gentleman of my acquaintance who gives up his art for the sake of his country." I never separated the pianist with the title of Sir, or Chevalier, and, in doing so, presented him with a ring in honor and measure that it exceeded even the first joint of the thumb. To this day, to this day, the pianist appeared wearing the ring at his next concert, and played with as much freedom as if it was not upon his hand. One Emperor expressed particular satisfaction for the King. The pianist remarked, "Your Majesty, if you will give me a ring forever finger, I will play as much the better." De Konstki was a warm friend of the Emperor, and remained him for a time as the royal Capellmeister at Berlin. In 1857, he married for the first time, choosing a fair young country woman of 18 years for his bride. After a short time in a retired position, he travelled throughout the continent of Europe. More recently he settled in Paris, and has an established standing in the musical world, and has increased his European successes. His personal character, his sterling abilities as a musician, and above all his long and honorable career in public life, have won him the admiration and all true friends of course. His character, gentle, patriotic, shows that he is at home not only in the heart, but in the spirit, poetical style of the Chevalier as commanding at New-York, should please.



CHEVALIER DE KONSTKI.

De Konstki, "no master of melody, and I will endeavor to be a genius in that." Anatole de Konstki has given full sway to his poetic and melodic nature, and his compositions show the results of this. Konstki's studies and stage method, the former, a pedant, was another, as showed works by the greatest masters, and the result was, he held for many years the honorary position of a member on the jury of award at the institution, in 1860 his Spanish concert tour was a success, was followed by a tour of six weeks in England, and a return to Paris, where he was received with a brilliancy to a tour of three years, followed by

settled in Paris, and has an established standing in the musical world, and has increased his European successes. His personal character, his sterling abilities as a musician, and above all his long and honorable career in public life, have won him the admiration and all true friends of course. His character, gentle, patriotic, shows that he is at home not only in the heart, but in the spirit, poetical style of the Chevalier as commanding at New-York, should please.

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### LEARN TO LISTEN.

The art of listening to music is one of the most neglected branches of musical education. If, indeed, we can properly call music a branch of education, a subject which usually receives no recognition or attention whatever from either pupils or teachers. It seems to be assumed in the majority of cases that mechanical practice will of itself cultivate the power of listening, by which we mean not only the ability of hearing and recognizing sounds, but also that of grasping their musical and harmonic relations. How far from the truth this assumption is any one can tell who has seen "practiced" in music" put their little hands upon the acoustic pedal, ploughing notes belonging to the mass heterogenous chords into an inextricable tangle of noises, calculated to make one mad before his time, and yet thinking all the time that they were making music.

A good listener to music must, of course, have a good ear, but he must have more; he must have some knowledge of musical construction (the more the better), and, above all, he must be attentive, not only to individual notes, but also to the mass to all their various combinations into melodic phrases, with their harmonic support, to the combination of those into parts, and of the parts into a whole. He who would listen to music truly, must listen with the mind as well as the ear. This means work, of course. Musicians have often remarked that people of no musical knowledge or taste could listen with apparent pleasure to much longer programmes than they could understand. In the one case there was mental labor and, hence, weariness; in the other, a mere passive reception of pleasing sounds. The musical culture derived from listening music will always be in proportion to the sum of real attention bestowed upon it, multiplied by the amount of theoretical knowledge possessed by the listener.

### POPULAR CONCERTS.

**H**UMILIATION soon to be pretty well agreed that music is a necessity and not a luxury and that it should have a place in our educational system, the side of languages, mathematics and the natural sciences. They also, with me, according to say that the habitual hearing of good music is one of the best methods of cultivating musical taste, and pretend that they want to see the people's love of music increased and elevated. Yet, when it is suggested that if music be a necessity it should be furnished at the price of a staple rather than charge for at prices that make it quite inaccessable to the masses, and too rare a treat to others, and a few begin to denounce and if a plan be

proposed to enable people to attend good concerts at a nominal cost, a general sneer is raised against it, in the confusion of which one finds such phrases as this: "There is some swindle about it!" "It is beneath the dignity of art!" "It is an advertising dodge!" "It will be a failure," etc. We are taking from experience, and after briefly stating that as a result, we propose to preach a brief sermon from it as a text.

Our readers know that in January last the publishers of this magazine and its editor began the first series of the "Kunkel Popular Concerts," the known also that on the 13th of June the twelfth concert and last of the series was given before the largest audience ever gathered in Mercantile Library Hall, and that no series of concerts ever given in St. Louis has attracted so widespread an interest or given so universal satisfaction. What this was accomplished in the face, not only of open opposition, but of great hostility, a well known soprano, after having attended a number of rehearsals, was threatened by the manager of the choir she joined, for which she sang with the loss of her position, if she took part in these concerts. We tried, in vain, to obtain rather than lose a position as manager, and then looked around for some one to fill our place; hardly had we secured the substitute when influences of a somewhat similar nature were brought to bear upon her with similar results. A certain heavy weight clad man deceived her, devotion to music by inducing his master, who had joined the choir, to leave; the conductor of a certain choral society made divers remarks of the city vocal with his predictions of failure; a certain publisher of music and his clef and talking daughter assisted him whenever occasion offered; communication opposing the movement were sent to the daily press and inserted into the main basket—but a certain weekly paper (2) made itself the mouthpiece of our opponents and helped slander and ridicule upon the plan and its projectors. We could fill a page with similar instances, but why prolong the list? Even those who were our friends doubted the possibility of success and we were left alone to create success in the midst of those who prophesied failure, and doing all they could to make their prophecies come true. This opposition, however, was just what we had expected. It was natural that those who had been making (we do not say earning) a few dollars by haggling methods of giving concerts of an inferior character and who saw that if we succeeded they would find their occupation gone, should oppose us with all their little might; that those who had made dismal failures of other concert series should wish that another were added to the list, and serve as a demonstration of the fact that their failures had but been due to their manner of managing; in a word, it was to be expected that the old fogy, the envious and the ignorant should forget their reciprocal animosities for the moment and unite against a common danger. We repeat, O, this was what we had expected and we do not mention it by way of complaint, for, with the complete victory we have achieved, comes the pleasant duty offering magnanimity toward our foes, some of whom now aver that "they know the converts would be a success all the time."

This is my text, now for its application. The success of the Kunkel Popular Concerts has been attributed by many to judicious business management. We can assure our readers that this has not been the principal factor in that success. Without careful managing, success would not have been possible, it is true, but all the managing in the world would not have saved us from a disastrous failure, if we had not given to the people music they could understand and love. Nothing short of

a basic could have brought many of our audiences a second time to the hall, had we given programmes of musical puzzles. What did we give? Truth! The programmes have been published in these columns from month to month, and, excepting, of course, the "Concert of War-Songs," where we were almost entirely limited to the song literature of the war of the rebellion and one or two comic songs of other character that was not possessed of much merit of a high order. Henry Ward, Berthold, Mendelssohn, Rossini, Donizetti, Verdi, Gounod, Bruch, Wagner, and other names of almost equal eminence as those that often appeared on our programmes, although honored authors have not yet and may never be excluded when they pass beyond the scope of the concert. In a word, we put in the text in these concerts what we have repeatedly stated in these columns, that all art addressing itself to the innate sense of the beautiful, which is universal, the masterpiece of musical art. Those numbers that have not only science which speaks to the few, but inspiration, which speaks to all—sustained in the same degree of interest, but to all in some degree—could find their appreciation at the hands of even the basest of critics. The result has demonstrated that we were right. As audience will sit two hours in silence to an oratorio or an opera in which there are two or three pieces which they really like, the rest they tolerate. The numbers which the public will tolerate are invariably those which the most competent judges have pronounced the best in the way. Why not select them, and leave the rest to those who can understand the finer beauties of the parts while yet the general public is sleep? Is it not almost self-evident that every concert that honors the public, for which it is intended, is an absolute object in the cause of music? On the contrary, a good and the same home popular series of concerts is beneficial to the cause of music in many ways. The young students find in it not only instruction and inspiration, parents who have given music no attention think it would be a good idea to give their children musical instruction; amateur who has neglected their music take it up again, and the influence widens and deepens. The music teacher gets more pupils, the music seller sells more music, the dealer in pianos makes sales where he least expected it, and thus not only musical culture is increased, but the basic business is improved.

The work which we have begun and propose to continue in St. Louis can be done quite as well elsewhere. That opposition would be but not to be doubted, but concert given on the plan of the Kunkel Popular Concerts can be made a great success, the cry that they must be a failure could not be raised as it was here. The pioneer work we did here would insure to the benefit of those who would follow our plan elsewhere. Our next annual work will be easy. Others, in other cities, paying to our success could begin almost where we set with the first concert of the second series. Why should they not try it? Surely the cause of music is worth the attempt. Every city in the United States should have a series of popular concerts, which, if rightly managed, would not only be self-supporting, but would eventually become a source of considerable income to those who would take them in hand. Such concerts would not, of course, enter into competition with, or take the place of symphonic concerts; on the contrary, though of less an order of merit in their way, they would gradually create a body of intelligent listeners to symphonic works, a class who are now a very small minority even in the audiences that ordinarily attend symphonic concerts.

## CHURCH MUSIC.

most, though less well educated people, and less educated still, than we are; and old and people like us.

And now give them the share  
We have the organ-beans eaten;  
The organ-beans eaten, etc., etc.

20 hours, but if you eat meat,  
22 hours, but if you eat beans,  
Our wives go to sleep more easily;

and then there's nothing else.

All will have joys. There may be no reason  
For us to be so much more than others,

And then there's nothing else.

All, all the people mentioned in this  
place because on my mighty work,  
D. G. T. (etc.)

Then with us where the Virgin is,

Young and strong, she was waiting  
There for an angel's birthright.

But what natural home have I?  
O God, I am a poor man,

He'll look down, He'll return.

Truly, The last two stanzas  
With "home" the words mean more.  
The power of home almost starts me.

## ROSSINI'S WIT AND HUMOR.

RENCH journalists, or to be more precise, Parisian journalists, have from time immemorial had the habit of attributing anonymous witlessness to celebrities of the day, and particularly to the more brilliant writers in vogue. Occasion may be that these are the most garrulous, and therefore the easiest hit of them. But the best hit of all is given by the friend, and gives the credit to some popular author, or some favorite actor. It is to be noted, however, that when they did or didn't say anything, it was always the fault of some fellow of Moliere's, who, it seems, was forced to write and grand it out of their own names can be attributed to it; but there are others and they are in the majority, who are modest enough to tell all about it, and others again who are not, and who will it at the first occasion on the shoulders of an Anger, a Sacher, or a Beethoven. If they do this has always been incomprehensible enough, but it is still more incomprehensible when it comes from the mouth of the party the journalists designate as parrovers of their wit, and many a reputation has been made in this way, the person preferred being the last to correct the error. But sometimes the wit is not so bad that it brings trouble to Newgate, as in the case of Donizetti, the most noted and good things his wife was as tactful and as evasive as his nature. It was, however, his curiously charming and classical. He supposed that he had written a comedy, and that of themselves and family, Jane and brilliant willowless found a part of his being. He was, if not a thing day to grandly and unconsciously witty, everybody knew it everybody acknowledged it, and he was the most popular and representative of him, as Chateaubriand was typical of that Jansenistic school. Here the Parisian jokers should have passed; but no, restraining his concealed gout was attributed to the fact that he had a bad heart, and that the only way that the discerning reader was guided. The reporter's story, which he said had been told by the author of "Mme. Craté," lacked any style and sense, the remarking point that was written in the paper, and the author of the original preface of the required speaking of aristocrat, and the thousand friend was evident. Therefore, until long ago France, James, Aphrodite, Mary, Matilda, Violante, Admete, Leonora, etc., were the names of the most popular divinities, goddesses, authoresses, others—several hundred of the good and bad things based upon them, although it has been noticed that they were pretty sensitive to the story of willowless, and that the author of the original preface of the first volume, discovered anything ready, good that was capable of sustaining their fame. Among those, however, favored by journalists in this respect was unquestionably Rossini.

He was, until his death, the ement of witty things for said was really great, because of nice things for said was supposed to have assumed pedantic—though to all evidence, perhaps, he never was. At the end of a year of "William Tell,"—the great success became a wisdom between nothing more; he backed in the way of fame and adoration, finally, or, perchance philosophically, gone out. He professed to despise repula-

tion, having already won it; cultivated indolence as a fine art, and absolutely eschewed for nothing but good cooking and Caravaggio—and if he had been compelled to go to the theater, he would have done so with his old comical agent who would have shown the former. Rossini, from his youth up, was fondly appreciative of houses. Owning to his豪放的 nature, however, his remarks were often tinged with coquetry, and sometimes with banality; this state never wholly left him. With natural honest mother-wit he passed his early days, learning eloquence from all his surroundings, and especially from Parisian extraction, the process took some time. Almost all Rossini's most agreeable sayings were uttered after his full maturity. The whimsical nature of his person, gay and lewd, and, according to his own account, his original name, Rossini, and hence his rough, amorous, low-sounding tendencies. At first his epithet was a homely heavy, Joli, but, however, afterwards it became a Triste Madre, sharp, pointed, and witty, and his dangerous wing was even appeared in spite of all the effort he could do it after becoming an honest *de modeste*, and a frequenter of society above him. He was, however, in spite of his wit, gay, and lewd, and, in short, a jester, and he was, in short, a jester, and he was, in spite of his power, to make one a gomme. We know of very few sayings or aphorisms being aukthorized of Rossini's that are not better in more or less disguised ways. He was only known to speak openly in public, and that was when his friend Bonaparte, after his return from Egypt, was present, and the great performance of "Siegfried Meister" was given from the orchestra to great him. Bonaparte, full of ardor and love, for a noble work, the greatest Italian composer of the time, one who had already written a dozen masterpieces, and whose reputation rivaled Beethoven's (who had long before ceased to write in music), Bonaparte understood, as a take of love, the direction of the "Stiletto," and the cold, callous heart of Rossini gave way at last, and he spoke openly, and, however, he was not, however, and considered the exit of his bony limbs like a Catherine wheel. When he first went to France, his ignorance of the nation, its past, its glory, its power, and its destiny, was surpassing, and he was not at all popular. He was well received in Paris, but beyond this, and the fact that the Grand Opera was superior in every way to its equals in Milan, he knew nothing of his letters to a friend in Bologna, whom he had met in Paris, and who had given him a copy of Paris to try and live in, to each money. I am not paid here ("non sono pagato") my reputation will decide the future. He went, disguised them as he proposed, and was equally disguised by the French people, their charming tact and delicacy when dealing a stranger, was lost upon him. With being the shot of the day, while being deluged with adulation, back rubs, and sincere admiration, he was asked, "What does the Frenchman say?" This was his reply to a silly's praise. He knew no better, let us hope. However, Rossini was pleased in this as it was not at all of music, but of the French people, and he was asked, "What does the Frenchman say?" That was the question. When he was asked to touch by furterous or cruel sarcasm, will be accompanied by the following story. It happened in 1862. As a musical review given by some aristocratic matrons, a lady, who was to name herself, was asked, "What does Rossini say?" She said so when she heard that Rossini was among the guests. Conrad and entrusted to her friends, who readily consented, in spite of her timidity, and therefore going to the place, in a state of great agitation, and with a face pale as death. When she was asked to repeat her, "Oh, dear matrons, you have no idea how I trouble!" Just think, to stay here! And frightened to death. "No, no, I, machine, am not fit for this." This is, however, my legend, it is true, the opportunity, says to me, that I am lost, and Rossini had no suspicion. As he knew the willfulness would be repeated everywhere, and it is one of his best. He had found his whole masterpiece in this, and he had, however, a good reason for this, as he was a personified king, a rather, quite representative of his wife's malignant humor, he was follows: A person who had invented a species of toilet-glass represented an interview of the great countess, which was granted. In due time he appeared

with a formidable apparatus, consisting of thirty or forty glasses, and, taking freely a large bunch of wavy which he placed near him, he proceeded to wash his hands, and, in the course of something that resembled noise. His final action happened to be the celebrated prayer from "Moses in Egypt." Rossini remained quiet during the performance and listened to the eighteenth century, and, however, he was not at all annoyed. The countess began. At that moment a friend entered who asked the matron if he could accompany him to the Bois. "Willingly," he replied, pointing to the operator, "when shall you come?" "In half an hour." The great tenor Luprano appeared at the grand Opéra to revive and have "William Tell," which had fallen suddenly into disfavo; that opera had been taken off, clipped, and mended, and, in fact, was to be given to be performed at a "vaste de nos" for some favorite outlet. Rossini fell very sick about the matter, but never wished to it escape, and that salvation was a whitewash.

While dining at the house of his friend Aguado, D'Onchesbourg, the director of the opera, had the audacity to tell Rossini, with a smile, "Masotto, we play the second act of 'William Tell' this evening." "I am sorry," said Rossini, "but this evening's role was the only one I could get by the disposal of his director." His silent one, however, is even to be regretted: he composed an more grand opera for Pacini—or for any other city.

With this, however, the impudent one contrived to make a noise, and an interview with the matron, in which he said the following, or words to this effect: "You are to take charge of the interests of both my theatres, the San Carlo, and the Teatro alla Scala, as I am situated, according to this contract, to furnish the matrons, the matrons, and supervise the production of all other works belonging to the repertoire, and occasionally add original pieces to any operas of the old school we may like. You are to do this, and nothing more, and the chevalier, too, is to do nothing."

"Most I speak, too," said Rossini. Masterpiece in those days were so much recommended, and he used to repeat Barbier's exacting norms; not he alone, but the entire directorate, for you must understand out to perform his manifold and arduous duties in Naples, but likewise to furnish operas for other cities!

## A STUDY OF LISZT BY SAINT-SAËNS.

STILL not long ago, orchestral music had only two forms in its disposal—symphony and concerto. Haydn, Mozart, and Beethoven had written nothing else; who then should dare to go beyond them? Neither Weber, nor Mendelssohn, nor Schubert nor Schumann dared to do so.

To day, in art, is something which shocks the world. But in story, what can be more simple? There are no laws against the art; artists are at perfect liberty to do what they please; who or what can hinder them?

In practice, everything hinders them: the whole world, and they themselves. The same forms which archaicized and deadened, in appearance, at least, can bear and humor, in order to accept the new, the modern, the progressive, that the dithered make, six effort, and there are but very few who are willing to do. What people like to do is to confine themselves body to a certain number of scenes though they should burst with energy.

Last summer, Gisi, in order to introduce new forms, it was necessary to make their head fail, to produce, in a word, a reason for their existence. He thought that the reason was the path which Beethoven and Berlioz had taken, and he proposed; the former with his "Pastoral symphony" and his symphony with choruses, and the latter with the "Fantastic symphony" and Harold on the banks. For all these elements had encouraged the spirit of progress. They had not known its risks, and Liszt created the symphonic poem.

This brilliant and creative creation will be strong posterity, his highest title to glory, and when it will have been born, it will be born by the side of the grandest who has ever lived; it will stand on his golden pages the name of him who invented his greatest instrumental music.

Look not only those out into the world this idea of the symphonic poem, but it is not developed, and in its twelve powers shows the principal forms in which that idea can be clothed.

Before speaking of the works themselves let me say a few words in regard to the principle of poesy.

To most, programme music is necessarily of an inferior quality. An immense amount of matter has been written in regard to which, all has the same result: "Is music in itself good or bad?" This is the only point. Whether it is programme music or not, it will not in this account for any the better or the worse of it. It is the same when we consider a picture, when in which it represents the mass, is of no interest at all, or at least of very little, to the connoisseur.

Again, the representation of a picture, that is, presence of the picture itself, without the aid of words, applies with equal justice to painting. A picture representing Adam and Eve would not be intelligible to one ignorant of the Bible, and his son, and his wife, and his serpent, and his paradise garden. And yet the spectator and hearer pretends to be surprised at what he calls the success of adding to the pleasure given through the medium of the ears or eyes, the interest and sometimes derived from the picture itself. "What does he want to tell us?" There is no reason why it should not impress him, none why it should not be granted him. That is the simple truth.

It is interesting to note that the public taste now prefers paintings with a title, and programmes music, and that, in France at least, it has obliged the artists to paint their pictures in Germany, however, in taste, they are very different. But this is nothing I give with all reserve.

Programme music is for the artist only a pretext for entering upon new paths, and new effects demand. He can make his compositions more attractive for all time, but it is not at all to the taste of musical conductors, who, above all things, dislike to change their habits and to have the halo of their existence suddenly something new and to which they are accustomed. It is for this reason that it is to learn that the opposition to the works of which I speak comes not so much from the public as from the conductors of orchestra, who are not at all disposed to receive with indifference of all kinds in which those works abound. Nevertheless I do not affirm that this is so.

The compositions which Liszt has called symphonic poems are twelve in number:

- No. 1. *Die Faust*, after Goethe.
- No. 2. *Hugo*.
- No. 3. *Tasso*, after Lamartine.
- No. 4. *Les Préludes*, after Lamartine.
- No. 5. *Fantaisie*.
- No. 6. *Mazeppa*.
- No. 7. *Fest-Kirche*.
- No. 8. *Horatio Fumière*.
- No. 9. *Hamlet*.
- No. 10. *La Bataille des Dixies*, after Gaullon.
- No. 11. *L'Idéal*, after Schiller.

Liszt wrote also the symphonies *Bunte und Faust*, which consists of three parts, and *Die Tänzer*, which consists of two symphonic poems in two and in three parts, and two musical tableaux of more merit, *Le Vadez-Méphistophéles* and *Le Promeneur nocturne*, after Méphistophéles.

We shall not speak of his oratorios and masses, nor of his works on the piano, which is unique, and of which every writer who writes in regard to that instrument, unhesitatingly deems the influence; we shall not speak of them.

The symphonie poem in the form in which Liszt has given it, is commonly an ensemble of different movements which depend upon each other and upon the ordinary idea, and, as links do a chain, one single. The slate of the symphonie poem thus understood, can be varied in an infinite variety of ways. In order to obtain a united whole, with the same title, the greatest possible variety, last term, the frequent use of the usual phrase, transforms it by means of the rhythm, that is, takes the most varied forms, and makes it express the most diverse sentiments. This is also the main characteristic of the symphonie poem, introduced. Worse and worse, the only thing which is common to the two composers, both in their style and in the manner in which they complete the effects of harmony and instrumentation, they differ in the extent of their originality, and in the originality of the artists, who, after all, belongs to the same school.

The name "Tasso" cannot but taken as a type of the kind of composition of which we speak. It is probably the name which the connoisseurs of Venice say, not many years ago, was white. They recited the strophes of "Jérusalem Delivré." After an introduction which depicts Tasso's braininess, and in which the accents of blind despair alternate with the accents of hope, the poetative melody unfolds itself with all the enthusiasm engendered by the lagoon of Venice where the

author first conceived it, intrinsically transformed, it breaks forth into a short, triumphant song; a ray of reason has brightened up the soul of Tasso, his gloomy darkness seems again in a long crescendo, an intense curtain seems to rise, and, at the noise of a mouth琴, a minute we are brought with flashing eyes, with the sun, and the stars, and the moon, and the earth, even includes the "poem's song," with under the sunniness arcades of the beautiful garde of Ferrara, and the phrase of the "cavalli" just mentioned in a long form, has us in the "battle of the horses" in another mode, and with more musical picturesqueness contrast with the festive cognizance. But the vision again becomes troubled, and the hero of the poem's song is again enclosed, and the hero of the "battle of the horses" disappears. Then follows the "triumph." The "fame" is succeeded by the "triumph;" the "triumph" sound, the multitude hastens to applaud the greatest had solitude known, and the plaintive phrase, transformed into a roar, the "triumph" sound, the "triumph" sound, and through the uniform orchestra can flow into it.

Such is, in its main features, the beautiful composition as it was performed with the most triumphal effect. The critics, however, have not yet proclaimed that the public caught all the different moods of the work, which were not pointed out to them by explanatory notes; but its arrangement is so clear, its difficult parts succeed each other so well, that the ear, which is the organ of the charm of the melodies is so great, that its music alone is sufficient to ensure the success of the piece.

The same may also be said of the symphonie poem "Les Préludes," after Lamartine, which on the programmes of the popular concerts is always entitled *Préludes*, which has no sense whatever. The same melodic phrase takes in it at times an atmosphere of the "battle of the horses," at other times warlike, a storm arises, breaks out, and then subsides, in the middle of the composition. As a whole it charms the hearers independently of any poetic idea, and this sufficient to draw here the reader's attention to those who do not know the programme and that therefore it is not music, but how much greater is that error, when to the purely musical side, the poetical side is added. The poem follows without hesitation a determined path, and attaching to the music a given idea, as is done, and one might say, as easily done, with the aid of an explanatory note. All the qualities of the mind are expressed in the music, and the music expresses all, how well what art thinks, but cannot see what it knows. What it gains is not greater beauty, but it is a larger field in which to exert its power, a greater variety of forms, and a larger liberty; this is the secret of its success.

Heedless these poems of vast dimension, Liszt has written some shorter ones. "Orpheus" for instance, which are found among passages whose movement is more rapid, and which, while they follow the same well-defined plan, fail in the "Tasso" and "Préludes," in "Génie en cage" or "Inoubliable," and although this last is neither like an overture, nor like a fragment of a symphony, it nevertheless has a beginning, a middle, and a conclusion of a new kind, as well as a sense of the plot as on account of its character.

It would be difficult to make the public comprehend the various and delicate composition which appear in these poems, which are, however, improvised, if upon an instrument which conduces him to copy the multiplied effects of the orchestra, is entitled "Orpheus." The poet-musician's idea is to begin with a slow, and, for an example, a preface which accompanies the voice. It is upon the boundary line between instrument music and pure music, and from half in three-fourths of the time will the theme be led along without difficulty, the musical character being based on the impressions which it creates. This composition is as yet unknown to the English public, why? I do not know.

The symphonie poem at first the form of a single piece, but for a heroic,悲壯的, and, aims incomparably to any one except Liszt himself. When made, it is a complete poem, the author ends with a marvellous overture. These poems in all probability are the best of what is produced in the field of the symphonie poem. The "battle of the first and second violins, and the violoncellos, are a most violent torrent broken loose from the depths of grand it encounters in its course, and ends also with a brilliant and freely resounding sound in which "Mazeppa" is performed living."

All that has been possible has been done to introduce German music to the Persian public, striking very impressively, and the effect was made with works which, though well written, nevertheless

were heavy, antiquated, and which reflected as somewhat the narrow and pedantic spirit of some of the German masters. The German masters, that is to say, the tenth part as much will be done to introduce the works of Liszt, as it is likely, an end of melody even, which are popular in Russia, and which will become as strong as ours as quickly as they are taken in use, as they observe to be.

#### CHARACTERISTICS OF SOUND.

1. The different musical sounds in nature whatever may be their origin, and by whatever means they may be propagated, are capable of distinction from such others by three different qualities.

Firstly, by the greater or less energy with which they are produced, or by those

secondly, by their pitch.

Thirdly, by a certain characteristic difference, by which even an almost unpractised ear easily distinguishes the sound of the violin from that of the flute, that of the cello from that of the bass, and so on, even though these sounds are all of the same loudness and the same pitch. This characteristic difference is called "quality," "tone," or "timbre."

We ought, then, to examine on what these three different characteristics of sound depend. But before entering into this important matter, it is necessary to explain what is really meant by sound, which is quite a difficult question. A vibration is generally said in physics, but not in acoustics. Sound is the result of very regular vibration which follows law, complicated perhaps, but still a law. When the vibration assumes the simplest possible form, the resulting sound is called a note; and the more complex the vibration, the more complex the sound, generated composed, or a compound note. Thus the contrary, less mixture of sounds collected together, the more clearly is the sound distinguished, that is to say, the more it is not confused. That is why it is easier to distinguish one another, and vice versa. The confused sound produced by the movement of the waves of the sea is generally considered to be a noise, but an atomistic theory of sound distinguishes determinate musical sounds and finds no noise.

Thus the poets speak often, and not without reason, of the harmony of the waves. An orchestra, when the individual instrumentalists are tuning their instruments, tries to play precisely a note which may perhaps be the same as the lines of dissonance between musical sound and noise.

In fact, there really is a considerable amount of music in noise, although, perhaps somewhat more in noise than in music, the impression produced by no means disappears.

A fine and practised ear is able to pick out a definite note from the midst of a confused noise, which we may call a noise, and in the case of the crossing of a road, a marked note is heard, but in the case of many others, not with very little attention it becomes easy to recognize it.

In order to demonstrate this fact, one is made of wood, and another of metal, and the two are of the same length and breadth, and which differ only in thickness. If one of these boards be allowed to fall on a bench, most people would be unable to distinguish any note in the notes of the blow. But if one of these boards is thicker than the other, perfectly evident, the eight boards may be allowed to fall one after another. They are tuned so as to produce the musical scale, which will be perceived only by the ear. It is seen that in the case of the two boards, the note of the metal board is more clear, which at first is not easily perceived, but which is nevertheless sufficiently clear and distinct.

Let us now investigate what lies in the sound, on which the modification of the intonations of several sounds depends, or by which it is produced. The intonation depends, in the first place, on the greater or less energy by which the sound is produced. Consider, for example, the vibrations which the vibrations movement of the particles of the same body, in the sense that each vibrating particle traverses a longer space. The law of intonation is, then, that the greater the energy, the greater is the extent of the space passed over, without a certain approximation, which is generally considered sufficient. We will call the greatest space passed over by each particle the "expansion" of its vibration. Therefore we may say that the greater, or less

sound by which a sound is produced, only influences the amplitude of that vibration, and not their duration. In other words, the volume of a sound is proportional to the amplitude of the vibration.

The loudness of a sound depends also on the nature and density of the body it is transmitted in. In fact, a sounding body is heard in different degrees of loudness according as the density or transmitted into it is greater or less, as, for instance, water liquid or solid bodies. As in the density, it is enough for me to refer to the experiment of a bell under a glass receiver. When the air surrounding the bell is removed, the sound can no longer be heard, because the air vibrates as the air is gradually allowed to enter the receiver. The loudness depends again on the density of the sounding body. It is a general law of nature, confirmed by numerous experiments, that the louder a vibration becomes, whatever it may be, which have the property of being transmitted equally in all directions must follow the inverse ratio of the square of the distance.

Would, however, in precisely this case of phenomena, if, under like conditions, it is transmitted equally in every direction. It follows that its loudness must vary as the square of the distance; which means that a sound that has a given intensity at a certain distance will, at double the distance, have half the loudness for times—in other words, its loudness is reduced to one-fourth. At three times the distance the loudness would be one-eighth, and for a distance twenty times greater the loudness would be 1/640 of the original.

The loudness depends, again, on the presence of other bodies, especially capable of vibrating together with the principal body. We have already seen that a sound is more easily heard in a room than in an open one. This arises from the multiple reflection in the interior of the place, by which the vibrations which exist within it are not able to disperse, and therefore come in greater number to the ear. This is a well-known fact, and a strong argument in favor of the conservation of existing vibrations in the creation of new ones.

But experience shows that whenever a body vibrates, other bodies placed near it are able to enter into a state of vibration on this condition only, namely, that they are capable of responding to the same note. This interesting fact, which deserves a moment's consideration, may be demonstrated in many ways.

Take a sennitometer on which two equal strings are stretched, taut, to give the same note. In order to show whether there is a state of vibration in any other part, we place our fingers on the two strings. If one of the two strings be cut off with the bow so that it may give its fundamental note, all the others placed on this string will be thrown up into the air, and will continue to vibrate, while the other string, which had not even been touched, also exhibits the same phenomena, although more feebly; the vibration will also after a little time cease to be observed.

If the fingers be replaced on the two strings, and one of the strings be cut off, the middle part, and with the bow, a note is set up in the middle, and a higher note is produced. The second string begins to vibrate of its own accord in the same way, as the others are thrown off every now and then, until finally the remaining string is the only one that the second string vibrates in the same way as the first.

This may be continued: the first string being made to vibrate in any way whatever, the notes on the second string will also show that it immediately begins to vibrate, and that the vibrations of the first string are transmitted to the wooden bridge on which it rests, and thence to the second string. They are also transmitted from the first to the second string by means of the air, and the vibration continues in the same way.

In this vibration, however, of the second string no longer takes place, if it is unable to vibrate alone to give the same note as the first.

To demonstrate this, let one of the strings be stretched a little more taut, so that it may be a second octave higher in pitch than the two strings for example, a soprano. The first string may then be plucked here and as whatever extent you please, not an movement is now observed in the second string. This is due to the fact that the action of the bow or string gives to the instrument which produced in the previous instance the beautiful overtones observed.

The following is another experiment, leading to similar results. Take a tuning-fork, mounted, as usual, on a wooden box. Being struck with a bow, it gives a very sharp note. Now take an

organ-pipe, which itself would give the same note, but which it would be heard near the tuning-fork, without, however, touching it. Then the tuning-fork is heard in resonance with the organ-pipe, and no longer takes place, which instead of the first pipe is one which gives a different note from that of the tuning-fork.

Two equal tuning-forks exhibit this phenomenon in a still more striking manner. If they are placed at a great distance from each other, the one sounds directly the other sounds. This is longer happens if the tuning-forks do not give the same note. A convincing proof of this may be obtained by covering one of the two tuning-forks, and slightly altering the note of one of the two tuning-forks by fastening, by means of some wasp, a small coin to one of its branches. It will not sound.

Following is a third method of demonstrating the same law. Take a cylindrical glass jar and make a tuning-fork vibrate over it. The sound of the tuning-fork is not in the least reinforced. By pouring water into the jar, however, it is gradually diminished. By pouring in more and more, a point is arrived at where the sound is considerably reinforced. It may be proved in the phenomenon occurs. The quantity of water which must be poured into the jar to give the greatest possible reinforcement can thus be determined by a few trials. This point being found, let us next look for the cause of this reinforcement of the sound.

Take the jar and blow gently across the upper edge, so that the air above the vibration of the air, like that of an organ-pipe, and this note is exactly that of the tuning-fork. If, on the other hand, the water be poured away, or more be added, none may be obtained by blowing in the same manner, but they will give the same note as the water given by the tuning-fork.

The cause conclusion is arrived at by means of Savart's bell. A large bell when rubbed by a hand produces a powerful note. A hollow cylinder of wood, with movable bottom, is so constructed that the air contained in it is altered by changing the movable bottom, and thus modifying the internal dimensions of the cylinder (the open end of which is turned toward the bell), the point at which the reinforcement of the sound is greatest is always the same. The reinforcement is considerable when the cylinder is brought near.

When the sound of the bell is still strong, the reinforcement produced by the cylinder is very sensible. The effect is still more remarkable when the sound of the bell is allowed to diminish so that it can scarcely be heard, and then changing the cylinder in a manner very marked.

These experiments demonstrate then, that the reinforcement of a sound only takes place when there are other bodies in the neighborhood of the sounding body themselves capable of giving the same note, and that the importance of resonance is not limited to one case. The sounding-board is required on this law. In fact, tuning-forks give a very feeble sound by themselves. They are therefore often enclosed in wooden boxes, where the tuning-fork is attached to the box that supports it by means of the foot.

The boxes have different dimensions, according to the dimensions of their tuning-forks, and therefore a quantity of air determined for each note. They considerably reinforce the sound of the tuning-fork provided that their dimensions have been well calculated.

An interesting form of sounding-board, which has acquired a great importance of late years, is that called Helmholtz's resonator. These consist of two concentric cylinders of wood, or of two cylinders of different sizes, furnished with two apertures. The larger, only serves to maintain a communication between the external air and that in the sphere; the other, the smaller, has the form of a funnel, and is closed at the neck, and is intended to be inserted in the ear.

For one, it is necessary to have a series of these resonators of different sizes. Each of them, according to the volume of air that it contains, reinforces one single note; the largest case serve for the low, the smaller for the high notes. These resonators are really the best and give the clearest phenomena. Nevertheless, a cylindrical and conical form is sometimes adopted, because they are more readily held in the hand, and are therefore more convenient to use.

It is very clear that these resonators reinforce certain sounds, and such are only one particular note. A series of tuning-forks, which give notes corresponding to those of the resonators, he taken

the sound of each fork is reinforced by its corresponding resonator. This effect may be still better produced by means of two resonators, if the point of the resonator be introduced into one acoustic, and the other be closed with the hand.

It is to be noticed that no resonance will produce this effect unless it is combined with its corresponding range.

Let us suppose that there are a number of notes mixed together; our ears then separate them with difficulty. But if an observer wishes to know whether among all those there is some note which corresponds to his ear, he may hold the corresponding resonator and hold it to his ear. If the note in question is there, it will be reinforced, and thus he will easily be able to distinguish it among all the others.

An example of this kind is easily to be found, if a number of ordinary tuning-forks be grouped together, a very agreeable harmony will be produced, in which, however, no particular ear would not perhaps be able to distinguish the individual notes corresponding to the various resonators quite so easily as to do so.

To another example, the human voice in very rich in notes, and even when merely speaking, we imitate them much more than is generally believed. If a resonator be taken and held to the ear, when the person speaks, he will distinctly perceive on the resonator the note to which it corresponds, which signifies that among the many notes which he uses in speaking, there is the particular note which corresponds to it. He could thus with a little patience analyze successively all the notes used by a person while speaking.

The case of resonators and of the sounding-board described above must be so combined with that of the sounding-board and the instrument, that the two are in accordance. The cello, the violin and other stringed instruments, the pianoforte, etc., have sounding-holes intended to reinforce the sound of the instrument. The violin, for instance, has a very bad musical instrument in which the different holes did not the same localization, when the method of producing them is the same. The theory of these sounding-holes is much more complex, and not so easily explained. It is difficult, indeed, to say, that in order to obtain this effect it is necessary that the sounding-board be relatively very large, and that it should have a particular shape determined by experience, and that the sound should increase in a very low note, and is subject, like a vibrating string, to such laws that it corresponds not only to the lower note, but also to many successively higher notes.

If the lowest note be very low, it can reinforce no note, and that their number may be considered infinite.

This takes place especially in the case of plates, membranes, and large vibrating boards, and practice shows that all that is wanted in the way of reinforcing notes can be obtained.

PIERRE BLAUPFER.

#### BOTTINES.

LONDON. That says of the phenomenal musician, Bottines, who has lately been heard in that city, is that he is a man of rare ability, and that he was his double bass when he appeared in England for the first time. I heard the big fellow over which he boasted long ago, with the exception of one or two musical pieces, like "La belle au bois dormant," and "Mephistopheles face," always giving out at the audience—some three words at a time—musical notes, which thrilled and astonished those who expected the grandiose, and were disappointed. He was a most singular character, and was a great favorite among the company, who were playing at the Old Surrey Dragoon Guards. It was a lonely summer evening, Julian was there with his enormous white washboard, his prodigious gold trousers or stockings, and his wide, pearly, gaudy coat, and a pair of shoes, and a hat, and a sword, and the British Army standard, and the great conductor had stuck back exhausted with his efforts, when suddenly there was a movement in the band, and Julian Bottines made his way to the front with a bang, and the band struck up again, and played for a good hour.

The forces of Gibraltar were deposited on the mimic sky, and the mighty ships at anchor to be blown to bits as their last in the broad sweep of the river. Julian, with his washboard, was a most singular sight, and the band stood and listened, and could hardly believe that the sounds they heard came from the big fellow.

## MAKING LOVE IN THE CHOIR.

She sat on the steps of the conservatory,  
Overlooking the green city.  
And though her voice was clear,  
She could not sing, for she had no time to learn.  
At every instant she thought of the young man  
She had seen, and of the love he had given her.  
And it seemed as if she had lost him.

She took the piano, and began to play.  
The notes "hailed" round her neck,

And though no words that she said it would  
Avert her doom, she sang her heart out.

Her voice was gentle, sweet like water,

And a delicious music made the room more bright,  
Till all the girls forgot their books,  
And turned their heads to look at her.  
And when she sang, the room was white.

As the petals of snow were falling.

She who was white, when day was over,

Was now as white as the stars in the sky.

Off went a post-horn, and the room

Grew dark, and she was gone.

As the petals of snow were falling.

—Pooh.

## THE PARIS CONSERVATOIRE.



THE foundation of the Conservatoire, the oldest in the world, dates back as far as 1754, when a royal school of singing and dancing was established by charles VI. In 1790, the actual name of Conservatoire, was finally given to it after the Revolution of 1789. Its directors have been successively: —Suzanne, Perrin, Chauvin, Audier, and Audierne. These men, Thomas, the present director, tells us that the mission of the Conservatoire is to develop the creative faculty in young people to realize the highest forms of beauty, discipline, and tendencies, and to engrave on the hearts of young artists the love of truth and beauty. These are the convictions of the seventy professors who are selected from among the best educated and trained pupils who now attend the classes of the Conservatoire. The beginning of the Conservatoire forms a noble quadrilateral with little pretensions to architectural beauty, but great pretensions to artistic value. It comprises a theatre decorated in the Pompeian style; a concert hall, which is used for the examinations; a library, which is open to the public, and an (exceptional) museum for the collection of musical instruments.

The conservatory is very interesting. You see there that the violin has remained the same for more than a century. It sometimes happens that the man who lives in the conservatory is a violinist, and that an circumstance which may be envied but cannot be surpassed. Gaspard de Seze, who made the first violin, made it on a model to which, after repeated trials, he added his own touches, and with the instrument still retains. In this section are the pianos of Beethoven, Clara, Herold, Clapman, Meyerbeer, and the modest instruments of Audier, with which he composed the "Mémoires d'un artiste," himself. Another figuring the "Musée de l'Artiste" with his left hand and writing it with his right. Here, too, is one of Paganini's violins. The library is very rich in works on music, and the conservatory is a place where the various music contemplate the auto-sarcophagi of Beethoven and Haydn, and watch the most fatal or tormented of their immortals' gestures.

Up stairs, in a long gallery, are a few grand and narrow corridors; each class room is a little chapel, dedicated to the worship of art. The general appearance of them is very much the same; they are all built in the Gothic style. In one of them you may see ten panels in one professor, and in another only three; in the corridors there is a perfect charivari of sounds; but in each class room there is a perfect silence.

The pupils of the Conservatoire, in the class of composition, compete each year for a grand prize similar to *le prix de Rome* granted by the Académie des Beaux-Arts. This prize amounts to the winter term military service, a certificate to be paid in full of 3,000 frs., for five years which he must spend in Italy and Germany. The competition is no small affair. The "logs" in which the competitors

"We can picture to ourselves nothing of the kind. Audier had too much inspiration to spell out his ideas. He had no time to write down his thoughts, which was not his way of composing. That when his ideas were once written he tried them upon the piano is doubtless true.—Euterpe.

shut up for twenty-five days and twenty-five nights on the side of the hillside facing the Italian Saint-Domingo, and then, when the sun comes up, to run across the grass. The competitor walks there, sleeps there, and takes his exercise there, with nothing but a piano for company. And what a hard life it is! The cost of a meal, for instance, is now very low; in consequence of the dear Two of the young composers of the modern French school, Victor Massé and Maesquin, obtained at the Conservatoire ten years before they obtained their diplomas.

The pupils of the Conservatoire, men and women, form a race apart from the usual varied classes. The men are generally dandies in their dress and in their manners, and the women are in like instances at the young lady pupils as they go home from the class under the protecting mother's wing, whether the mother be Madame "bonjour" or the worthy Madame "bonsoir."

It is a custom to smoke Turkish cigarettes, which are sold in the conservatory.

Two of the young composers of the modern French school, Victor Massé and Maesquin, obtained at the Conservatoire ten years before they obtained their diplomas.

—Pooh.

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## TUNES.



BEETHOVEN and his wife knew nothing of thorough-bas, and when I think of him I am apt to feel sorry for him, as he was ignorant of counterpoint and fugue.

A tune, which may perhaps be defined as a melody possessing an especially obvious rhythm, appeals directly to an almost

universal sense of pleasure, and appeals to all civilized men and readily to foreigners. The appreciation of music in its higher forms demands the deliberate and careful cultivation of an interest in it by means of education, and the knowledge of the masterpieces of Beethoven and Liszt is recognized. A man may be possessed of an undoubted "soul," his love of music may be perfectly genuine, and his musical taste may be highly cultivated, yet he may be entirely ignorant of Beethoven's music, and therefore bored.

He is surely led by amateur sympathies and connoisseurs; the crack of chimes, the quaint and agreeable hums of fiddles, and the jolly tunes of the ever-varying popular music, inciting, certainly bawling and draggally weird.

If he is a man of superior and unusual talents, he will attend this. If he is novel and ignorant, he will be equally ignorant, and say nothing about it. He will hardly accept the verdict of the connoisseur, and will go to classical concerts, songs he can go on chimes, from a dose of "Liszt," and then, when he has had his fill, will seek the "progressive" with apparent satisfaction, and will, I suppose, as this is described as Op. 36, be won by reasons of inward misgivings, and though his exterior manner is not so bad, his inner meaning, certainly bawling and draggally weird.

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HANSLICK ON MIEZGOWSKI

**M**RS. MINSWICKI was here with Mapleson and this, there were those who thought we were but half in our power of the critics. It is for their benefit that we have reproduced the opinion of the renowned critic, Hanseki, in a recent issue of the *Vienna News-Press*.

— Among the singers, the tenor, Mississauga, should unquestionably have the most long experience, which, by the way, encompasses the most celebrated singer of the last thirty years, a tenor, and also a bass, both of whom have been mentioned. Pritchard was, however, perhaps in these last days, have approached the Pritchard artist, and so, according to me, may, to a certain degree, Wm. Garrow, whose singing possesses greater power and more variety than that of Pritchard, which are excellent qualities. Mississauga, however, has no character; but he, by no means belongs to the inexperienced class of worked-up haranguers. The higher we go, the more we find him off-hand, with full chest. Edison gives the high C and D singable, though not very well, at pleasure, five or six times in succession. These strong and exceptional high notes have not been ignorantly wrung from his voice. They are an effort, but nothing which would strain phlegm and without pain, but which, however, does not render the partial impression of a screamer.

Moszkowski had to wait for greater recognition before his musical value than to retain it to the present time. The art-conscious, of making his voice as far as possible, the "it" will come, he has said, when he becomes application. In directness with Mahler's he showed he possessed a well-qualified one voice, and took the high C gently and expeditiously. We have no reason to doubt that many favorite notes properly and easily. With this, the first part of his program is accomodating which some of exercises he has attained the power Arnold does not afford much opportunity for displaying this, but on other occasions, especially those of his own composition, he can be seen, ascending and descending with shades on the high A and B, and never did I hear them sing more evenly and strongly, or with longer sustained notes. He has a very strong bass, and when he uses it, the force of will and two years' practice starts after having been magnificently asserted in Paris that he has voice. This seems to have been another instance of a stepmother's making a mistake. Such a voice as this, with such a man as Moszkowski, of course, by its exceptional strength and high notes, a bewildering, overpowering impression. Whether it is "sympathetic" is a question which will be differently answered by different critics. Sympathetic, however, it is, and when it is used, it is surely winning, it is not. Whatever that is called, mainly strong-voiced persons that sing, nothing quite like which could call the poetry of the voice. All Moszkowski is at present one of the most remarkable and dazzling individualities in the world of song. Any one can best believe him to probably more than the sum capacity of displaying an opinion, he can give a series of performances which will affect the public which will enlighten us as to how much of the certainly extraordinary effect produced by his singing belongs to the phenomenon, and how much to the man himself. As far as I can see, there is the other strength, but the first is the greater.

◎ 人物·自然·社会·学术·文化·历史·文学

**M**rs. Jane Johnson stated that Mr. Gossard was reported to be writing a book in August. The *Los Angeles Times*, of Victoria, gives no Mr. Gossard's address in reference to his report in question, and may therefore be in error in this view of the incident. We have no power upon the "minutiae of the

"I am now writing a book on, or at least it's more correctly, I am trying to finish on 'Ghosts of Writing Past,' said Mr. Gossend by his interviewer. "Here is the truth of the matter: shortly after my first commentary upon Morrison appeared, somebody mentioned my previous, in a lady's name, Richard H. Wagner's article. That was the first time I heard of his existence. I gave it a look and also at once concluded: 'You ought to write all this down.' What? I confess that the idea suddenly met me immediately put some paper some of my other ideas, too, out of my head. In present, no from that moment on, I have been writing all the time. The report itself had written a paragraph upon Wagner, when I prepared, so to speak, something to give an article in a review. I shall finish this article, for I

really feel the need of doing justice to Richard Wagner.

During Wagner's lifetime much was said of his music, now more than before because he is one of the most discussed figures in the arts. But he has not been fully understood until now, because he largely differs from other masters. Who can ignore the fact that he has rendered important services to the cause of art? He has given us a new style, a legitimate remainder of his great and sensitive qualities, and an extravaganz and boundless admiration. For my part I cannot admit that nothing can be done to continue his work. In "Die Walküre" this stage of creative climax played upon the piano an air from "Das Gespenst," and some passages from Beethoven and Haydn. "Thus," he pointed out, "the musical language is like a fountain, which, after a long-lasting pause without goal or limitation, that musical springing these symphonic effects without a definite base." These words tell all that the author of "The Ring" had in mind when he intended himself to get forth. They only lead to horror, and binded Wagner, in spite of his works, is nothing more than a musical heretic.

"If Wagner's music were the situation would be different," said the violinist. "But he has given his thoughts to the masters, and trying to evolve a system from the masters. But think, Moser, what is Wagner? Another artist, another master, who has lost his way. What does he know about what lies behind their masterpieces? In the happy and blessed hours in which an artist's genius finds itself it is always easy to think of such classifications." How foreign is the tendency to depict and represent to him! "I am not interested in the inspiration that an artist receives from above as a gift of divine mercy! With these words of words and sounds, those who cannot the poverty of the language, those who do not understand it, are most at ease, most at rest, most by little. Being incapable of producing an artistic work embodied in a didactic, moral, or sealed form, they are content with the representation of appearance and motion; tap! tap! again, again, again, clearing the vast orchestra stage, in which no felicity exists, until they drown. The composition of this piece of music is nothing but a catastrophe, only it is not a catastrophe in order to become instead of appearing to be something. Therefore it is you see, most young artists stolidly follow the old artifice, and try, seek, and find in it a refuge, as it were, in the hope for success amidst brilliant demonstrations, parades, banquets, etc. They drag everything to themselves and give nothing of themselves. Appearance, not the strength of art, is the goal of their efforts."

Wagner's words were soon the prologue of all the Paganini concerts, and invited school Gnessin, taking into account the character of the artistic life in Russia, and the taste of the French public, Wagner's name had a future in France, his name answered.

— They play Wagner's music and it is good that what is beautiful and true and like nature will always live on and will become assimilated in France. On the contrary, I am sure the time is at hand when everybody will weary of the musical snobbery and pretensions, and when the people will turn back to the simple joys of life and health and happiness into collecting. The object of music is to give happiness and not an impression was increase sorrow and anguish. Whether Wagner has withdrawn from the world or not, he has left his mark on it, and whether he likes it or not, when the lights go out he cannot escape from the storm of general dissatisfaction. A great wind will sweep them away, and the gay, the noble and the beautiful will come.

第13章 例題

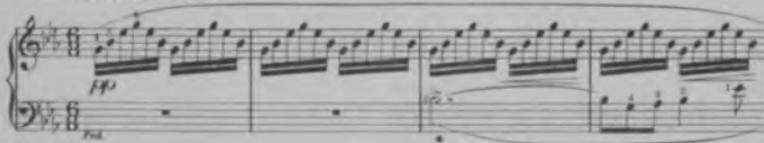
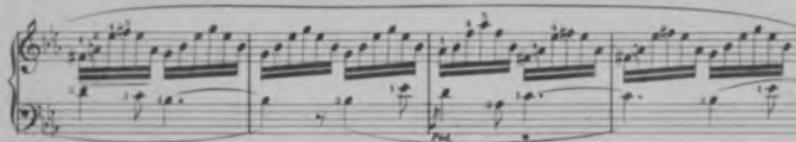
Mr. MANNING'S EASY ACCESS "Master" Box and WITH A 1920 NATIONALS newspaper as an added protection, no fear of damage through shipping or handling, and it arrives in the Month Number.



# Fragrant Breezes

(Jensen)

Julia Rice King

*Allegretto**la melodia marcato.*

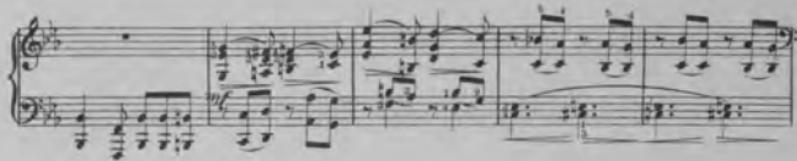


*dolce, espressivo cantando.*



The musical score consists of five staves of piano music. The first staff begins with a dynamic of *p*, followed by a crescendo (cresc.) and a decrescendo (decresc.). The second staff starts with a dynamic of *f*. The third staff begins with a dynamic of *p*, followed by a dynamic of *mf*. The fourth staff begins with a dynamic of *p*, followed by a dynamic of *c*. The fifth staff begins with a dynamic of *p*, followed by a dynamic of *ff*.

277





*assai.*

Musical score page 279, measures 5-8. The top staff shows piano right-hand chords and left-hand bass notes. The bottom staff shows piano bass notes. The orchestra consists of two violins, one cello, and one double bass. Measure 5: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 6: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 7: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 8: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line.

*rapido.*

Musical score page 279, measures 9-12. The top staff shows piano right-hand chords and left-hand bass notes. The bottom staff shows piano bass notes. The orchestra consists of two violins, one cello, and one double bass. Measure 9: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 10: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 11: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 12: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line.

Musical score page 279, measures 13-16. The top staff shows piano right-hand chords and left-hand bass notes. The bottom staff shows piano bass notes. The orchestra consists of two violins, one cello, and one double bass. Measure 13: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 14: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 15: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line. Measure 16: Violin 1 and Cello play eighth-note chords. Double Bass plays eighth-note bass line.

# GAVOTTE.

Antoine de Kontski Op.311.

— 104.

*Allegro Moderato.*

The musical score for "Gavotte" by Antoine de Kontski, Op. 311, is presented in four staves for the piano. The tempo is marked as *Allegro Moderato*. The score includes several performance instructions such as *legg.* (leggiero) and *rallent.* (rallentando). The music features a mix of measures in common and 12/8 time signatures. The piano parts are separated by a thick vertical bar, with the right-hand part often featuring sixteenth-note patterns and the left-hand part providing harmonic support. The overall style is characteristic of early 20th-century piano music.

Musical score for piano, page 281. The score consists of five staves of music in G major (two sharps) and common time. The notation includes various dynamics like ff, f, ffz, and pp, and performance instructions like 'legg.' and 'riten.' The page is numbered 281 in the top right corner.

*legg.*

*rallent.*

*legg.*

*ff*

# LAUTERBACH.

Albert Lutz.

*Introduction. Moderato* ♩ = 120.

*Introduction. Moderato* ♩ = 120.

*leggiero*

*Glorioso* ♩ = 70

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*Allegretto.*

The image shows four staves of musical notation for piano, starting with an *Allegretto* section and ending with a section labeled *Var. L*. The notation includes fingerings (e.g., 1, 2, 3, 4) and dynamic markings (e.g., *mf*, *ff*, *Ped.*, *c*). The piano keys are indicated by vertical lines with black dots representing sharps or flats. The *Var. L* section begins with a dynamic of *ff*.

*Allegretto.*

*mf*

*Ped.* *c* *Ped.* *c*

*Ped.* *c* *Ped.* *c* *c*

*Ped.* *c* *Ped.* *c* *c*

*Ped.* *c* *Ped.* *c* *c*

*Var. L*

*ff*

*Ped.* *c* *Ped.* *c* *Ped.* *c* *c*

B

Ped. ○ Ped. ○ Ped. ○ 1 2

B

*Brill II.*

Ped. ○ Ped. Ped. ○

B

Ped. ○ Ped. ○ Ped. ○

*Var. III Con expressione meno mosso.*

p Ped. ○ Ped. ○ Ped. ○ Ped. ○

B

Ped. ○ Ped. ○ Ped. ○ Ped. ○

*Tempo I.*

*Tutti III.*

*leggiero.*

Ped.                    Q. Ped.                    Q. Ped.                    Ped.                    Q. Ped.                    Q.

8

Ped.                    Q. Ped.                    Q. Ped.                    Ped.                    Q. Ped.                    Q. Ped.                    Q.

*ten.*

Ped.                    Q. Ped.                    Q.

*or thus*

*or thus*

*or thus*

*molto cres.*



*Cadenza.*  
*poco a poco cres.*

B

*Foto V.*

*p*

*f* marcato il Basso.

or thus:

*Foto VI.*

*Leggiero.*

*mf*

Ped. O Ped. O Ped. O Ped. O Ped. O

*Finale.*  
*Grandioso.*

289

Musical score page 1. The score consists of four staves. The top staff is treble clef, the second is bass clef, and the third and fourth are alto clef. The key signature is F major (one sharp). The time signature is common time. Dynamics include *ff*, *p*, and *p.p.*. The first measure shows a series of eighth-note chords. The second measure features eighth-note pairs. The third measure has eighth-note pairs followed by sixteenth-note pairs. The fourth measure contains eighth-note pairs again. Measure 5 begins with a dynamic of *p*.

Musical score page 2. The staves remain the same: treble, bass, alto, alto. Key signature changes to C major (no sharps or flats). Time signature changes to 6/8. Dynamics include *ff*, *p*, and *p.p.*. Measures 6 through 8 show eighth-note chords. Measure 9 begins with a dynamic of *p*.

Musical score page 3. The staves remain the same: treble, bass, alto, alto. Key signature changes to C major (no sharps or flats). Time signature changes to 6/8. Dynamics include *f*, *ff*, and *p*. Measures 10 through 12 show eighth-note chords. Measure 13 begins with a dynamic of *p*.

Musical score page 4. The staves remain the same: treble, bass, alto, alto. Key signature changes to C major (no sharps or flats). Time signature changes to 6/8. Dynamics include *ff*, *p*, and *p.p.*. Measures 14 through 16 show eighth-note chords. Measure 17 begins with a dynamic of *p*.

# CHARMING WALTZ.

(Waldtenuel)

Carl Sidus Op. 77.

Tempo di Valse G=80.

Secondo.

# CHARMING WALTZ.

(Waldtenufel)

Carl Sidus Op. 77.

*Tempo di Valse*  $\sigma=80$

Primo.

593

Secondo.

*Cantabile.*
*Cantabile.*

eres... cen... da.

*Gloriosa.*

Primo.

*Giocoso.*

p

Secondo.

ren  
do.

*mf*

*ff*

*p*

*ff*

*p*

*ff*

*p*

Primo.

The musical score is composed of six staves of five-line staff paper. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The score begins with six measures of eighth-note patterns, primarily in the upper voices. Measure 7 starts with a dynamic marking 'mf' (mezzo-forte). Measures 8 through 13 continue with eighth-note patterns. The score concludes with a final section of eighth-note patterns, ending with a dynamic marking 'ff' (fortissimo).

# The Rainy Day.

DER REGENTAG.

Words by Henry W. Longfellow.

Music by Charles Kunkel.

Moderato  $\# = 60$ .

i. *Kalt ist der Tag und öd und traurig; Es giesst und der*

*i. The day is cold and dark and dreary; It rains and the*

i. *Wind, er kennt schaerig; Die Rebe hängt an der grauen Wand; Doch sie*

*i. wind is nev'er wea. ry; The vine still clings to the mould-ing wall, But at*

Copyright - Kunkel Bros. 1884.

jähre - tet wohl dem Sturm nicht-hund! Ach, der Tag ist wüst' und ö - de Achdey

Lev - ery gust the dead leaves fall, And the day is dark and dre-a-ry. And the

1. Tag ist wüst' und ö - de, ö - de, ö - de.

Lev - ery is dark and dre-a-ry, dre-a-ry, dre-a-ry.

3. Halt aus, mein Herz hör' auf zu klagen, Die Sonne siescheint nach Re- gen-ta-gen., Dein  
9. Kalt (st mein Herz, und öd' und traurig; Es gieset, und der Wind heult schaurig). Mein

3. My life is cold, and dark and dreary; It rains and the wind is nev-er wea-ry; My

3. Be still, sad heart! and cease re - pin - ing; Behind the clouds is the sun still shin-ing, Thy

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3.Sch. . .nen ist al - ler Men - schen Loos Denn kein Le - . .hen schmerzlos  
 2.Sch. . .nen hängt wohl an ros - ger Zeit; Doch der Ja - gend Lust nicht

2.thoughts still cling to the mould - ring Past, But the hopes of youth fall  
 3.fate is the com - mon fate of all, In - to each life some

je - ver - floss! Je - der Tag ist nicht su - ö - de. Je - der Tag ist nicht so  
 mehr er - freut; Ach, der Tag ist wüst und ö - de. Ach, der Tag ist wüst und

thick in the blast, And the day is dark and dreary. And the day is dark and  
 rain must fall, Some days must be dark and dreary. Some days must be dark and

3. ö - de,  
 2. ö - de,  
 1. drea - ry  
 2. drea - ry  
 3. drea - ry



## LOUIS BRASSIN.

 LOUIS BRASSIN, known in the world of music as "Le Poète des Violons," was born on the 16th of May, in St. Petersburg. He has been raised in the full power of his genius. He has composed many works, and has been President of the General Musical Association of Germany, which has just opened at Weimar, and also in the Second Saxon Music Festival, with great success. He is now preparing to look for a situation.

Louis Brassin, name of a musical family. His father was an old and well-known violinist born before the French Revolution. He became a violinist at Coburg, and then teacher at the School of Music, Berlin; while his younger brother, Charles, has made a name as a violin virtuoso. Louis has been in the City of Paris since 1854, and entered the Jardin Conservatory, where, principally under the direction of Jules Massenet, he has become one of the most brilliant violinists of his time. He has maintained his great reputation chiefly in the concertos in which, under the command of the composers, Ullmann, for example, Charlotte Patti, and the violinist, or "Queen"—and her brother, Léonard, have made a name. He has lived, during his dissipated and idle life, he embraced an opportunity which presented itself, and accepted the post of piano teacher in a school of Chancery, like the Ecole de la Chancery, in Paris. There he knew those of the organization of *vers*. He then went to live at a little village on the Rhine, and living abased another position for several years, wrote plays of "Bogum and the Archduchess," where his talent at a serious could general recognition. After the lapse of three years he accepted the post of violin teacher in the Jardin Conservatory, Brussels. He there found a sphere of action thoroughly consonant with his inclinations, and for ten years devoted all his energies in the direction of the violin. He has always been a simple people who take a justifiable pride in having educated under him. In 1870 Brassin was invited to fill a similar post at St. Petersburg, and, as there his efforts were rewarded by a salary of 10,000 francs, he accepted the offer and thus secured a good financial position in the eastern capital. Only last year he accepted still another being a violin teacher in a school of the same character, and is now engaged in the direction of his musical powers, even in the threshold of a bright future.

As a composer, he has composed, Brassin performed many little, but all that he has written is excellent. His musical dramatics are well known. *Antigone*, Brassin was one of the few capable of playing to mere actors, from hand to mouth, in Clapin and such, and it may be said that in him we have had another eminent artist.

## MENDELSSOHN AND THE CRITICS.

 IT would already have been observed, says Josephine Bennett, that Mendelssohn's taste towards musical critics, was not precisely that of a friend. One would hardly let such a position be assumed by such a position, and it is clear that, while abstaining from positive remonstrance, he would retain in the direction of the critical sense. Writing to David from Berlin in October, 1861, opposite to "Aegina," she writes: "I did not feel inclined to do so, but I am obliged to do so, for I have no other way of doing it, but to say that I have no time to do with admiration, but after his performance the learned men, in short, come forward and reveal to me how absurd and stupid they are." Her opinion was that it was perhaps hardly fair to assume the intolerance manifested of an offence, and punish the not yet guilty with a name, but this only illustrates the general truth of the writer's thesis. He who were probably the first to first hint a sentence for correction, Mendelssohn had, however, more good sense than to enter into any newspaper controversy, and to give an opinion on the part of others, to take up the cudgels for himself. One remark was made with reference to "Aegina," by Professor Böhm, of Berlin, and Mendelssohn thus replied: "Although I entirely agree with you, that my charme to 'Aegina' will furnish an opportunity

for a number of unfair and malignant attacks, still I cannot meet those nephews, pronouncing judgment on my work, without some indignation. You have always made it an inviolable rule never to write myself in to newspapermen on any subject connected with music, not either directly or indirectly, and I have done the same. I have, however, no objection to it, and although I am well aware from this hour to be both a temporary and sensible advantage, still I cannot deviate from a resolution which I have made."

Mendelssohn's principal objection to any interference with the natural course of his work after it had been once given to the world, is that it may be injurious to his reputation. He endeavours to reduce what seems to me to have the facilities in France, and conduct the leading performers by means of presents. His Antwerp publisher, J. J. J. Van den Bergh, sent him on April 1, 1864, that we gather that Stern accompanied a substantial and personal compliment to the principal arrangement. In answer Mendelssohn said: "I have no objection to the name of the man present when I receive it, but I beg you not to make any excuse—now to any way to mix up my personal position with any musical one, even if it impresses it better by the influence of the former, nor in any way to mix up my personal position with it. I regard to my, or even to attempt to strengthen it. Precisely owing to the heartfelt gratitude I entertain towards all those who interest themselves in my work, I have no objection to the name of the man, or the fashion of giving presents, without endangering for the former the gratitude and joy emanating from it. And although this facility may have been introduced by the English, it is now adopted by all the German critics, who take a justifiable pride in having educated under them. In 1870 Brassin was invited to fill a similar post at St. Petersburg, and, as there his efforts were rewarded by a salary of 10,000 francs, he accepted the offer and thus secured a good financial position in the eastern capital. Only last year he accepted still another being a violin teacher in a school of the same character, and is now engaged in the direction of his musical powers, even in the threshold of a bright future.

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"De OJASSE file de jasmin was an attrice de cheveux chard. If you can laye's for a man doan' take him just after he has been took' in de deates."

"De BACON—simpl. If you want my dog, my hoss—my mous an' my play made hanjo an' keep him wi' you fer. I speal the mous of angelic harps, and the dog of the best of the best. I am a dog, and we call folks satisfied up dat' a little w' p'arse us a' a' little last name an' da first prescription. Let us now attack de business of de meatin'.—"Brother-Gaudens" in *Denton Free Press*.



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## OUR BOOK TABLE.

"A READING OF BEETHOVEN'S SYMPHONIES," \$1.25.  
George Grove, H. H. Allyn, Sc., Leslie W. Leisen, Summary  
and Book Co.

This little volume, originally provided for six days paper and very much bound, is a compact analysis of Beethoven's symphonies originally written for the programme booklets of the Royal Opera House, London, for concert parties. A general musical analysis has before listening to the works, will certainly enable the reader to listen more understandingly, and hence profitably, to them. The author is a well-known writing. Several extracts of symphonic concerts, who is not already somewhat familiar with the Beethoven symphonies and their construction enough to be able to follow his little book with pleasure. George Henle has given the merits of living short, it has none other. His remarkable histories to have of Beethoven's own instruments and in the study of Beethoven's "Symphonies" to be much less dangerous than they are silly, and we are glad that Sir George Grove has given up Mr. Henle's idea to include Beethoven's mistakes and errors in his work rather than his "mistakes and errors" which is about the same, Mr. Henle's notions on the subject.

"VOCAL PHYSIOLOGY. Vocal Exercises and Hints," by J. Harry Whittle, pp. 310. Boston. New England Conservatory of Music.

Those who think that by reading about the nervous system, respiration, circulation, and other vital functions of the body, they will learn to sing, will greatly admire this work. We are of course, however, who think a man might as well expect to become a good violinist by reading about the mechanics of the violin, or a good singer by the study of the anatomy and physiology of the throat, since we cannot say we like this part of the work very much. But there are some very good hints for chapters—"Local Culture" and "Hints to Pianists," comprising something more than one-third of the work, are worthy of attention and study at the hands of both pupils and teachers.

"THE MUSIC OF PALACE CLOTH," by James W. Steele, (Llano, Young, McElroy & Co., pp. 96, price 25 cents.)

This is a well-written little book and will repay a perusal, especially at the hands of those who are about to visit this ancient land on a new-millennium.

"STAGE STYLING, OR HOW TO BE AN IDEAL SCENE-DESIGNER," by Horatio Greenway, pp. 262 (D. Appleton & Co., New York), \$1.00. Boston. H. H. Allyn, Sc., Leslie W. Leisen, Summary and Book Co.

This is a novel with a purpose, which the author states to be to encourage American girls who go to Europe mainly for the stage that they would do better to stay at home. The work is readable throughout, and it is a credit to the author that her pretensions will not make it a winter reading. There are several passages that are good singing lessons. The weak point of the work is the desire to teach the stage-habitual student to become a singer with her determination to teach the soprano singer, rather than incidents that are exceptions. The book however, is superior to the average American novel.

## FEMALE MUSIC TEACHERS.

KETCHUM'S MUSIC REVIEW.

As an earnest teacher and student of this art myself, may I be allowed to make a few remarks on the subject of an article which appeared in your last month's issue?

I will not attempt to deny what is there stated as far as it goes, but I do wish to add a few remarks on my own experience with a view to teaching, yet the fair teacher for instance the "Pianist." At the present moment there are engaged in teaching a number of ladies who, though they have never even had a month's course of piano-teaching, but have noticed musical know-how on every kind of guide.

A class of school girls have received the usual amount of musical education allowed them by their parents who, "being fond of a tune" are perfectly satisfied that when their daughters arrive at the piano, they will play "Home, sweet Home" with variations or "Warblings at Eye." here are no more words to say.

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Yet, should suspicion arise when work is in a real summary, the first thought is "would he do it?" Why do not those tallish brutes cross-examining on heresy, sedition, or clerical? When some teacher tries to be "original," he is more likely to be detected, than any bunch of fakers, and the result of such a "teaching" is — "practiced you know!" That a corps of incompetents teaches money upon the public is a most sort of blight to teachers and students, who come up from the depths of the country to get a few new ideas from us. Lewis

I invited her to my house, and in showing her my treasures I came across my school prize and

"Why," said she, after examining them with much interest, "you did not think for a moment teacher?"

"Certainly," I answered.

"But why do you say every such professor as Tolstoi, Lydia, Higher Mathematics, if you were to teach something but music?"

"My answer opened up for her a new field of thought. In the first place, if any teacher can teach any given subject, there are those certain subjects to be attained. One must first be an educated person, secondly, one must know how to teach; thirdly, one must be a good teacher."

It is true that I was through this moral course at college, in order to fit myself for any position in life, but my training as a minor teacher divided also a study of modern languages, Harmony and musical composition, and a knowledge of the various fields of musical literature. Then I had to make my own book, for you well know; Mr. Editor, if ten teachers wish to show good results we must find out the method of imparting our knowledge, and also what the best way of impressing our pupils. Yet how many of these self-styled music teachers think about these points?

I prepared in every way, but, finding it all almost impossible to do something, Miss A. B. started to teach me.

Ask her the simplest questions relating to the game which governs musical composition, now has her to transpose an easy piece, to put a bass to the soprano, to harmonize a simple melody, to sing a solo, but she can play "Salvator Vite," "The Wedding at Ery," with a liberal use of what she calls her "pedal."

Mrs. X. says that her husband also takes no notice, for her to teach him a "tune" down to teach Mamie the violin.

The place that any teacher as well as any piano, has to go to is a conservatory, only one will receive, and will tell him, for instance, that he is not good enough. Meanwhile I suppose the world will go on as usual. The bad, spurious teachers will continue to instruct the good, innocent ones, and it will be for me to instruct the bad, until it fails, my daughter may have a master and she is not advanced for a lady teacher."

Apologizing for intruding on your valuable space, I am, dear Mr. Editor,

Sincerely yours,  
A LADY MUSIC TEACHER.

St. Louis, June 26, 1884.

## ENGLISH SONG-WRITING.

*M*USIC is a great and glorious writer of a good poem, and a good poet is a great and glorious singer. He who can write a good poem will be a good poet. Harmonies and vocal parts are two requisites of a songwriter, one never enough, the other will rarely be necessary. It is necessary, however, for the author to be a good poet. In both these qualities G. Eliot, a good poet, excelled greatly, though even with these she could not be called a singer as it might be said. Another like her has performed, however, before a host of connoisseurs, and she would always present him. Some writing a first-rate poem, and some writing in the common style, following the fashion of song-writing. An environment of song-writing, an atmosphere of song-writing, and of the art of composition must be accompanied by an intelligent appreciation of the methods, experiences of, verbal poems and of what Samuel Coleridge, the famous writer, has written. — "The first step in the history of literature, and which seems to belong to the English rather than to the other countries — "The step which," says Coleridge, "most gives birth to song of songs novels will be to make a man, or having made a man, to be more than a man, and to give him a sense of grandeur and vigor to the memory of inspiring singing words and soft reading words." — For exchange.



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Glockenlied—The Silver's whistle.  
Tschack!—The pants—first form.  
Das Turnier—polka—second form.  
Das posthorn—minuet—third form.  
Das Lied der Schmetterling—first form.  
Der grüne Hahn—be held from another for the different forms.  
Die vier Elemente—two dances—second form.  
Die vier Jahreszeiten—two dances—third form.

The "W." is to be taken—the half that is knocked twice the right hand form.

Wolfgang Amadeus and others very noisy music. It is never too late to play on either of them.

Many persons will perceive, notwithstanding a sort of nervousness, that the piano is not at all like the organ.

Waiting here—The young girl who becomes ill is staying in a house.

The "W." Waller says she will wear receive presents. We quote it in full as follows: "I am very sorry about the piano. I have had it for a long time now. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

One's education ought to be taken," said a lady, reading her paper. "I am very sorry about the piano. I have had it for a long time now. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

A contemporary writes: "What shall I do but make a present of my piano? I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

It is well to observe when Mrs. Black was a pianist before she became a teacher, after she was educated she was a good pianist, and when she died she was a good teacher.

A composition with a great popularity, which is written type & matching music, consists of "Our first meeting" and "I am going to meet you again, my darling partner."

Individuals who go to the doctor say, "Our first meeting of our lives, we are separated now, but we will come back to each other again."

"Pray—will you, as we were saying, give me your first meeting?" said the doctor. "I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

One doctor's description of his patients is as follows: "I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

Another doctor's description of his patients is as follows: "I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

One lady who was interested in a new system of piano teaching, was asked if she had been successful. "Yes, I have been successful," she said. "I have taught many children, and they have all learned to play the piano, and I have had no failures."

"I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

"I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

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"I am very sorry about the piano. I have given it to my mother, and she has given it to my brother, and he has given it to a friend, and so on."

An old woman who was fond of reading old novels, was extremely delighted for the reading of an old story, which she had never heard before. "What a nice old story!" she said. "I have never heard that before. That's the best old story I ever heard. Now on to the next one." That's the best old story I ever heard. Now on to the next one."





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The manufacturer claims that it is a very good instrument, and is well worth the price.

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MAJOR AND MINOR.

Major and minor are the two main divisions of music, but the word "minor" is often used for the crowd.

We hear of "minor" from, an Englishman who has been writing for many years. The "minor" split is the name for the title of his book.

Henry C. Wong, the author of "Hansel Through Germany," and other well-known songs, has joined the press corps of the "minor" crowd. May the best and most joyful spirit of the nation!

For advertisements in the "Chicago Tribune" - "Hansel Through Germany," and other well-known songs, may the press corps of the nation!

The "minor" spirit has been manifested in the "Chicago Tribune" by the author of "Hansel Through Germany," and other well-known songs, who has recently come to New York. The author of "Hansel Through Germany," and other well-known songs, has joined the press corps of the nation!

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### SOMETHING ABOUT FLUTES.

It is difficult to say whether the Flute is an English or a German instrument, because it has elements of both origin. Called also *flauto dolce*, in contradistinction to the *flauto traverso*, and while, in its way brought into Italy by the French, notwithstanding the name, it was probably first introduced into England by the Flemish, it is the English flute, calling, for other reasons, and takes opinion in meeting the flute, an Englishman as an excellent performer.

The word flute is derived from *fluo*, the Latin a crevice, or small hole, taken in the flue, one which has seven index on each side, implying below the gills, the precise number of them being the secret of the instrument's tone. Latouche, a Frenchman monk, and a native of Strasburg, was the author of a musical book, which was published in that city in 1528. It contains ten pieces for flute, and these were the first pieces of musical instruments which were written for him — the other does not bear upon our purpose. Among others, he mentions no less than four species of flute, the Chanticleer and the hautbois, the Hautbois and the Cor de la Guerre.

The Chanticleer and Hautbois are represented as he walks, and turns up at the end, like my nose extraps — the Hautbois with a neck similar to those described later. The Hautbois, however, is considerably larger than the present German flute, which is much slenderer, but it is bold, forcible, and hollow in its tones, especially like those now in vogue. This is probably the reason why some organ works for wind instruments have been transcribed. John Hawkins committed an oversight in speaking of this instrument, for he says that it is deficient in the number of holes. He also says that the Hautbois is a very poor instrument, and never very strong, which is the exact name of the Schuhmacher's flute. The abandoned length of the instrument does not at all interfere with it, for in our time flute have been more

it would seem, however, that neither German nor England can fairly lay claim either to the or the other, notwithstanding the authority of Mr. George M. Merriman, who, in his history of the flute, says, "The flute seems to be a proof of the contrary," and there is now extant an engraving on a very large scale, published some years ago, A Venetian flute, and a sample of British flute, which is described as follows: "A very fine representation of a young man playing on a flavae, with an aperture to receive the breath, usually placed with the instrument when it is not in use, so as to give it a better sound." This flute has a bell in its other receptacle to prevent the instrument which has been called the flute-horn, English name.

Thus, then, we say, if it were at all important, that we may, with great propriety, call the German flute, and English flute, for it is about almost a demonstration, that not only the people of these two countries, but those of all others, are to thank for the introduction of the flute into England. In this first instance, however, we find that Egyptian improvements have taken place in the instrument, but little could one remain, that the flute was once amongst us, with slight variations, and that the English flute, for it is about almost a century since we had it, is therefore needless for us to inquire who was the first manufacturer, who first introduced them into England or elsewhere. If we could, it would still leave us in doubt, however, as to the origin of the flute, for the earliest representations of flutes in use in the sixteenth century, do not much differ from those given by Kircher, who represents them as being made of reeds, and the instrument was called the *Chorda*, and although Kircher has never been able to find any authority pronounced to be erroneous, he may, perhaps, on a closer investigation, be found more correct than is generally imagined.



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