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# MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

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SEPTEMBER, 1888.

No. 9.

## BLIND TOM TRIES OLD CHURCH MUSIC.

BLIND TOM sat at his piano yesterday afternoon in the high, square room of the old-fashioned house in St. Mark's place where he makes his home, and for over three hours amused a little party with selections from the musical stores of his memory. The Very Rev. Father Bonaventura, Father Wenzel, Father Stanislaus, Abbot of St. Meinhard's, Ind; Mr. Anthony Spiller, one of Tom's sureties, and Mr. A. J. Lerché, his attorney, had come to hear one of Tom's recitals, and especially to see how he would be affected by church music of the older style, a kind which has hitherto been almost unknown to Tom, and which it is proposed shall be introduced into his programme when he goes out next month on his tour. Professor Breuer, the organist of the Church of the Most Holy Redeemer, in Third street, played a German choral and a "Dies Irae," which were repeated by Tom in the same key, but not with the precision which marks his playing of music in more familiar styles, such as "The Man With the Oiler in His Eye," or "We Won't Go Home Till Morning," played with two fingers, the performer's back being turned to the piano.

Tom's latest instrumental piece, not yet published, is a polka, which came to him in a dream. He tells in his well-known staccato manner, how he dreamed that a certain little boy of his acquaintance went to the warerooms to choose a piano, and in testing one of the instruments played an airy little polka. Tom is very comfortably housed in the big brick mansion which has become his New York home, and the little piazza at the back of his room is as far as he cares to venture out of doors. From two o'clock until five he played yesterday afternoon for his guests, and when they left he turned again to his music, at once his only resource for work and for rest.—*Sun.*

## GUILMANT.

A CORRESPONDENT of the *Musical Herald* thus chats, pleasantly and instructively, about Guilmant, the famous Parisian organist:

It may not be uninteresting to your readers to know something of one, who, as a church organist and composer, takes perhaps first rank among the musicians of this age—Guilmant. While considered by many the greatest organist living, there is certainly no modern writer for the organ, whose name is so widely and so gratefully known. He has already given to the world an immense repertoire, both for church and concert use, and we may expect much more from his busy pen. There are few living church organists of any prominence who have not felt the inspiration of his genius, and any word respecting him and his church work will prove stimulating and helpful to them.

His organ—in La Trinité, a church in the latest Renaissance style—although not the largest in Paris, is perhaps the best, and contains all the modern improvements of the famous firm of Caillaud-Coll. The choir-gallery at La Trinité, represents a most interesting and unique appearance on Sunday mornings, when the master's few pupils are grouped about him. These are all serious young men, who have come to listen, look and learn. His playing of his own compositions in church is confined almost wholly to the simple "communions," "prayers," "offertories," etc.

Never yet has he played any of the larger pieces so often heard in American churches; these are for concert use. There are few changes in registration; even less as a rule than are indicated, and these are never introduced in a way to destroy the smoothness or break the rhythm. We hear the sentence begin and flow smoothly on to the end. Guilmant is very outspoken against the excessive use of registration characteristic of the English. Rely more upon the mind, he says, rather than upon a constant change of tone-colors; be sure that you first choose a piece with a clearly expressed thought, then grasp and control it by the mind; do not depend on theatrical effects.

His selections for Easter morning were a little communion, in G; an offertory (the one in memory of Wely), and a closing improvisation. This simple programme will surprise those who are inclined to measure the merits of a performance by the number of technical difficulties presented. There is, however, in Guilmant's playing something besides notes. Nearly every service at La Trinité closes with one of the masterpieces of Bach. It must be borne in mind, that a lofty Bach fugue, played upon a magnificent organ by a man to whom technical difficulties are nothing, is a vastly different thing from the same piece played by a young student. He claims that few young people can sufficiently comprehend Bach to play his compositions before an audience, and had better choose something less intricate. He does not favor the established boy choir, and much prefers our American choir of men and women. In nearly every case the children comprehend neither words nor music, and the man's mature mind is needed to give any meaning to the service, save, possibly, an æsthetic one, which from his utilitarian standpoint, should be the last consideration in a church service.

If Guilmant has any art-creed to which he would have his pupils pin their faith, it may be well expressed in English, by Keats' "Truth is beauty, and beauty is truth." Art is at its best when it seeks to give the highest expression to the highest truth. There are two ways of realizing a truth: by seeing it and by feeling it. Profoundest truths are felt out. Sensitive souls must shrink at some of that dreadful realism in Art which leaves nothing to the imagination. In the gallery of the Louvre are hung many paintings by Rubens and by Murillo. In the former there is always a huge frame full of faces with everything carried out in exasperating fullness; faces, figures, dresses, furniture—everything worked out in tiresome detail. Opposite hang Murillo's. With one strong, central figure, he leaves us to carry out the detail as we will. Rubens insists that we shall see everything as he saw it, Murillo gives us the credit of possessing an artistic insight.

Every great teacher's art is that of Murillo's. He can allow no pupil any great work till the inner truth is realized; till something is seen and felt besides notes. Play the simplest things well, says Guilmant, and soon the stronger and larger will appeal to you and to your reason. If young organists and church singers could only realize this, it would be much better for them, for their art, and for the congregation. How often that congregation pleads for something simple, something that it can understand. If the choir could only see that the fault is not with the music, but with the interpretation; if they realized the inner "beauty and truth," the congregation would feel it also.

His Eleventh Annual Series of Concerts, was given in the Palais du Trocadéro, on the four Thursday afternoons of April. The programmes have filled the tremendous building, holding six thousand people. It is not at all difficult to understand why people attend these concerts. In the first

place, he realizes that it is as senseless as it is tiresome, to ask a miscellaneous audience to sit two hours and listen to one instrument. In the next, he claims that his own personal likes and dislikes are of secondary importance, and that the people whom he invites to come and hear him are worthy of some consideration. His finely selected programmes are arranged to bring voices and instruments into sharp contrast; they "compose," as the art-student would say, and each piece takes its place well prepared by what precedes and emphasized by that which comes after. There has been an average of twelve numbers to each concert and the organ has never been heard alone in consecutive numbers. A small but carefully chosen orchestra of thirty pieces, under the direction of Colonne, has been an important factor, especially in the Handel concertos. There have also been two vocalists at each concert, besides either a violinist or other soloist, and at the last, there was in addition, a boy choir. Each programme has offered a new organ composition by either Guilmant, Salomé, La Tombelle, Gigout or Dubois; but the most thoroughly enjoyable numbers have been the Handel concertos. The greatest success of the series was the Aria from the 10th Concerto, played by M. Guilmant alone. None but a great artist could play so simple a melody in a manner that would keep a large audience perfectly quiet. Enjoyable as the organ solos have been, no selections have been more instructive to the crowds of attending students than his remarkable accompaniments. Every solo, whether for string or voice, has been accompanied by the organ, sometimes supplemented by piano.

## WHAT IS NECESSARY IN A SINGING TEACHER.

IN a brief article written for our valuable contemporary, *The Voice*, Sir Morell Mackenzie, the famous laryngologist, thus ably deals with the question whether a singing teacher should necessarily be able to sing. "Teachers," says he, "regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing teacher who could not sing must resemble Swift's dancing master, who possessed all possible requisites for his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who would drive fat oxen must, necessarily, be stout themselves. The vocal teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate how one should sing and how one should not sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud."

# Kunkel's Musical Review

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It may have been "good business" for the Steinways to wine and dine a weak-minded man until they had persuaded him into overstocking himself with their excellent but unsaleable pianos, and it may have been "good business" also to press him for payment as soon as his notes became due and when payment was delayed to brow-beat and bulldoze him into surrendering to them his entire establishment, though his assets far exceeded his liabilities—but the public of St. Louis think it was very poor morals for the Steinways to hound poor Jacob Moxter to his death, as they did, and we predict that the returns from their St. Louis agency, hereafter, will show the Steinways, practically, that the feeling of indignation against them is neither superficial nor transient.

Too many students of music wish to reach the top rounds of the ladder without having climbed the lower ones. They desire, endeavor, and sometimes expect to become distinguished artists before becoming good scholars. Unless they are endowed with wonderful genius, they, of course, fail ignominiously, and, in a few years, find their proper level among the ten thousand humdrum music-makers. It is not given to every one to become a brilliant artist, but it is within the reach of every one who has good, ordinary intelligence and is willing to perform the necessary labor, to become a sound musician, and sound musicianship is the only sure stepping-stone to permanent success even as an executive artist. At any rate, sound learning, even when it fails to obtain for its possessor a high rank among artists, secures for him the respect of both musicians and the public, and—more important still—enables him to respect himself.

## IMITATION.

IMITATION is the first and natural method of the beginner. Every child who learns to speak does so as an imitator. The young student of music is no exception to the rule. He must, at first, be satisfied to be an imitator. It will be time enough, later, if he has the gift of originality, to gradually develop it, beneath the critical eye of his teacher, whose duty it will be to distinguish between intelligent originality and mere whimsicality. This is true alike of the manner of performing the works of others and of the composition of

"original" works. Imitation is not a proof of lack of talent, though, when it is too constant, it is a sign of immaturity. The early works of the great iconoclast of modern music, Wagner, are full of imitations of other composers. That did not, however, prevent his becoming later a thoroughly original writer.

If we said nothing, wrote nothing, composed nothing, some part of which at least had not been said, written or composed by others before, speech, writing and composition would soon be numbered among the lost arts. In music as in other things, it is neither possible nor desirable that we should free ourselves from the influence of those who have gone before. The musical language which the great masters have used is the existing language of musical art, and from that as a basis subsequent composers must necessarily start, however much they may afterwards enrich its vocabulary.

Nor is imitation necessarily a confession of inferiority. The Greek temple had as its original the log buildings of the primitive inhabitants of Hellas. Year after year, the ancient Greeks imitated, but in imitating improved their log cabins, until in their stead there stood forth such structures as the Parthenon. And right here is the distinction between that imitation which is a confession of inferiority, and that which, on the contrary, is an assertion and a proof of superiority: that in the first case the imitation is inferior to the original, while in the latter it is superior. In the latter case indeed, we lose sight of the chronological order of the productions, and the later seems the original; the old has been absorbed and recreated in new beauty, and the new beauty makes us forget the old material. These are true and brave words of Lowell:

"Though old the thought and oft express,  
'Tis his at last who says it best—  
I'll try my fortune with the rest."

A more or less erratic talent explores new paths to eminence; it seeks out the strange in order to attain the striking; but genius, conscious of its own powers, disdains to turn aside because others have gone before, and only thinks of surpassing its predecessors, well knowing that if it be first in rank, few will care whether it was first in time.

## "RAILROADING" IN MUSIC.

CITIZENS of this great republic need not be told what is meant by the term "railroading," when it is applied to legislative matters. But it is not only legislative halls that are the scene of inconsiderate rush and hasty action for the sake of dishonest gain. In matters of education, and in music perhaps oftener than in other branches, "railroading" is a common evil.

We Americans have frequently complained, and with good reason, of the presumptuousness that has led foreign tourists to write sketches of our social and political life after a visit of a few weeks, or even days, to our shores, the most of their views having come through the windows of the cars in which they were being "railroaded" from place to place. We have said, and justly too, that the resultant pictures were so distorted as not to be even passable caricatures. (It may be said, parenthetically, that our tourists have returned the compliment with interest.) But even more imperfect than the views of men and things which one can obtain from the windows of an express train, must of necessity be the views which the student can obtain of any art while being "railroaded" over its vast domains. Yet, daily, almost, we see students of music who are being whisked past beauties of detail, which they do not even suspect—while, even the larger features and contours follow each

other so rapidly that they necessarily leave but a blurred image in the mind.

You are astounded, sometimes, to hear what amount of ground has been gone over in a few months—and upon a little further inquiry you are even more astonished that the learner has gone over so much, and yet has really learned so little. One page of Mozart or Beethoven thoroughly studied, patiently analyzed, well understood, will bring the student into closer sympathy with these geniuses, will do more to enable him to become a worthy interpreter of their works than hasty "railroading" through all of their master-pieces. The homely adage that "haste makes waste" is nowhere truer than in the study of music. Careful, earnest, detailed study, even though it may seem slow, is the only sort of study that is worthy of the name, and will in the end be found to be that which will lead most rapidly to worthy success.

At the opening of another scholastic year, it is well, we think, for both teachers and pupils to bear in mind the homely truths we have briefly expressed above, and to determine to always avoid the unmitigated evil of "railroading" in music.

## THE ST. LOUIS EXPOSITION.

THE St. Louis Exposition, which will open on the 5th of September, continuing until the 20th of October, will in nowise be inferior to any of the preceding ones, and in several of its features will surpass them all. Liberati's Band will open the concerts and will be followed by Gilmore and his world-famed phalanx of artists. The concerts alone are worth more than the moderate price of admission (25 cts for adults—children 15 cts) and should be well patronized by our readers both in city and country. The secretary, Mr. Johnston, has proven himself to be emphatically "the right man in the right place" and has made the success of this mammoth enterprise. He has been ably seconded in the art department by Mr. Mills, whose skill as a journalist and art-critic is recognized both in this country and Europe. You cannot spend an evening more pleasantly than at the St. Louis Exposition.

Just as we are about to return the proof of the above article to the printer, we receive a sketch of this enterprise from the able and facile pen of Mr. George Mills, which we append:

"This great institution of the West has a peculiar history, one that differs from all other similar institutions in the country. It has been a steadily growing affair, growing in financial success as well as in industrial and artistic value with each year. Other such institutions have had their periods of triumph and their periods of failure, but the St. Louis Exposition, like Tennyson's brook, 'goes on forever.' Every year, of course, there are carpers and prophets of evil, who predict disaster for the year ensuing, but each year these cheerful souled pessimists have been disappointed. The great test in such matters is the cash results. The first year, 1884, the St. Louis Exposition yielded a net profit of about \$47,000. In 1885, the net profit had grown to \$54,000. The following year it reached close upon \$58,000, and in 1887 the net profit exceeded \$67,000.

These remarkable results are due entirely to two causes, namely, the popular character of the institution, and the low, uniform price of admission. The Exposition is popular because its stock is owned by over two thousand small stockholders, citizens of St. Louis, and because its profits are all expended in improving the building and its conveniences. Starting with a capital stock of \$400,000, subsequently raised to \$600,000, and adding thereto \$140,000 borrowed on 6 per cent. bonds, the profits made from the Exposition and from rents of the great Music Hall and Entertainment Hall have all been expended, after paying off \$60,000 of the bonded indebtedness, in improvements. As a consequence, there is over \$1,100,000 now invested in the buildings and equipments of the great St. Louis Exposition, and it does not have any floating debt whatever."

## THE EXPOSITION PICTURES.

**A**s a *piece de resistance* the managers of the St. Louis Exposition exhibit Michael de Munkacsy's world famous painting of the crucifixion, known as "Christ on Calvary." We print on this page an engraving of the principal group in this picture, the three crosses with the three Marys at the feet of the Savior. Space will not permit anything more than a bare reference to this matchless work, which is 32 feet long by 34 feet high, and which contains over fifty life-size figures. It must suffice, therefore, to say that the "Calvary," which was painted after, and as a historical pendant to the "Christ Before Pilate," is pronounced by the greatest critics to be the best and certainly the most effective picture that Munkacsy ever painted.

We also print two other cuts of great paintings that are in the general art collection, which Mr. George Mills has selected from the studios and art centres of the world. One is known as "Riche-lieu's Fête Day," a wonderful painting by Louis Alvarez, the greatest of the Spanish-Roman school of painters, and the other is an East Indian scene, the "Rajah of Gevalior," going on a hawking expedition, by Edwin Lord Weeks. This latter artist is a gold medalist of the Salon, and a most famous artist. The two cuts are simply printed as examples of the high character of the works now in the galleries of the Exposition. There are hundreds of equal merit and value. Indeed, there has never been gotten together in this part of the world a collection of painting so full of genius and so little disfigured by poor pictures.

## PARIS AS A MUSICAL CENTRE.

**H**ERE has existed in this country for many years a curious prejudice against French music writes Mr. Henry Weiss in the *Albany Express*, a prejudice conceived in ignorance and fostered by Germanized Americans who have studied only in Germany and know absolutely nothing of the present condition of music in Paris, who judge French organists by Batiiste, and French composers by Offenbach and Audran. They will tell you that the pianists and violinists of Paris are brilliant and amusing tricksters; that harmony and counterpoint are slurred over in the education of a pupil, and they constantly employ two stock phrases in their chatter and abuse, viz.: (1) The French strive only for effect; (2) The French are frivolous. Unfortunately this opinion prevails in America, and we seldom hear of our young musicians going to Paris to study the profession. They may pass through that city as they return from Germany, but it is usually in the summer long after the musical season is over; they go to the Grand Opéra, which is undeniably bad (almost as bad in fact as the Berlin Opera); they hear a few ordinary orchestras playing in gardens, and they come home and confidently say: "Oh, there's nothing in Paris, you know; Germany is the only place where you can learn anything."

And now, since you have consulted me as to what you had better do, in the face of this preju-

dice, I advise you strenuously to spend at least one winter in Paris; for there you will learn more of taste, expression and rhythm from hearing French soloists and the orchestras of Colonne, Lamoureux and the Conservatory than you can in any other cities. Study, if you will, first at Berlin or Vienna, and then stay as long as you can in Paris.

But first you must throw away some of the ideas that will be pounded into you in Germany. You must discard the idea that music is necessarily music provided it be correctly written; you must not condemn the writer of a cantata or an oratorio because his work may not contain a fugue, you must learn that the cutting of a cameo shows the artist's skill just as the carving of a colossal statue; you must learn that even if a composition be in dance measure it is not necessarily frivolous; you must learn that in writing for the voice the voice should be treated as the human voice and not as

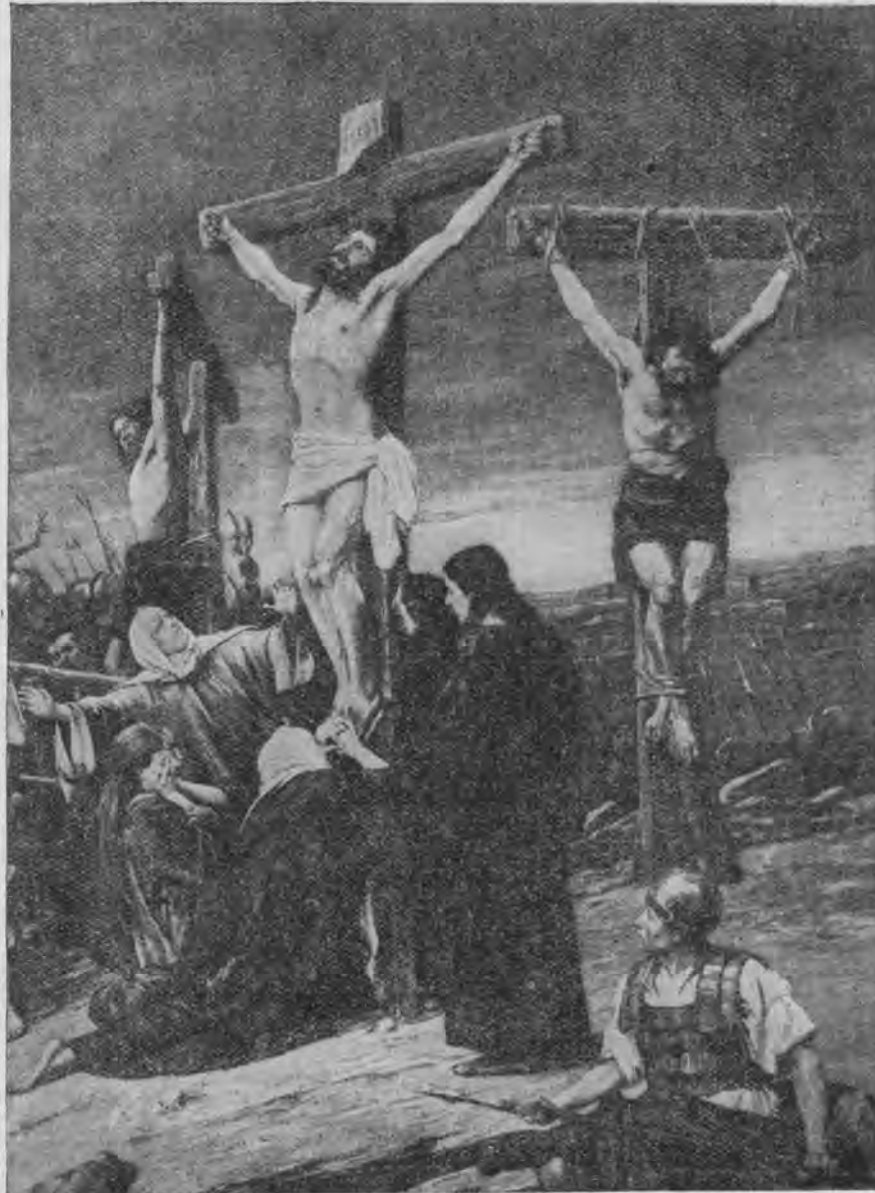
her make up, something attracting, yes, compelling attention, that is not found in any other city. She is not dressed loudly, she does not wear startling colors, her clothes are adapted to her face and figure and they fit her. In other words, she displays taste. So, too, with the pretty girls who in the creameries cut butter with a thread. And, to sing of higher things, this taste is seen in everything; in the proper location of public buildings, in the care taken of shade trees, in the constant beautifying of their city, in the statues and fountains erected, in the glories of their school of art, in the public encouragement and recognition given to all men who create something beautiful, whether it comes from work of head or hand.

There has for a long time been a discussion as to the proper group or statue to be placed upon the Arc de Triomphe, and a few years ago a colossal group by Falguieres was placed in position; but as it was only put there for the purpose of seeing the effect, only a cast was erected, which has since been taken down. I heard, one day, two laborers working in the streets discuss gravely as to whether the design was worthy of the arch, judging from an artistic standpoint. Would such a scene be possible in Germany? True, the Germans are sentimental and they talk much about "beautiful nature," but nature often means to them nothing more than a walk in the country where the goal is a garden adorned with green tables and benches where these sensitive souls can commune in quiet, their spirits soothed by unlimited beer and raw ham.

There has for years been a standard of taste in France, modified by the time; bad, as in the days of Louis XIV; admirable, as it has been for the last thirty years; but, with all the changes, there has been for years a standard. And this has been of great value to music. To-day as in their painting, so in their music, "frankness" and "strength" are the first qualities demanded. The question asked of a composer is not "How much has he studied?" but "Is he a born musician, who, by proper study, knows when to curb and when to give the reins to his genius?" I shall not dwell upon this subject. You differ in one respect from the majority of young musicians in that you have read considerably and are acquainted with the history of music and the great influence exerted upon your art by France during the last 100 years or so; an influence felt by such foreigners (who sojourned there) as Gluck, Cherubini, Spontini, Rossini, Meyerbeer, Liszt, Wagner, Chopin and Stephen Heller, who show in their works the effects of French elegance and grace.

Do you ask me in what the French teachers of to-day excel? It is in insisting upon the predominance of song, no matter what the instrument may be. Every melody, whether it be played upon the violin, the piano or the organ, should be sung. In Germany when a pianist is heard the

first criticism is over the performer's technique; in Paris technique is taken for granted. I once heard an American say to a virtuoso after his concert, "What wonderful execution you have!" to which the Frenchman, in perfect good faith replied, "Why not?" The player is supposed to have mastered the mechanism of his art before he attempts to play in public. The song, the song is everything. The moment there ceases to be well-defined, well sung melody, the composition ceases to be musical. Wagner, whom none will accuse of being prejudiced in favor of the French, speaks of this characteristic of French musicians in *Ueber das Dirigiren*. Having said that the finest performance of the ninth symphony of Beethoven he ever heard was from the Paris Conservatory orchestra under Halévy in 1839, he remarks: "The orchestra had thoroughly learned in each measure the Beethoven melody, and the orchestra sang it. The French



CHRIST ON CALVARY.

an instrument in an orchestra; you must know that what the Germans call "deep and profound" is too often merely stupid; and above all you must learn the great truth, forgotten by so many of the modern Germans, that music provokes purely physical emotions, and that, to use the words of the immortal Mozart, music must ever sound and appeal to the ear. This the French musicians as a class have never forgotten. Whatever have been their faults, they have never mixed metaphysics with music nor darkened music by words without knowledge.

The first thing that strikes one coming to Paris after a sojourn in Germany is the taste displayed by the French, and this is seen on every side. The poorest shop girl presents a more pleasing appearance in the street than any lady of the Berlin court. She may not be pretty, her dress costs but a song; but there is an indefinable something about

musician has been in this respect admirably influenced by the Italian school, in that for him music is only comprehensible through song; an instrument that is good to play upon is for him one that he can sing upon. And only the correct comprehension of the melody can give the proper tempo of the composition."

This brings me to the second point in which they excel—the sense of rhythm. I heard all the great orchestras of Germany before I went to Paris, and there for the first time I saw what precision, rhythm, *ensemble* meant. Now this rhythm cannot be explained; it can only be felt. It may come from an absolutely perfect technique combined with a keen sense of the "melos," as Wagner calls it; it can best be learned, however, by repeated hearings, and were it only to listen to the three orchestras I have named, a long stay in Paris would be of incalculable value to you. There you would hear the symphonies of Beethoven given in a manner that compelled even Wagner to give unlimited praise, and you would hear programmes most catholic in selection and of an interesting nature superbly played.

Another point in which the French masters are superior to the Germans is in their Yankee common sense, a natural endowment called by others horse sense. The average German instructor shuns all that is simple and self-evident; he must needs evolve a theory or method of his own, and all pupils are fitted to it as to the bed of Procrustes. There is often some good in these methods, but upon careful examination it will be found that the results achieved could have been gained in an easier manner.

The German teacher experiments upon his pupil as a German doctor upon his patient; curious about the case, watching and noting anxiously all symptoms and the effects of changes of treatment, and angry when the patient dies before he has data enough to write a monograph concerning the "strange case of Mr. Wurstfet." So with the piano teacher. He starts with the idea that he can find something new in the proper use of the fingers, and he tries one exercise upon a girl and another upon a boy, regardless of the fact that these exercises, recommended with a face of awful wisdom, may irretrievably ruin the hand of the scholar. If after a year he finds that several of his pupils have given out he changes his course of treatment, but it never occurs to him that he has in any way done those pupils an injury. I find among them strange and unnatural methods of playing the scales, curious exercises for developing the middle joint of the little finger, exercises by which muscles in the elbow are moved simultaneously with one on the calf of the left leg, thus insuring proper touch. "Do I exaggerate?" Heaven forbid! I have not stated one-half of instances worthy of a chapter in "Les Grotesques de la Musique" of Hector Berlioz. And when it comes to interpretation! How tortured are the simplest phrases that "emotions may be portrayed." A simple melody will be hacked to pieces and the honest German will say in admiration, "There, that is my phrasing of the passage; I differ from the others," who have, by the way, phrased it in an equally original and musical manner. Edition follows edition in Germany, with the composer's ideas trampled upon and pulled up by the roots, black with forced fingering and critical notes, with here and there a passage improved, so that the editor whose name appears on the title page in larger letters than that of the poor devil who

wrote the piece, this Doctor or Professor, may thereby obtain pasture.

But with the French it is not so. These men, accused by their neighbors of seeking effects, seek only one thing, and that is to play simply and frankly the work of the composer, whoever he may be. If it be a selection from Couperin or Bach, attention is paid to the age when it was written, and if to modern ears in some of the antique music there are passages whose harmonies sound thin, these Frenchmen play them as written and do not improve upon Scarlatti, Mozart, *et al.*, after the manner of Von Bülow and other renovators and restorers. They have no royal road to success. They demand first that the pupils have talent, and then that they work. And the two words always in the teacher's mouth are "sing" and "rhythm."

But I hear you say: "If I go to Paris I shall be given nothing but French music." You speak as the fool. Not only will you hear and be given all of modern German and Russian and Italian music worthy the playing, but you will hear Bach played upon the piano by Delaborde and upon the organ by Guilmant as you will never hear him in Germany. You will hear selections from German and Italian masters of the sixteenth and seventeenth centuries, often interesting, to be sure, only from an antiquarian standpoint. Are there any pianists in Germany from whom you will learn more from

without grumbling, that they may buy the colors for their pictures for the Salon. You will see musicians going without dinner to buy for twenty cents a ticket of admission to a Colonne concert. You will imperceptibly begin to think, to talk, to dream of nothing but art, and you will see hundreds working day and night for what—money? No, that poor thing, glory. You will meet with representatives of all nations and will not grow one sided and narrow in your profession.

And last but not least, you will learn to love and respect that great people, the French, to whom the world owes so much, to whom America owes so much and whom we have treated so shabbily; we forget her aid in the revolution; we forget that Jefferson was saturated with French ideas of liberty and self government. We see France to-day a republic, standing alone in Europe, a menace to the existing kingdoms, and to our shame we look upon her without sympathy. Is it because the Germans in America poll so large a vote and are accordingly held in great respect by Democrats and Republicans alike that we appear to side with Germany in her arrogance, with the chip continually upon her shoulder? Or is it simply because we are a republic and republics are ungrateful?

## LEARNING THE PIANO

LEARNING the piano is a thing over which some people make hard work, but it is simple enough.

First learn to strike the notes in your piece of music without any mistake—that is, do not play C for D nor A for B. Be as careful as you can about this; then get right down to work; hit them one after the other in their regular order, gradually faster and faster, as fast as you can without leaving any out. There is a marked difference between half notes and sixteenths, which you will notice. If you can count time and observe the rests, and do not forget the pedal, whatsoever thy hand findeth to do, do it with thy might—an excellent saying, which many players apply to

the foot also. This is the complete art of learning to play the piano, and it takes only from six months to a year, according to the ignorance of your teacher, to acquire such execution as will astonish your most sanguine friends. If your playing is not always appreciated as you would like, console yourself, as others players do, with the thought that there are people who have no ear.

You will hear a good deal said about an agreeable tone and a correct touch. Do not be disturbed. What have you to do with the tone? It is plain that is the piano-maker's business. And as to correct touch there is, of course, only one kind of touch—anybody can see that. Hit the right key and you have the correct touch. Some teachers never cease talking about what they call the "legato touch," but there is much doubt about there being any such thing; at least ninety-five per cent of players know nothing of it except by hearsay, and the best teachers acknowledge that at best it takes years of steady work to learn what it is. Like many other novelties, such as "pearly touch," "singing tone," "shading, phrasing," accent, expression, crescendo, diminuendo, sforzando, ritenuto and rallentando—these are mostly foreign importations, as you see. Americans have very little use for them. If there is anything in them, we always "catch on" to them in course of time naturally, if we have an ear for music,



AN EAST INDIAN SCENE.—After the Painting by Edwin Lord.

and if we have no ear we could not get them anyway.

But the best way for you is to stick to the natural touch; at least that is my advice. If you want a foreign name for it, call it staccato; that comes as near to it as anything; and as a means of cultivating the ear and fingers to a staccato habit, you might make it a rule to repeat to yourself several times before each lesson the following bit of real staccato from the "Mikado:"

"To sit in solemn silence in a dull, dark dock,  
In a pestilential prison with a life-long lock,  
Awaiting the sensation of a short, sharp shock  
From a cheap and chippy chopper on a big black block."

By observing these few and simple lines you will in a remarkably short time acquire a mastery of the piano and a way of penetrating to the deepest recesses of the human heart that would delight even a Fiji Islander, and we suppose those happy children of Nature are about as hard to please with the divine art of music as anybody.—*New Orleans Morning Star.*

acting for Steinway and Gabler, found that the assets exceeded the liabilities by from \$15,000 to \$20,000, and thereupon Mr. Moxter was, by contract, permitted to retain all of his property and given the right to "take the business back at any time before January 1, 1889." Mr. Lindemuth claims that Mr. Moxter was perfectly solvent, but that the untoward result of his attempt to obtain an extension, and the publicity given to his business difficulties, completed the wreck of his tottering reason and led to his self-destruction.

#### AUDIBLE COMPASS OF THE HUMAN EAR.

**W**E can do a great deal to cultivate the ear. But we can do nothing to alter the pitch or extend the range of sounds which the tympanum can receive. In other words, the ear may have the advantage of great keenness of perception, may hear sounds extremely small, distant and faint, and yet be always deaf to any noise, however loud and near, if it is lower or higher in pitch than the tympanum is

including fully nine octaves, the whole of which are distinctly audible to most ears. His expression, "the highest known cries" of insects, suggests a curious thought. There are few insects who have to our ears any cry at all; the humming that we hear is not made with the voice but with the wings. But insects, as well as birds and even quadrupeds, are often seen, especially the latter, apparently communicating with one another, when they are evidently to us silent. For instance, ants, when they meet, lay their antennæ across one another; but this may be no more than shaking hands, as with us, they may also be able to talk. There may, in fact, be no dumb animals. Only their voices may be out of the range of our ears. It must be supposed that small creatures, including quadrupeds, hear sounds much more acute than are audible to us, but none of the lower notes of our scale. This is, perhaps, the case with cats and dogs, who can obviously communicate with one another but making no sound audible to us. Thus there is not such a confusion of noises as there would be otherwise. The vast difference of pitch heard by different great tribes of creatures causes us and them to have, so to speak, the world to ourselves.—*Good Words.*



RICHELIEU'S FETE DAY.—After a Painting by Alvarez.

#### JACOB MOXTER'S SUICIDE.

**W**E are in receipt of a communication of some length from Mr. Aug. C. Lindemuth, lately with J. Moxter, the Steinway agent who recently committed suicide in this city. This communication shows that Mr. Lindemuth is justly aggrieved at the statement which he says has been made in certain quarters that he was the person who was sent to New York by Mr. Moxter to arrange for an extension with Steinway and others, upon an incorrect statement of Moxter's liabilities. Mr. Lindemuth states that the statement in question was prepared in his absence by the book-keeper, under Mr. Moxter's dictation, and taken to New York by Mr. John O'Grady, an attorney-at-law, who alone negotiated unsuccessfully with the New York creditors. Mr. Lindemuth further asserts (and his opinion is corroborated by those who knew Mr. Moxter best) that Moxter's brain had been affected for some time and that he was undoubtedly somewhat insane when he framed the statement whose transparent incorrectness led the Steinways to take possession of Moxter's business. On taking stock, examining books, etc., Mr. Lindemuth says that Mr. Ambuhl,

made for. Various experiments which have been made show that about the lowest, or what in a musical instrument would be called the deepest bass sound, consists of 12½ undulations in the second, and the highest or most acute, or rather more than 6,000. It should be remembered that human ears have not all the same compass. A party of young people, all with excellent hearing, may go into the meadows, and some will hear the shrill note of the common grasshopper, and some will not hear it even faintly, but simply hear nothing at all. Dr. Wollaston, a great authority on this subject, believes that "human hearing never extends more than a note or two above the cry of the common *Gryllus campestris*." The word "cry" is not correct, as the insect does not make the sound with the voice, but with a little saw-like scraper at its side. He gives a scale of sounds which he found to be inaudible to some ears. He found that some people could not hear the cry of the bat, nor the chirp of the house cricket, nor the chirping of sparrows, which is four octaves above the *F* in the middle of the pianoforte. Not to be able to hear this last note he considers to be very rare. He believes the whole range of human hearing to be compressed between the deepest notes of the organ and the highest known cries of insects, another, coming so close as to almost touch noses,

#### THE JEW'S HARP.

**T**HE manufacture of this musical toy was until recently one of the most flourishing industries in the town of Valsesia, Germany. At present their manufacture is chiefly carried on in Nuremberg.

It is interesting to note that this odd little instrument—if such it may be called—was in use as early as the 16th century. This is proved by a document still in existence dated 1524 which stated that a certain Andrea Gualcia of Otrerosia purchased from Giovanni Arienta, a wood at a place called Ovago di Curgo for "donzenas sexaginta de rebebbis." It may be explained here that the toy is still known in Germany by its ancient name "ribebbe." When and for what reason it was designated a "Jew's harp" is a question that baffles research.

During the last century a vast number were manufactured at the village of Boccorio averaging nearly 5000 daily.

Simple as it is in construction no less than twenty tools are employed in its manufacture involving twenty-five operations at the forge and vice.

## ROSSINI'S METHOD.



He lived then in the Rue Basse du Rempart, a street which has nearly disappeared now, but he soon settled down in those larger apartments at the corner of the Boulevard des Italiens and the Rue de la Chaussée d'Antin, in which he lived to the day of his death. I must, for a clear understanding of what follows, give a slight description of these apartments. From the ante-room you entered the dining room, a moderate-sized oblong table to seat fourteen people filling it nearly wholly. To the right of it was the drawing-room, where on Saturday nights the famous soirées were given, which brought together celebrities of every class or section of politics, art, science, or financial position; to the left was his studio—in fact, his bedroom—a square little place, containing a bed, a writing-table, a Pleyel piano, and a wardrobe full of perishable linen and his imperishable manuscripts.

On the little table in his bedroom he wrote them—on the big dining-room table the copyist copied them, because he never allowed a manuscript to go out of his house. It is certainly incredible that he should have written the "Barber of Seville" in fifteen days, not that there can be the slightest doubt about the spontaneity of the melodies streaming quicker into his pen than out of it, but precisely because, although writing very fast, he had a way of rounding the head of the notes, which took time, and writing a whole operatic score in a fortnight does not allow of many wasted minutes. Yet another instance of quick slow writing was Alexander Dumas (I mean the father). He wrote his novels on long half-sheets, and he was beside himself with happiness when I brought him some large English blotting paper, in sheets bigger than his own writing paper, which he had only to turn over to dry it at once. He wrote a wonderfully handsome hand, very long letters, and seemingly slowly, as if printed, yet one leaf was covered after another in next to no time.

Donizetti wrote quickly, to such an extent that when I saw him write for the first time I did not think he was writing music. He had a knack of covering the pages with dots like a telegraph strip, and when he had done so he added the tails and lines. Rossini used to set to work at ten o'clock in the morning, having got up at nine. His toilet took half an hour, his breakfast, house gossip, etc., another half hour; then he took his pen and wrote continuously. From ten to twelve, while he wrote, numbers of people came; some with letters of introduction, or old friends, and so on. He was very glad to make the acquaintance of talented young artists; he received them with immense kindness, giving them advice, and sometimes letters. But what he absolutely hated was to be stared at as one of the sights of Paris.

Once his old friend Caraffa came and told him: "There is a Russian Princess on the Boulevard who waited two hours yesterday to see you pass; she wants so much to make your acquaintance. What shall I tell her?" "Tell her," said Rossini, "that I am excessively fond of asparagus. She need only go to Potel et Chabot and buy the finest bunch she can get and bring it here. I shall then get up, and, after she has well inspected me in front, I shall turn round, and she can complete her inspection by taking the other view, too, and then she may go."

He was rather fond, not only of asparagus, but of anything good to eat, and whenever he was sent a delicacy in that line he enjoyed it in advance by unpacking it himself, and then he used to say with delighted looks: "Voilà à quoi la gloire est bonne." His visitors gone or not gone at twelve, he put on his wig, which until then lay quietly on the table, his big bald head being covered with a towel for the time being; then he dressed, and by one o'clock every day he was out; he took the first cab he met and asked him: "Est-ce que vos chevaux sont fatigués?" ("Are your horses tired?") When the unfortunate driver said, "Non, Monsieur," he never took him; he would never trust himself to other but the tired horses, and during all his life never had he entered a railway carriage. Then he usually drove to the Palais Royal, in the latter days to the Passage de l'Opéra, and walked up and down in the shaded galleries, meeting a number of friends and hearing with great interest all the newest gossip about singers, composers and operatic chat in general.

The musical section of the Paris Exposition of 1889 has decided to open an international prize competition for brass bands; prizes of \$1,000, \$600, \$400 and \$200 each with a gold medal are to be awarded.



## OUR MUSIC.

"HER EYES" (Mazurka-Caprice).....Jean Paul.

This is an unusually graceful *morceau de salon*; a worthy companion of Ketterer's "Argentine," which has made the round of the world. Fair amateurs will find this piece within the reach of their technical attainments and unusually grateful.

"NOVELLETTE" No. 4, Op. 21 in E major...Schumann.

This is one of the most famous of Schumann's famous "novellettes." It is one of the issues in Kunkel's Royal Edition, and attention is called here specially to the care with which fingering and phrasing have been indicated. To many the editor's work in this respect will open the leaves of a book hitherto unknown to them.

"BIRDS IN THE FOREST WALTZ" (Duet).....Sidus.

The birds whose waltz Herr Sidus has here transcribed with great fidelity had evidently heard Chopin's B $\flat$  minor sonata (Op. 31) since they have utilized it in part for the introduction to their sylvan revel. These birds are birds of good taste, and the warbling with which they close shows that they have considerable musical ability of their own. Our young friends will find this a very grateful piece.

"WILLIAM TELL FANTASIA".....Sidus.

This excellent fantasia or *potpourri* treats the famous horn quartette, the well-known Styrienne and the ever-popular galop of the overture in a way to delight our young friends. It is withal an excellent teaching piece.

"PICTURES OF HOME".....Pepper.

This song was recently sung by the composer, the well-known tenor Harry Pepper, on the occasion of his benefit. The stage was in complete darkness, and as each picture was called up by the song the picture was projected upon a curtain by stereopticon. The effect of the voice of the unseen singer and the pictures coming up like dreams was magical. The song, however, does not need these paraphernalia to make it a favorite. We feel sure it will please many of our friends.

The music in this issue costs, in sheet form,

|   |     |
|---|-----|
| "HER EYES" (Mazurka-Caprice).....Paul,      | .75 |
| "NOVELLETTE" (No. 4, Op. 21).....Schumann,  | .50 |
| "BIRDS IN THE FOREST WALTZ" (Duet)...Sidus, | .60 |
| "WILLIAM TELL FANTASIA".....Sidus,          | .35 |
| "PICTURES OF HOME".....Pepper,              | .40 |

Total.....\$2.60

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# HER EYES.

## MAZURKA CAPRICE

JEAN PAUL.

Vivo. ♩ 120.

The first system of musical notation consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a forte (f) dynamic and a pedaling instruction (Ped.). The melody features eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The lower staff is in bass clef and provides harmonic accompaniment with chords and single notes. Pedaling instructions (Ped.) are placed below the staff. The system concludes with a ritardando (rit.) and a piano (p) dynamic marking.

♩ 100.

Con Eleganza.

The second system of musical notation consists of two staves. The upper staff is in treble clef and features a series of triplets, marked with a '3' over the notes. The lower staff is in bass clef and provides harmonic accompaniment. Pedaling instructions (Ped.) are placed below the staff. The system concludes with a piano (p) dynamic marking.

The third system of musical notation consists of two staves. The upper staff is in treble clef and features a series of triplets, marked with a '3' over the notes. The lower staff is in bass clef and provides harmonic accompaniment. Pedaling instructions (Ped.) are placed below the staff. The system concludes with a piano (p) dynamic marking.

First system of musical notation for piano. The treble staff contains several triplet markings (3) and slurs. The bass staff includes a triplet (3) and a slur. Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \*

Second system of musical notation for piano. The treble staff features triplet markings (3) and slurs. The bass staff includes a triplet (3) and a slur. Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* *Ped.* \*

Con Brio.

Third system of musical notation for piano, marked "Con Brio". The treble staff contains several triplet markings (3) and slurs. The bass staff includes a triplet (3) and a slur. Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of musical notation for piano. The treble staff features triplet markings (3) and slurs. The bass staff includes a triplet (3) and a slur. Pedal markings are present below the staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

First system of a piano piece. The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a steady accompaniment with chords and single notes. Fingering numbers (1-4) are visible throughout.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of the piano piece. It continues the melodic and harmonic themes from the first system. A *cres.* (crescendo) marking is present in the left hand. The system ends with a repeat sign.

*Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* \*

Third system, beginning with the tempo marking **Vivo.** The right hand has a more active, rhythmic melody. The left hand features a prominent bass line with some sustained chords. Dynamics include *f* (forte) and *ff* (fortissimo).

*Ped.* \* *Ped.* \* *Ped.* \*

Fourth system of the piece. The right hand continues with a melodic line, while the left hand has a more complex accompaniment with some triplets. Dynamics include *ff* and *p* (piano).

*Ped.* *Ped.* \*

Con Eleganza

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *f* *f* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*p* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Cantabile.

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

8. 3

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Con gusto. *p*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The piano part includes several dynamic markings, including *p* (piano) and *f* (forte), and is marked with "Ped." (pedal) at various points. The voice part is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the voice staff. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The song concludes with a final chord and a "Ped." marking.

**Cantabile.**

This section consists of three systems of piano music. The first system (measures 1-4) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) concludes the Cantabile section with a final chord. Fingerings are indicated with numbers 1-4. Pedal points are marked with 'Ped.' and asterisks. The key signature has one flat, and the time signature is 4/4.

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

**Vivo.**

This section consists of two systems of piano music. The first system (measures 13-16) starts with a forte (*f*) dynamic and features rapid sixteenth-note passages. The second system (measures 17-24) includes a section marked 'Con Eleganza' and ends with a piano (*p*) dynamic. The tempo and mood shift significantly from the Cantabile section. Pedal points are marked with 'Ped.' and asterisks. The key signature has one flat, and the time signature is 4/4.

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Con Eleganza.*

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

First system of musical notation. Treble and bass staves. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *tf*, *p*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

Third system of musical notation. Treble and bass staves. Dynamics: *tf*, *p*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

Fourth system of musical notation. Treble and bass staves. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

Fifth system of musical notation. Treble and bass staves. Dynamics: *molto cresc:*, *tf*, *tf*. Pedal markings: *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*.

# NOVELLETTE.

R. Schumann Op. 21. N° 7.

Ausserst rasch. (*Very Quick.*)  $\text{♩} = 100$ .

The musical score is written for piano and bass. It features a variety of musical notations including eighth and sixteenth notes, rests, and accidentals. Dynamics such as *f* (forte), *sf* (sforzando), *p* (piano), and *mf* (mezzo-forte) are used throughout. Pedal markings ('Ped.') and asterisks (\*) indicate specific pedaling techniques. Fingering numbers (1-5) are placed above or below notes to guide the performer. The piece is in 3/4 time and D major, with a tempo of 100 beats per minute. The score is divided into seven systems, each containing a piano and bass staff. The final system ends with a mezzo-forte (*mf*) chord.

First system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a pedal marking "Ped." with an asterisk.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4) and pedal markings "Ped." with an asterisk. Dynamic markings *f* and *sf* are present.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and a pedal marking "Ped." with an asterisk.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and multiple pedal markings "Ped." with an asterisk.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and multiple pedal markings "Ped." with an asterisk. Dynamic markings *f* and *sf* are present.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes fingerings (1, 2, 3, 4, 5) and multiple pedal markings "Ped." with an asterisk. Dynamic markings *sf* and *rfz* are present.

Etwas langsamer. (Somewhat slower.) Op. 72.

First system of musical notation, measures 1-8. The piece is in D major (two sharps) and 3/4 time. The right hand features a series of descending eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated below the bass staff for measures 1, 2, 3, 4, 5, 6, 7, and 8.

Second system of musical notation, measures 9-16. Measures 9-12 continue the previous patterns. Measure 13 introduces a new melodic line in the right hand. Measure 14 contains a measure rest of 45 seconds. Measures 15 and 16 conclude the system with a first ending bracket labeled '1.'.

Third system of musical notation, measures 17-24. This system begins with a second ending bracket labeled '2.'. Measures 17-24 show a continuation of the melodic and harmonic development, with pedal points marked in measures 17, 18, 19, 21, 22, 23, and 24.

Fourth system of musical notation, measures 25-32. Measures 25-32 feature more complex melodic lines in both hands. A forte dynamic marking (*f*) is present in measure 27. Pedal points are indicated in measures 25, 26, 28, 29, 30, 31, and 32.

Fifth system of musical notation, measures 33-40. Measures 33-40 continue the piece's melodic flow. Pedal points are marked in measures 33, 35, 36, 37, 38, 39, and 40.

Sixth system of musical notation, measures 41-48. Measures 41-48 conclude the piece with a final melodic flourish. Pedal points are indicated in measures 41, 42, 43, 44, 45, 46, 47, and 48.

Erstes Tempo.  $\text{♩} = 100$ .

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The notation is in G major (one sharp) and 4/4 time. The piece is marked "Erstes Tempo.  $\text{♩} = 100$ ." at the top. The notation includes many fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions (Ped.). There are also dynamic markings such as *f* (forte), *sf* (sforzando), and *rfz* (rassente). The piece concludes with a final chord marked *rfz* and a double bar line.

# FOREST BIRDS WALTZ.

Carl Sidus.

*Tempo di Valse*  $\text{♩} = 80$ .  
*Cantabile.*

Secondo.



# FOREST BIRDS WALTZ.

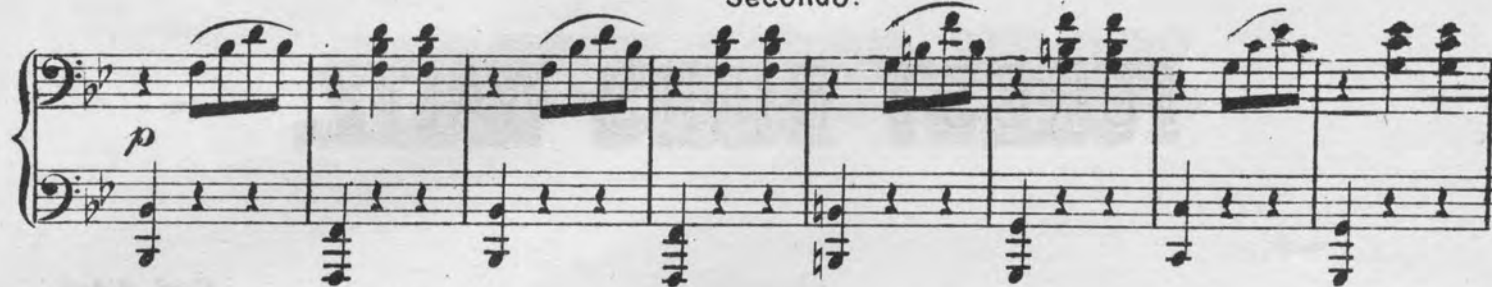
*Tempo di Valse* ♩ = 80.  
*Cantabile.*

Primo.

Carl Sidus.

The musical score is written for piano in 3/4 time, marked *Tempo di Valse* (♩ = 80) and *Cantabile*. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingerings (1-5). The first system begins with a piano (*p*) dynamic. The second system features a triplet of eighth notes. The third and fourth systems continue the melodic and harmonic development, with the fourth system concluding with a double bar line and repeat dots.

Secondo.



Primo.

First system of musical notation, measures 1-4. The right hand (treble clef) features a series of quarter notes with fingerings 1, 2, 3, 4, followed by a half note with fingering 1, and another quarter note with fingering 2. The left hand (bass clef) has a half note with fingering 4, followed by quarter notes with fingerings 3, 1, 2, and 3. A dynamic marking *p* is present at the beginning. A bracket labeled "or 5" spans the first two measures of the left hand.

Second system of musical notation, measures 5-8. The right hand continues with quarter notes and chords, including a triplet of eighth notes with fingerings 3, 4, 5. The left hand has quarter notes with fingerings 2, 1, 1, 2, 3, 4, and 3. A dynamic marking *f* appears in measure 7. A bracket labeled "or 5" spans measures 6 and 7 of the left hand.

Third system of musical notation, measures 9-12. The right hand features a series of chords and quarter notes. The left hand has quarter notes with fingerings 3, 4, 1, 1, 2, 4, 5, 3, 2, 1, 2, 3, and 4. A bracket labeled "8" spans measures 9 and 10 of the right hand.

Fourth system of musical notation, measures 13-16. The right hand has quarter notes with fingerings 4, 1, 2, 5, 4, 3, 1, 2, 3, 4, 3, 2, 1, and 2. The left hand has quarter notes with fingerings 2, 5, 4, 1, 2, 1, 4, 3, 2, 2, 3, 2, 1, 4, 3, 4, 5, 4, and 3. A bracket labeled "3" is under the last measure of the right hand.

Fifth system of musical notation, measures 17-20. The right hand has quarter notes with fingerings 4, 1, 2, 5, 4, 3, 1, 2, 3, 4, 3, 2, 1, 2, 1, 2, and 1. The left hand has quarter notes with fingerings 2, 5, 4, 1, 2, 1, 4, 3, 2, 2, 3, 2, 1, 4, 3, 4, 5, 4, and 3. A bracket labeled "8" spans measures 17 and 18 of the right hand.

Secondo.



Primo.

8

2 1 5 2 1 5 3 1 5 3 1 5 2 1 5 3 1

8

5 2 1 5 2 1 5 5 3 1 5 3 1 5 2 1 5

8

3 1 5 1 2 5 1 3 5 1 2 5 1 3 5 1 2 5

8

1 3 5 1 3 4 1 3 5 1 2 5 1 3 5 1 2 5 1 3 5

8

1 2 5 1 3 5 1 2 3 2 1 3 5 2 1 5 3 1 5

8

2 1 5 2 1 5 3 1 5 2 2 2 2 2 2 2 2 2 2 2

# WILLIAM TELL.

(Rossini)

Carl Sidus Op.132.

*Allegretto* ♩ — 152.

The musical score is arranged in six systems, each containing a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece is in 6/8 time and ends with a final double bar line and repeat dots.

**Moderato** ♩ - 160

[illegible]

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat). It begins with a 'cres.' (crescendo) marking. The melody is composed of eighth and sixteenth notes, with fingerings indicated by numbers 1 through 5. The lower staff is in bass clef, featuring a harmonic accompaniment of chords, primarily dyads and triads, with fingerings 1, 2, and 3. A 'Ped.' (pedal) marking is placed below the first measure of the bass staff. A decorative floral ornament is positioned between the two staves in the third measure. The score concludes with a final chord in the bass staff.

The image shows a musical score for a piano introduction and a waltz section. The piano introduction is in 3/4 time, and the waltz section is in 3/4 time. The score includes a treble and bass staff with various musical notations and fingerings.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a harmonic accompaniment on a bass clef staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, often beamed together, with fingerings indicated by numbers 1-5. The accompaniment features chords and single notes, with some measures marked with a 2/4 time signature. The piece concludes with a final chord and a fermata.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a forte (f) dynamic. The melody in the Treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with fingerings (1, 2, 3, 4). The Bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes, with some chords and single notes. Dynamics fluctuate between forte (f) and piano (p). There are two pedal markings, "Ped.", each followed by a flower-like symbol. The piece concludes with a final cadence in the Treble staff, marked with a double bar line and a repeat sign.

*Allegro Vivo* • - 138.

*Allegro Vivo* • - 138.

*p* *mf*

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a simple melody with a few chords. The voice part is in the upper register, featuring a more complex melody with many notes and rests. The score is divided into two systems. The first system has four measures, and the second system has four measures. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Moderato". The score is written in a standard musical notation style, with a treble clef for the voice and a bass clef for the piano. The notes are written in a clear, legible font, and the rests are indicated by horizontal lines. The overall style is that of a traditional musical score.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5 above the notes. The piece begins with a treble clef and a key signature of one sharp. The melody is written on a single staff. The score includes various musical notations such as beams, slurs, and fingerings. The piece concludes with a final cadence.

Musical score for "The Merry Widow" (No. 1). The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piece is in 2/4 time and is marked "Allegretto". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The piece is in 2/4 time and is marked "Allegretto".

The musical score is for a piano introduction and a waltz section. The introduction is marked with a piano (p) dynamic and a tempo of 120. The waltz section is marked with a 3/4 time signature and a tempo of 120. The score includes fingerings and dynamics for both hands.

# PICTURES OF HOME.

Words by Fred. Dixon.

Music by Harry Pepper

Tempo di Valse.  $\text{♩} = 80$ .

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a steady bass line. The music is marked 'mp' (mezzo-piano) and includes a 'Ped.' (pedal) instruction with a star symbol.

Moderato.  $\text{♩} = 100$ .

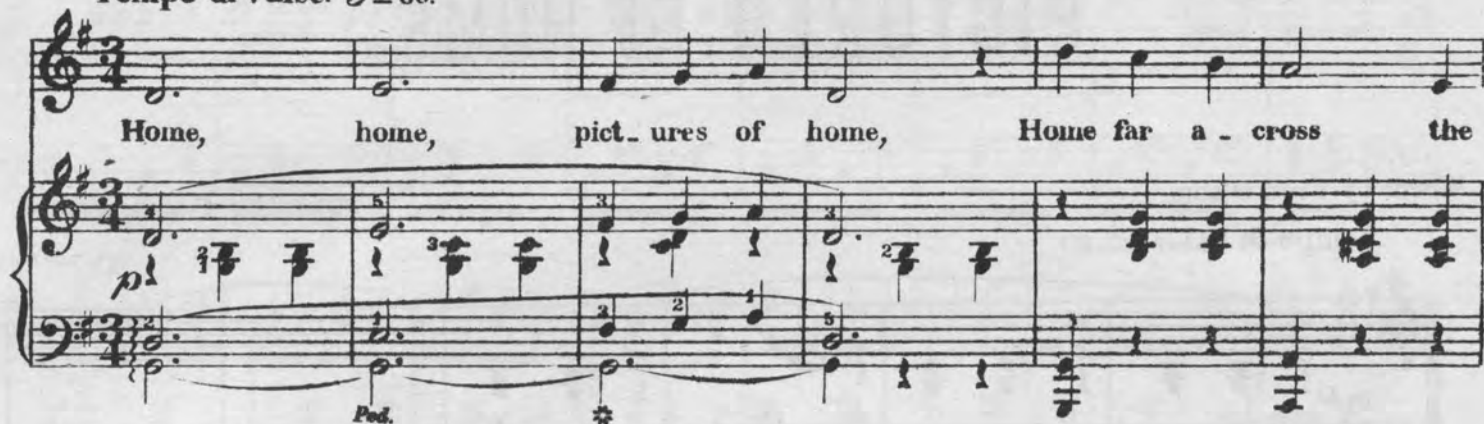
The first system of the song begins with the vocal melody on a single staff. The piano accompaniment is shown on two staves below. The lyrics 'I'm watch-ing by the old log fire As rud - dy flames they rise, And' are written below the vocal line. The music is marked 'Moderato' and includes a 'Ped.' instruction.

The second system continues the vocal melody and piano accompaniment. The lyrics 'pictures of my home I see Thro'tears that dim my eyes. I see each face once loved so well, My' are written below the vocal line. The piano accompaniment includes various chords and melodic lines.

The third system concludes the song. The lyrics 'heart is filled with pain; I think where home I used to dwell I neer shall see a - gain' are written below the vocal line. The music is marked 'ad lib.' (ad libitum) and includes a 'Ped.' instruction.

Tempo di Valse.  $\text{♩} = 80$ .


Home, home, pict - ures of home, Home far a - cross the



sea Home, home, beau - ti - ful home,

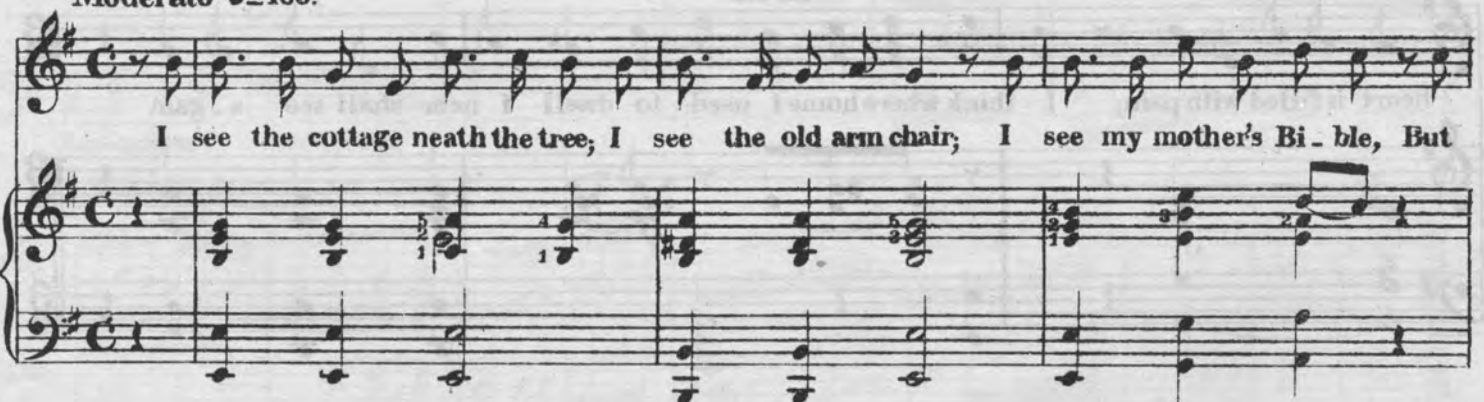


Home ev - er dear, ev - er dear to me



Moderato  $\text{♩} = 100$ .

I see the cottage neath the tree, I see the old arm chair, I see my mother's Bi - ble, But



*rit.* *a tempo.*

mother is not there. I see the woods, the schoolhouse old, The brook with its soft flow; I

*rit.* *cres.*

*with passion. slower.* *ritard.* *Tempo di Valse*  $\text{♩} = 80$ .

see the sweetheart fair, who told Her love now long a - go. Home, home, pictures of

*ritard.*

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

home, Home far a cross the sea Home, home,

beau - ti - ful home, Home ev - er dear, ev - er dear to me.

Moderato ♩-100.

I see the hap-py Christmastime The children with their toys And fathers' mer-ry joy-ous face And

hap-py girls and boys I mut-ter low "God bless them all" And try to say a pray'r So

*ad lib.*

Tempo di Valse. ♩-80.

let the cur-tain slowly fall The pic-ture still is there Home, home pic-tures of

home, Home far a cross the sea ..... Home, home

beau-ti-ful home Home ev-er dear ev-er dear to me

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### THE TIMBRE OF VOCAL TONES.

THE vibrations produced when a given note is sounded are, with few exceptions, of such a nature that we do not hear a single tone, but a number of tones. The first member of the series is the loudest and has the pitch of the particular note sounded. It is called the primary tone. The remainder, of higher pitch and diminishing intensity, are known as the secondary tones or harmonics. They always stand in fixed relation of the primary tone, forming with it definite intervals of the scale. The number of secondary tones, together with their relative intensity, determines the timbre of musical sounds. The vibrations of a tuning fork, for instance, give rise to no harmonics at all, while the sounds of a piano-forte contain several which again differ in strength from the secondary tones audible in the sounds of a trombone.

The physical explanation of the timbre of sounds applies, of course, as much to the human voice as to any tone-producing apparatus. Variations in the number and intensity of harmonics account not only for the unique quality of vocal sounds, but also of the great diversity of voices. Nay more, these variations supply most of the peculiarities which distinguish the separate elements of articulate speech. The secondary tones, which stamp voice sounds as such, are in part incidental to the vibrations of the vocal chords. The majority as well as the most characteristic of the harmonics, however, arise in the upper air-passages, whose structure and configuration alter the form of the laryngeal sound-waves.

An important adjunct of the acoustic function of this part of the respiratory tract is its adjustability. The movements of the lips, cheeks, tongue, soft palate and pharyngeal walls render possible the most manifold change in the shape of the cavity formed by the throat, mouth and nasal chambers. With each new shape corresponds a new pitch of resonance and a new arrangement of harmonics.

From the preceding considerations, it is evident that the quality of every individual's voice in great measure depends upon inherent organization. A voice is thus fine or poor by nature. On the other hand, it is clear that the timbre of any voice will be influenced by training; for the organ of speech and song is built up of living tissues capable of development, and includes muscular parts directly controlled by the will. A voice can therefore be improved by art. The manner of perfecting the quality of vocal sounds obviously consists in endowing them only with those secondary tones which impart beauty by their presence. How shall this be done in practice? The teachings of experience assist the solution of this problem by affording numerous useful hints.

The first requisite for the formation of beautiful tones in singing and speaking is a normal condition of the vocal machinery. All its parts are needed in their integrity. An absent tooth may spoil pronunciation; an enlarged tonsil damage vocalization. Persistent irritation of the throat with dust, pulverized spices; hot drinks or strong alcoholics, is not consistent with the preservation of its healthy activity. Straining the voice beyond its range, power or working capacity is very apt to destroy the charm residing in its tones. Forced or otherwise unnatural efforts of breathing, finally, not rarely entail complete loss of all musical attributes of the voice.

From the foregoing summary of hygienic principles, we may pass at once to the statement of such pedagogical precepts as aim to enhance the timbre of vocal sounds.

An observation which deserves special emphasis in this connection is that the quality of vocal tones is much favored by an abrupt attack, precise intonation and a moderate or even minimum expenditure of breath. A second important rule is to allow abundant room for the vibrations of the air contained within the mouth, and to interfere as little as possible with the free communication of these vibrations to the surrounding atmosphere. This is accomplished by keeping the lips well separated, the mouth thoroughly open and the tongue flat on the floor of the mouth. The syllable "ah" is used to this end in singing. Prefixing "I" or "sc" to "ah" facilitates the placing flat of the tongue. When the root of the tongue is allowed to rise up at the back of the mouth, the voice acquires a guttural quality. The same effect is caused by strong contraction of the muscles of the fauces and pharynx. In this case, a feeling of constraint about the throat accompanies the usual action. Persons who find it

difficult to correct the faults which occasion a guttural quality are advised to sing the syllable "koo" several times rapidly on the same note, then "oo—oh—ah," always maintaining the pitch and gliding imperceptibly from one vowel position to the next. The exercise is to be repeated on each note of the scale, within an octave chosen from a middle register.

A nasal twang results from inadequate action on the part of the palate. During phonation (except when sounding a nasal consonant), the palate ought invariably ascend upwards, and meet the back of the throat, so as to form a complete partition between the cavities of nose and mouth. The mobility of this flesh curtain may be exercised by alternately drawing in the air through the nose, while the lips remain firmly closed and then expiring through the open mouth.

Whenever vocal sounds require for their production the narrowing of some portion of the buccal cavity, the place of constriction should be made as far forward as is consistent with preservation of the sound's identity. The melodiousness of speech is materially heightened by pursuing this course. R, K, G and L are the sounds to which the injunction particularly applies. For L, the tip, and for G and K, the root of the tongue presses against the palate. The further forward the point of approximation is situated the better for the timbre of these elements as well as of those with which they happen to be connected. Similarly, the quality of the voice is benefitted by habitually using no other but the lingual R, formed by vibrations of the tip of the tongue raised against the front of the roof of the mouth. The English "oo" and the German "ü" are striking examples of sounds which literally enforce, by their forward formation, an absolutely pure tone. The syllables "doo" and "dü" are therefore excellent for the practice of vocal studies.

As the timbre of the voice depends so much upon the dexterity with which adjustment of the upper air passages is effected, it is important to secure skill and rapidity of movement of this portion of the vocal tract. A most efficient way of reaching this end is by diligent, persevering drill in pronunciation. It will be found very advantageous to practice exercises in articulation by a conscious utterance of the separate elements; that is to say, with mental recognition of the positions necessary to the formation of each element. Indeed, attention may, for a time, be exclusively directed to the practice of correct positions, without actually producing the related sounds.

In sequence to the remarks just made, it will be well to note that the combined study of singing and elocution, among other advantages, has the recommendation of being better calculated to benefit the quality of the voice than the pursuit of either art separately. In fact, any methodical exercise of the organs of voice having for its object their physiological development will of necessity tend indirectly to beautify the timbre of vocal tones.

C. SHATTINGER, M. D.

### THE SCIENCE OF MUSIC.

It has of late become the custom to speak of a "Science of Music," and composers and virtuosi are often sternly reproved for being unacquainted with the scientific basis of this art. They may plead in excuse that the number of vibrations by which a tone is produced is a matter of total indifference to those who can string such tones together into melody and harmony, or play them on any instrument. Neither is the intonation of a singer improved by his minute knowledge of the larynx and its anatomical qualities. Moreover, the experiments with "pure fifths," and other attempts at meddling with our system of tuning the piano-forte, have hitherto led, and will probably always lead, to miserable failures. It may indeed be broadly stated that the discoveries of Helmholtz and other scientific men, valuable and excellent though they undoubtedly are, have never been of the slightest use to the practical musician. The story is told of a scientific man who wrote a piece of music on strictly mathematical principles. It was a model of symmetry, and everything that could be desired from a scientific point of view, but extremely dull and uninteresting. On the other hand, there is no evidence that Bach or Mozart knew anything whatever of the physical laws of their art. The two things are different, and ought not to be mixed up together. There is a science of acoustics, and an art of music.

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**CORRESPONDENCE.**  
MUNICH, GERMANY.

MUNICH, July 31, 1888.  
EDITOR KUNKEL'S MUSICAL REVIEW:—Since my last letter, sent you from Glasgow, I have skipped about in a manner that would make the most enterprising European flea envious. I have attended riots in Trafalgar Square, London, and have chased wild elephants on the Ludwigstrasse, in Munich. But do not be afraid, I am not going to bore you with all my adventures by flood and field. I will confine myself strictly to the musical part of my stay. It was a musical party which branched off from the Tourjee European Excursion at Glasgow, and wended its way towards Munich. It consisted only of Mr. Geo. E. Whiting of the New England Conservatory of Music, Mr. J. D. Buckingham of the same institution, and myself. And furthermore we found that music, heavenly maid, was dead, until we came to Frankfurt, where we heard "Masanello" rather badly done, in a magnificent opera house. Frankfurt is the home of the Rothschilds and of the sausage, but scarcely the residence of the muses. But it was a comfort to find that people could sing out of tune in other countries besides America. But this was but a preliminary to Bayreuth, for soon we went via Nuremberg to that home of the Teutonic muses. The party underwent some change en route, and became a quartette, consisting of Miss Fanny Payne, Mr. Carl Faellen, Mr. Whiting and myself, and a quartette with better ensemble you would not easily find. We were all in tune with the occasion and with each other, and when we found pleasant lodgings in the family of Herr Apotheke Meyer, and had quiet breakfasts and seasons of calm repose in spite of the crowded and excited condition of Bayreuth, we felt that our lines might have fallen in worse places. I was obliged to leave the party on the morning after our arrival, to seek, Villa Wahnfried, scarcely believing however, that Madame Wagner could receive me in the midst of her multifarious duties. Great was my surprise and pleasure therefore, when the stately butler, who took in my card doubtfully, came out and said that she would allow me an audience. Into a beautiful room, half-boudoir, half-reception room, I went, and the tall and stately lady who arose and greeted me, was Madame Wagner. The daughter of Liszt resembles her father in the contour of her face, and in the bright and very expressive eyes. The bereavements of the last five years have given a sober, grave expression to the face, and a striking gray to the hair, but there was animation, force, and earnestness in all her manner and conversation. Like Clara Schumann, she has taken up the grand task of living for her husband's memory, of making his works better understood by the world. She had superintended all the rehearsals, and said that she was only sorry that they could not have had more. A little short of four weeks' constant work, was all that the singers' engagements allowed them to give to rehearsing. I expressed the hope that all would be as great as usual, since most of the artists had already appeared in "Parsifal," but she replied that "Parsifal" needed entire re-study at each festival, and I most heartily concurred in the view that it was the most difficult of operas. She was warmly interested in the progress of Wagnerian music in America, and expressed the hope that it might be more than merely fashion, but take firm root. She spoke very highly of the labors of Anton Seidl in New York, and said that she often received encouraging accounts of progress from him. She wished that the Boston field might be also thus cultivated. She was greatly pleased that so many Americans were coming to the festival. Spite of much talk to the contrary, very few had been present at the previous festivals. There was to be a great gathering of the nobility in Bayreuth this time, and she was glad of this as it meant a cultured and appreciative audience. Many representative people would be at her reception the following Tuesday evening. She would be glad to see me there too, so I left to prepare to attend "Parsifal," with the surety of a pleasant evening at Villa Wahnfried. Our quartette became a quintette at the performance, for I was able to get a seat for my friend Mr. Kneisel, at my side. The audience was indeed a representative one: the Prince's Gallery filled, and such men as Von Wolzogen, Lassen, Tappert, Lamoureux, D'Albert, etc., etc., on every side. Of Bostonians I saw (besides our own party) Mr. Gericke, Mr. Svecenski, Mr. Johns, Mr. Hubbard, Mr. Foote, Mrs. Gardner, and others. Of New Yorkers, Mr. Floersheim, Mr. Michaelis but alas not my friends Krehbiel and Finck. Of Philadelphians, Miss Everest, Miss Knox and others.

I am not going to describe the theatre, nor the opera, for I have done both in previous years in your columns, and neither has altered. Naturally the performance is a special one, for every singer, down to the least important chorus singer is a soloist or "star" while the orchestra is as full of celebrities as a field is full of blackberries in August. I send you by this mail a full list of the personnel of the festival, which you can translate for the benefit of your readers if you wish. There is the usual solemn hush as the lights are lowered and the strange prelude begins. If I criticize here at all, it must be borne in mind at the first that I consider the performance of "Parsifal" beyond anything possible in any other theatre in the world; but I may at least compare Bayreuth with Bayreuth, festival with festival; and it seemed to me that conductor Mottl dragged things a little, and in his endeavor to attain stately majesty, sapped the life out of some portions of the work. Materna was a splendid Kundry, and the Belgian tenor—Van Dyck—who strange to say is more at home in French than in German song, and looked the part of "Parsifal" to perfection.

Stage effects were as glorious as ever: the great marches of the Castle of the Grail, the two moving panoramas, the sinking of Klingor's castle, the transformation of the tropical garden into a desert at the sign of the cross; all these things were admirably done. Musically, the second act was the most attractive, but the finale of the third by all odds the vastest and grandest. At the end of that, I was speechless and could only press Franz Kneisel's hand as he looked, also

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deeply moved, for a word of commendation. I have heard Parsifal three times now, and do not feel, that I fully grasp it yet; at each hearing new uses of figures, subtler meanings, deeper thoughts come to light. Yet I confess I rank the "Master singers of Nuremberg," as the more perfect opera.

That tells a story, not of gods and demigods, but of human passion, longing and love, its satire, keen and earnest as that of Aristophanes, its autobiographical meaning, its historical accuracy of detail, make it to me, the most perfect of music art-works. The musical public at Bayreuth (and an especially educated one) shares my opinion, for "Parsifal" awakes less enthusiasm than I had expected, while "Die Meistersinger" was applauded wildly. Of course applause doesn't count for everything, but the fact remains that "Parsifal" is uncomfortably great. "It is the crown of Wagner's works," said a young Philadelphian to me, "but a crown is not the most comfortable bit of wearing apparel." Richter directed "Die Meistersinger" the next day. It was a performance beyond comparison. The only flaws the fiercest hypercritic could discern, were as follows: The finale of Act I, faulty in intonation, "Pogner's Address," rather tame, (how one longed for poor Searia); Walther's "Prize Song" just a trifleshaky in the attack and time of the first measures; the curtain drawn a little late after the last prelude. That was all in a performance of over six hours, scarcely a flaw! I cannot begin to describe the singing. Gudehus was a fine Walther even though he is no longer young; Frau Sucher the most sweet and loving of Evas; Reichmann, splendid, and thoroughly German as Sachs; Hofmüller, a jovial David; but Friedrichs the merry beau ideal of the narrow, spiteful, ridiculous Beckmesser; a more perfect triumph of acting cannot be imagined. Of course, the orchestral details were equally exact; the harp of Beckmesser had its hard acidulous twang (caused by wiring it with steel); the horn of the watchman had its coarse tone in a foreign key to give realism rather than musical effect; the guild of the tog-makers had muted trumpets; the heralds natural ones, and every musical point was faithfully carried out. The historical details were not less faithful. The scene of the second act was a perfect little street, such as has existed in Nuremberg from Medieval times, and when the riot began this little *gasse* was filled with a surging mob, beating each other in wildest confusion, while one window after another, all along the street, was opened, and people looked down in various stages of deshabille. Then the final scene of all capped the climax. The marches of the Guilds (Prince Alexander of Hesse assured me that one of these has been discovered to be a veritable melody of the fifteenth century), the dance of the apprentices with its strange medieval effect of seven barred phrases, and finally the gorgeous harmonies of the triumphant finale swelling up proudly to Heaven, while Nuremberg lay smiling in the sunlight, looking down from its height as if blessing the proceedings; it was a scene never to be forgotten, and when the curtain fell, a delirium of applause rang through the house: Applause! it was more like frenzy, and for fully ten minutes people shouted themselves hoarse. Then we went forth into the night to seize the flitting waiter, and force him to bring us food and drink. A firm grip at the vanishing coat-tails of one of these gentry, a two mark piece, and a formal demand that our party be rescued from starvation saved our lives, for man cannot live by music alone. Next time I will write of the celebrities I have met in Bayreuth. For this time I fear that I have tired your readers of the enthusiasm of

You can judge a man by the way he walks, if he goes his natural gait, as well as you can draw a chart of his cranium by the bumps thereof, and thereby show his mental and moral peculiarities and characteristics. Straws have ever shown the direction of the river's current, and a feather is as good an indicator of the wind's tendency as a mathematical instrument; in the same way do our little personal peculiarities of walk or gesture form to the experienced student of human nature an index to our inner selves.

A criminal, for instance, fleeing from justice, disguises himself so completely that his own mother could not swear to his identity as regards his features and general appearance. Some keen observer of peculiarities sees the man walking through a crowd. "I could swear to that peculiar gait among a thousand," he says, and thus on this straw of evidence an arrest is made and justice works out her ends. What mother cannot tell the approach of her child long before she sees him by his step, and who of us but can remember some time in our lives when the approach of a particularly loved one could be heard afar off and detected even among several others.

These little personal and natural tricks of gait and manner are not to be despised, being as they are, types of individuality marking each one off from among his kind and making him an independent creation. Once we begin to change radically our natural gait we become a creature of imitation and render ourselves ridiculous. By this I refer to the various styles of gait that have been followed as fashions at different periods of the world's history. There was the mincing walk that came in with farthingales, ruffs and black patches; the dromedary style of the Grecian Bend; the dainty *noli me tangere* step of the modern dude and the wooden *a la militaire* stride of the girl who has "gone in" for exercise and is "English you know" and wants to advertise the fact to the general public.

Really, unless there is some awkwardness of step or weakness of ankle the best way to walk is one's own natural way and the best aid to walking can be always received from one's own shoemaker. Like a tailor that person has much to do with the making of man. And he cannot begin too soon in life. Put baby on his feet in a well braced shoe full and plenty long, with no pressure on the daintily formed mechanism of his little foot and all his life he will walk better for the start you have given him. Many a slight deformity has been aggravated into a noticeable defect, and many a boy and girl have grown up to awkward, ungraceful manhood and womanhood through the carelessness of the shoemaker or the vanity of the parents.

The province of the shoemaker is to protect and improve, not to infringe on nature and press out of shape the muscles of motion and change your individuality of walk; therefore, when you have such an artist in leather the best improvement you can give your gait is to trust to his fitting and let exercise and nature do the rest, always bearing in mind that self-consciousness can do nearly as much toward spoiling a walk as an ill-fitting clumsy shoe.

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"The Twenty-eighth Annual Fair of the St. Louis Agricultural and Mechanical Association, which opens Monday, October 1st, and closes October 6th, will be one of the grandest exhibitions ever held on the Continent. Comment upon this grand enterprise is unnecessary, as its repeated success has earned for it an international reputation, which at once highly impresses one with the untiring energy, enterprise and liberality of the management of this important and distinguished feature of St. Louis entertainment.

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## MAJOR AND MINOR.

KEEP him at least three paces distant who hates music and the laugh of a child.—*Lavater.*

SOME men are like musical-glasses; to produce their finest tones you must keep them wet.—*T. S. Coleridge.*

MUSIC is both an art and a science. As a science, it includes the theories of musical composition.—*Dr. Crotch.*

MUSIC demands great perseverance and incessant labor. It exposes one to many chagrins and toils.—*Bishop Bar.*

MUSIC stands near to theology; those who are not touched by music, I hold to be like stocks and stones.—*Martin Luther.*

MADAME PATTI is reported to have completed her "Souvenirs." The book will be published simultaneously in London and Paris.

H. R. H. PRINCESS BEATRICE has sent some of her own musical compositions to the Exhibition of Women's Industries which is to be held at Sydney in October next.

THE reminiscences of Mr. J. H. Mapleson, which are partly in print, will be published by Messrs. Remington, London, early in the autumn, and promise to be of exceptional interest.

MR. J. J. VOELLMECKE has been elected over seven competitors as director of the Nord St. Louis Bundeschor. Under Mr. Voellmecke's conscientious and able leadership we shall expect the Bundeschor to take front rank among the German singing societies of St. Louis.

GEORGE SWEET, the baritone, has received offers from Kellogg and Minnie Hawk, J. C. Duff and Emma Abbott, but has refused them all, and will spend the winter in New York teaching, his success having been so great that nearly the whole of his available time during the coming season has already been taken.

GOUNOD is writing an opera entitled "Charlotte Corday." He has taken refuge in a distant village, and, in order to remain undisturbed, he posted a paper on the door containing these words: "It is my painful duty to apprise you of my sudden death; accuse nobody. If the Lord so wills it, I shall resuscitate on the 1st of September next."

COLERIDGE'S WANT OF EAR.—I have no ear whatever; I could not sing an air to save my life; but I have the intensest delight in music, and can detect good from bad. Naldi once remarked to me at a concert, that I did not seem much interested with a piece of Rossini's which had just been performed. I said it sounded to me like nonsense verses. But I could hardly contain myself when a thing of Beethoven's followed.—*T. S. Coleridge.*

MUSIC is a spirit. I have seen a mother at her work and a farm boy at his task, and as I heard them humming snatches of songs, I have said that music lightens labor. I have heard that martial music urges the soldier to battle, and I have affirmed that music inspires patriotism. I have heard that beasts have been charmed by its delicious sounds, and I have reasoned that music quells passion. It does more; it suggests ideas; it quickens the imagination; it dispels sadness; it adds to joy. Music is the only perfect language of all the higher emotions.—*J. G. Abbott.*

LOSING THE KEY.—Mrs. Billington, the queen of all English singers, came one night to Drury Lane Theatre to perform Mandane in Artaxerxes, so hoarse as to render it a question as to whether it would be possible for her to appear before the audience. To add to her perplexity, her maid had mislaid the key of her jewel-box, but persisted that her mistress must have got it with her. "What can I have done with it?" said the siren: "I suppose I have swallowed it without knowing it." "And a lucky thing, too," said Wewitzer, "it may perhaps serve to open your chest."

OUR many readers who will visit the St. Louis Exposition and Fair should bear in mind that not the least of the attractions of St. Louis is its great base-ball club, the "Browns." They will entertain their friends for twenty-one more championship games this fall, as shown by the following schedule: Louisville, Sept. 11, 12 and 13; Cincinnati, Sept. 14, 15 and 16; Baltimore, Sept. 18, 19 and 20; Cleveland, Sept. 21, 22 and 23; Athletic, Sept. 25, 26 and 27; Brooklyn, Sept. 28, 29 and 30; Kansas City, Oct. 5, 6 and 7. The price of admission is only 25 cents, for the balance of the season. Do not fail to see the "Champions of the World," whatever else you may have to leave unseen while in the city.

A PRIMA DONNA without a voice is like a toddy without liquor or a dinner without dishes, and yet there is such a thing. Emma Abbott is the living exemplar of the fact. She has about as much real voice as a comic opera chorus singer, and yet she is a popular prima donna. There are successful prime donne made by good vocal work, and other successful prime donne made by good head work. Emma was made by head work. Of course, there was a time when Emma could sing a little, when the quality of her voice was fresher, and when there was a better body to it, but that time is long past. Now, in place of a voice which can sing an opera through, she has a squeal which she throws in once and a while, and a lot of vocal tricks with a fine slender thread of voice far up in her head, with which, the orchestra aiding, she accomplishes several vocal acrobatic feats which make the ignorant herd stare in wonder.—*Spectator.*

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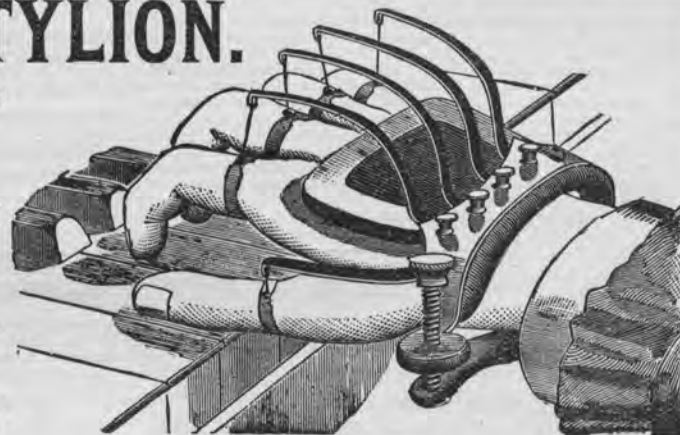
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"The music at a marriage procession," says Heine, "always reminds me of the music of soldiers entering upon a battle."

At Salzburg the interesting discovery has just been made of a volume of Haydn's compositions, entirely unknown, and written between the years 1777 and 1779.

A SAN FRANCISCO manager has conceived the 'cute idea of producing the "Mikado" in Japanese. An agent is engaged in securing artists, and a member of the Japanese Consulate at the Golden Gate is translating the libretto.

MISS LAURA MOORE, better known in St. Louis as Mrs. Watson, sailed recently on the steamer *Bourgogne* from Havre. She will join the McCaull Opera Company, making her first appearance as *Flametta* to Miss Marion Manola's *Boccaccio* in Suppé's opera.

IN Meran, Tyrol, there recently died Prince Rudolph Lichtenstein, who, during a part of his career, was reduced to copying music for a living. Belonging to a rich family, he was disowned by his relatives for having married an actress, the beautiful Hedvige Stein. Fortunately, he regained possession of his rights lately, and devoted part of his revenues to the encouragement of musical art.

No manufacturers of pianos have won more public favors in the same time than C. A. Smith & Co., of Chicago, Ill., whose advertisement appears in this issue. They have recently moved into a large, new and commodious factory, and are now turning out 20 pianos per week, with facilities for 30. The material used is first-class, and the piano made by them is a credit to them, and the factory can be pointed to with pride by all residents of the Garden City. Send to them for catalogue and price list. Address, C. A. Smith & Co., 149 and 151 Superior St., Chicago, Ill.

AN amusing incident is said to have occurred during the rehearsal of "The Golden Legend" at the recent Chester Musical Festival. In a particular passage of the legend the maiden who offers her life for Prince Henry, in response to the question, "Have you thought well of this?" replies "I come not to argue but to die." Here Sir Arthur Sullivan, who was conducting the rehearsal, turned back the page of his score and said "letter D." This sounded like "let her dee" (Yorkshire dialect for die), and a loud roar of laughter went up from the chorus. Sir Arthur was puzzled to know the reason of the hilarity, and when it was explained to him he joined heartily in the laughter.—*Musical World.*

THERE was a time when an orchestral conductor was, as a matter of course, an irascible person, whose baton was sometimes used to beat other things than time. This is another of the things which we have changed "since then." Witness the case of Signor Giuseppe Galesi, a conductor not less celebrated for his musical ability than for his courtesy. The principal cornet player in his band recently fell ill, and sent a substitute, who is described as being a mixture of conceit, double f's, and muscular activity. The rehearsal commenced, the chief features being the tempestuous blasts from the cornet, which almost swept performers, conductor and all, from the platform. Galesi was in no way disconcerted, nor did the natural force of his politeness abate. He leaned over to the cornetist, and said sweetly, "Sare, you play zee fine cor-net; zee grand tone; zee magnificent expression; but, sare, your pardone—please don't play!"—*Musical World.*

### VICTOR EHRLING.

**R. VICTOR EHRLING**, the eminent pianist, makes the following announcement to the St. Louis public:

"SAINT LOUIS, September, 1888.

An unpleasant frequency of being compelled to refuse the applications of new pupils for want of time, and the fact that the residence portion of the city is constantly being further extended, have induced Mr. Ehrling to establish his music rooms at No. 104 1/2 North Broadway. Being centrally located and easily accessible from all parts of the city, those inconveniences will, in a measure at least, be removed, thereby enabling Mr. Ehrling to accept a limited number of new pupils.

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The National Business College, of Kansas City, which has been located at the corner of Ninth and Main the past four years, has removed to the ground floor of the Rialto Building, of Ninth and Grand Ave., one block east of the old quarters.

Many persons have expressed the opinion that this College has the best appointments and business location of any like institution in the United States. At any rate the quarters are simply superb, and require only a visit of inspection to convince any one.

The College office is located in the corner, fronting on Ninth Street and the Custom House Court, and is finished in antique oak, with solid walnut and cherry furniture.

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A LADY advertises that she has "a fine, airy, well furnished bedroom for a gentleman twelve foot square."

A BOSTON singer stopped warbling and requested the removal of a crying youngster. Some singers can't tolerate a rival in the same house.

IN what play does Shakespeare mention cowboys? In Hamlet, where he says "Conscience makes cow-herds of us all."—Patented by J. A. Kieselhorst.

WOMAN (to tramp)—After you've eaten that pie will you saw a little wood?

Tramp (eyeing the pie)—Yes, ma'am, if I'm alive.

THE conical, high-crowned hat is to be worn another season, and a Connecticut inventor is at work on an extension neck for theatre-goers.—Burlington Free Press.

## EPIGRAM ON A BAD FIDDLER.

Old Orpheus played so well, he mov'd Old Nick,  
But thou mov'st nothing—but thy fiddlestick!

—Musical Society.

SERVANT—The mistress says, mum, that she is not at home. Who shall I say called?

Caller—You may say that a lady called who didn't bring her name.

IT does not require anything extraordinary in the way of intellect to shoe a horse, but there is a fortune in store for the man who can shoe a fly so that the little pest will stay shod.—Harper's Bazar.

OLD GENTLEMAN—Strange! I don't see a grave of a person as old as I am.

His Daughter—Why, of course not, father. You must remember this is a comparatively new graveyard.—Life.

A LOUISVILLE editor calls Josef Hofmann "the only small boy who ever made an agreeable noise." It is inferred that the Louisville editor never heard a small boy manipulate the dinner bell at the proper hour.—Norristown Herald.

A GERMAN citizen of Hoboken was informed that a lady had called to see him in his absence. "A lady," he mused aloud, "a lady." Upon an accurate description, he suddenly brightened up and added: "Oh, dot vos no lady; dot vos mine wife."

ELLA—Are you fond of birds?

Jack—I adore them.

ELLA—Which is your favorite singing bird?

Jack—The bird I love the most doesn't sing.

ELLA—Ah, what is it?

Jack—Quail on toast.—Tid-Bits.

MRS. LOFTY—The organist at our church is the most stupid fellow in the world, and is always playing the most inappropriate selections. Why, at Carrie Curfew's wedding he played, "Trust her not, she's fooling thee." The idea!

Mrs. Posted—Stupid! Indeed, he is not. He was once engaged to Carrie himself, and she jilted him. He knew what he was about when he selected that tune.—Judge.

A BLIND fiddler, playing to a company, and playing but scurvily, the company laughed at him; his boy that led him, perceiving it, cried:

"Father, let us be gone; they do nothing but laugh at you."

"Hold thy peace, boy," said the fiddler; "we shall have their money presently, and then we will laugh at them."—Selden's "Table-talk."

GENTLEMAN—And so you are a newspaper man, now, Uncle Rastus?

Uncle Rastus—Yes, sah; I se de editor ob de job depa'tment.

Gentleman—Editor of the job department?

Uncle Rastus—Yes, sah; I carries in coal, an' scrubs de flo', an' washes down de windows, an' all sech editin' as dat, sah.

A SMALL boy, who had happened to bruise his leg, said to his mother:

"Oh, mamma, how awfully it must hurt to be a colored man."

"Hurt, my dear? Why, what do you mean?"

"Why, don't you know, I tumbled down this morning and made that black spot on my leg, and it's just as sore as it can be all the time."

He (at the horticultural show)—This is a tobacco plant, my dear.

She—Indeed! how very interesting. But I don't see any cigars on it.

He (pointing to a cabbage near by)—No; here's the genuine cigar plant.

She—Oh, yes, I see now; a cigar in the middle of each leaf. How wonderful.

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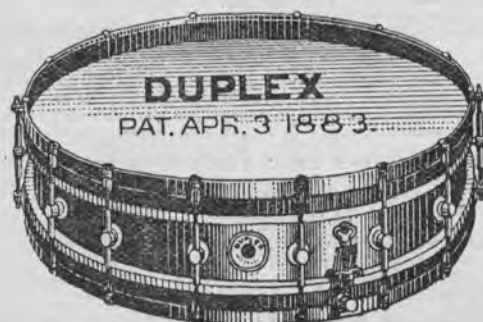
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KIESELHORST says that when he heard the abominable brass bands that played through the streets of St. Louis during the late *Sengerfest* he felt like joining Anthony Comstock in a crusade against the *new din art* (nude in art).

A BUTCHER'S boy, carrying a tray on his shoulder, accidentally struck it against a lady's head. "The deuce take the tray," cried the lady. "Madam," said the boy, gravely, "the deuce can't take the tray."—*Ex.*

[The above joke has appeared in various papers, always marked "*Ex.*" We don't know whether these papers exchanged with Addison and the *Spectator* in the last century, but can assure them that the above clipping was current at that time. As for ourselves, we file away all exchanges over one hundred years old, and never clip from them.]

ABOUT RIGHT.—A deaf old gentleman in Maine had a niece who recently married one of the best musical critics of the West. On their bridal tour, the husband was for the first time presented to his relative, who asked in a stage whisper of another niece:

"What does he do?"

"Why, uncle, he is a musical critic," was the shouted reply.

"Waal," said the uncle, gazing at the young man, "no accountin' for tastes; but why did she marry him if he's a miserable critter?"

The above incident has the merit of being true.

AFTER lengthy negotiations Herr Sucher, the orchestra leader of the Hamburg opera and husband of the well known singer Rosa Sucher, has been engaged as orchestra leader of the Berlin Opera.

MISS NELLIE STRONG is too well and favorably known to the St. Louis public to need an introduction or even a word of commendation at our hands. In June last, she severed her connection with the Beethoven Conservatory and went to Europe. She has now returned and will on Sept. 27th, open rooms for private instruction in piano playing at 2601 Washington Ave. Persons desiring instruction can apply daily from 11 A. M. to 1 P. M. and from 2 to 4 P. M. As Miss Strong's well known ability will doubtless cause her instruction to be much sought after, it will be wise for those who desire to secure her services to apply early.

A STORY is told of Engel, the director of the Krop Theatre, of Berlin, which has a moral illustrating the proverbial pretensions of the "stars" of to-day. Wishing once to give an important performance in his theatre, he proposed to Nachbaur and Reichmann to have them both sing in the same opera, and asked their terms. "My terms, you know," answered Nachbaur, "half of the gross receipts." "And yours, Herr Reichmann?" "As usual, fifty percent. of the gross receipts." Engel, without a smile, thereupon humbly replied, "Well, gentlemen, if I engage you, I beg you will favor me with a free ticket to the performance."

BENJAMIN GODARD one of the most gifted and original of the composers of the actual French school is only thirty-eight. Besides innumerable short compositions both vocal and instrumental he has written two operas both brought out at Brussels: "*Pedro de Zalamea*" (1884) and "*Jocelyn*" (1888), the second a great success. Artists of talent have always been known to possess idiosyncrasies either of character or of manner, and Godard is no exception to the rule. The *Paris Temps* reveals one of his weaknesses, which is a vanity which is charming in its ingenuousness \* \* \* and which radiates from his entire person, from the hair encircling his head like a halo to the point of his boot. \* \* \* Godard is not at all hurt that his friends should agree with him in believing that he resembles Beethoven; in order to suggest this fancied resemblance to the dullest imaginations he has placed a bust of the German master in the *antichambre* of his apartments and his own in each of the other rooms; the busts represent him at various ages—as a child, as a youth, and as a man. They bear inscriptions such as "The child disappears, the artist is revealed."—*American Musician*.

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