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KIESELHORST

DEVOTED TO MUSIC AND ART.

Vol. VIII.

NOVEMBER, 1885.

No. 11.

J. A. KIESELHORST.

THE genial countenance that lights up this page is that of Mr. J. A. Kieselhorst, known in St. Louis musical circles as one of the most active and judicious promoters of local musical enterprises, an amateur musician of real ability and one of the most wide-awake of our piano dealers. Mr. Kieselhorst was born in St. Louis in 1845. As a child he was fond of music, as all children are, but it was not until he had passed his twelfth year that he began to study and practice music. He then, however, made up in application what he had previously lost in time. He now learned to play the piano, and the piano, while at the same time he gave attention to theoretical studies. The flute is Mr. Kieselhorst's favorite instrument, and as an amateur virtuoso flutist he has made a reputation for evenness of execution, quality of tone and intelligent interpretation that the majority of professionals might well envy. We pause to say, that the success achieved in this way by the subject of our sketch should serve as an encouragement to those of our readers whose early musical education has been neglected, genuine love of music, combined with hard work, will, in certain lines at least, enable even him who has reached years of discretion before devoting any time to the "tone art" to attain an honorable place among its disciples and practitioners.

As soon as he took an interest in music as a study, Mr. Kieselhorst became one of its most energetic promoters, a sort of musical missionary, so to speak. He was one of the organizers, and for several years the president, of the Haydn Orchestra. During his presidency, and at the concerts of this organization, a number of first-class artists were first introduced to the St. Louis public. Later on, he became the manager of the Memorial Hall Concerts, one of the most artistic series of musical entertainments given in the West. It was he who secured the contract with Theodore Thomas for the musical festival of 1883, when Gounod's "Redemption" was given by the St. Louis Choral Society. He was one of the managers of the St. Louis (May) Musical Festival of 1884. St. Louis also owes to his enterprising the concerts given for several seasons by Dr. Maas, W. H. Sherwood, Chevalier de Kontant, the Cincinnati String Quartet, and others. In more than one of these enterprises he has lost money, but he has quietly made up the deficit and tried it again.

Mr. Kieselhorst has for some years been the St. Louis agent of the Henry F. Miller pianos, and by securing for them under the most favorable circumstances, as well as by judicious advertising and personal push, he has won for them a reputation in St. Louis and the Southwest. Lately, he has been given the agency also for the Emerson pianos. These with several other makes which he handles, enable him to suit all tastes and purses. He is not without his weaknesses—he will run, and he has a dread of going on horseback for the simple reason that, while in the saddle once, as marshal of a civic procession, a boot-call once upon him, and Mister, get off that horse and look at yourself riding, a remark which he took as a "reflection" upon his horsemanship.

But if he does pun he never misrepresents his goods, and if he is not in the estimate of the street Arab a model for an equestrian statue, he is a model business man, and that is enough.

CLARA SCHUMANN.

At a concert given by Perthaler at Graz on the 30th of October, 1828, the child of nine years performed for the first time in the famous Music Salon of her native city, making her debut in a duet with variations by Kalkbrenner, on a march from "Moses," *opus 94*. She played this with Emilie Reichold, a pupil of her father's, and according to a report in the *Allgemeine Musikalische Zeitung* of November, 1828, with universal

spring of 1826 to Heidelberg. Six months later, however, being encouraged, on Wieck's authority, to seek the attainment of his wishes, and to take up music as his vocation, he returned to Leipzig, this time to remain, and took a lodging as near as possible to his master. He brought a young, fresh element, a new poetic life-current, into that house that so hospitably welcomed all artists.

This must have proved a beneficial stimulus to Clara, who was kept strictly under her father's iron hand. She learnt hard work betimes. So long as physical strength held out, she was kept closely to the piano, and so little leisure for the play and recreation dear to childhood, was allowed her, that, as Liszt relates, "if she wished to carry her pet kitten, she must steal behind her father's back." Yet, "through much playing, or rather in spite of much playing," continues Liszt, "instead of getting wearied out, as might be imagined, she grew into the very meaning of what she played, and her spirit sought to press upwards ever higher into the mysterious region of Poetry."

Clara had already begun to improvise and compose in her two-year-old ear. Instruction in composition from Thomas Cantor Weinlig, and afterwards from Heinrich Dorn, gave this creative impulse nourishment and regulated it. A theme of hers was the foundation of one of Robert Schumann's earliest works—Impromptu, *opus 5*—the first indication of his ideal attraction towards her, which afterwards manifested itself.

"Seeing that I know those," he writes in 1835 of her, "who, when they have just heard Clara play, rejoice at the thought of hearing her again, I ask what it is that keeps up their interest in her for so long? Is it the marvelous child's power of spanning ten notes, over which, indeed, they shake their heads astonished? Is it because she plays the most difficult of difficulties as though just weaving a chain of flowers around her audience? Is it possibly a certain pride which the city looks upon as her own child? Is it this which has aroused in us so great an interest in the shortest time known in these days? I know not, but an simply of opinion it is her spirit that impels her."

KASTNER'S "PYROPHONE."

MUSIC from gas is the latest invention. A novel musical instrument called "The Pyrophone," now exhibiting at the Inventions Exhibition, will shortly be introduced to the public.

Its compass is three octaves, with a key board, and will be played in the same manner as an organ. It has thirty-seven glass tubes, in which a number of gas-jets burn. These jets, placed in circles, contract and expand like the fingers of a hand. When the small burners separate the sound is produced, when they close together the sound ceases. The tone depends upon the number of the burners and the size of the pipes in which they burn, so that by a careful arrangement and selection on all the points of the musical scale may be produced in several octaves. Some of the glass tubes in which the jets burn are nearly eleven feet high. When "Pyrophone" is played upon with the keyboard, it gives out a rich, full tone of remarkable delicacy, and to a great extent resembling the human voice.



J. A. KIESELHORST.

and deserved applause. Other criticisms also speak thus of her first appearance: "Under the guidance of good musical experience, taught by a father's energetic love thoroughly to understand the art of piano-forte playing, we dare to cherish the highest hopes for her."

It was in her earliest days that Robert Schumann first took her under his wing. Though a musician at heart, and giving presages of his future, he was merely an ordinary student when, incited by Clara's mother, he sought her out for instruction from her father, and thus she met her fate.

But relinquishing his own wish, chiefly on his wife's account, whose health he thought should prosecute legal studies, Schumann went in the

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

EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

At this address at the formal opening of the new music hall, President Kennard stated that in all musical entertainments controlled by his association, popular prices would rule, that the hall was for the benefit of the public, etc. The statement may have seemed peculiar to those who had paid \$2.00 for an ordinary seat, but the majority doubtless thought the charge necessary to meet actual expenses, and did not grumble. It is now given out (apparently on good authority) that Mr. Thomas was paid \$14,000 for five concerts, or at the rate of \$2,800 per concert. Two years ago Mr. Thomas received \$1,000 per concert, for three concerts. True, he furnished five more men in the orchestra, and one more solo singer this time, but \$1,700 per concert for those is "rather steep." If Thomas was paid \$14,000 this time, he was paid more than double what he could have been had for, and the dear public was charged twice as much for its tickets as it should have been. How is that, Mr. Kennard?

MUSICAL MAGAZINES AND THEIR USES.

FORWARD, when not only the learned professions but even the mechanical arts have each their special periodicals, it need not be argued that an art as universal, a science as boundless as that of music, should have its own papers and magazines. The success of many such publications in securing large lists of subscribers is in itself proof sufficient that the musical public want just what is furnished them by the musical press. But it may be doubted whether the larger proportion of the subscribers to musical journals fully appreciate the many good purposes served by a properly conducted musical magazine.

Talking to our own subscribers, we may be allowed to use our own REVIEW as an illustration. The editorial discussions of current topics, the accounts and criticisms of musical works and performances, however faulty they may be in themselves, must, in all cases, have at least one beneficial result; that of setting the readers to thinking for themselves. The news, carefully culled from all parts of the world, whether as correspondence from musical centers, or presented in short paragraphs under "Major and Minor," constitutes an interesting panoramic view of what is going on in the musical world. The biographical notices of eminent musicians, the lives and deaths, the accounts of new musical inventions, compositions, and discoveries, the best thoughts of the best musical writers and teachers put in a terse, practical

way, must furnish the minds of those who peruse them with data and suggestions which they would vainly seek for elsewhere.

Since it has passed into an adage (most adages lie, but this happens to tell the truth) that—

"A little nonsense now and then
Is relished by the best of men."

—which, being interpreted, means, of course, musical people, we devote some space to humorous matters. We must not then be crabbed musicians, (strange that there should be crabbed musicians!) while he has audibly grumbled at what he called our "waste of space on foolishness," he has read every line of "Comical Chords," and secretly enjoyed what he pretended to blame. We have also been credibly informed that the digestion of more than one meal had been facilitated by trifles gathered under that head.

The music supplied by musical magazines provides, on the one hand, a cheap supply of material for study and practice, and on the other, an excellent means of becoming acquainted with the latest musical compositions. When, as in the REVIEW, it has been carefully selected, so as to give nothing but works of genuine merit, and especially when, as in the REVIEW again, these selections have been carefully edited by eminent teachers, the music becomes a means of musical education which can not be over-estimated. Even the advertising pages are valuable to the careful reader, for he will often find advertised there every thing he has long wished he might find. Then too, a magazine such as ours is a musical missionary: the unusual numbers of the families who receive it find in it from month to month much that interests them, and, moreover, it is a constant, an interested, and a musical literature is thus aroused in those who, but for the magazine, would never have taken the least interest in musical questions.

DISTINGUISHED AMATEURS.

HERE is, in this country, a wide-spread idea, that, somehow, music, its study and practice, are matters unworthy the serious attention of men of genuine intellect who do not make thereof a special business. There are actually among us men who love music, who, as a matter of fact, give it some attention surreptitiously, who still consider this secret worship of the muse as a weakness, or at least a thing to be concealed, lest it should attenuate the consideration entertained for them as practical men in their respective businesses or professions. Perhaps if we can show these weak-kneed brothers, that, as amateur musicians, they can figure in most distinguished company, we may do something to induce them to openly give their influence in favor of the culture and development of the art of tones, while at the same time we may also be doing something toward correcting the error we have alluded to, among the less musical masses.

Among the distinguished amateurs are emperors, kings and emperors, great statesmen, deathless bards, eminent men of science, and religious leaders by scores and hundreds. Sculptures on Egyptian monuments show us their kings acting as preceptors in religious ceremonies. Saul, the first king of the Jews, whose melancholia could be assuaged only by the sound of music: David, his harpist, who became his successor, and Solomon, the latter's son, who arranged on so magnificent a scale the details of the musical service for the temple at Jerusalem, are instances of royal amateurs of music that will suggest themselves to all readers of Holy Writ. Among the Romans, Titus Antoninus, Vespasian, and Trajan, were not less famous. Nero and Caligula may serve as examples of imperial enthusiasts in the study and practice of music. French history gives us, among others, Charle-

magne, who often directed the singing at his court, and introduced the Gregorian music into his kingdom; Louis XIII, who also acted as conductor of the concerts that were given at his court and one of whose melodies, "Amaryllis" is popular to this day in different arrangements and Louis XIV, the patron of Lullé. In fact, the entire Bourbon dynasty, good, bad and indifferent, were more or less intelligent patrons of music. England has her king Canute with his song about the singing of the monks of Ely; Richard Cœur de Lion, the patron and friend of Blondel, the troubadour; Henry VIII, who is said to have sung and played at night the most intricate compositions of the day, and from whom his daughter, Queen Elizabeth, inherited her well-known musical talent. The Duke of Edinburgh of the present royal family of England, is a very fair violinist, and the author of several compositions which are said to possess merit. The kings of German countries seem not to have been very musical as a rule, but Frederick the Great was a notable exception. As every one knows, he was a rather skillful flutist, who learned to play the instrument against his father's express orders, and in spite of many severe punishments for his disobedience. The present king of Bavaria is well known to be a melomaniac.

Not only those who have worn the royal purple, but not a few who in less exalted positions have felt the cares of State, have, in the midst of political labors and intrigues, found time to devote to music. The Greek sage Solon and the profligate but talented Alcibiades, are examples furnished by antiquity; and, not to prolong the list unduly, in our day, Gladstone and Castelar may be mentioned as shining examples. Carl Schurz also is an able pianist.

Among religious leaders, Ambrose and Gregory may serve as examples of musical enthusiasts, who were not professional musicians, while in more modern times, the prelates who succeeded to place Luther and Wesley in the same category.

Literature is full of shining lights who were musical amateurs. All the early classical poets, from Homer down, were "bards," and sang or specially declaimed their compositions. Plato, Pythagoras and Chiron lauded music and its study to the skies. The troubadours and trouvères of ancient France, the skalds of the Northmen, the bards of the Scots and Anglo-Saxons, the Minne-Sänger of Germany were poets first, of course, but they were musicians also. True, with the modern development of music, which gradually resulted in its emancipation from its elder companion, literature, the *littérateur* and the musician have become quite distinct, but many a literary genius has been a devoted admirer of music. This article is growing longer than we meant to make it, and hence, passing over the many notable examples, which we could easily gather, of geniuses in the literature of continental Europe, who were musical amateurs, and speaking only of England's writers, we may remind our readers that Milton was in his day quite a violinist! We all know what Shakespeare thought of "the man who hath not music in his soul;" Tom Moore's love of music and skill in the rendering of the simple but touching air of his native Erin, are known by every schoolboy; Shelley, "the poet of the poets," was a musical enthusiast; and Goldsmith was almost a professional flutist.

All these names we have cited from memory and the list could doubtless be indefinitely lengthened by a little research. Indeed, as we write this, other names suggest themselves, but this list is even now long enough, and we pause as enough, we think, to satisfy any one, that to love and to practice music as an amateur is not to give proof of mental weakness, but rather to exhibit the tastes that have marked many of the greatest, wisest and best of mankind in all lands and ages.

LOWELL MASON.

I present to our readers a good likeness of Lowell Mason, the President of the Mason & Hamlin Organ and Piano Company, who died in his residence in Orange, N. J., at midnight on Sunday, the 18th of October.

He had been suffering from Bright's disease for seven months, during which time he has been confined to his house. He leaves no immediate family, his wife having died about three years ago.

Mr. Mason was the second son of the late Dr. Lowell Mason, who can be said to have established church music in this country. He was born in Medford, Mass., June 17, 1805, and after receiving a common school education, commenced life as an errand boy in a dry goods store in Boston. After some time he made up his mind to go to Cincinnati and became a clerk in the publishing firm of W. B. Smith & Co. Mr. Mason showed so great an aptitude for business, that at the age of 21 he was admitted as a member of the firm. He soon after came to New York and went into business with Mason & Law, book and music publishers, but afterwards he and his brother, Daniel Mason, combined together and established the publishing house of Mason Brothers.

They took an interest in the firm of Mason & Hamlin, melodeon makers of Boston, one of their brothers, Mr. Henry Mason, being placed at the head of the establishment.

The company called the Mason & Hamlin Organ Co. was organized in 1858; the principal stockholders being Lowell, Daniel, Henry Mason, Daniel G. Mason, and Emmons Hamlin, now dead. In 1860, in consequence of the death of Daniel G. Mason, the book publishing concern was stopped, and Mr. Lowell Mason devoted all his energies to the organ business.

For many years he was the President of the concern and did a great deal in helping them to build up their present successful enterprise. Personally, he was esteemed by all who knew him, took an active interest in church affairs in Orange, was a deacon of the Valley Congregational Church, and for many years acted as the superintendent of its Sunday school. He was also known for his many charitable acts.

Mr. James W. Currier, who has been intimately associated for more than twenty-three years with Mr. Mason, writes us "we so feelingly of his many noble qualities."

The funeral took place on the 21st ult. at the Valley Congregational Church, Orange, N. J., and was attended by many members of the family. Peace be to his ashes, and eternal rest to his soul!

SPENCER ON THE EFFECT OF MUSIC.

ERBERT SPENCER, in reply to the question, "Has music any effect beyond the immediate pleasure it produces?" says: "Analogy suggests that it has. The enjoyments of our natural appetites and the gratifications of our desires do not end with themselves, but subserve divers ulterior purposes. They do not only minister to our bodily well-being, but also affect our mental families."

And, generally, our nature is such that in fulfilling each desire, we in some way facilitate the fulfillment of the rest.

But the love of music seems to exist for its own sake. The delights of harmony do not obviously minister to the welfare either of the individual or society. However, on examination we find that this exception is apparent only, and that certain what are the indirect benefits which accrue from music, in addition to the direct pleasure it gives, is therefore a rational inquiry. The natural

effect of the cultivation of music on the mind is the developing of our perception of the meaning of inflections, qualities and modulations of the voice, and giving us a correspondingly increased power of using them. Music having its root in emotional language, and gradually evolved from it, has ever been reacting upon and further advancing it. In its bearings upon human happiness this emotional language, which musical culture develops and refines, is only second in importance to the language of intellect, perhaps not even second to it. For these modifications of voice produced by feelings are the means of producing like feelings in others. Joined with gestures and expressions, they give life to the otherwise dead words which the intellect utters its ideas; and so enable the hearer not only to understand the voice produced by feelings, but to partake of that state. In short they are the chief media of sympathy. And if we consider how much our general welfare and our immediate pleasures depend upon sympathy, we shall recognize the importance of whatever makes this sympathy greater. If we bear in mind that by their fellow-feeling men are led to behave

gasp of sympathetic intercourse, through which we will be enabled to communicate to others the happiness we feel, and are made sharers in their happiness. If then, it is the function of music to facilitate the development of this emotional language, we may regard music as an aid to the achievement of that higher happiness which it shadows forth. These vague feelings of sympathy and fellowship, which are the faint impressions of an unknown ideal life which it calls up, may be considered as a foreshadowing of the fulfillment of the ideal life, the fulfillment of the ideal life is itself partly instrumental. The strange capacity which we have for being so affected by melody and harmony, which seems to imply both that it is within the possibilities of our nature to realize those intense delights which they suggest, and that we are not aware of the fulfillment in the realization of them. On this supposition the power and meaning of music become comprehensible, and otherwise they are a mystery; it follows then, that music is the greatest factor in the development of the chief media of sympathy, and must take rank as the highest of the fine arts, as the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of musical culture which is becoming one of the characteristics of our age. Since, then, the influence of music, as a social and religious agent, is doing so much toward the development of the emotional language, its works must be ranked among the most beneficial of the age.

THE OLD AND THE NEW STYLES OF NOVELS.

A WRITER in *Appinette's Magazine*, contrasts in a practical manner, by example, that is, the old-fashioned novel of incident with the modern analytical fiction. We quote the examples:

"Do you always choose such an early hour as this for your daily rambles?" he asked.

"Not always," she said, "but very often."

"And just because the freshness of the morning tempts you out, or because you like to be alone?"

"I rather think it is because I like to be alone."

"Then, for once, you have failed of your object. But me at least please that I have sinned in ignorance." And he held out his hand, with a laugh.

NEW STYLE.

He watched her for a moment in silence, wondering curiously whether the faint increase of color in her face was due to his unexpected appearance. When he spoke at last, there was a certain constraint in voice and manner, as though back of his apparent cordiality there lurked sundry

misgivings as to the wisdom of his present course, and a sense of irritation at the failure of his nature to grasp completely the subtle organization of his companion. "Do you always choose such an early hour as this for your daily rambles?" he asked, studying with a half-tender scrutiny the irregular, sensitive face before him.

The girl faltered, and raised her eyes to meet his glance. They were strange, light eyes—not beautiful, but very rare in their peculiar tint of green-gray glass, they were so steady and so straight, so brilliant and so haunting. "Not always," she said, "but very often."

Her voice was clear and sweet, though it lacked the cultivated modulations of other tones he knew and loved. There was something in its cadences that recalled the faint increase of color in her face, white throat, a melody that attracts only to disappoint. He smiled softly at her transparent reticence, and followed up his remarks with a tender scrutiny of the freshness of the morning tempts you out?" he said. "Or"—dropping his voice with sudden meaning—"is it because you like to be alone?"



LOWELL MASON.

She hesitated, as though seeking some form of words that would negatively express what was passing in her mind, yet not being able to find too clear a reading. There was a touch both of defiance and of expectation in the quick turn of her head and the gleam of her half-closed eyes. "I rather think it is because I like to be alone," she said at length.

He bowed slightly, and his face, accustomed to alter its expression with facile ease, assumed a look of well-bred regret tempered with the faintest glimmer of amusement. "Then you might be too failed of your object," he whispered apologetically. "But at least let me plead—here the amused expression deepened and he looked at her with brightened his keen eyes—let at least plead that I have sinned in ignorance."

JOACHIM'S FIRST TRIUMPH.

THE great violinist, Joseph Joachim, was born on the 15th of July, 1831, near Pressburg, Hungary. In 1840 he was put under the instruction of Joseph Boehm, Professor at the Vienna Conservatory. Boehm, himself, was the best and favorite pupil of Pierre Rode, and inherited his master's sweet and noble tone, combined with a purity of intonation that has never been surpassed, and has been acknowledged by all artists and connoisseurs who ever had the pleasure to hear him in his palmy days. Even the great violin wizard, Paganini, more than once admitted that Joachim's pure and noble playing. Under his kind and careful training, the young genius of Joachim soon began to unfold its wings, and in less than three years had mastered all the difficulties of his instrument, and stood head and shoulder above his fellow-pupils. Withal he was then, as is now, modest, unassuming, kind to everybody, though he well knew his own powers as an artist. Toward the close of his concert in the Concerto in E-flat major, during the season of 1842-43, Henry Viennets was concertizing in Vienna, and played for the first time his Concerto in E-flat major. His parts and solos were all as yet in manuscript. The master's playing, and the grandeur of the composition, electrified the audience, and the most enthusiastic hearers were young Joachim and his fellow-student, Gruenwald, who for a number of years has been pupil of the great master in Berlin. Going home together, they spoke about Viennets' playing, and the merits of the composition.

"What a *staccato*," exclaimed Gruenwald, "and what a tone, and how clear and majestic his playing was."

"Yes, and everything else," Joachim added, thoughtfully.

"Yes, and look at the difficulties with which it bristles; there is none here that could play such a Concerto; not Boehm nor Mayseider."

"Look here," interrupted young Joachim, "do you know, Adolph, that I was just thinking to play this Concerto at our great farewell concert at the Conservatory, three weeks hence, which, as you know, will close our student career here in Vienna."

"Why, Joseph," exclaimed Gruenwald, "I know you are an extraordinary performer, but I am afraid you undertake too much, and, besides, you have no copy; the composition is as yet not in print."

"Never mind that; promise me to keep a secret, Adolph, will you? Professor Boehm has asked me to play it, and again will play at the last concert, and I told him that I had not made up my mind as to that, and I had not, either. But now I have. Nevertheless, shall I tell him the title, and I want you, dear Adolph, to keep it a secret. Will you?"

"Certainly," replied his young friend; "but why do you not want to tell Professor Boehm about it?"

"He would only laugh at me, just as you have done."

"But how will you get the manuscript?"

"Well," (Adolph looked at him still), "I must ask him for it, and, though he may think me bold, I shall have to ask him for it. But then, you know, true artists are all kind to young disciples."

This was on Saturday night, and on Sunday morning at about nine o'clock the two boys inquired at Viennets' Hotel whether the master was in.

"No, yes; do you not hear him play?"

So, they went up to the *Bel-Etage*, and presently found themselves before the door of the Belgian master's room. When he stopped playing, little

Joseph knocked gently. "*Komm herein*" (for Viennets spoke the German beautifully), and in went our young hero and his friend, with beating hearts to be sure, but not undaunted, to attain their purpose and get the manuscript.

"My dear friend, you astonish me with your request, still I say neither yes nor no; but here is my instrument, play something for me."

"And now a kindly asked, their wishes, and was not a little taken aback when told the purpose of their coming. Said the master—"

"With these words Viennets conducted his young acquaintance to a music-stand, and placed on it the coveted solo part of the manuscript. The end was, that Joachim got his manuscript and the promise of Viennets to be present at the concert and not to divulge his secret to Joachim's Professor."

For three weeks Joachim practiced ten to twelve hours his Concerto. To Professor Boehm he would say, that two days before the concert, at the rehearsal, he would bring his selection along. Of course the whole conservatory were on the tip-toe of expectation as young Gruenwald, though he did not break his promise, yet gave his friends no rest. Yet, as Joachim would not relinquish his former efforts, and would also play something quite new, a manuscript composition. When on the day of the rehearsal, Joachim's name was called, and he brought to Joseph Boehm Viennets' celebrated new Concerto, of which he said that he could be as sure as he could be of the accomplishment of his master knew no bounds. Looking over and over the leaves and then on his pupil, he said—

"Well, well, my dear son, I doubt whether you can grapple with these difficulties, still we shall see."

With this he gave out the instrumental parts, and it went out through the whole number of fellow-students, which Joachim was going to play Viennets' new Concerto.

And he did play it so successfully that his listeners carried him off Vienna, and that in the sequence two days afterwards at the time of the concert, Emperor Ferdinand and his court, the *title* of the rehearsal, Joachim and his friends, were assembled to hear our young artist.

"Well," said his friend Gruenwald, twenty years ago, "you ought to be a teacher, to teach the playing of Joachim." It proved him to be a master of the first order.

But you ought to also have heard the applause. Time and again he had to come out rushing on the stage, "*Viennets! Viennets!*" went from mouth to mouth. Quickly he was seen to embrace his friend, and his tall frame bent over Joseph, and he kissed him before the large audience, such shedding of artist's tears; Viennets, Joachim, Boehm, and we all were bathed in tears, and, as this was Joachim's first great triumph, and, as he had not a name over his head, he was many and innumerable have been his successes since 1843. World-renowned has he become as a violinist, yet sweetest of all he considers "his first triumph."

A DEVICE FOR A DINNOR.

DOCTOR ARNE once went to Cannons, the october late Duke of Chandos, to assist at the performance of an Oratorio in the Chapel of White Hall. He found a large throng of the company, that no provisions were to be procured at the Duke's house.

On going into the Chamberlain's room, the town of Edgeware, the doctor made his way into the kitchen, where he found only a leg of mutton. This, the waiter Arne, who was bespoken by a party of gentlemen. The doctor, rubbing his elbow (his usual habit) exclaimed, "I'll be hanged if I give up this leg of mutton for the fiddle-string, cut it in pieces, and privately sprinkling it over the mutton, walked out of the kitchen, and, waiting five minutes, the waiter had served it up, he heard one of the gentlemen exclaim, "*Water! This meat is full of maggots!*"

"That's the water," said the doctor, "strong stomachs." So, bearing it away, and scraping off the catgut, he got a hearty dinner.—*The Viola.*

THE BEST FOOTE FOREMOST.

AMUEL FOOTE, the best English comedian, was beyond question, easily first class in the art of joke and comedy. Many of his witticisms will live long after his comedies are forgotten. A volume might easily be filled with them.

Conversing one evening at the dinner-table of a nobleman, he was interrupted at the culmination of his story, by the remark, "I beg your pardon, Mr. Foote, but your handkerchief is half out of your pocket."

"Thank you, sir," said Foote, "you know the company better than I do." And then he finished his story.

At the same nobleman's table, on another occasion the host ordered a bottle of Cape to be set on the table, extolling at the same time its good qualities, and particularly its effect on the glasses he sent around scarcely had a thimbleful. "Fine wine, upon my soul!" said the wit, smacking his lips.

"It is not very curious?" asked his lordship.

"Perfectly so, indeed," replied Foote; "I do not remember to have seen anything so little of its age in my life before."

The wit delighted in girding at Garrick whenever he had an opportunity. On one of his grand scenarios of going on the stage asked Foote's opinion upon the various theatres; he replied that Garrick was certainly the best actor of his age, and could allow of merit wherever he found it; but advised him to be cautious in making his bargain, for in that he could be as sure as he could be of the accomplishment of his master knew no bounds. Looking over and over the leaves and then on his pupil, he said—

"Well, well, my dear son, I doubt whether you can grapple with these difficulties, still we shall see."

With this he gave out the instrumental parts, and it went out through the whole number of fellow-students, which Joachim was going to play Viennets' new Concerto.

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A physician at Bath confided to Foote that he had a mind to publish a volume of poems; "but," he added, "I have so many ironies in the fire, I don't know what to do." Then take my advice, rejoined the humorist, "and let your poems keep company with the rest of your ironies."

In the suite of Lord Townshend, then Lord Lieutenant of Ireland, was a person who led a very strange and sometimes embarrassed life in London. This is one of my gentlemen at large, said his Excellency, "do you know him?" "Very well," replied Foote; "and what you tell me of him is most extraordinary—first, that he is a gentleman, and next, that he is at large." The foolish Duke of Cumberland went one night into the green-room of the Haymarket Theatre. "Well, Foote," he began, "I am, really as usual to swallow all your good things."

"Really, your Royal Highness must have an excellent digestion," retorted Foote, "or you never bring any of them up again." A person utterly destitute of tune was asked why he was always out of tune. He replied, "I am out of tune because I am out of tune."

"No wonder, when you are forever murdering it." A mercantile man, who had written a poem, exacted a large sum from the publisher. The author pompously began, "Hear me, O Pegasus, and ye Muses nine! Pray be attentive, Mr. Foote."

"I am; nine is a very good figure," said Foote, having determined to write notes to an edition of "Ossian." Foote observed that the booksellers ought to allow a large discount for the time of the first regulation of the gold coinage, the former pulled on his purse to pay the reckoning, and asked the poet, "What discount do you give him?" "Fshaw!" its worth nothing, said Garrick; "flog it to the devil!" "Well, David," insisted the poet, "I will give you a discount of five guineas he had."

"Fshaw!" its worth nothing, said Garrick; "flog it to the devil!" "Well, David," insisted the poet, "I will give you a discount of five guineas he had."

On one occasion a richly furnished Goldsmith with the ideas of Garrick's character developed in the poem "Retaliation" Garrick having performed *Muchob*, a discussion upon the merits of the impersonation

TRADE NOTES.

The New England Organ Co. have just taken first premiums at Fairs in Lewistown, Pa., and Herson, Neb., through their agents, Mr. J. J. Thomas and J. J. Miller, respectively. Business is looking up with them, and they expect from the way orders are now coming in, to be so favored with a lively fall trade.

STURTEVANT & CO. say: "The demand for our cottage organ for excelsior and exclusive establishments is well warranted in saying that it more fully meets the existing requirements for a strictly good and reliable instrument at a fair price than any now in the market. The demand for our more expensive styles continues good."

At a meeting of the Mason & Hamilton Organ and Piano Company, held at the company's office in Boston, Oct. 28, Mr. Henry Mason was elected President to fill the vacancy occasioned by the death of Mr. Lowell Mason. Mr. Henry Mason and Mr. Edmund Hamilton were the original founders of the house of Mason & Hamilton in the year 1834.

Messrs. Calenberg & Vaupe have, through their representative, Mr. N. N. Raymond, established the following agencies this month:
Lee J. Powers, Cambridge, Mass.; Reimann Bros., Trenton, Pa.; J. J. Hannibal, Philadelphia; Chas. Tuttle, Rome, N. Y.; J. W. Fitch & Co., Kalamazoo, Mich.

Geo. Steek & Co. are naturally proud of the following unsolicited testimonial of the famous Russian pianist, Mme. Heifetz:

"The Steek Grand Piano upon which I played at the villa of Professor Wilhelm, has a beautiful tone, easy and pleasant action, and ranks among the very best pianos made."

The Henry F. Miller & Sons Piano Company have, during the past summer, made several improvements in their facilities at their manufacturing establishment in New York. The officers of the company devote their entire time and all of the means of the company to the manufacturing at Waterville, which they frequently visit the works. It is their intention to make a steady improvement in the method of construction, as well as to add in the matter of style.

The ever enterprising Smith American Organ Co., although they have met with a severe loss by the fire at their factory on December 15th, have thoughtfully made the same repairs done and are better prepared than ever to fill orders. Their new styles of cheap and smart organs are the best in the market. Their workmanship second to none. These desiring perfectly first-class organs should call them their addresses and prices, either at Boston, Mass., or Kansas City, Mo.

The Faculty of the Conservatory of the Sacred Heart, Manhattan, New York City, have selected ten "Solmser" upright pianos for the use of the students of the Conservatory. This is the first time in the history of the United States, and the above selection of pianos is a very daring and commendable step to the firm of the Conservatory in the United States, and by pupils from all over this country as well as from Europe, and the prestige of the Solmser piano through its patronage is invaluable.

Messrs. Hardman, Peck & Co. are, happy they say the latest additions to their list of agents for the Bell Organ Co. of (Glasgow, Canada, and London, England. Also E. G. Billings of Providence, R. I. Trade, they say, is booming in Hardman's fancy styles especially. Their warehouses are at 16 Fifth Avenue, no. 4, as a salaried in their advertisement in our last issue made it appear.

August Fischer, the well-known New York violin maker, says a Cleveland paper, recently sold one of his artists' violins to an amateur in this city, and all who have seen and heard it have delighted with the instrument. It is one of the famous old Italian makers, and is equally good as a solo and concert instrument. The tone is made in a very high quality, are uniform on all strings, and while powerful, are very mellow for a new violin. The excellent construction, the beautiful golden yellow amber varnish, and fine workmanship in general, are features which reflect the highest credit upon its maker.

OUR BOOK TABLE.

THE MUSICIAN, by Billy Phillips, with an introduction by F. L. Ritter, Mus. Doc., Philadelphia; Theodore Presser.

This is a reprint of an English work, made up of short analyses of piano pieces. The idea is a good one, though not by any means novel. Its execution is not likely to meet with universal approval, on account of the pieces selected. Mr. Presser's introductory remarks, Ritter, however, has written a symphony which no one else has written. It is a work of music which is a fair rebuke of the work of others, and written two other books, one of which is a work of music which is absolutely unreliable, and one on "Music in England," that is, too little better, thinks himself the Grand Mogul of music in America, and from the throne which his imagination has erected for him, he delivers, whenever he has the opportunity, his own musical matters. In the very last of his remarks, he has been very much annoyed by the fact that his cap by a fling at the musical papers of this country, sell for five dollars, some very humble music journals in the United States; but the weakest and poorest of the musical papers of some string school, some of plain pretensions and smaller hearing, has done and said more to the cause of music than F. L. Ritter, Mus. Doc., has ever done or will ever do. It is time some one was picking this over-bloated Yassar bag-pipe.

FALMER'S PIANO PRIMER, by H. R. Palmer. New York: H. R. Palmer.

This primer has the qualities a primer should have. Its definitions are clear and generally very exact, its illustrations are sufficient and good. It is the work of one who evidently not only knows his subject, but also how to teach what he knows.



OUR MUSIC.

"See-Saw" (Concert Waltz).....Ketterer.

This is based on Crowe's "See-Saw Waltz," which everybody has heard, but it has been entirely rewritten and made suitable for its purpose; all in the author's best style.

"ELLA'S FAVORITE GALOP" (duet).....Carl Sidus.

This easy composition by Herr Sidus appeared as a solo in our October issue. It is hardly necessary to repeat what we said about it in that issue or to state that as a duet, it is, of course, more effective and would make an excellent exhibition piece for young players.

"JOHN'S FAVORITE SCHOTTISCHE".....Carl Sidus.

This is another of the "Favorite Series" and one of the best and most pleasing teaching pieces ever written by anybody. Teachers and learners alike will be grateful to Herr Sidus for writing, and to our publishers for publishing these interesting little works.

"SILVER TRUMPETS" (March to Triumph).....H. D. Jones

This author, a new one to our readers, does not "hail from foreign parts," but from a town of some fifteen hundred inhabitants in Minnesota. He has not thought it necessary to change his patronymy to Jonkowsky, Jonovitch, du Jaune, or Jonibaldi, and yet he has succeeded in writing a good march, and one which deserves to become popular. It is of only moderate difficulty and has plenty of dash and snap.

"THE NIGHT IS STILL".....E. R. Kroeger.

This song is smooth and lyrical, and of a rather lighter order than the majority of Mr. Kroeger's compositions. This very character, will, however, undoubtedly commend it to not a few singers who have no taste or talent for heavier compositions. It is well written, of course, as is everything from the facile pen of this author.

The pieces in this issue cost in sheet form:

"THE NIGHT IS STILL," Kroeger.....\$ 50
"ELLA'S FAVORITE GALOP," Sidus.....60
"JOHN'S FAVORITE SCHOTTISCHE," Sidus.....35
"SILVER TRUMPETS," Jones.....60
"See-Saw," (Concert Waltz) Ketterer.....75

Total.....\$2 80

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We send you of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revision, explanatory text, and careful fingering, and origin fingering by Dr. Hans von Bulow, Dr. Franz Liszt, Carl Klindworth, Ernst H. Kroeger, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

A Starry Night.....	Sidney Smith	75
La Balade.....	Ch. R. Feyerherz	35
Waltz in A minor.....	Richard Strauss	35
Minuet in G.....	Leobold Weiser	25
Return of Spring.....	Theodore Malling	35
Sehnsucht.....	Wagner	100
Spinnet.....	Liszt	75
Heimweh (Longing for Home).....	Albert Jungmann	40
Chant du Berger.....	M. de Cola	40
L'Argentine (Over Thistle).....	Eugene	35
Bonnie Dundee and Bonnie Dundee (Pantasia).....	Willie Paine	35
Nocturne in D-flat (Glooming Heart).....	E. Ketterer	75
Grand Galop de Concert.....	Chas. F. Smith	35
Caprice de Roses.....	Chas. Ascher	75
Pure as Snow.....	Julie Rive-King-Wagner-Liszt	100
March from Tannhauser.....	Chas. Ascher	35
Heather Rose.....	Gunt Lange	35
Sehnsucht.....	E. Ketterer	35
La Chasse.....	Rheinberger	35
Matruella.....	M. Chopin	35
Little Wanderer, Op. 78, No. 2.....	G. Lange	35
Thine.....	Chas. Ascher	35
The Shepherd Boy.....	G. D. Wilson	35
Shower of Blossoms (Waltz).....	F. Schubert	35
Serenade and Trio.....	M. Moszkowski	35
Silvery Water.....	A. de Kreutz	35
Chant du Printemps.....	O. Merkel	35
Gloves in a Minor.....	A. de Kreutz	35
Schillerode, Op. 11, No. 3.....	Hans Seeling	35
Suite No. 1, No. 1.....	E. Grieg	35
Suite No. 1, No. 2.....	E. Grieg	35
Norwegian Bridal Procession.....	E. Grieg	35
Kammet-Ostrov, No. 22.....	A. Rubinstein	35
Forest of Roses.....	M. H. Harvey	35
See-Saw, Valse de Concert.....	Ketterer	75
Song of the Rose.....	H. Rosellen	35

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SEE SAW.

(Crowe)

FAUX de CONCERT.

Eugene Ketterer.

Andantino ♩ = 160.

Cantabile.

The musical score is written for piano and organ. It consists of five systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The tempo is marked 'Andantino' with a quarter note equal to 160 beats. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Pedal points are marked 'Ped.' below the organ staff. The organ part features a series of chords and single notes, often with a 'Ped.' marking. The piano part includes trills and other ornaments. The score concludes with a 'rit.' (ritardando) marking and a final chord.

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Tempo di Valse $\text{♩} = 80$

Cantabile.

The musical score is written for piano and consists of six systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a single staff for a specific instrument or a grand staff. The notation includes various musical symbols such as notes, rests, and ornaments. Performance instructions are provided throughout the score, including dynamics like *mf* (mezzo-forte) and *cres.* (crescendo), and pedal markings such as *Ped.* and *Ped. **. The tempo is marked as *Tempo di Valse* with a quarter note equal to 80 beats per minute, and the mood is indicated as *Cantabile.* The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered 5 in the bottom right corner.

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." (Pedal) and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs).

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs). The word "Cresc." is written above the staff.

Third system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs). The word "f" (forte) is written above the staff.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs). The word "leggiero." (light) is written above the staff.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs).

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction "Ped." and various fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs).

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into five measures, each with a 'Ped.' (pedal) marking below the bass staff. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The accompaniment consists of chords and single notes. The score is marked with 'Ped.' (pedal) at the beginning of each measure.

Musical score for "The Little Boat" by J. S. Zieff. The score is for piano and voice. The piano part is in G major, 2/4 time. The voice part is in G major, 2/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piano part features a repeating bass line and a melody in the right hand. The voice part has a melody with lyrics in French. The score is divided into measures, with some measures containing multiple notes and rests. The piano part includes a "Ped." (pedal) marking and a "V." (voice) marking. The voice part includes a "V." (voice) marking. The score is for a single system.

The musical score for "The Wind" by John Williams is presented in two systems. The first system shows the piano introduction, with the piano part in the left hand and the soloist part in the right hand. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The soloist part features a melodic line with various ornaments and a final flourish. The second system shows the soloist entry, with the piano part in the left hand and the soloist part in the right hand. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The soloist part features a melodic line with various ornaments and a final flourish.

Giocoso.

Ped. ☆ *Ped.* ☆ *Ped.* ☆ *Ped.* ☆

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. The key signature is one flat (B-flat) and the time signature is 4/4. The score is written for piano, with a melody in the right hand and accompaniment in the left hand. The melody is marked with "cres." and "ff" dynamics. The accompaniment is marked with "Ped." and "ff" dynamics. The score includes a key signature of one flat (B-flat) and a 4/4 time signature. The piece is divided into two sections, 1. and 2., with a repeat sign at the end.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a variety of musical notations such as chords, triplets, and dynamic markings like *ff* (fortissimo). The piece is divided into sections by repeat signs and includes a final section marked "B". The score is presented on a single page with a decorative border.

The musical score for "The Wind" by The Beatles, featuring guitar and piano parts. The guitar part is written on a single staff with a treble clef, and the piano part is written on a grand staff with a bass clef. The score includes fingerings (1-4) and pedal markings (Ped.) with a star symbol. The guitar part consists of a series of chords and single notes, while the piano part provides a harmonic accompaniment with chords and single notes. The score is divided into four measures, each with a guitar and piano part. The guitar part is written in a style that suggests a specific playing technique, possibly a "wind" effect, as indicated by the title. The piano part is written in a style that suggests a specific playing technique, possibly a "wind" effect, as indicated by the title.

[illegible]

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are five 'Ped.' (pedal) markings below the bass staff, indicating when to use the sustain pedal. The piece concludes with a double bar line and a repeat sign.

OP. 5

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

OP. 5

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

f *p*

Ped. * Ped. * Ped. *

Cantabile.

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

Ped. *

mf

Ped. Ped. Ped. Ped.

First system of musical notation, piano accompaniment. The right hand features a melodic line with various ornaments and trills. The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the left hand.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Second system of musical notation, piano accompaniment. The right hand continues the melodic line. The left hand has a more active role with eighth notes. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

dolce.

Third system of musical notation, piano accompaniment. The right hand has a more active role with eighth notes. The left hand provides a harmonic accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

Fourth system of musical notation, piano accompaniment. The right hand features a melodic line with various ornaments and trills. The left hand provides a harmonic accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

leggero.

Fifth system of musical notation, piano accompaniment. The right hand features a melodic line with various ornaments and trills. The left hand provides a harmonic accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Sixth system of musical notation, piano accompaniment. The right hand features a melodic line with various ornaments and trills. The left hand provides a harmonic accompaniment. Pedal markings are present.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *pp* and *sf*. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *sf cres*, *sf cen*, *do*, and *M tremolo*. Pedal markings are present.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *mf*. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *mf*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *cres*. Pedal markings are present.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with notes and rests. Bass staff has a rhythmic accompaniment of chords. Dynamics include *cres*. Pedal markings are present.

Animato.

Musical score for the *Animato* section, consisting of four systems of piano and pedal markings. Each system contains two staves (treble and bass clef). The first three systems are marked with *Ped.* (pedal) and feature various fingerings (1-5) and slurs. The fourth system includes a *cres.* (crescendo) marking and ends with a double bar line and a repeat sign. The tempo is indicated as *Animato*.

Piu animato

Musical score for the *Piu animato* section, consisting of two systems of piano and pedal markings. Each system contains two staves (treble and bass clef). The first system is marked with *f* (forte) and *ff* (fortissimo) dynamics, and includes a *Ped.* (pedal) marking. The second system is marked with *ff* and includes a *Ped.* marking. The tempo is indicated as *Piu animato*.

ELLA'S FAVORITE GALOP.

Für $\text{♩} = 88$.

Carl Sidus Op. 102.

Secondo.



ELLA'S FAVORITE GALOP.

Vino $\text{♩} = 88$.

Primo.

Carl Sidus Op. 102.

The musical score is written for piano on two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vino' with a quarter note equal to 88 beats per minute. The piece is in 3/4 time. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Fingerings are indicated by numbers 1 through 5 above or below the notes. The score contains several repeat signs and first/second endings. The piece concludes with a final cadence.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments. The lower staff starts with a forte (*f*) dynamic and provides a harmonic accompaniment. The system concludes with a repeat sign.

Second system of musical notation for the 'Secondo' section. It continues the two-staff format. The upper staff maintains its melodic line with ornaments, while the lower staff provides accompaniment. A forte (*fz*) dynamic marking is present towards the end of the system.

Third system of musical notation for the 'Secondo' section. It includes a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*) marking. The upper staff has a melodic line with ornaments, and the lower staff provides accompaniment. The system ends with a repeat sign.

Fourth system of musical notation for the 'Secondo' section. It includes a mezzo-forte (*mf*) dynamic and a crescendo (*cres.*) marking. The system concludes with two endings, labeled '1.' and '2.', each followed by a repeat sign.

Repeat from the beginning to 8; then go to the finale

FINALE.

Musical notation for the 'FINALE' section. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments. The lower staff starts with a forte (*f*) dynamic and provides a harmonic accompaniment. The section concludes with a final chord.

Primo.

The main musical score for the 'Primo' section consists of five systems of piano and vocal staves. The piano part is written in a key with one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns with many triplets and sixteenth notes. The vocal part includes lyrics such as 'do', 'mf', 'cres.', and 'ren.'.

Repeat from the beginning to 8 then go to the finale

FINALE.

The musical score for the 'FINALE' section features piano and vocal staves. The piano part has a strong, rhythmic accompaniment with triplets and sixteenth notes. The vocal part includes lyrics such as 'do' and 'mf'.

JOHNNY'S FAVORITE SCHOTTISCHE.

Carl Sidus. Op. 100.

Moderato $\text{♩} = 88$.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 88 beats per minute. The key signature has two flats (B-flat major). The score is divided into five systems, each containing a piano (treble clef) and bass (bass clef) staff. The first system starts with a forte (*f*) dynamic. The second system introduces a 'dolce' (sweet) section. The third system includes a 'cresc.' (crescendo) marking. The fourth system features a 'mf' (mezzo-forte) dynamic. The fifth system concludes with a 'f' (forte) dynamic and a 'mf' (mezzo-forte) dynamic. Pedal points are indicated by 'Ped.' and star symbols. Various fingerings and slurs are provided for the piano part.

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings (1-5) and slurs. The bass staff provides a rhythmic accompaniment. Dynamics include *f* and *sf*.

Second system of musical notation. The treble staff continues the melodic development with fingerings and slurs. The bass staff includes chords and a pedal point marked "Ped.". Dynamics include *cris.*, *f*, and *mf*.

Third system of musical notation. The treble staff features a melodic line with fingerings. The bass staff includes chords and a pedal point marked "Ped.". Dynamics include *f* and *mf*. The system concludes with two first endings marked "1." and "2."

Fourth system of musical notation. The treble staff contains a melodic line with fingerings. The bass staff includes chords and a pedal point marked "Ped.". Dynamics include *f* and *mf*.

Fifth system of musical notation. The treble staff contains a melodic line with fingerings. The bass staff includes chords and a pedal point marked "Ped.". Dynamics include *cris.*, *f*, and *mf*.

Sixth system of musical notation. The treble staff contains a melodic line with fingerings. The bass staff includes chords and a pedal point marked "Ped.". Dynamics include *f* and *mf*. The system concludes with a final cadence.

SILVER TRUMPETS.

(MARCH OF TRIUMPH.)

Harry D. Jones.

Allegro vivace $\text{♩} = 100$.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, marked *ff* at the beginning and end. The bass staff contains a rhythmic accompaniment of eighth notes, marked *marcato il basso*. Pedal points are indicated by "Ped." and a star symbol at the end of measures 2, 4, 6, and 8.

Second system of musical notation. The treble staff continues the melody, marked *fx mf* in the middle. The bass staff continues the accompaniment. Pedal points are indicated by "Ped." and a star symbol at the end of measures 2, 4, and 6.

Third system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. Pedal points are indicated by "Ped." and a star symbol at the end of measures 2, 4, and 6.

Fourth system of musical notation. The treble staff continues the melody, marked *f* and *fx p* towards the end. The bass staff continues the accompaniment. Pedal points are indicated by "Ped." and a star symbol at the end of measures 2, 4, 6, 8, and 10. The system concludes with the word "FINE." above the final measure.

dolce. *crus.*

Fingerings: 3 1 4 4 5 2 4 3 2 3 5 3 2 1 2 4 1 4 5 2 4 1

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Op. 5 2 1 4 3 2 1 4 1 3 5 1 4 1 5 2 1 4 1 2 3 1 3 5 3 2 1 4

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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

f *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f *ff* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ff

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

fx mf

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

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

Cantabile.

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

cres. cen. do

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

cres. cen. do

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

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *p* and *cres.*

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *f*, *cres.*, and *cen.*

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *do*, *f*, *ff*, and *p*. Fingerings (1, 2, 3, 4, 5) are indicated above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *ff*, *p*, *f*, and *ff*. The section is marked *1.* and *2.* with a *Gentilissimo* marking above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *cres.*, *cen.*, *do*, and *f*.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (*) are present below the bass staff. Dynamics include *cres.*, *cen.*, *do*, *f*, and *ff*. A section marked *8.* is indicated above the treble staff.

Repeat from the beginning to Fine.

WIE STILL DIE LAUF MONDNACHT IST!

Music by Ernest R. Kroeger.

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Am Rös-chen, das die Bie - ne küsst..... *molto*

Budshloom for which the bee has pined....., I

molto

Ped.

eil' zu dir....., zu dir michs drängt! Ich eil' zu dir..... zu dir michs drängt! Wie still, wie

stringendo. *crescendo.* *ff. a tempo.*

haste a long....., I quicker breathe, I haste a long..... I quicker breathe, The night

stringendo. *crescendo.* *ff.*

Ped.

still..... die Mond - nacht ist!

still..... The moon looks kind

mf. *rit.*

Das Röschen, von der Bien' ge-küsst.... Aus sei - nem grünen Kelch sich drängt. Ich
a tempo plaintivo.

Buds bloom for which the bee has pined..... The prim - rose... slips its jeal-ous sheath.... As
a tempo.

steig' den blum'gen Pfad hin an..... Zum Fen - ster, drän die See - le hängt.... Wie's
rit: e dim. a tempo.

up..... the flow'ry path I wind.... And come.... thy window ledge beneath..... The
rit: e dim. a tempo.

Röschen aus dem Kelch sich drängt.... So, fleh' ich, dass dein Mund mich grüsst Dass
cres.

primrose slips its jeal-ous sheath... Then o - pen wide that churlish blind..... And
dolce. cres. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mich..... dein Kuß durch's Laubbeglückt! Wie still..... die lau-e Mond - nacht.....
espress.

kiss..... me through the i - vy wreath! The night..... is still, The moon is.....

Ped. Ped. Ped. Ped. Ped.

ist!

kind.

il melodis ben marcato.
a tempo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

l.h.

dimin - uen - do

dimin - uen - do

Ped. Ped. Ped. Ped.

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MUSIC AND ANIMALS.

ALMOST every one is familiar with instances of the power of music over the lower animals. One horse, the writer once possessed, would stop in the act of eating its corn and listen attentively, with pricked and moving ears and steady eyes, the instant he heard the slow G sounded, and would continue to listen so long as it was sounded to the influence of music; he marches, trots, gallops, advances, retires and even dances to the lively strains of the orchestra. He can also be taught to perform music on his own account, and to beat a kettledrum with his fore feet.

Recognizing the love of horses for music, a wealthy enthusiast in the latter part of the seventeenth century had regular concerts provided for the benefit of his stable horses, when in Holland in 1688, visited the stable, and saw there the raised orchestra from which, once a week, a selection of favorite airs was played to cheer up the spirits of the listening animals.

On sheep and cattle, music, both vocal and instrumental, has a highly beneficial effect. There is a poetic saying among the Arabs, that the song of the shepherd fattens the sheep more than the richest pasture of the plains, and the saying rests no doubt on a foundation of fact.

A lamb which had a discriminating ear is mentioned by Mr. J. G. Wood. It delighted in brisk and lively tunes, such as are set for polkas and quadrilles, but abhorred all slow and solemn compositions. This frivolous lamb had the deepest detestation for the National Anthem, and would set up such a continuous baa-baa as soon as its ears were struck with the unwelcome sounds, that the musician was fain to close the performance, being annoyed by mirth if not by pity.

When cows are sulky, milkmaids in the Highlands of Scotland often sing to them to restore them to good humor. In France, the oxen that work in the fields are regularly sung to as an encouragement to exertion, and no peasant has the slightest doubt that the animals listen to him with pleasure.

Deer are delighted with the sound of music. Playford, in his "Introduction to Music," says: "Myself, as I traveled some years since, near Royston, met a herd of stags, about twenty, upon the road, following a bagpipe and violin. When the music played they went forward; when it ceased they all stood still, and in this manner they were brought up out of Yorkshire to Hampton Court."

Even lions and bears come under the charm. Sir John Hawkins, in his "History of Music," quotes an author who speaks of a lion he had seen in London who would forsake his food to listen to a tune. Bears, too, have from the earliest times been taught to dance to the sound of music.

Elephants have good ears, and may be trained as musical performers. Quite recently, a small elephant, with a surprising amount of cultivated intelligence, was exhibited in London. Amongst many feats, it played a whole band of music at once; there were hidden on its head, and it used its trunk and fore feet to other instruments.

About the beginning of this century an experimental concert was given to the elephants in the Jardin des Plantes at Paris, by a number of musicians in the first rank in their profession. From the results of this performance some interesting conclusions were drawn. It was observed that it was not the rhythm only that acted on the elephants, since the same air moved them or left them indifferent, according to the key in which it was played. It was not the key either which alone influenced them, for several airs played in the same key produced different effects.

The cheering influence of music is seen in the case of camels. During the long and painful marches the conductors of caravans often comfort their camels by playing on instruments. The music has such an effect that, however tired or left they may be by their heavy loads, the animals stop and are renewed vigor.

Monkeys have a keen ear for rhythm, and have been taught to dance to music on the tight rope. Bourdelle speaks of a monkey, whom all Paris at one time went to see, who, dressed as a woman, danced a minuet in cadence with his master.

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BOSTON.

Boston, Oct. 20th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW.—If you desire any music to learn or any savage forecasts will, come to me and we will lend it to you. Everything has started up, with vigor in the musical field. The symphony orchestra have been their series and they alone give two orchestral concerts per week. Mr. Gorkin, the leader has brought with him twenty new musicians, thus making nearly a third of the orchestra entirely new to Boston. Unfortunately, this involved sending away twenty Boston musicians, and this was particularly severe on some of the local talent.

But Mr. Gorkin went to his work with a firm hand, and certainly gives us better concerts than we have previously had in Boston. The first concert gave a programme of more modern character than was generally the case last year. Raff's Symphony "In F major," and Liszt's Piano Concerto in E flat were the chief works. The latter was performed by Miss Adele Marquies, who certainly won her gradations of dynamic force somewhat unequal. The ensemble was excellent throughout, partially because of the steady work of the pianist, who caught the capricious *compi valse*, and particularly because of the excellent conductor and orchestra. Raff's Symphony was well performed but I scarcely think that it was fully appreciated on the part of public or critics. To me its full of excellent effects of tone color, and although the developments are weak, the themes themselves are well contrasted, and the large is excellently treated. I must acknowledge however, that Raff's symphonies are very diffuse and often incoherent in their finale. Raff is different from the Shakespearean ghost who "could a tale unfold, the tale of his symphonies always suffer in the unfolding. But when a certain development is required, as for example in the interior movements, the composer is charming, and there is a certain delight to be taken in the facility with which he leads us in his major and minor themes, even if it means a little of a slow march of a higher order.

The use of education and musical lectures is very popular in Boston, and Boston, being, but in this field, this year, the New England Conservatory of Music will be far in the lead, for the splendid new lecture hall is approaching completion, and will be constantly used by the professors of the institution. Already Messrs. Balfe, Arthur, Elton, and others, give lectures to crowded audiences in the Conservatory, and it is possible that some arrangements will be made to admit the public by ticket to these occasions and to the music.

The new professors, Sigurd, the great Roman, Master of Canto, Herr Fackler, the pianist, and signor Campanari, the violinist, are already very popular here, and their classes are thronged, so that they are busy all day long.

The opera, under Herr Neuenhof at the Bijou theatre, is a great success, and to think of his making this hit with the deadly lively "Brenda!" Why, the opera hasn't plot enough to sustain the interest five minutes, yet it maintains up through three acts. The secret of the success lies in the excellence of the singing. Such vocalists as Fackler, Elton, Rubenok (not a good actor among them), Fackler, Januschowsky, a splendid chorus, and a fine orchestra, float the dead weight of dreary action. If Herr Neuenhof could make a success of "Brenda!" (as he has done) he may save himself, for any work which he may hereafter present will make a hit.

But I wish that, instead of relying upon the rather heavy German School, he would give us some of the light, playful, and yet entirely musical operas of such composers as Adolph Adam and others.

The Clubs are hard at work rehearsing, and very soon we shall have the ever welcome Bruch's "Oxygene," and other works of solid worth, and it will also soon become necessary for the critic to subdivide himself if he hopes to attend all the musical events in Boston.

SHAKESPEARE has naturally been largely drawn upon by the wits, says the Chicago Music and Drama. At the Alhambra Sydney Smith, when asked for a motto for a dog called Spot, sent out a note for "Macbeth," and exclaimed, "But what Spot?" As a motto for a chapter on "Crows and Rooks," James Smith, just as inevitably suggested, "The crow is the soul, the crow!" Most people remember Thackeray's comment on the dog who was remarkable for his "cane" — "Take him for half-and-half; we shall not look upon his like again." But perhaps the two paymaster quotations ever made from Shakespeare were the words of John Hamilton Reynolds, who remarked of some boy that he was eating that it would be very good indeed, if "James Hamilton had not had it so." (Was Reynolds, it will be remembered, who represented himself as taking leave of a hostess "under the name of an archly hostess.") Luntrell, speaking of Daniel O'Connell, said that

"Through all the compass of the notes he ran, The diapason closing full in Den."

A line of Pope's is suggested by Charles Lamb one of the most admirable of his jokes. Crabbe Robinson was once asked about the first he had received. "Did you not explain, said Lamb, 'Thou first shalt come, least understood?'"

Trinidad, the other, slightly altering two lines of Pope, made them apply amusingly to Herr Nietzsche.

It is to be hoped some sensible errors fall.

Look in her face—and you it believe them all."

Not probably the most accurate quotation ever attempted, but that which greeted Mr. Thompson, who was announced with loud disapproval in the Oxford theatre, to receive the degree of D. C. L.—"Did you mother call you early, dear?" A "look" so "happy" cannot be recalled too often.

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MAJOR AND MINOR.

JOSEPH JOACHIM will start some time this month on his projected tour in the south of Germany.

CARL REINECKE celebrated on the 8th of October, his 25th anniversary as conductor of the Leipzig Gewandhaus Concerts.

FRANKLIN CARBON GOLDSCHICKER, a St. Louis girl, of the Metropolitan Opera House Company, has arrived in New York from Germany.

ROBERT FRANZ, the song writer and adapter of Bach and Handel, has resigned the post of a university musical director, at Halle, in Germany.

FRYDRIK TET, the eminent violinist, has signed an engagement with Henry Klein to visit America, and will receive \$6,000 for the season of 1886-87.

MR. LOUIS C. ELSON, of Boston, has just completed a translation of "The Hermit's Hall," by Mailard, which will be brought out by the Bijou Opera Company there.

MADAME NILSSON has been feted in Denmark as well as in Sweden. She sang before the Danish royal family lately, at a concert in Copenhagen, and was then received as a guest at the Royal Palace.

ANDREWS THOMAS has returned to Paris in perfect health from Brittany, after making a few slight alterations in his opera, *Le Songe d'une nuit d'été*, shortly to be revived at the Grand Opera.

MR. C. MENDEL, of the Paris *Conservatoire* has made St. Louis his home, and would be pleased to receive pupils in the art of vocalization. He may be addressed at No. 1326 Stoddard Avenue.

THE exclusive right to represent "Lakmé" in this country has been acquired by the American Opera Company. The orchestra score as well as the designs for the scenery and the costumes will soon be in the hands of the directors.

MR. E. R. KROGER, so well known by his compositions to the readers of the REVIEW, has decided to devote the greater share of his time from and after November 1st to the teaching of the piano, harmony and composition. Those who wish of a first-class teacher can address him at his residence, No. 210 South Jefferson Avenue.

REV. H. B. HAWES, author of "Music and Morals," "American Humors," etc., is on his way to this country to visit President White, of Cornell University, where he will preach twice, and Mr. Courtland Palmer of New York City. On December 8th he will deliver a discourse before the Nineteenth Century Club, New York City.

THE suggestion contained in the advertisement of the Iseus-German Dramatic Company in another column is an excellent one. The colloquial language of comedy is largely the language of ordinary conversation, in other words the language needed for practical use, and to hear that well spoken, is, for students, to get a valuable lesson.

M. EMILE PERRIN, director of the *Comédie Française* (a post which he has filled since 1871), died in Paris on October 31st, after a long illness. Mr. Perrin was born at Rennes in 1814. He studied painting under Gros and Delacroix, and became for some time an art critic. He had great experience in theatrical administration, having directed the principal lyric and dramatic establishments in Paris.

R. S. PERRY, has put music into the back ground, for the present. He has invented a new drink, popularly supposed to be a combination of buttermilk, honey and vinegar, with which he expects to make a fortune. He has not yet decided on a name, we hear, so we would make free to suggest: "Perry's Popping, Popular, pop, pop, pop!" I have, I am saying aside, we have tried the drink and it is a very palatable temperance beverage.

A CORRESPONDENT SAYS: "In the first volume of 'Edmund Yates' Recollections' is a characteristic story of Charles Lamb, which appears to have been forgotten. The latter has presented to a fellow clerk a copy of 'Tables of Interest,' the bygone of which have been forgotten. 'William Thomas Keith, from Charles Lamb. In this book, unlike most others, the further you progress the more the interest increases.'"

PROF. H. B. ROWLEY, of Saginaw, Mich., whom we have not the honor of knowing personally, but whose compositions, some of which we have seen, prove him an excellent musician, celebrated his fifteenth anniversary "as organist and director of sacred music in the Saginaw" on Oct. 25th, on which occasion he was the recipient of many congratulations as well as of some more substantial testimonies of appreciation. We wish Mr. Rowley many returns of the day and an ever increasing number of friends to help him celebrate its occurrence.

A FRENCH MAN, M. GAUDU, has just published a book which professes to settle the vexed question of the pronunciation of Latin by the ancient Romans. He says: "The pronunciation of Latin in the department of Arles, is nothing else than Latin as it existed in the time of the Arles. It has been brought there with its original pronunciation and accentuation. Without this aid, any book, the ear has to guess the correct first form, and intonation after eighteen centuries' use. The most delicate inflections of the voice have been kept. Thanks to the instinct of harmony and the love of sonority, Latin pronunciation has been exactly transmitted to us."

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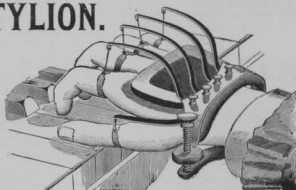
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MR. W. W. GOLDNER, of Paris, and his accomplished wife, spending the winter with friends and relatives in St. Louis. Mr. Goldner is an accomplished musician and a composer of genuine talent.

THE College of Music which is to be erected on the Thames embankment in London will have some peculiar features. Several forms of the clasp are to be used by the architect. One floor is to be Ionic, and another Doric. There are to be columns in every sort of architectural mode. The rooms are to be built so that no sound can escape beyond their walls. The lively flute may be played in one room, a clarinet playing riddle in another, and the expiring piano in a third, but no one outside the three doors will hear one single intonation.

PARIS.—The marriage of Miss Nevada with Dr. Raymond Palmer took place on the 24th of October, at the church of the Mass Moines, the fair American, who carried off the first prize at the Congress of Music this year, was entrusted with the vocal portion of the musical programme. After the ceremony there was a grand ball at the Hotel de la Ville, where innumerable toasts in all sorts of languages were proposed and drunk for the Pavilion Henri IV., at Saint-Germain, where they intended passing the first part of their honeymoon.

JUST as we expected, the St. Louis Browns have beaten the boasted and boastful Chicago League team in their championship series and are now the acknowledged "champions of the world." In the base-ball arena, in their games with the St. Louis League (Luzas) nine they have literally "wiped up the earth" with the Leaguers. We can tell Luzas how to make twenty thousand dollars the coming season: disband his team of muffers, for "a penny saved is a penny earned," and he will have to pass people in the streets to get any attendance at his games. *De mortuis est non loquor*, or so the Leaguers translated it. "Of the dead there is nothing but bones," and as the Luzas nine is so nearly dead, we will drop the subject and the bones.

THE quickest feat of piano tuning we have ever heard of was performed by Mr. Jahnson a few days ago under the following circumstances. The saxophone quartette of Gilmore's band had met at Mr. Kunkel's to run over, by way of rehearsal, a quartette for saxophones and piano from the sible pen of Carl Florio. The editor had been invited to be present on the way thither, and Mr. Jahnson had took him along. When the quartette tried their instruments it was found that the piano in particular was below pitch. A square piano in an adjoining room was then tried with the same result.—Mr. Jahnson was to be kept on the square to the proper pitch, which he said he thought he would do in just fifteen minutes. The tuning hammer was procured, and in just fifteen minutes by the watch, the piano had been put by him in good tune and at concert pitch.

THE Cleveland School of Music, of which Mr. Alfred Arthur is the director, gave an exhibition of the new organ, manufactured for the school by Hook & Hastings, of Boston, Mass., on Friday evening, October 31st. The following programme was performed:

1. Sonata No. 1, Mendelssohn. 2. Communion in A Minor, Schütz. 3. Allegretto gracioso, Tuxa. 4. There is an eye that never sleep, Mass. 5. The organ was used in the concert. 6. Fugue in G Minor—the lesser, Bach. 7. Maria Villenave. 8. Romance & Rondo in fanning blithew, Mrs. Carl Ellwood. 9. At Evening, Bach. 10. Overture, Richter and Bauer, Sappo.

The organ proved to be a great success and will meet a want which has been felt in Cleveland for a long time. Students can now have a good organ to practice on all the year round as church organs are closed to pupils as far as practice is concerned during cold weather. Mr. Brewster who was to have played a voluntary was not able to take part owing to illness. Otherwise the programme was carried out in a very successful manner. Mr. W. B. Colson, Jr., was the organist.

THE light of lights is doubtless the Edison incandescent electric, but it will be many years before even in our largest cities, it can be generally used. In the meantime, the incandescent light will probably never be before put into practical operation. The nearest approach we know to a perfect light, that is suitable for all places alike, is the Marsh Electric Lamp, which, by actual photometrical measurements, is shown to give, from ordinary coal oil, a light of from fifty-six to sixty-five candle power. All teachers of the piano know the trouble, pupils who practice at night have an ugly habit of sleeping forward, which is due to the fact that the imperfect light usually had, which the pupil is not only to them, but to the notes of his lesson. To such pupils and not only to them, but to all the rest, the Marsh Electric Lamp will prove a priceless boon. The lamp is advertised in another column to which we refer our readers. Better still, however, because more detailed, we will send a circular which will be sent free to any address on application to the Electric Lamp and Grove Co., St. Louis.

"QUESTIONS" is the name of an interesting monthly that reaches our exchange table. It offers prizes for answers to different questions and publishes the results of the answers. Among the answers to its "Questions of opinion" in its last issue, we find the following:

PRIMA DONNAS.

Name the ten greatest Prima Donnas of all time.

Number of votes cast, 1,000, as follows:

1. Patti	80	6. Kellogg	61
2. Nelson	75	7. Tierney	50
3. Fanny Lind	68	8. A. Albion	50
4. Malheur	65	9. Ross	45
5. Sontag	63	10. Grisi	45

October 45. Nevada, 27. Materns, 21. Lucas, 21. Albani, Paris, 20 each. Nemrich, 18. Cary, 17. Abbott, 16. Harter, Heres, 15. Rosie, 15. Phillips, 17. Malt, 7. Junb, 5. Garazette, 3. Almes, 2. Tilton, 1 each. settling, 16. The half-cent of these answers would do to put in a comic almanac, even with the wrong spelling of the names. Think of Kellogg's 80 votes to Fanny Malld (called Maud) of Parma Ross (called Ross) and the fact that the answers be genuine, they are and comment on the musical judgment of *Quester* readers—if not, then on that of its musical editor.

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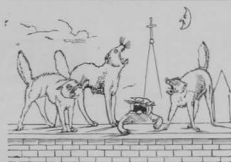
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A VOCAL TRAGEDY.

I.

Silver-noted,
Lily-throated,
Starry-eyed and golden-haired,
Charming Anna,
The soprano,
All the singers' hearts ensnared,

II.

Long the tenor
Sought to win her,
Sought to win her for his bride,
And the basso
Loved the lass so,
Day and night for her he sighed.

III.

The demagogue
Of the tenor
To the basso frigid grew,
And the basso,
As he was so
Mashed, of course, grew frigid too.

IV.

Anna smiled on
Both, which elicited on
To their mutual hatred fuel,
So, to win her,
Bass and tenor,
Swore they'd fight a vocal duel.

V.

Shrieked the tenor,
Cyclope howling o'er the plain,
Sang so high he
To smite the
Bass, he split his head in twain.

VI.

Growled the basso
Till he was so
Low to bark him was treat,
Lower still he
Went until he
Spilt the soles of both his feet.

VII.

Charming Anna
The soprano
Mournd a week for both her fellows,
Then she wed the
Man who fed the
Wind into the organ bellows.

—Boston Courier.

MAXWELL's favorite composer: Chloroforn.

THE song of the bees, "There's no place like comb."

Is a soldier supposed to be raw until he has been exposed to fire?

How to get fat—Don't watch the butcher when he cuts your meat.

It is the woman unhappily married who should recall her Miss spent life.

BUTLER'S Analogy. Prof.—"Mr. T., you may pass on to the next life." Mr. T.—"Not prepared, sir."

THE marriage service allows sixteen wives—four better, four worse, four richer, four poorer. Ouch!—Emersonville Argus.

It was found in Cincinnati that twenty-one men who had married red-headed girls were color-blind.—Detroit Free Press.

THERE must be some newspaper men among the Bulgarians. They have captured the jassac.—Pittsburgh Chronicle Telegram.

Why is it dangerous to be out in Spring? Because the grass has blades, the flowers pistils, the leaves shoot and the bullrushes out.

"Hobble," said the visitor kindly, "have you any little brothers and sisters?" "No," replied hobble, solemnly, "I'm all the children we've got."—Ex.

BASE ball is older than we thought, as a quaint history of the history of mankind, but it is probable that the people who will be on hand at the end are the Finnish.

"A WOMAN is a good deal like an accordion," says Lawrence O'Reilly. "You can draw her out all right, but the music begins when you try to shut her up."

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NEW YORK

An exchange says that a folded newspaper placed under the coat in the snail of the back is an excellent substitute for an overcoat. Now is the time to subscribe.—*Frederick Argus.*

Reverends of Canon Farrar say that some of his sentences are three hundred words long. If that is so, we are glad that he will carry back to England the Evans cup of oratory.—*Birmingham Free Press.*

A boy of twelve years, dining at his uncle's, made such a good dinner that his aunt observed: "Johnny, you appear to eat well."—"Yes," replied the uncle, "I have been practicing eating all my life."

The little one, being a guest of her grandpa, had been liberally feasted. When she was asked, "How do you like it?" Looking at the steaming dish, she exclaimed with a sigh: "Say, grand ma, I've had eggs."

The young man who had just made his "first appearance on any stage" was telling his friends all about it. "Did you receive any floral tributes?" he was asked.—"No," he replied. "I did! I do! I did! all the eggs!" There was triumph in his tone.

A boy was asked if he ever prayed in church, and answered:—"Yes, I always do, and I pray for the rain in the garden, the sermon, begin!" "What do you say," was the inquiry.—"Now I lay me down to sleep, I give thanks to my Father."

Over in the boundless West, when a young fellow gets married, the first thing he receives is a serenade from the local band. This generally reconciles him to any sort of treatment and he settles down and is happy afterward.—*Yonkers Statesman.*

Host (something of a musician, who is entertaining a Kentucky friend at dinner): "Would you like a sonata before dinner, cousin?" The cousin: "With I don't mind. I have two on my way here, but I guess I can stand another.—*New York Times.*

"I UNDERSTAND you are a graduate of Vassar, Miss Lucy. Did you ever study English literature to any extent?" "Oh, surely, yes; we had *Howe* for breakfast, *Macaulay* for dinner, *Lamb* for tea, and *Lover* in the evening."—*Elgin Every Saturday.*

"LITTLE girl, do you know whose house this is?" asked a solemn looking man of a bright child seated on the church steps. "Yes, sir; it's God's, but he ain't in," she added, as the old gentleman was about to walk up the steps, "and his agent's gone to Europe."

There was a young fellow from Lisle

Sat down on a three cornered side

With a scowling wall.

He pulled out the nail,

And despairing of life, he should smile."

(But he didn't).

We have somewhere read of a blind man who, when asked the cause of a trumpet, promptly replied, "I have seen something to me with my eye off. Music, it is true, is oftentimes read, but the blind from the trumpet," says the *Boston Leader*. How is that for Boston grammar?

A LAWYER was notified at a recent concert enthusiastically applauding of the music, and trying to demand something to eat. "Fond of music, isn't he?" said one acquaintance to another. "No, sir," replied the other. "He is more professional instinct. He is moving for a new trial."

LITTLE Johnny Pizzello has the habit of waking up every night in the middle of the night, and demanding something to eat. At last his mother said to him: "Look here, Johnny, I never want to eat anything in the night." "Well, I don't think I'd care much to eat anything either in the night if I kept my teeth in a mug of water."

ONE ROASTING dove drops into poetry over the Puritan's victory:

In triumph o'er the swelling seas,

Our flag is kissed by every breeze.

The cup is ours; with joy we snatch it!

We did it with our little heads.

As old minister of Ohio seemed rather opposed to an educated ministry. Said he, Wily, my "brothering," every young man who is going to preach, thinks he must be off to some college and study a lot of Greek and Latin. All nonsense! All wrong! What did Peter and Paul know about Greek? Why, not one word, my "brothering." Not Peter and Paul preached in Greek old English, and so'll I.—*Boston Globe.*

It is customary, in some localities, to teach children to think of a text as they drop their pieces of money in the contribution box.

A certain little girl at Sunday-school, recently, saw the box approaching, and began to search in her memory for a text. She hesitated for a few moments, dropped the dime in the box, and exclaimed, triumphantly:

"A fool and his money are soon parted."

DURING the shower yesterday a citizen carrying a very wet umbrella entered a hotel to pay a call to some one up stairs. After placing his umbrella where it might do no harm, he seated upon a piece of paper and planned to sit the sentence:

"X. K.—This umbrella belongs to a man who strikes a 200-pound-blow-back in fifteen minutes."

He went on his way up stairs, and after an absence of fifteen minutes returned to find his umbrella gone and in its place a note reading:

"P. S.—(Umbrella taken by a man who walks ten miles an hour—won't be back at all."—*Tribune Free Press.*

His DUTIES as a Host—A good story is told of a couple of farmers who lived six miles apart. One day, they met and sat on the other, happening to come at dinner time. The person called upon was a rather nervous old fellow. He was seated at the table enjoying his dinner. The visitor drew up to the stove, looking very respectfully toward the table, expecting the old farmer to ask him to dine.

"What the news ever your way, neighbor?" (Still eating.)

"No news over there, eh?"

"No, I believe not."

Presently a thought seemed to strike the visitor.

"Well, yes, friend, I heard one item worth mentioning."

"Ah! what is that?"

"Neighbor John has a cow that has five calves."

"Is that so? Good gracious! what in thunder does the fifth calf do when the others are suckling?"

"Stands and looks on, just as I do, like a fool!"

"Mary, put on another plate."