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Editor.

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I have read in some of our exchanges recently, wholesale condemnations of "piano banging." We join in the condemnation so far as the "banging" is concerned, but it is evident that the writers of the articles in question consider all strong, manly playing as banging. They talk of "forcing the tone" of a piano by too vigorous playing, etc., as if the modern concert grand were an old style spinet or virginal. This is bosh and bosh only. A well constructed concert grand, if the hammer's touch be correct, i. e., elastic and from the wrist, in the case of chords, and not a stiff, elbow, hammer-stroke, will not produce unmusical tones no matter how vigorous or forcible the execution. Let it never be forgotten that velocity is only one of the elements of piano playing—force is another, quite as essential to the player who would attain eminence. A pianist is only half a pianist who lacks strength and can only play with delicacy. The true pianist must be able to thunder as well as to warble upon his instrument.

## ABOUT THE OPERA.

EVERY one hearing a good opera," is one of Schumann's maxims. This advice, given to music students by one who was at once a great musician and a forceful thinker, is one which it is proper to repeat, and perhaps amplify, at the present time. Mr. M. Mapleson's excellent troupe is making the rounds of our American cities. We wish to say nothing here about this or that particular artist. That the Mapleson troupe is excellent, the best by far now in the country and one of the best that have ever visited our shores cannot be denied. That it plays operas that have passed the ordeal of criticism and have been pronounced not only "good" but first class in their respective styles, rather than mere novelties, only serves to make this advice more pertinent. Our readers are now having, or will soon have, an opportunity to hear good operas, and if they will heed Schumann's advice they will not miss hearing them; and they should heed it.

"Opera is an expensive luxury," say you, "which I can ill afford." This is not an amusement paper, and if the opera is to be to you only an amusement we do not care in the least whether you attend or not; nor was Schumann advance agent for any of the operatic managers of his day; but he was a friend of musical education and progress, and so are we, and if we wish to repeat his advice, it is because the same reasons exist for repeating it now that existed for giving it when he wrote.

To put the matter briefly, you should attend good operas well rendered (and let us add good

concerts) because in no other way can you get so much musical instruction in the same time, so pleasantly and at so little expense, if only you go there as an earnest student and not as a fashionable snob merely to see and to be seen. You employ a music teacher in order to get the benefit of his greater knowledge and experience, and you are right in not begrudging the few dollars you pay him for lessons. But the majority of teachers, however excellent, are not great artists; beyond a certain point they cannot go. What you get from them you could not get from operas or concerts, but what you get from the latter you will find in the former to furnish. If you are to have a complete idea of music, you should hear it rendered in its most perfect form, with the surroundings for which it was written, and by those whom the Creator has endowed with exceptional gifts of voice and artistic feeling, enlarged and refined by lifelong study and practice. You study, either by yourself or with an instructor, of say an entire opera, will fall short of giving you an adequate idea of it. What is written for the stage should be heard from the stage; the beauties of the orchestration, in the absence of an orchestra, would probably be entirely unperceived by you, even if you had the full score before you; the absence of the action, the situation which may make of a single phrase meaningless or even make it appear absurd. Even if the score did not exist, the rendering by a great artist of a work which you have studied and as you believe mastered, will be almost sure to reveal to you something which is in it, but which you had not discovered and perhaps not suspected. The traditions of a role, in other words the accumulated skill and experience of a series of great artists in a great part, mastered, appropriated and individualized by any great artist playing that role, must certainly be superior to your unaided and perhaps crude conception of the part. The greatest musical minds have put many of their very best thoughts into opera; there only can you get them and only with the full stage setting can you get them in their fullness and perfection.

But, we repeat it, when you go to the opera, go as an intelligent student, ready to criticize if need be, but also ready to learn, ready and anxious to recognize your own shortcomings of conception or performance and to profit by the work of those who have made their mark in the profession.

And by the way, study the scores of the operas before you go to the theatre, do not let the opera-house, unless, for some reason, you wish to see how closely the artists adhere to the text. Opera is music in action and if your nose is in a book your eyes cannot be on the stage, and the result is that you will get only a partial impression of the entire work if you read instead of looking.

We repeat it then—"Never omit hearing a good opera," but hear it fully, studiously, intelligently and after due preparation.

## Waning Influence of the Press.

HE influence of the press is waning. Only a few days since, we saw the New York legislature choose as senator, a gentleman with had enough merit to make enemies, against the strenuous opposition of nearly all the press of the great states; two or three years ago Chicago elected a mayor who was opposed by almost the entire press of the city, and St. Louis has still at the head of its city government, a gentleman who was opposed not only by the press of the opposite party, but by the principal organ of his own party, which proved its attitude by prophesying on the day preceding the election that he would be defeated by a majority of

from five to ten thousand votes, and publishing two days later the fact that he had been elected by a majority of fourteen thousand in a total vote of only about thirty thousand.

What is so clearly true in politics none the less so in art. The reader of average intelligence has ceased to have any respect whatever for the opinion of the critics, as expressed in the daily press. Why is this? Simply because the people have learned that the daily press, instead of exercising the functions of a public censor, has become a mere money-making machine; that its opinions are for sale to "the highest and best bidder." It has ceased out, for instance, that in ninety-nine cases out of a hundred, the operatic or concert manager who paid the most into the coffers of the concern would get the most favorable criticisms (7) regardless of the merits of his performers or performances; that when some overcautious editor of the "amusement column" dared to attempt to tell the truth, believing perhaps that he had duties toward society as well as the stockholders of his paper, he has been gently warned not to do it again and if he has rashly relapsed into his great sin against the counting-room has been rebuked "the grand old way." We say it has "cooled out"—the term is not correct for, with the prostitution of journalism has come, to the managers of our journals, the shamelessness of the prostitute. They make really no secret of the fact that their columns are for sale and their services for hire. They will hardly deny to the public what they plainly assert to those who deal with them directly, that the amount and kind of their editorial comments depend upon the number of lines of advertisement purchased. It is little wonder then that the public have come to regard the editorial columns of newspapers as so many columns of covert advertising. Not only this, but it is well-known that cheapness and not ability on the part of the "editors" and "critics," quantity and not quality in the matter furnished, have been the principal causes of the employment of writers; that, even if honest, the so-called musical and dramatic critics of our daily press are incompetents, who either repeat, parrot-like, what they have heard others say, or make themselves and their papers ridiculous by their ludicrous attempts at playing critics. After all, what more can you expect of a poor devil of a reporter who does the hotels or the stock-yards in the day time and then is expected to hand in accounts of the performances at three or four theatres and perhaps many concerts all in one night? They do the best they can. They will hardly deny to the public, by the *directness and incoherence* of their work, their fifteen or twenty dollars a week. The source of the evil is higher, we repeat it, it is in the management.

It would be vain, of course, to address ourselves to the sense of dignity, to the professional pride and honor of men who look upon their profession as a trade, a mere means of making a livelihood, or amassing wealth, and nothing more, but, looking at the question from the standpoint of "business," to use their own expression, we ask them to consider whether it would not pay to be honest with their readers, to earn and have a reputation for ability, fearlessness and honesty? We think it would; we know it does in a monthly publication, and why should it not in a daily?

At any rate, the public demand a reform in the methods of the daily press. If this reform is not made soon, the press is in danger of losing its remnant of influence, of being regarded by all as it is already by many, as an inaccurate gatherer of indiscriminate news, an evil-tongued gossip, to be regulated if not suppressed. We want neither regulation nor suppression, but unless we return to the idea that journalism is a species of priest-hood, a sacred calling, a public trust, public opinion will demand legal regulation.











Au Chevalier A. de Kontski.

# UNE PENSÉE.

Ch. E. Thompson Op. 10.

*Andante* ♩ — 88.

The first system of musical notation is in 3/4 time, marked *Andante* with a tempo of 88. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The treble staff has a *mf* (mezzo-forte) dynamic marking, and the bass staff has a *f* (forte) dynamic marking. The system concludes with a half note G4 in the treble and a half note G3 in the bass.

*Con molto espressione.*

The second system of musical notation continues the piece, marked *Con molto espressione*. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Pedal markings (Ped.) are present below the bass staff, accompanied by a star symbol.

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Pedal markings (Ped.) are present below the bass staff, accompanied by a star symbol.

The fourth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a half note G4, followed by a half note F#4, and then a half note E4. The bass staff begins with a half note G3, followed by a half note F#3, and then a half note E3. The system concludes with a half note G4 in the treble and a half note G3 in the bass. Pedal markings (Ped.) are present below the bass staff, accompanied by a star symbol.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of eight systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The notation is highly detailed, with many beamed sixteenth and thirty-second notes, indicating a fast tempo. Dynamic markings include *ff* (fortissimo), *molto rallentando*, *ten.* (tension), *rall.* (rallentando), *a tempo*, and *Con leggerezza*. Pedal markings (*Ped.*) are present throughout, often with a star symbol. The piece concludes with a final cadence in the bass staff.

ten. rit. a tempo. ritardando.

ff mf

rit. a tempo. rall. a tempo.

Piu ritard. r.h.

tento. marcato il canto. f

accl. rit. or.

cadenza.

*pp* rapido.

Ped.

8

*lento.**a tempo*

or

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

*con fuoco.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The music is written for piano with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff is characterized by eighth-note patterns, often beamed in groups of four. Fingerings are indicated by numbers 1-5 above the notes. Pedal points are marked with 'Ped.' below the bass staff at measures 2, 5, and 10. A forte dynamic marking 'ff' appears at the beginning of measure 10. The piece concludes with a final chord in measure 12, marked with a double bar line.

musical score for "L'Allegretto" by Franz Schubert, measures 1-10. The score is in 3/4 time, G major, and features a piano accompaniment. The tempo markings "rallentando" and "a tempo" are present. The score includes fingerings, a trill, and pedal markings.

A musical score for the song 'The Rose Tree'. It features a piano accompaniment in the left hand and a vocal melody in the right hand. The piano part includes chords and single notes, with some measures marked 'Ped.' (pedal). The vocal part includes a melody with lyrics and some measures marked with numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score is for a piano and voice.

[illegible]

# STEPHANIE GAVOTTE.

by

Alphons Czibulka.

Paraphrased by Eugene Ketterer.

Moderato ♩ = 112.



This page of musical notation is for a piano piece, likely a 20th-century work given the complex rhythmic patterns and dynamic markings. It consists of four systems of staves, each with a treble and bass clef. The notation is dense, featuring many sixteenth and thirty-second notes, as well as rests. Dynamic markings include 'Ped.' (pedal) and 'f' (forte). A section labeled 'CRES.' (crescendo) is visible in the third system. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The piece concludes with a final cadence in the fourth system.





The musical score for 'The Rose Tree' is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece is marked 'Ped.' (pedal) and includes a 'Cresc.' (crescendo) marking. The score is divided into two systems, each with a repeat sign. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The piece concludes with a final chord in the bass clef.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a quarter note G4. The third measure is a quarter note B4. The fourth measure is a quarter note D5. The fifth measure is a quarter note G4. The sixth measure is a quarter note B4. The seventh measure is a quarter note D5. The eighth measure is a quarter note G4. The ninth measure is a quarter note B4. The tenth measure is a quarter note D5. The eleventh measure is a quarter note G4. The twelfth measure is a quarter note B4. The thirteenth measure is a quarter note D5. The fourteenth measure is a quarter note G4. The fifteenth measure is a quarter note B4. The sixteenth measure is a quarter note D5. The piano accompaniment consists of a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G12

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score consists of 10 measures, each labeled with 'Ped.' (Pedal) below the bass staff. The melody is a simple, folk-like tune, and the accompaniment is a simple harmonic pattern.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next four measures. The notation is for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The first measure of the first system is marked with a piano (*p*) dynamic. The first measure of the second system is marked with a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as chords, single notes, and rests. Pedal markings are present at the end of measures 1, 3, 5, 6, 7, and 8. A repeat sign is located at the end of measure 8.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece concludes with a final chord and a double bar line.

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

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major and 3/4 time. It features a piano introduction, a main melody with various ornaments and trills, and a "Risoluto" section. The score includes pedal markings and a final instruction: "Repeat from § to § then go to the finale".

**FINALE.** *animato.*

FINALE. 8

The musical score is for the finale of 'The Little Shepherd'. It is in 2/4 time and features a piano accompaniment. The key signature has one flat (B-flat). The score begins with a piano (p) dynamic and a forte (f) dynamic. The piano part consists of a series of chords and single notes, with a final measure marked with a forte (ff) dynamic. The score is written on a grand staff with a treble and bass clef. The tempo is marked 'Allegretto'.

*p* *f* *ff*

*Pod.* *Pod.*

# ON THE HIGHTS.

(VÖGLEIN TRAUT)

English translation by Frank Siller.

German Words by E.A. Zuendt.

Ernst Schuetz.

*Moderato. ♩ - 104.*

*O trau-ter Wald auf*  
*O for-est home on*

*Berges-höh'n, Wie war bei dir das Le-ben schön, Hoch unterm Blau, dem Himmels Dach, Bei*  
*loft-y hight, In thee was life filled with de-light. Beneath the roof of az-ure blue, Un-*

*-dir kunnst'ich kein Un-ge-mach O trau-ter Wald auf Bergeshöh'n, Wie war bei dir das Le-ben schön, Hoch*  
*hap-pi-ness I nev-er knew; O, for-est home on loft-y hight, In thee was life filled with delight. Be-*

*unterm Blau, dem Himmels Dach, Beidir kannt'ich kein ungemach. Entschund'ne entschund'ne, alt-*

neath the roof of az-ure blue, Un-hap-pi-ness I nev-er knew. De-part-ed, de-part-ed, de-

*schund'ne Jugend lust! Entschund'ne, entschund'ne, entschund'ne Jugend lust! Wie*

part-ed youthful joy; De-part-ed, de-part-ed, de-part-ed youthful joy, Thou

*warst du so lieb-lich, wie warst du doch so süß O läch-le, o läch-le, o*

wert ah so love-ly, so sweet with-out al-loy. O smile thou, O smile thou, O

*läch-le mir, mir wieder zu! Dort flog die Zeit mit Liedern hin, Frei war mein Herz und frei mein Sinn, An*

once a-gain smile in my soul My time in song and play was spent, My heart was free from dis-content, My

meiner Her - de hing mein Blick, In meinem Lied, da lag mein Glück, Und nun wie an - ders

eye dwelt fond - ly on my kine, And song and hap - pi - ness were mine; My life is changed, my

Ped.

ist es nun! Ich kann nicht ras - ten, kann nicht ruhn Seit ich hernied - er stieg ins Thal; Jetzt

heart oppressed, I can - not slum - ber, can - not rest. Since in the mount - ain I no more Can

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

ist mein Herz so roll'ron Qual! O ar - me See - le du, o ar - me See - le

dwelt, my heart is sad and sore, My o - - ver burdened soul, my o - - verburdened

Ped. Ped. Ped. Ped.

du, So roll'ron Qual, so roll'ron Qual!

soul, my heart is sad, is sad and sore

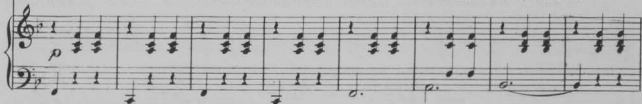
Ped. Ped. Ped. \*

Tempo di Valse 6-80.



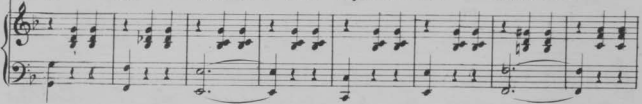
Vög - lein traut, o Vög - lein traut,

Bir - die sweet Oh bir - die sweet



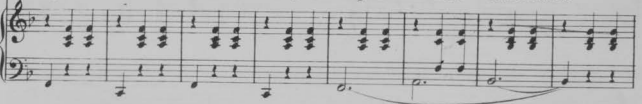
Dro - ben ist, dein Nest ge - baut;

On the hills is thy re - treat



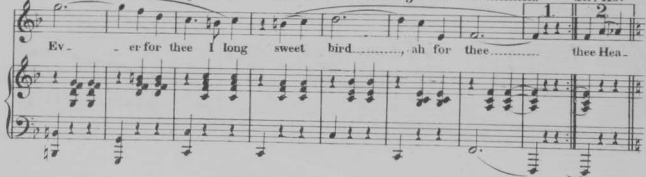
Dro - ben schallt dein lust - ig Lied!

Aye up there thy song is heard



Zu dir hin auf, zu dir michs zieht! ja zu dir dir! Hör

Ev - er for thee I long sweet bird, ah for thee thee Hea -



es noch klin - gen Hör dich sin - gen Un - ter'm Win - de Auf der Lin - de!  
 ven - ward - wing - ing thou art sing - ing From the az - ure hight of hea - ven

Ped. Ped. Ped. Ped. \*

O ihr Lie - der o ihr Lie - der Süs - se Lie - der O ihr  
 thy sweet warb - ling songs are giv - en Aye thy sweet songs Ah come

hol - den Lau - te! To - net wie - der Hör es klin - gen, hör es sin - gen!  
 from the az - ure hight of hea - ven Heavenward winging thou art sing - ing

Ped. Ped. Ped. Ped. \*

Ach die Sehnsucht, Ach die Sehnsucht zieht mich hinauf zieht mich hin - auf!  
 Ah my yearn - ing ah my yearn - ing Draws me to thee draws me to thee.

Vög - lein traut....., du Vög - lein traut.....!

Bir - die sweet..... oh... bir - die sweet.....

Dro - ben ist..... dein Nest..... ge - baut.....;

On the hills..... is thy re - treat.....

Dro - ben schallt dein lust - ig Lied.....

Aye up there..... thy song is heard.....

Zu..... dir hin auf zu dir michs zieht..... ja zu dir.....!

Ev - er for thee I long, sweet Bird..... ah for thee.....

*ff* *sf* *ff*

*Ped.*



Hier ist's so laut, dort ist's so traut, So.... still..., so.... traut...! Hier

'Tis noi - sy here 'Tis co - sy there So.... sweet... tis... there... 'Tis

Ped.

ist's so laut, dort ist's so traut So.... still..., so.... still....

noi - sy here 'tis co - sy there So.... sweet 'tis there....

Ped. Ped. Ped. \*

Die - se Welt Wie sie mich quält! Wie träumt ich gern Im Wald ..... so fern

*molto rit. a tempo.*

O.....how I miss, how.....I miss my day dreams in the woods ..... a - far

*molto rit. a tempo.*

Ach.....im Wald! Wie träumt ich gern Im Wald so fern. Ach im Wald, im Wald! Dort

*molto rit. a tempo.*

How.....I miss my day.....dreams in the woods a - far in the woods a - far far 'Neath

*molto rit. a tempo.*

1. 2.

schlich ich wohl im stil - len Hort! Im schatt - gen Wald... Zu -

for - est shade in... si - lent grove There could... I... roam... And

rück zu dir, zu - rück zu dir Wohl... kehr... ich... bald Ped.

back to thee and back to thee I'd... glad - ly... come...

Vög - lein traut..., O... Vög - lein... traut...,

Bir - die sweet... Oh... bir - die sweet...

Dro - ben ist, dein Nest... ge - baut...;

On the hills is... thy... re - treat...

Dro - ben schallt dein lust - ig Lied!

Aye up there thy song is heard

Zu dir hin auf, zu dir mich zieht! ja zu dir

Ev - er for thee I long sweet bird, ah for thee

Ruft ihr mich komm ich ja gleich

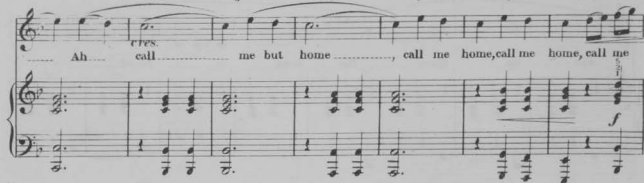
If you call me home, you birds

Vög - lein zu euch, Vög - lein zu euch,

Glad - ly I'd come Glad - ly I'd come

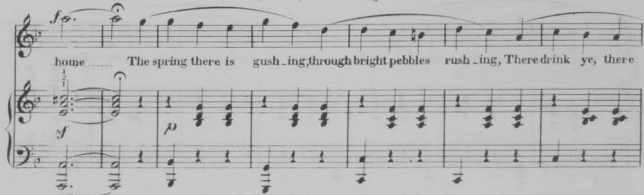
O ru - set mich heim, ..... ruft mich heim, ruft mich heim, ruft mich

Ah ..... call ..... me but home ..... , call me home, call me home, call me



heim ! Dort rie selt die Quel - le, dort schöpf ich die Wel - le! Ihr trin - ket, ihr

home ..... The spring there is gush - ing through bright pebbles rush - ing, There drink ye, there



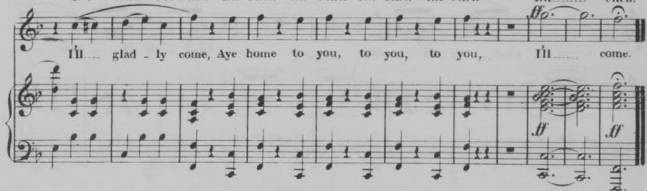
trinket mit mir! <sup>1.</sup> mir! <sup>2.</sup> Hin - auf - hinauf

drink ye with me. me. O ..... call me home



Ich kehr zu rück zu euch zu rück zu euch zu euch zu ..... euch!

I'll glad - ly come, Aye home to you, to you, to you, I'll ..... come.



# CARELESS ELEGANCE.

Schottische.

*Allegretto*  $\text{♩} = 100$

Louis H. Meyer.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' with a tempo of 100 beats per minute. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamic markings include 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). There are also 'Ped' (pedal) markings and asterisks indicating specific sections or ornaments. The piece concludes with a final cadence.

Leggiero.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features rapid sixteenth-note passages with fingerings (1-2-3-4, 2-3-4, 1-2-3-4, 1-2-3-4) and dynamic markings (f, >). The left hand plays chords and single notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues with rapid sixteenth-note passages and fingerings (1-2-3-4, 2-3-4, 1-2-3-4, 1-2-3-4). The left hand plays chords and single notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand is marked "L.H." and the left hand is marked "R.H." with the instruction "marcato il melodie." The right hand plays chords and single notes. The left hand plays a melodic line with eighth notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays chords and single notes. The left hand plays a melodic line with eighth notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays chords and single notes. The left hand plays a melodic line with eighth notes. Pedal markings (Ped.) and asterisks (\*) are present below the staff.

Con Brio.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes, some beamed together. Bass staff has a simple accompaniment of eighth notes. Dynamics include *f* (forte) in the bass staff. Pedal markings are present below the bass staff: Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Dynamics include *f* (forte) in the bass staff. Pedal markings are present below the bass staff: Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*.

Third system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Dynamics include *f* (forte) in the bass staff. Pedal markings are present below the bass staff: Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*.

Leggiero

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with triplets and sixteenth notes. Bass staff has a simple accompaniment. Dynamics include *p* (piano) in the bass staff. Pedal markings are present below the bass staff: Ped., \*, Ped., \*, and \*.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melody with triplets. Bass staff continues the accompaniment. Dynamics include *f* (forte) in the bass staff. Pedal markings are present below the bass staff: Ped., \*, Ped., and \*.

First system of musical notation, piano (*p*). The right hand features a melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of musical notation, mezzo-forte (*mf*). The right hand continues the melodic development with various articulations. The left hand maintains a steady accompaniment. The system concludes with a double bar line.

Third system of musical notation, mezzo-forte (*mf*). The right hand features a melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Fourth system of musical notation, piano (*p*). The right hand features a melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Fifth system of musical notation, fortissimo (*f*). The right hand features a melodic line with triplets and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



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Study No. 1.....	<i>J. B. Cramer</i>	35
Study—Tarentella.....	<i>H. Heller</i>	35
Study.....	<i>M. Clementi</i>	35
Satellite—Polka de Concert.....	<i>J. C. Alden, Jr.</i>	100
Mennet Gaière, Symphony in E flat.....	<i>(Sidus)</i>	35
Dance around the Christmas Tree.....	<i>Schaffner-Klein</i>	35
Study.....	<i>H. Bertini</i>	35
Study No. 1, op. 120.....	<i>J. B. Duvernoy</i>	35
Study.....	<i>F. Kiel</i>	35
Old Hundred (Paraphrase of Concert).....	<i>Rise-King</i>	100
Fille du Regiment—Fantasia.....	<i>G. Sibus</i>	35
Scherzo from Symphony in A minor.....	<i>(Sidus)</i>	35
Study No. 2, op. 120.....	<i>J. B. Duvernoy</i>	35
Studies Nos. 1 and 2, op. 65.....	<i>A. Loeschhorn</i>	35
Study No. 3, Book 2, Etudes de la	<i>Violoncelle</i>	35
No. 10.....	<i>C. Czerny</i>	35
No. 3.....	<i>Schumann</i>	35
Vivace, from 7th Symphony (Sidus).....	<i>Beethoven</i>	35
11 Traviatore—Fantasia.....	<i>C. Sibus</i>	35
Study No. 3 and 4, op. 65.....	<i>A. Loeschhorn</i>	35
Study No. 4, op. 120.....	<i>J. B. Duvernoy</i>	35
Study No. 5, op. 65.....	<i>A. T. Coley</i>	35
Marche des Adelpheines.....	<i>J. T. Coley</i>	35
Lucia di Lammermoor—Fantasia.....	<i>C. Sibus</i>	35
Andante from Surprise Symphony.....	<i>(Sidus)</i>	35
Study No. 3, op. 120.....	<i>J. B. Duvernoy</i>	35
Two Studies from op. 120.....	<i>A. Loeschhorn</i>	35
Hand in Hand—Polka Caprice.....	<i>Rise-King</i>	35
Allegro from Symphony in E flat.....	<i>(Sidus)</i>	35
Merry War—Fantasia.....	<i>C. Sibus</i>	35
Study No. 6, op. 120.....	<i>J. B. Duvernoy</i>	35
Study No. 7, op. 120.....	<i>J. B. Duvernoy</i>	35
Study No. 8, op. 120.....	<i>J. B. Duvernoy</i>	35
Allegro Moderato from unfinished Symphony	<i>in B minor (Sidus)</i>	35
Heavenly Voices—Nocturne.....	<i>Schubert</i>	35
Heavenly Voices.....	<i>R. Trendler</i>	35
Fra Diavolo—Fantasia.....	<i>C. Sibus</i>	35
Les Fées—Mazurka.....	<i>R. Trendler</i>	35
Study No. 10, op. 120.....	<i>J. B. Duvernoy</i>	35
Fant—Fantasia.....	<i>C. Sibus</i>	35
Two Studies from 10th Symphony (Sidus).....	<i>Beethoven</i>	35
Forget me not—No. 10, op. 15.....	<i>F. Chopin</i>	35
Stella Grand Waltz.....	<i>G. Sibus</i>	35
Study No. 11, op. 120.....	<i>J. B. Duvernoy</i>	35
Study No. 12, op. 120.....	<i>J. B. Duvernoy</i>	35
1 Puritani—Fantasia.....	<i>C. Sibus</i>	35

Total Piano Solos.....\$30.60

Andante from 5th Symphony (Sidus).....	<i>Beethoven</i>	35
Fluttering Butterflies—Caprice H. A. Amuth	<i>Scherzer</i>	35
Bohemian Girl—Fantasia.....	<i>C. Sibus</i>	35
Starlight—Polka-Mazurka.....	<i>A. G. Wetzel</i>	35
Study No. 13, op. 120.....	<i>J. B. Duvernoy</i>	35
Study No. 14, op. 120.....	<i>J. B. Duvernoy</i>	35
Water Sprites—Polka Caprice.....	<i>C. Sibus</i>	35
Supplication.....	<i>Rise-King</i>	35
Christmas Chimes.....	<i>Schaffner-Klein</i>	35
Wm. Tell—Fantasia.....	<i>C. Sibus</i>	35
Spinneried.....	<i>H. Löffel</i>	35
Leonora March, from Leonora Symphony.....	<i>(Sidus)</i>	35
Will o' the Wisp (Impromptu).....	<i>R. Hoff</i>	35
Home Sweet Home—Variations.....	<i>K. H. Green</i>	35
Pansy Waltz.....	<i>M. McCabe</i>	35
Lillian Polka.....	<i>Rise-King</i>	35
Study No. 15, op. 120.....	<i>J. B. Duvernoy</i>	35
Rigoletto—Fantasia.....	<i>C. Sibus</i>	35

Total Piano Solos.....\$30.60

#### SONGS.—1883.

God is a Spirit—Sacred.....	<i>W. S. Bennett</i>	35
'Tis I alone can Tell.....	<i>C. Riepp</i>	35
Thy Name—Ballad.....	<i>A. G. Riepp</i>	40
I cannot sing the old songs.....	<i>Charles</i>	35
Rose of Love—Serenade.....	<i>F. P. Tamburello</i>	35
We meet above.....	<i>L. Liebe</i>	35
More.....	<i>C. Sibus</i>	35
My Lady Sleeps.....	<i>E. R. Kroeger</i>	35
The Paper's Lament.....	<i>G. E. Jones</i>	35
Some Day.....	<i>M. Willing</i>	35
Credimi (Believe me)—Romanza.....	<i>C. R. Marcano</i>	35
When I breathe thy name.....	<i>P. Henricson</i>	35
The Stolen Kiss.....	<i>M. Epstein</i>	35
Sleep thou, my child.....	<i>I. D. Foulton</i>	35
I donna ken the reason why.....	<i>I. D. Foulton</i>	35
So much between us.....	<i>E. R. Kroeger</i>	35
The Penitent's Prayer (Sacred).....	<i>C. Sibus</i>	35
You See Mamma.....	<i>F. P. Tosti</i>	35
Ves or No?—Grand Waltz.....	<i>C. Sibus</i>	100
Moorish Serenade.....	<i>E. R. Kroeger</i>	35
Mary's Morning Message.....	<i>Frank Abt</i>	35
Come to the Dance.....	<i>P. Henricson</i>	35
The Bridge.....	<i>Lady Currel</i>	35
Three Fishers.....	<i>C. Currel</i>	35
Tick, Tack, Cuckoo, Tick, Tack.....	<i>C. Sibus</i>	35
Love calls my soul.....	<i>Dr. E. Voerster</i>	35

Total Songs.....\$11.95

#### PIANO DUET.—1883.

Danse Caractéristique, No. 1.....	<i>E. R. Kroeger</i>	100
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Grand Total for Vol. 6.....\$42.55

### VOLUME VII, 1884.

#### PIANO SOLOS.—1884.

Snow-Flakes—Reverie.....	<i>S. H. Jecko</i>	60
Cupid's Arrow, Waltz.....	<i>C. Sibus</i>	35
Lucresia Borgia, Fantasia.....	<i>G. Sibus</i>	35
Study.....	<i>S. Schumann</i>	35
Eolian Whispers.....	<i>Ch. Aucketer</i>	75
Martha Fantasia.....	<i>C. Sibus</i>	35

Total Piano Solos.....\$18.65

Under the Rainbow.....	<i>Ch. Aucketer</i>	75
Margie Waltz.....	<i>C. Sibus</i>	35
Pure as Snow.....	<i>G. Lange</i>	35
Nearer my God.....	<i>Thee (Grand Concert)</i>	100
Paraphrase.....	<i>Rise-King</i>	35
Forest Bird Waltz.....	<i>C. Sibus</i>	35
Evening Chimes—Reverie.....	<i>Jean Paul</i>	60
Morning Chimes—Reverie.....	<i>E. R. Kroeger</i>	35
My Idol (Song without words).....	<i>E. R. Kroeger</i>	35
Yalse Brillante.....	<i>E. R. Kroeger</i>	35
Rigoletto—Fantasia.....	<i>E. R. Kroeger</i>	35
March Humoresque.....	<i>E. R. Kroeger</i>	35
Franch Breves—Transcription.....	<i>Rise-King</i>	35
Gavotte in A minor.....	<i>A. de Kontski</i>	35
Lauterbach Waltz—Variations.....	<i>A. Lutz</i>	35
March of the Goblins.....	<i>Rise-King</i>	35
Veni, Vidi, Vici—Polka Brillante.....	<i>C. Melotte</i>	35
Zwei Albinetti.....	<i>E. R. Kroeger</i>	35
March of the Magi.....	<i>E. S. Klein</i>	35
Grandmother's Story.....	<i>C. Sibus</i>	35
Sylphentanz—Caprice.....	<i>E. R. Kroeger</i>	35
Mazurka in G minor.....	<i>E. R. Kroeger</i>	35
Polonaise in C sharp minor.....	<i>M. J. Epstein</i>	35
Editha Waltz.....	<i>Isle Colby</i>	35
Bleeding Heart—Nocturne in D flat.....	<i>Ch. Doehler</i>	60
Lucia di Lammermoor Fantasia.....	<i>Jean Paul</i>	60
Rustling Leaves—Valse Caprice.....	<i>E. S. Klein</i>	35
Heather Rose.....	<i>Gustave Lange</i>	35
Heather Della Waltz.....	<i>J. Kunkel</i>	75
La Chasse.....	<i>J. Rheinberger</i>	40
Oleander Blossoms Galop.....	<i>C. T. Sisson</i>	35

Total Piano Solos.....\$18.65

#### SONGS.—1884.

Love's Power.....	<i>A. Jensen</i>	35
La Jota.....	<i>M. Moszkowski</i>	60
Sleep, Baby, Sleep.....	<i>C. Kunkel</i>	35
I Wrote my Love a Letter.....	<i>Lady Dufferin</i>	35
Good Night, my Love.....	<i>E. R. Kroeger</i>	35
November.....	<i>A. G. Riepp</i>	35
My Mother's Picture.....	<i>Will de Ford</i>	35
The Rany Day.....	<i>Ch. Kunkel</i>	35
The Soldier's Home.....	<i>Ch. Kunkel</i>	35
Merrily I Roam, Waltz Song.....	<i>Geo. Schleiffarth</i>	75
The Hero's Return.....	<i>I. D. Foulton</i>	35
Alice.....	<i>Ch. Aucketer</i>	35
Belouin Song.....	<i>E. R. Kroeger</i>	75

Total Songs.....\$0.00

#### PIANO DUETS.—1884.

Wm. Tell, Fantasia.....	<i>C. Sibus</i>	60
March of the Amazons.....	<i>E. R. Kroeger</i>	100
Il Trovatore, Fantasia.....	<i>Ch. Kunkel</i>	35
Rigoletto, Fantasia.....	<i>C. Sibus</i>	60
Schlemiel Girl, Fantasia.....	<i>C. Sibus</i>	60
Lucresia Borgia, Fantasia.....	<i>C. Sibus</i>	60
Charming Waltz, Waldeufel.....	<i>C. Sibus</i>	60
Fra Diavolo, Fantasia.....	<i>C. Sibus</i>	60
Jays of Spring, Waltz.....	<i>C. Sibus</i>	60
Child's Prattle, Rondo.....	<i>C. Sibus</i>	60
Fant, Fantasia.....	<i>C. Sibus</i>	60
On Blooming Meadows, Waltz.....	<i>C. Sibus</i>	60

Total Duets.....\$7.60

Grand Total for Vol. 7.....\$32.55

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BOSTON.

Boston, January 15, 1885.

## EDITOR KUNKEL'S MUSICAL REVIEW:

What with Italian Opera and Symphony Concerts, and a steady sprinkling of chamber concerts, the musical reviewer has been obliged to skip about a new Italy lively more than the past month. Of course I will not lull you upon the details of all the minor concert life in Boston, their issue is legion. In the New England Conservatory of Music alone there are between four and five a week. One concert at this institution however is connected with the Italian opera, and was so impromptu that it must be mentioned. Every afternoon in Boston now visits the Conservatory as one of the sights of the Hub and Minerva. Recently the prima donna was no exception: a few days ago she appeared in the corridor, was at once taken charge of by the hospitable Mr. Young and shown all over the building. There was plenty of surprise and astonishment on her part, for compared to the Paris Conservatoire, the New England is as a giant to a dwarf. After the library, parlour, cabinet of antique instruments, crannium, dormitories, dining hall, restaurant, teaching rooms, lecture rooms, etc., had been visited, the party found themselves in the chapel face to face with a grand piano and a large audience of enthusiastic young students, who presented a picture of flowers to the fair singer. Nevada smiled, yielded to the inevitable, and sat down at the piano and poured forth a most brilliant variation. She was heard at her very best in the chapel, for, spite the flexibility, her voice is not yet powerful enough to fill a very large hall or to overcome the force of a full orchestra. To be sure Nevada's orchestra is not very full, for he has displayed a most ingenuistic economy in making up the details of his troupe this season.

He exhibits gloriating, all the defects of the "star" system. There is little to be said, both in company and great and beyond that he seems to have trusted in Providence. Nevada is charming but is not at her best here, let us say an opera like "Lustig in Lausanne" or "Parsifal" made a fine dramatic soprano, but cannot look like "Marguerite" in "Faust." De Anna is a powerful baritone, but is not equal to greatest in action, and the rest are about above the second or third class. Therefore, while there were excellent points in most of the performances, they were really no good ensemble, and compared with the performances of Danneberg's troupe at the Metropolitan, the Boston company was weak. They won more success in Boston than in New York, for Boston has not yet heard the latter in the West, and that you may get yet the latter in the West, and that you may come to the same conclusion which I have reached.

The opera which Mapleson gave was all, save one of the good kind, "Traveller," "John," "Mirella," etc. The one exception was "Gounod's" "Mirella," which failed in Paris in Boston. Why, I cannot tell. Nevada made a good "Mirella," but the plot is nothing, and the music quite fairly satisfactory. It is constantly slow or flute or clarinet in "Mirella," introducing plenty of trumpe. The whole work seems monotonous.

The Symphony concerts have been somewhat more interesting. I complained about the constant devotion to the German and shown by Mr. Gerike, the conductor, in your column a month ago. Now that an improvement is being in the German falls here to echo my censures. In the last concert we had Wagner's "Jedde's Liebesnacht," and in this we have had Liszt's "Orpheus" and Brahms' second symphony, and Mr. Gerike tells me that he can give a more cheerful work from one of our leading native composers he will produce it gladly. Therefore I hope that a change may come very soon in the make up of our Symphony programmes and that an implied acknowledgment be made that some good music has been written since Beethoven died.

The chief Symphony professional new last month was Schumann's No. 4 in D minor. Spite of my grave deviations from my Boston form, I greatly admire his work, and naturally Schumann called it a symphonic Fantasia and I wish that his expressive title had been retained. But his critics have decided this work any very high rank, but to my mind it does not stand so far behind Schumann's first symphony as it is. It is full of those bizarre contrasts which both Schumann and Beethoven loved, and these could not be so as well placed in strict form. The performance was glorious, the turbulence of the chief theme could not be so as well placed in strict form. The performance was glorious, never has the orchestra possessed such technique as now. In every detail of shading it is so unit and the most hidden chains of rhythm, or the most capricious form are caught up by it as one man. Mr. Gerike ought to receive praise for this, for Boston does not possess an orchestra as great as any that has ever existed in America. CONES.

CHICAGO.

Chicago, January 22, 1885.

## EDITOR KUNKEL'S MUSICAL REVIEW:

Owing to frequent trips, unusual ramblings in the suburbs of Chicago your correspondent has been delayed in the writing of regularly issued "leading letters" to your esteemed paper. I will be real and good better, many readers with my "copy reports" on matters of importance in the musical world, but I am digressing (or things that have been.) I mention the Composers' Concert in Urebury Hall on January 20th. Of this, Fremont's correspondent to the New York Music and Drama, says:

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THE NEW ENGLAND PIANO COMPANY, whose advertisement appears elsewhere, though one of the youngest, is one of the most enterprising and successful competitors in the piano-trade of the country. They now stand in the front rank of piano manufacturers, and intending buyers will do well to examine their instruments and prices.

WORLD IS AN ORPHAN.—Mr. Byron was present at a dramatic recitation given by a lady who fancied herself a famous tragedienne. It was recited last night, and before it was half over the author of "Our Boys," who, though he has amused the town with one piece for several years, cannot himself stand being bored for half an hour, rose to go. As he was edging his way to the door, he stumbled over an acquaintance, who asked him if he were going. "Yes," said Mr. Byron, "I can't stand any longer." "Ah," said the friend, "I have met your friend, 'I wish I were you.' 'Why don't you imitate example then?' I asked him the same question, and he answered the other, 'My mother is here. She wants to scold out, and I must wait for her.' 'I said, 'What the wife takes in the doorway.' 'I do one of those melancholy occasions that make a man wish he was an orphan.'"

The Paris correspondent of the Boston Courier writes: "If I want to make anybody connected with the Odéon Theatre angry, I have only to say: 'Jas. Pierre Neuvil given you a supper?' It is a custom here that when a play has been performed one hundred times anybody connected with the theatre where it is played is invited to a feast. A few days before Les Duplicés had reached its one hundredth performance, Pierre Neuvil was unexpectedly called out of the Theatre by important business. He did not return here for three weeks. He then made apologies to all the actors of the Theatre by hand, and he would make ample amends at the two hundredth performance. He disappeared, and then as he had done so, he again made apologies, and again disappeared, and this has been his course all along. The consequence is exercised by everybody connected with the Odéon."

THE centenary of the death of the famous Padre Martini, the Franciscan friar, confessor, and composer, who was a work on music, notably of a "Storia della musica," was celebrated on the 10th ult. at the church of San Giovanni in Monte, in the "Missa defunctoria" by that ancient master. On the following day a discourse was delivered by Professor Farnini, on Padre Martini's musical composition, which was followed by such illustrations as a symphony in B minor for stringed orchestra; chorus and quartet from the tragedy "L'Orfeo" by Gluck; a Sonata in G minor for organ accompaniment, all of which works have never yet been published. On the 11th ult. another discourse, treating of the merits of Giambattista Martini as an author and musical historian, was delivered by Silvio Leonardi, followed by the performance of a Gavotte for stringed instruments, an Ave Maria for three voices (with quartet accompaniment), an Adagio for violins and violoncello, a Psalm, "Super flumina Babylonis," and a sonata for pianoforte, all from the pen of the same honored master.

The list of railway travelers' grievances, says the London Musical Times, seems unfortunately on the increase. Want of punctuality in the trains, incessant and distracting whistling, imperceptibly lighted carriages, and a host of other miseries which call loudly for reform, are constantly detailed in the daily newspapers by long suffering victims; and the culminating proof of bad management in the reformation department has lately been recorded by a passenger who, luckily in time, discovered a rusty nail in his plate of soup. An evening contemporary now adds to our misfortunes by telling us in a paragraph, which ought to have appeared in the "Acroy column," that "Pianoforte Saloons" are being constructed for the convenience of those mutually inclined on their journey. We have already given instances from our own experience of the office-room of an hotel being converted into a practice-room for young ladies who have left school for the holidays; and if, in addition to this, we are to have the sound of the Pianoforte throughout our travels, it would be difficult to see where we are to go for that repose which even the most ardent musician desires sometimes. The paper which announces the melancholy fact upon which we have commented, asks whether "the inland revenue people" will insist that a music license must be obtained. No doubt the "revenue people" will be very glad of the money they may thus add to the exchequer; but in this instance, we think, it might be considered whether, hence, if applied for, would be granted by the "people" who travel.

At the concert given for the benefit of Trinity Episcopal church, on January 23, Mr. J. J. Kunkel, who was in the dressing-room, offered Mr. Kunkel a "bean new dollar," if he put on a pair of huge "arcs" which some one had left there, and were them upon the stage while playing a piano solo; the latter was accepted and the next day Mr. Kunkel received the following note:

MR. DEAR KUNKEL:

Inclosed I hand you the "bright new dollar" which you earned last night at the Trinity Church concert, by wearing the arctic gum shoes, while playing your piano solo.

Please like the coin, to exonerate yourself that it is a shaver enough dollar.

None of those who heard you play last night could help remarking that you played the music with considerable zeal.

Yours very friendly,

KIRKENDRICK.

We receive from St. Paul the following interesting programme, which was, at our correspondent's informal, performed with great success at Miss Giel's conservatory on January 25th.

I.—Trio for Piano, Violin and Cello, in C, Beethoven, Mr. C. G. Titcomb, Mr. Paul Stroeving, Miss Marie Giel. 2.—Song, "Lydia," Beethoven, Mr. R. Cuttles Ward. 3.—Piano duo (Scherzo), Allegro Brillante, Franz Josef Haydn and Katie Giel. 4.—Song, "Bright Star of Love," (with cello obbligato), Edmund, Miss Jingle. 5.—Song, "The Blue Bird," (Siegfried), Paul Stroeving, Mr. Paul Stroeving, Miss Marie Giel. 6.—Song, "Good bye," Paul, Mr. R. Cuttles Ward. 7.—Singing Quartette, Paul, Miss Jingle, Miss Marie Giel, Paul Stroeving, Mr. Henry Johns, Mr. John Hott, Miss Marie Giel.

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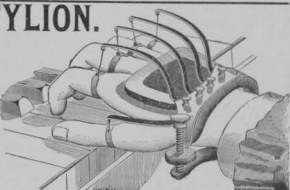
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### COMICAL CHORDS.

THAT Handel was something of a musician is evident from his remark, "The rest is silence."—*Boston Times*.

"Always go to bed on a cracker or crust of bread," says a hygienic writer. No, thank you. We have slept on crackers and we know just how they feel.

Wrens milk has that peculiar blue tinge prevalent in New York city crump. The doctors explain it by saying that it is from the "blue grass district."—*Foster's Statesman*.

"He died on the field," she sobbed, as she stood at his tombstone. "A gallant soldier, no doubt," broke in a sympathizer. "Oh, sir, sir, he was hit by a baseball bat!"

"Is a recent programme," we read, "Weber's Concert Stück." We are very sorry for this. If Weber had rehearsed thoroughly beforehand, probably this concert would not have been such.

"How are you getting on this winter?" wrote one Virginia editor to another. "Thank heaven," was the reply, "my wife is able to take care of the family, and I have secured accommodations in the county jail."

Fat man (who is in something of a hurry) "I'll give you five dollars to get me to the station in five minutes." Caliban (with provoking slowness) "Well, sort, you might corrupt me, but you can't bribe that horse!"—*Pittsburg*.

A St. Louis editor, who started without a cent forty years ago, is now worth \$100,000. His fortune is all owing to his own energy, industry and frugality, and the fact that he once recently left him \$9,999.99.—*Philadelphia Call*.

Two Tons. Time has been made in its soul, and, unfortunately much, estimated which it is known that there are in that city at this moment 100,000 tons who are learning nothing.

THERE are eleven less pianofortes in this country than there were. They have been sent to Japan, which wants more of them. We don't want to be thoughtless, but you will see, my friend, that the outlook appears hopeful.—*Sanitary News*.

Two ladies presented themselves at the door of a fancy ball, one, on being asked by the other what character they represented, they replied they were not in special costume, whereupon she lawfully out. "Two ladies without any character!"

POETRYMAN.—"Have you a permit to play here?" Organ grinder.—"No, but I please the title once so much." Policeman.—"Then you will have the goodness to accompany me." "Very well, sir, what do you wish to sing?"—*Albion*.

"Is Iceland poets are called 'moids,' undoubtedly because they have the appearance of having been in hot water.—*Boston Free Press*—More likely, we think, because of what they get when they sing their lays beneath their lady-loves' windows."

At christening, while the minister was making out his certificate, he inquired the day of the month, and happened to say, "Let me see, this is the thirtieth." "The thirtieth," exclaimed the indignant mother: "Indeed, but it's only the thirteenth!"

AT CHATEAU, if a young man takes his girl to the opera house and he begins to rain just as it lets out in order to save back his life to offer to his companion, 20-25-year-old, please, for the champion bold—and what you can get at the gate—and the always escape.

A SAW who set up for four nights wrestling with it, takes this conclusion: "What is the difference between a sailor and the other horse?" "Yes, indeed, I would, and if the sailor furnished to each new subscriber."

"JEREMY, what would you do if you were to see a bad boy stealing some fruit?" asked an Austin Sunday-school teacher of the best boy in the class. "Would you not tell him he was doing wrong?" "Yes, indeed, I would, and if the boy's father made a fair divide it all the stakekeeper."

TWO following testimonials of a certain patent medicine speak for itself: "Dear Sir, Two months ago my wife could scarcely speak. She had been two bottles of your 'Life Renewer,' and now she can't speak at all. Please send me more bottles. I wouldn't be without them.—*Medico Times*."

"WHAT are you looking for?" asked one of the Widow Belton's two daughters, who were entertaining two young fellows on the piazza, rather late one night last summer. "I'm looking for something around the front yard." "The morning paper," answered the widow.

"Mamma, oh, you naughty, naughty girl, you've told me a story. You said you were not at the party, and I have seen you!" "Little Nell—'I forgot, ma'."

"You don't add another story to the first; you did not forget, you tried to do so. It was a wicked, wicked lie, and I shall tell!" "Mrs. South is at the front door, papa." "Ma—The odious thing. Tell her I am not at home."

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He was a new man in a big music store; she was a delicate blonde, sweetest, and approaching the young musician she asked, "Have you? Rocked in the cradle of the deep?" He answered with a slight smile, "Yes, I have, but I'm going far away towards the bottom." "Well—I really couldn't say—I must have been very young to know," she said.

"Where are you going after lodge to-night?"

"To the calico hop."

"Why, I didn't know there was a dance in town to-night. Where is it to be held?"

"At my house as far as I get home. My wife is dressed in calico, and she'll make me do the hopping."

"There," exclaimed the honest granger as he handed a small roll of money to the young musician, "I'll give you a crispion." "You have got my last time."

"But here are four more to come," said the publisher, after counting it over.

"Thunder!" exclaimed the old Hayseed, "I got my hand in to the wrong pocket."

"Loose the shining steel blade which I hold in my hand case commencing pain I required an Oil City barber."

"What?"

"I asked if the razor hurt you?"

"Is it a razor?"

"Of course it is. Why?"

"I thought it was a saw, but if you are sure it is a razor, go ahead."

## A BUSY FIRM.

EO. W. KILGEN, Organ Builder, 629 and 641 S. Ewing Ave., St. Louis, has just completed a large two manual organ with all the latest improvements, including pneumatic couplers, for the First Methodist Church South, of Los Angeles, Cal. The organ has twenty-six speaking stops, two manuals, and pedal of three stops, of twenty-seven notes each. The couplers are reversible with pneumatic motors. The organ is excellently voiced and well built. It has a handsome case of black walnut, finely finished with ornamented shoe pipes. Dimensions of case, twenty feet wide, nine feet deep, twenty-two feet high. Mr. Kilgen is also building a large organ for St. Paul's Episcopal Church, and one for Mount Calvary Episcopal Church, St. Louis, also an organ for Fort Dodge, Mo., and one for New Orleans, La. Among the organs recently set up and built by this firm is one for St. Francis Xavier Church, on Grand Ave., another for the Church of the Holy Communion, and still another for the Theological College in St. Louis, as well as an organ at Vermilion, Kan., one at Lexington, Mo., and the large three-manual cathedral organ for the cathedral at San Antonio, Tex., besides a number of smaller instruments.

## MARY ANDERSON.

MISS ANDERSON has not found the universal favor among the English which some of her American admirers would like to have us believe. One of the best things we have seen touching the controversy in reference to her merits is the following which we borrow from the London *Maned World*:

## THE HIGHEST TRIBUTE.

"Although I have seen many stage Julietes, and although I happen to be easily moved by stage pathos, Miss Anderson is the only one that has ever drawn a tear from me.—*Lord Lytton in the Nineteenth Century*."

O Juliet, immortal praise is thine, at when, of old,  
The father reared that statue that was wrought of purest gold.

For, like the soldier in the tale to simple childhood dear,  
An Earl, for pity of thy woes, has "wiped away a tear."

A Poet and Proseman both, from solemn Innis's shore,  
Who came, when ex-Viceroy wept, what care may bark or oar?

Still, with the stately Capulet, beside their daughter's bier,  
An Earl, unused to meeting 'nood,' could "wipe away a tear."

Light lie the flowers those lavish hands designed ready to strew,  
Through twenty pages of the *Nineteenth Century Review*;

What though a hundred hiring hacks from Grub Street foot  
And foot, and foot, and foot, and foot, and foot, and foot,

An Earl's best pocket-handkerchief has "wiped away a tear."

Shame on the irresponsible incompetence of spite!  
Who care, when ex-Viceroy wept, what care may bark or oar?

The Time may pass, the Standard snarl, the *Saturday* may sneer,  
An Earl has turned his head aside and "wiped away a tear."

O! rock not of the faint applause from stony snobs who sit  
In calico "Circle," or in unappreciative "Pit."

While, though "the Gallery," it seems, is somewhat apt to jeer,  
An Earl, enraptured in his "Stall," has "wiped away a tear."

And Thou, Fair Stranger, when are crossed those leagues of barren foam,  
Thy latest Prophet's praise shall sing thy grace and beauty home;

So say, "The mob were stolid and the critics rather queer;  
But still, I triumphed, for, an Earl has 'wiped away a tear.'"

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### THE KEY-NOTE.

ALL structures, large or small, simple or complex, have a definite ratio of vibration, depending on their material, size and shape, as fixed as the fundamental note of a musical chord.

When the bridge at Colebrook Dale (the first iron bridge in the world) was building, a fiddler came along and said he could fiddle it down. The workmen laughed in scorn, and told him to fiddle away to his heart's content. He played until he struck the key-note of the bridge, and it swayed so violently that the astonished workmen commanded him to stop.

At one time considerable annoyance was experienced in one of the mills in Lowell. Some days the building was so shaken that a pan of water would be nearly emptied, while on other days all was quiet. Experiment proved that it was only when the machinery was running at a certain rate of speed that the building was disturbed. The simple remedy was in running it slower or faster, so as to put it out of time with the building.

We have here the reason of the rule observed by marching armies when they cross a bridge, viz: stop the music, break the step and open column, lest the measured cadence of a condensed mass of men should urge the bridge to vibrate beyond its sphere of cohesion. Neglect of this has led to fearful accidents. The celebrated engineer, Stephenson, has said, there is not so much danger to a bridge when crowded with men and cattle as when men go in marching order. The Broughton bridge, near Manchester, gave way beneath the measured tread of only sixty men. A terrible disaster befell a battalion of French Infantry while crossing the suspension bridge at Angers, France. Repeated orders were given the troops to break into sections, but in the hurry of the moment, and in the rain, they disregarded the order, and the bridge, which was but twelve years old, and had been repaired the year before at a cost of \$7,000 fell.

Tyndall tells us that the Swiss muleteers tie up the bells of the mules, lest the tinkle bring an avalanche down. The breaking of a drinking glass by the human voice is a well attested fact, and Chladni mentions an inn-keeper who frequently repeated the experiment for the entertainment of his guests. A nightingale is said to kill by the power of its notes. If we enter the domain of music, there is no end to these illustrations.

A woman who had buried four husbands was sadly contemplating the picture. "Your poor father is in heaven, I hope," she said to her little five-year-old. "Which one, mamma?" "The one who was the most kind to me," she said. "Which one, mamma?" "The one who was the most kind to me," she said. "Which one, mamma?" "The one who was the most kind to me," she said.

BLIND—"As I am going away, doctor, I called to settle your bill. How much is it?" Doctor—"Sorry to lose you, sir. The bill is two hundred dollars."

"Two hundred! Oh, come now, you must have made some mistake."

"No mistake at all, I assure you. Here it is—fifty visits at \$4 a visit amount to \$200."

"But that is an awful price."

"On forget, sir, that I saved your mother's life."

"That was not my mother. I was my mother-in-law."

"Oh! I beg your pardon. Your bill is 75 cents."

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