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In the *New York Times* of Feb. 6th, Mr. Henderson (its musical critic) published the following delicious letter, which he declares he received from a lady who gave no indication of her identity. He says he would like to hear from her again. Here is the letter:

"Would you mind hinting to that very talented young artist, M. Gerardy, that it is as wicked to

portamento-ize Bach as it is to sentimentalize Beethoven; that a Bach air cannot be expressed like a Chopin nocturne, and that Mr. Alwyn Schroeder has proved that the high thought and noble emotions belong to the 'cello as well as sensuous beauty of tone and brilliant technic?"

"Would you become a public benefactor to the extent of asking the young ladies in the audience whose heads are surmounted by all the plumes of an east-side funeral procession, and then set on pivots, to please go and absorb chocolate ice-cream soda in Huyler's during the hours of the next Philharmonic rehearsal? There were three such in front of us to-day, with the produce of an ostrich farm on their hats. Their heads were not still for six seconds at a time. They heard not one bar of the music. We had to hold programmes before our eyes, or else be made dizzy by their incessant aimless motion. Once at a musical festival of Mr. Thomas a lady sat in front of me whose head simply revolved. At last, during the 'Sanctus' of Beethoven's Mass, there came a sudden moment of rest. I looked to see if it was really due to the music. She had reversed her opera glass, and was trying the effect of looking at the audience that way. Perhaps these young women were her daughters."

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## THE NEW RUSSIAN SCHOOL.

It would be strange if the next great composer were to spring from the ranks of the amateurs in music, says *Music Trade Review*, for amateurs the composers forming what is called the new Russian School are, and have been, with but few exceptions. Glinka was a man of "comparative affluence" we are told, and Glinka is really the father of the school, though Balakireff and Cesar Cui were its actual founders, Cui, Rimski-Korsakoff, Moussorgsky, and Borodine were all men who earned their living by some profession other than music. Of the two youngest Russian composers who have lately come to the front, Rachmaninoff (born in 1873) and Glazounoff (born in 1865), I can only say that the latter comes of a wealthy family, but I should not be surprised to hear that Rachmaninoff, the most promising composer of the age, is also independent of the money to be earned by composition. In the case of some of these composers, Borodine, Cui and Rimski-Korsakoff, for instance, the necessity of looking on musical studies as a secondary thing in their early lives had rather a bad result, but the non-necessity of writing pot-boilers or of wearing out the spirit by the dull round of teaching, as our native composers are compelled to do, has given the compositions of this group of men a serious and uncommon place character for which we may seek in vain elsewhere.

Russia has much in her favor as the future land of music. She is a great nation; a warlike nation, a nation that knows what it is to suffer, and above all, a nation that is not too civilized. It is strange that Art should die when people become too civilized; but so it is. Men must be face to face with the primary difficulties of life; there must be strenuousness in living; there must be high ideals which war, as a compensation for all its terrors and brutalities, has always aroused in the minds of men. Were we ideal enough, perhaps a long peace with its smoothness of living and material luxury, would be a hot bed of art of all kinds. But I can not see that our experience upholds the truth of that. Art of a kind does grow when material luxury prevails, but it is, as a rule, art applied to living, not the expressive arts of poetry and music. Perhaps there never was a time when existence was so comfortable, when the decorative arts so vied with each other to make life beautiful, and yet will it be held that poetry is as much in the ascendant as it was in the days of the great Elizabeth, when every Englishman's hand was on his swordhilt, when every English heart beat high to defend the race from tyrants; or can it be said that our output of poetry is equal in force, majesty and inspiration to that which illumined the years following the French revolution and the long war with France? For music and poetry you must have either the stirring heroism of war or else the simplicity of the peace that follows it; the peace that becomes complicated with luxury, that makes a race decadent and vicious, only produces art of an eccentric kind or else art in which manner instead of matter is the inspiring force.

There is one thing that will take the place of these and that is if there is sufficient hardship in life itself and sufficient strenuousness in living. The Russians are brought face to face with a fearful climate, the people familiar with starvation; Death on his white horse stalks through the land; all this gives a melancholy, a passionate concentration of feeling; but as a reaction you have an intense joy in life itself. The rich, it is true, lead most luxurious lives, but a poet or musician does not belong to the rich, though he may be born of them; he feels for the nation as a whole, for the human beings of his race, and so the national life inspires him. Were it otherwise, Rimski-Korsakoff, Glazounoff or Rachmaninoff would simply have produced works which might have come from Paris; whereas, to my mind at least, all the melancholy, fierce gayety and energetic barbarism of their race are echoed in the music of these men. And so I look to Russia to produce a great genius in music.

There was a time when amateur female singers and instrumentalists were looked upon with horror by society people generally, and the term "musical performer" was in very bad repute. All is changed now, because custom has ordained that musicales in private houses are proper and quite in keeping with fashionable functions of all kinds; and whether they are given by women who make music a profession, or whether by those who follow the art only as a pastime, it matters not. Are you a player on any instrument or do you sing? If you can answer affirmatively to either of these questions, then you may consider that you will have no trouble in obtaining a hearing in society circles. The woman who has a superior voice, of course, stands a better chance than one whose abilities are only of the ordinary quality, but she who can both sing and play is in great demand in fashionable circles in all of the large cities.

## THE BALEFUL INFLUENCE OF WAGNERISM.

More than a dozen years ago an eminent English critic, commenting on the signs of that imitation, that plagiarism of the Wagner manner already then evident among composers, pointed out the danger that would exist if Wagner's most enthusiastic supporters should attempt—as they certainly have done—to carry his views and theories even further than he carried them himself. He says: "This warns us of serious danger, danger that the free course of art may be paralyzed by a soulless mannerism worthy only of the meanest copyist; danger, on the other hand, of a reaction which will be all the more violent and unreasoning in proportion to the amount of provocation needed to excite it." He remarks further, and with truth: "It would take us a long day to tire of Wagner, but we can not take him at second hand. 'Wagnerism,' nor gods nor men can tolerate."

Does not this warning seem almost prophetic? asks Reginald De Koven. Are not the operatic composers of the day imitators almost to the extent of plagiarism? Are we not, indeed, getting "Wagnerism" Wagner at second-hand *usque ad nauseam*? Are there not two perils, stagnation and reaction, which lie in wait for us? and does it not appear more than probable that between the two opera is likely to come to a considerable amount of grief? There is certainly stagnation in opera at the present day. Operatic managers all over the world are looking for operatic novelties and find none. Within the last decade the operas written which have any artistic significance, or even the slightest element of enduring merit and lasting popularity, might be counted on the fingers of one hand, and as a result of this undoubted stagnation are we not more than likely to get a reaction which may well be in the direction of simpler forms, and a more euphonious, less pedantic and involved expression of musical thought? As the future that lies before us, whatever it may be, must be prepared by a careful and unremitting study of the past, so the leader of the new period of operatic writing, who is certainly yet to appear, must look to the past for the model and the basis of his future work, just as Wagner looked back to Jacopo Peri. But how far is he to look back? In what mold will his work be cast? After what model shall he build? On the lines of the dramas of the "Niebelungen Ring" or of an earlier work?

The world's history and development has been always carried along by great men, but it is quite possible, and history has shown, that sometimes the greatness of a man may be so intense, so overpowering, as to impede and even arrest the development which he himself inaugurated. It may seem both heretical and paradoxical to say so, but, while exalting opera as an art form to a position that it had never held before, Wagner, for the time being at least, practically killed opera as a form of art.

"With all his genius, with all his overwhelming individuality and influence, Wagner did not succeed in founding a school."

## VERDI ON BOITO'S NEW OPERA, "NERO."

Verdi is well again, well enough indeed to be interviewed at Genoa for a German paper. He astounded his interlocutor by declaring the finest opera of his acquaintance to be Boito's *Nero*, that long talked of work which has never yet been produced. Verdi declares it to be a masterpiece, but Boito keeps on altering it. "Boito is never contented," he says. "He flings away the noblest melodies when his treatment of them seems to be not free from faults." Boito, indeed, was with difficulty persuaded not to throw the whole music into the fire one day, when Verdi declared he wished he could have had such a libretto. Verdi expresses an opinion that Brahms was the greatest of latter day German composers, although Wagner was pre-eminent in opera. As to Mascagni and the new school, Verdi has never heard one of their operas, so the delightful story of the older master embracing the younger after a performance is pure fiction.

Speaking of the life of a voice, a well-known writer says: The average life of a good voice is fifteen years. Patti's is an exception. So also is Sims Reeves'. Smoking and drinking have ruined countless male voices. Singers live fast, and their voices suddenly become frogs in their throats. Women suffer all the ailments of the vocal chords, owing to low neck and short sleeves, consequent exposure and late champagne suppers. Jealousy kills a great many voices of the gentler sex. A voice well cared for should last forty years, in which time it should earn no less than half a million dollars. Possibly one singer in 500 has a nest egg and saves something for a rainy day. The rest live from hand to mouth—ride to-day, walk to-morrow; feast this week, famish next. They convert a safe investment into a precarious existence.

## EVOLUTION IN MUSIC.

From the first savage attempt at making music, there have been two classes of instruments, says an exchange; first, the stringed instruments, illustrated by the harp, which may be called the father or mother (or perhaps both) of the piano; second, wind instruments, beginning with the crudest attempts—even an ordinary whistle made from a bit of wood belongs to this class. Wherever you find a nation that has begun to make musical instruments, it must have been in existence a few centuries. In the age known as the stone age, all implements were of stone. There was no attempt at music then, nor for centuries after. We must skip several periods and come to the time when music began to be a science as well as an art. Now, there is a curious analogy to be noted. When you take the instruments you begin to note the relation of the organ to the voice. The simplest form of organ was a collection of pipes blown by a bellows; as long as the wind is kept in, so long will the pipes speak. Now, in the evolution of music, how much did the voice affect the organ and how much did the organ affect the voice? It was evidently made to accompany the voice, but the idea of an accompaniment was not at all like ours. The resources of the instruments were very limited, only half a dozen pipes for the simple chants and melodies called Gregorian, and the performers were not organ players but organ beaters. The keys were enormous, and the hand, encased in a stuffed glove, something like a boxing glove, was obliged to strike with all the force of the clenched fist. The vocal work at this time was all very dignified and serious. The best of the German chorals (written sometimes in the so-called church key) were all extremely solemn; though youth and joy must have existed, there is no trace of their expression in the music of the day. The humor of the thing is that some of these solemn church hymns were love songs of about a century before. Joy bursts into song quicker than sorrow; all nations are full of it in their folk-songs. The voice now began to affect the organ from the standpoint of velocity; it being possible to sing so much faster than the organ beaters could play, the instrument was modified accordingly. Now we find, especially in Italy—sunny Italy—partly, no doubt, from the influence of the climate, vocal music began to develop in the line of velocity, until in 1850 a rapidity of vocal execution was attained such as the world has never seen since. Take Rossini's operas and see what was required of some of the singers. It would take a very good player to execute rapidly upon the piano the runs and shakes. The fault of this school was emptiness, too much musical froth; but these works remain in use as studies. In the meantime, the organ player had given up the attempt to keep up with the voice in the matter of velocity, and things were at a standstill, though many great organs were built. Bach never saw or heard of a piano, as we call it. Most of the instruments he knew were harpsichords. By that time the organ had been immensely improved, but necessities of the ornamental and elaborate style of singing led to the invention of the piano. The two styles of music, instrumental and vocal, were now clearly separated, and a sub-classification was made in instrumental music—organ and piano. The time of Bach was a doubtful time; things were written for the organ that were only suitable for the piano, in modes of stringing, in compass and in action. The violin in its form is very old; it has hardly changed at all. Paganini brought the violin in music, as Eiszt brought the piano, up side by side with the voice work of Rossini. Now comes another change in our day. The rapid and elaborate vocalization, the "skyyrocket" music, is not so much in demand. The "shower of pearls" and "shower of diamonds" period is passing away. The improvement in the piano, especially in sonority, makes other kinds of music possible. One effect of this has been to revive Beethoven, because it is possible to carry out his musical ideas. Vocal music is working along the dramatic line, with less of the ornamental. Evolution in nature goes on forever, and who knows what will be evolved in nature? We do not reject the old, but use it for what it may give us, and pass on to newer forms.

Orchestral concerts are all the rage in London just now. The people cannot get enough of them, and to secure variety conductors are imported from all parts of Europe. The *Athenaeum* remarks in a recent issue that "the fever for high-class concerts continues unabated, and performances which twenty years ago would have commanded columns must now be dismissed in a few lines. Not many years ago the public were quite indifferent as to new composers, performers, and conductors."

Some of Verdi's sacred works, upon which he has occasionally been engaged for some years past, will it is said, be published by Messrs. Ricordi either late in the spring, or more probably in the autumn. They include a mass, and settings of some of the Psalms.

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THOMAS M. HYLAND, . . . EDITOR.

MARCH, 1898.

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## KUNKEL AND CONRATH AT THE FARLEY CONCERT.

The testimonial concert tendered Gilbert Farley on the 11th ult. at the Fourteenth Street Theatre, drew out one of the largest and most critical audiences of the season. While the programme was excellent throughout, containing some of the leading talent of the city, the triumph of the evening was easily won by Messrs. Charles Kunkel and Louis Conrath, through their incomparable playing of duos for two pianos. They were master works rendered by master hands, and so overwhelming in effects that mere solo playing seemed almost lost sight of. These two artists went through the whole gamut of musical expression from the softest and most refined utterance to the most electrical of climaxes, and all with such absolute ease and unanimity that the audience recalled them after each number again and again. Neither the classic forms of some them, nor their length, abated the interest of the audience a whit. It seemed a revelation, as it truly was, and each of the seven numbers rendered were listened to with unflinching attention and vociferously applauded. The evening will long be remembered. The duos for two pianos were as follows: Fantasia and Fugue, Bach; Faust Fantasia, Charles Kunkel; Tannhäuser March, Wagner; Intermezzo, Louis Conrath; Easter Morn, Goddard; Listen, My Love, Valle de Paz; Wm. Tell, Rossini.

## ERNEST J. AND WILLIAM KNABE.

Messrs. Ernest J. and William Knabe have purchased the entire interest of Mr. Keidel in the William Knabe & Co. Manufacturing Co. The Knabes are young, active and enterprising, and will worthily handle one of the most famous piano factories in the world. Mr. Keidel returns, after a long life of activity, to much needed rest.

It is announced that Mme. Melba will head a subscription list for the erection of a suitable monument to the memory of the late Henry E. Abbey.

## "GERMAN COMPOSERS" NOT GERMANS.

London musical circles have been thrown into a ferment by the declaration made by M. Hadow that many of those "German composers" whose distinctions have been sung by admirers are not, in fact, German composers at all, but musicians whose nativity has been ascribed to Germany unjustly, unreasonably, and without any warrant of geography whatever. M. Hadow has issued a book in England on this subject, and according to it not only Germany but Italy as well has reaped no little fame that belongs properly to that obscure Hungarian province, Croatia, of which, it need hardly be added, M. Hadow is a native. Two illustrious composers heretofore uniformly regarded as German, Franz Joseph Haydn and John Sebastian Bach, M. Hadow claims as Slavonians, and he attributes their supposed German nationality to the custom which until recent times prevailed among Slavonians of Germanizing their names—or, rather, of adapting and translating them into the language of the country in which they happened to have settled. Haydn, who was a native of Rohrau, M. Hadow claims as a South Croatian by ancestry, and he declares that the Bach family (John Sebastian was born in Eisenach in March, 1685) dwelt at Pressburg and were Slavonians. The name of Bach as borne by their descendants settled at Leipsic proves nothing, since it was the custom of the time for Slavonians established in German cities to Germanize their names.

To deprive Germany of Bach and Haydn is serious enough, but M. Hadow goes further and declares that the illustrious and immortal Beethoven, who was a native of Bonn in Rhenish Prussia, was really Flemish, and that Hummel was a Bohemian, whose origin is indicated by his Christian name, "Nepomuk." Zingarelli and Tarini were Italianized Croats. Most of the Slavonian musicians who emigrated from their own poor homes passed into neighboring German lands and adopted German names. Weber, to whom M. Hadow does not refer in his book, has been accepted generally as a German composer, though the fact is that he was not a native of Germany, and it was never contended by any one that he was. Weber was born in Eutin, in Denmark. Meyerbeer and Mendelssohn, veritable and authentic Germans, were born in Berlin, and the other German composers whose nationality M. Hadow, the Croatian, does not dispute are Mozart, Handel, Schubert, Schumann and Wagner. Paer, who has sometimes been described as a German composer, was a native of Parma, Italy, and it is undoubtedly a fact that many musicians born in other countries were educated, developed and achieved distinction in either Germany or Austria.

There is much popular appreciation of rudimental music in Hungary, and many Hungarians have gained great distinction locally without achieving the fame which spread beyond the borders of that kingdom, the most conspicuous exception being Franz Liszt. The Croats are neighbors of the Hungarians rather than friends, and their love for music is very marked. M. Hadow declares in his book that every third man in Croatia is a singer, a player, or a composer, and makes an abundance of citations to show that Haydn's wonderful fertility in beautiful melodies had its origin in the melodic character of Croatian popular songs. But even with the loss of a few, Germany has enough composers left.

A distinction should be made from the first between the mechanics of music and music itself. Learning notation is not learning music; neither is a splendid technic an evidence of real musicianship. This may be the result of industry, patience, and perseverance, and as such is commendable; but it may not in any degree represent the real spirit of art, which uses things to make itself known to the people at large, but which may and does exist without them, and whose presence is often otherwise revealed to the worthy disciple.

## MAJOR AND MINOR.

Randegger lately conducted an orchestra of one hundred and ten performers at the Imperial Institute, London. All were amateurs.

In Italy the names of popular operas are given to musical papers. Thus, there are published in the land of sunshine and art musical journals bearing the titles, *Amico Fritz*, *Fra Diavolo*, *Trovatore*, *Il Pirata*, *Rigoletto*, *Carmen*, *Falstaff*, *The Mascot*, *Mefistofele* and *La Boheme*. The latest addition to the list is *Zanetto*, so called after a new opera by Mascagni.

It must be remembered, always, that art does not impart qualities; it only develops them. We see in a picture just about what we want to see. To the pure all things are pure. Music plays upon the forces within, arouses and develops them, does not impart goodness or badness *per se*. If music bestowed all the desirable virtues upon its devotees (we wish it did), our orchestral musicians would be pinks of perfection, but they have not all, as yet, arrived at that desirable condition.

London has about 2,000 orchestral instrumentalists (including upwards of 700 violinists), besides more than 5,500 other teachers or professors of music; while in the provinces there are over 8,000 more. And yet academies of music are turning out new teachers by hundreds a year. London is probably the only city in the world which can boast upwards of seventy orchestral drum-players. Paris, at any rate, is happy with only twenty-four. London has ninety trombone-players and thirty-four teachers of the banjo.

Massenet is never present at the production of his works. "I go away two days before, and come back a fortnight later," he said to a recent interviewer. "Then I come back, and I find my old friend Hengel sitting in this chair. If he lifts up his hands like this," demonstrated M. Massenet, raising his hands as high as he could, "I know that all is well. That means success. If he drops them so, then—" and there was an ominous shake of the head. "Yes," said M. Heugel, as he raised his arms, "but it is always so."

A new device to cheer the loneliness of convalescence, or the dreariness of chronic sickness, is the piano for invalids.

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The secret of Verdi's wonderfully maintained vitality, says a writer, is the old *mens sano in corpore sano* principle. He is an early riser, and after his cup of black coffee the early morning finds him about his garden or farm. Flowers form his favorite hobby. Behind the old palazzo at Genoa is a terrace with a large garden, beyond which may be seen the fine expanse of the Gulf of Genoa. This garden is Verdi's care, but that the attentions of its gardener are often unequal to the energy of nature may easily be discerned. Sometimes the lines of pots of camellias and geraniums on the terrace present rather a dried up and neglected appearance. But no one must meddle with them. It is Verdi's special duty to tend and water these, although they are evidently often disregarded. No one dare tamper with these flowers, and if a visitor appropriates a blossom unasked it annoys Verdi considerably. Yet never is the musician prouder or more the grand man than when presenting any particular visitor with one of his horticultural specimens. He rides almost daily, and composes a little each day.

John Feld, the well known piano dealer, has removed from 1814 South Broadway to 916 Pine Street, where he has one of the handsomest stores in the city. His stock includes the well known Sohmer, Newby and Evans, and other makes of pianos.

Miss Eugenia Williamson, assisted by Miss Mazy Williamson, gave one of the most successful recitals of the season, on the 25th ult., at the West End Hotel. The programme included numbers in elocution and delsarte and held the close interest of

the critical audience from beginning to end. Everybody was thoroughly delighted.

Robert Nelson, the well known vocal teacher, has returned with renewed energy from Hot Springs, Arkansas, where he spent several weeks taking a much needed rest. Mr. Nelson has a valuable assistant in Miss Eleanor C. Jacob, who is a pupil of the best continental teachers. She has a charming personality, and is successful in her work. Mr. Nelson receives pupils at his conservatory, 2627 Washington Avenue.

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# HER EYES.

## MAZURKA CAPRICE

JEAN PAUL.

Vivo. ♩ = 96.

The first system of the musical score consists of two grand staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a forte (f) dynamic. The right hand features a series of eighth-note patterns with fingerings (1, 2, 1, 2, 1) and some triplets. The left hand provides harmonic support with chords and single notes, including some sixteenth-note patterns. Pedal markings (Ped.) are placed below the left staff. The system concludes with a piano (p) dynamic and a 'rit.' (ritardando) marking.

The second system continues the piece. It begins with a 'Con Eleganza.' marking and a tempo of ♩ = 100. The right hand has a more complex texture with triplets and sixteenth-note runs. The left hand continues with harmonic accompaniment. Pedal markings are used throughout. The system ends with a piano (p) dynamic.

The third system continues the piece. The right hand features intricate sixteenth-note passages with triplets. The left hand provides a steady accompaniment. Pedal markings are present. The system concludes with a piano (p) dynamic.

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First system of musical notation. The treble clef staff contains a series of eighth-note chords with slurs and accents. The bass clef staff contains a bass line with some triplets. Pedal markings 'Ped.' and asterisks are placed below the bass staff. Fingerings are indicated with numbers 1, 2, 3, 4.

Second system of musical notation. Similar to the first system, it features eighth-note chords in the treble and a bass line in the bass. Pedal markings and asterisks are present. Fingerings are indicated with numbers 1, 2, 3, 4.

Con Brio.

Third system of musical notation, marked 'Con Brio.'. The treble clef staff features a more complex rhythmic pattern with many sixteenth notes and slurs. The bass clef staff has a bass line with some triplets. Pedal markings and asterisks are present. Fingerings are indicated with numbers 1, 2, 3, 4.

Fourth system of musical notation. The treble clef staff continues with complex sixteenth-note patterns and slurs. The bass clef staff has a bass line with some triplets. Pedal markings and asterisks are present. Fingerings are indicated with numbers 1, 2, 3, 4.

System 1: Treble and bass staves. Treble clef, bass clef. Includes fingerings (1, 2, 3, 4), slurs, and a measure with a fermata and the number 5. Pedal markings are present below the bass staff.

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

System 2: Treble and bass staves. Treble clef, bass clef. Includes fingerings, slurs, and a measure with a fermata and the number 8. A *cres:* marking is present in the bass staff. Pedal markings are present below the bass staff.

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

**Vivo.**

System 3: Treble and bass staves. Treble clef, bass clef. Includes fingerings, slurs, and dynamic markings (*f*, *mf*). Pedal markings are present below the bass staff.

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

System 4: Treble and bass staves. Treble clef, bass clef. Includes fingerings, slurs, and dynamic markings (*mf*, *p*). Pedal markings are present below the bass staff.

*Ped.* \* *Ped.*

Con Eleganza

The first system of music for 'Con Eleganza' consists of two staves. The upper staff features a melodic line with eighth-note triplets and slurs, starting with a piano (*p*) dynamic. The lower staff provides harmonic accompaniment with chords and single notes. Pedal markings are indicated by 'Ped.' and asterisks (\*) below the staff. Fingerings are shown with numbers 1-4.

The second system continues the piece. The upper staff shows a melodic line with dynamics ranging from piano (*p*) to forte (*f*) and piano (*p*). The lower staff has chords and notes. Pedal markings and asterisks are present. Fingerings are indicated.

The third system continues the piece. The upper staff shows a melodic line with dynamics including piano (*p*) and forte (*f*). The lower staff has chords and notes. Pedal markings and asterisks are present. Fingerings are indicated.

The fourth system continues the piece. The upper staff shows a melodic line with dynamics including piano (*p*) and forte (*f*). The lower staff has chords and notes. Pedal markings and asterisks are present. Fingerings are indicated.

Cantabile.

The 'Cantabile' section begins with a melodic line in the upper staff marked *mf*. The lower staff has chords and notes. Pedal markings and asterisks are present. Fingerings are indicated.

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

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

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

Con gusto. *p*

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

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

Cantabile.

mf

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

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

f

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

Vivo.

f

Ped. \* Ped. Ped. Con Eleganza, Ped. Ped. \* Ped. \*

mf

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

System 1: Treble and bass staves with piano accompaniment. The bass line features a steady eighth-note pattern. Pedal markings are present below the bass staff.

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

System 2: Treble and bass staves. Dynamics include *f*, *mf*, and *p*. Pedal markings are present below the bass staff.

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

System 3: Treble and bass staves. Dynamics include *mf* and *p*. Pedal markings are present below the bass staff.

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

System 4: Treble and bass staves. Pedal markings are present below the bass staff.

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

System 5: Treble and bass staves. Dynamics include *molto cresc:* and *mf*. Pedal markings are present below the bass staff.

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

# PHILOMEL.

## POLKA BRILLIANT.

Charles Kunkel.

Tempo di Polka. ♩ 112.

The musical score is written for piano and bass. It begins with a piano (*p*) dynamic. The first system contains two measures. The second system contains four measures, each with a *Ped.* instruction and an asterisk. The third system contains five measures, with a *cresc.* marking in the third measure and a *p* marking in the fifth. The fourth system contains four measures, each with a *Ped.* instruction and an asterisk. The fifth system contains four measures, each with a *Ped.* instruction and an asterisk. The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5).

1463 - 4

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First system of musical notation, measures 1-4. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *Ped. \**. Fingerings are indicated with numbers 1-5.

Second system of musical notation, measures 5-8. Treble clef, key signature of one sharp (F#). Dynamics include *f* and *Ped. \**. Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble clef, key signature of one sharp (F#). Dynamics include *f*, *mf*, and *Ped. \**. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, measures 13-16. Treble clef, key signature of one sharp (F#). Dynamics include *mf* and *Ped. \**. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation, measures 17-20. Treble clef, key signature of one sharp (F#). Dynamics include *sfz* and *Ped. \**. Fingerings are indicated with numbers 1-5.

Respectfully dedicated to  
the Sisters of Loretto.

3

# Carillon Angélique

(ANGELIC CHIMES.)

J.J.Voellmecke.

An Evening Reverie.

Moderato. ♩ = 84.

The musical score is written for two staves, likely representing the right and left hands of a carillon. It begins with a tempo marking of 'Moderato' and a metronome marking of 84. The key signature is one sharp (F#). The score is divided into four systems. The first system includes a 'Moderato' tempo marking and a metronome marking of 84. The second system includes a 'con espressione' marking. The score features various musical notations, including triplets, dynamics (f, p), and pedal markings (Ped.). There are also markings for '8' and '3' above certain notes, possibly indicating octaves or triplets. The score concludes with a double bar line and a final chord.

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4 **Giocoso.**

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

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

**a tempo.**

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

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

**con espressione.**

3/7 Ped. 3/7 Ped. 3/7 Ped. 3/7 Ped.



6

First system of musical notation. Treble staff contains a melodic line with eighth and sixteenth notes, including triplets and sixteenth-note runs. Bass staff provides harmonic accompaniment with chords and single notes. Dynamic markings include *p* (piano) and *f* (forte). Pedal markings (*7 Ped.*) are present under the bass staff. A dashed line with the number 8 indicates an octave shift in the treble staff.

Second system of musical notation. Treble staff continues the melodic line with similar rhythmic patterns. Bass staff accompaniment includes chords and single notes. Dynamic markings include *p*. Pedal markings (*7 Ped.*) are present. A dashed line with the number 8 indicates an octave shift.

Third system of musical notation. Treble staff continues the melodic line. Bass staff accompaniment includes chords and single notes. The instruction *con espressione.* is written above the bass staff. Dynamic markings include *p*. Pedal markings (*7 Ped.*) are present. A dashed line with the number 8 indicates an octave shift.

Fourth system of musical notation. Treble staff continues the melodic line. Bass staff accompaniment includes chords and single notes. Dynamic markings include *p*. Pedal markings (*7 Ped.*) are present. A dashed line with the number 8 indicates an octave shift.

Fifth system of musical notation. Treble staff continues the melodic line. Bass staff accompaniment includes chords and single notes. The instruction *Harmonioso.* is written above the bass staff. Dynamic markings include *p*. Pedal markings (*7 Ped.*) are present. A dashed line with the number 8 indicates an octave shift.

\*

# INTERMEZZO.

## REMEMBRANCE OF THE BALL.

Tempo di Valse. Moderato ♩ - 132.

P. E. Gohr.

*Grazioso.*

*a tempo.* *cres.*

*a tempo.* *rit.*

*cres.* *Ped.* *rit.*

*Ped.* *cres.* *f*

*a tempo.*

*p* *rit.* *a tempo.*

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

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

*cres.*

*f*

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

*cres.* *f*

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

*rit.* *a tempo.*

*p* *rit.*

ossia.

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

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

*a tempo.* *cres.*

*f*

Ped. \*

*dolce.*

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

Ped. \*

*Cantabile.*

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

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

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

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

*p* *rit.* *a tempo.*

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

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

*cres.* *f*

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

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

*cres.* *f*

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

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

*rit.* *a tempo.* *rit.*

*ossia.*

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

4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

*a tempo.* *accel. e cres.*

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

# DU HOLDE MAID.

(THOU LOVELY MAID.)

DEUTSCHLAND ~~~~~ GERMANY.

Moritz Moszkowski Op. 23.

Andante  $\text{♩} = 80.$

Secondo.

The musical score is written for two piano parts. The right-hand part (treble clef) contains the main melodic line with various fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5) and dynamic markings including *p*, *cres.*, and *più forte*. The left-hand part (bass clef) provides harmonic accompaniment with chords and moving lines, also including fingerings and dynamic markings like *cres.* and *p*. The piece is in 3/4 time and ends with a final cadence in the right hand.

# DU HOLDE MAID.

3

(THOU LOVELY MAID.)

DEUTSCHLAND ~~~~~ GERMANY.

Moritz Moszkowski Op. 23.

Andante  $\text{♩} = 80$ .

Primo.

*cantabile con espressione.*

The musical score is written for piano and consists of five systems of two staves each. The first system includes the tempo 'Andante' and the instruction 'cantabile con espressione'. The second system includes the instruction 'mf'. The third system includes 'cres.' and 'più forte'. The fourth system includes 'cres.' and 'p'. The score features various musical notations including slurs, accents, and fingerings.

Secondo.

The first system of music consists of two staves. The upper staff is a treble clef with a melodic line containing several slurs and fingering numbers (1, 2, 3, 4, 5). The lower staff is a bass clef with a piano accompaniment. A 'cres.' marking is present in the upper staff.

The second system continues the piece. The upper staff features a treble clef with a melodic line that includes slurs and various fingering numbers. The lower staff is a bass clef with a piano accompaniment.

Con anima.

The third system is marked 'Con anima'. It features a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment. A 'p' dynamic marking is present in the upper staff.

The fourth system continues the piece. The upper staff is a treble clef with a melodic line featuring slurs and fingering. The lower staff is a bass clef with a piano accompaniment.

The fifth system is the final system on the page. It consists of a treble clef staff with a melodic line and a bass clef staff with a piano accompaniment.

Primo.

The first system of music consists of two staves. The upper staff (treble clef) contains a series of chords and single notes, with a slur over the first two measures. The lower staff (bass clef) contains a melodic line with fingerings 5, 4, 2, 3, 2, 3, and 2. A 'cres.' marking is present in the third measure of the lower staff.

The second system continues the piece. The upper staff has a slur over the first two measures. The lower staff has a dynamic marking 'f' in the third measure. Fingerings are indicated throughout, including 2, 3, 2, 1, 3, 2, 3, 2, 3, 1, 2, 1, 1, and 4.

Con anima.

The third system is marked 'Con anima.' and begins with a piano 'p' dynamic. The upper staff features a slur over the first two measures and fingerings 1, 3, 5, 2, 4, 3, 2, 1, 5, 3, 1, 2. The lower staff has fingerings 4, 2, 1, 2, 3, 1, 2.

The fourth system continues with complex fingering patterns. The upper staff has fingerings 1, 3, 5, 3, 2, 4, 3, 2, 1, 2, b4, 3, 2, 1, 3. The lower staff has fingerings 5, 2, 1, 2, 3, 1, 2, 3, 2, 1, 4, 1, 2, 3, 4, 3.

The fifth system concludes the page with a final melodic line in the upper staff and accompaniment in the lower staff. Fingerings 1, 3, 3, 2, 3, 2, 2, 3 are shown.

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves (treble and bass clef). The treble staff contains a series of chords and single notes with fingerings (1-5) and accents. The bass staff contains a simple accompaniment of chords and single notes.

Second system of musical notation. Similar to the first system, it features two staves with complex fingerings and articulation in the treble part, and a supporting bass line.

Third system of musical notation. This system includes two 'Ped.' (pedal) markings with asterisks, indicating sustained pedal points. The notation continues with intricate fingerings and articulation.

Fourth system of musical notation. It is marked 'Tempo I. a tempo.' and 'pp' (pianissimo). The notation shows a change in tempo and dynamics, with 'rit: un poco p' (ritardando a poco piano) indicated in the middle. It includes 'Ped.' markings and asterisks.

Fifth system of musical notation. It concludes the 'Secondo' section with 'Ped.' markings and asterisks. The number '1460-8' is written at the bottom of the system.



Secondo.

The first system of musical notation features a treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The right hand plays a series of chords and eighth notes, with a 'cres.' (crescendo) marking. Fingerings are indicated by numbers 1-5 above the notes. The left hand provides a simple accompaniment of quarter notes.

The second system continues the piece, showing a transition to a treble clef with a key signature of one flat (Bb). It includes a 'cres.' marking and various fingering instructions. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment.

The third system features a treble clef with a key signature of one flat (Bb). It contains a large slur over a series of notes in the right hand, indicating a long phrase. The left hand accompaniment consists of quarter notes.

The fourth system continues with a treble clef and a key signature of one flat (Bb). It includes a 'p' (piano) dynamic marking. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

The fifth system features a treble clef with a key signature of one flat (Bb). It includes a 'pp' (pianissimo) dynamic marking and a 'dim.' (diminuendo) marking. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. The system concludes with a double bar line.



# CHIDE ME NOT.

( MÄDCHENLIED.)

*Allegretto* ♩ 160.

Erik Meyer-Helmund

Mut - ter. Müt - ter - chen, ach sei nicht bö - se, dass ich in den

Moth - er, dear - est moth - er, cease your chid - ing O'er my harm - less

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegretto' with a metronome marking of 160. The lyrics are in German and English. The piano part includes fingerings (3, 2, 1, 1, 2, 2, 3, 2) and a 'Ped.' (pedal) marking.

Wald ge - gan - gen, Mut - ter, Müt - ter - chen. die Sonn'schien hel - le und die klei - nen

wood - land roam - ing Thro' the leaves the sunbeams bright were glid - ing, Bird - songs filled the

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are in German and English. The piano part includes fingerings (3, 4, 3, 2, 1, 1, 2, 2, 3, 5, 2, 3, 2) and 'Ped.' markings.

Vög - lein san - gen!

for - est's gloam - ing -

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are in German and English. The piano part includes fingerings (5, 4, 1, 1, 2, 3, 2, 1, 2, 1, 2, 3, 2, 5) and dynamic markings 'mf' and 'pp'.

1003 - 3

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Ach! ..... Mut - ter, Müt - ter - chen, ach sei nicht bö - se

Ah! ..... Moth - er, dear - est moth - er, cease your chid - ing

*pp* *Ped.* \*

will dir stets ge - hor - sam sein Mut - ter Müt - ter - chen die Sonn' schien hel - le

Speak the word and I will mind, Thro' the leaves the sunbeams bright were glid - ing

*Ped.* \*

Schmetter - lin - ge kos - ten im Son - nen schein!

Brightwing'd but - ter - flies rode up - on the wind.

*rit.* *a tempo.*

*rit.* *a tempo.* *mf* *pp* *Ped.* \*

Und ich muss es dir ge - ste - hen, meinen Liebsten fund ich dort;

Moth - er dear I must con - fess it, There I met a hunt - er brave,

*l.h.* *Ped.* \*

*ist ein jun-ger schmucker Jü-ger, an ihn denk' ich im-mer- fort!*

My true lov-er, and you guess it, Heart and all to him I gave-

Ped. \* Ped. Ped

Ped. Ped. rit.

*Ah!.....Mut-ter, Müt-ter-chen, ach sei nicht bö-se will dir stets ge-hor-sam sein.*

Ah!.....Moth-er, dear-est moth-er, cease your chid-ing Speak the word and I will mind,

*a tempo.*

Ped. \* Ped. \*

*Mut-ter, Müt-ter-chen, die Sonn'schienhel-le, Schmetterlinge kos-ten im Son-nen-schein!*

Through the leaves the sunbeams bright were gliding Brightwing'd butterflies rode up-on the wind.

*rit. molto.*

*a tempo.*

Ped. \*

Ped. \*

# O HAPPY DAY!

(SCHÖNE ZEIT O SEL'GE ZEIT!)

Carl Goetze.

Moderato. ♩ = 72.

- 3. stil - ler brau - ner
- 2. gin - gen schwei - gend
- 1. Es war ein Sonn - tag

1. It was one Sun - day  
2. walk'd in si - lence  
3. by the heath my

*mf*

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

- 3. Hai - de dort, da fand mein Herz das rech - te Wort, Da
- 2. Arm in Arm, das Herz so voll das Herz so warm. Die
- 1. hell und klar, ein sel - ten schö - ner Tag im Jahr. Wir

1. bright and clear The lov - li - est in all the year, We  
2. arm in arm My heart so full my heart so warm! Those  
3. heart, un - heard At last found out the prop - er word! My

Ped. \* Ped. \*

- 3. fand mein Herz zum Kuss den Muth Leis' frug'ich dich: "Bist du mir gut?" Da
- 2. blau - en Au - gen dein, O Maid, Erstrahl - ten hell in Se - lig - keit, Da
- 1. Bei - de gin - gen durch das Korn. Durch Feld und Aue, durch Busch und Dorn. Die

1. wan - der'd thro' the gold - en grain, O'er blooming hill and grass - y plain. The  
2. deep blue eyes of thine O maid, A lus - tre gave to paths we strayed! Deep  
3. lips met thine where none might see, And then I said: "dost thou love me!" Thy

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

sahst du mich so ei - gen an: Das weisst du nicht du bö - ser Mann!  
 drang ihr Blick in's Herz mir ein weit schö - ner als der Son - nen - schein. O  
 Ler - che sang der Sonnenschein lag schimmernd ü - ber Flur und Hain.  
 ten. rall. f

Lark it sang the sun it beamed Its rays o'er mount and val - ley gleamed.  
 in my heart those glan - ces true Out - shone the sun in heav - en's blue! O  
 answer came so sweet and low Ô sigh - ing heart dost thou not know!

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

schö - ne Zeit, o sel' - ge Zeit, Wie liegst du fern, wie liegst du weit! O  
 meno mosso. *ff*

hap - py day, So sweet, so dear! Thou art so far, and yet so near! O

meno mosso. *p* Ped. \* Ped. \*

schö - ne Zeit, o sel' - ge Zeit, ..... Wie liegst du fern, wie liegst du  
 ften. ad lib:

hap - py day! So sweet, so dear! ..... Thou art so far and yet so

*p* colla parte. Ped. \* Ped. \* Ped.

12. 3. Auf || 3.  
 2. Wir

weit!

near!

*mf* *p* rall. *pp*  
 \* Ped. \*

## HOW A COMPOSER WORKS.

In a recent number of *The Strand*, Sir Arthur Sullivan speaks most interestingly in regard to his methods of work. To many people the process of composition is as a deep mystery; others seem to fancy that inspiration is a subtle something that floats in the air, and which a composer takes in as he breathes air, and which comes out music. It will be noted that composition means hard work, nay, drudgery, in regard to the amount and character of the work done, and that a finished work, such as an opera, is the result of long-continued and severe mental and physical labor. The interviewer writes as follows:

"The first thing I have to decide upon," said Sir Arthur, "is the rhythm, and I decide on that before I come to the question of melody. The notes must come afterward. Take, for instance, the song from the 'Mikado':

"The sun whose rays are all ablaze  
With ever-living glory."

You will see that as far as rhythm is concerned, and quite apart from the unlimited possibilities of melody, there are a good many different ways of treating those words, and that I might not be unconvinced Sir Arthur good naturedly hummed the well-known lines several times, giving a different rhythm and different melody each time, so that I might perceive that the rhythm which was ultimately selected was best suited to the sentiment and construction of those particular lines. 'You see, five out of the six methods were commonplace, and my first aim always is to get as much originality as possible out of the rhythm, and then I approach the question of melody afterward. Of course,' Sir Arthur continued, 'the melody may always come before meter with other composers, but it is not so with me. If I feel that I can not get the accent right in any other way, I mark out the meter in dots and dashes, and not until I have quite settled on the rhythm do I proceed to actual notation.

"The original jottings," Sir Arthur added, showing me one or two packages containing the 'sketches,' i. e., the original composition, for some of his operas, 'are quite rough, and would probably mean very little to any one else, though they mean so much to me. After I have finished the opera in this way, the creative part of my work is completed; but then comes the orchestration, which, of course, is a very essential part of the whole matter, and entails very severe manual labor. The manual labor of writing music is certainly exceedingly great. Apart from getting into the swing of composition itself, it is often an hour before I get my hand steady and shape the notes properly and quickly. This is no new development,' said Sir Arthur smilingly. 'It has always been so, but then, when I do begin, I work very rapidly. But, while speaking of the severe manual labor which is entailed in the writing of music, you must remember that a piece of music which will only take two minutes in actual performance—quick time—may necessitate four or five days' hard work in the mere manual labor of orchestration, apart from the original composition. The literary man can avoid manual labor in a number of ways, but you can not dictate musical notation to a secretary. Every note must be written in your own hand—there is no other way of getting it done; and so you see every opera means four or five hundred folio pages of music, every quarter and eighth note of which has to be written out by the composer. Then, of course, your ideas are pages and pages ahead of your poor, hard-working fingers!

"When the 'sketch' is completed, which means writing, re-writing, and alterations of every kind, the work is drawn out in so-called 'skeleton score'—that is, with all the vocal parts and rests for symphonies, etc., complete, but without a note of accompaniment or instrumental work of any kind, although I have all that in my mind," Sir Arthur continued. "Then the voice parts are written out by the copyist, and the rehearsals begin; the composer, or, in his absence, the accompanist of the theater, rapping an accompaniment. It is not until the music has been thoroughly learned, and the rehearsals on the stage—with action, business, and so on—are well advanced, that I begin the work of orchestration. When that is finished the parts are copied, two or three rehearsals of the orchestra are held, then orchestra and voices, without any stage business or action; and, finally, three or four full rehearsals of the complete work on the stage are enough to prepare the work for presentation to the public. Meanwhile the score is reduced for the piano so as to be published and in the hands of the public by the day of performance."

The aged Johann Straus, the waltz king, recently appeared as an orchestral conductor in Vienna after a long absence from public view. The Vienna papers say he looked erect and elastic and conducted his newest waltz, "On the Elbe," with all his old time authority. Mark Twain was present with his daughter and after the concert was presented to the master in his box.

## MAJOR AND MINOR.

Arthur Nikisch has signed a life contract with the authorities of the famous Gewandhaus concerts in Leipzig. This will entirely prevent his possible return to the United States as a conductor.

Dvorak is said to be continuing his researches in regard to the characteristics of negro music, which furnished the inspiration for his symphony, "From the New World."

Verdi, who objects to hand organs, has an effective though expensive way of suppressing them at Montecalieri, where he spends his summers. He hires all the organs in the district for the season and stores them in his house. A reporter of *Le Figaro* counted ninety-five instruments, and the composer told him that it cost him \$300 a season to suppress them.

Roughly, one can divide composers into two classes: that which appeals to men, and that which appeals to women. Among the first a writer in a London paper puts Brahms, Bach, Beethoven, Wagner, and Schumann; and among the second, Mendelssohn, Grieg, and Chopin. Some composers appeal to both men and women, as Wagner. He says: "I am not at all sure that women really care for what is best in his music. They like his emotion, but do they admire his solidity, the richly embroidered purple of his harmony, the wondrous web of his polyphony, the sombre emphasis of his declamation? All women like Chopin, on the other hand, just as very few women really care for Beethoven unless they be educated musicians—for education balances the influences of sex. Then there are masculine and feminine pianists and violinists. Paderewski appeals more to women than to men, and d'Albert more to men than to women; Sarasate is particularly a feminine violinist, whereas Joachim and Ysaye are not. In order to disarm gathering indignation, I may as well say that by masculine and feminine I do not refer to the mere accident as to whether a human being is born a man or a woman, but to the essential cast of mind and temperament."

Mr. E. F. Jacques has begun, at the Royal Academy of Music, London, a series of three lectures on Eastern Music, which promise to be of exceptional value, says *Musical News*. The lecturer, who spoke extemporaneously, said that until the publication of Captain Day's work on Indian music, the subject was almost completely misunderstood by Europeans. This in great measure was owing to native musicians being adverse to explaining the basis of their art. They acquired it by years of oral instruction, and its principles had been thus handed down and jealously guarded for very many generations. Still further light had been thrown on the musical development of India by the explanations of Chin-naswami Mudaliyar, and the system, although extremely complex, was now perfectly clear. There were 72 scales, each of which was divided in two ways. Thirty-six were based upon two tetrachords, the extreme notes of which were a perfect fourth. Neither of these notes were alterable, but six varieties of each tetrachord were made by raising or lowering the two intermediate intervals. Each of these could be combined with the variously altered intermediate intervals of the upper tetrachord, the result being 36 scales, each possessing individuality of interval. The other 36 scales were built upon two tetrachords, the extreme notes of which were an augmented fourth—as it were, our major scale of C divided into two equal portions at F sharp. These halves were treated in precisely the same manner as were those based upon the perfect fourth division, the total result being 72 scales. One of these scales was our major scale, and another was our modern minor mode, but these were not the favorite scales of Indian musicians. A more elaborate tonal division was termed "ragas." These consisted of certain selections of notes from a particular scale, or the employment of certain notes in ascending, or omission of certain notes in descending, or the use of both these devices conjointly. The ingenuity of Indian musicians had been engaged for centuries on the invention of these "ragas," of which there were now said to be a thousand and one. They were, however, not all known to Indian players, but exponents gained reputations for skillful use of certain "ragas." The system of rhythm was equally elaborate and different to our own, the most favorite forms being five, seven, and nine, the last-named not being divisible, as with us, into threes, but into components of five and four. It was scarcely necessary to say that no modulation in our sense was possible; in fact, to an Indian, having chosen your key, it was absurd to leave it. Harmony was also restricted to an occasional drone bass. No quarter tones were admitted in the scales, but they were used as grace notes. Many other details were lucidly explained, and the interest of the afternoon was much increased by a selection of Indian songs.

## WHEN CAMPANINI MADE HIS DEBUT.

Francesco Lamperti it was who trained Campanini and secured him his "send-off." The widow of Lamperti recently visited friends in New York City, and the *Herald* secured an interesting interview with her. Among other incidents, she related the following concerning the great tenor:

"Driven by an inward musical impulse, Campanini had already left his blacksmith's forge, taken some singing lessons, and secured a trial as second tenor in a small opera-house. But the manager thought him so inefficient that he was twice dismissed from rehearsal—the great tenor who became so famous!

"The baritone Collini, himself a pupil of Lamperti, chanced to hear Campanini at one of these rehearsals, and recognizing that his marvelous voice had grand possibilities, told Lamperti of him. 'Bring him,' said the maestro. Lamperti heard Campanini, was delighted, and for a year and a half taught him, without payment, Campanini offering to settle the amount when he had made his way. Campanini then sang during a 'stagione di fiera' (at fair time) in Cento, *Il Duca* in 'Rigoletto' to the *Gilda* of Albani, who was also a pupil of Lamperti at that time. He made a hit in the part, but Cento was such a small place that his success did not carry much weight with the larger theatres. So he returned and took another course of lessons with Lamperti.

"This was in 1873. During that winter Tioernini, a tenor at La Scala, became ill. 'Faust' had been announced, and the impresario was at his wits' ends to secure a substitute for the indisposed tenor. In his dilemma he came to Lamperti. 'Have you a tenor?' he asked. Lamperti immediately suggested Campanini. The impresario almost laughed in his face, but at last was persuaded to give Lamperti's pupil a trial.

"Campanini had a hard time of it at the rehearsals, for both the conductor and the other singers in the cast did little or nothing to make things pleasant for him. Three days before the performance he complained of hoarseness. Lamperti at once sent for a physician. He knew it was nervousness, not hoarseness, from which the tenor was suffering. The physician indorsed Lamperti's diagnosis. 'If he doesn't sing now he never will,' was his comment, and so Lamperti fairly forced Campanini to go on with rehearsals. I was then a pupil of my future husband. Campanini was a lively young fellow. Every one liked him, and all we pupils were greatly excited over his coming debut.

"At last the night of the performance arrived. Lamperti himself was so nervous that he was afraid to enter the house during the first act and paced the street in front of La Scala like a tiger. But in the very first act Campanini scored a success, and in the 'Salve Dimora,' which he had studied for months with Lamperti, the audience fairly rose at him."

Mme. Lamperti showed a broken baton which, she said, her husband had broken in pounding on the piano when angry with a pupil. The piano became scarred all over with such beatings, and sometimes even the pupils received the poundings. Campanini himself having been beaten more than once over the shoulders by the irate maestro.

## REMARKABLE MUSICAL MEMORIES.

Possibly the greatest case on record is that wonder of wonders, the most intellectual of interpreters, the late Dr. Hans von Bulow. He not only played all of Beethoven by heart on the piano, but knew all of the symphonies in the same manner, and practically the whole Wagnerian output of musical metal, and it is claimed that so great was the mass of the piano music which Bulow retained "within the book and volume of his brain," inscribed in mysterious hieroglyphics somewhere among the molecules of the gray matter constituting the cortex of his cerebral organ, that he could have played 25 piano recital programs without repeating and without a printed page. Since there go about 2,000 measures to the hour and two solid hours to an ordinary Bulow program this would represent 100,000 measures of music, or about 4,000 large pages, something like eight or ten thick volumes.

Even Bulow was outdone by Rubinstein, in the field of piano music at least, if we can trust the anecdote mongers, for it is claimed that in one season at St. Petersburg he played a series of recitals which exhausted the literature of the piano and embraced 1,300 distinct compositions. It is mentioned of Mendelssohn that on one occasion, the score of Beethoven's "Sixth Symphony" having been misplaced, he raised his baton and directed the work from memory, but this does not seem to be a feat in the least remarkable, for the pastoral symphony is so extremely lucid and so bewitchingly beautiful that the only thing difficult or remarkable would be the forgetting of it.

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The musical world of London is already agitated over the Nibelung performances, which will be given next May under Mr. Seidl's direction, and with a cast that is, as the *Daily News* justly remarks, "the strongest that Wagner's tetralogy has ever yet been accorded." In addition to the De Reszkes and Seidl, the list of interpreters includes Ternina, Brema, Nordica, Schumann-Heink, Gadsky, and Emma Eames, Van Dyck, von Rooy, Feinhals, Wittkopf, and Lieban. The Rhine daughters will come from Bayreuth, and so will the stage manager, Herr Kranach, who is expected to do for the scenic side what Mr. Seidl will do for the orchestra and the general command. Special attention is, indeed, to be paid to the pictorial side of Wagner's art work.

At a recent meeting of the Incorporated Society of Musicians in London, Sir John Stainer discoursed eloquently and earnestly on the question as to whether the state ought not to interfere in what is becoming a serious danger to musical life—the growing number of incompetent and brazen music teachers, whose operations are often extended so ingeniously that honest teachers are crowded to the wall. As the state protects musical property by copyright, he sees no reason why it should not also interfere to save poor, confiding mothers and widows from wasting their little all on charlatans. The speaker inclined to the opinion that there ought to be a representative body, with statutory power of licensing teachers after duly testing their qualifications. The *Evening Post* says the argument applies with even greater force to this country, the paradise of humbug music teachers.

When learning a piece, go slow, and never pass by a mistake; stop, and do it over correctly; but when a piece is fairly well learned, play it through to the end, never stopping for anything, but after playing it through, turn back to the hard places and work on them again, over and over until perfectly conquered. This enables you to play steadily and surely before listeners. "Perfect beauty is attained only by labor." Even the transcendent genius of a Beethoven was content to return to a theme, altering and retouching, re-writing, pruning, and perfecting, until fit for its destined place.

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#### MAURICE GRAU'S PLANS FOR SEASON OF 1898-99.

Mr. Maurice Grau, who had been in Paris for some time past, is now on his way to this country. Prior to his departure from France, announcement was made at the Metropolitan Opera House, New York, as follows:

"The season is to open on the 12th December, 1898, when the Grau Opera Company will assemble, decidedly the finest and most complete organization that has so far been heard in America."

Arrangements have been concluded with Calve, Mme. Emma Eames, and Mme. Schumann Heink, a new contralto. Both Jean and Edouard de Reszke will be brought over to appear in the company, while Campanari, Salignac and Bispham will be retained. Van Dyck, Albers and Plangon, will also figure in the grand opera troupe.

Further arrangements have been completed by which M. Anton Seidl and Signor Mancinelli will conduct alternately. Negotiations are now pending for the engagement of many European singers of note, whose names will be made known later on.

Mr. Frederick Daingerfield, scenic artist, lately of Covent Garden, London, and the Chicago Opera House, has been engaged.

Mr. Grau's intention is to present to the New York public many novelties in opera, in addition to his standard repertoire.

#### PURSUED BY THE OCTOPUS.

"Here's some more of the horrible work of them blamed monopolists," said Farmer Hayricks, as he hung his coat over the foot of the bed.

"Goodness, where?" asked his wife.

"Here's a sign that says, 'Don't blow out the gas.' I s'pose they make these folks burn it all night, so's to run up their bills on 'em. Gosh, I don't know what this country's comin' to!"

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The following good story concerning our neighbors over the border comes to us by way of England. It is worth telling:

The late Catholic Bishop of Newfoundland had a piano of which he desired to dispose, and which a friend, a Protestant doctor, desired to purchase. Considerable chaff ensued before the bargain was struck at a price which the Bishop declared ruinously low. The only vehicle in the town which would accommodate the piano was a hearse, and in this it was driven to the doctor's door, who came to the Bishop in high dudgeon. "Why on earth," he asked, "did you send my piano home in a hearse?" The Bishop's eyes twinkled as he answered, "Why? Oh, because it was such a dead bargain!"

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In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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