WHILE WAITING FOR THE TEACHER.

Music.—The standard musical pitch recognized and used at the World's Columbian Exposition is that known in acoustics and in music as A 435, or that A which gives 435 double vibrations in a second of time.

Gounod was unable to produce "Faust" in Paris until a fee of $2,500 had been paid to the manager.

Art.—Enormous prices are paid by dealers for paintings of foreign artists, and the pictures are brought to this country for reproduction. The profit in etchings and engravings is great, and most dealers sell more manufactured than painted pictures.

Medicine.—Antikamnia. The name itself suggests what it is, and what its remedial characteristics are: Anti (*Greek*), opposed to; Kamnos (*Greek*), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excesses in eating or drinking; the acute pains suffered by women at time of period; the muscular achings, general malaise, frontal headaches and sneezing incident to severe colds or grippe; and, in fact, all conditions in which pain is prominent, Antikamnia is now universally prescribed. Antikamnia tablets bearing the monogram AK are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

Literature.—Milton had a strong taste for music and dedicated his "Comus" to the great composer Henry Lawes. He occasionally sang and often played the bass viol and the organ. Gray also loved music, and, though sometimes persuaded to sing, would do so with some diffidence. He took lessons on the harpsichord from the younger Scarlatti, and was the first to introduce Pergolesi into England.

Science.—A knowledge of the physiology of the human larynx has made it possible to supply artificial voices to people who have been deprived of the one nature gave them, and a number of cases exist where the cavity has been opened and a larynx made of suitable material with rubber membranes has been inserted and become practically useful in speech.

The disposition of the typical young lady to have "a good cry" seems to have been found physiologically proper. Medical authorities assert that crying is the best exercise for young children. One hospital superintendent says that a healthy baby should cry three or four times a day at least, and from ten to fifteen minutes at the time.

There are many reasons in favor of the supposition that Mars is more likely to have been inhabited in past ages than at the present time, in spite of its atmosphere, or water, or clouds.

It is thought by many experts that the supply of natural gas will last but a few years longer; indeed, considering the prodigal waste of it on its own ground, the wonder is that it has lasted so long.

In case of fire in a building, crawl on the floor. The clearest air is the lowest in the room. Cover head with woolen wrap, wet if possible. Cut holes for the eyes. Don't get excited.

An exchange says that "people are starring this year who have no right to star." 'Twas ever thus. People are singing who have no right to sing; people are winking who have no right to wink; people are living who have no right to live. Let not your soul be troubled. The onward march of time will right these wrongs.

NATIONALITY IN MUSIC.

Music is the most subtle representative of the innermost human characteristics of all kinds, said Sir Hubert Parry, the celebrated English musician, in the course of a discussion recently on "Nationality in Music." The more so because people were so completely innocent of the fact. What they liked was in accord with their natures, and must in the end show what they really were. The historian of the distant future would have to turn to the music of the various times and peoples to make sure of his estimate of their national characters. Even in early periods of artistic development national traits were perceptible. In national music it was a matter of course. But it extended to artistic music as well. In British music of the past, as well, perhaps, as the present to a certain extent, there was manifested a degree of caution and deliberation which prevented the music produced from having the warmth and passion of music of some other nations. The great gift of the nation was in the direction of organization, which is the formal part of an art. We moved too cautiously and deliberately, seeking to try every step before going on to the next. Every branch of the human race was represented closely by its music, because it was not reason which governed men's actions but their moods, and it was the moods of men which were represented by music. Bach was the first to venture to express human emotion by means of music. It should not be overlooked that a multitude of forgotten composers by gradual progress, the result of experiment, made the technical resources upon which Bach could draw.

In the early ages when music was beginning to be developed artistically composers aimed at devotional expression; artistic music was confined to the services of the church, and all the secular emotions which are represented by rhythm were left out of count. Devotional feelings found most natural vent in vocal expression which is essentially unrhythmic, unless imitated from formulas of instrumental music. It was not until many experiments had been made to adapt the resources of vocal, to the requirements of instrumental art, that people began to see how essential rhythm was even in instrumental music. When men began to cultivate artistic instrumental music they began to perceive that rhythm was the first essential in that branch of art. They misconceived in the first instance, and made their instrumental music like vocal music and quite unrhythmic. But as soon as they woke up, a change came over the whole range of art. It is rather the tendeucy of the present day to try to express strong emotional effects and to neglect the artistic effects. You could not have a musical art without something which represented intellect. Violent emotionalism was only half representative of the human animal, and art wanted to present him in his higher as well as in his animal qualities.

Now that art possessed these abundant resources there was a danger of our being handicapped by our caution and predilection for organization, rejecting anything that cannot be judged by the highest standard and stand the test of constant intelligent attention without displaying flaws. National characteristics are discernible in early specimens of art. Thus even the examples of music of Henry VIII.'s reign were characterized by a kind of hesitancy and crudeness, which is essentially English as far as music is concerned.

It is as well not to be misled by the fact that grea musicians have often written in the style of other nations. Mozart, for instance, cultivated the Italian style, for indeed there was no other style then going which was sufficiently developed to afford him the opportunity to use his marvellous faculties. German art was too young, and had been cultivated so far insufficiently and the composers who sought to address themselves only to their fellow countrymen had been almost entirely forgotten, because the technique of their art was not sufficiently advanced to enable them to attain a high degree of artistic interest in their work. He did not think that sufficient importance had been given to the influence of scales upon the melodic system. The persistent repetition of familiar strains had something to do with particular products, and it was the preponderating average of various combinations which represented nationality in music. This preponderance was very prominent amongst the Slavs, and to a much smaller extent, amongst the Irish also. Mental aberrations and even failures had their inevitable influence upon the characteristics of a race, and it was impossible to draw any line excepting the limits of the actual development of civilization. In the higher forms of art rhythm held a very important place, and no one had equalled Bach in the infinite complexity of simultaneous rhythm which abounded in his works.

No doubt some day the reaction would come. After the overwhelming invasion of the noble savage who used the accumulated resources of technique of other natives with wild and intoxicating profusion had run its course, it might come to the turn of the more staid and deliberate race; and if great music should come ultimately from this country it must come in a form which comprises those high artistic qualities which represent subtle and comprehensive faculties of organization in relation to the ordinary affairs of the world.

KUNKEL POPULAR CONCERTS.

The most successful season in the history of the Kunkel Popular Concerts is now drawing to a close, and every Thursday night witnesses the cozy Association Hall in the Y. M. C. A. Building crowded to its utmost capacity with a fashionable and critical audience. The Kunkel Concerts have taken a deep hold upon the musical public, which realizes the splendid work effected for its good and the many enjoyable treats afforded by exceptionally well arranged and representative programmes. The Kunkel Concerts are deserving of the highest support, and enthusiastic audiences are proving their appreciation of the splendid numbers presented in solos, duos and trios and the high-class talent engaged.

The following are the programmes rendered since last report:

238th Kunkel Popular Concert (fourteenth concert of the season), Thursday evening, February 23, 1899.

1. Piano Solo—Sonate in A major, Mozart. *a*. Theme and Variations. Andante grazioso. *b*. Menuette. *c*. Allegretto. Alla Turca.

2. Violin Solo—Concerto in E minor, Mendelssohn. *a*. Allegro molto appassionato. *b*. Andante. *c*. Allegro molto vivace. Guido Parisi.

3. Song—*a*. Chansan Florian, Godard. *b*. Mignon, D'Hardelot. Miss May Farr.

4. Duet for Piano—Poet and Peasant—(Overture by Suppe). Grand Concert Paraphrase, Melnotte. Charles J. Kunkel and Charles Kunkel.

5. Violin Solo—*a*. Serenade in Venice, Parisi. *b*. Twilight, Massenet. *c*. Capricio, Tirindelli. Guido Parisi.

6. Song—Morine, Papini. With violin obligato. Miss May Farr and Signor Guido Parisi.

7. Piano Duet—The Jolly Blacksmiths, Paul. Charles J. Kunkel and Charles Kunkel.

239th Kunkel Popular Concert (fifteenth concert of the season), Thursday evening, March 2nd, 1899.

1. Trio for Piano, Violin and Violoncello—First Trio op. 16 in F major, Jadassohn. *a*. Allegro tranquillo. *b*. Andantino. *c*. Finale—Allegro grazioso. Charles Kaub, P. G. Anton and Charles Kunkel.

2. Song—For This! DeKoven. Mrs. Nannie K. Dodson.

3. Violoncello Solo—*a*. Warum? Popper. *b*. Chanson a boire, op. 19, Dunkler. P. G. Anton.

4. Piano Solo—Don Juan, Grand Fantasia, Thalberg. Op. 42, introducing the celebrated serenade and minuet. Charles Kunkel.

5. Violin Solo—*a*. Romanze, op. 3. No. 1, Reinecke. *b*. Hungarian Rhapsody, op. 43, Hauser. Charles Kaub.

6. Song—He was a Prince, Lynes. Mrs. Nannie K. Dodson.

7. Trio for Piano, Violin and Violoncello—*a*. Meditation, Richardson. *b*. Spanish Dance, op. 12, No. 2, Moszkowski. Charles Kaub, P. G. Anton and Charles Kunkel.

8. Piano Duet—Philomel Polka, Kunkel. Charles J. Kunkel and Charles Kunkel.

240th Kunkel Popular Concert (sixteenth concert of the season), Thursday evening, March 9th, 1899.

1. Piano Solo—Sonate—Pastorale, op. 28, D major, Beethoven. *a*. Allegro. *b*. Andante. *c*. Scherzo allegro vivace. *d*. Rondo-allegro ma non troppo. Charles Kunkel.

2. Song—Lo! Hear the Gentle Lark, Bishop. Miss Mary E. Maginnes.

3. Violin Solo—Concerto Russe, op. 29, Lalo. *a*. Andante. Allegro. *b*. Chants Russes (Russian Songs) Lento. *c*. Chants Russes. Andante. Vivace. Guido Parisi.

4. Piano Solo—*a*. Consolation (Song without Words), op. 30, No. 6; *b*. Hunting Song (Song without Words), op. 19, No. 3; *c*. Spinning Song (Song without Words), op. 67, No. 4; *d*. Confidence (Song without Words), op. 19, No. 4, Mendelssohn. *e* On Wings of Song—Mendelssohn Transcribed by Heller. Charles Kunkel.

5. Song—*a* Thou'rt like unto a Flower, Rubinstein. *b*. A May Morning, Denza. Miss Mary E. Maginnes.

6. Violin Solo—Air Hongroise, Ernst. Guido Parisi.

7. Piano Duet—Il Trovatore—(Verdi)—Grand Fantasia. Introducing "Soldiers' Chorus," "Home to Our Mountains" and "Anvil Chorus," Melnotte. Charles J. Kunkel and Charles Kunkel.

241st Kunkel Popular Concert (seventeenth concert of the season), Thursday evening, March 16th, 1899.

1. Sonata for Piano and Violoncello—Op. 18, Rubinstein. *a*. Allegro con moto. *b*. Allegretto. *c*. Allegro molto. P. G. Anton and Charles Kunkel.

2. Song—*a*. If, Deuza. *b*. Ninon, Tosti. Herbert Spencer.

3. Violin Solo—Walter's Preislied, Wagner-Wilhelmj. (Walther's Prize Song). Miss Martha Kaminski.

4. Song—*a* My Peace is Gone, Graben-Hoffman. *b*. And I, Gaynor. Mrs. Ray Douglas.

5. Piano Solo—*a*. Humoresque (Danse des Negres); *b*. Hiawatha (An Indian Legend); *c*. Alpine Storm—A Summer Idyl, Kunkel. (By general request).

This composition (Alpine Storm) may be called a tone-picture of pastoral summer life. All is peace in the Alpine Valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow, caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love-song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thought of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million raindrops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness. Charles Kunkel.

6. Song—*a*. At Twilight, Nevin. *b*. Because I Love You Dear, Hawley. Herbert Spencer.

7. Violoncello Solo—*a*. Chant Sans Paroles, op. 2, No. 3; *b* Mazurka, op. 9, No. 3. Tschaikowsky-Schulz. The attention of the public is especially called to these new gems of Leo Schulz for Violoncello. P. G. Anton.

8. Violin Solo—Liebeslied (Love Song), Conrati. Miss Martha Kaminski.

9. Song—*a*. Ecstasy, Beach. *b*. Marionettes, Cooke. Mrs. Ray Douglas.

10. Duet for Piano—Flash and Crash (Galop), Snow. Charles J. Kunkel and Charles Kunkel.

As to the number of hours that should be spent in daily practice, Leschetizsky, the famous Vienna teacher, and the instructor of Paderewski, says it depends very much upon the pupil's power of concentrating his mind upon what his fingers are doing—five hours he would call a maximum, and less is better. "Don't practice so many hours," he is always saying, "but use your brain more while you are practicing. Learn to listen to what you are playing—to listen! How few there are who know how to listen!" And then, to illustrate his meaning, he will strike two notes in succession, say G and D, and show what changes and shadings of meaning may be effected by varying the time and tone quality. A little strengthening here, a holding back there, the quickening of a pulse, the change of an accent—these make all the difference between soul and clay, between art and artifice, but it takes a listening brain to feel them. Perhaps—and indeed it is so regarded—this habit is one of the most precious of the many really precious things that Leschetizky develops in his pupils.

And then there is the habit he is always counseling of practicing away from the piano, says Cleveland Moffett in the *Ladies' Home Journal*, not practicing with the hands, but with the mind, by thinking out a piece, note by note, passage by passage, until a distinct and original idea of it has been obtained. This work may be done, he says, at almost any time, once the habit is formed, and may be done with or without notes.

The Czartorizski Museum at Cracow, which is now about to be opened, is, of course, devoted to Chopin, who taught a princess Czartorizski. In the collection is a sketch made by George Sand of Chopin wearing a blouse, and actually at work at his desk; the mask of Chopin, taken by George Sand's son-in-law, Clesinger, after the musician's death; the bust of the composer by the same artist, Ary Scheffer's portrait, and a quantity of autographs.

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THOMAS M. HYLAND, . EDITOR.

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ROSENTHAL CONCERTS.

Rosenthal, the great pianist, will give two recitals at the Fourteenth Street Theatre, Wednesday night, April 5th, and Friday afternoon, April 7th. No lover of music, teacher or student, should miss these recitals given by this incomparable master.

Rosenthal has made a new contract with his manager for sixty additional concerts commencing Feb. 11th and ending May 20th. The original contract; which was also for sixty concerts, came to an end on the first named date. This renewal is the best possible proof of Rosenthal's success this season.

The following excerpts are deserved tributes from the New York press:

When Rosenthal seated himself quietly at the piano, there followed the most astonishing exhibition of piano-playing ever heard in this city! . . Even Rubinstein had not such a mastery of the keyboard —*N. Y. Herald.*

Moriz Rosenthal, the Polish pianist, took New York by storm last night. His success, unlike that of others of his art, was purely due to his tremendous virtuosity. . . . Authority of style, mastery of technique, absolute command of an instrument, which seemed to have become a mere plaything in his hands, and a marvelous exhibition of artistic achievement, touching the limits of human possibility—these were the factors which roused an audience of musicians and music-lovers to the sincerest bursts of applause a public performer has ever received in this city. . . . The assertion that Rosenthal is the *greatest* of all technicists can not be attacked. Such absolute perfection was never before exhibited before any American audience.—*N. Y. World.*

What a virtuoso this man is! There is no one today—probably there has never been one—who has his prodigious and prestigious command of the piano. . . . The master has come again, and his maitre is more complete than ever.

He will not be a fad, he will be something better —a success.—*Commercial Advertiser.*

There is a nelan, a dash, a *fin de siecle* daring and impetuosity about this pianist that suggests the telephone and every other modern contrivance or invention. Rosenthal is essentially alive, vital, human. . . . It is after all a question of temperament, and Rosenthal has a healthy one, which will remain fresh and unspoiled. . . .—*N. Y. Sun.*

Rosenthal's playing, it is evident to the discerning observer, is dominated by a keen and untiring intellectual grasp that gives it a value, and a quality quite his own. . . The great hall was crowded, and the impression made by the miracle-worker, was even more profound than on his first appearance in the American Metropolis. . . .—*N. Y. Tribune.*

I should say after hearing this new idol of New York's music-mad population, that Rosenthal had about six hands, with an allotment of about sixteen fingers to each of them. Shut your eyes while Rosenthal is playing and you are convinced that what he is doing would be impossible to a man with less than ninety-six fingers! Candidly, I do not think you can afford to miss Rosenthal—but take your opera glass along.—*N. Y. Evening Journal.*

Such dash and precision, such perfection of execution, and such an exhibition of skill, pure and simple, have never been witnessed here before, and Mr. Rosenthal is entitled to the distinction of being an innovator in this line of effort. Not even the delicately adjusted might and swiftness of Paderewski, nor the nimble and exquisite fingerwork of Joseffy can compete with what this new conqueror of the keyboard achieved last night. He stands unrivaled in this field.—*Mail and Express.*

The musical season was opened in New York with an electric rush last evening, for at the piano, in Carnegie Hall there sat the Titan of piano technique, Moriz Rosenthal. This wonderful artist is now of the very highest type, capable of giving the listener as much delight in a dainty composition like Henselt's "Si oiseau j'etais" as in the bewildering exhibition piece such as Liszt's "Don Juan" Fantasie. This artist has now reached the very zenith of his powers—a fact that the audience which numbered four thousand people, thoroughly demonstrated by its delirious applause. Long before the evening was over he became an object of veritable hero worship, and proved that the opinion of the London critics was correct when they agreed that Rosenthal played like a God. No more beautiful music than this was ever heard in the world. The evening was full of delightful surprises and joyous excitement.—*N. Y. World.*

A New York reporter claims that fully 3,000 singers have arrived in that city since the beginning of the musical season. And yet foreigners say that the Americans are not musical!

We often do more good by our sympathy than by our labors, and render to the world a more lasting service by absence of jealousy and recognition of merit than we could ever render by the straining efforts of personal ambition.—*Archdeacon Farrar.*

On the eve of the production of Siegfried Wagner's "Barenhauter," the young composer was interviewed in Vienna. He said that the suggestion for the use of the fairy tale as an opera subject came from his father, who had declared it adapted for operatic treatment. He added that he believed that if his father had lived longer he would have composed a fairy opera, and that the ideal subject in his mind was "The Sleeping Beauty." Apropos, the New York *Staats Zeitung* stated last week that the performances of "Der Barenhauter" in Munich had come to an abrupt end because of disagreements between the composer and his singers.

Maurice Grau, the opera impressario, made a comparison of the cost of grand opera between New York and London. While the Metropolitan Opera House has about double the seating capacity of Covent Garden, in London, the cost of production in the latter city is only about one-half what it is in New York. The chief singers receive for their work one-half what they get in the United States, while the pay of the others varies from forty to sixty per cent. less.

AT THE THEATRES.

Coming Attractions.

OLYMPIC.

Monday, April 3, Amberg Pearsant Opera Co.
Monday, April 10, Sign of the Cross.
Monday, April 17, Francis Wilson.
Monday, April 24, Herbert Kelsey and Effie Shannon in "The Moth and the Flame."

CENTURY.

Monday, April 3, Great Hermann Co.
Monday, April 10, Annie Russell.

Lili Lehmann rebukes young women who want her autograph when they wear the feathers of song birds in their hats.

Margarethe Fluegge is the latest phenomenon in the musical world. This young woman is a born artist. She hails from a rural district in the vicinity of Cologne, on the Rhine, and musical critics call her the Paganini of the harp. Fraulein Fluegge cannot be induced to appear before an audience in full dress, and she insists on playing in the finest theaters of the continent in the plain and simple garb of a woman of the middle class of Cologne.

Speculation as to the exact salaries, for a single performance, paid to the stars at the Grau opera will not stop. The latest guesses are as follows: Jean de Reszke, $2,200; Lili Lehmann, $1,250; Sembrich, $1,100; Edouard de Reszke, $800; Nordica, $800; Eames, $600, and Plancon, $300.

The Boston *Transcript* says that the Italians consider opera solely in relation to their sensuous emotions; the French as producing pleasures more or less akin to those of the table, the Spaniards mainly as a vehicle for dancing, and the Englishman as an expensive, but not unprofitable way of demonstrating financial prosperity. In other words, the Italian might be said to hear through what is euphemistically called his heart; the Frenchman through his palate, the Spaniard through his toes, the German through his brain, and the Englishman through his pocket.

A number of public-spirited women of Philadelphia are raising funds to establish a symphony orchestra in that city, and $100,000 has already been secured. A number of the largest contributors are understood to favor Walter Damrosch for conductor.

Mascagni is at present the director of the Rossini Conservatory, at Pesaro, which has an interesting history. Rossini left $600,000 to Pesaro, his birthplace, and the conservatory was erected in his honor. Rossini intended to leave his fortune to Bologna, but upon some occasion the Bolognese hissed one of his operas, so they only received $20. Mascagni's wife, who encourages him in every way, prevented him from throwing the manuscript of "Cavalleria" into the waste basket, and so made her husband famous. Mascagni's opinion of the French and English is not very complimentary. Mascagni is dubbed "Maccaroni" by the Frenchmen, so he asserts they have no taste for music.

Frau Anna Claud Saar, of Nice, believes that she has discovered a way of doing away with flats and sharps in musical notation. Instead of five lines she uses seven, one for each note in the diatonic scale, the spaces between being used for the semi-tones. The plan is, however, not a new one. Systems of lines up to 15 were used centuries ago, but it was finally agreed that the five-line staff was the most convenient. It cannot be denied, however, that the present silly and cumbersome system of sharps and flats and double sharps and flats must be superseded some day by something more rational. Here is a good field for Yankee ingenuity. It took over a thousand years to develop our present musical notation, and there is still very much room for improvement.

A great Wagner opera house is to be built in London. It is also to serve for standard performances of Shakespeare's plays.

The Broadwoods, a prominent firm of piano manufacturers of London, have placed on the market an ingenious arrangement whereby a singer can accompany himself on the piano without sitting down, the invention of the well-known singer, Mr. George Henschel.

When Mascagni's "Cavalleria Rusticana" was first brought out, the prices were $1.25 for orchestra seats, $5.00 for boxes. When his last work was given the prices at the first-night performance were $10 and $125.

By a recent decision of the highest court of Austria, Brahms' last will is held to be invalid, as the composer had neglected to put his signature to it. This will give the bulk of his property to the Vienna Society of the Friends of Music.

SPARKS.

Galop de Concert.

J. W. Boone.

Vivo. ♩= 76.

1523-9

p

Ped. ✲

Ped. ✲ *Ped.* ✲ *Ped.* ✲

8

cresc.

f *f*

Ped. ✲

p

Ped. ✲ *Ped.* ✲

Ped. ✲ *Ped.* ✲

f vf f vf f vf f vf

Ped. Ped. Ped. Ped.

8 vf f p

Ped. Ped.

p

Ped. Ped.

cres. rf p

Ped. Ped.

p cresc. vf

Ped. Ped. Ped. Ped.

p

Ped. ✲

Ped. ✲

cresc.

Ped. ✲

rf *mf*

Ped. ✲

Ped.

Ped. ✲

cresc.

Ped. ✲

rf

Ped. ✲

p

Ped. * Ped. * Ped. *

rf rf mf

Ped.

* Ped. *

Ped. * rf rf

mf

Ped. ✲

Ped. ✲

8

cresc.

Ped. ✲

f

Ped. ✲

8

f rf f rf f rf f rf rf f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

8

Ped

p

p

Ped. Ped.

cres. *rf* *p*

Ped. Ped. Ped.

To shorten the piece go from 𝄋 *to* 𝄋

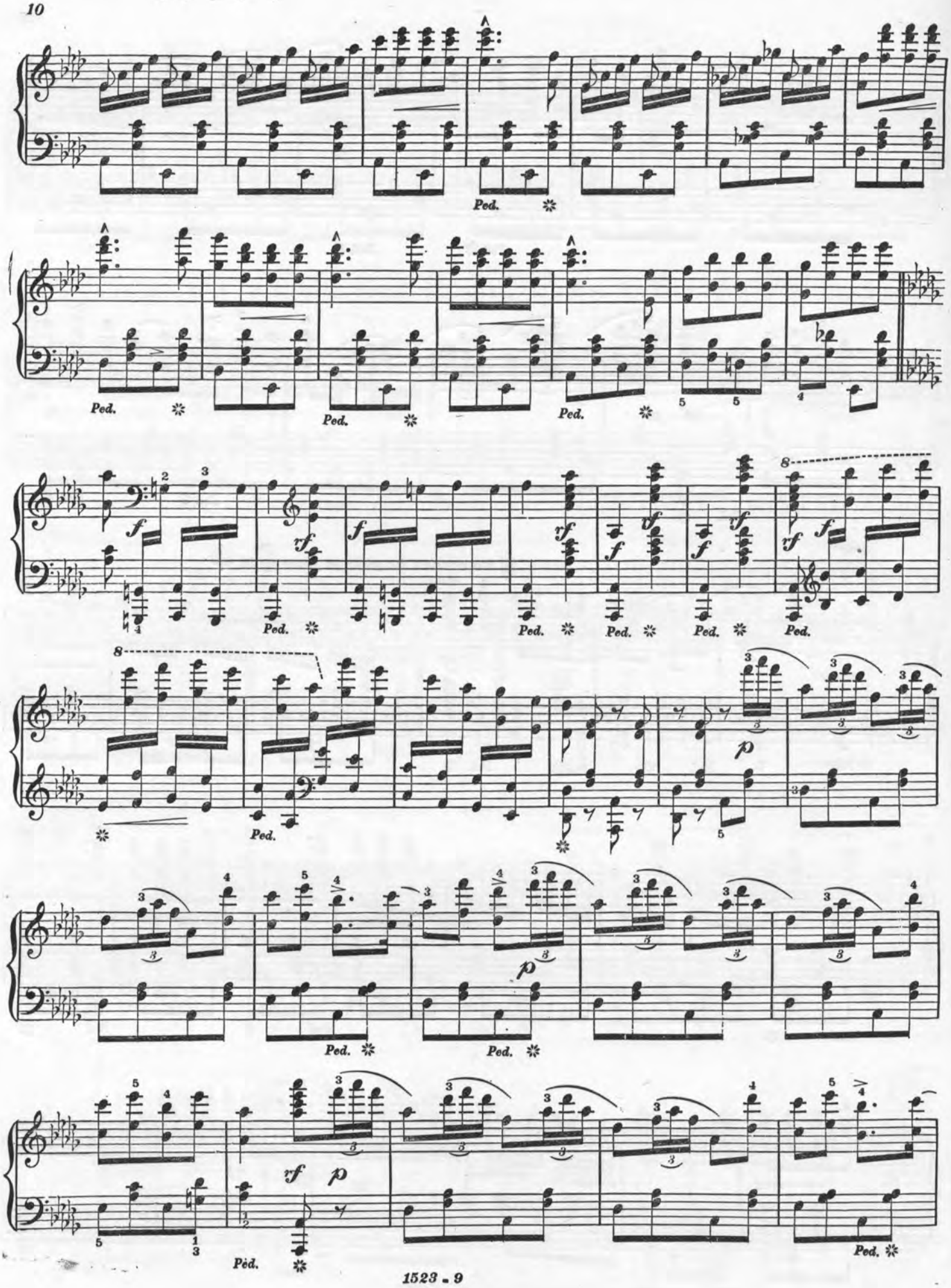
cresc. *rf*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

cresc. *f* *rf*

Ped. Ped.


Ped.
8
rf
p
Pèd.

8

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

p

8

8

f

sempre cres.

Ped.

strepitoso.

ff

8

ff *ff* *ff*

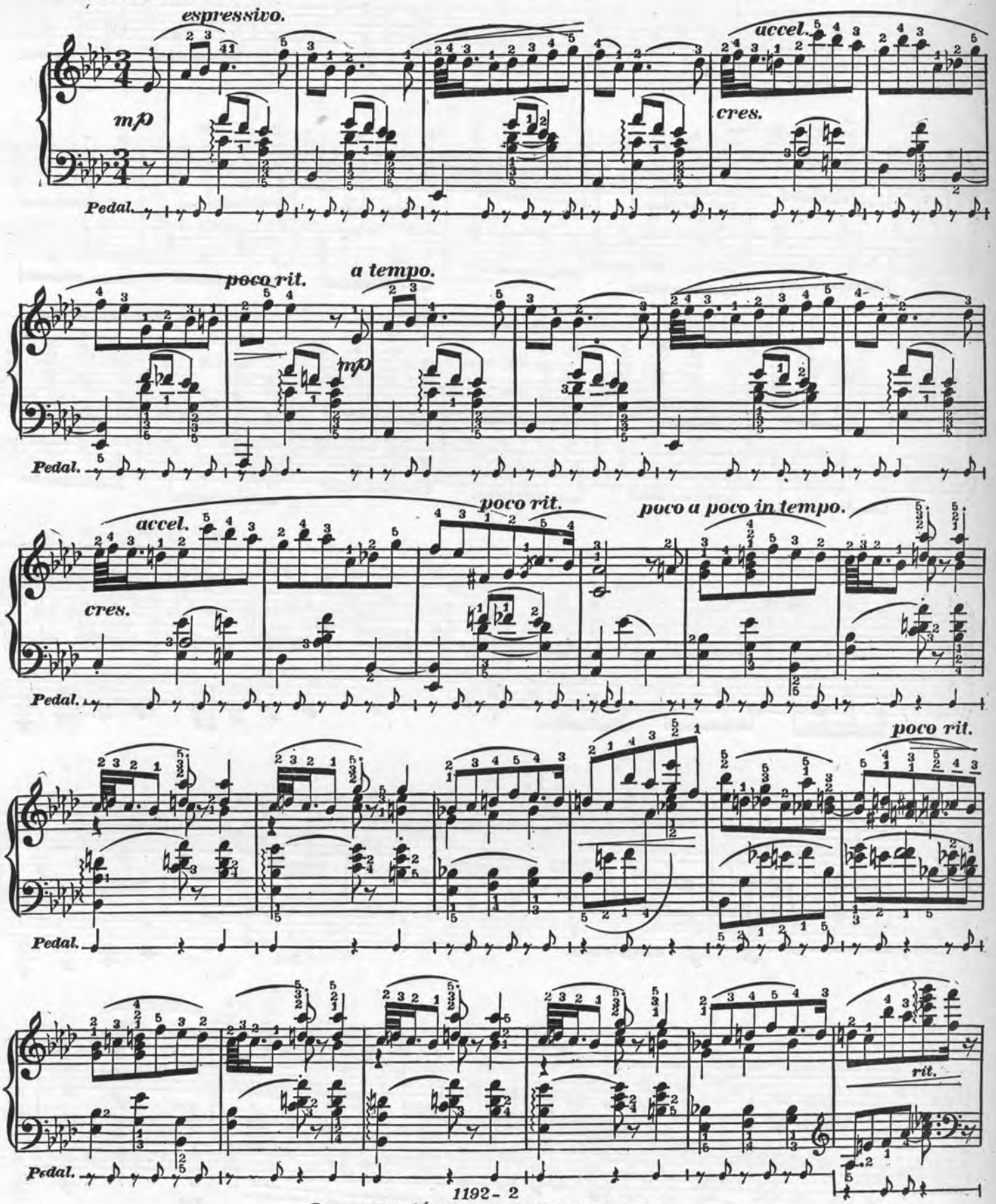
Ped. Ped.

VALSE LENTE.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Poco moto. ♩ = 132.

Eduard Schutt. Op. 17. Nº 2.



molto rit. a tempo. mf l.h. accel.

Pedal.

Tempo I.

dim. rit. pp

Pedal.

accel. poco rit.

cres.

Pedal.

a tempo.

cres.

Pedal.

poco rit. a tempo.

mf pp l.h.

Pedal.

8

lento.

rit. espressivo.

Pedal.

POLO.

GALOP DE CONCERT.

by

Leon Dinkgreve.

Transcribed as Duet by Carl Sidus

Secondo.

Con Bravura ♩=100.

f *mf* *mf* *mf* *cres.* *sf*

Ped. ✲

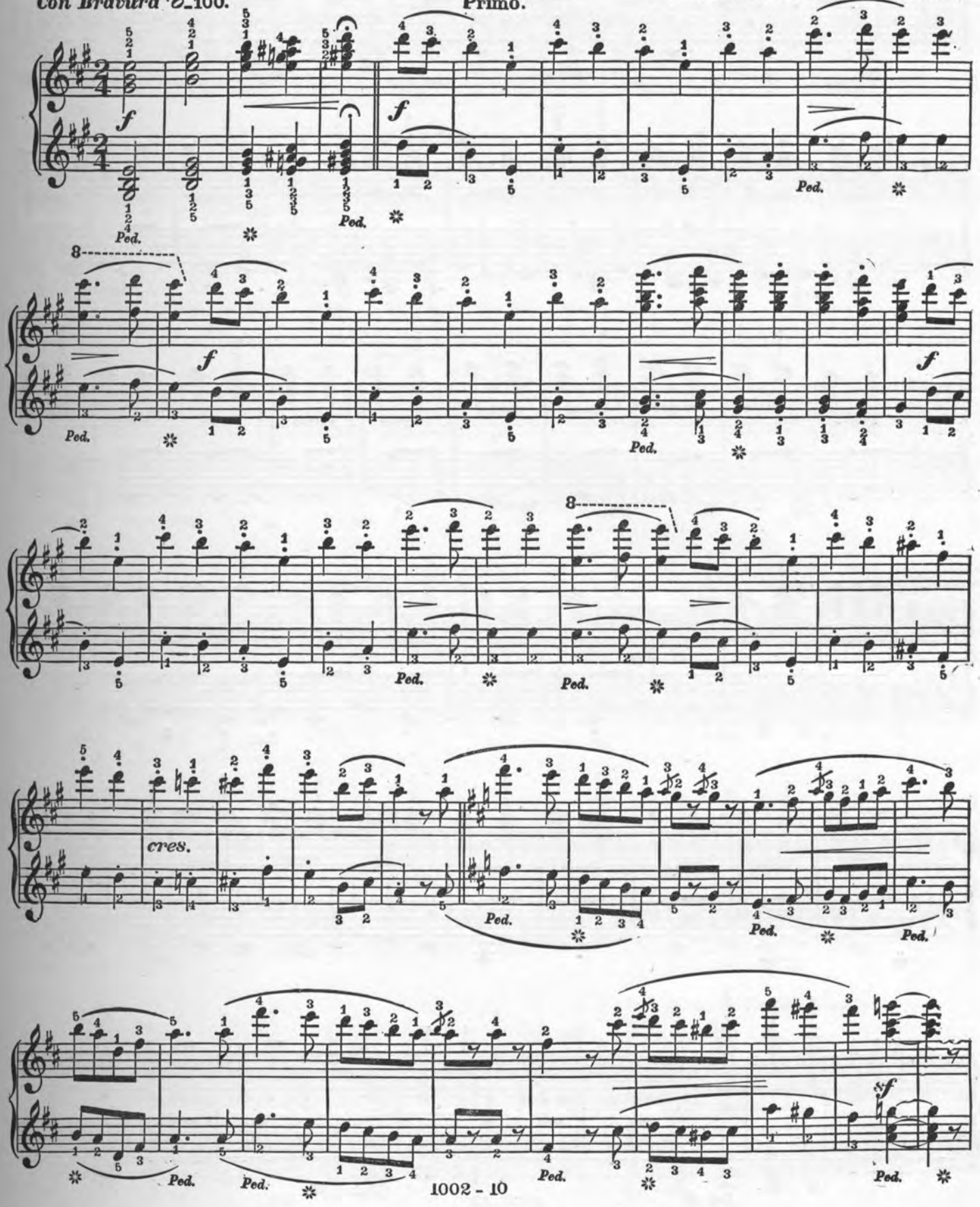
POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.
Primo.

Transcribed as Duet by Carl Sidus

Con Bravura ♩=100.



Secondo.

Ped. Ped. Ped. Ped.

cres. Ped. mf

Ped. Ped. Ped.

mf Ped. Ped.

cres. p

Ped. f Ped.

Ped. Ped. Ped. Ped. Ped.

cres. f Ped. Ped.

8 f f Ped.

8 f Ped. Ped.

8 f cres. p

8 p f Ped. Ped.

Trio.

Secondo.

p *f* *sf* Ped. * Ped. * Ped. * Ped. *

p *f* Ped. Ped. *

p *f* *sf* Ped. * Ped. * Ped. * Ped. *

mf *cres.* *f*

mf *f*

Trio.

mf *f* *mf*

Ped. Ped. Ped. Ped.

8

f *mf*

Ped. Ped.

f *mf*

Ped. Ped. Ped. Ped.

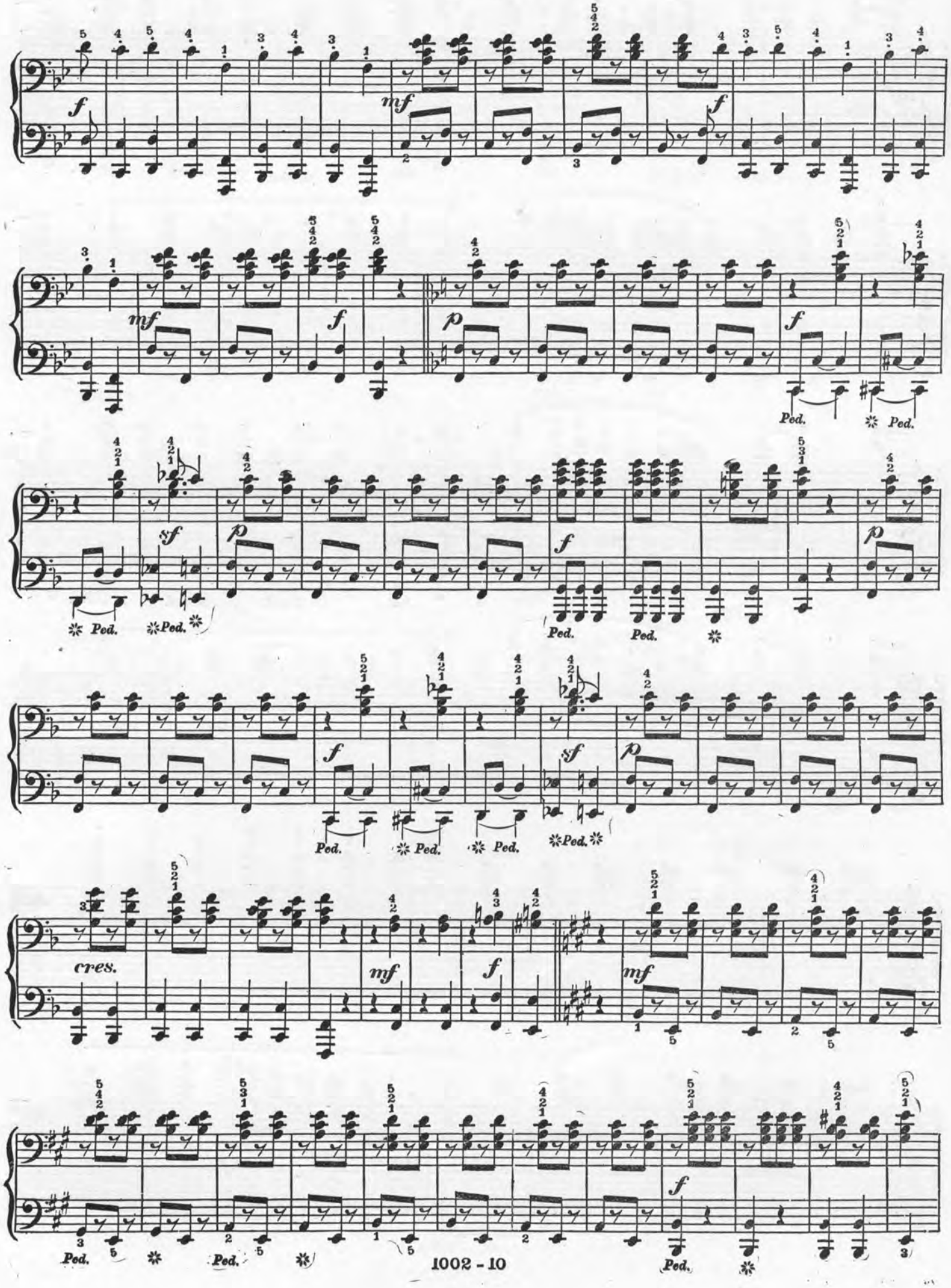
8

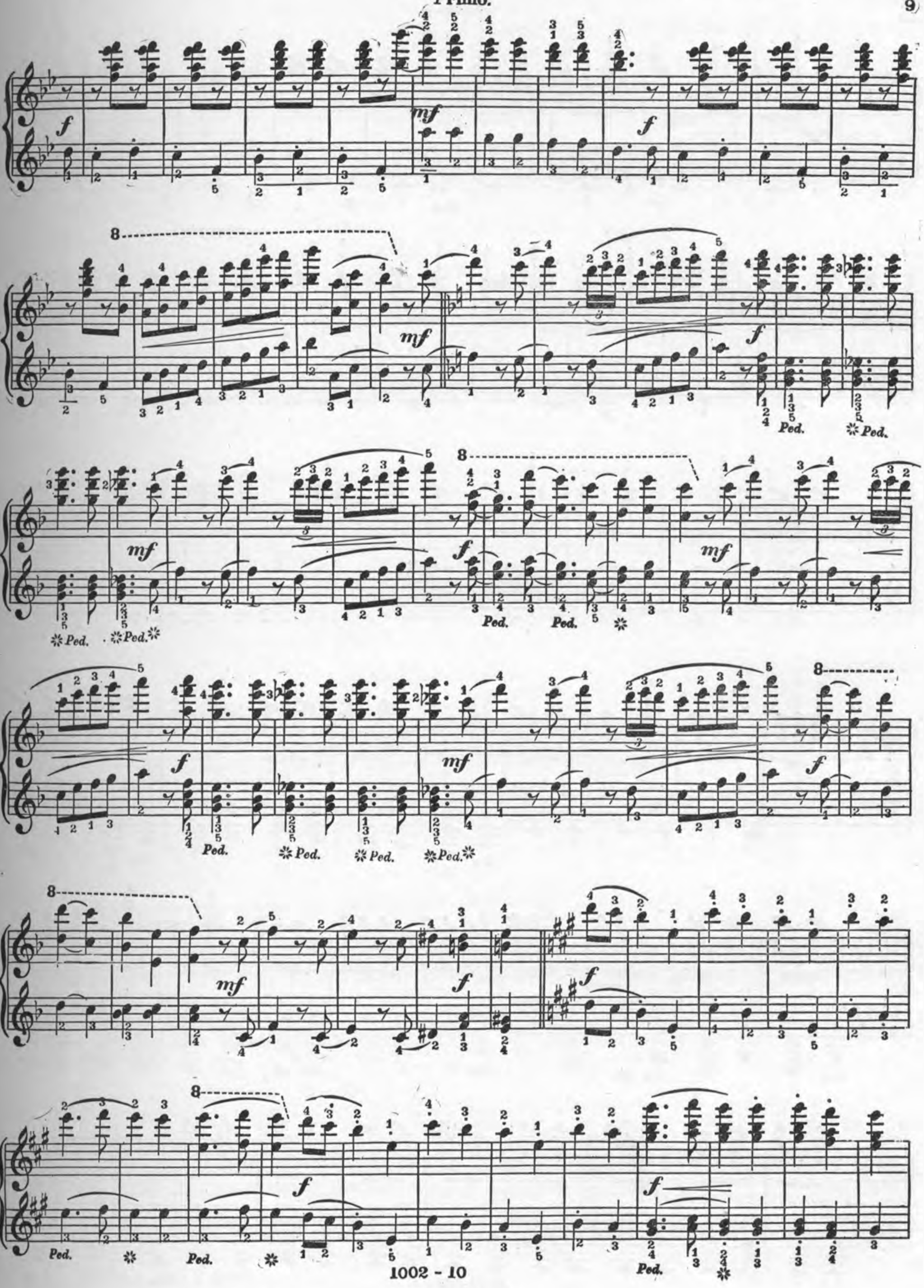
f *f*

mf *f*

8

f


f
mf
f
mf
f
p
f
Ped.
Ped.
sf
p
f
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
cres.
mf
f
mf
f
Ped.
Ped.
Ped.


f
mf
Ped.

mf

Ped. ✲ *Ped.* ✲

animato.

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

f sempre cres.e accel.

f *ff*

Ped.

animato.

sempre cres. e accel.

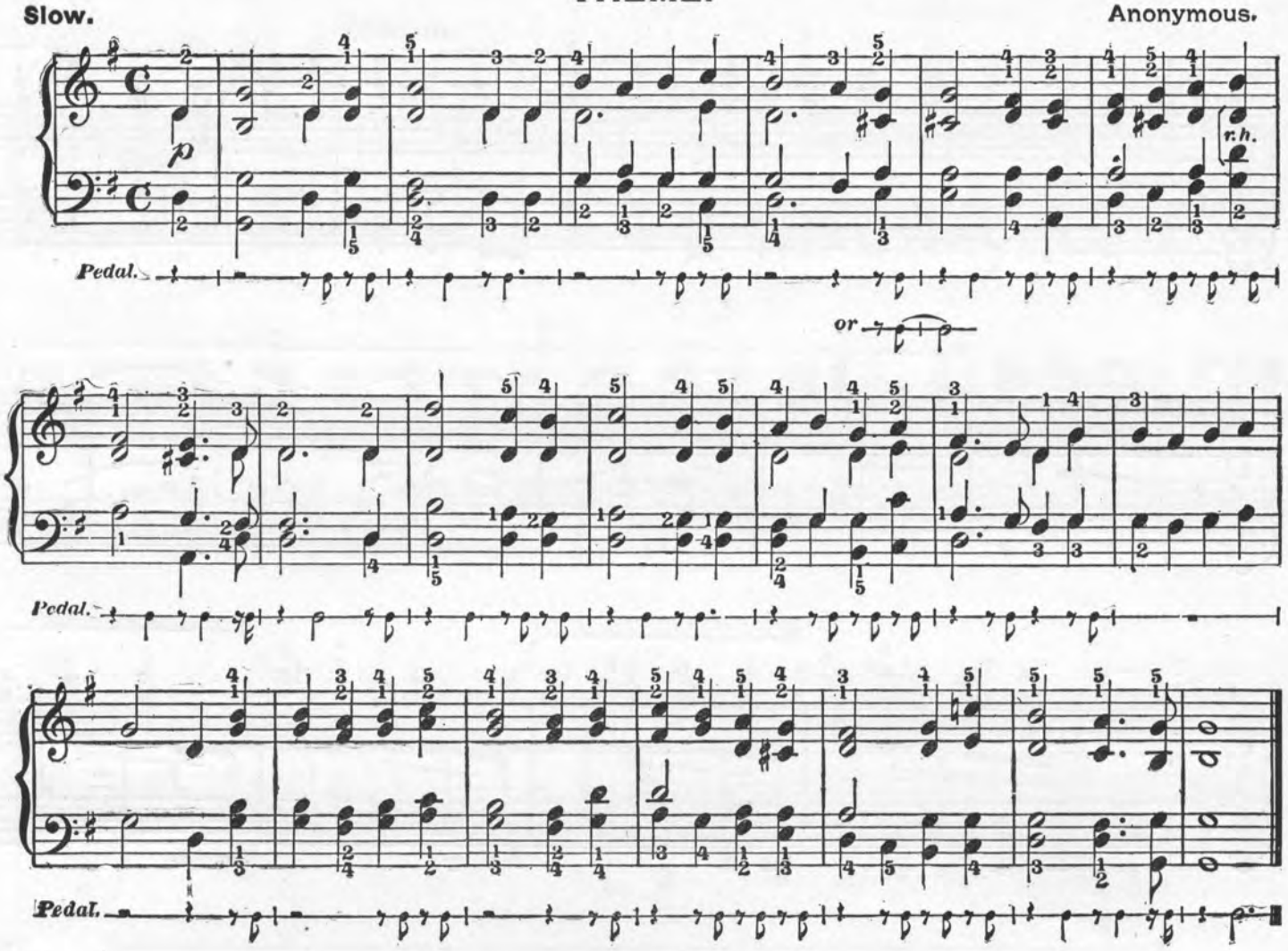
STUDY XVI.

Theme and Variation.

Choral in Four Part Harmony. (Adeste Fideles, Portugese Hymn.)

THEME.

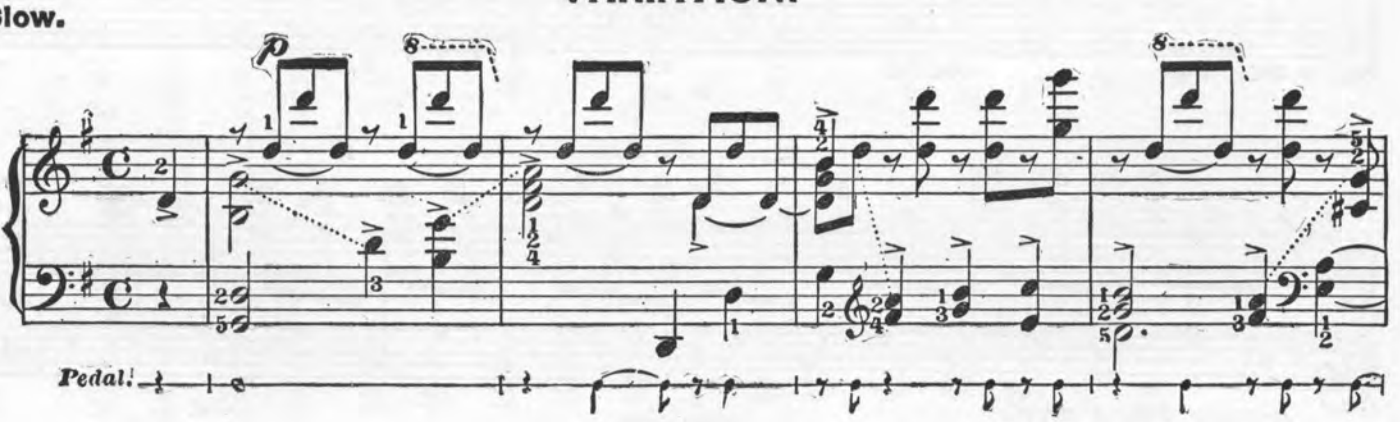
Slow. **Anonymous.**

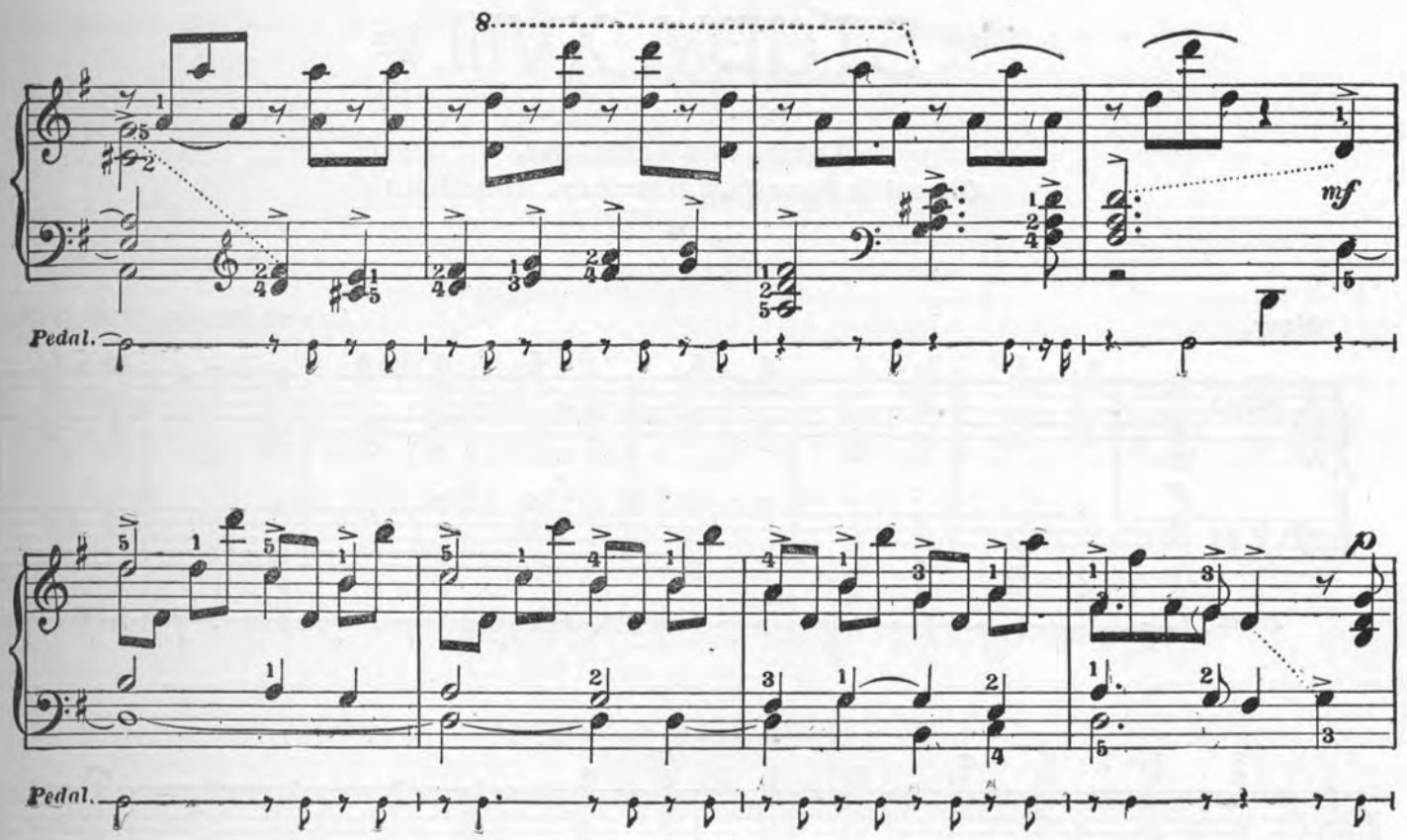


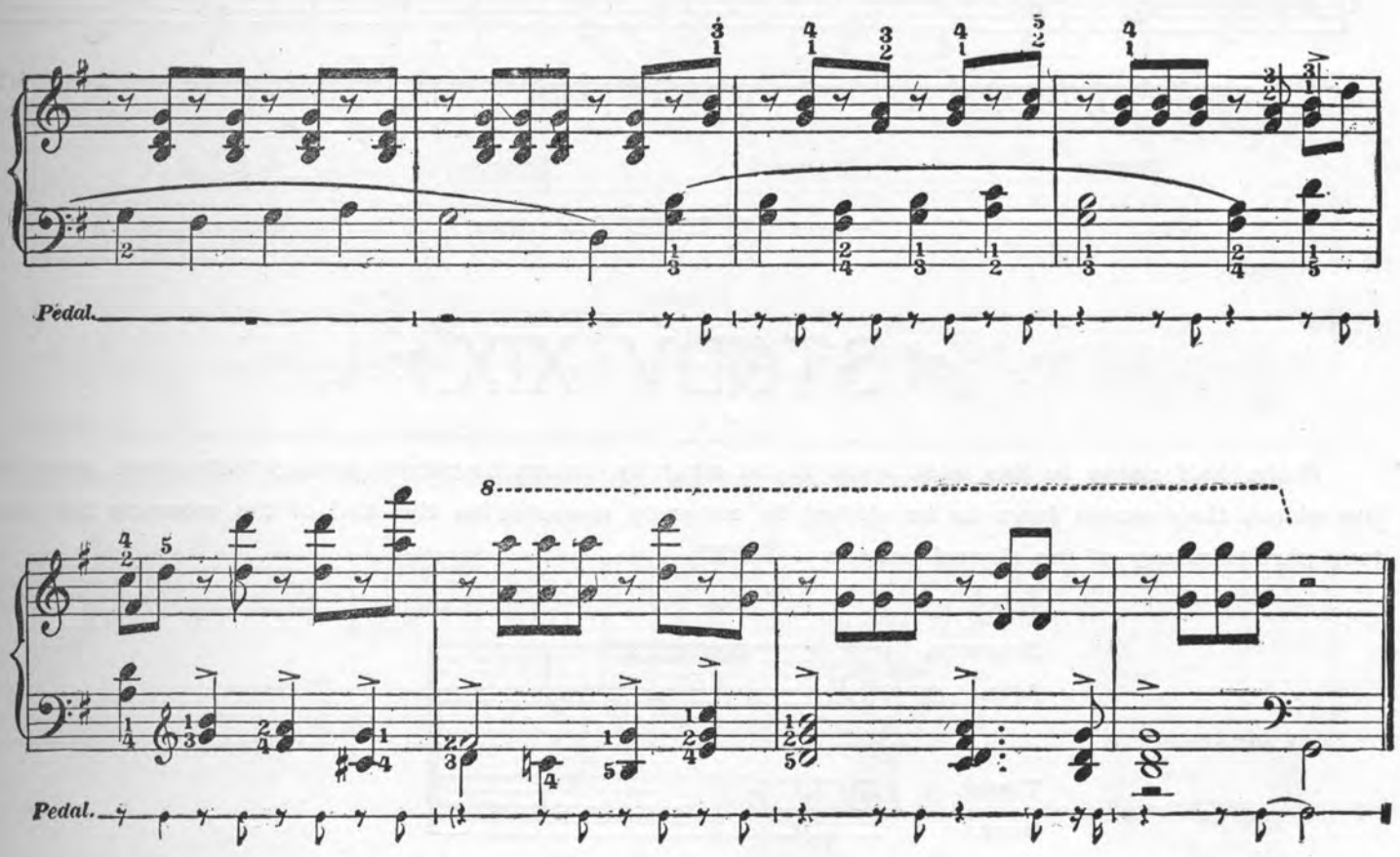
STUDY XVII.

VARIATION.

Slow.




8
mf
Pedal.
Pedal.

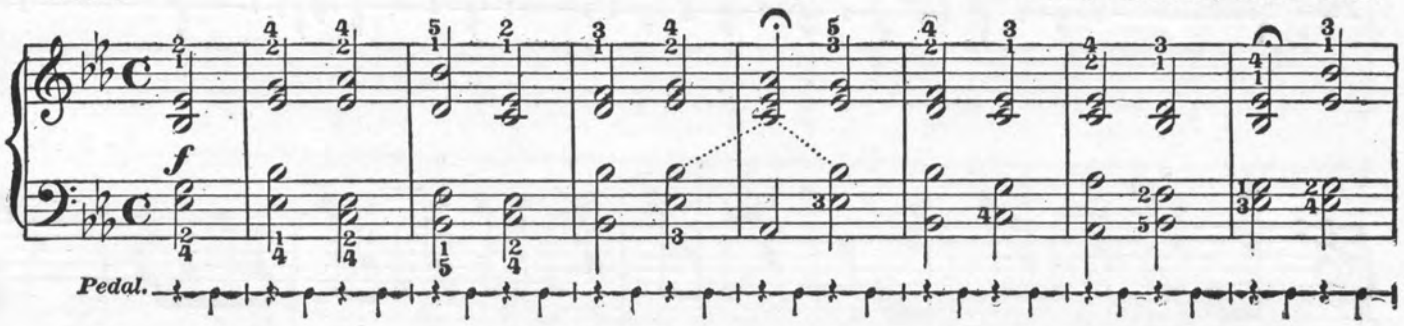

8
Pedal.
Pedal.

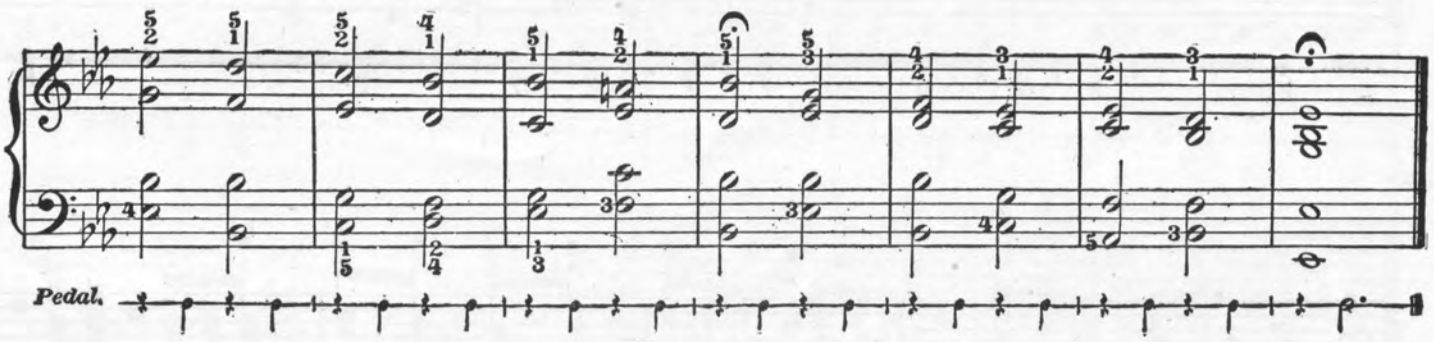
STUDY XVIII.

Theme and Variations.
Choral in Four Part Harmony. (Dundee.)

THEME.

Slow. Lowell Mason, 1792-1872.

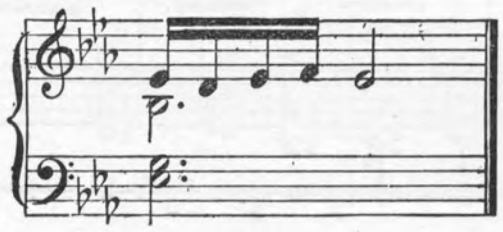




STUDY XIX.

If the half notes in the bass were to be sung by voices or played by any instrument other than the piano, they would have to be dotted in order to preserve to the end of the measure the purely four part harmony of the Choral proper.

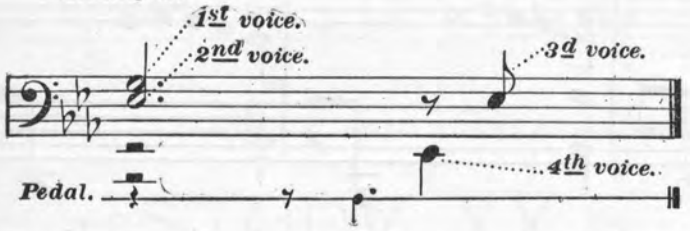
Example.



The dotting of the notes at A is not required, however, as the use of the pedal produces the same effect.

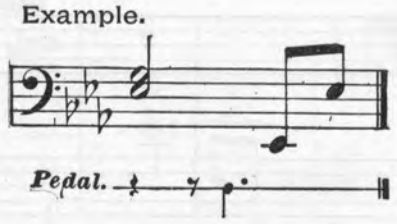
The bass in this study, as played with the pedal, actually represents four voices.

Example.



The E flat, a quarter note with a half rest preceding, represents three quarters, while the upper E flat, with the preceding half and eighth rests, also represents three quarters. To simplify this mode of writing, which is, to say the least, confusing to the eye, the simple notation has been adopted, as the pedal sustains the notes their proper length and does away with the dotting.

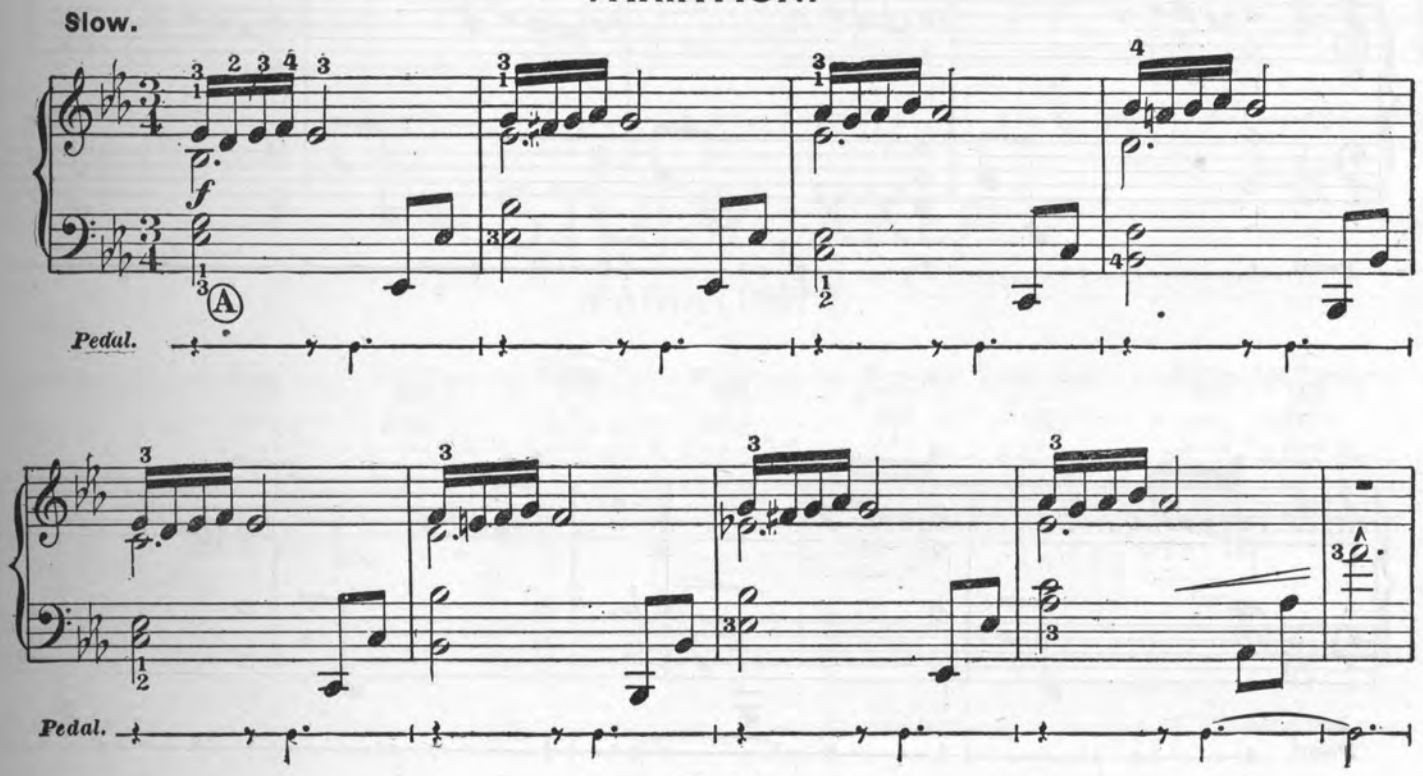
Example.

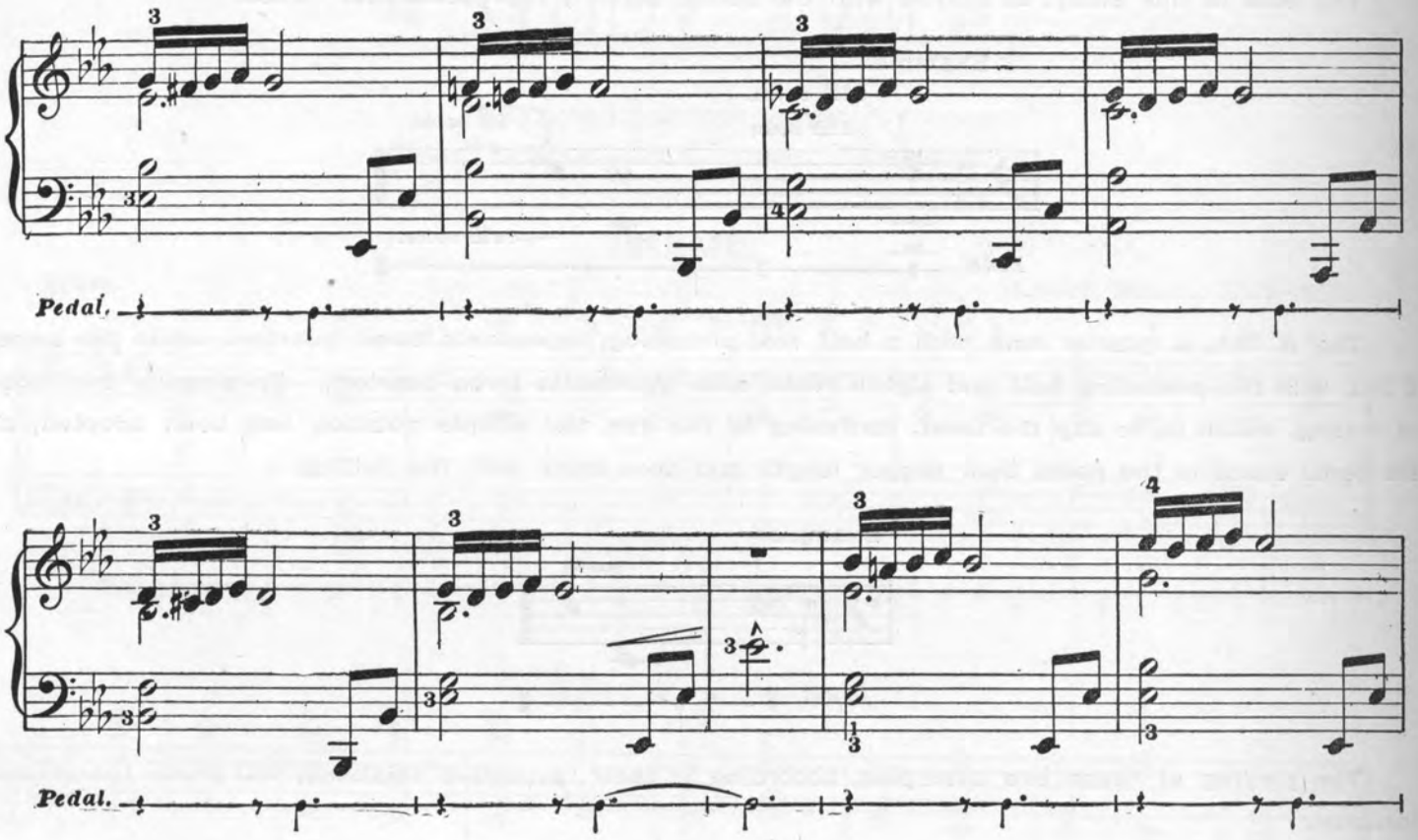


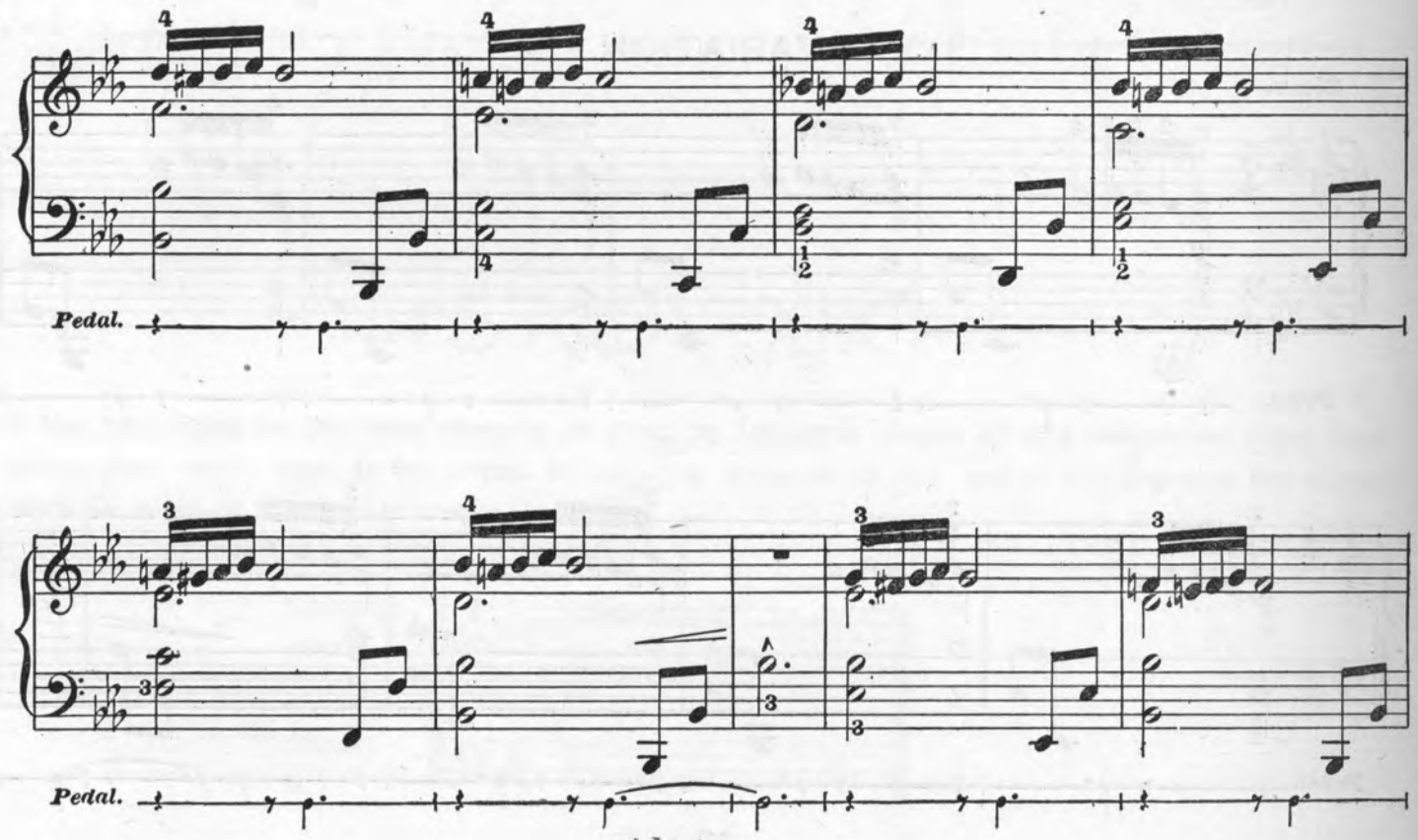
The playing of these two examples, according to their respective notations, will prove the effects identical.

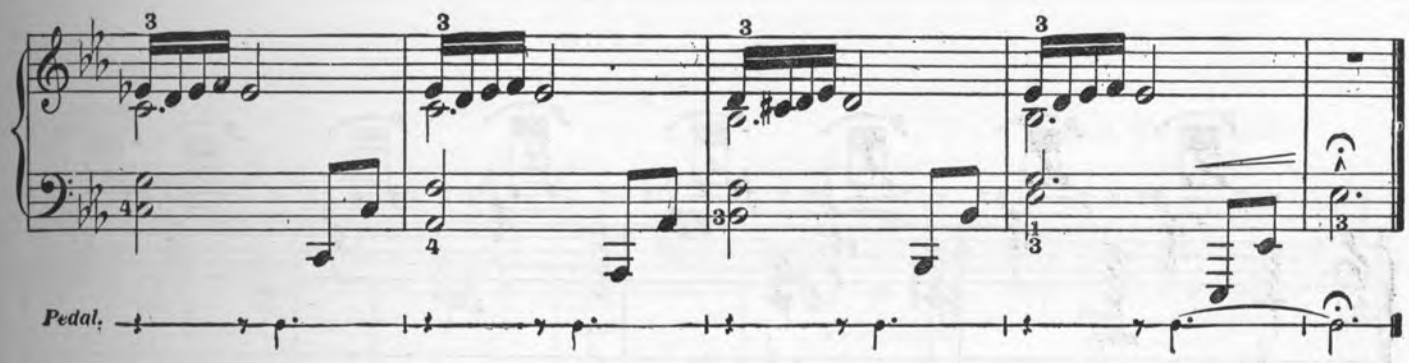
N. B.—It may be here remarked that the piano and harp are the only instruments admitting of such abbreviated notation. All other instruments require the writing of a note as long as it is to sound.

VARIATION.




Pedal.
Pedal.


Pedal.
Pedal.



STUDY XX.

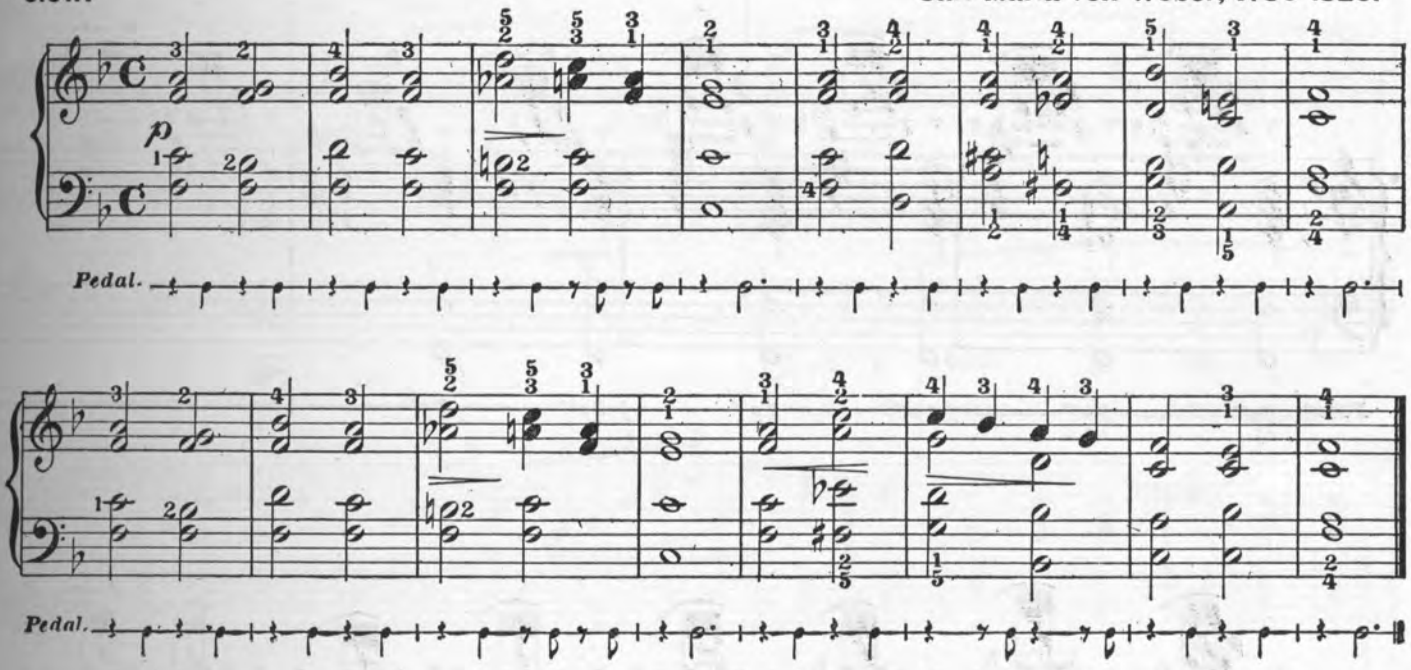
Theme and Variations.

Choral in Four Part Harmony. (Seymour.)

THEME.

Slow.

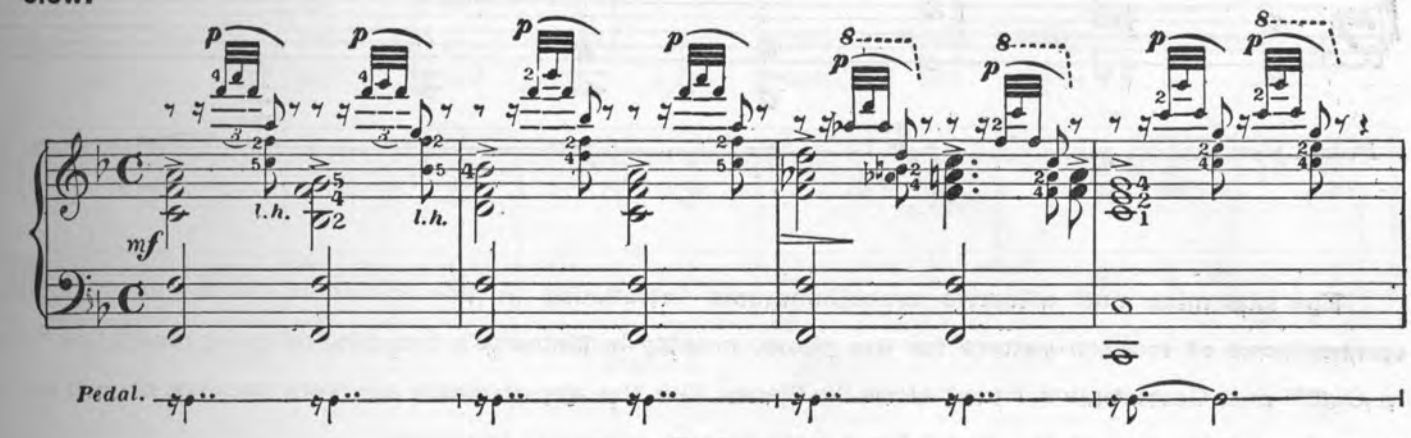
Carl Maria von Weber, 1786-1826.

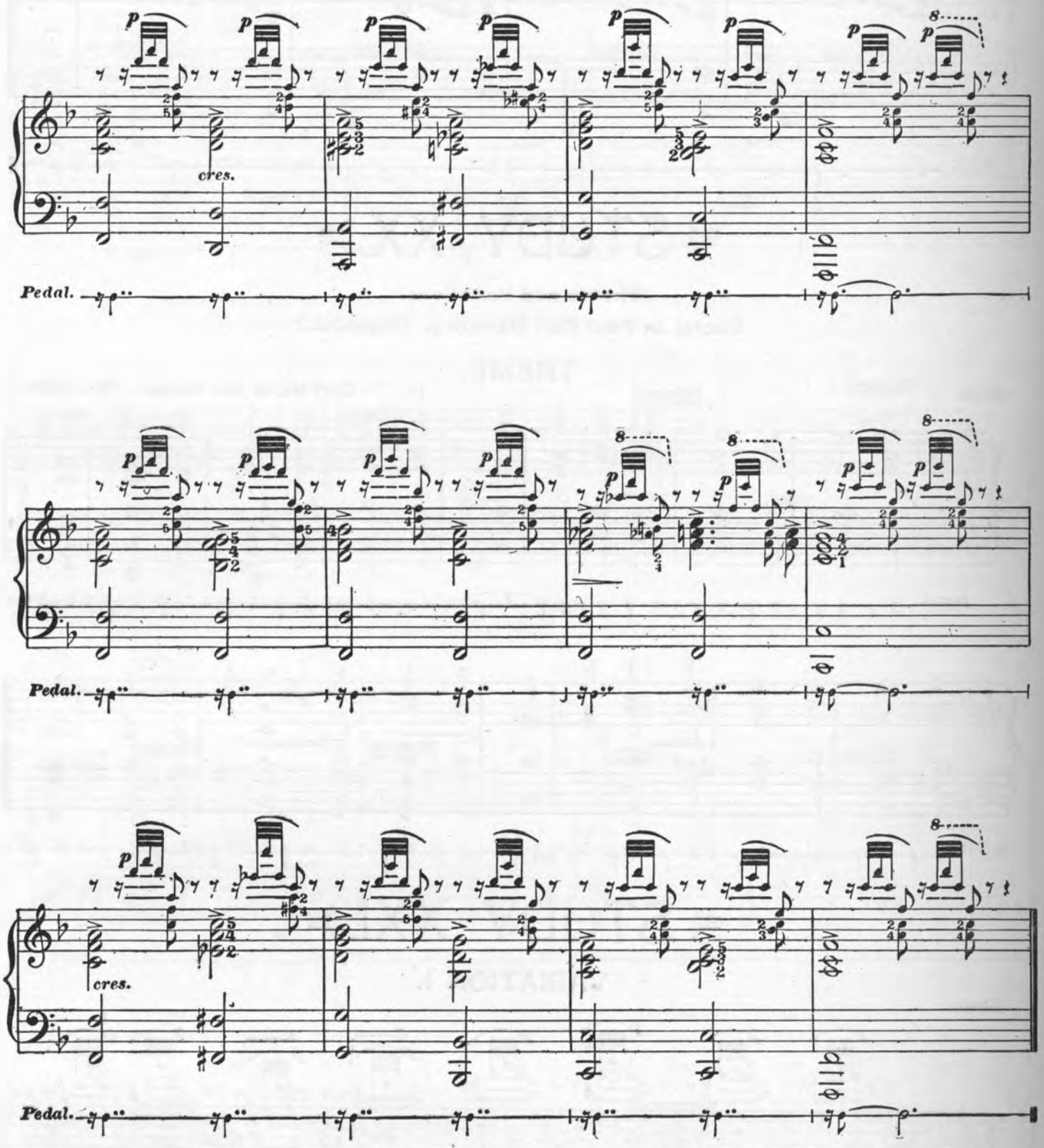


STUDY XXI.

VARIATION I.

Slow.





The charming and effective embellishments introduced in this variation are frequently found in compositions of modern writers for the piano, notably in Melnotte's beautiful religious meditation "Trust in God," and Gottschalk's "Last Hope." Pieces like the above, which are very popular, depend entirely upon the artistic use of the pedal for a perfect and scholarly rendition.

SWEETHEART MINE.

Graves Thompson.

Waltz time ♩. 80.

1. I love a lit - tle la - - - dy, I call her sweet - heart mine .....
2. Her voice is sweet - est mu - - - sic And soft - - ly breath'd her sighs .....

1. She's like a lit - - tle fai - - ry With a sweet face and
2. Her smile is like..... the sun - - shine, Sun - shine that lights her

1. form di - vine ..... I meet her ev'- - ry
2. love - - ly eyes..... Her cheeks are like the

1. ev'n - - - ing And tell her sweet tales of love .....
2. ro - - - ses, As dipp'd in the morn - - ing dew .....

1..... That make her with ..... me lin - - - ger, Be -
2..... Oh how I love ..... this maid - - - en My

1. neath the stars a - - bove ..... Oh! sweet - heart
2. lit - - tle sweet - - heart true ..... " " "

mine, Oh! sweet - - heart mine, Oh, come tell me with those
&c

eyes..... di - vine What lies in thy heart, Ah, yes! 'tis love's

dart, Then come, sweet - heart, thou art mine.....

Oh raise those trust - ing eyes of blue And let their love - light

glist- -en through Oh raise those trust- -ing eyes of blue And

I'll be true to you .....

Vivo.

f

LISZT AND TSCHAIKOWSKY.

Sir Alexander Mackenzie began, at the Royal Institution, London, a series of lectures respectively on Liszt, Tschaikowsky and Brahms. With regard to the first named, the lecturer chiefly dwelt upon the composer's personality and temperament, says the *Musical News*. The lecturer said one of the strongest characteristics of Liszt was an almost Quixotic self-abnegation. He not only refrained from criticising other artists, but often neglected to utilize the admiration of his patrons for his own advantage in order to give encouragement to artists of ability much inferior to his own. He made his first appearance in England at Manchester in 1825, where he was announced as the great pianist who, at 12 years old, had already achieved a European reputation. His advent formed an epoch in the development of pianoforte technique. He had transferred the brilliancy of Paganini to the pianoforte, and the ingenuity of his combinations, then a marvel, remained still unsurpassed. At the age of 38 Liszt retired, almost into obscurity, to Weimer, but, during his 12 years' residence there, the great polemic between Liszt's early friends and favorite composers and the Wagnerian school had arisen, and before the end of it Liszt had quarrelled with Berlioz and acknowledged Richard Wagner as his guiding star. The most striking portions of Liszt's compositions were the songs inspired by the poetry of Goethe and Schiller, the "Faust" Symphony, and the "Mephisto Walzer," and the Rhapsodies which might be said to have created Hungarian musical art. Liszt's latest period was chiefly occupied with works of devotional character, which included the oratorios "St. Elizabeth" and "Christus." He died at Bayreuth on July 31st, 1886, after a memorable visit to England.

Dealing with Tschaikowsky, the lecturer said that until the middle of the present century, when Glinka became known to European countries outside Russia, Russian musical art had remained practically unknown. The distinctive qualities and elements which entered largely into the present Russian methods of composition were most favorable to the foundation of a national school, since they imported unfamiliar rhythms, and the strange attractions presented in gipsy and Oriental melodies, which carried with them harmonic progressions new to the Western mind. Tschaikowsky's first pursuit was the law, and he held a Government post for four years. He, however, joined the classes at the St. Petersburg Conservatoire, studied composition under Anton Rubinstein, and made such rapid progress that at the age of 20 he was made a professor of the new school at Moscow. His early composition received little encouragement either from Nicholas Rubinstein or the public, but he continued to write with great rapidity and fertility. In temperament he was shy, retiring, and nervous, and subject to periods of melancholy. More than once he destroyed his work in fits of depression. His mysterious marriage with a lady of whom little was known, appeared to have aggravated the weakness of his temperament, and on several occasions he seemed to contemplate suicide. The death of Nicholas Rubinstein was a great blow to him, but it had inspired the fine pianoforte Trio in A minor, Op. 50, dedicated "To the memory of a great artist." Success came late in life, and with the production of his opera "Mazeppa." He visited London in 1889 and 1893, on the last occasion being elected to the honorary degree of Doctor of Music at Cambridge. In the latter year Brahms purposely travelled to Hamburg to hear his Fifth Symphony, after which the two composers dined together, and frankly expressed their mutual dislike of each other's music, parting, however, good friends. The beauty of many of Tschaikowsky's songs entitled him to be classed amongst the great melodists, and his six symphonies exhibited quite uncommon personality, the last three showing flashes of genius." In the "Pathetic" Symphony, volcanic passion, relieved by touches of deep sadness, attained the highest point of expression. Boundless exuberance was here allied with comparative restraint, frequently absent from other works which abounded in unbridled passages. He died in 1893, of cholera, it was said.

Nothing retards the progress of the student more than bad practice; it is the bane of many instrumentalists to-day. Some violinists want to play pizzicato and harmonics; many piano players want some noisy, showy piece; singers often wish to sing the most difficult operatic selection; and every cornet player aims at a high C. And thus sensationalism and show are desired. But remember that it is well to study all forms of music. One might be able to play a difficult solo or sonata, but could not play a waltz so that it could be danced. Ordinary people care little about the difficulty of a piece; it is only experts who can judge of technical difficulties.

THE MUSICAL MILLENNIUM.

In the middle ages the only professional musicians, apart from church singers, were the minstrels who traveled about the country, carrying the news from one castle to another, and amusing the knights and their guests with song. These minstrels, says an exchange, usually led such frivolous and vicious lives that they brought the whole art of secular music into disrepute. They were indeed for a time regarded as outcasts.

It took music a long time to recover from the damage to its reputation thus inflicted on it by unworthy executants. It is well known that even the great composers usually had scant honor done them till the dawn of the present century. Bach and Mozart were buried in pauper graves. Mozart was once practically kicked out of doors by his noble employer, and Haydn was treated as a musical household servant by Prince Esterhazy. In 1826, when Weber went to London to bring out the last of his operas, "Oberon," it was still customary in social circles, when musicians of any grade were invited, to separate them from the guests by a cord stretched across the room.

To-day there is not an aristocratic drawing-room in London that does not feel it an honor to have a great musician present; indeed, the custom is to make him the lion of the occasion. Twenty thousand persons attended Beethoven's funeral; emperors, kings, and hosts of the minor nobility of all Europe attended the Wagner Nibelung Festival at Bayreuth in 1876. And think of the honors paid to Anton Seidl in New York last spring. If a great poet, general, or statesman had died the event could have hardly created a greater stir or evoked a more spontaneous outburt of popular sympathy and regret.

In so far, then, as the popular estimation is concerned in which music and musicians are held, it might almost be said that the millennium has arrived. But from other points of view it is still very far off. The same Anton Seidl took his orchestra to Philadelphia a few years ago and gave half a dozen concerts. What was the result? On his return to New York he found that he had not only done a hard week's work without compensation, but had to draw a check of $2600 to cover the loss. Theodore Thomas had not a few such experiences, and it is well known that to this day he would not be able to keep together his Chicago orchestra if it were not for a large guarantee fund. Philadelphia and Chicago are thus unwilling to support a few first-class concerts given by two of the world's greatest conductors. Nor is the much-vaunted musical culture of Boston more than skin-deep. The Boston Symphony Orchestra prospers only because it is backed up by the million dollars which Mr. Higginson invested in it.

How do we account for this lamentable state of affairs, this remoteness of the musical millennium? Is the public indifferent to music? Far from it; I wish nearly every day in my life it were. Wherever I go I hear whistling and humming and fiddling and fluting and pianning—to coin a word—till I feel almost ready to go and dig my own grave. No, there is no lack of interest in music—bad music, vulgar music, sensational music, trashy music, maudlin music; but there is very little desire to hear good music. And why is there so little desire to hear good music? Simply *because people are not familiar with it.*

Music critics almost invariably condemn new compositions and new composers until they have become familiar with them; then—especially if the poor fellows have meanwhile starved to death—the critics fall down and worship. When Beethoven's symphonies were first produced in New York the audiences used to leave disgusted after two or three movements had been played. Everybody has heard of the philosophical Bergmann, conductor of the Philharmonic, who was one of the first to put Wagner on his programs. Friends complained to him that the audiences did not like Wagner. "Den dey must hear him till dey do!" was his answer. And they now "do" most emphatically. It is on record that when certain symphonies of Beethoven, Schubert, and Rubinstein were first rehearsed, the orchestral musicians rebelled, refused to play, or laughed at them, though in one case, in London, Mendelssohn was the conductor.

If professional musicians and critics need so much time and repetition of music before they can appreciate it, shall we blame the general public for its wholesale avoidance of concert halls? The situation is a peculiar one and not easy to remedy. Suppose a man who would like to add music to his list of pleasures buys a ticket for an orchestral concert. He hears pieces by Beethoven, Schumann, Wagner, for the first time, and is naturally unable to understand at once what even professionals were unable to take in at first. He is puzzled, bewildered, probably bored, and he comes to the conclusion that either such music is not good enough for him or he not good enough for such music, and thenceforth avoids concert halls. Yet if that man could have been familiarized beforehand in some way with the works he was to hear, the chances are ten to one that he would have been delighted with the entertainment and become a regular concert goer, to the advantage of music and musicians.

Elaborate books have been written on "How to Understand Music," "How to Listen to Music," and so forth, but the secret of the whole matter lies in REPETITION. Persons who have a modicum of liking for music can be made to appreciate a Beethoven sonata or a Chopin prelude if they can be induced to hear them often enough. I once knew two young men who never dreamt of going to concerts or operas. They had a sister who wanted to become a music teacher. She played an hour or two every evening, and in a few years her brothers had become so fond of music that they saved their cigar money for tickets, and soon learned to enjoy the best music immensely. Their private musical millennium had come.

Writers on music too often dwell on the educational purport of certain entertainments in language which conveys the impression that to be educated up to good music is a good deal like going to school to learn grammar, algebra, historic dates, and other difficult and disagreeable things. In reality, it is nothing of the kind. Being educated up to good music means simply hearing it over and over again until you understand it. To understand it means to like it, and when once you like Schubert, Chopin, Bach, or Wagner, you will like them more and more from year to year.

A COMMON-SENSE CHAT.

One of the greatest errors of teaching is in giving to pupils too difficult music. And there is in a pupil no more unreasonable and injurious fault than the impatient wish to attempt work for which he has neither the necessary technic nor the artistic intelligence.

The evil is a common one, says an exchange—more common than some may suppose—and usually arises from the ambition of the pupils or from the indiscreet zeal of the teacher. It is impossible to say too much against it.

Consider some of its effects. What sort of phrasing, rhythm, and expression can be expected from a player beset with insurmountable difficulties? Punctuation and phrasing will be neglected, the rhythm will be broken, and the whole composition taken at too slow a tempo.

As a technical exercise, too difficult a work can hardly be profitable. The least of its bad results is stiffness, which means paralysis of all one's forces. Schumann counseled young musicians never to play a composition with which they did not feel themselves perfectly familiar and at ease. An eminent professor once said, "Do not play anything that is not *play* to you."

But some may object that progress is only the result of effort. If no one makes an attempt at conquering difficulties, they will remain unconquered. True enough; only do not forget that exercises and etudes exist, as well as "pieces," so called. Observe, now, the logical progress; technical ability must first be gained in exercises, then strengthened in etudes, and finally developed in compositions of every sort.

This recalls the answer given to a correspondent of one of the Paris journals, who asked, "What are the most difficult works for the piano?" Replies poured in; some named the Liszt transcriptions, and the like; others the difficulties of interpretations of Chopin, Schumann, Brahms. But the one which was accepted read: "To play anything *well* is the hardest task."

A truism, is it? Perhaps. Nevertheless it is wise to appeal now and then to common sense, which is, after all, the rarest sense.

Twenty years separated the first conception and the final completion of the score of "The Nibelungen" series of opera; twenty-two years between the first sketch and the last stroke of the pen on "Die Meistersinger;" while "Parsifal" was in latency twenty-five years.

So far the musical season has brought forward no new works of unusual merit in Italy. One-act operas are still put forward as determined strugglers for the place once filled by "Cavalleria Rusticana." None of them, of course, survives. Turin, Milan, Venice, Florence and many small cities have all heard their new operas this season. In the principal cities Massenet's "Roi de Lahore" and "Manon" have enjoyed a new vogue, and Goldmark's "The Queen of Sheba" has been produced with great success in Rome after it had dropped for some time out of the repertoire. Wagner's operas figured importantly on the programmes when the musical season opened in Italy. "The Bohemian Girl" is soon to be given in Naples, and the production is said to be the first ever made in Italy.

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WHERE WAGNER LOST, GRAU GAINS.

Richard Wagner received from his publishers $10,000 for the four dramas constituting the "Nibelungen Ring." When he produced these dramas in Bayreuth, in a specially constructed theatre, the expenses exceeded the receipts by $37,000; so he had to pay the world just $27,000 for the privilege of devoting twenty-five years of his life to composing the tetralogy. It was predicted on all sides, thirty years ago, that these dramas would never be profitable. But many things have happened in three decades. Mr. Maurice Grau has given the complete tetralogy twice. The house was full each time, and the receipts for the eight performances are probably not far from $80,000. The Metropolitan Opera Company, in other words, has earned as much in two weeks with the "Nibelungen Ring" (the profit cannot be much under $27,000) as Wagner lost on it in 1876.

The "Menestrel" announces that two manuscripts of Wagner have recently been sold at Vienna. The one, of six pages, contains the first violin part of the overture "Polonia," the other, of three pages, the 'cello part of the overture "Columbus." The autograph parts of these two youthful works of the master, the Menestrel" continues, remained in Paris until after the war, and were then returned to Bayreuth. Mr. E. Dannreuther, in his "Wagner" article in Sir G. Grove's "Dictionary," mentions that the score of "Polonia" is at Bayreuth; of "Columbus," he states, that after its performance at Paris in 1841 "score and parts disappeared, and have not been heard of since."

John Sebastian Bach noticed in the opera-house dining-room in Berlin (when he went to see King Frederick the Great) an effect which he supposed the architect had not intended to produce. When a speaker stood in one corner of the gallery of the hall,—which was longer than square,—and whispered against the wall, another person, standing in the corner diagonally opposite, with face to the wall, could hear what was said, though no one else could. Bach detected this at a glance, and experiment proved he was right. Another thing: Bach could calculate accurately how a great composition would sound in a given space.

The third generation of the Strauss family has appeared on the stage of the Theater au der Wien, the scene of the triumph of many an operetta by the still living Johann Strauss, surnamed the "Waltz King."

The debutant composer is his nephew and namesake, a son of Eduard Strauss, the famous conductor of the band at the Vienna Court Balls.

Johann Strauss, Jr., a man of thirty-three, is a civil servant, and not a professional musician, and he wrote the operetta unknown to his father and uncle. It is called "Cat and Mouse," while the libretto is taken from Scribe's comedy, "The Ladies' War."

Books are a favorite subject with Moriz Rosenthal, the great pianist. An intellectual athlete is rare enough in the universities; as to the musical profession one would scarcely look for the anomaly there.

"Kipling," said Rosenthal, "I like best of English writers. He is colossally strong intellectually. I read all I can get of his. Howells is fine, but he is too quiet. Byron I admire greatly, but there is too much sameness in him. He was always writing of a young man with a pale face and brown eyes who went about looking very sad and nobody knew what he was sad about. Dickens I admired greatly in my early days, but not so much now He has feeling, humor, heart, but he is so unreal. Of course, I know much less of English and American literature than I do of my own, but to me of all American writers Bret Harte is the best. I like him infinitely better than Howells. Of the German poets I like Heine and Lenau best. Heine I place first. Pes, I know him by heart, but anyone can do that. It is merely a matter of memory.

"When is my reading done? Between times, on the cars, in the evening when I am not playing in concert. It has been stated that I practice all day long, that I am at it all the time. That is not true. I study a great deal, but not the same old things. I play new ones. A man must go ahead and not remain in one spot. What is the secret of success in piano playing? The same that is the secret of success in everything—do not get discouraged when bad times come, but go straight ahead."

A correspondent of the *Sun*, speaking of the popularity of inane songs, says:—Songs absolutely vile are displayed in store windows, warbled in our theatres, and in devious ways soon are found in homes to pollute our daughters and sons. The many pretty little love songs and old-time ballads are seldom heard where formerly they exerted such an influence for good.

There must be a fearless and general crusade against the unholy plague of the debasing song miasma. One would suppose the nuisance would have exhausted itself ere this, but, "coon song" singers and similar twitterers appear never to reach the end of their tether; *au contraire*, their bawdy mouthings are stimulated with each successive sewer exudation. "Cry 'havoc,' and let slip the dogs of war."

The outlay and income upon and from the Metropolitan opera season, Mr. Grau roughly estimates at $650,000 and looks for gross receipts amounting to something between $1,000,000 and $1,200,000. As it is expected that there will be about 110 performances in all, this gives an average outlay of between $5,000 and $6,000 per perfomance. These 110 performances include, beside the 68 regular operatic and the 17 "popular-price" operatic performances, 17 Sunday concerts and 8 special "Nibelungen" performances. The writer does not pretend to give the salaries paid to the stars, but guesses that they must range from $800 to $1,800 for every performance. The orchestra payroll—to 68 musicians in the orchestra proper and 15 in the stage brass band—amounts to about $500 per night. Chorus singers get $15 per week for six performances, and there are 110 of them. Then there are "supes," at from 50 cents to 75 cents per night. Altogether it makes a complicated and interesting budget.

Ludwig Schumann, a son of the celebrated composer, Robert Schumann, died recently at a private asylum in Colditz.

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