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Hiller 74, Hummel 49, Kreutzer 69, Fr. Lachner 86, Orlando di La so 74, Liszt 75, Lortzing 48, Löwe 73, Marschner 66, Mehul 54, Mendelssohn 38, Meyerbeer 73, Moscheles 79, Mozart 35, Paganini 58, Palestrina 80, Raff 60, Rameau 81, Rossini 75, Rubinstein 66, Scarlatti 74, Schubert 31, Schumann 46, Schütz 87, Smetana 60, Spohr 75, Spontini 77, Tartini 78, Taubert 80, Wagner 70, and Weber 40.

That is, 80 years were reached by Auber, Cherubini, Clementi, Cramer, Dorn, Lachner, Palestrina, Rameau, Schütz, and Taubert; 70 to 80 years were reached by Franz, Gluck, Gounod, Handel, Hauptmann, Haydn, Heller, Hiller, Orlando di Lasso, Liszt, Löwe, Meyerbeer, Moscheles, Rossini, Scarlatti, Spohr, Spontini, Tartini, and Wagner. The youngest to die were Chopin, Mendelssohn, Mozart, Schubert, and Weber.

Of living composers, virtuosi, and directors there are d'Albert, 34 years old; Delibes, 62; Joachim, 67; Lassen, 68; Leoncavallo, 38; Mascagni, 34; Reinecke, 74; Saint-Saëns, 63; Bernhard Scholz, 68; Verdi, 85; Wüllner, 66.

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Formerly, men who distinguished themselves in several branches of intelligence had the admiration and esteem of the public. To-day the public seems no longer to have the time to appreciate different accomplishments in the same man. They confine him to his specialty—diversity seems to cause fear.—Anton Rubinstein.

The first requisite in a musician is that he should respect, acknowledge and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly.—Felix Mendelssohn-Bartholdy.

Even unimpassioned critics often deal too mercilessly with compositions, of the origin and surroundings of which they are ignorant, and few indeed are the critics who possess in an adequate degree those four indispensable qualities, viz., knowledge, honesty, courage, and sympathy.—C. P. E. Bach.

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Dr. Ferrand read to the French Academy, a paper on music. He showed its effect on the body and mind of a patient by practical demonstrations. Dr. Betzchinsky, the famous Russian savant, told of the therapeutic worth of music. He pointed out the fact that musical composers usually have very heavy heads of hair, and proposes to prove that music is directly responsible for it.

Piano players always have tremendous quantities of hair, Paderewski being one of the many cited to prove the theory.

Harpists, violinists and cellists, too, usually have a fair amount of hair, as the long-locked M. Ysaye witnesses.

If a little experimenting proves this theory correct, a well-equipped orchestra may become part of every properly conducted hairdressing establishment, and floods of melody from a big cornet may pour upon the customer's head after the electric fan has done its duty in drying the hair.

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Some interesting remarks of Brahms are told by his friend Widman in the "Deutsche Rundschau." In the master's early days money was not very plentiful. "Once we were drinking beer in a cheap tavern," Widman writes; "I expressed some surprise that he should listen so attentively to the mediocre dance music of a poor pianist, whereupon Brahms said: 'It does not seem so long ago since I was playing dance music in much cheaper places than that pale creature. At that time I was already composing, but only early in the morning, for during the daytime I had to arrange marches for little brass bands, and every evening I drummed the piano for tavern dances. The best ideas for my compositions always came to me while I was blacking my shoes in the morning.'"

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"MY COUNTRY, 'TIS OF THEE."

We recently published, says *Musical Age*, a letter signed "Britannicus," in which the interesting question was raised as to whether we have the right to use the tune commonly known as "Jan Bull" to the words "My Country, 'Tis of Thee." A well-known musician replying to "Britannicus" said: "Britannicus certainly does not know that this country was settled largely by men who came from England; that in the early history of this country we were colonies of Great Britain, and as loyal subjects of King George III. our 'national anthem' was 'God Save the King.' The fact that we came rightfully by this majestic old choral, and still retain it, serves to-day as a strong bond of union—a connecting link," as it were—cementing the friendship and proclaiming the relationship existing between the two great English-speaking nations."

We think that Britannicus was very well informed of the history of this country, but merely wished in his letter to make the claim that a tune originally written to serve a certain purpose should not be used for a distinctly contrary purpose. Nor do we think that the question rests on anything but the broadest lines.

First, let us consider the question of right in the property. It is a fixed law of all civilized nations that no work of art and no commercial patent can be protected or be the monopoly of one man or set of men for above a term of sixty years. And at the end of that time any man, no matter what his nationality, may change, adapt and benefit by it. The tune, by Jan Bull, was written early in the sixteenth century, and we believe was originally intended to be played with a certain poem called "God Save the King."

This poem very naturally confounded patriotism with love for the King of England as if they were one and the same thing, and in it occurred the line, "Frustrate their politics, confound their knavish tricks," etc., meaning to frustrate the politics of the King's possibly very righteous enemies. Since that time the song has been changed, and as it is now generally sung in England expresses more love for country and less blind devotion to the throne. So, you see, Englishmen themselves have gradually altered the purport of the song; and if they can do this to a certain extent who shall say that we Americans, who speak the same language and whose very laws are founded upon those of England, may not alter it still further in keeping with our changed sense of loyalty? It is an interesting fact that at the last Queen's Jubilee the song was sung with the old words by the Queen's especial order, showing that she preferred the old expression of loyalty to the new.

If you consider the matter from its artistic side, the right is again entirely on the side of the Americans. Jan Bull probably wrote the music to express, as it certainly does express, the patriotic sentiments not of one county or country, but of every people who care for liberty and loyalty to native land on this green earth. As a proof of the cosmopolitan character of the song, and in disproof of the English claim to its sole ownership, is the well known fact that several other nations besides America have adapted the words of their national anthems to Jan Bull's music. Then, again, the song, "My Country, 'Tis of Thee," does not express the feelings which an Englishman experiences when he sings "God Save the King." The Englishman is glorifying one man, one office, while the American is praising his country itself, its broad expanse, its wooded hills, its homes, and those who dwell therein. He is not copying English sentiment; he is simply using a grand old song written by an Anglo-Saxon to express an Anglo-Saxon's devotion to the land of his adoption.

Did the Israelites have to leave their religion in Egypt when they went from that country into the Promised Land? Does any Englishman question our right to the ritual of the English Church? Then no man has the right, be he Englishman or Russian, to challenge our use of Jan Bull's tune, which was written to express those sentiments which we think of when we sing "My Country, 'Tis of Thee."

We remember an incident in which Nat P. Willis figured, which answers "Britannicus" in still a different way. A small boy was observed by the author, standing at his gate and evidently hesitating about entering the beautiful grounds. We cannot at this moment remember Willis' exact words, but the sense of them was an invitation to the boy to enter. "For," said Willis, "no man may shut out such beauties as these and say, 'I am a monopolist of Nature; I have shut off just so much beauty for my own use, and no one may enjoy it but myself.' Shame on such a man. God made Art and Nature for the use of all men, and he who tries to shut these things from his fellow men is stealing God's best gifts from the hand of God."

Our English friend who thinks he can shut so fine an expression of the spirit of patriotism as Jan Bull's tune up in one empire, is limiting Art, and forgetting that on the higher plane of Art all is cosmopolitan and all men are brothers.

IS CHOIR SINGING INJURIOUS TO SOLOISTS?

On the constantly recurring question as to whether chorus work is injurious to the voice, a recent writer says: Singing in a chorus can not injure your voice unless you deliberately and persistently force it, which no competent chorus master will encourage in his choristers. On the contrary, some experience in chorus work is indispensable to every vocal student, and our greatest vocalists all have profited by it at some period or other in their careers. Pupils who can not participate in chorus work without injuring their voices are either possessed of very little voice to injure or are being improperly taught by their teachers in tone-production. The medium of endurance necessary in an aspiring vocalist to take a leading role in an opera is such as no amount of properly directed chorus singing can equal. It is oftentimes intensely amusing to hear from singers objections against taking part in chorus work on the grounds of "wearing" whatever suspicion of "voice" they may possess. Many of the greatest composers have specially recommended vocal students, and in fact all students of music, as a very essential feature of their musical training, to participate in well-directed chorus work. The advice of such vocalists as Melba, Albani, and Nordica, who earnestly recommend vocal students to acquire a general musical culture, should be heeded by all who aspire to any distinction as vocalists. There may of course be exceptional cases in which fragile voices require to be treated with greatest tenderness in order to be fresh when the glad opportunity presents itself for the public singing of a harmless ballad, but the best advice that a vocal teacher can tender to such candidates for vocal distinction is to save time and money for an occupation for which they may be better adapted by nature.

Persistence is characteristic of all men who have accomplished anything great. They may lack in some particular—may have many weaknesses and eccentricities—but the quality of persistence is never absent in a successful man. No matter what opposition he meets, or what discouragements overtaken him, he is always persistent. Drudgery cannot disgust him, labor cannot weary him. He will persist, no matter what comes or goes; it is a part of his nature; he could almost as easily stop breathing. It is not so much brilliancy of intellect or fertility of resources as persistence of effort, constancy of purpose, that gives success. Persistence always inspires confidence. Everybody believes in a man who persists, says a writer. He may meet misfortunes, sorrows, and reverses, but everybody believes that he will ultimately triumph, because they know there is no keeping him down. "Does he keep at it—is he persistent?" This is the question which the world asks about a man. Even a man with small ability will often succeed if he has the quality of persistence, where a genius without it would fail.

A PIANO AT A NOMINAL PRICE.

Chicago's leading music house and the largest music house in the world, Lyon & Healy, has just bought, for a fraction of its cost, the entire stock of Lyon, Potter & Co., who retire from business. These splendid pianos are offered without reserve until all are sold. In this stock is a large number of new Steinway pianos, and hundreds of new and second-hand pianos, including instruments of the following well-known makes: Sterling, Huntington, Chase, Vose, Fischer, Weber, Chickering, Lyon, Webster, Briggs, Hardman, Kurtzman, Behning, etc., etc. In Square Pianos, there are fine-toned instruments of all the leading makes at \$25, \$40, \$60, and upwards. In Upright Pianos, neat instruments at \$100, \$120, \$140, \$150, \$165, \$190, \$200, and upwards. In Parlor and Concert Grands, some nice specimens at \$250, and upwards. Nearly all these pianos were intended to sell for at least double these closing-out sale prices. This is an opportunity that will not occur again, as the firm of Lyon, Potter & Co. carried one of the finest piano stocks in the country. Immediate attention is therefore necessary. A good plan would be to order a piano, leaving the selection of it to Lyon & Healy. However, they will send a list and full particulars upon application. Any piano not proving entirely satisfactory may be returned at their expense. Address simply, Lyon & Healy, Chicago. Distance is no obstacle in taking advantage of this remarkable chance to obtain a piano, for, in proportion to the saving to be made, the freight charges are insignificant. If you do not already know Lyon & Healy by reputation, any banker will assure you of their entire responsibility and record of over a third of a century for honorable dealing. Write to-day, so as to avoid disappointment.

MAJOR AND MINOR.

La Scala at Milan is to reopen during October, as an annual guarantee from the municipal treasury of \$30,000, and \$20,000 from the box holders has been secured. Last season the famous opera house was closed for lack of subsidies.

How beautiful a period in a young artist's life is that when, untroubled by a thought of time or fame, he lives for his ideal only, willing to sacrifice everything to his art, treating the smallest details with the closest industry.—*Schumann*.

Prof. Niecks, the biographer of Chopin, has in preparation a life of Robert Schumann. He will have access to the papers and correspondence of the late Madame Schumann for the record which he proposes to write of her husband.

The American and German relatives are yet fighting in the Vienna courts for the 230,000 florins left by Johannes Brahms, the composer, who had a keen appreciation of the value of money. Three courts will have to decide the matter.

The first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly.—*Felix Mendelssohn-Bartholdy*.

A French composer, by the name of Guirand, who died some years ago, never opened a letter sent to him. After his death, over 2,000 unopened letters were found in his house. Rubinstein had a horror of writing letters, and only absolute necessity, so it is said, induced him to take up the pen.

A monument to Johannes Brahms is to be erected in Vienna, where the composer's active years were spent, and where he now lies buried between the graves of Beethoven and Schubert. The original promoters of the enterprise found ready sympathizers outside of Austria. An appeal for subscriptions, which has just been issued in England, bears the signatures of Lord Herschell, Mr. A. J. Balfour, Sir Henry Irving, Sir Walter Parratt, Sir C. H. Parry, Sir Edward Poynter, Sir George Grove, Mr. Alma Tadema, Dr. Stanford, Mr. Henschel, Canon Wilberforce, and others.

Commenting on the general use by our army during the Santiago campaign of that Ethiopian classic, the abbreviated title of which is "A Hot Time," Philip Hale holds that this much-abused song fits the occasion. Hear him: "It is defiant, full of hope, prophetic—American in its flippant, reckless, slangy dash. It is spontaneous. Compare it for a moment with any new, machine-made, patented set of verses 'to be sung to 'The Star-Spangled Banner,' or 'John Brown's Body.' So far as the music is concerned, 'A Hot Time' is immeasurably superior to 'The Star-Spangled Banner' for the purposes of a national anthem."

When not traveling on some of his numerous tours, Eugene D'Albert's time is spent very quietly on his estate at Coswig, situated on the banks of the Elbe, some two hours from Dresden. His habits are very simple; early rising, hard work and vegetarian tastes do not conduce to make his life one of luxury and indulgence. His wife, Hermine Fink, formerly prima donna of the Ducal Opera House at Weimar, retired from public life on her marriage. D'Albert was once asked if, among all the great composers, each unique in his own way, he could possibly name any special favorites. "Why, certainly," he replied. "I personally, am a believer in the trinity of the B's—Bach, Beethoven and Brahms."

Marella Sembrich will come to this country next winter under a contract with Maurice Grau for sixty appearances at the Metropolitan Opera House. She has changed her plans in order to come in November. To accomplish this her engagements in Berlin and Vienna have been set down for an earlier date in the Autumn. Mme. Melba will probably be heard at only a few performances, and she explained, when the fact that she was going to sing here with Maurice Grau was definitely announced, that she had agreed to sing at the Metropolitan merely to accommodate the stockholders, who had requested her to appear in opera here several times merely as a favor to them. The greater part of Mme. Melba's time will be spent with the Ellis Opera Company, in which she is financially interested, just as she was last year. So Mme. Sembrich will take the roles that formerly went to her in the allotment of the operas at the Metropolitan. Another interesting feature of the next opera season will be the appearance of an eminent tenor as a rival to Jean de Reszke. This has not happened since Tamagno's appearance here, and the result of that season is well remembered. The London reviews of Van Dyck are not entirely favorable this season, and the condition of his voice is generally said to be poor. That may prove unfounded, however. At the commencement of nearly every season, it is noticed that two or three weeks' work is necessary to put his voice in its best estate.

Handwritten musical score, first system. Treble and bass staves. Key signature: one sharp (F#). The piece begins with a piano (*p*) dynamic. The first staff contains complex fingerings (e.g., 3 1, 4 2, 3 1, 2 1, 5 2, 3 1, 2 1, 4 2, 1 2, 4, 5 1, 2 3, 4 1, 3 1, 5 2, 3 1, 2) and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

Handwritten musical score, second system. Treble and bass staves. The first staff features a piano (*p*) dynamic and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

Handwritten musical score, third system. Treble and bass staves. The first staff features a piano (*p*) dynamic and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

Handwritten musical score, fourth system. Treble and bass staves. The first staff features a piano (*p*) dynamic and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

Handwritten musical score, fifth system. Treble and bass staves. The first staff features a piano (*p*) dynamic and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

Handwritten musical score, sixth system. Treble and bass staves. The first staff features a piano (*p*) dynamic and a measure with a fermata. The second staff continues the melodic line with similar fingerings.

First system of musical notation, measures 1-4. The music is in G major (one sharp). The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand provides a steady accompaniment of eighth notes. Dynamics include *f*, *p dolce.*, and *pp*. Fingering numbers are present above many notes.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns. The left hand has some rests in measures 6 and 7. Dynamics include *f* and *dim.*

Third system of musical notation, measures 9-12. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *pp* and *p dolce e cantabile.* The instruction *marcato il canto.* is written above the right hand.

Fourth system of musical notation, measures 13-16. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *dim.* and *Pedal.* with a pedaling line below the bass staff.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. Dynamics include *Pedal.* with a pedaling line below the bass staff.

REVEIL DES FÉES.

3

(AWAKENING OF THE FAIRIES.)

Scherzo.

Charles Mayer.

Vivo leggiero. ♩. 80.

p

Ped. *

cres.

p

atm.

pp

p

cres.

Ped. *

1493 - 3

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1-2 by, Lul-la-by ba-by, While the hours run, Fair may the day be;

p *rall.* *pp*

*P * P * P* *P * P * P*

When night is done, Lulla-by ba-by, While the hours run, Lul-la-by, Lul-la-by, Lul-la-

*P * P * P*

by, Lul-la-by, Lul-la-by,

pp

*P * P * P* *P * P * P*

1. 2.

mf

*P * P * P* *P * P * P* *P * P * P* *P * P * P*

1028-2

BIRDS IN THE NIGHT.

Words by Lionel H. Lewin.

Arthur S. Sullivan.

Andante, ma non troppo lento ♩ = 63.

mf dolce.

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

1. Birds in the night that soft-ly call, Winds in the night that strangely sigh,
2. Life may be sad for us that wake, Sleep lit-tle bird, and dream not why

Ped. *

1. Come to me, help me, one and all And murmur, murmur, murmur, murmur ba - by's...
2. Soon is the sleep but God can break When an-gels.....whis-per, whisper an-gels whis - per

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

1. lul - la - by, Lulla - by,..... Lul-la - by,..... Lulla lul-la lul-la lul-la lul-la -
2. lul - la - by, Lulla - by,..... Lul-la - by,..... Lulla lul-la lul-la lul-la lul-la -

* P * P * P * P * P * P * P * P * P * P *

♩ - 100 ♩ - 132.
Andantino.

44. *p* *simili.* *cres.* *f* *p* *mf* *decr.*

986-12

First system of a piano piece. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. The tempo marking *leggiere.* is present in the right hand.

Second system of the piano piece. It continues the melodic and accompanimental patterns. The system concludes with two first endings, labeled 1. and 2., each marked with a pedal symbol (Ped. ✱).

Allegro con fuoco. ♩ - 100 ♩ - 132.

Third system, marked with the number 43. It begins with a forte (*f*) dynamic. The right hand has a more active, eighth-note melody, while the left hand continues with a steady eighth-note accompaniment.

Fourth system of the *Allegro con fuoco* section. The right hand features a complex, rapid melody with many slurs and fingerings. The left hand provides a rhythmic foundation. A mezzo-forte (*mf*) dynamic is indicated.

Fifth system of the *Allegro con fuoco* section. The right hand continues with a highly technical, rapid melody. The left hand's accompaniment becomes more varied. Dynamics include *mf* and *f*.

Sixth system of the *Allegro con fuoco* section. The right hand's melody is extremely rapid and technical. The left hand features a series of chords and single notes. A *simili.* (simile) marking is present in the left hand. The system ends with a fortissimo (*sf*) dynamic.

Tempo di Valse. ♩ - 126 ♩ - 80.

Allegretto grazioso. ♩-76 ♩-88.

40. *mf* *simili.*

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

Moderato. ♩-72 ♩-84.

41. *simili.*

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

Andante con moto. ♩ - 112 ♩ - 144.

11

39. *p*

Measures 39-44. Treble staff: 39 (1 2 3 4), 40 (1 2 3 4), 41 (1 2 3 4), 42 (1 2 3 4), 43 (1 2 3 4), 44 (1 2 3 4). Bass staff: 39 (5 2 1 4), 40 (5 2 1 4), 41 (5 2 1 3), 42 (5 2 1 4), 43 (5 2 1 4), 44 (5 2 1 3 2).

Measures 45-50. Treble staff: 45 (1 2 3 4), 46 (1 2 3 4), 47 (1 2 3 4), 48 (1 2 3 4), 49 (1 2 3 4), 50 (1 2 3 4). Bass staff: 45 (5 2 1 4), 46 (5 2 1 4), 47 (5 2 1 3), 48 (5 2 1 4), 49 (5 2 1 4), 50 (5 2 1 4).

Measures 51-56. Treble staff: 51 (1 2 3 4), 52 (1 2 3 4), 53 (1 2 3 4), 54 (1 2 3 4), 55 (1 2 3 4), 56 (1 2 3 4). Bass staff: 51 (5 2 1 3), 52 (5 2 1 3), 53 (5 2 1 4), 54 (5 2 1 5), 55 (5 2 1 5), 56 (5 2 1 5).

Measures 57-62. Treble staff: 57 (1 2 3 4), 58 (1 2 3 4), 59 (1 2 3 4), 60 (1 2 3 4), 61 (1 2 3 4), 62 (1 2 3 4). Bass staff: 57 (5 2 1 4), 58 (5 2 1 4), 59 (5 2 1 3), 60 (2 1 5), 61 (5 2 1 4), 62 (5 2 1 3).

Measures 63-68. Treble staff: 63 (1 2 3 4), 64 (1 2 3 4), 65 (1 2 3 4), 66 (1 2 3 4), 67 (1 2 3 4), 68 (1 2 3 4). Bass staff: 63 (5 2 1 3), 64 (5 2 1 3), 65 (5 2 1 4), 66 (5 2 1 5), 67 (5 2 1 5), 68 (5 2 1 5).

Measures 69-74. Treble staff: 69 (1 2 3 4), 70 (1 2 3 4), 71 (1 2 3 4), 72 (1 2 3 4), 73 (1 2 3 4), 74 (1 2 3 4). Bass staff: 69 (5 2 1 4), 70 (5 2 1 4), 71 (5 2 1 3), 72 (2 1 5), 73 (5 2 1 4), 74 (5 2 1 3).

Allegro con brio. ♩ - 100 ♩ - 132.

38. *f* *mf*

sf *cres.* *f* *p espressivo.*

f

mf *f*

mf *cres.* *f*

mf *p* *mf* *f*

Andante cantabile. ♩ - 60 ♩ - 80.

37. *p legato.* *simili.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments (flourishes) and fingerings (1-5). The bass staff contains a simple accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure has a dotted line between the two staves. The second measure has a double bar line. The third measure has a double bar line. The fourth measure has a double bar line. The score is written in a style typical of early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1 through 5 above the notes. There are several slurs and ties. The score includes a repeat sign with first and second endings. The first ending leads back to an earlier part of the melody, while the second ending concludes the piece. The tempo is marked 'Allegretto' and the dynamics include 'f' (forte) and 'p' (piano).

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves with a grand staff (treble and bass clefs) and a key signature of one flat. The tempo is marked "Moderato". The score consists of two systems. The first system has a vocal melody starting on a whole note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal melody and piano accompaniment. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The lyrics "The Rose Tree" are written below the piano part.

Vivace. ♩ - 80 ♩ - 100.

35.

Andantino. ♩ - 112 ♩ - 138.

36.

Allegro moderato. ♩ - 100 ♩ - 120

34. 

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'mf' (mezzo-forte) and 'cres.' (crescendo). The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody with various ornaments and fingerings (e.g., 4 1, 5 1, 4 1, 5 2, 3 1, 3, 4 4, 2 1, 1, 2, 4, 3 3 1). The bass staff provides a harmonic accompaniment with fingerings (e.g., 2 5, 5, 2 5, 5, 1 2 3 1, 1, 1 2, 1 2, 3 2, 1 1). The key signature has one sharp (F#) and the time signature is 2/4.

32

33

Andante espressivo. ♩ - 100 ♩ - 120.

33

p legato.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff provides a harmonic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. The dynamic *mf* is marked.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. Dynamics include *p*, *pp*, and *f*. The marking *ten.* (tension) is present.

Fourth system of musical notation, starting with the tempo marking *Allegro ma non troppo. ♩ - 112 ♩ - 138.* The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment. The dynamic *mf* is marked.

Fifth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment.

Sixth system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment.

Seventh system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and fingerings. The bass staff has a steady accompaniment.

60 ETUDES MELODIEUSES.

A. Loeschhorn, Op. 84.

Allegro. ♩ - 66 ♩ - 88.

29. *mf*

1.

2.

mf

pdolce. *mf*

f *p* *f* *p*

Allegro ♩ - 100 ♩ - 120.

30. *mf*

mf *p*

1st time *f*
2nd time *pp*

3

First system of musical notation, measures 1-6. The right hand features a continuous eighth-note melody with various fingerings (1-3, 2-4, 1-2, 1-2-3-4, 1-2, 1-3, 2-4, 1-3). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

Second system of musical notation, measures 7-12. Measures 7-8 are marked with a first ending bracket and a first ending sign. Measure 9 is marked with a second ending bracket and a second ending sign. Measure 10 is marked 'dolce.' and 'mf'. Measure 11 is marked 'p'. Measure 12 is marked 'p'. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

Third system of musical notation, measures 13-18. The right hand continues the eighth-note melody with fingerings (3, 1-3, 1-2-3-4, 1-2-3-4, 1-2, 1-5). The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

Fourth system of musical notation, measures 19-24. The right hand features a more complex melody with sixteenth-note runs and fingerings (3, 1-3, 1-2-3-4, 1-2-3-4, 1-2, 1-3, 2-4, 1-3). The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked with a first ending bracket and a first ending sign. Measure 27 is marked '1st time *f*' and '2nd time *pp*'. Measures 28-30 continue the eighth-note melody. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

Sixth system of musical notation, measures 31-36. Measures 31-32 are marked with a first ending bracket and a first ending sign. Measure 33 is marked '1st time *f*' and '2nd time *pp*'. Measures 34-36 continue the eighth-note melody. Pedal points are indicated by 'Ped.' and an asterisk below the staff.

WALZER.

NO III.

T. L. Rickaby, Op. 8.

Vivo. $\text{♩} = 80$.

1st time *f*
2nd time *pp*

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

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

mf

f

5

p con grazia. *cres.*

poco a poco dim.

mf

Ped. *

cres. *poco a poco dim.*

Ped. *

Ped. *

pp *poco* *a*

poco *rallent.* *morendo.* *ppp* *ppp*

Ped. *

4

mp *dim.* *pp*

mf *sf*

dim. *p dolce.* *cres.*

Ped. *

Ped. *

Execution.

Ped. *

Ped. *

Ped. *

dim. *calando.*

Ped. *

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef and a key signature of two flats. The tempo and dynamics are marked as *mp* (mezzo-piano), *dim.* (diminuendo), and *pp* (pianissimo). The second system continues with *mf* (mezzo-forte) and *sf* (sforzando) markings. The third system includes *dim.*, *p dolce.* (piano dolce), and *cres.* (crescendo) markings. The fourth system features a *Ped.* (pedal) marking with an asterisk. The fifth system includes a *Execution.* marking and another *Ped.* marking. The sixth system concludes with *dim.*, *calando.* (ritardando), and a final *Ped.* marking.

3

poco *cres.*

Ped. *

poco a poco dim.

f *un poco rallent.* *mp*

Ped. *

dim. *cantando.*

pp

Execution *con espressione.* *dolce.*

Ped. *

Ped. *

poco dim. e rallent. a tempo.

f *mp*

Ped. *

DRIFT MY BARK.

BARCAROLE.

Charles Mayer.

Allegretto tranquillo. 69.

mp *mp* *dim.* *cantando.*

mp *pp*

cres. *f* *p* *dim.* *con espressione.*

Ped. *

Execution. 243

cres. *f* *dim.* *p* *dolce.*

Ped. *

1497-4

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First system of musical notation. Treble and bass staves. Treble staff has a forte *f* dynamic. Bass staff has triplet markings (3, 1 2 1 2, 3, 2 1 2, 3, 3, 3, 1). The instruction *ben marcato.* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff has a *sempre f* instruction. Bass staff has *Ped.* markings and asterisks. The system ends with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff has a *f* dynamic. Bass staff has *Ped.* markings and asterisks. The system ends with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *p dolce* instruction. Bass staff has *Ped.* markings and asterisks. The system ends with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *cres.* instruction. Bass staff has *Ped.* markings and asterisks. The system ends with a double bar line.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic. Bass staff has *ff* dynamic. The system ends with a double bar line.

p dolce.

Ped. *

Ped. *

Ped. *

f

ben marcato.

sempre f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

p dolce

Risolut.

f

p

1. *2.*

1486 - B

DEUTSCHER TANZ.

GERMAN DANCE.

Frei bearbeitet von Isidor Seiss.

Ludwig van Beethoven.

Allegro moderato. $\text{♩} = 66$.
Maestoso.

ben marcato.

sempre. f

Ped.

Ped.

Ped.

Ped.

Ped.

1. *2.*

1486-3

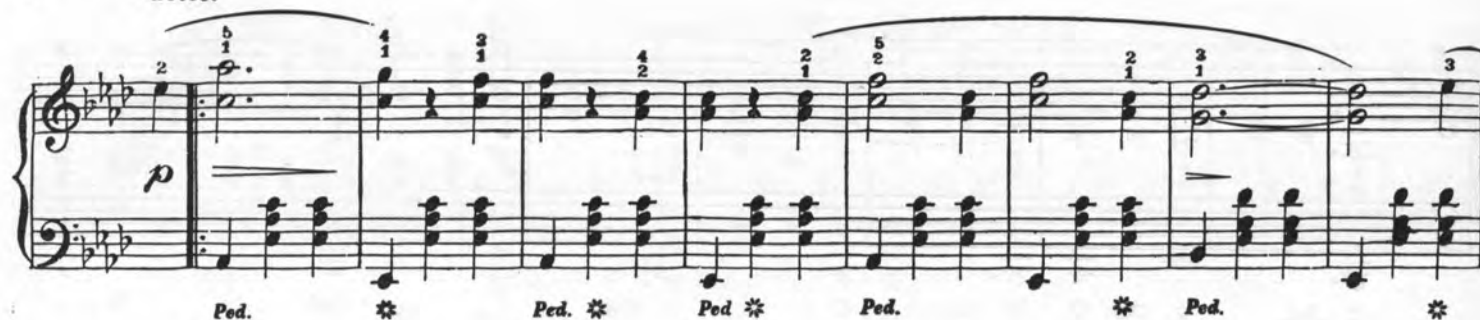
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[illegible]

Musical score for "The Swan" by Camille Saint-Saëns, featuring a piano and celesta. The score is in 3/4 time, key of D major, and consists of 16 measures. The piano part is marked with dynamics like *ff*, *sf*, *f*, *p*, and includes pedal markings (*Ped.*) and asterisks (*). The celesta part features various ornaments and fingerings.

Musical score for "The Rose Tree" in 2/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *cres.* (crescendo). Pedal points are indicated by asterisks (*) and the word "Ped." below the bass staff. Fingerings are indicated by numbers 1-5 above the notes. The score is divided into measures by vertical bar lines.

[illegible]

dolce.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (2, b1, 4, 2, 2, 2, 2, 2, 2, 3) and a slur. Bass staff has a harmonic accompaniment. Dynamics: *p*. Pedal markings: Ped., *, Ped. *, Ped. *, Ped., *, Ped., *.



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (5, 2, 5, 4, 5, 3, 4, 4, 5, 5, 3, 2). Bass staff has a harmonic accompaniment. Pedal markings: Ped., *, Ped. *, Ped. *, Ped. *, Ped. *, Ped., *.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (5, 1, 4, 4, 2, 2, 5, 2, 2, 3, 1). Bass staff has a harmonic accompaniment. Dynamics: *cres.*. Pedal markings: Ped., *, Ped. *, Ped. *, Ped., *, Ped., *, Ped., *.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (4, 4, 4, 4, 4, 4, 4, 2, 1). Bass staff has a harmonic accompaniment. Dynamics: *f*. Pedal markings: Ped., *, Ped., *, Ped., *.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (4, 2, 3, 3, 2, 5, 1, 4, 2, 3, 2, 4, 2, 4, 1, 3, 2). Bass staff has a harmonic accompaniment. Dynamics: *f*, *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

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

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. 7 Ped. 7 Ped. * Ped. * Ped. * Ped. *.

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

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

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

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

Giocoso.

First system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 1, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *mf*, *p*. Pedal marks: Ped., *, Ped., *, Ped., *.

Second system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 4, 2, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *f*, *p*, *cres.*, *sf*, *sf*. Pedal marks: Ped., *, Ped., *, Ped., *.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 3, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *mf*, *p*. Pedal marks: Ped., *, Ped., *, Ped., *.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 4, 2, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *f*, *p*, *f*, *p*. Pedal marks: Ped., *, Ped., *, Ped., *.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 4, 2, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *f*, *p*, *f*, *p*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with fingerings 4, 2, 3, 2, 1, 5, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 4, 2, 3, 2, 1, 1, 2, 4, 3, 1, 2, 2, 3, 1. Bass staff has chords and fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Dynamics: *f*, *p*, *f*, *p*. Pedal marks: Ped., *, Ped., *, Ped., *, Ped., *, Ped., *.

PISCATORIAL PLEASURES.

Valse Brillante.

Edward Benbow.

Vivo $\text{♩} = 80$.

The first system of musical notation is in 3/4 time, marked 'Vivo' with a tempo of 80 beats per minute. It features a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Cantabile.

The second system is marked 'Cantabile' and continues the piece. It consists of two staves. The treble staff has a melodic line with some grace notes. The bass staff has a steady accompaniment. Pedal points are indicated by '† Ped.' and '✱ Ped.' below the bass staff.

The third system continues the 'Cantabile' section. It features similar melodic and harmonic patterns. Pedal points are marked throughout the system.

The fourth system introduces a crescendo ('cres.') and a fortissimo (*f*) dynamic. The music becomes more intense. Pedal points continue to be used.

The fifth system concludes the piece. It features a final melodic flourish in the treble staff and a sustained accompaniment in the bass staff. Pedal points are marked at the end.

Mrs. Nellie Allen-Parcell has returned to St. Louis after an absence of over a year in Berlin, Germany, where she devoted herself to the further study of piano under Barth and harmony under Taubers. While there Mrs. Allen-Parcell achieved much success in private and public concerts. She has opened a studio at rooms 215½ and 216 Vista Building, Grand and Franklin avenues.

The old house in the Wipplinger Strasse, Vienna, inhabited by Mozart with his father in 1768, and

again in 1782, soon after his marriage, has been demolished to make room for a modern structure. Of the different places where the master had once resided in the capital only one, the house in the Schülerstrasse, now remains. The rare distinction of the freedom of the City of Vienna has recently been conferred upon Dr. Hans Richter.

Chas. Kaub, the well-known violinist and teacher, has returned to the city and resumed his classes. Mr. Kaub is located at 906 Lami street.

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MUSICAL GENIUS OF THE GERMANS.

There are twenty universities in Germany, sixteen of which give instruction in music. In Austria, three universities out of every five possess an analogous musical organization. In both countries, a candidate for the degree of doctor of philosophy may elect to be examined in the science of music alone. As music is an art, and, of all the arts, the one which appeals most to the sensibility, what right has it to rub elbows with philology? How can it lend itself to a university examination, and why should the student who has passed receive a diploma as doctor of philosophy, in Germany and Austria, when such a thing is unknown in all other countries in Christendom? These are questions which M. Maurice Emmanuel answers in the *Revue de Paris*, translated by the Literary Digest. He has, he tells us, studied music in German institutions, and is therefore not without knowledge of the subject which he treats. It is thus he explains the matter:

"Among the Germans music is a vital function of society as well as of individuals. While, in France, musicians by profession form a society apart and are the antithesis of amateurs, German musical artists fraternize with the musicians less cultivated, but very serious, who are legion in all the social classes. Both associate daily in some common effort. I know nothing more interesting than these musical associations of which the elements are taken from sources so diverse. Musicians employed in the orchestras of theaters, pupils and masters of conservatories, choristers recruited from the working classes, from the middle classes, from the world of letters and science, constitute in every town musical societies of the highest value. The recruiting of members who are not professional musicians is so easy, and there are so many competent persons to be found, that the directors of the societies have a large number to choose from. It is beyond argument that such a fusion is possible only where musical culture and the technical facility of the amateurs are considerable. To produce such a result, pedagogy must have developed musical sensibility and experience must have ripened it. Such is the case in Germany."

It is observed, however, says M. Emmanuel, that, for the Germans, music is an intellectual art as well as a source of emotion. Pure music, exclusively instrumental, is one art; music in which the human voice intervenes is another and different art. The former is a revelation of soul to soul. Its effect on the sensibilities depends entirely on the individual. In the latter case, music is applied to words, and loses part of its indeterminateness. It is adapted to precise thought and definite sentiments, and is accompanied by a literary pleasure. The Germans

are quick to comprehend the two musical forms. They understand the language of pure music; but when it comes to music which is sung, their constant thought then is to comprehend the verbal text, and they do not endure musical ideas conflicting with the literary ideas. It is because of the close accordance of music and text that they adore Schubert, and that Wagner moves them so profoundly.

M. Emmanuel continues as follows:

"It is remarkable, that the Germans, who are so fond of philosophizing, never apply philosophy to music. They care little about defining musical beauty. The German conception of music draws a line between its matter which is knowable, and its effects which are mysterious. Thus they keep their dream intact and can, after having scrutinized music as a science, taste it as the most intimate and unexplainable of arts. Beyond a certain limit, they abstain from discussing; they listen."

"There are no burning musical questions in Germany. There is no Wagnerian craze such as exists outside of that country. Every one in Germany admires Wagner. No one, like the Wagner fanatics elsewhere, thinks of making him a god who reigns alone in an Olympus from which he has cast out the old gods. The Germans were prepared to comprehend the admirable musician-poet. They thoroughly enjoy that agreement of sounds and thoughts, so close and continuous in his works. They recognize, however, in their creator, a disciple of Bach, a continuer of Gluck and Mozart, and do not see in Wagner a newcomer without ancestors or equals."

It should be added that it is not easy to obtain the degree of doctor of philosophy upon an examination in the science of music alone. The candidate must pass successfully three severe examinations, each separated from the other by a considerable interval. He must present a written dissertation showing a profound study of some question of detail, such as technique, musical philology, or history or pedagogy. He must finally, in the presence of the rectory of the university, its senators, professors and doctors of all the faculties, defend against an opponent the conclusions of his dissertation and some theses which he has proposed to the faculty.

A correspondent of the London *Musical Times*, writing from New York, declares that it is very difficult for our churches to find adult choristers, adding that the best are of English birth.

He says that more "Englishmen of the right stamp would be welcome in some quarters, at any rate." This is not so. There are more American singers, and competent ones, too, than can find positions. Ambitious Englishmen, coming hither, will find that they will have to compete in an overstocked market. This correspondent claims that "tenor soloists are paid £100 to £200 and upward in this city." There are not more than a dozen tenors in this country who receive £200, say \$1,000, for singing in church.

The prices of singers have been reduced by this very influx of Englishmen, which this *Musical Times* correspondent is doing his best to encourage.

Mme. Melba appears to have enlisted in the noble army of those who hoax. A discussion having arisen as to whether a certain eminent violinist then present could earn a dollar an hour by playing in the street, Mme. Melba took the negative side and is reported as saying:

"I have my own experience to base my opinion upon. Why," continued the great singer, laughing, "we tried just such an experiment last summer at my country home in England. Joachim was visiting us and a certain celebrated 'cellist, when one afternoon the idea of a great frolic occurred to us. We put on old clothes and out we sallied, all three, and took up our positions on one of the locks on the Thames and there we made music for two whole hours; Joachim and the 'cellist played and I sang. And now, how much money do you suppose we took in? Just seven shillings and six-pence, or \$1.87!"

DEATH OF AUGUST R. REIPSCHLAEGER.

August R. Reipschlaeger, the popular young St. Louis musician, died in the Philadelphia Hospital, at Philadelphia, on the 22nd ult. His death announcement came as a great shock to his family and his friends in this city, who but a few days before bade him good-bye and a God-speed on a journey to the old country, upon which he had set out. For some time Mr. Reipschlaeger had been showing the results of overwork and too close application to study, and was in a condition of almost complete nervous prostration. His physician advising a long rest and a trip abroad, the young musician left St. Louis for New York, intending to take the Hamburg-American liner Pretoria, on which he had engaged passage to Hamburg. It was his intention to visit his brother, Dr. Erwin Reipschlaeger, a physician living in Strassburg, and then to spend six months at Fritzla, in Hesse, where he intended to take the waters at that place for his health; but a telegram received from Philadelphia, by his step-father, announced his death in the hospital there. It is probable that Mr. Reipschlaeger became ill on the train and stopped off at Philadelphia, before reaching New York, and went to the hospital for treatment and medical attention. Mr. Gottschalk went to Philadelphia and took charge of the young man's remains. Mrs. Gottschalk, the dead man's mother, was prostrated by the sad news.

August R. Reipschlaeger was 30 years of age, and was a distinguished pupil of Mr. Charles Kunkel, the eminent pianist and composer. He had developed, in a high degree, that manner of teaching characteristic of his master and productive of the most artistic results.

The deceased had a host of friends who deeply deplore his untimely taking off. He lived with his mother and his step-father, at 4020 Iowa avenue. To them, the REVIEW extends the deepest sympathy in this their hour of sorrow.

MAJOR AND MINOR.

Richard Strauss is busy finishing a symphony entitled: "Hero's Life," which will be produced for the first time next season at Frankford-on-the-Main.

De Pachmann is said to be anxious to join the host of foreign pianists who will visit us this coming musical season.

Siegfried Wagner's comic opera, "The Idler," will be produced in Munich the coming fall.

Mme. Emma Eames is noted for her tasteful dresses in her operatic impersonations. They are designed by her husband, the sculptor, Julian Story.

Franz Rummel has reached Berlin, in a very nervous state. He has been ordered by his physicians not to think of music for a year.

Rumor has it that a sister of Lieutenant Hobson is about to enter the profession of music. She is said to have a rich contralto voice.

Moszkowski conquered London. His appearance was most successful and his magnificent playing was received with the greatest enthusiasm. His new pianoforte concerto in E was produced at this concert.

One of the great firm of Krupp Bros. has put up a theater for the workmen. Price of admission will be low, on which condition the owner furnishes gratuitously the hall and electric lighting to the manager who provides the entertainments.

Humperdineck, the composer of "Hansel and Gretel," has just written a new "Moorish Rhapsody" which will have its first performance at the Leeds Festival next autumn, on which occasion he will assume the role of conductor as well as composer.

DVORAK'S SYMPHONY—"FROM THE NEW WORLD"—DVORAK.

The year 1893 was remarkable for the production of two symphonies which have created a greater stir in the musical world than any instrumental compositions within the last decade. Both works have peculiar interest outside of their musical value, inasmuch as one seeks to encourage American composers to reflect in their music the native idioms of America, and the other is said to be the swan song of one of the most gifted writers of this century. One work was finished in Spillville, Iowa, and the other in St. Petersburg, Russia. One is known as the symphony "From the New World" and the other as the "Symphony Pathétique." The composer of the "New World Symphony," Antonin Dvorak, is a Bohemian; Tchaikowsky, the composer of the "Symphony Pathétique," is a Russian. The particular work under discussion, at present, says the American Art Journal, is the "New World Symphony," about which there has been a great deal said and written. This composition was first brought to the notice of the music lovers of New York at one of the regular Philharmonic concerts in the fall of 1894. It met with immediate favor and has been repeatedly played since by local and visiting organizations, and is undoubtedly the most familiar and the most admired of Dvorak's compositions. In respect of its construction, the symphony offers nothing revolutionary. It contains the customary four movements, of which the slow movement is replete with loveliness and voted by musicians and general public to be the most beautiful. There are two striking features in this symphony which call for special comment. In uniting these two features Dr. Dvorak has raised the interesting question of prehistoric music in America. Briefly, these features are the free use of the "Scotch Snap" and melodies based upon the ancient Greek scales. With the exception of the Mixolydian, all the other Greek scales are employed, more particularly the Doric and Æolic. To most listeners the impression is given that plantation music gives its tinge to the symphony. The question arises, has Dr. Dvorak used the melodies as he found them, or has he gone deeper than this and sought to portray that which is common to primitive peoples? Some of our most distinguished writers err in supposing that the symphony is built upon negro melodies. Others claim that Dr. Dvorak has made use of the pentatonic scale. Both are wrong. As a matter of fact, all the leading subjects are founded upon the Greek modes. This is in evidence from the fact that even some of the harmonizations are strictly in keeping with the ancient modes. Indeed, much that passes for Norwegian music (Grieg) is simply due to the use of the Doric scale.

Modern music depends almost entirely upon harmonic and rhythmic effects for variety, whereas each of the ancient scales was noted for some special characteristic. The Phrygian is essentially bold, while a melody in the Ionic mode is a light, airy style of music. That Dr. Dvorak was a deep student and master, in constructing melodies in these various modes, is quite apparent in the subjects he chose for this symphony. In a word, he has created American music by the use of the ancient scales and the employment of that device of syncopation known as the Scotch snap (a short note on the accent, and a long note on the unaccented part of the measure). Again, the music of barbarous tribes is chiefly noted for its weird chant and the use of the minor third. This, in a measure, is also evidence that Dr. Dvorak limited himself to the use of the Greek notes, but giving to the melodies what seems to us a native color, through rhythmic and harmonic devices. The principal subject of the first Allegro is in the Phrygian mode, bold, impetuous and vehement in character. This subject appears first for French horn and later on the oboe takes it up. A short subsidiary melody connecting the first and second principal subjects is in the Doric mode, and is given to the flute and oboe. The second principal subject is Ionic, and is first heard as a solo for flute. In the second movement the subjects are in the Ionic and Æolic modes. In the scherzo they are Doric and Lydian, while in the last movement the main theme is Doric.

ORIENTAL ORIGIN OF IRISH MUSIC.

It is claimed that ancient origin is more marked in Irish music than in that of any other country in Europe. Its purity is ascribed to the centuries of oppression and enforced ignorance in which the development of natural music and literature was prescribed by the law of the conqueror. Nevertheless, it is a national monument that proudly points to that high mental culture of the ancient Celt and a bulwark of history against which the vengeful lies of modern foes are powerless. The authority for these statements is M. J. Murphy, in the Boston Republic. He refers to the early colonization of Ireland by people of Eastern descent, a fact proved by archaeologists, philologists, historians, and eth-

nologists. The Irish language and the Phœnician dialect undoubtedly have similar structure. So the rise of ecclesiastical music, adapted from Hebrew psalmody took the form of antiphonal choir singing in the church at Antioch; chanting was developed under Constantine, only to be supplanted by the Ambrosian chant, in form an adaptation of the Eastern mode of singing, introduced in Milan. The writer proceeds:

"The system of psalmody adopted from the Hebrews by St. Ambrose, and by him applied to the existing oriental Greek modes, was that which was introduced into Ireland by St. Patrick, and which was cultivated with a degree of religious zeal by the ecclesiastics, who added occasionally the soft tones of the harp to these primitive and pathetic canticles.

"The four principal modes of the Greeks—the Corian, Phrygian, Æolian, and Ionic—were employed in the Ambrosian chant.

"If we now compare some of our national original melodies with these scales, it will readily be seen that much of the originality and peculiar construction of those airs may be ascribed to their being composed in scales or modes corresponding with those of the Ambrosian chant. Knowing the impressionable nature of the Irish, it is but natural to suppose that the practice of this style of music being well calculated to excite emotion, much of its pathetic character would be imparted to national music during its development in Ireland. By a glance at the Ambrosian modes and those added in the sixth century by Gregory the Great, it will readily be seen that there was no lack of a perfect scale in our Celtic music, for we have in those modes our modern major and minor diatonic scales, besides the other modes, which served to some extent the object of modulation. To illustrate this fact let us take the national instrument of Ireland, the harp, tuned in the key of C, the Ionic mode, and we have the modern diatonic scale in the major mode, with the semitones between the third and fourth and the seventh and eighth intervals. In this mode we may place the beautiful 'Coolin,' the pathetic 'Snowy Breasted Pearl,' and such exquisite melodies as 'Pashtheen Finn,' 'The Fox's Sleep' and many others that belong to this class and employ all the intervals of the diatonic major scale. Without altering the tuning of the harp and by making A the key-note or first of the series, we have the Æolian mode, agreeing with our minor scale descending. To this class such old melodies as 'Avenging and Bright,' or the 'Fenian Mount' and the better known 'Shule Aroon' belong.

"The principal key of the harp, however, was G major, with the F sharp. Here we have also a complete scale, and the next and most natural modulation would be the E minor, agreeing with the 'exulting and mystical' Gregorian eight tone, irregular, and also with the perfect Phrygian, our E minor descending. It may be well to state that our most learned musicians write the F sharp in the Phrygian mode. Sheldon tells us that to this Phrygian mode the Irish were wholly inclined, a remark that seems quite true, inasmuch as the majority of our most exquisite airs are given in this impassioned mode. Such charming melodies as 'The Brink of the White Reeks,' 'Lough Sheeling,' 'Thy Fair Bosom,' 'Renardine,' 'The Bunch of Rushes,' the antique melody of 'The Deceitful Stranger,' and in fact most of the best known of the ancient airs seem to be composed after this mode. It will be observed that these and melodies of their class have not the leading tone or major seventh, so requisite in modern music. It is omitted as not belonging to the ancient forms of that mode, and also as it was not on the harp tuned G, as already stated. The ancient melody to which the 'Lamentation of Deirdre for the Sons of Usnach,' chanted by the peasantry, is also in this Phrygian mode. It is hardly necessary to enter further into the subject, as sufficient examples have been adduced to show the affinity between our ancient national melodies and the early ecclesiastical music, which embodies the musical modes of the East. This fact and also the fact stated by Didorus, that the harp was in use early in Ireland, its music being utilized to accompany the voices of the Druids in the poems, seem to confirm the idea that poetry and music were wafted to us from the East. It is to this oriental source we may also, and with good reason, ascribe whatever knowledge of the arts, or faint perception of the light of infantine science, which may have existed at that remote period."

A great number of persons believe that melody comes all at once, and as if by surprise, into the head of the composer, however he may feel and whatever be his occupation for the moment. What a mistake! You must rub the match to make it flame. Just so it is that only when the composer applies musical reflection to his desire to produce a melody, the harmonious thought is born which, after being for a long time studied, modified, completed in all its parts, takes little by little a definite form.—Rubinstein.

SHAKESPEARIAN SONGS AND MUSIC.

There are few persons who have not wondered when seeing and hearing a presentation of Shakespeare's plays on the modern stage whether the music as now given is the same as that which was given in Shakespeare's own time, says an exchange. When, as we sometimes see in the playbills, a play is announced to be given "with all the original music," does it mean that the music will be as Elizabethan as the words? An interesting inquiry, truly, and well worth an answer.

From the many songs in Shakespeare's plays—every play but four containing one or more—it can easily be inferred that music and song were popular and that the people's tastes were musical. And this is the fact. Dr. Burney, the historian of music, called this period the "Augustan age of music." But this was more in respect to church music than secular.

Nevertheless, the knowledge of music was widespread among all classes. The education of no lady or gentleman was considered complete unless they could read a "part" on sight in a madrigal, or even sing impromptu a counterpart to a given melody. At social gatherings it was the custom for a lady's guests to sing unaccompanied music from "parts" after supper. There is much that goes to prove that not only people of high rank, but the blacksmiths, cobblers and tinkers were lovers of music, and their recreation hours were spent in singing parts, or, as it was called then, "catches."

Musical composition, with the exception of church music, was in a crude state, however, and the fact is that the beautiful songs which Shakespeare wrote were sung by the actors to airs which they took from any source, for stage music was little more advanced than stage scene painting, and that we know consisted mainly of placards saying, "This Is a Wood," "This Is a Street," or "This Is a Castle." The actors sang these exquisite songs to any popular air that suited the measure, but what those airs were, with perhaps one or two exceptions, are now entirely unknown.

It was not until Shakespeare had been in his grave three-quarters of a century that his songs were first set to original music. In the latter part of the seventeenth century, one of the most celebrated of English composers was probably the first to show any advance in melodic conception and originality in song writing, and his setting of "Full Fathom Five" and "Come Unto These Yellow Sands," from "The Tempest," were the first written where the music was in harmony with the words. Shakespeare's songs were neglected in England even in the time of Handel, but Sir John Christopher Smith, a contemporary of Handel, composed music for many of the songs, and arranged to music "The Tempest," as well as "A Midsummer Night's Dream."

In 1746 Dr. Arne, the most notable of English composers during the eighteenth century, set to music several of Shakespeare's most charming songs, and they have remained popular to the present day.

MANNERS, MORALS, AND MUSIC.

There is no more welcome sign of progress to those who look to the betterment of mankind than the change of spirit regarding the tenor of amusements. That amusements are in general becoming more refined can not be doubted by any informed concerning them, says an exchange. We are as a city improving along the natural line of development. We have more culture; for, as the anxiety for bread and butter which characterizes early days of settlement subsides, we have more leisure for the finer issues of life.

Culture brings about refinement of manner, refinement of manner brings about, as a rule, a dislike of vulgarity; and this dislike sooner or later affects the class of entertainment that is offered either to a fashionable or an unfashionable audience.

Music, it is well to remember, is playing well its important part. Grave or gay, it is penetrating everywhere: making itself an essential part of every religious, educational, or social function. It is beautifying the playtime of the child, and making of its study a pleasure; it adds its refining influence to fashionable affairs, giving them a dignity they did not always possess; it is recognized as a superior means of relief from inane gossip, as a means of diversion which, when set forth by artists, gives more than it promises and leaves no bitter taste in the mouth.

Addison declared that music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings. However true this may be, it is certain that music is the one most important element in social recreation to-day, and that the constantly increasing interest shown in it is one of the strongest indications of a tendency to good morals and to consequent good manners.