THE MUSICIAN'S TOUCH.

Among the fads of the present day wherein lies character reading, music, one of the most truthful delineators, has never been touched upon. In the event that graphology or any other of these so-called sciences carry any weight whatever, piano playing takes its stand beside them, or even may be said to take the lead. The bond between the hand and the brain is a very strong one, and is absolutely involuntary; consequently it is not surprising that an imperious, strong nature will assert itself in a firm, decided chirography, and a vacillating and timid one in a corresponding weak one; even though one does not base conclusions of carelessness upon the uncrossed "t" or the dotless "i," or even upon disconnection of letters in a word, but merely upon the weight with which the pen is laid u on the paper and the touches which are unstudied and invo untary, the close student will have some index, and in most cases a faithful one, to the character beneath.

To the instructor in the art of music, however, the character of a pupil is au open book, and not alone of the pupil's but of any musician short of the finished virtuoso, in whose case training and outer influences have brought the touch to such a perfection that it has become more mechanical than otherwise, and even there, what is the individuality of a player if not that nature which is strongest in him, and which asserts itself through everything, making him distinct by mirroring the traits of character which are his own and which the years of training cannot subjugate. The player's position at the instrument is the first point worthy of notice, notwithstanding the fact of what the position must be, and if forced upon him by the careful teacher there will lurk in the pois of the head, the position of the shoulders, the hang of the arms, he tendency of the body, the involuntary attitudes, hat which to the student on this subject will show all the degrees of self importance, from the most marked cases of egotism, haughtiness, arrogance, and the like, to the most pronounced types of modesty, sweetness and timidity.

Now, to deal directly with the hand. The touch coming from the hand proper comes, in consequence, straight from the brain, and here lies the key to the situation; here the revelation to the holy of holies—to the internal self as it is. It is marvelous to what extent those in erested in this subject can differenti te between the shades of touch, however slight, which demonstrates the impudence of honesty, sentiment or timidity, nervousness (not related to timidity) or irascibility, carelessness or dash. Apathy as a natural consequence is very apparent, as is also that phase of sentiment known as the over-soul, but none of these are pronouncedly recognizable as deceit. This characteristic produces a furtive, unsteady touch that s ands by itself.

An example is quoted here in which a teacher says: "I had known Miss ——— for quite a while, and although I pride myself on being a fair judge of human nature from physiognomical traces, distrust had never entered my head. She commenced a course of music with me, and I was absolutely startled to note the degree of deceit which her touch denoted. Turning involuntarily to her face I found corroboration in the expression of her eyes, mouth and chin, and later developments proved the truth beyond a question." The same teacher claims that on asking a pupil concerning his work, she knows how much faith to put in the answer by the degree of firmness in the touch.—*Ex.*

◆

A requiem in memory of Franz Liszt, who died ten years ago, was celebrated in the Catholic church at Bayreuth on July 31. Frau Cosima Wagner, his daughter, observed the anniversary by a musical soiree at the villa Wahnfried.

MET BY CHANCE.

An amusing story is told of Robert Franz, the famous German song-writer, and another equally celebrated composer. The incident occurred soon after the publication of Franz's famous "Open Letter to Edward Hanslick," in which he made severe criticism upon some musical work of the composer, Johannes Brahms.

Franz had occasion at that time to take a five or six hours' trip by rail. In the compartment with him was a little man with whom he fell into conversation. The fellow-travelers found each other delightful, and whiled the hours away in agreeable talk, which did not turn upon music.

When the train reached Franz's destination, he took out his card-case, saying to his companion—

"You have made me pass a most delightful afternoon. Allow me to give you my card."

The stranger seemed highly gratified, and offered Franz his card in return. Each looked at the bit of pasteboard he had received in amazement. The stranger's eyes opened wide at reading the name of his mercileess critic, "Dr. Robert Franz," while Franz himself was equally astounded at reading on the card in his hand, "Johannes Brahms."

There was no time for mutual explanations; but each of the musicians had discovered that, however their ideas might differ from a musical standpoint, they were at least admirable traveling companions, and had found much to enjoy in each other.

Moszkowski's new ballet, "Laurin," was performed for the first time recently at the Opera House in Berlin, and achieved fair success. Moszkowski's music is, as usual, said to be very neat and melodious, especially the dances, but, on the whole, does not reach a high level, and produces no particular impression.

A STUDY OF TEMPERAMENTS.

Under the above head a writer in the London *Musical Standard* advances some thoughtful remarks. "I have now come to a question which requires a few words," he says. "I can best put it in this form. Does not the very nature of a man gradually undergo a change according to the circumstances of his surroundings? It is generally conceded that it does, I know; but such concessions are, as a rule, too general and too easily granted to carry much weight; at any rate, they do not preclude discussion.

A man's moral nature may deteriorate very considerably if he be permanently associated with those of a lower mind; and, vice-versa, it may be raised to loftier heights if his companions be of finer nature than he. One sees this kind of thing so much among married people, whose minds, if there be any sympathy at all between them, grow so alike that it is very difficult to say which is influenced by the other.

To take even broader grounds, can any of us say that our character has not developed since youth, has not even changed almost radically? I know such change is rather deceptive because one is apt to overlook the fact that germs of such aftergrowth did actually exist, and they have only sprung into full life under certain circumstances. Such changes, and such influences on character being admitted, it is no long step to affirming that an artist's temperament undergoes considerable modification by its gradual adaptation to the characteristics of the nation among whom he has spent a large part of his life. That is the modification that has happened to Sarasate, with the happiest result to his art; for beneath the Teutonic calmness and grandeur he has still the charm of his Spanish blood. D'Albert would probably tell you that such a change does take place; but he so violently de-nationalizes his temperament that he is hardly a case in point. Grieg is an interesting example; he has his old Norwegian freshness and sadness and grotesqueness, modified by German musical culture obtained at Leipzig. Joachim has never changed; he has lived so much in his native country and among us who, after all, closely resemble our German cousins. Then Dvorak has attuned his Bohemian muse to almost cosmopolitan complexity, with at present, a slight tinge of American aliveness of feeling. Paderewski, like Liszt before him, is a Parisian Pole, one of the best combinations of nations for executive purposes. Among composers, Meyerbeer and Wagner stand foremost as examples of national temperaments modified by surroundings. Wagner especially cannot be called German. He had the massiveness and reflective poetic spirit of the nation of his birth, but he was enormously influenced by his Parisian experiences, so that his music cannot be claimed as an unmixed expression of German character, as Schumann's and even Brahm's can be.

An interesting example of almost pure national feeling is at present to be found in the playing of young Pecskai, the Hungarian violinist. He is, at sixteen, entirely Hungarian in feeling, and he cannot play Bach without translating him into his own native language: it is very interesting, but is not Bach. Of course, in time he will become cosmopolitan as Sarasate has, as Paderewski has, and he will be all the greater artist for it. I have put down these reflections because it seems to me in answering the question of whether music is nationalistic or universal, the fact that men are greatly impressed by their surroundings, and by their culture, is not sufficiently taken into account. There can be no such thing as absolutely national composition or national playing when composers and executive artists find so much of their culture in lands other than those which gave them birth.

This year's performances of Nibelungen trilogy at Bayr-uth have resulted in a considerable deficit, which it is hoped will be made up by the Parsifal performances next year. The membership of the Richard Wagner Society has fallen off from 8,000 to 3,000.

HERR MORIZ ROSENTHAL.

We take pleasure in presenting to our readers the portrait of Herr Moriz Rosenthal, the distinguished pianist, who will be heard this season at Entertainment Hall, where he gives two recitals—Monday evening, Dec. 7th, and Wednesday afternoon, Dec. 9th.

Herr Rosenthal is only thirty-six years of age, and was born at Lemberg. He is an example of the endurance of the prodigy; for as early as his fourth year he showed unmistakable musical ability, and when ten he played in public, performing Chopin's Rondo in C for two pianofortes with Mikuli, who was his master. In 1875, his parents settled in Vienna, and the young pianist studied under Rafael Josefly. In his fourteenth year he gave a successful concert in Vienna, and he subsequently went with his parents to Belgrade and Bucharest, where he was appointed pianist to the Roumanian Court. In the same year (1876) he accepted Liszt's invitation to pay a visit to Weimar, where he stayed for two years, afterwards appearing in Paris and St. Petersburg, where he made a great sensation.

HERR MORIZ ROSENTHAL.

In the meantime his general studies were not neglected, for he attended the State-Gymnasium in Vienna for nearly two years; passed his "maturity" examination, and went to the lectures of Zimmermann, Bventano and Hanslick; at the same time he continued his pianoforte studies with the greatest energy, and, after a retirement of six years at Vienna, in 1882 he again appeared in public, and his marvelous performances were soon the talk of all classes of musicians.

From that time his career has been one long triumph, and in Berlin, Dresden, Cologne, and in all parts of Austria and Germany, his performances have aroused the greatest enthusiasm. In 1888 he gave over a hundred recitals in America, and since 1890 he has been heard in every European centre including London, always the last to be visited by virtuosi.

Of him Rubinstein said: "I never knew what technique was until I heard Rosenthal." Hanslick, the famous German critic, called him "a pianoforte conjuror," while another well-known critic called him "a Cagliostro among the young pianists."

The London *Times*, of June 11th, said:

"Moriz Rosenthal is said to hold the record of virtuosity, and the palm may be yielded to him, be it worth what it may. The tone he produced was simply prodigious, yet it must be admitted, that it seldom or never degenerated into mere noise. * * difficulties of the work, though increased in several ways, particularly by the terrific pace at which the Finale was taken, seemed as nothing in Rosenthal's hands, and, as a matter of course, his performance called forward uproarious applause."

The *Daily Telegraph*, of the same date, said:

"Mr. Moriz Rosenthal, of whom the world of music has been talking in hyperbole for some years past, made his first appearance before an English audience last evening. His coming was anticipated with great interest, as must be the advent of any man, concerning whom Rumour's tongues all wag to the same tune of fervent imagination and unstinted praise. It may have been that some were disappointed by the new-comer's personal appearance, which does not approach the ideal. He looks like a man of business, who having come to do a certain thing, does it with as little "bounce" as possible and goes his way. For once the truth, in rolling across Europe, gathered nothing fictitious, since it is correct to say, that this performer carries higher than it ever stood the standard of executive skill. If there be, to alter a familiar quotation, than highest height, a higher still, it is upon the higher that Mr. Rosenthal stands. He has immense power, without apparent effort in proportion; his accuracy never fails; his rendering of the most brilliant passages is marked by just gradations of tone and emphasis; and when in the midst of executive difficulties, he seems able to concentrate himself upon whatever of greater artistic consideration they involve."

TO FIND THE KEYNOTE OF AUDITORIUMS.

In an article in the *American Journal of Science* Dr. Ephraim Cutter gave the following directions for ascertaining the key-note of auditoriums.

I. Sing the major scale of C—do, in a central position facing the audience or empty auditorium. Use care to sing each note with the same power, that is, with a medium voice uniformly as to loudness. Then observe which note is more resonant than any other note only, if the observer sings, let him or her not get excited). This note is the key-note. Test by singing this note near a piano with damper raised. If the piano answers back better to this note than any other note (for the chords and overtones will be heard), it is the key-note.

Tune an instrument of the violin family so that one of the open strings will be in the supposed key-tone; then sing it and the instrument will respond audibly.

II. If an organ is present play the scale of C natural on the pedal diapason alone, giving each note an equal volume. Observe which note is most resonant and this note will be the "keynote," to be tested as above.

III. Or play this major scale on a open piano and note carefully the effect. When the keynote is struck, there will be a liquid reedy tone imitating an organ tone. This is the keynote.

IV. Another way practised by Senator W. M. Stewart and (it is said) by Cicero, is to station a man at the other end of the auditorium, who raises his hand and lowers his hand accordingly as the voice rises and falls, but keeps it stationary when the voice is best audible, and the speaker then voices his utterances in that keynote. The Senator said he did this not knowing the rational, and Cicero was probably in the same condition.

V. When on the platform, the way the writer tells he has struck the keynote is to observe the effect upon the audience and himself. The most common keynote of auditoriums is F. He usually begins in that key. If it is the keynote, only three or four words will suffice as to the audience, which shows by attitude and attention that it hears what is said. Three or four words suffice to the speaker, because he feels that he speaks with ease, feels his voice to impinge on the farthest walls. If he does not find these results, his pitch is raised or lowered till he obtains them.

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THOMAS M. HYLAND, . . EDITOR.

OCTOBER, 1896.

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PIANO TREATMENT.

There are a great many counsels given about the care of the piano; but a piano expert says that it is out of the question to lay down arbitrary rules on this subject. The climate, the location of the house, and the position in which the piano stands, have much to do with its management.

It must be borne in mind that too great heat and dryness are more injurious to a piano than the moderate dampness it is likely to be subjected to in any ordinary dwelling. If the sounding-board gets too dry it is likely to crack; then the piano is a hopeless wreck. Too much moisture makes the keys stick, and rusts the strings; but this is nothing as bad as too much dryness.

Some experts recommend keeping a growing plant on the piano; but this has objections, as the pot might be easily upset, with a rather disagreeable, if not dangerous, result.

The best idea is to keep the piano as far away from the heater as possible in winter, and not too near a sun-exposed wall in summer. Pianos may stand by an outside wall if they are not allowed to come in contact with it, and if the circulation of air in the room is reasonably good. When it is said that a piano must not stand against an outside wall, it means that the instrument should not come in direct contact with any conductor to the outer world.

Pianos should be kept as much as possible from dust, and it is of all things important that small articles and scraps of all sorts be kept out of it. In many houses it is customary to lay wraps, work, and all kinds of odds and ends on the piano. Some one comes in, down goes a bonnet, shawl, gloves, etc. When the things are taken up, a pin may fall in upon the sounding-board; and some day there are a clatter and a buzzing, and some one must come to see what the matter is. Musical instruments were never made for wardrobes or other storage purposes.

To have the piano at its best, keep it covered, if it is covered at all, with a felt spread, and do not leave it closed continuously. It should be opened every day at least, or the keys may not turn yellow. Wipe the dust off carefully, so that it will not be brushed down into the works. Pianos should never be banged. There is a great difference between the senseless pounding that inexperienced people and children give a piano and the vigorous treatment of an expert. A skilled player rarely does any harm to a musical instrument, however forcible the action may be.

Keeping a piano in good condition is a comparatively simple thing, provided one remembers the few "don'ts" that are required.

DEATH OF P. G. ANTON.

In the death of P. G. Anton, which occurred on the 2nd ult., St. Louis has lost one of her foremost musicians. Many of the younger generation of musicians will have cause to remember him for his valuable teachings.

Mr. Anton was at one time one of the most prominent piano and music dealers here. He was born March 31, 1820, at Radenburg, Hesse-Darmstadt, and was the son of a prominent musician.

He emigrated to this country in 1850, and settled in Pittsburgh, Pa., where he taught music. On August 18, 1858, he married Miss Eliza Hufschmidt, and one year later removed to St. Louis where he has since resided. His fame as a composer grew, and at a grand concert given at Music Hall May 30, this year, his compositions were the only ones played.

The best known of his compositions are "Des Flambeaux;" symphony from "History of Poland," large, to memory of Kosciusko; "My Jewel," serenade for violin solo and a galop. He was a member of Itaska Lodge of the Freemasons, Alpha Council, No. 1, Legion of Honor, Standard Lodge, No. 90, A. O. U. W., Paragon Lodge, No. 3068, Knights of Honor.

The funeral took place at his late residence, No. 1320 Chouteau avenue, and was attended by a large number of musicians, members of the Liederkranz, Social Saengerchor, Alpha Council, Legion of Honor, Standard Lodge, A. O. U. W., and Paragon Lodge, Knights of Honor. Rev. C. F. Starke conducted the religious services. The body was incinerated in the Missouri Crematory. The pall-bearers were Henry Lange, Franz Bannemer, Louis Hammerstein, George Herrich, Louis Mayer, John Boehmer, Emil Meysenburg and George Ensinger, all associates of Prof. Anton in the quartet of French horns rendered music at the crematory.

Mr. Anton leaves a widow and four grown children, all of whom are musicians of ability. We extend our sympathy to the family in their hour of bereavement.

MENDELSSOHN'S PIANO PLAYING.

Clara Schumann gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: "My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but never to the prejudice of the music. It never occurred to me to compare him to virtuosos. The real effects of performance he knew nothing—he was always the great musician—and in hearing him one forgot the player, and only received in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practiced, and yet he surpassed every one. I have heard him in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made on me."

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Next year the centenary of Schubert's birth will be celebrated at Vienna. There will, of course, be an exhibition, and already about six hundred objects, directly or indirectly associated with the composer, have been promised. Doubtless there will be many performances of Schubert's works.

MAJOR AND MINOR.

Henri Cain, the fiance of Emma Calve, is the librettist of Massenet's new opera, "Cinderella."

Mrs. Corinne Moore-Lawson, the well-known contralto, intends residing permanently in New York.

Humperdinck's latest baby opera, "The King's Children," will be one of the earliest novelties of the next opera season at Munich.

The music teacher of Japan is always either a lady or a blind man, who has received a musical degree. Vocal and instrumental music are always taught simultaneously.

Mr. Charles H. Galloway, of St. Louis, was accorded the honor of playing with M. Guilmant, the eminent organist of Paris, at a concert given at Meudon recently.

Miss Nellie Paulding and her pupils gave a very interesting recital recently at her residence, 3038 Lucas Ave. Miss Paulding gives special attention to technique and expression.

An old bellringer at Fress-ingfield, England, has just received from Queen Victoria her portrait for having rung the bells on every anniversary of her birth since she ascended the throne.

Paris has a society, the Schola Cantorum, for the propagation and purification of classic music. M. Alexandre Guilmant is the president, and is an enthusiast in the work of "restoring" ancient musical MSS.,—no sinecure, by the way—and freeing it from the "vile and hideous mutilations," to which good M. Joseph Andran, the eminent organist of St. François de Sales, calls attention with tears in his eyes.

It is announced that Albani is to make a tour of the United States and Canada, beginning in the early Fall, with Mr. Braxton Smith, Mr. Lemprriere Pringle, and Miss Beatrice Langley, violinist, and some local contralto. Mme. Albani sails from Europe early in November.

The first part of the programme will consist of operatic arias and songs, and the second part of a concert rendering of scenes from well-known operas.

Sixty-one different operas were produced in Vienna during the last season. The three novelties which attracted most attention were Massenet's "Navarraise," Kenzi's "Evangelmann," and Goldmark's "Cricket on the Hearth," an opera which was also very successful in Berlin, and will doubtless go the rounds of Europe next season. Goldmark has already set to work on a new opera. He is a clever but eclectic composer, and his operas, as "The Queen of Sheba" and "Merlin" show, lack those qualities which insure them a permanent place in the repertory. His orchestral works have a more enduring value.

Many amateurs can play a Liszt rhapsody or a Beethoven sonata clearly in time, and with seeming accuracy; yet there is a great difference between their playing and that of an artist. What is the trouble? The amateur plays notes; the artist, music. The former fails to realize the art value of those little things expressed in the notation, as exact note values, phrasing, slurs, staccato, legato, shading, rubato, etc., while the latter not only observes them, but much that is read between the lines. The lack of effectiveness in the amateur's playing is also largely due to the fact that his mind is taken up with reading the notes, and in a nervous effort not to break down, while the artist has a mind free from all of this, and a sensitive and refined imagination, with deep emotional feelings controlled by a trained intellect which gives shades of expression never dreamed of by the amateur. But the player who is well trained not only has all of this drilled into his hand, but his mind holds the art-image of every touch and expressive effect, and his ear has been trained to a critical appreciation and cognizance of all that he hears in the playing of an artist.

John Feld, the popular dealer in pianos and organs, is offering at his store, 1814 South Broadway, a stock of instruments that is not surpassed in grade or reasonable in price. Those who are looking for a good piano at a moderate price will do well to call upon Mr. Feld before purchasing elsewhere.

Mr. Rudolph Aronson has concluded, by cable, negotiations long pending, for the appearance in America (after an absence of seven years) of the celebrated pianiste, Teresa Carreno.

During her absence abroad, Madame Carreno has played in nearly every musical city, and with her accustomed success. She will arrive in New York January 5th, and will make her rentree before a metropolitan audience at the Philharmonic Society Concert, Carnegie Music Hall, January 8th, 1897.

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SUITE NORSE.

EDVARD GRIEG.

I

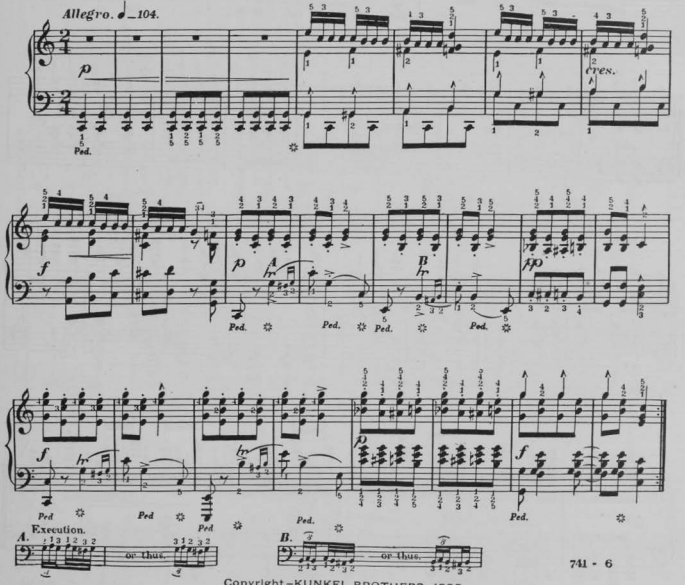
STABBE-LAATEN.

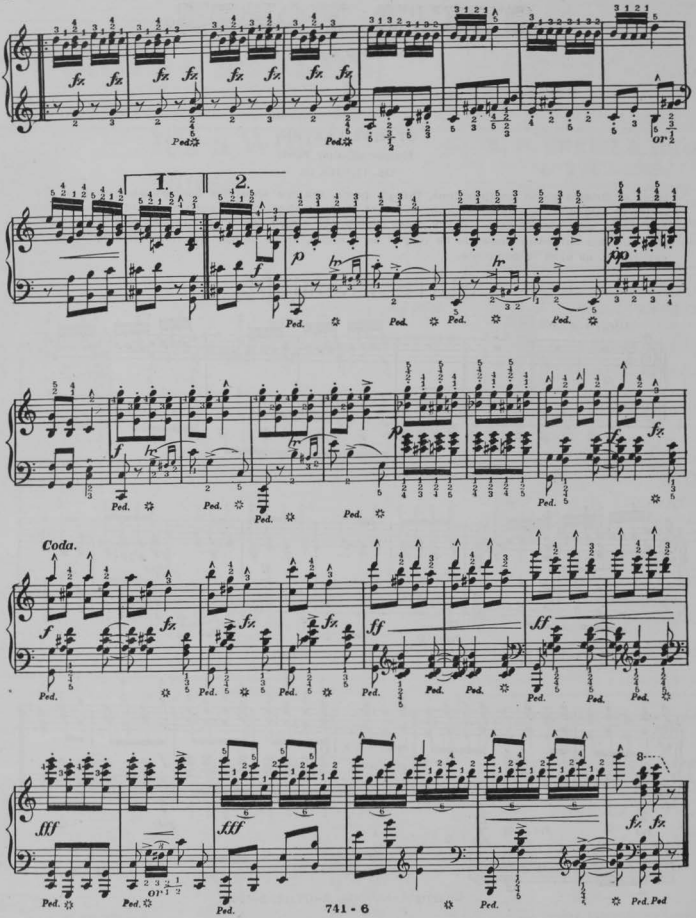
Humoristischer Tanz.

Op. 17. No. 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

SUITE PREMIERE.

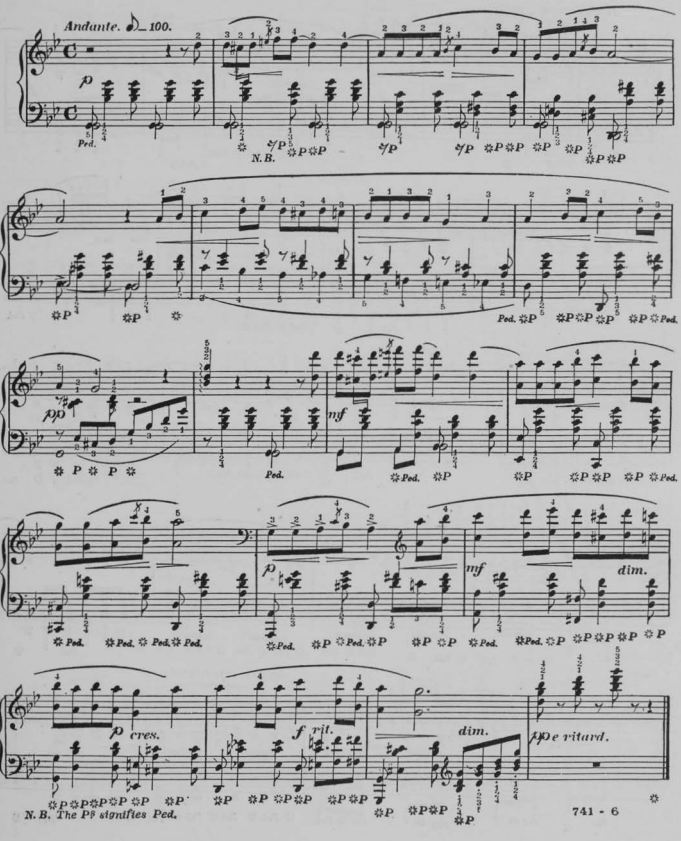



Coda.

II

SOLFAGER UND DER WÜRMERKÖNIG

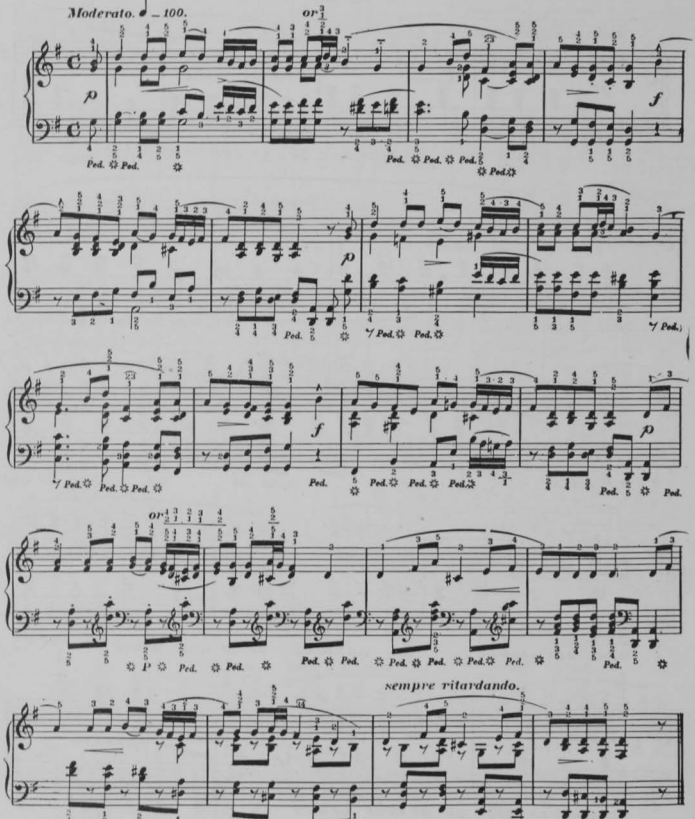
Op. 17. Nº 12.



III

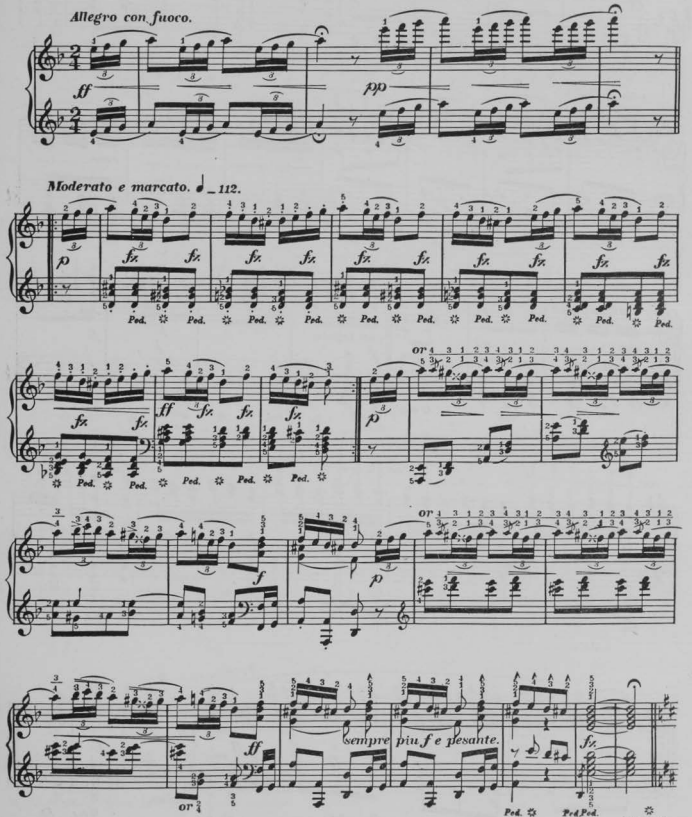
REISELIED.

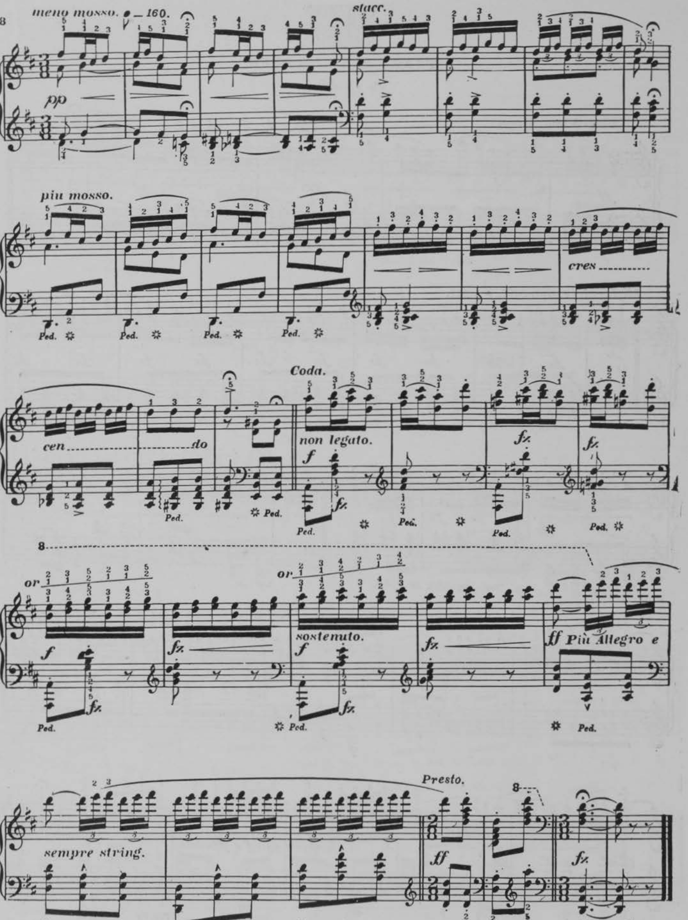
Op. 17. Nº 13.



TANZ AUS JÖLSTER.

Op. 17. № 5.



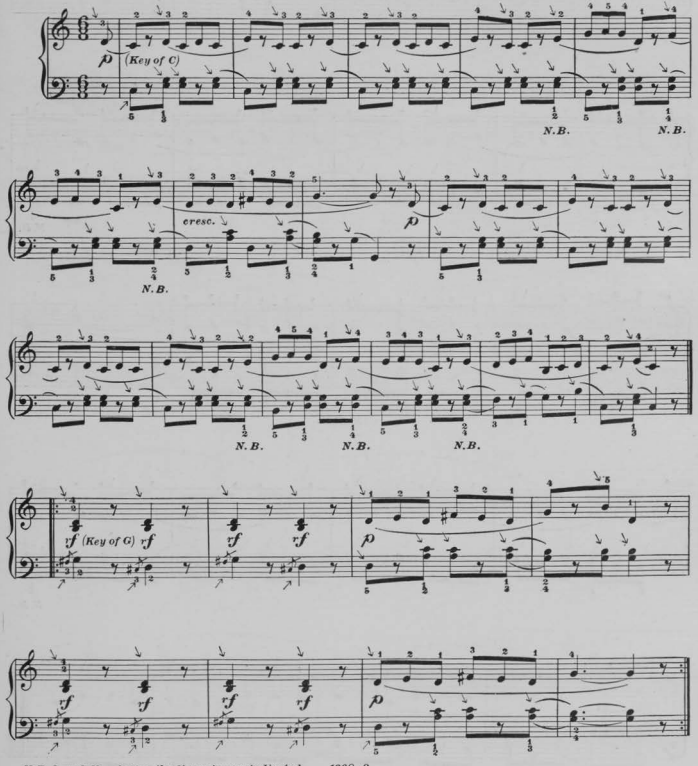

meno mosso. ♩= 160.
stacc.
pp
più mosso.
cres
cen
do
Coda.
non legato.
f
fz
Ped.
or
sostenuto.
ff Più Allegro e
sempre string.
Presto.

THE LITTLE DRUMMER.

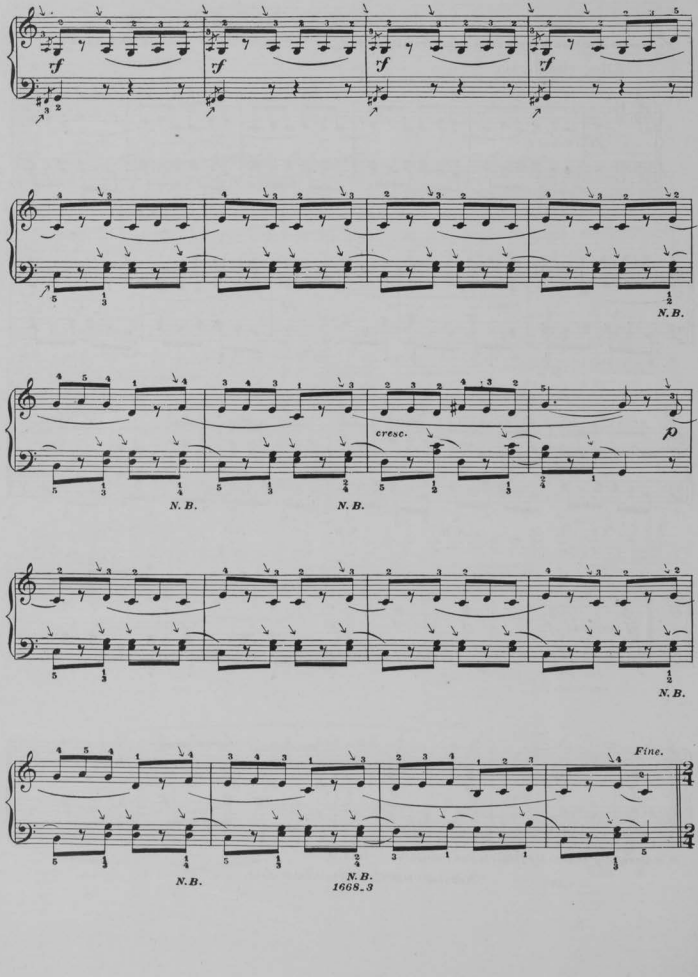
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩.=100.



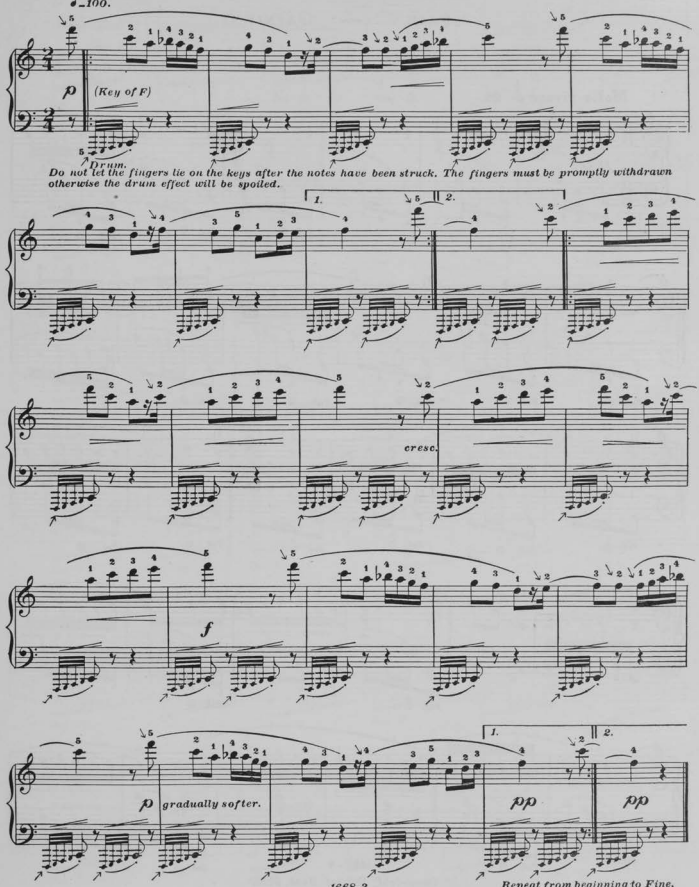
N.B. Carefully change the fingering as indicated. 1668.3


tf
tf
tf
tf
N. B.
cresc.
p
N. B.
N. B.
N. B.
Fine.
N. B.
N. B.

Here the quarter note is equivalent in value to the dotted quarter note in the preceeding parts. (♩ = 100 = ♩. 100.)

The Girl I left behind me.

♩. 100.



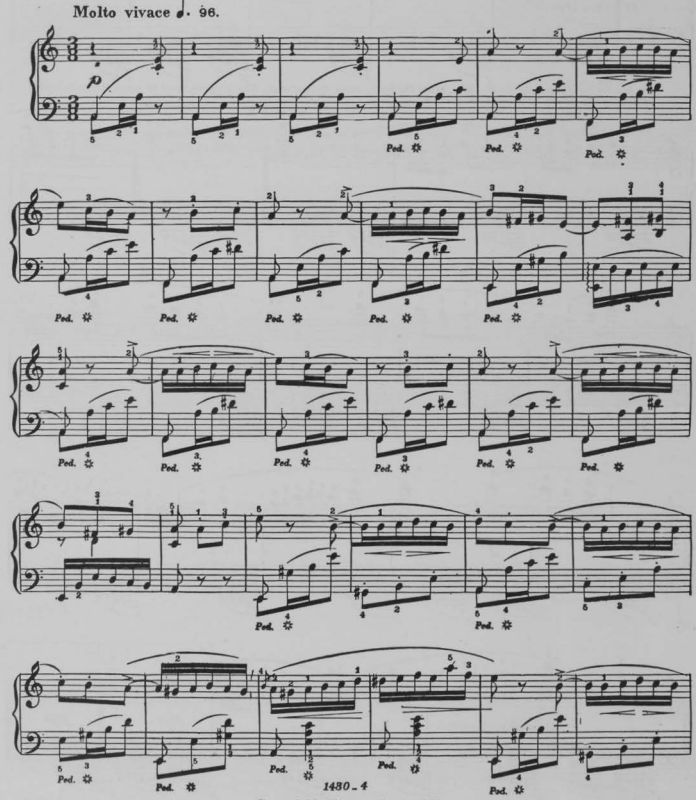
Do not let the fingers lie on the keys after the notes have been struck. The fingers must be promptly withdrawn otherwise the drum effect will be spoiled.

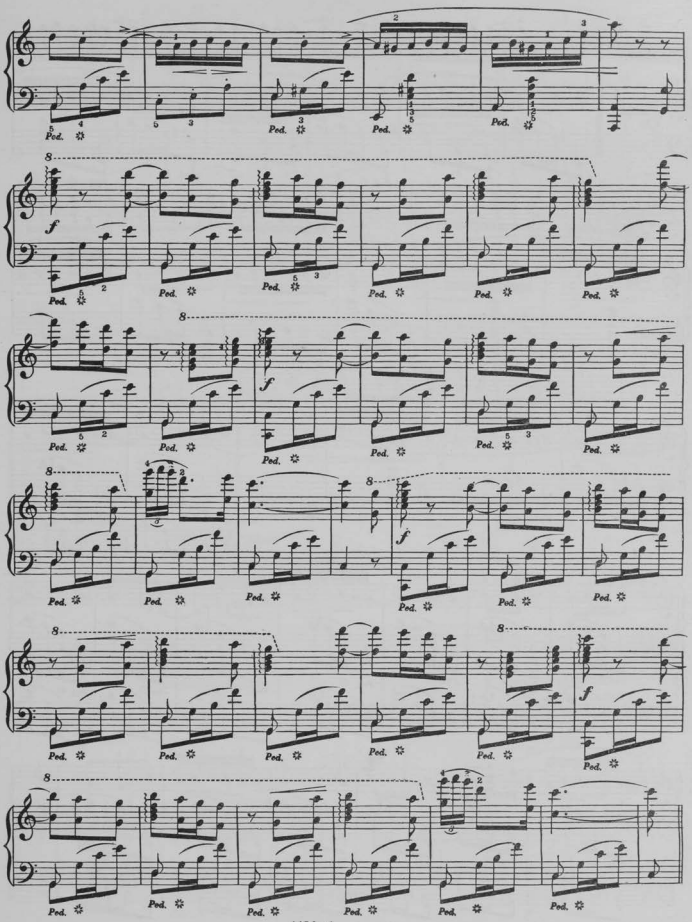
Repeat from beginning to Fine.

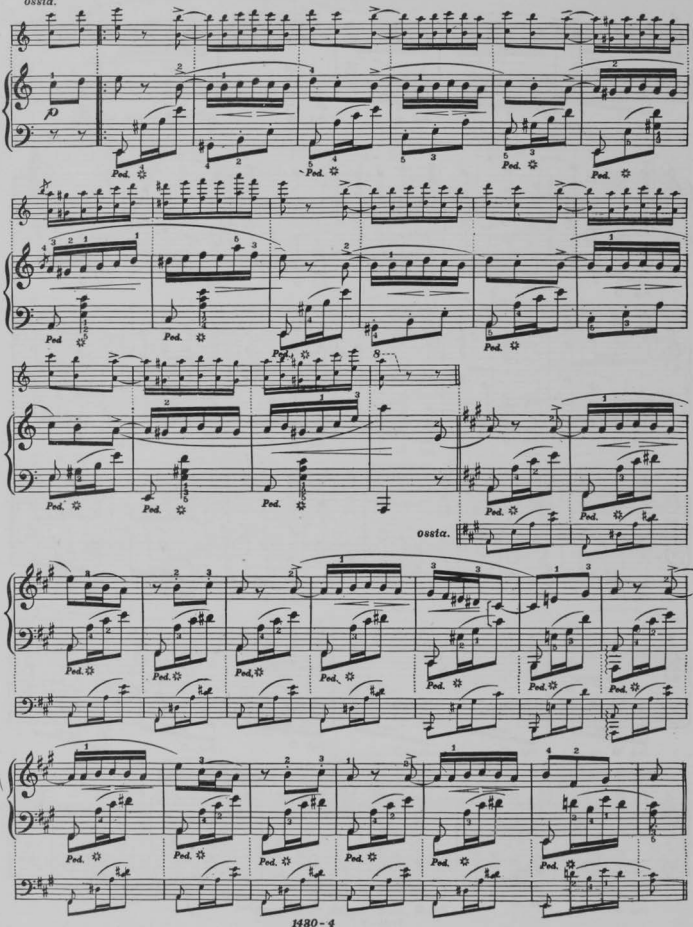
FANDANGO.

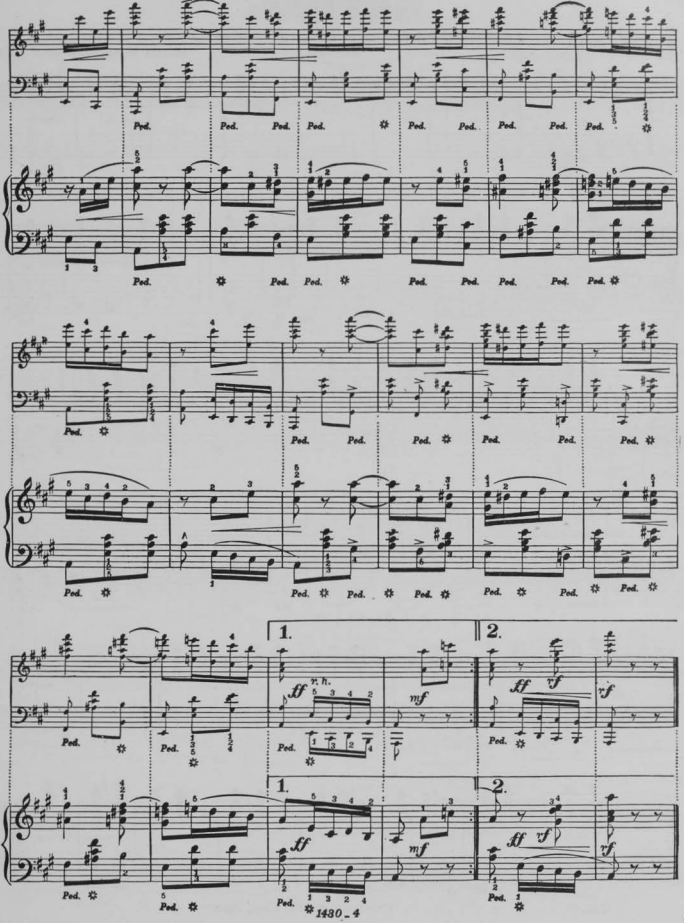
SPAIN. ~~~~ SPAINIEN.

Moritz Moszkowski Op. 23 No. 3.




Ped.
f
8


ossia.
Ped.
ossia.

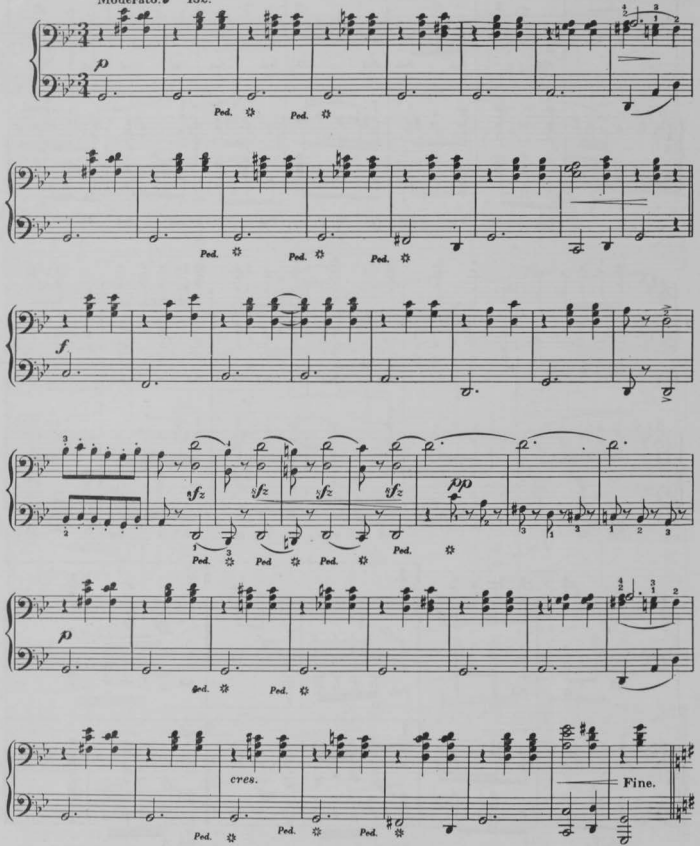

Ped.
1.
2.
ff
mf
sf
1430_4

SEVILLE.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak. Secondo. Moritz Moszkowski Op.12. No2.

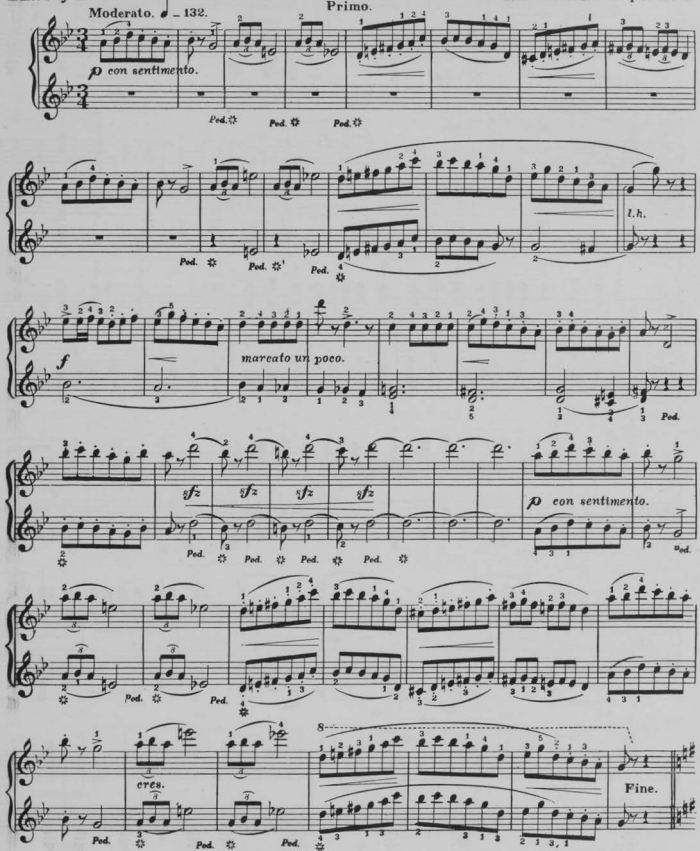
Moderato. ♩ 132.

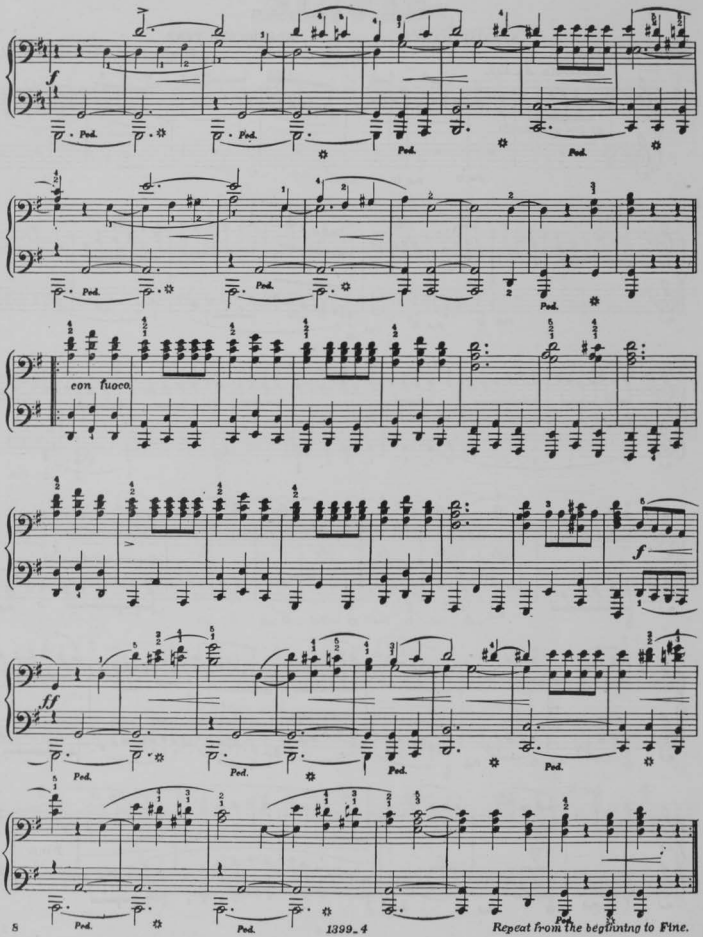


SEVILLE.

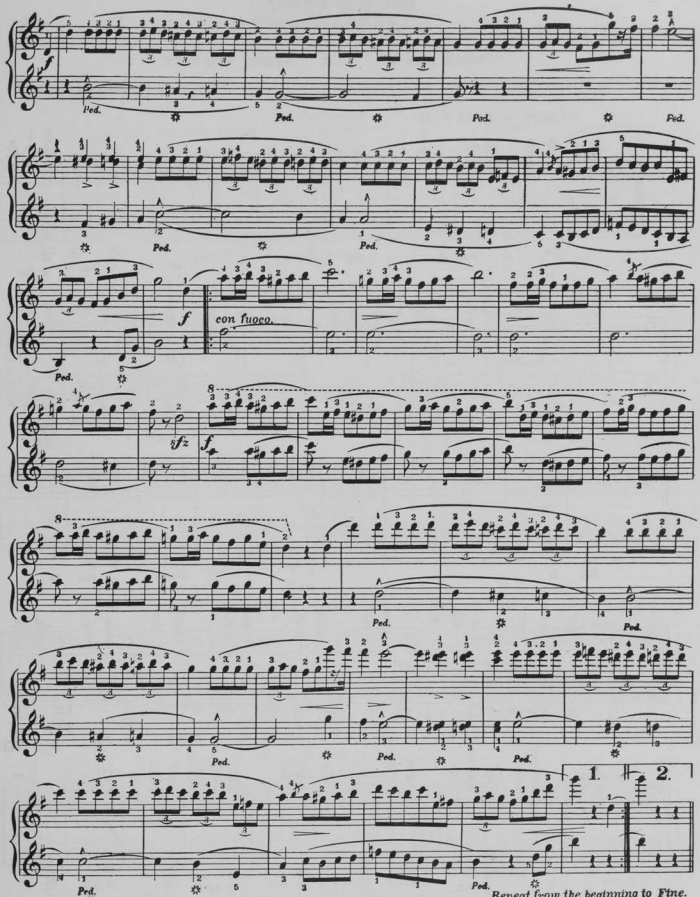
SPANISH DANCE. SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski Op.12. Nº 2.





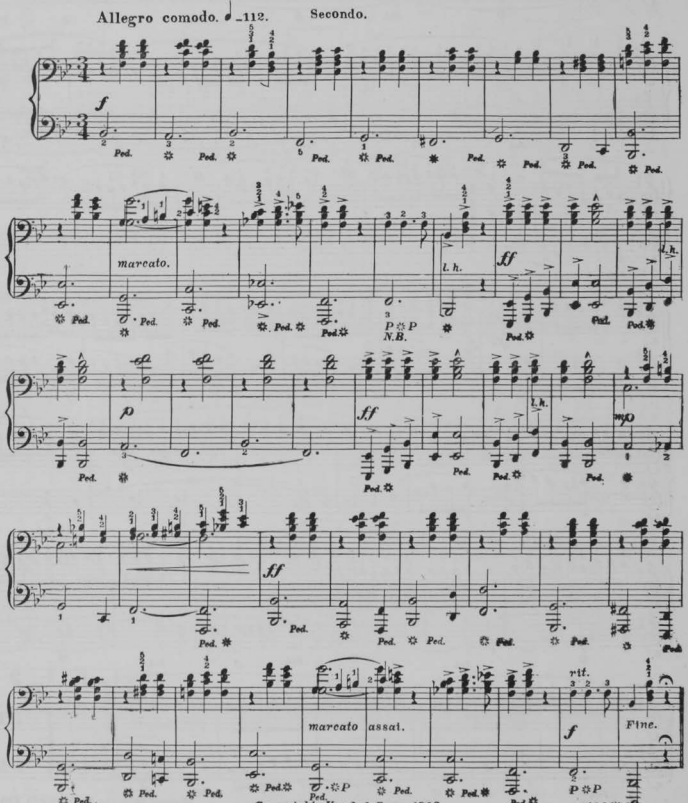
Repeat from the beginning to Fine.


Ped.
con fuoco.
sfz
1.
2.
Repeat from the beginning to Fine.
9.

VALENCIA.

SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski Op.12. Nº 4.

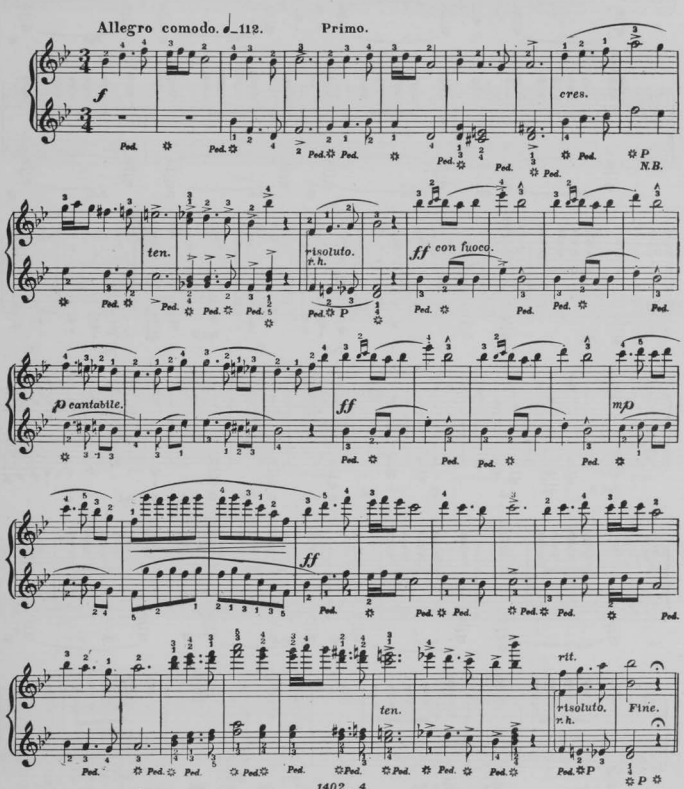


 N.B. The Ps signify Ped.

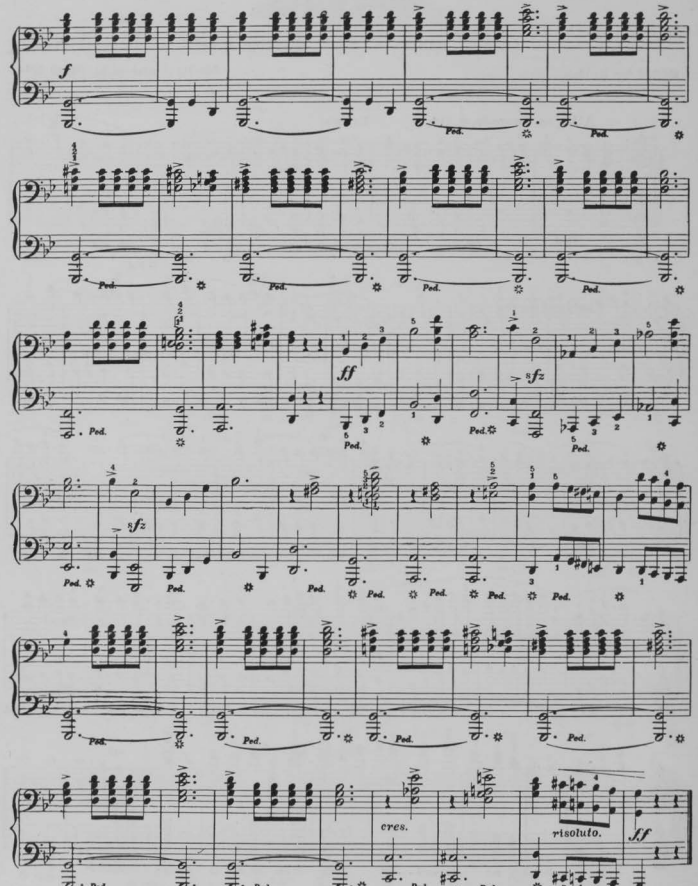
VALENCIA.

SPANISH DANCE. ~~~ SPANISCHER TANZ.

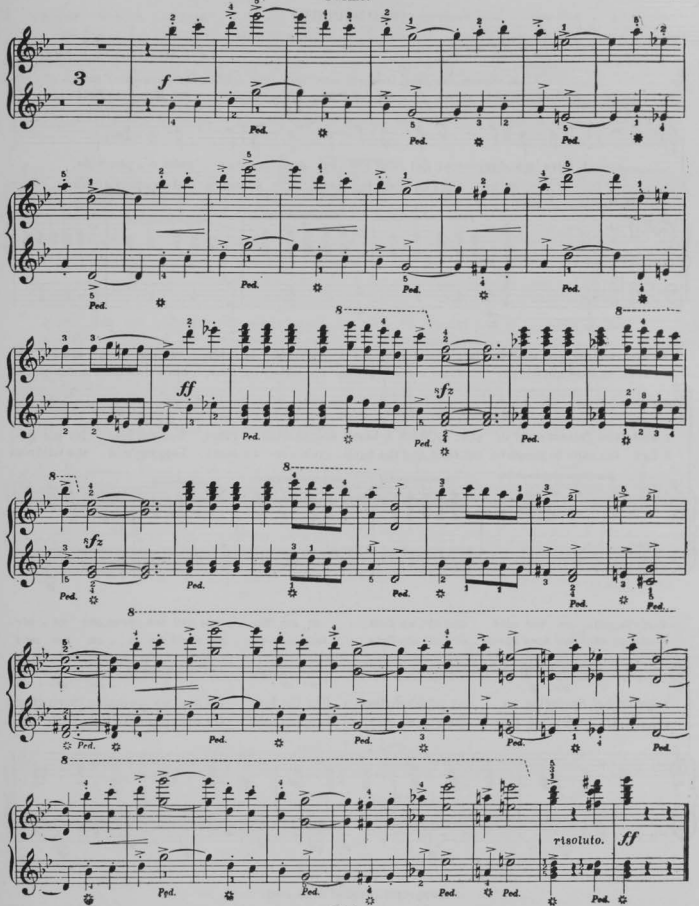
Edited by Kullak. Moritz Moszkowski. Op. 12. N° 4.



N.B. The P's signify Ped.



Repeat from the beginning to Fine.

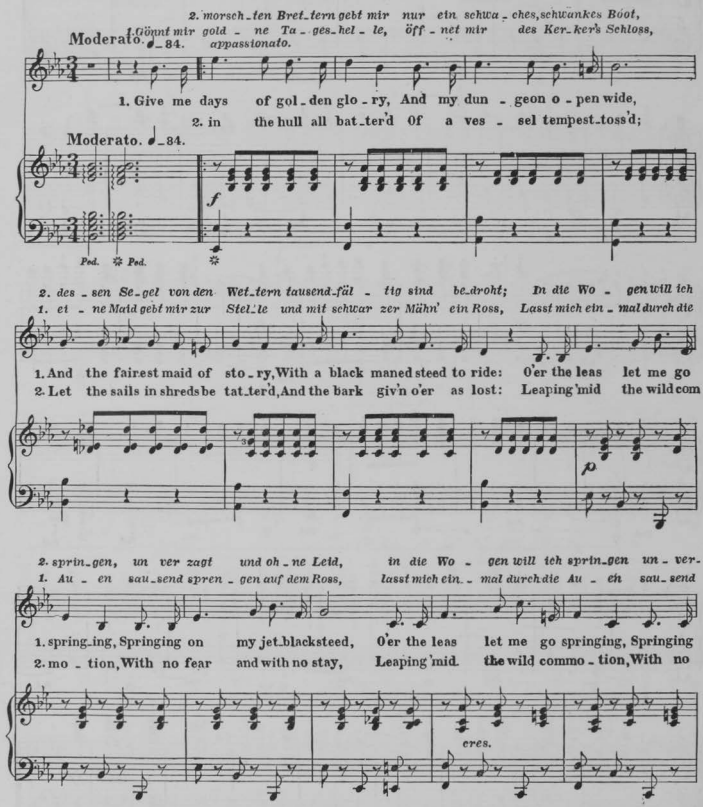


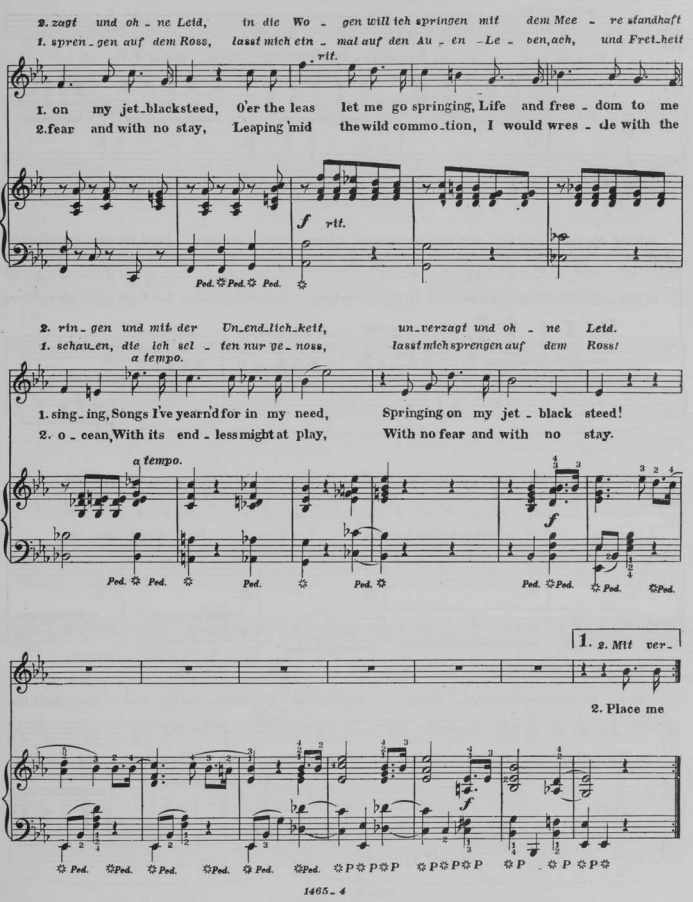
Repeat from the beginning to Fine.

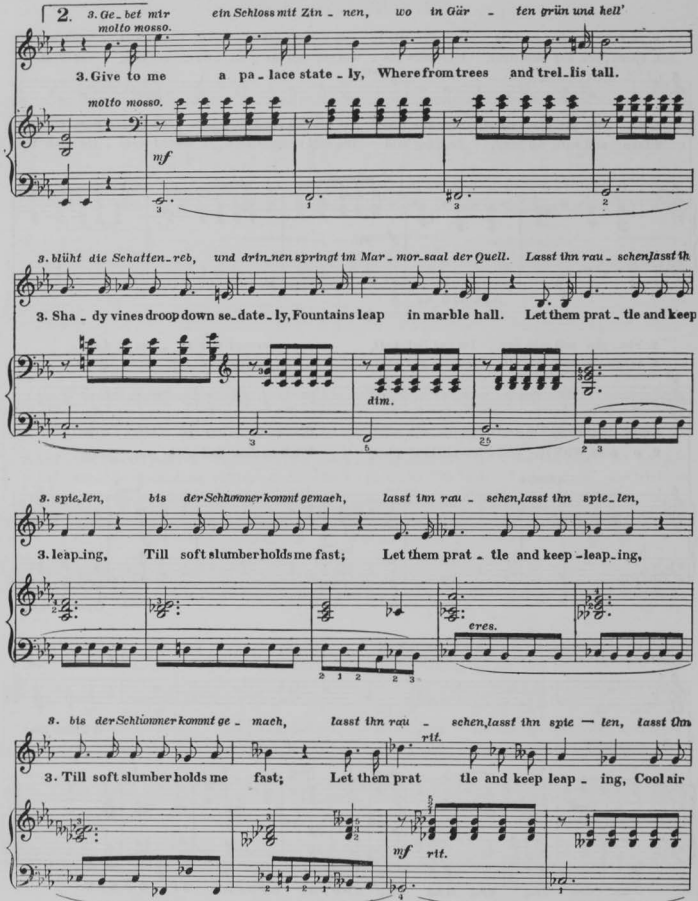
YEARNINGS.

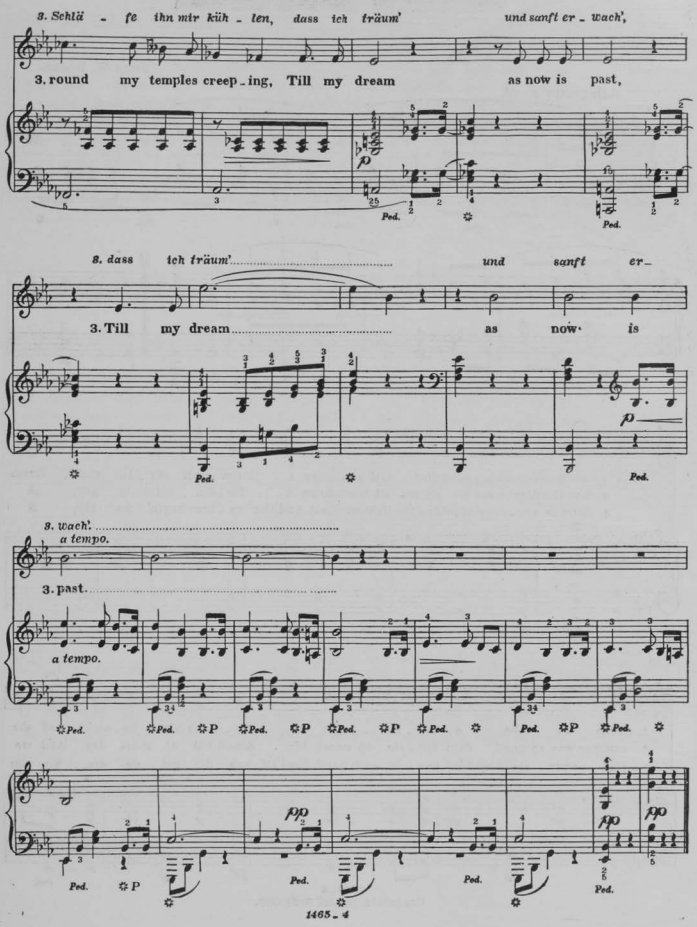
(SEHNSUCHT.)

A. Rubinstein. Op. 8. №5.



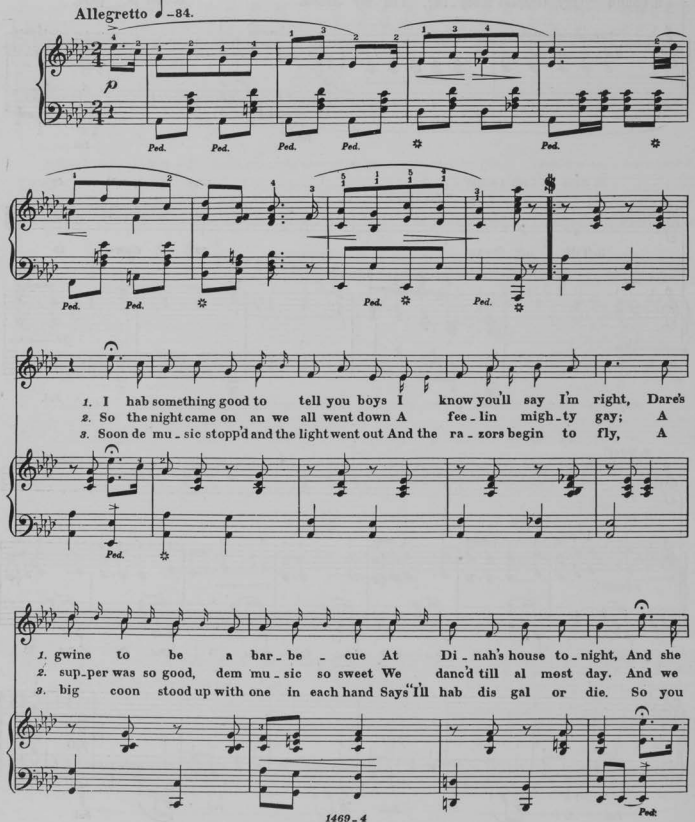

2. zagt und oh - ne Leid, in die Wo - gen will ich springen mit dem Mee - re standhaft
1. spren - gen auf dem Ross, lasst mich ein - mal auf den Au - en - Le - ben, ach, und Frei - heit
rit.
1. on my jet - blacksteed, O'er the leas let me go springing, Life and free - dom to me
2. fear and with no stay, Leaping 'mid the wild commo - tion, I would wres - de with the
f rit.
Ped. Ped. Ped.
2. rin - gen und mit der Un - end - lich - keit, un - verzagt und oh - ne Leid.
1. schau - en, die ich sel - ten nur ge - noss, lasst mich sprengen auf dem Ross!
a tempo.
1. sing - ing, Songs I've yearn'd for in my need, Springing on my jet - black steed!
2. o - cean, With its end - less might at play, With no fear and with no stay.
a tempo.
f
Ped. Ped. Ped. Ped. Ped. Ped. Ped.
1. 2. Mit ver -
2. Place me
f
Ped. Ped. Ped. Ped. Ped. Ped. P P P P P P P P P P P P

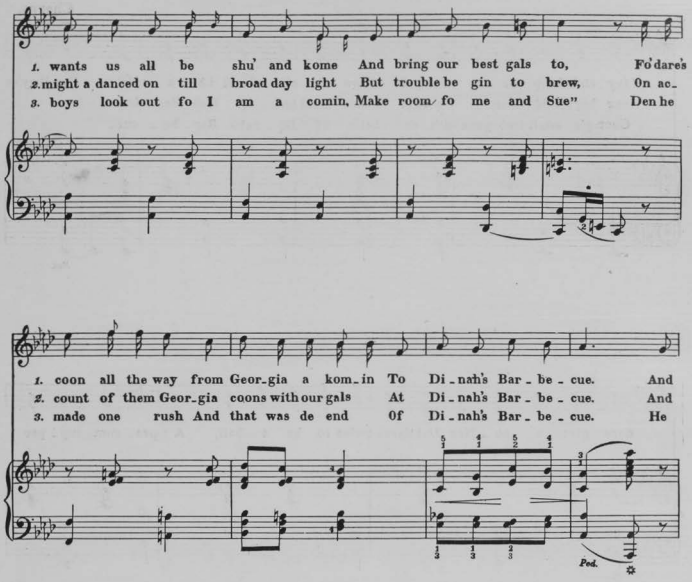

2.
3. Ge_bet mir ein Schloss mit Zin_nen, wo in Gär_ten grün und hell'
molto mosso.
3. Give to me a pa_lace state_ly, Where from trees and trel_lis tall.
molto mosso.
mf
3. blüht die Schatten_reb, und drin_nen springt im Mar_mor_saal der Quell. Lasst thn rau_schen lasst th
3. Sha_dy vines droop down se_date_ly, Fountains leap in marble hall. Let them prat_tle and keep
dim.
3. spie_len, bis der Schlummer kommt gemach, lasst thn rau_schen, lasst thn spie_len,
3. leap_ing, Till soft slumber holds me fast; Let them prat_tle and keep_leap_ing,
eres.
3. bis der Schlummer kommt ge_mach, lasst thn rau_schen, lasst thn spie — len, lasst thn
rit.
3. Till soft slumber holds me fast; Let them prat tle and keep leap_ing, Cool air
mf
rit.

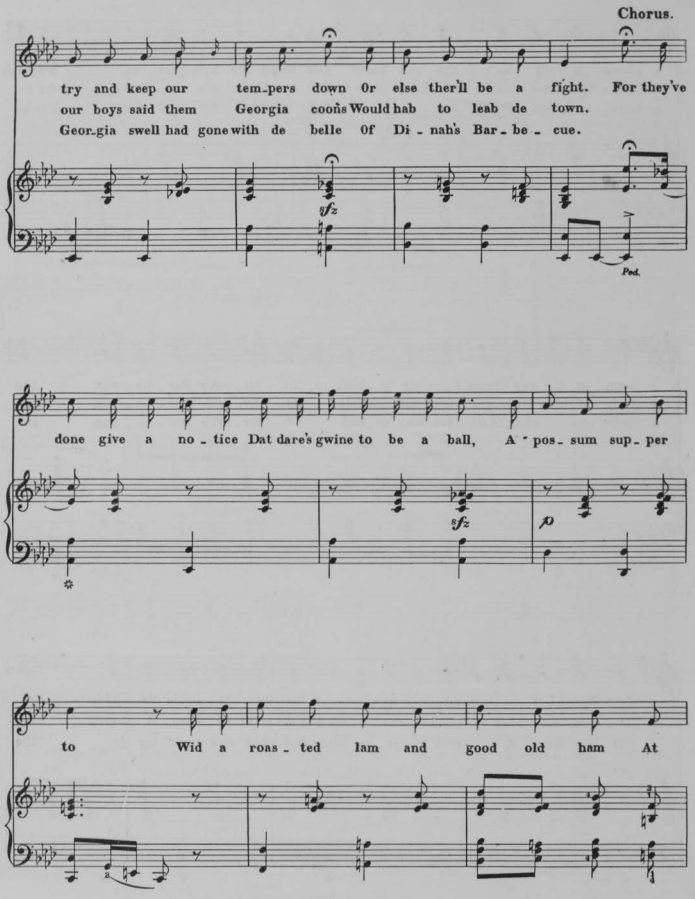

3. Schlä - fe ihn mir küh - len, dass ich träum' und sanft er - wach',
3. round my temples creep - ing, Till my dream as now is past,
Ped.
3. dass ich träum' und sanft er -
3. Till my dream as now is
3. wach'.
a tempo.
3. past.
a tempo.
Ped.
P
ff
1465 - 4

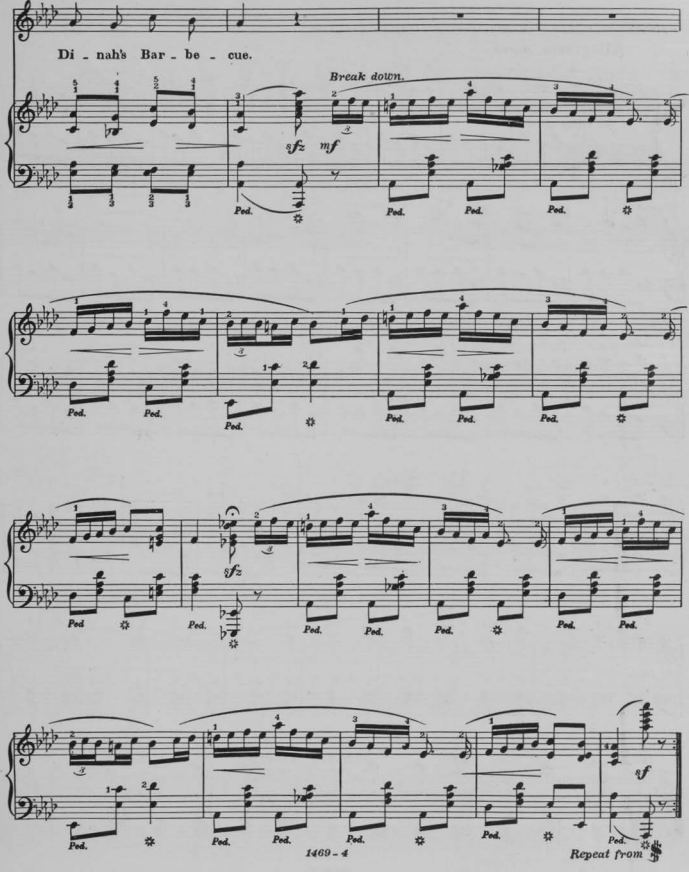
DINAH'S BARBECUE.

John W. Boone.




1. wants us all be shu' and kome And bring our best gals to, Fo'dare's
2. might a danced on till broad day light But trouble be gin to brew, On ac-
3. boys look out fo I am a comin, Make room fo me and Sue" Den he
1. coon all the way from Geor-gia a kom-in To Di-nah's Bar-be-cue. And
2. count of them Geor-gia coons with our gals At Di-nah's Bar-be-cue. And
3. made one rush And that was de end Of Di-nah's Bar-be-cue. He
Ped.
1. right dar boys we must all be found To ce-le-brate dis night; But
2. Di-nah saw what de trouble was a-bout And tried to keep it down, But
3. left our boys A look-in af-ter dem But what else could dey do. The


Chorus.
try and keep our tem-pers down Or else ther'll be a fight. For they've
our boys said them Georgia coons Would hab to leab de town.
Geor-gia swell had gone with de belle Of Di-nah's Bar-be-cue.
sfz
Ped.
done give a no-tice Dat dare's gwine to be a ball, A-pos-sum sup-per
sfz
p
to Wid a roas-ted lam and good old ham At

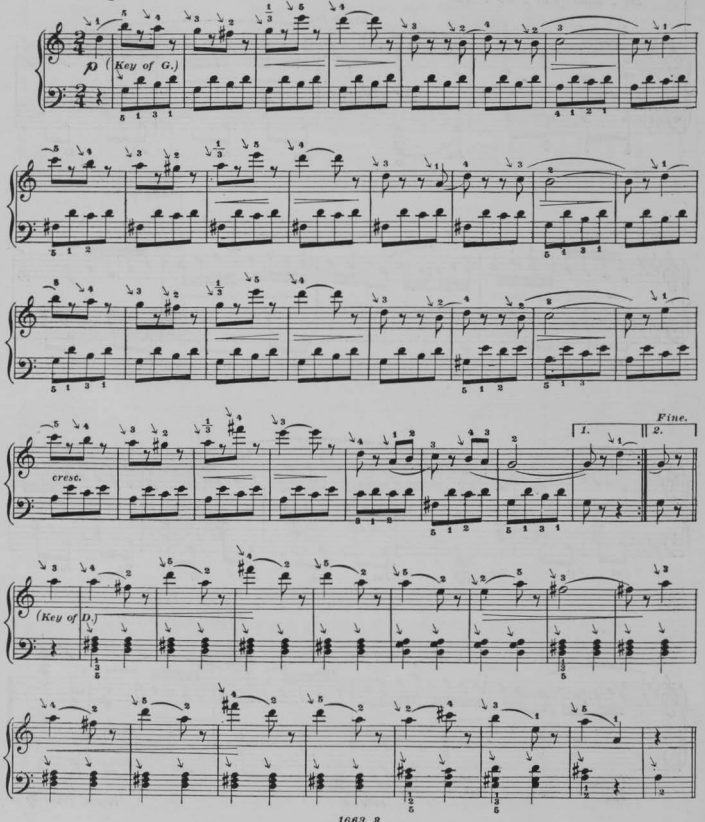

Di - nah's Bar - be - cue.
Break down.
sfz
mf
Ped.
sfz
sf
Repeat from

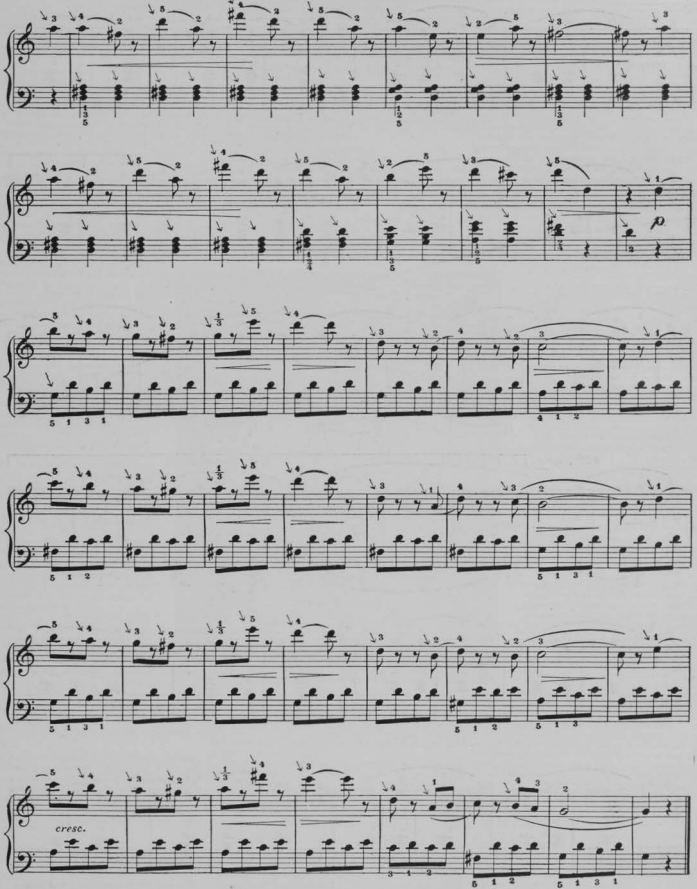
THE JOLLY PICNIC.

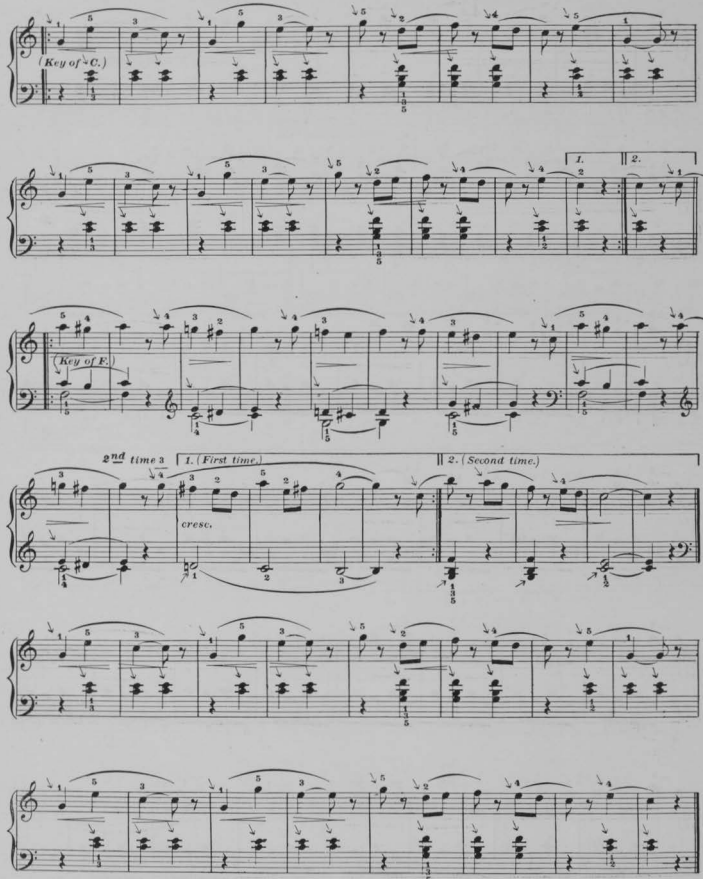
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩ = 88.




cresc.



Repeat from beginning to Fine, without repeating the first part.

BEETHOVEN CONSERVATORY.

The Beethoven Conservatory, Messrs. Waldauer and Epstein, directors, began its regular season with its usual large number of pupils. Few musical institutions in this country are as successful as the Beethoven Conservatory. Its teachers are prominent musicians, and hundreds of its pupils occupy enviable positions throughout the country.

The Beethoven Conservatory occupies its own handsome building at 25rd and Locust street. The distinguished directors, Messrs. Waldauer and Epstein spare no efforts in their work.

HOW TO AVOID COLDS.

Many people have the misfortune, either from want of a judicious direction of their personal habits or from constitutional or inherited tendencies, to be peculiarly prone to "taking cold." The inconvenience, discomfort and danger of such a tendency are considerable, and the subjects of it will doubtless find it worth their while to try a remedy given by a correspondent in a cotemporary.

He describes how, for many years, his occupation took him into crowded night meetings, where the air was not merely vitiated, but poisonous, and the heat was intense. He would often rush out of the meeting bathed in perspiration into the chill air of a winter night, but never took the slightest cold. He attributes this immunity entirely to the practice which he invariably adopted.

At the first touch of cold air he took a deep inspiration and then held his breath for half a minute, in the meantime walking as fast as he could. During that half minute the pores of the skin were closed against the chilling atmosphere, and by the time the lungs called for reinvigoration the body had considerably cooled and the risk of the chill was over.

He recommends the practice to public speakers, vocalists, entertainers, and others, who are obliged to frequent unduly heated and badly ventilated rooms. He suggests that the efficacy of this plan may be more readily realized by recalling the fact that so long as the breath is held the skin is absolutely impenetrable to the sting of a bee.

Fritz Geib, the favorite violinist, will be heard this season at the Century Theatre. Mr. Geib is a thorough and successful teacher and receives pupils a his address, 3531 Olive street.

A new vocal star, Mlle. Mara D'Asty, has arisen in Italy. It is thought that she is destined to become the successor of Mme. Patti.

Giovanni Franchi, who for many years occupied the position of secretary of Adelina Patti, died recently at Milan. He was seventy-five years of age. He was originally a professor of belles lettres. As an intimate friend of Garibaldi, Mazzini and Cernuschi, he joined the revolutionary movement of 1848 in Italy. He associated himself with Mme. Patti nearly thirty years ago.

If you can convert an enemy into a friend, you have gained a wonderful strength. It whether you can win him or not, you can use him to your advantage, even in what he says or does through hatred and spite. Goethe says, "I have always paid attention to the merits of my enemies and found it an advantage."

A society has been formed in Florence for the purpose of reviving the obsolete lute, which once was as common as pianos are to-day. The plan will meet with little favor, not only because we have better instruments to-day, but because lutes are very difficult to tune. A Hamburg critic once declared that a lute player who lived eighty years would have spent sixty in tuning.

A table of the salaries received by the Metropolitan artists in this country, as compared with the emolument given them in their own homes, has recently been published. The figures are interesting.

Here are a few:

	London	New York
Jean de Reszke	$560	$1,250
Edouard de Reszke	300	800
Plançon	300	500
Melba	500	1,500
Calve	500	1,200
Nordica	300	800
Eames	300	800
Saville	100	300
Totals	$2,700	$7,150

MAE ESTELLE ACTON.

Miss Acton needs no introduction to the public at large, as her marvelously beautiful voice and her charming stage presence have delighted thousands of people in all the larger cities of the United States. She has attained a position in the musical world, artists, many years her senior, would be happy to occupy; her unswerving devotion to her art paving the way to success.

The press voices only one sentiment "that Miss Acton is an artist of untiring genius and a lady of rare culture and refinement." It is with pleasure she tenders her services for concerts, operas, receptions, high teas, musicals, etc.

The New York *World* says the following:

"Miss Acton's singing was a revelation. Her pure, sweet voice soared and trilled like the song of a happy bird. Her staccato notes especially being sung with a perfection of intonation and finish which is simply marvelous."

The Chicago *Musical Times* says:

"Miss Acton was the vocalist at the banquet of the Apollo Commandery in Masonic Temple. She sang the famous Aria from "La Traviata" and gave a brilliant rendering of the Shadow song from "Dinorah" and in each displayed histrionic talent and culture of a high order. She has a pure high soprano voice, even and pleasing throughout, and her phrasing and interpretation of the selections was of the highest degree of intelligence. Every time Miss Acton appears she emphasizes her claims

MAE ESTELLE ACTON.

to the highest position among our vocal artists. The Chicago National College of Music, with which she is so prominently identified, were fortunate in securing the services of so talented a singer and teacher for the school."

Being associated with eminent artists—pianists, violinists, vocalists, organists, string quartettes, etc., Miss Acton is prepared to furnish whole programmes or a part, as may be desired. Her repertoire contains excerpts from all the well-known operas, choicest ballads, songs, arias, song recitals and scenes from operas (in costume).

It is generally agreed that if Tausig, who originated the plan of forming Wagner societies to collect funds for Bayreuth, had not died so young (like Schubert, he succumbed to typhoid fever), he would have been Liszt II. A Dresden paper states that the sole surviving member of the Tausig family is a sister of the pianist's mother aged seventy-five.

Another notable instance of musical transmission is the bringing of M. Duvernoy's new opera, "Helle," from the Grand Opera, Paris, into an electrophone in a London theatre. The electrophone, so popular in Europe, is still comparatively unknown in this country.

MAJOR AND MINOR.

Herr Mottl organized at Carlsruhe a very interesting cycle, intended, to a certain extent, to show the development of opera during the past 150 years, from the pre-Rossinian composer Paisiello to Wagner. The series is as follows: Paisiello, "Da Serva fatta padrona;" Gluck, "La Regina di Maggio;" Haydn, "Lo Speziale;" Mozart, "Il Flauto magico;" Gretry, "I due Avari;" Delayrac, "I due piccoli Savojardi;" Cherubini, "La Locanda portoghese;" Weber, "Abu Hassan;" Donizetti, "L'Elisir d'amore;" Berlioz, "Les Troyens;" Bizet, "Djamileh;" Wagner, "Tannhauser," "Lohengrin," and "Die Meistersinger."

Mr. James E. Healy, of Lyon & Healy, one of the most progressive young men in the piano trade, will be married next month to Miss Marie Keidel, the accomplished daughter of Mr. Charles Keidel, head of the house of Wm. Knabe & Co., who returns from his holidays in Europe next week.

An equally important announcement in connection with the above is that Mr. Healy will withdraw from Lyon & Healy, with whom he has been actively engaged for the past 15 years, and leave Chicago to make his residence in Baltimore, and assume a position on the executive staff of Wm. Knabe & Co. As Mr. Healy's best line long been toward the manufacture side of the great business with which he has been connected, he will have enlarged opportunities to realize his ideal in the grand art industry built up by the house of Knabe, whose watchword is progress.

Truly, an eventful career was that of the late Frederick William Nichols Crouch, whom two continents know almost solely through his song, "Kathleen Mavourneen"—a life story which in its kaliedoscopic phases recalls that of the wandering ballad-mongers of olden times.

In the course of his four-score and ten years of wandering, he was by turns an actor, a musician, a singer, a sailor, a foundryman, a journalist, a composer, a conductor, a soldier, and a teacher. He played the 'cello in the Drury Lane orchestra; he served before the mast on a coasting schooner; he sang in the choirs of St. Paul's Cathedral and Westminster Abbey in London and at St. Paul's Church in Richmond, Va.; he was a soloist in the musical exercises accompanying the funeral of William IV., and those of the coronation of Queen Victoria. He conducted at the old Astor Place Opera House, New York; he shouldered a musket in a Richmond regiment and fought for the stars and bars, and he composed volumes of ballads.

And after it all, he died with poverty staring him in the face. A fine example for the Philistines to moralize upon!

In the management of rapidly moving machinery, a musical ear which quickly detects variations of pitch, and therefore of speed,—for the pitch of the sound depends on the speed—is of considerable use. A farmer with a good ear can detect at once if the threshing machine is improperly "fed," for its speed increases, and the sound it emits is of higher pitch, when an insufficient amount of corn is supplied. And in the same way the electrician can tell if an electric motor is running at its due speed. With a musical ear the physician more readily interprets the sounds elicited by percussing the chest; and the potter more easily separates the sound from the unsound. It is a mooted point whether the musical are naturally the better readers and speakers; but there is no doubt that they improve more quickly when taught elocution, for they can more nearly the pitch of their own voices, and so correct their errors. A good ear includes an acute appreciation of time or rhythm.

Moritz Rosenthal, the piano virtuoso, who makes a tour of the United States the coming winter has been "commanded" to play before Queen Victoria and the Prince of Wales at Balmoral Castle during the visit of the Czar and Czarina of Russia. Rosenthal is composing a symphony for the occasion, which will be interwoven the English and Russian national airs.

"Home, Sweet Home," Payne's song, was originally a number in his opera, "Clari, the Maid of Milan," produced early in this century. Over 100,000 copies were sold in the first year of its publication. This was an enormous circulation in those days. But how many million copies have been sold since? The melody is said to be a Sicilian folk song, but this has never been proven, and it is believed by many that Payne composed the music. Others give the credit to Henry Bishop.

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