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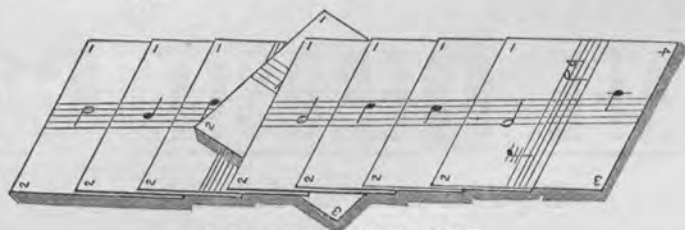
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# MUSICAL REVIEW

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## PIANOFORTE ACCOMPANIMENTS.

"**W**HO is to be the accompanist?" All who have had to do with the arrangement of musical entertainments will know that this is one of the first questions asked by vocal and instrumental soloists when booking their engagements, and if by way of answer some well-known name is mentioned, nothing more is said, but if the name is unknown, then follow sundry other questions, and, in all probability, a rehearsal is demanded.

"But why all this fuss?" Because the accompanist is a most important individual, and the success of the concert largely depends upon him. Whether you engage the greatest artists available, or depend entirely on the assistance of amateurs, it is of the utmost importance that a thoroughly efficient accompanist should be secured. No doubt there are many amateurs who are competent to undertake this duty, but, as a rule, it is decidedly unsafe to entrust it to any one who has not had some experience in the work.

What, then, are the special requirements of a good accompanist? First—he must be a good musician, able to play freely in all keys, and not likely to be disconcerted at coming suddenly upon passages, say, in six or seven sharps or flats. Second—he must be a quick and reliable reader, for not only is it necessary for him to play at sight, but it is sometimes very difficult to follow the soloist, and read a fully-written accompaniment at the same time, especially if the copy be in manuscript, which is frequently the case. Third—he should be able to transpose a moderately difficult accompaniment into another key, for although soloists who are wise in their generation will take care to have copies written out in the proper key, it is impossible sometimes to avoid transposition. Fourth—he should possess that mysterious faculty of sympathy with the soloist, enabling him to follow, and fall in at once with the slightest variations of time and tone. A good accompanist will also be on the alert for any mistake that may be made (for such things do happen), so that, as far as possible, he may prevent it from being noticed. The fourth requirement is absolutely essential, and cannot, I think, be altogether acquired, for although knowledge and experience are, of course, great helps, there is no doubt that a thoroughly good accompanist must be to the manner born. It would seem that comparatively few possess the special qualifications, as the number of recognized accompanists is exceedingly small.

In giving this outline of the duties, I have not, of course, been able to refer to all the possible difficulties (and annoyances, too) which may arise, but I hope I have at least shown that the importance of the duties can scarcely be over-estimated, and yet it is sometimes considered so slight that the name of the accompanist is not mentioned in the programme or book of words, and is printed on the bills in the smallest possible type, as though some apology were needed for the name of so insignificant a person being printed at all.

Considerable difference of opinion is met with as to the amount of power which should be used in accompanying—singers objecting to one, "because he gives you no support," or to another, "because he thumps so," (a fault, by the way, which no pianist worthy of the name indulges in, either as soloist or accompanist). This, however, is a matter which must be left to the judgment and discretion of the player, who will be guided partly by the nature of the accompaniment and partly by the soloists, who may sometimes be almost left to themselves, but at other times require all the support an

accompanist can give, and in some cases a great deal more. To those who may be desirous of making themselves useful in this important branch of musical art, and have not had the opportunity of gaining experience, I would say that, as a rule, old ballads require but little accompaniment, and many of them should be very lightly played. A judicious use of the two pedals together is a good effect and a great help in such cases. In spite, however, of the absence of technical difficulty, so much discretion is needed for these songs, together with the "sympathy" mentioned just now, that I consider they are amongst the most difficult to accompany, although they may be the easiest to play. For example, it would be quite possible for a pianist to play "The Erl King" in splendid style, and yet make a sad muddle with "Sally in Our Alley" or "Tom Bowling."

The accompaniments to most of the more classical songs, such as those of Beethoven, Schubert, Schumann, Mendelssohn, and many others of a later date, notably Sullivan, Cowen and Dvorák, are of quite a different stamp, and make far greater demands upon the skill of the player, not being merely chords to support the voice, but works of art in themselves, and of equal importance with the voice part. In such songs, no true artist will think of taking liberties with the text, but will study the accompaniment as carefully as the voice part, and sing in such a way that the accompanist may give full effect to the accompaniment, and make it a prominent feature when necessary. I may also add that in songs of this character the concluding symphony (if there be one) should be played right to the end; in fact, it will be found, in the majority of cases, that the song does not really finish until that point is reached. Here I may ask: When will audiences learn to wait until the end before beginning to applaud? That they do not, is a lamentable fact, because it shows that they are paying no attention to the music itself, and that all their thoughts are concentrated on the soloist.

The habit of elaborating accompaniments cannot be too strongly condemned. It is most irritating to hear florid passages introduced, when perhaps simplicity should be the chief characteristic, and it is very likely to embarrass the singer.

I should like now to say a few words on a very important branch of an accompanist's duties—viz., that of accompanying oratorios, cantatas, etc. This is undoubtedly the most difficult task which an accompanist can undertake, demanding as it does all the before-named requirements, considerable powers of endurance (for it is a great strain upon the mind, as well as the wrists, to play through a long oratorio), and, in the case of standard works, a thorough acquaintance with their traditional rendering. An accompanist who once becomes known as being reliable in this sort of work, is sure to have plenty of it to do, as there is scarcely a district in town or country which does not possess at least one choral society; and as it is not possible for the majority of them to secure the services of a professional band, they have to fall back on the best substitute available, viz., the pianoforte, and, generally, a harmonium as well. I have, from time to time, seen in musical notices remarks tending to throw cold water on these performances, and have always felt regret in reading them, because, although we must all admit that the two instruments are but a poor substitute for an orchestra, what chance would our new works have of becoming popular if it were not for such performances as these? Such works, for instance, as Bennett's "May Queen," Barnett's "Ancient Mariner," and Cowen's "Rose Maiden," are well adapted for presentation in this way, and are so performed constantly, but we scarcely ever hear of

a performance with orchestra. Surely, it is better for small societies (many of which do not exceed forty or fifty voices) to be accompanied in this way than by a makeshift orchestra, which is invariably too loud, and only occasionally in tune. It must also be remembered that to accompany choral works in a proper manner requires just the sort of experience which it is absolutely impossible for orchestral amateurs to get. By all means, secure a professional orchestra, if possible, and thus give full effect to the composer's intentions, but where this is not possible, it is far better to rely on the pianoforte and harmonium.

In selecting an accompanist, it will be well to remember that solo playing and accompanying are two distinct branches of pianoforte playing, the most brilliant soloists being very often unable to accompany the simplest song properly. It may be that they are not gifted with the faculty of feeling sympathy with the soloist, or, in some cases, they may think it beneath them to play accompaniments, but, whatever the reason may be, the fact cannot be questioned. An accompanist may, of course, be an excellent soloist as well, if he can only get sufficient time for practicing, but, as a rule, our professional accompanists are so occupied with their teaching and concert engagements that it is practically impossible for them to make a special feature of their solo playing.

If I am addressing any who take much interest in the art of accompanying, and perhaps feel that they have a special aptitude for it, let me earnestly advise them to encourage and cultivate it to the utmost, for not only will they derive great pleasure from it themselves, but they are sure to have opportunities of giving pleasure to others, and although, at concerts, the accompanist occupies, to some extent, a subordinate position, and does not receive recognition from the audience, his services are, as a rule, cordially acknowledged by the artists, who, of course, thoroughly appreciate a good accompaniment, and are always ready to give encouragement when it is deserved.—FOUNTAIN MEEN.

## A MUSICAL CURIOSITY.

**T**HE most ancient musical instrument in present use is the Jewish *shophar*, which is still sounded in some synagogues at the New Year, and also on the day of Atonement.

The *shophar* is made of a ram's horn, straightened and flattened, and is named in the Bible as being heard when God descended on Mount Sinai. Its use has been constantly retained in connection with the Mosaic Ritual since that remote period, and the specimen used in the leading London Synagogue is undoubtedly of an antiquity exceeding that of any "instrument of music" at present in existence. Its structural features are naturally of the most primitive description, the bore being a cylindrical tube of very small calibre terminating in a species of bell, parabolic in form. The embouchure is faulty, and although, as in the modern French horn, the fifth is the result of a natural production, the player not infrequently produces an octave instead of that interval. There are three rhythmic flourishes, common to the German and Portuguese Jews, known respectively as the *tekiah*, *ternah* and *gedolah*; the two former including the fundamental note and its fifth, while the latter, which is always sounded last, contains both the fifth and the octave. The tone produced is of most unearthly character, and its effect is thoroughly in consonance with the solemnity of the occasions when the *shophar* is used.



# Kunkel's Musical Review

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**RIFLES** are not always to be disregarded, but constant attention to mere trifles will always result in disaster to true progress. Therefore, not a few articles that appear in our musical exchanges make us positively tired. (This is no mere slang term but the expression of an actual fact). Of what possible use it can be to determine whether the ordinary name of a given musical sign is the best that could have been given to it, etc., etc., we are unable to understand, so long as the name is understood to represent the thing and the office of the thing is known. Hair-splitting is always pedantic and stupid in a teacher and distressing, misleading and dwarfing for the pupil. Let's have none of it!

**BUMMIN'-BUG,** the fellow who turns the crank of Steinway's *Hurdy-Gurdy*, or in other words twists the tail of the "Musical Cow-rear," sees in Mr. Kunkel's "Alpine Storm" an umbrella and several other similar things. His well-known aversion to water is sufficient explanation of his dislike of rain-storms, but what we cannot understand is that his ordinary beverage should now make him see umbrellas, instead of snakes and spiders as formerly. "Bummin'-bug's" humor is sickly and bilious. We would suggest a few good doses of castor-oil as a means of clearing what is called his brains. And, by the way, it will doubtless please those who rejoice in the strains of the *Hurdy-Gurdy* to hear that more paper has been used on which to print the "Alpine Storm" in the last three months than the *Hurdy-Gurdy* uses in a year for its regular edition. If anybody doubts the statement, we have a little \$100.00 that says it is absolutely true. What say you, Bummin'-bug?

**THE Saengerfest** committee, after having absorbed the guarantee fund, finds in its treasury and aching void of \$3,000, and therefore is paying 75 cents on the dollar of its outstanding liabilities. We pause to ask whether the salary of \$2,000 allotted to President Methudy for his services is accepting the honor of *Fest-Praesident* has been shaved 25 per cent? While we are asking questions, we may add that we should like to know whether the firm of Methudy & Meyer did not furnish the lumber for the fitting of the hall—also at what rates?—also who measured it?—also, how the contract for the carpenter-work was let?—also, how the lumber was finally dis-

posed of?—also, how much the Committee paid to Balmer & Weber for music printing and how much less other firms had offered to do the same work for, etc., etc? We trust the Committee will give us and the people all those little details, especially if it goes on, as it proposes, to ask further contributions from the public to make up the deficit in its treasury.

## THE SÄENGERFEST FIASCO AND ITS LESSONS.

**THE Saengerfest** lately held in this city was a dismal failure in almost every respect. We had anticipated that the peculiar methods of Mr. Methudy, the president, prominent among which was his systematic snubbing of local orchestra players, would re-act disastrously upon the enterprise, but we are free to confess that even we were not prepared for so complete a *fiasco*. The estimated fifty thousand visitors to the city dwindled to about twenty-five hundred, and while the local patronage of the concerts was good it was far from large. Artistically also, the results, in view of the forces at command, were unsatisfactory, and *Frau Lehmann-Kalisch* was justified by the facts in all the hard things she said about Mr. Egmont Froehlich as a conductor.

Mr. Froehlich's standing as a conductor of orchestra was not generally known, however, and cannot therefore have tended to reduce the attendance. Mr. Methudy's management certainly caused not a few, as we have already intimated, to "boycott" the *Fest*, but we doubt if, even with a more popular and intelligent manager, the *Saengerfest* could have been made a genuine success. The tendency of these German music festivals has been downward for several years. This was evident at the previous one, held at Milwaukee, when the St. Louis committee sent up to lobby in favor of their city for the next *Fest* found, to their astonishment, that their task was all done, as no other city had applied for the "honor." The fact was further emphasized at the recent meeting in this city when no applications were found on file and the next *Fest* was assigned to New Orleans against the protest of some of the delegates from that city. Indeed, many intelligent Germans have expressed a doubt whether there will be another *Fest* after that at New Orleans, believing that the process of disintegration would go on so rapidly that the *Saengerbund* would find itself unable to go on with its "North American" festivals.

The cause of this decadence must be sought for in a loss of interest in the purposes of the organization. To many, the purpose of the *Saengerbund* will appear to be the cultivation of music. This is only partially true. The *Saengerbund* is confessedly a combination of German societies, who sing in the German language, and we believe that Mr. Methudy, in his opening address, represented the society's purpose correctly when he stated it to be the establishment throughout America of "the supremacy of German song."

Now, the times are unfavorable to the establishment of the supremacy of the music of any foreign nation in these United States. The German-American to-day is far more American than he was twenty-five years ago, the date of the organization of the North American *Saengerbund*. He cares more for America and less for *Deutschland*, and the "supremacy of German song" on this side of the Atlantic is, as a rule, a matter of supreme indifference to him. Fully three-fourths of the delegates to the late *Fest* spoke English among themselves in preference to German, on the streets and everywhere. The German, in a word, is being absorbed and obliterated in the American mass—from choice in many cases, from force of circumstances in

others. Distinctively German festivals must, in the nature of things, become less and less, until they practically disappear, on this side of the water.

We are far from saying that the *Saengerbund* may not have been of value to the cause of music in this country in the past, or that the societies which compose it may not be doing good service in the same cause in certain localities now. Twenty-five years ago, the interest felt in music by native Americans was very little as compared with what it is now, and, in many localities, for the Germans to have assimilated their views to those of the Americans, upon the subject of music, would have been to give up music altogether. Under such circumstances it was right that these people should band together in the cause of music, and natural that, finding a rich and already familiar fund of song-lore in the lays of their native land, they should have made that the basis of their musical performances, even to the practical exclusion of all other works. But circumstances have changed. The native American is no longer the unmusical animal he was at that time and the reasons for the continuance of exclusively German musical societies have, in most localities, ceased to exist.

Now, in all things, he is a wise man who, recognizing changes in circumstances, the most rapidly adapts himself to these changes. The causes that are disintegrating the National *Saengerbund* will necessarily soon work, and indeed are already working in the same way upon its component parts—the individual societies of which it is made up—to their gradual extinction, unless they adapt themselves to the changed circumstances.

There are too many elements of good in these German singing societies for us to wish to see them extinguished, and therefore we wish to point them to the fact that there is at hand a "Fountain of Youth" of whose waters they can drink and secure immortality. It was German national feeling that gave these societies their first life impulse. That feeling is even now on the wane, and the next generation will know it not. In the place of it, American sentiment is growing. The conclusion is obvious. American national feeling must furnish the force to carry on these organizations.


The question reduces itself to this: Will these societies attempt to stop the march of events, and clog the wheels of the car of progress, knowing that the ultimate result will be their own annihilation, or will they, recognizing the signs of the times, and learning from experience, become leaders in, and thus shapers of a movement which they may retard but cannot prevent?

Our advice is in favor of the latter course. It is time that these German singing societies should cease to be German in name and in fact; that the language of the country should become the language of their songs, as it has already become that of the business and social relations of their members; that their doors should be cordially opened to all lovers of music; in a word, that they should become American in the fullest sense of the term. This course will insure success and continued usefulness, the opposite one will, in the next decade, reduce many of these societies to the condition of pleasant reminiscences.

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## GUIDO RENI.

 HIS is an anecdote which I picked up at Bologna, on a trip I took through Italy in 1881.

It is somewhat ancient, since it dates back to 1594, but there is about it a certain fragrance of poetry and romance, that makes it touching. At any rate, it is interesting.

At that time, Signor Anselmo Falcone was, it seems, the wealthiest notary in the Romagnan capital. Still, if his name is remembered to-day, he owes it neither to his fortune, nor to the superior style of his conveyances, but to the fact that he had a daughter who was simply a marvel of loveliness, and who was loved by poor Guido Reni.

How on earth had the notary, neither uglier nor handsomer than notaries of our day, ever become Corisande's father? That is a mystery which Providence and the Signora Falcone have never revealed, if mystery there was, for perhaps this was only one of those chance happenings which are not infrequent—especially in Italy; one of those tricks of Nature, which at times seems to take pleasure in astonishing us by unexpected productions. I do not mean to say that, if we should plant corn, Nature would carry her fantastic humor so far as to produce wheat. I speak of anomalies which are sometimes nearly as strange; as, for instance, when she causes the oak to bring forth only diminutive acorns, while the pumpkin grows upon a slender vine; or when a daughter like Corisande is born in a notary's house, while Charles the Fifth's sumptuous palace shelters such a son as Philip II.

Next to the ostentatiously fine house of the notary was one much less pretentious, almost shabby in fact, in which dwelt a musician by the name of Daniel Reni.

Signor Anselmo and Daniel Reni had been neighbors all their lives, and were of the same social rank. As children they had played marbles and leap-frog together, had gone to the same school and had started out in life about the same time. From that time on, however, they had followed very different paths. Daniel, endowed with a brilliant fancy and a warm heart, a genuine artist's soul, had married for love, and had succeeded in being considered a meritorious composer and nothing more. He had therefore remained poor. Upon the other hand, Anselmo, who probably had a soul also, but no imagination, had married a rich widow and trebled his fortune.

Notwithstanding the difference in their circumstances, Anselmo and Daniel remained acquaintances, if not friends. The *Maestro*, who was poorly paid, but whose talent caused him to be much sought after, was received with distinction in the highest circles, while the notary, on the contrary, was never called to the houses of the great except in his official capacity. Socially speaking, therefore, Daniel had acquired much the higher place, but he was poor, and Anselmo was rich, it was therefore much to the latter's credit that he had not forgotten his old play-fellow. It is true they were never very intimate, for the composer regarded the notary as a commonplace fellow, a blockhead and an upstart, while the other, on his side, bestowed his esteem and regard in proportion to the sum of the artist's worldly goods, which was little or nothing. And so the two "friends" sometimes conversed from their respective doorways but never visited each other.

However, I have already told you that Anselmo had a daughter, and I must now add that Daniel had a son. Corisande was sixteen and Guido Reni nineteen. Corisande was beautiful as the Fornarina or Beatrice di Cenci—and Guido was a painter. You can see, therefore, how he must have loved her!

But Corisande deserved to be loved not only because she was beautiful, because there shone on her brow that purity, and beamed from her eyes that candor which must have enthralled a genius like Guido, who, in suavity has been surpassed only by Raphael. She was, above all, adorable for her graciousness, her wit, and her worth, joined to an elevation of mind and soul, and a decision of character, which in Italy, ever since that country has begun its downward course, is oftener found among women than among men. This last trait had, perhaps, been yet more strongly developed in the young girl, by the fact that for five years her mother had slept in the Campo-Santo, and that in consequence she had been early called upon to think and act for herself. Such a woman was sure to completely take possession of such a heart as Guido's, and to inspire him with a genuine adora-

tion, for his mind glittered with poetry and his heart was full of affection but his will lacked force, and in addition to admiration and love he required that magnetic influence, which the strong exercise over the weak.

But now Corisande was getting old enough to marry; her father was rich, her family, though not renowned, was very respectable, and suitors were numerous. But old Anselmo well knew the weight of his money bags and the girl's own worth; his aspirations were therefore correspondingly high. He had firmly resolved that his daughter should wed none but a nobleman, a Marquis, a Count, or at the very least a Chevalier. He must, in addition have desirable relatives, be young, (or tolerably young, if a Marquis) good looking, of good repute, and of sufficient means himself to remove any suspicion of fortune-hunting. That was expecting a good deal; still, the number and social rank of the avowed suitors, as well as of the more bashful lovers who often hung around the house, seemed to afford grounds for his expectations; and if any one had had the audacity to propose to him his neighbor, Daniel Reni's son, little Guido, Denis Calvaert's\* pupil, as a son-in-law, I verily believe the old fellow would have fallen down in a fit.

All this Guido knew, and very unhappy it made him, for he loved with all his heart, though hopelessly. But can anyone love hopelessly? Dante said to Leonora, "Madame, I wish for all, I hope little and ask for nothing." But still he had some hope! It is likely Guido felt like the great poet, for Corisande often met him in her walks, and I will add, that her eyes, which could not dissemble, looked not too angrily upon him. At least our artist must have thought so, since he dared do what we are about to relate.

Corisande's birthday came on the 18th of May. Guido knew it, but had he been ignorant of it or had he forgotten it, the preparations made during the week preceding that date would have informed him of the fact, or recalled it to his memory. In fact, Signor Anselmo had resolved to make quite an occasion of this birthday, and being a kind father and exceptionally ostentatious, he spared no expense in the matter. Even neighbor Daniel was invited to add to the attractions of the entertainment by rendering one of those charming melodies he knew so well how to compose; and the notary, who had called out to him from his doorstep as he was passing, added, that as he was poor, he would be well paid for it.

To Anselmo's profound amazement, Daniel Reni refused with considerable haughtiness. The notary, with a shrug of his shoulders, went back into the house and said to his daughter, "These Renis are as poor as church mice and as proud as peacocks."

From this little occurrence, in addition to the notary's intense scorn, Guido knew he would not be invited, and, at first, he was miserable, all the more so from the fact that, being in love, he was necessarily jealous.

This last feeling was further fostered by the sight of all sorts of presents, which the porters of all the principal shops, and tall footmen in livery kept bringing in all day on the 18th. A thousand wild thoughts passed through his head, but reality with its prosaic details always brought him back to the plain truth, which was, that he was only a poor young fellow apprenticed to Master Denis Calvaert, rather shabbily clad and, naturally enough, excluded from a joyous and elegant assembly, where the velvet mantles, the satin or cloth-of-gold pourpoints, the silk hose, the lace ruffles, the plumed caps, the embroidery, and the jeweled daggers and golden sword hilts of all the gentlemen glittered in the light. He made an exception of his idol, for, in truth, she was not to blame; but he abused all the rest. Signor Anselmo was nothing but a vain and ambitious old fool! Among the guests he was careful to note that one squinted, that another was stupid, that a third was a conceited ape, and that still another was a libertine; and he concluded by saying: Besides, who could love her as I do! Then he pictured to himself the young girl, delightfully gracious, smiling, and pleased to do the honors of the house, thanking some for the birthday gifts they had sent, saying a flattering word to others, charming, in short, to all and squandering her sweet looks on all those fools and knaves who wore such fine coats on their backs and such black hearts in their breasts! For he knew they all had the shameful design of marrying Corisande for her fortune.

He was evidently unjust, for Corisande was beautiful enough to be married for herself alone, as he, above all men, should have believed. But love at nineteen does not reason, nor does it reason much even later.

\*Guido's first master.

Suddenly he paused; for, since the ball had begun, he had been walking in front of the notary's house, a prey to the thoughts I have detailed above, his heart torn by jealousy and his ears nearly split by the music, which was excellent, but which he pronounced out of tune, atrocious and diabolical. Suddenly he paused, I say, and his brow seemed to light up with an idea, which had just sprung to life in his brain, as did Minerva, full-armed from the brow of Jove. The thought must have been a bright one, for his face glowed, and the music sounded much less discordant than a moment before; he even seemed to listen to it with pleasure. He, however, continued his walk in front of the notary's house, but his step had become like that of every body else, and had lost the jerky, nervous, almost furious character, which had distinguished it just before, and if now it had any meaning in it at all, it was, at most, an appearance of impatience. At last, at about eleven o'clock Signor Anselmo's guests began to leave, and before midnight Guido heard the clatter of the chains, keys and bolts which usually accompanied the fastening of the heavy doors of that period. He breathed a sigh of genuine relief, made a joyful gesture, and set off on a run.

The next morning, while Signor Anselmo was in the innermost part of his house, that is in his study, counting up what yesterday's entertainment had cost him, Corisande was awakened by a great noise, which was being made under her window.

She sprang up and, like a frightened doe, ran to the window, carefully drew back a corner of the curtain and looked out. The street was full of people, speaking, gesticulating and pointing to the house, with that volubility and vivacity which characterize the fellow-countrymen of Garibaldi. Not being able to divine what was causing all this commotion, Corisande called the duenna whom her father had provided for her since her mother's death, and begged her to go down and find out what was the reason of the crowd before the house. The old woman went down, but soon came back again, crying out: *Senorita! Senorita! Dress quickly! and come down and see! Ah! how beautiful it is! Holy Virgin Mary! Isn't it lovely!*"

"But what?" asked Corisande.

The angels! the crown! *Senorita!*

"What angels, what crown are you talking about?" the young girl asked, beginning to be impatient.

"Why, the angels and the crown which surely some genius has painted, just under your window, and over the door! They say down there that it was little Guido, our neighbor, who painted it last night; that he was seen on a ladder at work! But I'll never believe that, not I! 'Tis too beautiful! ! !"

Upon hearing Guido's name mentioned, Corisande blushed, I'm sure I don't know why! Be that as it may, she dressed more rapidly than usual, and in her turn, went down to see the painting, in front of which were now stopped not only the common folk, but people of all ranks; for the news having spread abroad, coaches, prelates, ladies and gentlemen, tradesmen and artisans had assembled from all sides to celebrate the apotheosis of Guido Reni's angels, in a manner similar to that which, several years later, was to place Rembrandt among the masters. Corisande came out, then, and as well as the crowd, could admire two angels supporting a wreath of roses, placed under her window. Without looking like each other, these angels suggested the young girl's ideal beauty, and, in spite of the haste, the work, the fresco, or to speak more accurately, this painting on stone, denoted in the young painter all of those merits which were soon to be admired in his famous painting, *Orpheus and Eurydice*, i. e. graceful composition, mellow coloring, wide-spread, yet harmonious distribution of light, correct drawing, beauty of the features, and above all, a softness, a vigor and a delicacy of touch, which nearly approach Raphael's manner.

This is what I heard in Bologna, and what your *cicerone* will tell, while showing you the famous painting, almost effaced, but still existing, above Signor Anselmo's door, the house having been preserved out of respect for this work of the Master of whom Bologna is so justly proud.

This anecdote aroused in me the desire to know more of the private life of Guido Reni, whose wonderful talent was already much appreciated by me. I made inquiries, therefore, in all quarters, and as it was in the city where he was born, where he died, the principal scene of his labors, his glory and his misery I easily succeeded in gathering enough information to vouch for the truth of what I have yet to relate.

To begin with, I heard that Signor Anselmo did not share in the general admiration for Guido's



picture, and it required nothing less than the intervention of Cardinal Facchinetti, the then Papal Delegate in the Romagna, to prevent him from hiding wreath and angels both under a thick coating of paint. The picture then, was not disturbed, but the old man conceived a deep aversion to the young artist, an aversion constantly renewed by the sight of the work, which he, justly enough, looked upon as an open declaration of feelings, whose impudence angered him, since it seemed to him outrageous for Daniel's son to dare raise his eyes to his daughter, and moreover it might seriously embarrass his designs.

Corisande must have thought otherwise, for it is said the notary discovered a meeting and locked his daughter up precisely like Bartholo. But more dutiful than Rosine, Corisande did not run away, only she loved Guido a little harder, and our lovers took better precautions to see each other and not be surprised the next time.

I am perfectly aware of the fact that my fair readers would relish a description of these anxious but delightful interviews; unfortunately for them, I am now writing less of a novel than a history, and history only says that Corisande and Guido met again, and it was a desire to be worthy of her by becoming famous, that made him leave Denis Calvaert's studio and enter that of Louis Carrache, who then started a new school of which Guido was to become the most renowned Master.

As I have already stated, the great epoch of Leonardo da Vinci, Michael Angelo, Raphael and all those other stars that shone in the heavens of the art world during the sixteenth century had passed and had left naught but discouragement for the artists of the day, who, absorbed in the barren contemplation of those great Masters' works, trod painfully in their footsteps, and tried, though in vain, to infuse into their own compositions the spirit that gave life to those of their illustrious predecessors, succeeding only in imitating the outward form and exaggerating the immortal types, without ever being able to create anything new.

With the exception of the sensation made at this time by Andrea del Sarto and Correggio, genius in Italy seemed dead; happily, a man was found for whom it had been reserved to understand this decline in painting, to perceive the causes thereof and to find the remedy therefor. This man was Louis Carrache, the founder of the Bolognese School, who understood how to unite great knowledge to masterly execution.

However, as he foresaw the important part he was called upon to play in the history of Art, as he knew the persecution he would have to suffer from envy and the followers of routine, he looked around him for pupils who would be able, in a short time, to become Masters themselves, that is to say, who could bear their share of the labor of teaching, and would gather like apostles around the chief of the new religion, which he was about to inaugurate. Those whom he chose, or who came to him, were Agostino and Hannibal Carrache, two cousins of his, whom he associated with himself, and afterward Guido Reni, Albano and Dominico, all these pupils of Denis Calvaert, to whose number he added later still Guerchino.

Soon after entering Carrache's studio, Guido painted his famous picture "Orpheus and Eurydice" which the Bolognese people, who were acquainted with Guido's love affair and the persecution suffered by Corisande, regarded as an allusion and satire, and which all Italy greeted as the work of a Master's hand. Another cause, outside of his talent, aided in rendering Guido's composition still more popular and famous. The Bolognese was the rival of the Roman school, much deteriorated, but still great, since it was represented by Carravaggio, surnamed by some writers "the Shakespeare of Art." And there is in fact, a certain analogy between the gloomy genius of the painter and the great English poet's bloody tragedies; both affect scenes which freeze the blood, astonish the eye and stun the imagination. The Carrachi, on the other hand, instead of a striking originality, substituted the charms of a finished and always harmonious composition, correct drawing, brilliant coloring, the secret, I might almost say the magic, of *chiar-oscuro* and, above all, elegance. Now, Guido Reni possessed all these characteristics in the highest degree of excellence, and therefore the Carrachi proclaimed his first large painting a masterpiece, able to stand comparison with the finest productions of the then Roman school. Bologna, his native city, showed herself especially proud of her child, and his reputation became so great that Corisande began to hope her father's prejudices would give way before it, and that he would at last consent to open his doors to him who had just signalled his advent into the

world of art by a *chef d'œuvre*. But she was mistaken, and the answer Signor Anselmo made to her first suggestion in that direction, showed the poor girl that, if her heart could be faithful, her father's anger could be unappeasable. He only answered by upbraidings and abuse; denied that Guido's picture had any of the merits his fellow-townsmen took pleasure in attributing to it, from local vanity; and wound up by saying with more irony, than sincerity: "Let him go to Rome, this great artist, this divine painter, this son of Art! Let him prove his ability, obtain commissions from His Holiness, overcome Carravaggio, Josephino and Albano at the Vatican, at St. Peter's or at St. Mary Majora, then I will believe in his genius, and . . . we shall see what we shall see. But until then, I expressly forbid you to speak to him!" Then, after a brief pause, he added: "And as that will never happen, you will be a good girl and forget him from this day forth, and you will listen more submissively to what your father tells you! Now, only yesterday, again, the Marquis . . ."

But she broke in: "Will you allow me to tell him what you have just promised?"

"How promised?" exclaimed the stubborn old fellow. "I have not promised anything! Look here! what did I promise?"

"That if he were entrusted with important works at Rome, if His Holiness should show him honor and treat him as the first painter of his age, you would consent to . . . to call him your son!" Signor Anselmo looked at his daughter, and was perhaps touched by the anxiety visibly impressed upon all her features, for, in spite of his tyranny, he loved her tenderly, and if his ambition looked higher than Guido, it was because she was his pride. Then he went through the following somewhat Machiavellian course of reasoning: If Guido should go away to Rome, to be gone a long time, Corisande would, in all probability, forget him; he would no longer have to treat his daughter with a severity which was more painful than he would have liked to confess, and Corisande would smile again and sing the old time songs—joy would come once more into the house! All this passed through his mind, and, after a moment's reflection, to put his answer into shape, he finally said: "Well, then, . . . I consent, but upon this one condition, that all these things, in which I have no faith at all, but which you seem to believe in, shall take place within three years, and also that, if then your Guido's fame has ended in smoke, if he is as poor a rascal as he is to-day, you will give him up!"

Corisande was an Italian, in other words, an optimist, and she loved, which means that she could not doubt the genius of the man to whom she had given her heart; and so she accepted joyfully her father's proposition.

COUNT A. DE VERVINS.

(Concluded in our next.)

#### ORIGIN OF MUSICAL INSTRUMENTS.

THE origin of musical instruments is still veiled in obscurity though various theories have been advanced to account for it. It is fair to assume, says a writer in the *Musical Times*, that in a primitive state men first thought of the contrivances by which they could strengthen their powers in the pursuit of their daily wants. The bow and the tube were the earliest weapons employed in hunting. The twang of the bow and the rush of air through the tube suggested the means for diversion in the hours of rest after toil or during the periods of enforced idleness.

Nearly every nation on the face of the earth possesses some modification of these instruments, with or without the addition of some sort of drum. In Europe alone have the improvements been made which have culminated in the beautiful machines now at the command of all those who desire to become possessed of them, and who can, of course, provide the necessary funds for their purchase or acquisition.

It is not a little singular that more than one of the instruments in use in Europe were derived from the intercourse established with the Asiatic nations at the time of the Crusades. Now, while these have been improved and carried to perfection by the people who have adopted them, the inhabitants of the East continue to reproduce their instruments almost without change from the patterns handed down to them by their forefathers.

The names of certain instruments show their connection with their prototypes. For example, the word lute is a modification of the words "el 'ood," the name by which an instrument of the original type, a sort of guitar, is still distinguished

in Egypt. Milton speaks of the "jocund rebeck," meaning thereby a sort of fiddle. The "Rebab" of the Turks is a three-stringed instrument played with a bow. The word bassoon is generally understood to have derived its name from the quality of tone it produces. Mediæval writers called it *bu-zaine*, *buisine*, *buzzing*, showing a possible connection with the Egyptian word for a pipe of deep tone, and the drone of the bagpipe, which is *Zum-marah-bi-soan*.

There are four kinds of stringed instruments in use—namely, the violin, the viola, the violoncello, and the double-bass. These form a nucleus of tone which is indispensable in a properly organized orchestra. There is no combination of sound which is so completely satisfying, none so lastingly effective. A quartet of certain groups of wind instruments can be introduced for the sake of effect and color, but none are capable of so much variety or whose continuance can be endured without a painful sense of monotony.

Composers distribute the fullness of their harmonies among the strings as the most perfect balance of tone. If, as is sometimes the case, the strings are silent for the sake of effect, their return always lightens up the score like a ray of sunshine piercing a dark cloud.

The violin, viola, and the violoncello, are each mounted with four strings, tuned a fifth apart. Each has an available compass of three octaves and a half. In the hands of skillful players, for solo purposes, the compass may be extended upwards. By the use of the harmonics, which are produced by lightly pressing the finger on certain points of the strings, a greater number of high notes may be formed. These are useful only to the solo performer. For ordinary orchestral purposes, the compass of three octaves is found sufficient. The violins are divided into first and second. They play from the treble clef, placed upon the second line as usual. Lully, the French composer of the seventeenth century, one who by his earnest labors helped to advance orchestral art and dramatic music, wrote the parts for his violins with the treble clef placed on the first line; from which the clef when in that position was called the French violin clef. The object of shifting the clef was to accommodate the sounds to be employed to the compass of the instrument. This was a practice derived from the mediæval musicians. They were not unacquainted with the use of the ledger lines, but they hesitated about employing them, inasmuch as it would have broken one of the then accepted primary canons of art. The clef was made movable so as to include all the notes required within the boundary of the staff. In the present day, no such considerations influence composers, and ledger lines are employed freely both for voices and instruments. The old masters were compelled to restrain their expressions within the limits of artistic knowledge and capabilities. Few of the old writers up to the beginning of the eighteenth century wrote music for the violin, for their orchestral effects, beyond the primary positions. The keys that were in use were capable of being produced without the trouble of "shifting."

It is true that there are violin passages as old as the beginning of the seventeenth century, which imply an acquaintance with the art of shifting, but this was a practice not indulged in by the majority of players. The difficulties were known to the audiences of the latter part of the same era, for it is asserted that whenever certain passages were to be given which required the production of the high C, the enthusiastic and anxious amateurs were wont to caution the players to look out and not miss the note—"Gare l'ut."

The conquest of the difficulties of the instrument by several successive players made the way easy for those who followed, and there is scarcely one of the violinists of an ordinary orchestra who is not competent to produce effects upon his instrument which would have astonished the greatest players of two centuries ago, when violin playing was in its infancy. The violin as we know it is the most perfect development of the large number of instruments played with a bow, known to all people with any degree of civilization.

The parent of the family is supposed to be the Ravanastron of India. Out of this has been formed the Urh-been of China, the Rebab Omerti and Kermangah of Arabia and Persia, the Koba of Tartary, the Sarunga and Tarau of Burmah, the Gubue of Africa, the Goudah of Russia, the Gue of the Shetlanders, the Fidla of the Icelanders, the Fithel of the old English people, the Cruit of Ireland, the Crwth of Wales, the Violars of the Troubadours, and the various kinds of viols which immediately preceded the violin. The derivation of the word "viol" is uncertain, but it is supposed to have been formed out of the word "fithel." To those



folk to whom the diphthong "th" presented a difficulty in pronunciation, the word became on the one hand "fiddle," on the other "vielle," and consequently "viol." The names of all the members of the violin family in present use are Italian. The root-word is "viol" or "viola," which is retained for the tenor violin, the instrument nearest in size to the ancient viol, whence all the others derive their names. This violin or *violino* is the diminutive of *viola*, and means the small viol. *Violone*, the name for the double-bass, is the greater *viola*, and *violoncello* is the lesser *violone*. It is absurd to speak of any instrument as a 'cello, as the syllables only express the diminutive of something. We do not say in English that a certain artist played a solo on the "little." People would ask what is the "little"?

The harp, another stringed instrument occasionally employed in the orchestra, is one of the most ancient instruments in existence. It is mentioned in the authorized version of the Bible many times. The original word is *kinnor*, but although it is possible that the Hebrews were acquainted with the harp, it is not certain that the word *kinnor* really means harp. That it refers to a stringed instrument, there is no doubt; and the fact that it is translated as harp, does not completely establish the existence of the instrument in the form familiar to us all. The Assyrians possessed harps, as the numerous representations upon the sculptured stones conclusively prove. The frescoes in the Egyptian tombs also give pictures of harps and players. The general name for the Egyptian harp was *bouna*.

The Greeks called the harp by various names, such as *pektis* with two strings, the *Simekion* and the *Epigoneion* had many. The instrument *Phorminx*, which is sometimes translated *harp*, is understood to have been one of the many forms of the lyre. The monuments of ancient Rome show very few instances of the harp in its well known forms, the word *cithara*, which is translated lyre, lute, guitar, &c., indifferently, is a term derived from the Greek for a stringed instrument, but it offers no help towards clearing the clouds surrounding all knowledge of this matter.

The harp has been known in Britain and Ireland since the days of the Phœnicians. It was the favorite instrument with the bards, and a knowledge of its use was one of the three things necessary to distinguish a freeman from a slave among the ancient Welsh and the Saxon inhabitants of South Britain. The ancient gleemen were skilled in its use, and the bards employed it to accompany their recitals of the acts and deeds of the old warriors and kings. It was one of the last of the musical machines to yield to the improvements of modern science. While nearly every other instrument was improved in shape and mechanism, the harp remained unchanged through generations. These changes were not made or adopted until the last century. Its introduction into the orchestra dates from the early years of the present century. Berlioz was one of the first of the modern composers who tried systematically to obtain effects from the harp which should have a distinct influence upon orchestral coloring. He was followed by Wagner and Liszt, who adopted his plan. The Italian composers, Donizetti, Bellini and Verdi, generally employ it alone, or with sparing accompaniment. The pianoforte, which is a development of the harp, is rarely used as an orchestral instrument properly so called; but it possesses a peculiarity of character so well known that it calls for no comment here.

The wind instruments of the orchestra are numerous, and of distinct peculiarities of character. They are the flutes, both small and great, the oboe, the clarinet, the bassoon, and occasionally the cor anglais, or English cornet, and the basset horn. These are generally spoken of under the comprehensive term of the "wood-wind," in contradistinction to the "brass-wind," which includes horns, trumpets, cornets-a-pistons, trombones, euphoniums, and euphoniums.

The flute is an instrument of very ancient descent, and is therefore entitled to a certain amount of consideration for its respectability.

The many improvements in the flute since the days when it was a simple tube, formed in the semblance of the lamprey or *fluta*, whence its name is said to be derived, have exalted it from a toy to a scientific machine. It may seem strange to those who know the instrument by sight only, if they are told that the old English flutes in use up to the beginning of the eighteenth century were in form and tone exactly similar to the common wooden whistle still popular with musical youth in many rural districts. It was then called the beaked flute or *flute a bec*. It was also called the English flute. The flute, as now played, has no mouthpiece, but is

blown or breathed into through the mouth-hole at the side. This method of playing it was supposed to be derived from the Germans; at all events, it was called the German flute when played sideways. It was called also *flauto traverso* when used in this position. Handel gives it this name in his scores to distinguish it from the common flute, which in his days was extensively cultivated by amateurs. The superiority of the command of the resources of the instrument in the form known as the German flute, has led to the neglect of the old *flute a bec*, which is now represented in art by its descendant, or, perhaps, its prototype, the penny whistle. The improvements effected in the instrument by the addition of keys, and the method of blowing sideways, enable the performer to obtain more perfect control over the harmonies or upper partial tones of the flute, which are of remarkable beauty when well managed.

There are several kinds of flutes, which are variously named according to the character of the tone, but only two sorts are commonly used in the orchestra—namely, the flute already spoken of, which is sometimes called the great flute, to distinguish it from the small flute or *piccolo*, which is also called by the Italians *ottavino*, because it plays sounds an octave higher than the notes written for it. When this is employed with moderation, it is capable of producing most delightful results. When it is used indiscriminately, its tone is vulgar, its effects bad, and its character is demoralized.

Musicians of the sixteenth and the first portion of the seventeenth centuries wrote for a harmony of flutes of various degrees of tone. They called their flutes *flauti dolci*, because of the softness of the tone. The treble flute of this combination also received the name of *recorder*, and the single instrument and the combination are spoken of by Shakespeare.

The *flageolet* or *flascinet* was a sort of recorder. It obtained its name from the shape of the upper portion, which was like a flask or a bottle. There were small instruments of this shape, but without the holes for the fingers required to produce a series of scale sounds. These were called *flascchetti*, in English, *cat-calls*. They could be made to produce most ear-piercing tones, and were frequently employed, especially in Italy in the last century, to express disapproval. From their use comes the term *fiasco*, signifying a failure, because all things not approved of were whistled down. Those who joined in this form of expression of their dislike who were unprovided with the *fiasco* or *flascchetto*, amused themselves by blowing down the hollow pipe of a key. This practice also has provided a metonymical phrase, which has, however, not traveled beyond Italy. We speak of a *fiasco*, the Italians say that a performance which failed was received *Col la chiave*, "with the key."

The oboe, in one shape or another, is found among all European nations, and may also be traced among many African and Asiatic peoples. In olden times the oboe was called *chalumeau* (from *calamus*, a reed). The German word *schalmey*, and the English *shawm*, are derived from this root. The origin of the term oboe cannot be found. The suggestion that the French words *haut bois* (high wood), because it is a wood instrument of high tone, must be rejected as too far-fetched. The plaintive "acid" character of its tone makes it valuable for the production of special effects. It has never lost the pastoral character it inherits from its ancient prototype, and it is, therefore, of the greatest use in portraying rural effects.

Another valuable instrument derived from the old shawm is the clarinet. This is the only member of the family of wood-wind instruments in common use in the orchestra whose origin and history can be completely known. It also is a reed instrument; but it owes its peculiar tone and compass to the employment of different series of harmonics to those which help to extend the scale of the oboe. The harmonics of the oboe are similar to those of an open pipe, and may be represented by the numbers 1, 2, 3, 4, &c. The overtones of a clarinet correspond to those of a stopped pipe, as represented by 1, 3, 5, 7, &c. The clarinet has a single reed, the oboe a double one. The first overtones of the clarinet are at the interval of a twelfth. This limits the power of the instrument in its excursions into extreme keys. Therefore, clarinets of different lengths of pipe are required by the player according to the tonality of the music. There are three clarinets in common use which the player keeps beside him ready to hand. These have for their generating tone the notes B flat, A, and C. With these the player has command of all tonalities. His part in the score is written in the key of C, which is assumed to be the normal tone of the instrument. It was invented by Johan Christoph Denner, in 1690. He called it clarinet from a fanciful resem-

blance of a portion of the tone to that of the trumpet (clarina). It is therefore a solecism to insert the letter "o" in the word, as it makes it a barbarous compound of two languages—clarion from the English poetical word for a trumpet, and "et" as an Italian diminutive.

Mozart endeavored to popularize the instrument by writing many solos for it, and by introducing it into his symphonic scores. It made its first appearance in London in the opera orchestra at the instance of J. Christian Bach, who wrote special parts for a pair of clarinets in his opera "Orione, ossia Diana vendicata," produced in 1763.

The bassoon is another instrument of ancient descent and of Eastern origin. It was known in England by many names, seemingly according to the fancy of the describer. Thus it is called Buisine and Buzaine, probably from its Eastern name; Bombard, from its deep and buzzing sound, and, later, when improvements had been made whereby its length was shortened by folding over, it received the name of Courtal. The term fagotto was given to the improved bassoon made by Afranio of Ferrara in 1540. He discovered a method by which the instrument could be made more under the command of the player without any loss of its depth of tone. This was by folding over the length of tube required for the production of deep sounds, and as the instrument had then the appearance of a bundle, it was called fagotto, the Italian for a bundle. In the orchestra all these wind instruments are employed in pairs, with the exception of the piccolo flute, which is used alone.

The cor anglais and the basset-horn are deep-toned instruments of the oboe and clarinet type, which are occasionally employed in the orchestra when special effects are required.

#### MUSICAL CRITICISM.

SCHUMANN, when entering upon the functions of a musical critic, divided himself into three persons: Floreston, Eusebius, and Raro. Floreston keenly and rigidly examined all works with the eye of a hawk, pronounced upon technical flaws and was a most radical uprooter of faults. Eusebius judged from another standpoint; he placed himself *en rapport* with the composer or artist, and endeavored to do justice to the poetic intention which had animated him; was it only to gain applause—then Eusebius lashed; was it earnest and honest work but different from preconceived models—then he consoled, elucidated, and praised. Thus the two imaginary characters, both honest, sometimes disagreed most absolutely, while Master Raro endeavored to fuse the opinions of both and bring about a compromise.

This dual or triple mode of writing proved that Schumann had discovered the most trying difficulty in the art of judging musical production. In passing judgment upon painting or sculpture one could lean upon Nature for a degree of guidance, but in this emotional art no such yardstick of measurement was possible. Yet Floreston went somewhat by rule and custom. Is it possible, therefore, to follow certain natural laws in criticizing music to-day? Is music built upon a foundation of nature? The answer to this is both affirmative and negative. Tone is produced according to physical laws in a most symmetrical manner, and one can scientifically demonstrate the difference between a tone and a noise. Starting with this clue we find that Nature meant music to be symmetrical, and by subdividing a vibrating surface or string with regularity, we arrive at a scale which is satisfactory and musical, so long as we remain within its limits. But the mind of man is not satisfied with these limits, and for contrast, variety, and beauty demands to rove freely into other scales or keys, and at once we are obliged to leave the path of Nature and form an artificial or tempered scale—the one almost universally used in the music of the civilized world.

Starting again from a natural effect, we find that the symmetry of vibration that produces tone, if made slow enough to be easily perceived, becomes pleasant in a higher degree, and rhythm is evolved. Still further can we follow natural music and discover that the ear enjoys such rhythm most easily if cut into symmetrical lengths. Thus we have single tones, rhythm, phrases and periods indicated from natural causes; here, however, our natural guide stops; in music built squarely and precisely upon such a plan, the entire human race takes pleasure. But thus far music only gratifies the sense rather than appeals to the soul. There now enters a deeper and less tangible essence into the art. We may build a great and noble thought into the rigid form above scheduled, but we find



that more probably we shall have rhythmic at the expense of æsthetic beauty; we demand more freedom of rhythm as we required more freedom of key. What rules shall guide us now, in forming a poetic irregularity? What constitutes the æsthetic beauty of the expanded and contracted rhythms of Beethoven's fifth symphony? No system of natural philosophy can furnish us the key to this problem. Contrast is, to be sure, one essential, but there is no set formula upon which such contrast shall be constructed.

In this vague, yet powerful, part of music, the meat of one age has become the poison of another and vice versa. After the centuries of unison work of the earlier part of the dark ages, the consecutive fifths and fourths of Huchald seemed delightful part-music to the semi-barbarous who heard them; yet they seem the very acme of harshness to us. The beginning of counterpoint, great as the change must have seemed in the thirteenth century, is scarcely less harsh in its progressions as heard by modern ears. To-day we rely upon the seventh chords as one of the chief attractions of music; the musicians who dared to employ them between A. D. 1300 and 1600 paid the penalty by drawing down a shower of criticism about their ears.

Not less marked have been the changes of opinion in regard to various composers of modern times. Haydn was accused of overloading his accompaniments and making his scores too heavy; Beethoven was found fault with as being too learned and endeavoring to display his learning at the expense of nature and expression; Mozart was accused of being superficial and trivial; all this because those composers ventured to do something in art in a way which had not been attempted before. Every change that was made in Music, no matter how natural and self-evident it may appear to us now, was once fought by the critics as a deterioration, and in all ages was heard the same song—"Art is decaying; Music is becoming debased; there are no great composers now."

One of the earliest of the Minnesingers lamented the fact that the art of composing songs had gone by—forever. It seems singular that, with such convicting evidence staring them in the face, musical critics should go on, unabashed, clinging to the formulae of the present as the one immutable standard; that they should forget that any combinations of tones which really move the feelings have a right to be classed as music. Our complex nervous system has changed from the rougher and more stolid style of our forefathers; we require a more intricate, and above all a more intensely emotional music than they did; posterity will require yet a different school.

It is evident, therefore, that although the foundation of our Art is natural, the superstructure is artificial and so changeable that one can force upon it no structural laws that shall be permanent. In such a case less learning and more poetic insight would be a boon in criticism. The musical critic, brought face to face with a reformer's work, which strives in a different direction from any path he has ever trod may say "I think" or "I feel," but let him avoid the disastrous "I know!"  
—*Musical Herald.*

#### WANTED THE TUNE, PLAYED.

An amateur called upon one of the principal teachers of singing in London just as that gentleman was going to bed, and, after offering apologies, said, "You see, Sir, I wish to sing to-night at a party Rubini's beautiful song from the *Puritani* (*Ate, o cara*). I am sure it will be quite a success; Here it is," said he, putting the music on the piano. The Professor played the symphony, and waited for the singer to begin; but seeing that he did not, turned to him and counted "one, two, three"—"But my dear Sir, how am I to begin if you don't play the tune?" "What," said the Professor surprised, *don't you know the song you mean to sing?* "Why, of course not," replied the would-be singer. "If I had known the song, I would not have troubled you!"—*Boston Musical Record.*

It is the fashion among a certain class of musical pretenders to turn up their noses at everything that savors of "dance music." To such we recommend the perusal of the following extract from one of Berlioz's letters:

"And then there is Strauss conducting his fine orchestra; and when the new waltzes he writes expressly for each fashionable ball turn out successful, the dancers stop to applaud him, the ladies approach the platform and throw him bouquets. . . . This is only fair, for Strauss is an artist. The influence he has already exercised over musical feeling throughout Europe in introducing cross rhythms into waltzes is not sufficiently appreciated. If, out of Germany, the public at large can be induced to understand the singular charm frequently resulting from the opposition and superposition of contrary rhythms, it will be owing to Strauss. Beethoven's marvels in this style are too far above them and act only upon exceptional audiences; Strauss has addressed himself to the masses, and his numerous imitators have been forced, whilst imitating, to second him."



#### OUR MUSIC.

"DRIFTING".....Kroeger.

The words of this song were published anonymously in the *Boston Transcript*, hence our inability to name their author. They have a certain vagueness which well fits them for musical setting. Mr. Kroeger has caught the spirit of the words exactly, we think, and, in so doing, has written an excellent contralto song.

"PRELUDE" (from "Ten Piano Pieces" op. 10).....Kroeger.

This is a worthy prelude to worthy works. The depth of feeling of this composition, the richness of its harmonic coloring will commend it to connoisseurs in music.

"PETITE GAVOTTE" (from Op. 10).....Kroeger.

This is No. 3 of the ten piano pieces, the prelude to which also appears in this issue. This gavotte is little in nothing but in name. In its themes and their working out, it is the equal of any of those written by the Masters.

"TRAUMESWIRREN" (Dream Mazes) No. 7 of "Phantasiestücke," op. 12.....Schumann.

Schumann's characteristics crop out throughout this composition, but specially in the trio, in D7 major. As a study, this composition will test not only tyros but the best of pianists. The fingering here given is in many cases double, and will be a revelation to many who have battled heretofore with the difficulties of the piece.

"LILIAN POLKA".....Sidus.

An excellent little composition for the less advanced players, and a first-class teaching piece.

"LE BANANIER" (Op. 5).....Gottschalk.

It is said that when this composition was first brought out in Paris, 200,000 copies of it were sold in six months. It still remains, and deservedly, a very popular piano composition. It is the fashion now to decry Gottschalk's works, but the fact remains that Gottschalk had great talent as a composer of this class of pieces, a talent which fairly entitles him to be called the Chopin of America.

"MERRILY I ROAM".....Schleiffarth.

This is the second time this now famous waltz-song has appeared in the REVIEW. It is re-inserted in answer to numerous requests of persons who wanted the issue (long since exhausted) in which it first appeared. It is one of those songs that always make a "hit" in public.

The pieces in this issue cost, in sheet form:

"DRIFTING,".....Kroeger,	.35
"PRELUDE,".....Kroeger,	.35
"PETITE GAVOTTE,".....Kroeger,	.35
"TRAUMESWIRREN,".....Schumann,	.50
"LILIAN POLKA,".....Sidus,	.35
"LE BANANIER,".....Gottschalk,	.35
"MERRILY I ROAM,".....Schleiffarth,	.75

Total.....\$3.00

We congratulate the Beethoven Conservatory upon having secured the services of Mr. A. W. Hoffmann as a teacher of the piano. Mr. Hoffmann is not only an excellent pianist but also a composer of merit, an able teacher and an expert teacher. He takes the position formerly occupied by Miss Strong, who is now in Europe.

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# DRIFTING.

E. R. Kroeger.

*Andante sostenuto.* ♩ - 104.

*p*

I watch in the crim-son sun - set The ships come in from the sea;..... I

*calmato.*

35

wait in the gath'-ring dark - ness For my ship to come back to me..... It

36 45

sail'd a - way in the morn-ing La - den with pre - cious freight..... And my

46 55



*espress.*

heart is fill - ed with long - ing; Why tar - ries my love so.....

*rit. a tempo.*

late!..... A boat drifts slow - ly by me And a - gainst the sun - set

*a tempo.*

skies..... Two fa - ces gleam in the twi - light With eyes looking in - to

*riten. a tempo.*

eyes..... A gray - ness falls ov - er the wa - ter And hast - ens the earth to

*a tempo.*



*mf* *dim. e rit.*

meet; The waves cast with faint sobbing Dead sea weed at my

*mf* *dim. e rit.*

*LP* *a tempo.*

feet..... The boat pass - es in - to the sha - dow With a dip of the sil - ver

*LP* *a tempo.*

*cres.* *f* *mf*

oar;..... What does the strong wind whis - per To me, A -

*cres.* *dim.*

*rit.* *dim.*

lone,..... on the shore!.....

*rit.* *ard.* *an - do.*

*Ped.* *Ped.*



# PRELUDE.

(Op. 20. N° I.)

To W. D. Armstrong Esq.

E. R. Kroeger.

*Più moderato e tranquillo.* ♩ -108.

*p*  
*cantabile.*

*espress.*

*un poco stringendo.*  
*con passione.*  
*cres.*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth notes in the treble staff, often beamed together. The bass line provides a simple harmonic accompaniment with quarter and eighth notes. The score is divided into four measures. The first measure shows the beginning of the melody. The second measure features a trill in the treble staff. The third measure continues the melodic line. The fourth measure concludes the phrase with a final note and a fermata. The bass line starts with a whole note chord in the first measure, followed by quarter notes in the subsequent measures.

[illegible]



# PETIT GAVOTTE.

To  
Miss Helen M. Gilbert.

(Op. 20 - No 3.)

E. R. Kroeger.

*Allegretto moderato. 6-100.*

The musical score for "Petit Gavotte" is written for piano and consists of five systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto moderato. 6-100." and the piece is dedicated to Miss Helen M. Gilbert. The composer is E. R. Kroeger, and it is Op. 20, No. 3. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *f*, *dim.*, and *cres.*. Pedal points (Ped.) and asterisks (\*) are also present. The score concludes with two endings, labeled 1. and 2.

mf *cres.* *mp* *p* *mf*

Ped. Ped. Ped. Ped.

*rit.* **FINE.** *a tempo.* *mf*

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

*mfz* Ped.

*a tempo.* *riten.* *p* Ped.

*riten.* Ped.

Repeat from the beginning to Fine.



# TRAUMES WIRREN.

## DREAM MAZES.

R. Schumann. Op. 12. N<sup>o</sup>

*Ausserst lebhaft. (Very fast)*

*a* *ritenuto. a tempo.*

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

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

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

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

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

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

*a.* The change of fingers 3 to 4 2 to 3 on the F<sup>s</sup> and C<sup>s</sup> &c. is the fingering recommended by Von Bülow, Klindworth &c. The fingering at *b* may however suit most players best.

Copyright - Kunkel Bros. 1888.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major and 3/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 3/4. The melody is characterized by a series of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of a steady eighth-note accompaniment. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional folk song transcription.



This page of a musical score is for a piano piece, likely a study or a short composition. It is written in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The score consists of six systems of music, each with a treble and bass staff. The piece begins with a series of chords and single notes, followed by more complex passages involving triplets and sixteenth notes. Dynamic markings include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *p* (piano). Pedal markings (*Ped.*) and asterisks (\*) are used to indicate specific pedaling techniques. The piece concludes with a *ritenuto* marking and a final *a tempo* instruction.

First system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 3 5 4, 2 4 3) and dynamic markings such as *f* (forte) and *p* (piano). Pedal points are indicated by "Ped." and asterisks (\*).

Second system of musical notation, continuing the piece. It includes markings for the right hand (*r.h.*) and left hand (*l.h.*), as well as dynamic markings like *f* and *sf* (sforzando). Pedal points are marked with "Ped." and asterisks (\*).

Third system of musical notation, showing further development of the musical themes. It includes fingerings and dynamic markings such as *f* and *sf*. Pedal points are indicated by "Ped." and asterisks (\*).

Fourth system of musical notation, featuring more complex rhythmic patterns and fingerings. Dynamic markings include *f* and *sf*. Pedal points are marked with "Ped." and asterisks (\*).

Fifth system of musical notation, continuing the musical progression. It includes fingerings and dynamic markings like *f* and *sf*. Pedal points are indicated by "Ped." and asterisks (\*).

Sixth system of musical notation, concluding the piece. It includes fingerings and dynamic markings such as *mf* (mezzo-forte) and *ritardando* (rushing). Pedal points are marked with "Ped." and asterisks (\*).



# LILIAN POLKA

RONDO.

Carl Sidus Op. 200.

Allegretto ♩-100.

The musical score for "Lilian Polka" is a Rondo in 2/4 time, key of D major, by Carl Sidus Op. 200. It is marked "Allegretto" with a tempo of 100 beats per minute. The score is written for piano and bass, featuring four systems of staves. The first system begins with a piano (*p*) dynamic and includes a series of eighth and sixteenth notes with fingerings. The second system continues the melody and accompaniment, marked with a crescendo (*cres.*). The third system features a mezzo-forte (*mf*) dynamic and includes a series of eighth notes with fingerings. The fourth system concludes the piece with a final cadence in the bass staff, marked with a piano (*p*) dynamic. Pedal points are indicated by "Ped." and asterisks throughout the score.

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**FINE.**

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in the lower register, featuring a repeating eighth-note pattern in the right hand and a more complex melody in the left hand. The vocal part is a solo melody in the upper register. The score is in 3/4 time and G major. The piano introduction is marked 'cres.' and 'Ped.'.

8. *f* *p* *f* *p* *f* *p* *f*

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

*The Song of the Lark*  
Op. 147, No. 1

*f* *p* *f* *p* *f* *p* *f*

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

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melody with various ornaments, including triplets and sixteenth-note runs. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a harmonic accompaniment with chords and single notes. The second system continues the music, featuring similar melodic and harmonic elements. The score is marked with 'mf' (mezzo-forte) and includes a 'Ped.' (pedal) instruction. The piece concludes with a double bar line and repeat dots.

*Repeat from the beginning to Fine:*



# LE BANANIER.

L. M. Gottschalk. Op. 5.

Moderato  $\text{♩} = 96$ .

*lourdement. (heavily.)*

The first system of the musical score for 'Le Bananier' is written for piano in 2/4 time. It begins with a piano (*p*) dynamic and a tempo marking of 'Moderato' with a quarter note equal to 96 beats. The right hand features a melody with various ornaments and fingerings, while the left hand plays a steady eighth-note accompaniment. The system concludes with a 'dim. diminish' instruction.

*scintillante e staccato. (sparkling and staccato)*

The second system continues the piece with a 'perdendosi. (dying away.)' instruction. It features first and second endings. The right hand has more complex melodic lines with many ornaments and fingerings, and the left hand continues its accompaniment. The system ends with a first ending marked '1.' and a second ending marked '2.'.

The third system of the score includes a 'sempre *p*' instruction, indicating a return to piano dynamics. It continues with first and second endings. The right hand's melody is highly decorated with ornaments and fingerings, and the left hand provides a consistent accompaniment. The system concludes with a first ending marked '1.' and a second ending marked '2.'.

The fourth system features a 'più *f*' instruction, indicating a change to a stronger dynamic. The right hand continues its ornate melodic line, and the left hand's accompaniment is marked with 'Red.' (Reduction) below the staff. The system ends with a first ending marked '1.' and a second ending marked '2.'.

The fifth system is marked 'brillante.' (brilliant). The right hand has a very active, fast-moving melody with many ornaments and fingerings. The left hand's accompaniment is also marked with 'Red.' (Reduction) below the staff. The system concludes with a first ending marked '1.' and a second ending marked '2.'.

The sixth system begins with a 'cres.' (crescendo) instruction. The right hand continues its brilliant, fast melody with numerous ornaments and fingerings. The left hand's accompaniment is marked with 'Red.' (Reduction) below the staff. The system ends with a first ending marked '1.' and a second ending marked '2.'.

semplice.

Red. Red. Red. Red. Red. Red. Red. Red.

*f* sempre *p*

Red. Red. Red. Red. Red. Red. Red. Red.

staccato.

*p* *ff* *f*

Red. \*

*p* *ff* *f* meno *f*

Red. \*

*dim.* *p* une corde sans presser.

scintillante.

*f*

brillante sempre.

1. 2.



First system of the musical score. The right hand features a complex, rapid melody with many slurs and fingerings (1-4). The left hand provides a steady accompaniment with chords and single notes.

Second system of the musical score. The right hand continues the rapid melody. The left hand has a more active role with moving lines. Performance instructions include *strepitoso.*, *f senza rall. (without retarding.)*, and *mf*. A *Red.* (Reduction) mark is present at the end of the system.

Third system of the musical score. The right hand melody is highly technical with many slurs and fingerings. The left hand accompaniment consists of chords and single notes. The instruction *staccato.* is written above the right hand. Multiple *Red.* marks are placed below the left hand.

Fourth system of the musical score. The right hand continues the rapid, slurred melody. The left hand accompaniment is primarily chordal. *Red.* marks are placed below the left hand.

Fifth system of the musical score. The right hand features a series of repeated eighth-note patterns. The left hand has a more active line. Performance instructions include *dim.*, *poco - a - poco*, and *mormorando. marcato il canto.*. *Red.* marks are placed below the left hand.

Sixth system of the musical score. The right hand continues the repeated eighth-note pattern. The left hand accompaniment includes some moving lines. The instruction *al- lon - ta - nan - do - si.* is written above the right hand. *Red.* marks are placed below the left hand.

Seventh system of the musical score. The right hand continues the repeated eighth-note pattern. The left hand accompaniment includes some moving lines. The instruction *ff* and *sec.* are written above the right hand. *Red.* marks are placed below the left hand.

# Merrily I Roam.

( ZIGEUNERLEBEN. )

## WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

*Moderato.* ♩ — 92. 1 3 5

The piano introduction consists of two systems of music. The first system has four measures, and the second system has five measures. The music is in 4/4 time and D major. It features a melody in the right hand and a bass line in the left hand. Pedal points are indicated below the bass line in measures 1, 3, 5, and 7. Fingerings are indicated above the notes. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute.

Ped. Ped. Ped. Ped.

Ped. Ped. or thus Ped. Ped. Ped. \*

*Quasi recitativo.*

Mit der Gui-tar zieh lustig ich hin-aus,

Streife froh

Land ein, Land aus;

In

With cas-ta-net, gui-tar and tambourine

Roam I through

the woodland green,

And

The vocal melody is written in a single staff with a treble clef. The piano accompaniment is written in two staves (treble and bass clef). The music is in 4/4 time and D major. The tempo is marked 'Quasi recitativo'. The lyrics are written below the vocal staff. Pedal points are indicated below the piano accompaniment in measures 1, 3, 5, and 7. The piano introduction is marked 'p'.

Ped. Ped. Ped. Ped.



meinem dunklen Haar der Goldschmuck klingt, Ringsum mei-ne Grüs-se bringt. Ah! Le-ben,  
*cresc.*

tinkling bright coins sparkling in my hair, Tell my com-ing here and there. Ah! Life's so

süss, froh und frei!

In dem Land

ü-ber'm Strand

Zi-

sweet, gay and free. On the sea, o'er the lea Yes,

-geunermädchen ist be-kannt!

O die Welt,  
*rit.*

die Welt ist

schön!

gip-sy life is gay and free. All the world belongs to me.

Tempo di Valse.  $\text{♩} = 80$

Vo- $\frac{1}{2}$  gel-gleich flieg' ich aus,

Like a bird do I roam,

Tempo di Valse.  $\text{♩} = 80$

Su - che mir im Wald mein Haus,..... Fühl' das Herz..... mir 85

Na - ture's fair - est nooks my home..... With a heart..... light as

leicht..... Je - des Leid ist weg - ge - scheucht!..... In dem Land.....  
*mf*

air..... Hap - py aye and free from care..... By the sea.....

ü - ber'm Strand..... Da bin ich rings um be - kannt..... Wo ein  
*cresc.*

o'er the lea..... All are known a - like to me..... As I  
*cres.*

Lächeln mir blüht, Da er - klingt mein frohes Lied! O Le - ben, so süß, so frei!.....

wander a - long, Oft I trill a mer - ry song Ah! Life is so sweet and free.....  
*Ped.* *dim.*



[illegible]

Ze-phyr's light that blow, Flowrets bright that grow, All have welcome and greeting for me.  
 (OR) Tra-la-la la la Tra-la-la la la Tra-la-la la la

The musical score is written for voice and piano. The voice part consists of two lines of the melody "Tra la la la la la", each with a dotted line indicating a continuation of the phrase. The piano accompaniment is in 4/4 time and features a repeating eighth-note pattern in the right hand and a bass line with chords and single notes in the left hand. The score includes fingerings (1-5) and pedaling instructions ("Ped.") for the piano part.

The musical score is for a song titled "The Flower Song". It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The tempo is marked "Moderato".

The vocal melody is written on a single staff. It begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the first measure. The lyrics are written below the staff, with the words "Zephyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me." The melody ends with a double bar line and a repeat sign.

The piano accompaniment is written on two staves (treble and bass clefs). It begins with a treble clef and a key signature of one sharp. The accompaniment consists of a series of chords, primarily triads and dyads, played in a steady, rhythmic pattern. The lyrics are written below the vocal staff, with the words "Zephyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me." The piano part ends with a double bar line and a repeat sign.

The lyrics are as follows:

Zephyrs light that blow, Flowrets bright that grow, All have welcome and greeting for me.  
 (or) Tra la la la la Tra la la la la La la Tra la la la la.

*Deciso.*

*Mir lüch - elt aus dem*  
*The brook's bright glass says*

*Bach mein Bild, Mir lüch - elt man - cher Mund;..... Der Wind mit*  
*that I'm fair, And lips have said so too..... I see my*

*mei - nen Lo - cken spielt Manch Aug' thut Lie - be kund..... Doch*  
*wav - ing, ra - ven hair, My eyes of dus - ky hue..... But*



nein! Ich will sie ken - nen nicht, Will noch manch schö - nen Tag

love I know not, Nor would know for man - y, man - y a day

The first system of the musical score. The vocal line is in G major, starting on a whole note 'nein!' followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are 'love I know not, Nor would know for man - y, man - y a day'.

Mich freu - en im lie - ben Son - nen - licht So lan - ge mir's so hold sein

No, bet - ter be blithe and gay and free, And glad - ly will I while I

The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. The lyrics are 'No, bet - ter be blithe and gay and free, And glad - ly will I while I'.

mag

Die Sai - te klingt!

may The life I love,

The third system of the musical score. The vocal line has a melodic phrase. The piano accompaniment includes triplets and dynamic markings like *ff* and *p*. The lyrics are 'may The life I love,'.

Das Vög - lein singt, Das Blüm - chen, es winkt: Halt!

*mf* *f ad lib.*

The birds a - bove All whis - per to me: stay

The fourth system of the musical score. The vocal line has a melodic phrase. The piano accompaniment includes triplets and dynamic markings like *p* and *f*. The lyrics are 'The birds a - bove All whis - per to me: stay'.

*Tempo 1º* Vo . gel . gleich ..... flieg'ich  
*p*  
 Like a bird ..... do I

*Tempo 1º*

*f* *sf* *f* *p*

Ped. \*

aus, ..... Su . che mir im Wald mein Haus, ..... Fühlt das Herz

roam ..... Na . tures fair . est nooks my home ..... With a heart

mir so leicht ..... Je . des Leid ist weg . ge . scheucht ..... In dem

light as air ..... Hap . py aye and free from care ..... By the

*mf*

Land ..... ü . ber'm Strand ..... Da bin ich rings um be . kannt ..... Wo ein

sea ..... , o'er the lea ..... , All are known a like to me ..... As I

*cresc.* *f*

*cresc.*



Lächeln mir blüht Da er- klingt mein frohes Lied! O Le- ben, so süß so frei! O so

wan-der a- long oft I trill a mer-ry song Ah! life is so sweet... and free- is so

Ped. \*

froh und frei----- O Le- ben, so froh und frei----- Wo ein  
cres. cen do *ff*

gay and free----- Ah life is so gay and free----- As I

cres. cen do *ff*

Lächeln mir blüht Da er- klingt mein frohes Lied O Le- ben, so süß... so

wan-der a- long, oft I trill a mer-ry song Ah! life is so gay----- and

Ped. \*

frei, So froh und frei, So froh und frei!

free, so gay and free, so gay and free-----

*ff* Ped.

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WHEN I entered college, though the examination committee "heckled" me a good deal upon such points as Election and Pædo baptism, I was not once asked if I could lead the "Old Hundredth." And during all the years of my college course I do not remember to have heard one syllable of allusion to the necessity for appropriate musical form of expression for religious feelings of those to whom I might one day be called to minister. A good deal of time was devoted to things of no practical value—trigonometry, to wit—whereas the one art which I have found most auxiliary to my usefulness as a spiritual leader, was completely ignored. I don't remember that a knowledge of the relation between hypotenuse and right angle ever helped me to administer spiritual consolation, and certainly mathematics is of no value in dealing with a cantankerous deacon. But a knowledge of music is useful to the minister at all points, in every one of his varied social and pastoral relations.—*Rev. J. Halsey.*

JONES—Look at Brown over there in the corner.

Smith—Yes; buried in thought.

Jones—Mighty shallow grave, ain't it?

BORRY, go out and tell Johnny to quit flogging that saw."  
"He ain't flogging a saw. It's sister Lizzie singing to Mr. De Smack."

"Ah! I'm saddest when I sing,"

She sang in plaintive key;

And all the neighbors yelled,

"So are we! So are we!"

HUSBAND—That gas ought to be turned down. It is singing away there in lively style.

Wife (laughingly)—Singing, eh? In what meter is the music? Can you tell me?

Husband (crossly)—Yes. Gas meter.

THE editorial paragraph in this issue beginning "Trifles are not always to be disregarded," was first set by the intelligent compositor to read, "Triplets are not always to be disregarded," which is also true, for even twins are often a serious matter.

COLONEL FIZZLETOP was under the painful necessity of administering a severe castigation to his son Johnny. After he had completed his labors he said sternly to the suffering victim: "Now, tell me why I punished you?" "That's it," sobbed Johnny; "you nearly pound the life out of me, and now you don't even know why you did it."

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**CORRESPONDENCE.**

BOSTON, MASS.

BOSTON, MASS., June 18, 1888.

EDITOR KUNKEL'S MUSICAL REVIEW:—*Saison Morte!* dead as Chelsea, dead as Richard III, dead as Butler's political aspirations. All is ended save the Music Hall concerts where Meyerbeer and Milwaukee Beer are blended. These however are better from a musical standpoint than they have ever been. The orchestra consists of fifty musicians of best rank, almost all the younger members of the symphony orchestra being represented in its ranks. Mr. Franz Kneisel, the *chef d'attaque* of the Symphony Orchestra is the leader and he makes a very good one, save that he is a trifle too refined for the surroundings of a smoking concert. The very soft effects are lost in the bustle and noise of promenading, of waiters rushing about, and of confusion generally. The selections given are sometimes too good. I do not, for example, care to have Liszt's noble tone-poem "Les Preludes" associated with cheese sandwiches or "Zwei Lager." But the soloists are excellent, being about as good as those which have appeared at the Symphony concerts. Messrs. Otto Roth, Xavier Reltter, Fritz Giese, etc., form a list of which no concert need be ashamed. At the most recent concert a young pupil of Mr. Kneisel, named Willie Kraft appeared. He is a violinist of considerable attainment and very great promise. When he attains a broader tone he will rank among artists, though he is a mere boy yet.

The New England Conservatory is a busy place just now for the school year is closing and the commencement exercises have begun. It speaks volumes for the home life at this music school that the students feel sorry when they leave it and return home. The homesickness they experience is for their Alma Mater. The graduates this year are of especial ability and large in number, spite of the examinations being of especial strictness.

The exercises began very successfully last night, and will continue for a few days. Here is the list: Sunday, June 17, at Tremont Street M. E. Church. Baccalaureate Sermon, by Bishop J. P. Newman, 7:30 p. m.; Monday, June 18, Sleeper Hall. Pupils' Vocal Recital, 8 p. m.; Tuesday, June 19, Sleeper Hall. Exercises of the School of Elocution, 8 p. m.; Wednesday, June 20, at Tremont Temple. Concert and Awarding of Diplomas, 2 p. m.; Reception, 8 to 10 p. m.; Thursday, June 21, at Conservatory. Alumni Reunion and Dinner, 6:30 p. m.

As soon as these are ended I shall go to the other side of the pond and write up the Bayreuth Festival. The representatives of musical Boston will be numerous enough there the first week. There will be present Messrs. Gericke, Kneisel, Luceuski, Faeltel, Whiting, Foote, Chadwick, and

COMES.

**ONLY A SONG.**

It was only a simple ballad,  
Sung to a careless throng;  
There were none that knew the singer,  
And few that heeded the song;  
Yet the singer's voice was tender  
And sweet as with love untold;  
Surely those hearts were hardened  
That it left so proud and cold.

She sang of the wondrous glory  
That touches the woods in spring;  
Of the strange, soul-stirring voices  
When "the hills break forth and sing;"  
Of the happy birds low warbling  
The requiem of the day,  
And the quiet hush of the valleys  
In the dusk of the gloaming gray.

And one in a distant corner—  
A woman worn with strife—  
Heard in that song a message  
From the spring-time of her life.  
Fair forms rose up before her  
From the mist of vanished years;  
She sat in a happy blindness,  
Her eyes were veiled in tears.

Then, when the song was ended,  
And hushed the last sweet tone,  
The listener rose up softly  
And went on her way alone.  
Once more to her life of labor  
She passed; but her heart was strong;  
And she prayed, "God bless the singer!  
And oh, thank God for the song!"

—Chambers' Journal.

THE *Kansas City Times*, in its report of a reception given to Mrs. Kate J. Brainerd and the "K. J. B." quartette, consisting of Mrs. Phillips, first soprano, Miss Waite, second soprano, Miss Kroeger, first alto and Mrs. Anderson contralto, by Mrs. S. E. Foote, says: "The guests were among the cultured music lovers of the city, and nearly two hours were spent in listening to the exquisite music rendered. 'Suwanee River,' 'Home, Sweet Home,' as given by the K. J. B. Quartette were a revelation. The arrangement of both of these songs is peculiar, almost weird at times, and only the most perfect tone and nicely of phrasing could make them at all acceptable. The voices of the ladies blended so faultlessly that the harmony was exquisitely preserved and the result was warmly applauded, each member being encored."

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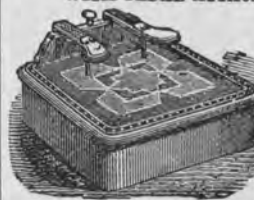
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**M**USICAL instruments have been objects for adornment in all ages of art, from archaic times to its most florid developments in the Renaissance period. They are, therefore, one of the best illustrations of the culture of every age and country. Upon them the barbarous tribes of the old world and the new have lavished all the art of which they are capable, and the civilized nations of Europe have bestowed every care on their ornamentation. It would seem, indeed, that musical instruments are fitted to delight the eye of man equally with the ear, and the carver, the inlayer, and the painter have here combined in the exercise of their skill, producing works that are now priceless treasures in the cabinets of art-collectors. The instruments still in use amongst barbarian nations are ruder in form and construction than any that are represented in antique art. They consist of conch-shells; of whistles fashioned of clay; of bone flutes; of drums headed with shark-skin; and sometimes of a simple kind of lyre. Those of the pipe kind are often designed in the form of animals, and carved in wood and bone; while the instruments of percussion are painted with rude and fantastic devices. Of the animal type are some of the instruments of the Chinese: such, for instance, as the *ou*, which is shaped like a tiger; and the *san-heen*, a kind of a guitar, which, though elegant in shape, is covered with the scaly skin of the boa. Zoological in design, too, is the *meegyoung*, or alligator-harp of Burmah, an instrument in the form of a crocodile, which has glass eyes, and is flamboyant in red and gold. The musical instruments of the ancient Egyptians, the oldest with which we are acquainted, were much more elegant; they were constructed with an evident appreciation of their adaptability to artistic purposes. We are told by Diodorus Siculus that the Egyptians had little knowledge of harmony; but the character and beauty of the instruments depicted on their monuments disprove this statement. They use the single and double pipe, the *nofre*, a species of guitar, and the sacred *sistrum*, the scourge of Typhon—a metal frame fitted with bars to rattle in time with the music. Their instrument, however, was the harp, which, as the monuments show, was beautifully shaped and finished with great elaboration of detail. It was of several kinds; and the player knelt on the ground to the smaller ones, but to the larger ones, as represented in the tomb of Rameses III., he stood up. This monument was long known as the "Harper's Tomb," from the fine figures of the royal harpers with which it was painted. With the Greeks, music was a gift from heaven. It was with music that Orpheus charmed the tremendous presences; it was with music that Amphion conjured up the walls of Thebes; it was to Apollo's voice and lute that "Ilion like a mist rose into towers." Every circumstance of Hellenic life, from the cradle to the grave, was accompanied by its sounds; and alike to the merry seasons of seed-time and harvest, to the bacchanals of the time of vintage, and to the solemn ceremonials that attended the obsequies of the departed, did it render a fitting and sympathetic accompaniment. The gods themselves were the authors of musical instruments—Apollo, son of Latona, and Hermes, son of Maia, goat-footed Pan, and Athene, the beneficent and the wise; they bore them on Olympus, and they bore them in that marble life they got from the sculptor. It is from this latter source that we learn the nature of those used by the Greeks. The chief of these were the double pipe; the lyre, with its varieties, the kithara, the phormix, and the chelys; and the psaltery, which was a kind of a harp. In form, as might be expected, they strongly resembled those of the Egyptians, from whom they were derived; and like these they were decorated with the characteristic ornaments of the national art. The lyre especially was designed with much graceful scroll-work; but the monuments do not enable us to be precise as to details. There is even less to be said of the instruments in use in Rome. Roman art was inspired from Hellenic culture; the Roman flutes and cymbals were adoptions from the Greek likewise, and do not claim more particular notice here. On the decline of the Roman Empire, and the advent of the hordes of northern barbarians in Southern Europe, musical instruments lost their æsthetic value, and it was long before they reached the standard from which they had fallen. Meanwhile, however, the Persians and Arabians were producing works that may well be compared with any that had preceded them. Their instruments of music are of especial interest, since it is from them that

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many in modern use have been directly derived. The chief instrument of the Arabians was the lute, *al'ud*, which they got from Persia. Of all musical instruments it is probably the most graceful in form; and becoming familiar to the western nations at the time of the crusaders, it continued long the favorite instrument of the troubadours. The Arabian, too, had instruments of the violin kind, such as the *kemange* and *rebab*, and many others very beautifully formed. As for the instruments of the Middle Ages, both in England and abroad, they were simple in character, so far as may be judged from the representations in manuscripts and painted glass, which are almost their only record. Chief among them may be mentioned the lute, the crowd, the harp, and the organistrum. But if the musical instruments of the ancients and of the Middle Ages were beautiful in form and ornament, it remained for Italy and the Renaissance first to give them the value in art and in ornamentation for which they have been ever since so justly prized. The instruments made in the Italy of the sixteenth and seventeenth centuries were probably the finest and most elaborate ever produced. They are valuable alike for beauty of material and excellence of workmanship. The great Italian makers were the Amati, Stradivarius, and the Guarneri, all of the Cremonese school, whose works, besides the merit of their tone, are prized for the beauty of the lines on which they are built, and for the transparency of their varnish, which gives a lucid depth to the choice of wood of which they are made. But if the violin itself was simple in form and pure of decoration, its terminal scroll was sometimes carved with a cherub's head or a grotesque animal. Ole Bull, the celebrated violinist, had a priceless Gaspar da Salo which was thus decorated, with a carving said to be the work of Benvenuto Cellini. The inspiration of the French school of musical instrument makers was derived from Italy, along with those already described. Their ornamentation consists in a profusion of scroll-work, carving and inlaying, with tempera paintings of mythological subjects and landscape. Many of the instruments made in France are unquestionably the work of Italians, who were settled at Paris in the seventeenth century. The best lutes were made in Northern Italy; but many of the French specimens are of great beauty. Instruments of the violin type were never largely made in France, and those that were produced there never achieved the elegance and gracefulness of Italian work.

### WOMEN IN MUSIC.

THE influence that women have exercised on the development of music in all ages is too well known to admit of discussion or dispute. But it has been primarily and mainly as executants that they have left their impress upon the art, and their claims to equality with the other sex on the score of creative power are nowhere so vulnerable as in the domain of music. The plea so often urged in their defence—that they have not yet had a fair chance—is less applicable here than in other spheres of intellectual activity. "Give us a couple of hundred years"—such is the gist of an article we lately read on the "Alleged inferiority of women"—and if by that time the quality of the intellectual and artistic work produced by women suffers in comparison with that achieved by men, then we will admit there is presumptive evidence of our inferiority." To this we would reply that, confining our attention within the compass of one well defined department—that of music—women have enjoyed from the earliest times at least equal opportunities with men for attaining and displaying a mastery of their subject. The cultivation and practice of the musical faculty has at no time been deemed derogatory to women or necessarily calculated to impair their essentially feminine qualities. From the earliest ages and in all countries they have been inseparably associated with the artistic interpretation of music. The Syracusan women in Theocritus' famous idyl, who went to the Palace of Ptolemy Philadelphus to hear the Hymn of Adonis sung by a famous performer, are loud in their praises of this old-world *prima donna*. "Certainly women are wonderful things," says Gorgo, at the close of the hymn. "That lucky woman, to know all that! and luckier still to have such a splendid voice!" The divinity placed in closest relationship with music by the ancient Egyptians was a goddess, and the best authorities are agreed in crediting that race with a highly developed appreciation for harmony. Female performers took a prominent



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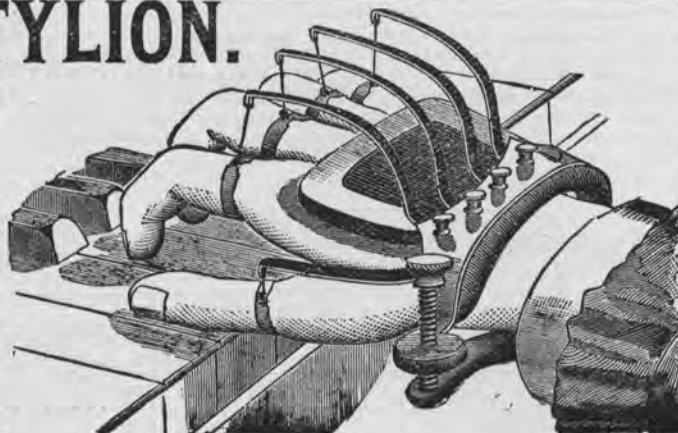
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part in Egyptian music in the earliest ages. Under the later dynasties they seem to have usurped almost the entire exercise of the art. If we turn to the neighboring nation of the Israelites, we find that amongst them also women were prominent as musicians. Indeed, it is worthy of remark that the first lyrical outburst after the Exodus was Miriam's song, of triumph. The character of ancient Hebrew music is a matter of speculation, but we may rest assured that the noblest part of the Hebrew minstrelsy remains, or, to adopt the view of Mr. Rowbotham, that when music and poetry—and such poetry!—are blended so thoroughly as they were with the Hebrews, the music necessarily suffers from the union. If it were possible to penetrate to the heart of the buried past, the truth might disprove the contentions of those who are ungallant enough to believe in the inferiority of the female brain, and it might be found that women took as prominent a part in the composition of music as they undoubtedly did in its execution. Anyhow, we think we have made it tolerably clear that they had "a fair chance" from the days of Cheops down to those of Theocritus. But, after all, who cares for such archaeological speculations? Whether music is the one art which owes nothing to antiquity, as the majority hold, or whether, as Mr. Rowbotham endeavors to prove, the *origines* of all the forms of modern music are to be found in those of the ancient Greeks, the fact remains that music, as we know and understand it, dates from about the year 1600 A. D. Dismissing, therefore, the Sirens and Muses, Isis-Hathor, and the Syracusan *prima donna*, Sappho with her six-stringed lyre, and Lamia with her flute, let us ask what chance women have had for distinguishing themselves as musicians in the last three centuries, and see how they have availed themselves of their opportunities. We think it will be admitted by all except extreme partisans that, setting aside such instruments as entail either greater physical exertion than can safely be undergone by women or are in the nature of things unfit for a sex which has in general a due regard for appearances, women have had free scope for the exercise of their talents. It is quite a mistake, for example, to suppose that the cultivation of the violin by our sisters is a modern growth. Tartini's well-known letter on the study of that instrument was addressed to a lady amateur. Lord Mount Edgumbe, visiting Venice in 1784, enjoyed the, to him, "almost incredible sight of an entire orchestra of female performers." *Vixere fortes ante Agamemnona*. Before Madame Norman-Nérada there were the Milanollos, to go no farther back. And as for the Viennese Lady Orchestra, which we see had its prototype a hundred years ago, dwellers in the Levant, and even in the far East, have long been familiar with similar combinations hailing chiefly from Bohemia, where, as it has been said, everyone is born a fiddler. Under these circumstances the remarkable unanimity which women have exhibited in adhering to the rôle of interpreters, rather than creators, argues a lack of the special gifts which are summed up in the word genius. Otherwise, why should it have been that in the Mozart and Mendelssohn family the creative faculty should have in both cases manifested itself in the boy and not the girl? The training was practically the same in both sets of cases. Nannerl at twelve was esteemed "the first female performer in Europe," as her father writes, with pardonable pride. Mozart's precocious development was no doubt in part responsible for his premature decline, but his sister, who had shared his early triumphs, lived to the age of seventy-eight, and it is impossible to avoid the conclusion that the chief cause for this disparity was the possession in the one case and not the other of the divine fire, which in those souls where it burns the brightest, burns often with the most consuming flame. Let it not, however, be thought that because we deny women in the past the gift of musical genius, we would be so rash as to predict that there never will be a great female composer in the future, or that we are so ungenerous as to refuse to admit their capacity to produce first-rate artistic work in other departments. In at least one important branch of literature, that of fiction, women are to be ranked in the very van. In a class list of English novelists alone, it would be hard to find four better "firsts" than those won by Miss Austen, Charlotte Brontë, Mrs. Gaskell, and George Eliot.—*Musical Times*.

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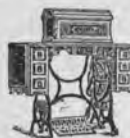
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Exquisite strains the organ quavers,  
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Her slightest sighs are deemed as favors;  
The melancholy bass is gay  
If she commands it of his highness;  
The perfumed tenor owns her sway  
When prompted by her pointed dryness.

When first I heard her tender voice  
Roll grandly through a sparkling rillet,  
I wondered would her heart rejoice  
Should I do all I could to fill it  
With passion for a feeble chap  
Dependent on a salary weekly—  
Perhaps, by some unseen mishap,  
I couched my words by far too weekly.

I do not grieve because she came  
To her decision in a minute,  
Nor still does Love's delicious flame  
Consume me for the dainty linnet.  
I do not heed the jestings spread  
About the case among the fellows,  
But I am mad because she wed  
The ugly chap who pumps the bellows.

### THE MUSICAL USES OF POETRY.

THE association of music and words, involving many so-called "vain repetitions" of the verbal text, is a subject but little understood by the outside world. As a matter of fact, the subordination of the poetry to the utterances of the composer is a necessity of the situation. The sentiment of the words serves to concentrate the thoughts of the composer, and afford him food for inspiration. He does not seek to illustrate the subject matter of the verse in detail, but gives expression to the emotions aroused by a mental digest of the poet's ideas.

That the musician appeals more powerfully to the minds of his auditors than his collaborateur is proved by reference to those songs which have achieved conspicuous success. In the majority of instances, their popularity is certainly not due to the excellence of the poetry—indeed, as a general rule, the maudlin sentimentality that does duty for poetic thought and feeling would never be tolerated for its own sake. Its subject, generally love in one of its numerous phases, either hopeful, despondent or exultant, serves, however, to arouse the emotional instinct of the composer, who, in his embodiment of the theme, develops it without reference to the quality of the verses. He really uses the words simply as a means of articulation, and as distinct enunciation is not a predominant characteristic of singers in general, poetic weakness is not always apparent in their performance of the songs in question.

As before stated, the constant reiteration of words, considered without reference to the differing characteristics of poetry and music, seems objectionable, tending to destroy the sense of the verbal sentences. Nevertheless, properly understood, the practice is in accordance with sound musical philosophy. The words for the moment are certainly rendered subservient to the musical phrases, but in the process their meaning is emphatically realized in a manner that intensifies and realizes their significance. Their emotional depth is sounded by an art that is aptly termed the language of feeling.

As a case in point, the "Hallelujah Chorus" of Handel may be cited. Here, at first sight, the almost endless repetition of the word "Hallelujah" appears to be preposterous. But, rightly considered, the composer is developing musically the theme suggested by the words "Praise to Jehovah." The word "Hallelujah" simply serves as a means of articulation.

A similar explanation holds good in the case of all composers worthy of the name. Wagner's theory, it is true, is diametrically opposed to this view of the case, as he holds that music must in all instances be held subordinate to the poetry to which it is wedded. If Bach, Handel and others of his great predecessors had held the same opinion, the world would not have possessed those choral masterpieces, that are the imperishable monuments of the noblest form of musical art.

In referring to the power of hymns Archdeacon Farrar says:

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**MAJOR AND MINOR.**

PETER TSCHAIKOWSKY is engaged upon the composition of a new opera entitled "The Captain's Daughter."

A FUSION having taken place of the great publishing houses of Ricordi and Lucca, at Milan, the two will henceforth form one concern.

THE Royal Academy of Music of Stockholm has ordered a medal to be struck in memory of the late Madame Jenny Lind-Goldschmidt.

FELIX MENDELSSOHN-BARTHOLDY'S "Letters to Ignatz and Charlotte Moscheles" will, the German papers say, be issued shortly at Leipzig, under the editorship of Mr. Felix Moscheles.

ASTORGA'S famous "Stabat Mater" was recently performed at the Royal College of Music at Palermo, under the direction of Signor G. Miceli. Astorga was born at Palermo in 1861.

SIGNOR ARRIGO BOITO, the composer of "Mefistofele," has been decorated with the Order of Merit of Savoy, a distinction which carries along with it the substantial benefit of an annual pension of 1,200 lire.

THE Royal Academy of Florence has added the following gentlemen to its corresponding members—viz., Niels W. Gade, Peter Tschaiikowsky, Edvard Grieg, and Arthur Sullivan.

A COMMITTEE has been formed in Paris, under the presidency of M. Ambroise Thomas, for the purpose of raising a monument to Méhul, at his native town of Givet, in the department of the Ardennes.

AMONG the interesting exhibits relating to music at the Bologna Exhibition, is to be found a series of important autographs by Spontini, sent by the authorities of Berlin, in which capital the composer of "Cortez" occupied for a number of years the post of Director of the Royal Opera.

AN interesting manuscript is alleged to have been discovered in the Treves Library. It is a fragment of an old French poem, the author of which, according to the notes at the bottom of the text, was no other than Richard Cœur de Lion. The title is "Sainte Nonna et son fils Saint Devey," and it was written during the King's famous captivity in Germany (on his way from the Holy Land,) where the Bard Blondel discovered him.

M. SAINT-SAËNS has returned to Paris with the score of his new opera completed. That work is founded by M. Louis Gallet on the drama of M. Paul Meurice, and has for its hero the same Benvenuto Cellini whom Berlioz has subjected to musical treatment. The opera is divided into seven tableaux, which, however, do not include the famous scene of the Founding of Perseus, which forms the chief incident of Berlioz's opera. The title of the new work has undergone a variety of changes. At first it was to be called "Ascanio," then "Benvenuto" was fixed upon; but it appears that another opera of the same name is already in existence, although as yet unperformed, and its joint authors claim copyright in the title. In case they can make good their claim, M. Saint-Saëns will call his opera either "Colombe" or "Hebe."

THIS year's Bayreuth performances, as has now been definitely settled, will extend from July 22 to August 19. There will be four performances each week, "Parsifal" being given on Sundays and Wednesdays, and "Die Meistersinger" on Mondays and Thursdays. The following artists have been announced to take part in the representations—viz., in "Parsifal," Mesdames Materna, Malten, and Sucher (*Kundry*); Herren Gudehus, Winkelmann, and Van Dyk (*Parsifal*); Herren Reichmann and Scheidemantel (*Amfortas*); and Herren Wiegand and Gillemeister (*Gurnemanz*). In "Die Meistersinger"—Herren Reichmann, Gura, and Planck (*Hans Sachs*); Herren Wiegand and Gillemeister (*Pogner*); Mesdames Malten, Sucher, Bettouque (*Eva*); Herren Gudehus, Winkelmann, and Van Dyk (*Walther Stolzing*); Herren Friedrichs and Kürner (*Beckmesser*); and Herren Schrödter and Hofmüller (*David*). The Festspielhaus will be illuminated this year by the electric light.

THE FRENCH OPERA AT THE BEGINNING OF THE EIGHTEENTH CENTURY—The music of the French (says Addison in the 29th number of the *Spectator*) is indeed very properly adapted to their pronunciation and accent, as their whole opera wonderfully favors the genius of such a gay, airy people. The chorus, in which that opera abounds, gives the parterre frequent opportunities of joining in concert with the stage. The inclination of the audience to sing along with the actors, so prevails with them, that I have sometimes known the performer on the stage do no more in a celebrated song, than the clerk of a parish church, who serves only to raise the psalm, and is afterwards drowned in the music of the congregation. Every actor that comes on the stage is a beau. The queens and heroines are so painted, that they appear as ruddy and cherry-cheek'd as milk-maids. The shepherds are all embroidered, and acquit themselves in a ball better than our English dancing-masters. I have seen a couple of rivers appear in red stocking; and Alpheus, instead of having his head covered with sedge and bulrushes, making love in a fair, full-bottomed periwig, and a plume of feathers; but with a voice so full of shakes and quavers, that I should have thought the murmurs of a country brook the much more agreeable music. I remember the last opera I saw in that merry nation, was the rape of Proserpine, where Pluto, to make the more tempting figure, puts himself in a French equipage, and brings Ascalaphus along with him as his Valet de Chambre. This is what we call folly and impertinence; but what the French look upon as gay and polite.



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### COMICAL CHORDS.

GOING out with the tied—a wedding party leaving the church.

"DAN," said a four year-old, give me five cents to buy a monkey. "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was the reply. "Then give me five cents to buy the monkey some nuts." The brother could not resist.

"THEY did be havin' the devil's own time till the theayter lasht night," remarked Dennis Dolan at the breakfast table. "Phwat did they be doin'?" inquired Mrs. Dolan. "Phwy begorra, every toime wan o' the people on the stage 'ud come forred to say something, begorra, the band 'ud sthrike oop, and you couldn't hear a worrud out uv'im barrin' the motien of 'is mouth."—*Merchant Traveler.*

'Tis night. Two lovers lean  
Upon the gate;  
A nearing form is seen,  
It is their fate.

A piercing scream from her  
The welkin rent;  
It was, as you infer,  
Her pa-ri-ent.

The lover sought to scoot,  
Alas! too late;  
He's holsted with a boot  
Beyond the gate.

A NEW YORK speculator came home recently, where he had a new wife, just from a country town, waiting to receive him. He had been caught that day and was not happy.

"Oh, my love," she wailed, "what has gone wrong with you?"

"Everything," he answered, dejectedly.

"No, not everything, darling, for I am still true and loving."

"Yes, you are all right, but it's that infernal stock exchange."

"The stock exchange?"

"Yes."

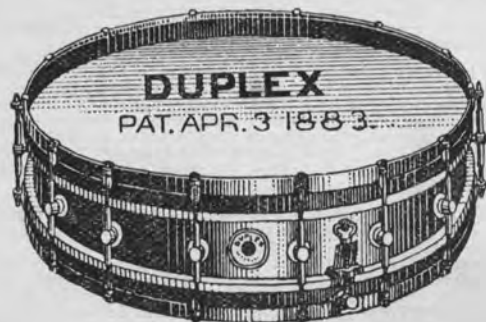
"What is the stock exchange, love?"

"It's a place, dear, where any blamed fool can exchange his stock of cash for some other man's stock of experience, without being able to use the experience."

"Why, dear, have you met a fool to-day?"

"Oh, no, love, the other man met the fool—but let's talk of something else; you'll have to wait until fall for your spring bonnet."

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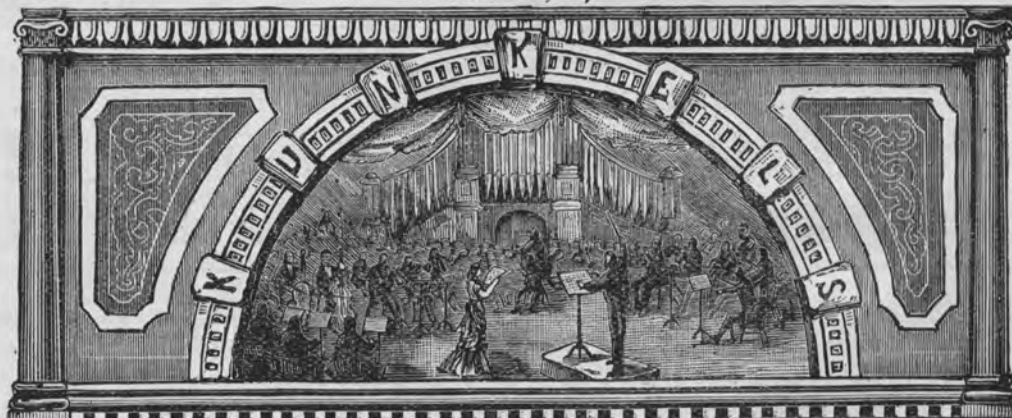
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