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There are, unfortunately, many well-known musicians who make a sorry attempt at literary composition. Musicians of this class, says an exchange, are usually narrow of view, and in truth they have but little to offer in justification. Music is so closely allied with the other fine arts as to demand of every teacher and performer a liberal education. Poetry, philosophy, mathematics, and a general knowledge of language, are requisite accomplishments. Also a course of reading in popular sciences is valuable.

The example of the great masters in this respect is worthy of emulation. Zurlino was a profound scientist; Bach was fairly well educated, besides being a singer, violinist, expert harpsichord player and organist, engraver and voluminous composer! Alessandro Scarlatti was a man of large imagination; Glück was a literary scholar; so was Cherubini. Even Mozart and Beethoven, who had few dealings with the world and were almost constantly engrossed in composition, were far from being ignorant of art and literature. Von Weber was a polished writer; Berlioz is known to have been an omnivorous reader of the classics, and he was a first-class critical essayist; Wagner was a close student of all the fine arts and of several sciences, and wrote some of the greatest librettos ever set to music. Liszt was such an accomplished literator that his writings are said to have enriched the French language. Saint-Saëns recently wrote a philosophical treatise; Gounod had considerable command of language and such general information. It was so with Rubinstein (read his "Conversation on Music"), and even Dvorak, who is essentially a composer, has written a brochure on Schubert which would be difficult to excel. To express oneself in the style of our best critics, is not to be expected of the average professional musician. Our polyglot English language is full of betraying pitfall and difficult to master. In fact, special study and training are necessary to this end. But surely every teacher and

performer ought to be able to relate his experience or express his opinion in plain, correctly phrased English.

In his reminiscences, Ardit, the composer, thus humorously describes an opera performance in Washington, D. C., one winter some forty years ago: "It was during my first long stay in America, and our company was announced for one night, during a terribly cold winter at Washington. It was thought we had been transported to the Arctic regions, and the theatre in which we gave our performance was as inadequate to cope with frost as was a summer tent. 'Norma' was the opera, and Grisi, instead of appearing in her traditional robe with flowing folds, came on the stage, wearing a huge fur cloak, in which she was huddled up almost to her eyes. The house rose to the occasion with bursts of laughter when Mario made his entrance holding a coachman's umbrella over his head—he, as Pollio, being confronted by Norma in their tragic meeting, under which prosaic safeguard both artists covered while singing their grand duo. The roof of the theatre had given way under the heavy snow, and its coating of ice, molting under the heat of the gas, was streaming down on the artists."

"More people die from too much eating," says the London *Family Doctor*. "than by too little, and the greatest voices have sprung from the poorest-fed nations. Depending upon the resources of a well-fed body to sing interferes with the easiest use of the voice; i. e., people who are well supplied by food do not seek a better way of producing a tone than by main force. To sing well, one must have but little food or little luxury, especially in the preparation to be a vocalist."

## ✓ DEATH OF PROF. FRANK GECKS.

Prof. Frank Gecks, one of the oldest and most esteemed of St. Louis musicians, died at his home, 1233 La Salle street, November 16th, at the age of 62 years.

His death was due to heart trouble, from which he had suffered for some time. Probably no musician was more widely known than Prof. Frank Gecks. He was prominent in musical affairs during the past 40 years, and was Professor of Music at the Christian Brothers College since 1864. His genial face was familiar to thousands of St. Louisans, and his able teaching sought by numberless students of the College as well as by many who have reached prominence.

The Christian Brothers College band will miss their beloved leader, and will long remember the pleasant rehearsals that made their band a source of pride to generations of students.

Prof. Gecks was a member of the Choral Symphony Society, Liederkreis, and other organizations.

He leaves a wife and four children: Frank Gecks, Jr., John Gecks, Mrs. Gustav Schall and Miss Tillie Gecks, all of whom are accomplished musicians.

Frank Gecks, Jr., one of St. Louis' most prominent violin soloists, succeeds his father as instructor at the Christian Brothers College.

A hint to be careful about the use of the opera glasses which are supplied in most of our leading theatres, on a payment of a small fee, is worthy of attention. It has been proved beyond doubt by oculists that these opera glasses frequently become the medium for spreading contagious diseases of the eyes. It is well therefore to be careful how we use them.

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THOMAS M. HYLAND, . . . EDITOR.

DECEMBER, 1896.

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## KUNKEL'S ROYAL PIANO METHOD.

In this number of the REVIEW are presented the first pages of "Kunkel's Royal Piano Method," which will be followed by other pages, until the entire work is completed.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

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The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Tausig, etc. phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc. are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

## DEATH OF ANNA MARIA KUNKEL.

It is with feelings of profound sorrow that we announce the death of Mrs. Anna Maria Kunkel, beloved mother of Mr. Charles Kunkel.

Mrs. Kunkel died Nov. 3rd, after a lingering illness, at the home of her son, 3823 West Pine st. Few women have spent a life more useful and imbued with more lofty aspirations than she who has thus been taken from our midst. Mrs. Kunkel was born in Germany in 1812, and came to this country in 1848, living some time in Cincinnati before coming to St. Louis.

How well the duty of training her four children was performed, it is needless to add, for the children have made her name famous over all the civilized world.

Mrs. Kunkel was a woman of fine traits of character, highly educated and deeply versed in German and American literature. Her memory was remarkable to a degree and many a time have her children and grandchildren gathered from her lips the bright thoughts garnered from the world's great master spirits.

The funeral services were private and were held at the home of a quartet, organ and choir. The deceased was Marie Maginnis, Mrs. Annie K. Dodson and Messrs. O. Hein and E. Dierkes, rendered several beautiful services.

Dr. A. S. Hanger, grandson of the deceased, paid a most touching tribute to her memory. In accordance with Mrs. Kunkel's expressed wishes, her ashes were buried in the grave of her late lamented son, Jacob Kunkel.

Mrs. Kunkel leaves two children, Mrs. A. S. Hanger and Mr. Charles Kunkel, and many dearly beloved friends, to mourn her loss. May she rest in peace.

"So softly died sweetened life in her,  
She had not dreamed of heaven, and she was there."

## THE MUSICAL STUDENT.

It is of no consequence that we should be familiar with the lives and works of Beethoven, of Wagner, if we are unable to learn practical lessons from the study of their works and their methods of working. The production of so many poor compositions, which are mere imitations of the masterpieces of some idealized composer, would be stopped if students could be made to realize clearly the distinction between outward forms and the inward spirit that inspires those forms. The slavish imitation of the methods and manners of another leads to no abiding results. For example, because Beethoven attained stupendous efforts by working on certain lines, is no guarantee that similar effects will be reached by another who adopts Beethoven's methods. Every composer has his own individual modes of expression, and cannot produce a true work out of his own individuality.

The success of Handel as an oratorio composer raised up so many weak reflections of Handel in his contemporaries and successors. Mendelssohn had his following; Wagner had his imitators; but the road which these purveyors of second-hand inspirations follow, is not a safe road—that way leadeth to perdition.

Among certain practical musicians it has unfortunately become rather a custom to decrie the works of the past; they exclaim—study music, not art, and quarrel here. This attitude only shows how little such men have grasped the true inwardness of antiquarian study, in its best sense. It is not the mere facts and dates are certainly pursuing a vain thing; but the musician who intelligently endeavors to grasp the tendencies of the ages goes by, not only in his own, but in cognate arts, is he who is most likely to produce something noteworthy in his own generation.

Miss Jessie Thistle, formerly of St. Louis, sailed on the 7th ult. for Germany, where she will spend several years in the study of music.

## CONCERTS POSTPONED.

On account of the illness of Mrs. Rosa Rosenthal, the recitals that were announced to take place here in December have been postponed. The dates will be announced later.

## COMING ATTRACTIONS.

DAMROSCH OPERA Co.—Beginning Monday, February 23rd, the Damrosch Opera Company will appear at Exposition Music Hall, with a strong company and some new attractions. Mme. Calve of the Abbey organization will be heard with the Damrosch company. St. Louis not being in the Abbey circuit for grand opera this year, Mr. Damrosch was offered his choice of either Mrs. Mella or Calve as an additional attraction for his own St. Louis season. As Mella is likely to be heard here during the Abbey concert engagement, Mr. Damrosch selected Mme. Calve, who will probably be heard in either "Carmen," her former great St. Louis success, or, it may be, her latest success, that of Donna Anna in "Don Giovanni." She will make but one appearance during the Damrosch engagement.

ABSEY, SCHOEFFEL & GRAU Co.—From March 22 to 25, inclusive, with probably a matinee on March 28, the Abbey, Schoeffel & Grau Company (Limited) will give a concert engagement at the Exposition, probably with Mme. Mella and Jean and Edouard de Roszke as the principal stars.

## BICYCLES LESSEN MARRIAGES.

Pianos are now at a discount, and it is amusing to note in the papers devoting their columns largely to the interest of those who indulge in exchange and barter that a nice piano can be secured in return for a good lady's bicycle. One thing which will in time militate against the continued use of cycles by women is the fact that they are being for love and courtship. Lawn tennis and dancing parties give much better opportunities for marriageable daughters to find husbands, but under the most joyful of conditions cycling claims such close and unobtrusive attention that young men can find very little time to spare for their female companions—at any rate, while upon their steel steeds. When this comes to be recognized, shares in bicycle companies will find the "ladies' cycle" a drug on the market and pianos will go up.

Miss Marion Ralston gave a delightful musicale to her friends and invited guests in which she presented a classical and modern programme that was heartily applauded. Miss Ralston was admirably assisted by Mrs. Buckner. The musicale was an artistic success and a rare treat.

The ninth annual piano recital was given by the pupils of Miss Carrie Vollmar at Sothe's St. Louis Turner Hall. A splendid programme was offered and rendered in a manner that reflected much credit upon Miss Vollmar, whose thorough training was among the participants were Miss Olga Grunfeldt, Misses Tillie and Elsie Lewagat, Elsie Ruff, Willie Kreibitz, and Misses Ruland, J. B. von Jalla, Vollmar, soprano, sang in artistic style, several charming numbers.

At a reception held by the International Order of King's Daughters and Sons, on the 21st ult. a very interesting programme was rendered. The partiel was introduced by the International Order of King's Daughters and Sons, and "Prince Eric's Christ-Maid" in her own imitable st. is, delighting the audience. Miss Paulding played two piano solos—"Nearer, My God, to Thee," by Elsie Ruff and Minnet, by Joachim Raff, in an admirable manner and received deserved applause. Miss Bertha Winslow, the popular soprano, charmed her audience by her splendid rendition of several vocal selections.

Mme. Marchesi does not believe in the bicycle for vocalists. "For strong, healthy persons it may be of benefit in helping to develop the lungs," she says, "but for the vocal organs and delicate persons the rapid cutting through the air attending the use of the wheel may be positively injurious, wherefore I forbid this sport to all my song-birds."

Her Hermann Levi is to retire from public life.

His health has lately not been good, and he has been advised to resign his arduous duties at Munich and lead a quieter life. It is also announced that he is shortly to marry the widow of Dr. Conrad Fiebler, a physician who had a large practice in Munich before his death a few years ago.

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# ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.  
Moderato. ♩. 144.

Charles Kunkel, Op. 105.

*pp* una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

The thunder of a distant storm mingles with the pastoral melody

*mf*

NOTE.

tre corde (without soft Pedal.)  
The thunder becomes more distinct.

*f*

NOTE. ♩ Ped. ♩ Ped. ♩ Ped. ♩ Ped. 1025-9 ♩ Ped. ♩ Ped.

The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

Copyright-Kunkel Bros. 1888.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several measures with triplets indicated by a '3' over the notes. The piece concludes with a final cadence.

The shepherd gives a signal

The musical score for "L'Espresso" by Debussy is presented in two systems. The first system features a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The bass clef staff provides a harmonic accompaniment with eighth notes. The second system continues the melody and accompaniment, with the melody moving to a higher register. Both systems include performance instructions such as "una corda.", "tre corde.", and "echo. una". Pedal markings are indicated by asterisks and the word "Ped." below the bass staff.

to his dogs to bring the flock under shelter.

Musical score for a piano piece. The score is in 3/4 time and features a treble and bass clef. The key signature has one flat (B-flat). The piece begins with a treble clef and a bass clef. The first staff is labeled 'tre corde.' and the second staff is labeled 'una corda, tre corde.' The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ff'. There are also performance instructions like 'Ped.' and 'NOTE. A'.

The rain begins to fall.

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

9...

*tre corde.* *una corda.* *pp*

Ped. Ped. Ped.

8...

*tre corde.*

Ped. Ped. Ped. Ped. Ped.

The wind hisses among the mountain pines.

8...

*una corda.* *tre corde* *dim.*

Ped. Ped. Ped. Ped.

8...

The storm comes on in full power

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8...

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

Ped. Ped. Ped. Ped.

1025 - 4

Thunderbolt.

8

*mf*  
Ped.

Ped. Ped. Ped. Ped. Ped.

The storm King's lightning eyes flash and

8

*fz* Ped. *mf sempre marcato.*

the thunders of his voice roll and reverberate.

*mf* Ped.

Thunderbolt.

*mf* Ped. Ped. Ped. Ped. Ped.

8

*fz* Ped. *mf* Ped. *mf* Ped. *fz* Ped. *fz* Ped.



*Tempo I*  144.

Musical score for 'The Shepherd Resumes his Love Song'. The score is in 3/4 time and features a treble and bass staff. The melody is in G major and consists of several phrases. The first phrase is marked 'ff' and 'echo', followed by a 'Ped.' (pedal) instruction. The second phrase is also marked 'ff' and 'echo', followed by another 'Ped.' instruction. The third phrase is marked 'mp' and 'tre corde'. The score includes various musical notations such as slurs, ties, and dynamic markings.

The shepherd resumes his love song, while  
*ff* tre corde. una corda. *ff* tre corde. una corda. *mp* tre corde.  
 Ped. Ped. Ped. Ped.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in G major (one sharp) and the bass line is in D minor (two flats). The score includes fingerings (1-5) and pedaling instructions (Ped.) for the bass line.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the right hand playing a melody and the left hand providing a bass line. The second system continues the melody and bass line, featuring a prominent pedal point in the left hand. The score is written in 2/4 time and includes various musical notations such as notes, rests, and fingerings.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody includes various ornaments and fingerings. The accompaniment includes a 'Ped.' (pedal) marking. The score is numbered '1025 - 9' at the bottom.

A choice of two finales is given. Number two is for the more advanced performer.

11

*mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

*f* *echo.* *pp*

*una corda.* *tre corde.* *una corda.* *tre corde.*

*una corda*

*pp*



## FINALE II.

For very advanced performers.

Birds singing.

Birds singing

1025

First system of the musical score. The right hand features a melodic line with eighth-note patterns, marked with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The left hand provides a steady accompaniment. Pedal points are indicated by 'Ped.' and star symbols. Fingerings are shown with numbers 1-5.

Second system of the musical score. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains the accompaniment. Pedal points and star symbols are used throughout. Fingerings are indicated by numbers.

Third system of the musical score. The right hand includes a section marked *echo* and *pp* (pianissimo). The left hand has a section marked *una corda* and *tre corde*. Dynamics include *f* and *pp*. Pedal points and star symbols are present. Fingerings are indicated by numbers.

Fourth system of the musical score. The right hand features a section marked *echo* and *pp*. The left hand has a section marked *una corda*. Dynamics include *pp*. Pedal points and star symbols are used. Fingerings are indicated by numbers.

Fifth system of the musical score. The right hand includes a section marked *pp*. The left hand has a section marked *una corda*. Dynamics include *pp*. Pedal points and star symbols are used. Fingerings are indicated by numbers. The system concludes with the page number 1025-9.

# FROLIC IN THE BARN YARD.

3

Lively.  $\text{♩} = 96$ .

RONDO.

CARL SIDUS.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

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

The musical score is written for piano and voice. It consists of six systems of music. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The vocal part is in 2/4 time, with a key signature of one flat (B-flat). The score includes various musical notations such as dynamics (f, p), articulation (accents, slurs), and fingerings (numbers 1-5). The first system is marked 'f (Key of C)' and 'p'. The second system is marked 'f' and 'p'. The third system is marked 'p' and 'p'. The fourth system is marked 'f' and 'p'. The fifth system is marked 'f' and 'p'. The sixth system is marked 'f' and 'p'. The score ends with a 'Fine.' marking.

*f* (Key of C) *p*

*f* *p*

*p* *p*

*f* *p*

*f* *p*

*f* *p* *Fine.*

## The Turkey Gobble, Gobble.

Musical score for "The Turkey Gobble, Gobble." in F major. The score consists of five systems of piano accompaniment. The first system is marked *p* (piano) and includes the instruction "(Key of F)". The subsequent systems feature dynamic markings of *f* (forte) and *p*. The music is characterized by rhythmic patterns in the right hand, often with triplets and sixteenth notes, and a steady accompaniment in the left hand. Fingering numbers (1-5) are indicated throughout the score.

## The happy Farmer sings.

Musical score for "The happy Farmer sings." in B-flat major. The score consists of two systems of piano accompaniment. The first system is marked *p* (piano) and includes the instruction "(Key of B<sup>b</sup>)". The second system also begins with a *p* marking. The music features a simple, melodic line in the right hand and a supporting bass line in the left hand. Fingering numbers (1-5) are indicated throughout the score.



# RING AROUND THE ROSES.

3

Waltz.

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

Allegretto.  $\text{♩} = 80$ .

CARL SIDUS.

(Key of C)

Fine.

(Key of G)

N.B.

N. B. Notice carefully the change of fingering.

1666.3

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The musical score for 'The Rose Tree' is presented in a two-staff format. The melody is written on the upper staff, and the bass line on the lower staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line features a steady eighth-note accompaniment. Fingerings are indicated by numbers 1-5 above or below notes. A 'p' (piano) dynamic marking is placed below the first measure of the bass line. The key signature has one flat (B-flat), and the time signature is 2/4.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major and 2/4 time. The melody is simple and catchy, with a repeating pattern of eighth notes. The lyrics are written below the piano part. The score is arranged in a single system with a treble and bass staff for the piano and a vocal line.

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Allegretto'. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a series of chords and single notes, while the voice part has a melody with lyrics. The second system continues the piano part and the voice part. The piano part ends with a double bar line and the initials 'N.B.' below it.

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff with a treble and bass clef. The key signature is one flat (F major or D minor), indicated by a flat symbol on the F line of the bass staff. The time signature is 4/4. The tempo is marked 'Cantabile.' and the dynamics include 'p' (piano) and 'f' (forte). The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a fermata over a half note G2 in the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a whole note chord of B-flat, D-flat, and F. The voice part starts with a whole note chord of B-flat, D-flat, and F. The second system has a treble clef and a bass clef. The piano part continues with a whole note chord of B-flat, D-flat, and F. The voice part continues with a whole note chord of B-flat, D-flat, and F. The score ends with a double bar line.





Repeat from beginning to Fine.

# VALSE MIGNONNE.

Louis Conrath.

Allegretto.  $\text{♩} = 80$   
ad lib.

Secondo.

rit. ard. a tempo.

The musical score is written for piano and bass. It begins with the tempo marking 'Allegretto' and a quarter note equal to 80 beats per minute. The first system includes the markings 'ad lib.', 'rit.', 'ard.', and 'a tempo.'. The score is divided into five systems. The first system has a piano staff with a melody and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment. The third system includes the marking 'cres.' and 'mf'. The fourth system includes 'cres.' and 'Ped.' markings. The fifth system includes 'Ped.' markings and a final cadence. The score is published by Kunkel Brothers in 1892.

# VALSE MIGNONNE.

3

Allegretto.  $\text{♩} = 80$

Primo.

Louis Conrath.

*ad lib.* *rit.* *ard.* *a tempo.*

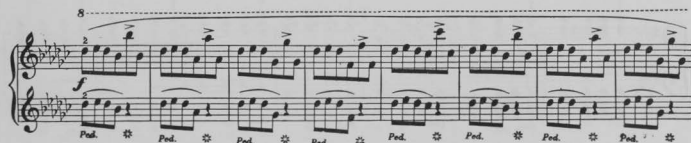
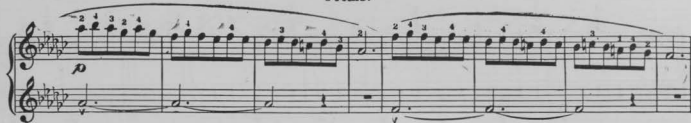
*cres.* *Ped.* *cres.* *Ped.* *cres.* *Ped.*

**Secondo.**

This image shows a page of musical notation for the piano accompaniment of 'The Swan' by Camille Saint-Saëns. The music is written in 3/4 time and features a series of chords in the right hand and a more active bass line in the left hand. The notation includes various dynamic markings such as 'p' (piano) and 'f' (forte), as well as pedal markings ('Ped.') and asterisks (\*) indicating specific performance techniques. The page is numbered '1892. 10' at the bottom center.

Primo.

5



Musical score for "Giocoso. Secondo." in 2/4 time, featuring piano and bass staves. The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and instructions include:

- p* (piano) at the beginning.
- f* (forte) in the second system.
- rit.* (ritardando) and *a tempo. rit.* (a tempo, ritardando) in the third system.
- a tempo.* (a tempo) in the third system.
- sempre cres.* (sempre crescendo) in the third system.
- ff* (fortissimo) in the third system.
- P* (piano) in the third system.
- Ped.* (pedal) markings throughout the score.
- First and second endings marked *1.* and *2.* at the bottom right.

7

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (P) and a vocal line. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The vocal line is a simple melody. The score includes a key signature of one sharp (F#) and a common time signature (C). The piece ends with a double bar line and a repeat sign.



## Secondo.

*ag. lib.* *rit.* *ard.* *a tempo*

*p*  
*cres.*  
*f*  
*cres.*  
*mf*

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

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo markings are *ag. lib.*, *rit.*, *ard.*, and *a tempo*. The dynamics include *p*, *cres.*, *f*, *mf*, and *1*. Pedaling instructions are marked with *Ped.* and asterisks.

Primo.

9

*ad lib.* *rit.* *ard.* *a tempo*

*p* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

*Ped.* *cres.* *rit.* *ard.* *a tempo*

Musical score for piano, consisting of seven systems of staves. The score includes various musical notations such as chords, single notes, and rests. Pedal markings (Ped.) are present throughout. Dynamics include *f*, *cres.*, *p*, and *sf*. A "Presto" tempo change is indicated in the sixth system. The piece concludes with a double bar line and a final chord.

1392. 10

[illegible]

# THE BEAUTIFUL LONG AGO.

Words by

LAURA B. BELL.

Music by

LENA M. BINGHAM.

Allegretto  $\text{♩} = 80$ .

1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The

2. The state-ly pop-lars are gaunt and tall And stand in a sol-enn row..... Just

field and mea-dows lie cold and white As in the af-ter glow..... Of  
as they did when be-side the wall, We lin-gered long a go..... The

dear, dead days long lost to sight In beau-ti-ful long a-go..... Of  
day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

*rit.* 1.

dear, dead days long lost to sight In beau-ti-ful long a-go.....  
day you call'd me "Dear-est heart" In beau-ti-ful long a-

2. *A little slower.*

go..... a tempo. I have

loved the mem'ry and kept it green Tho' years may come and go.....

*accel.* *rit.*

And my heart beats fast as I catch the gleam Of light on the crusted snow..... As it

*accel.* *rit.*

*Farlando.* *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beau.ti . ful long a - go..... And

*Animato.*

now when..... mea - . dow and hill and lea..... Lie

wrapp'd in the cold and drif - . - ted snow..... We



meet and are si - lent, what chang - es ah me!..... Since that

beau - ti - ful af - ter glow..... It is not the

world..... that's changd, but we..... Since that beau - ti - ful long a - go..... Since that

*rit.* beau - ti - ful long a - go..... *a tempo,* *rit.*

1650-4

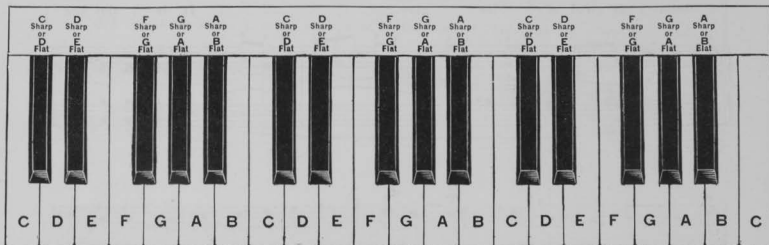
# KUNKEL'S

## Royal Piano Method.

In using this Method, the teacher should start the pupil at the beginning, even though he be already acquainted with elementary work.

### THE KEYBOARD.

(Section of Keyboard.)



The first duty of the pupil is to acquaint himself with the keyboard as shown in the above cut. It is best to do this while seated at the Piano. The Keyboard, the pupil will observe, consists of white keys and black keys; the white keys adjoin each other, while the black keys are separated, appearing in alternating groups of twos and threes.

The first seven letters of the alphabet—A, B, C, D, E, F and G are used to represent all the keys of the Keyboard (see diagram above), as well as all the notes used in the notation of music.

The white key on the left of the group of two black keys is C. (Here, all the C's are to be pointed out by the pupil.) D is then shown as the white key between the same two black

keys, after which all the D's are to be pointed out. E is then to be shown as on the right of the group of two black keys. F is to be shown as on the left of the group of three black keys. G is to be shown as lying among the group of three black keys, of which one black key is to its left and two black keys to its right. A is to be shown as also lying among the group of three black keys, of which two black keys are to the left and one black key to the right. B is to be shown as being to the right of the group of three black keys.

The teacher may now take at random any key and require the pupil to name it until he be thoroughly familiar with the entire key-board.

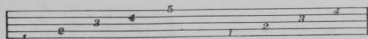
### QUESTIONS FOR REVIEW.

Question.—What are the colors of the piano keys?  
Answer.—White and black.  
Question.—What letters are used to designate all the keys on the piano as well as all the notes used in the music?  
Answer.—The first seven letters of the alphabet—A, B, C, D, E, F and G.  
Question.—Do the white keys join each other?  
Answer.—Yes.  
Question.—Do the black keys join each other?  
Answer.—No.  
Question.—Do the black keys appear in groups?  
Answer.—Yes, in groups of twos and threes.  
Question.—Name the white key to the left of the group of two black keys.  
Answer.—C.

Question.—Name the white key between the group of two black keys.  
Answer.—D.  
Question.—Name the white key to the right of the group of two black keys.  
Answer.—E.  
Question.—Name the white key to the left of the group of three black keys.  
Answer.—F.  
Question.—Name the white key in the group of three black keys which has one black key to its left and two black keys to its right.  
Answer.—G.  
Question.—Name the white key in the group of three black keys which has two black keys to its left and one to its right.  
Answer.—A.  
Question.—Name the white key on the right of the group of three black keys.  
Answer.—B.

## THE STAFF AND CLEFS.

The five lines and their spaces on which music is written are called a Staff.



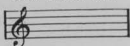
The lines and spaces are counted from below.

A clef is a sign used for the purpose of establishing the names of the lines and spaces upon the staff.

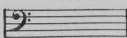
For example, the lines and spaces given in the cut above have no names as they are without a clef.

In piano music we use two clefs (also called keys), the G or Treble Clef and the F or Bass Clef.

G or Treble Clef

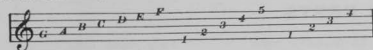


F or Bass Clef.

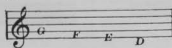


The G or Treble Clef is used chiefly for the notes of the right hand (the higher tones of the piano), while the F or Bass Clef is used chiefly to represent the notes of the left hand (the lower tones of the piano.)

The Treble Clef encircles the second line of the staff and gives to that line the name of G. Having determined the name of this line, the spaces and lines following upwards are named in regular order—A, B, C, D, E, F, G, etc.

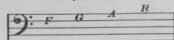


And the spaces and lines below the G in succession downwards—F, E, D, etc.

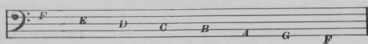


The Bass Clef encircles the fourth line of the staff and gives to that line the name of F. Having determined the position of that line, the lines and spaces following are named in regular order.

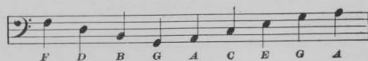
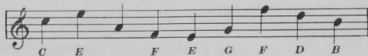
Upwards.



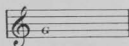
Downwards.



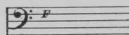
All notes therefore derive their names from the lines or spaces upon which they appear.



By impressing upon the mind the location of the key lines, the second line of the Treble Clef



and the fourth line of the Bass Clef



the pupil can readily locate the other lines.

## QUESTIONS FOR REVIEW.

Question.—What is a staff?

Answer.—Five lines and spaces upon which music is written.

Question.—What are clefs?

Answer.—Clef is a sign used for the purpose of establishing the names of the lines and spaces upon the staff.

Question.—Have lines or spaces any names before the treble clef or bass clef is placed upon them?

Answer.—No!

Question.—How many clefs are there in piano music?

Answer.—Two, the G or Treble Clef and the F or Bass Clef.

Question.—What notes are written in the G or Treble Clef?

Answer.—Those generally played by the right hand—the higher tones of the piano.

Question.—What notes are written in the F or Bass Clef?

Answer.—Those generally played by the left hand—the lower tones of the piano.

Question.—What is the key line of the Treble Clef?

Answer.—The second line, which is called G.

Question.—What is the key line of the Bass Clef?

Answer.—The fourth line, which is called F.

Question.—How do you determine the names of the other lines and the spaces? Answer.—Having determined the Clef line, the other lines and spaces are named in regular order from this clef line.

Question.—Name the lines and spaces upward from the clef, or second line in the Treble Clef.

Answer.—Second space A, third line B, third space C, fourth line D, fourth space E, fifth line F.

Question.—Name the lines and spaces downwards, in the Treble Clef, from the clef line.

Answer.—First space F, first line E.

Question.—Name the lines and spaces upwards from the clef line, fourth line, of the Bass Clef.

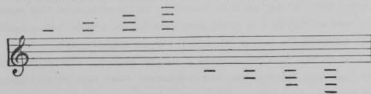
Answer.—Fourth space G, fifth line A.

Question.—Name the lines and spaces downwards from the clef line of the Bass Clef.

Answer.—Third space E, third line D, second space C, second line B, first space A, first line G.

## LEGER LINES.

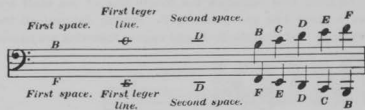
Leger lines, also called added lines, are small lines added to the staff above or below, to extend its compass.



They are named, in regular order, after the notes within the staff, the first space above the staff in the G or treble being G, the first leger line A, the second space B, the second leger line C, and so on.

The lines and spaces below the staff are named in regular order downwards from the staff; the first space being D, the first leger line C, the second space B, the second leger line A, and so on.

## LEGER LINES IN THE TREBLE CLEF BELOW AND ABOVE THE STAFF.



In the Bass or F Clef, the leger lines are also named in

## LEGER LINES IN THE BASS CLEF BELOW AND ABOVE THE STAFF.

regular order after the notes within the staff.



## QUESTIONS FOR REVIEW.

Question.—What are Leger Lines?

Answer.—Small lines added to the staff above or below, to extend its compass.

Question.—How are they named?

Answer.—They are named in regular order after the lines within the staff.

Question.—Have the spaces between the leger lines names?

Answer.—Yes.

Question.—Name the first space and the first leger line above the staff in the Treble Clef.

Answer.—The first space is B, the first leger line is C.

Question.—Name the second space and the second leger line above the staff in the Treble Clef.

Answer.—The second space is D, the second leger line is E.

Question.—Name the first space and the first leger line below the staff in the Treble Clef.

Answer.—The first space is B, the first leger line is C.

Question.—Name the second space and the second leger line below the staff in the Treble Clef.

Answer.—The second space is D, the second leger line is E.

Question.—Name the first space and the first leger line above the staff in the Bass Clef.

Answer.—The first space is B, the first leger line is C.

Question.—Name the second space and the second leger line above the staff in the Bass Clef.

Answer.—The second space is D, the second leger line is E.

Question.—Name the first space and the first leger line below the staff in the Bass Clef.

Answer.—The first space is F, the first leger line is E.

Question.—Name the second space and the second leger line below the staff in the Bass Clef.

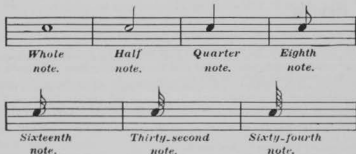
Answer.—The second space is D, the second leger line is C.

## NOTES AND RESTS.

### NOTES.

The characters that represent musical sounds are called notes, and, as previously stated, receive their names from the first seven letters of the alphabet.

In the notation of music, seven different kinds of notes are employed to represent the length of sound or time-value. The whole note, half (note), quarter (note), eighth (note), sixteenth (note), thirty-second (note), and sixty-fourth (note).

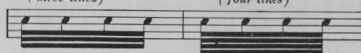


A whole note is a white note (open head) without a stem and leaning downward from left to right. A half note is a white note (open head) with a stem and leaning upward from left to right. A quarter note is a black note (filled head) with stem. A sixteenth note is a black note (filled head) with stem and two hooks. A thirty-second note is a black note (filled head) with stem and three hooks. A sixty-fourth note is a black note (filled head) with stem and four hooks.

When a number of the same kind of notes, such as eighths or sixteenths, are grouped together, they are usually connected by a line or lines instead of having separate hooks.

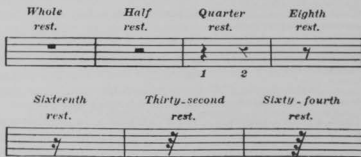


Thirty-second notes. (three lines)



### RESTS.

Just as there are notes to represent certain durations of sound, so there are rests to represent corresponding durations of silence.



Notice that the whole and half rests are alike in form. Their value depends upon the position they occupy on the staff. The whole rest hangs from the line, while the half rest lies on the line. Of the two quarter rests shown in the third measure, the one marked 1 is used in this method; it is universally used in music published at the present time. The quarter rest at figure 2 is found in publications of the past. The rest at figure 1 is most serviceable, its shape being such as to prevent its being mistaken for an eighth rest.

The eighth rest resembles a figure seven. The sixteenth rest has two hooks, the thirty-second rest has three hooks and the sixty-fourth rest has four hooks.

## MUSICAL EXPRESSION.

With the exception, perhaps, of some Australians, the African Bushmen, says an exile, are considered the lowest of human tribes. Their language is said to resemble the chattering of monkeys; they live in caves and live on the roots of trees and insects. They have no idea of the distinction between girl, maiden, and wife, and they live in isolated families, uniting socially only when they are the enemy or robbery of their neighbors. Yet Burchell, who knew them well, wrote:

"Music softens all the harsh passions, and thus they lulled themselves into the mild and tranquil state in which no evil thoughts approach their mind. The soft and delicate voice of the girls, and the lively accompaniment of the women as they sing, the gentle clapping of the hands, the rattles of the dancers, and the mellow sound of the water-drum, all harmoniously attained, and in a good measure, the peaceful happy contentment of the party, and the cheerful light of the fire—were circumstances so combined and fitted to the most soothing effects on the senses, that I sat as if I had been my home, and felt as though I had been one of them."

In speaking of the phalangs dance of Mazamboni warriors in East Africa, Stanley says: "There are solos and duets, but the music is not a chorus, the grander the better, and when the men, women, and children lift their voices high above the drums and the chatter and noise of the phalanx, they can confess to have enjoyed it immensely." Bonwick says that, "previous to their wars with the Whites the Tasmanians indulge in songs which pleased Europeans as well as themselves, and 'sweetness,' says Wallaseach, told of examples when the deepest emotion was aroused by their national songs; tears were shed until a passionate excitement became almost tumultuous."

The books of travelers are full of such examples, showing how passion and primitive ideas, when they call savages, are devoted to their music for its own sake. We know, too, that the ancient Hindus, Egyptians, Hebrews, Greeks, and Chinese were devoted to music that they said it was an art which the gods themselves invented, and attributed to it the sorts of healing and curing powers which we have had music in their temples, at funerals, weddings, and all social gatherings. Shepherds played the shepherd's pipes, mothers sang lullabies, and every day there was music in the air. To the Greek and the peasants of Europe, however untalented and ignorant they may be otherwise, sing their pretty folk-songs, and sing them with expression.

Some years ago, after an attack of typhoid fever, I followed my doctor's advice and spent a few weeks on the lovely shores of the lake of Lugano, at Locarno. I took a walk along the shore of Lago Maggiore with the chief forester of Switzerland, who had been in the army, and who was, apparently, from a parrot alone, able to emit the sound of a voice angelic in sweetness, singing with charming expression an artless folk-song. We stood spell-bound, and listened for half an hour to this unmediated solo. We had both heard Patti, but agreed that Patti was a great deal of money. When she sang, our curiosity was aroused and we mounted the steps to see who the great artist might be. She proved to be a plain peasant woman, dressed and looked unbecomingly when she found out that she had other listeners besides the babe in the cradle by her side. An unhappy thought came into the forester's head, and he told me of some several fringes if she would come down to our hotel and sing there for us. She blushed again and protested that she could not sing, but I was so much persuaded, and a few evenings later she appeared at the hotel and sang several pieces there. But, of course, she fell out of place, and the audience, once frightened here, her voice trembled and lost its charm, and of expression there was not a trace. The forester was disappointed, but I knew that I knew that at the hotel she sang, not for my love of music, but for money.

How the shrewd old forester caught that the moral of my tale is that if you sing or play for money you cannot sing or play with expression? If he does, he guesses wrongly. Paderewski plays for money—for a great deal of money; he has had offers for as much as \$7000 in one evening—and yet he plays with the most exquisite expression! What, then, is the difference between him and the artist who sings for money who do not play with expression? The difference is that he has not only mastered his art, but loves it. He plays for a public which he has made for himself, because music is a necessary thing, and because artists always is luxury. But, depend upon it, Paderewski would not have been so successful if he had himself alone, or for a small circle of select friends, than for a public of 5000 frantic applauders.

Every music teacher should remember to tell me when I say that nine-tenths of his pupils come to him, not because they love music and want to be instructed in its execution, but because they wish to play their own sake, but because they wish to become teachers of others, or else because they want to learn singing

or playing as an accomplishment. In other words, they want to study music as a profession or as a means of amusing or dazzling others. Such pupils will never be able to play with expression. The first guests was a young girl who had spent several years in Germany studying the piano, and who wanted to make her debut as a concert pianist, and a local lady (as concert-pianist) in New York. She begged my permission to play something for me, and without explanation or apology, sat down and played. I believe it was "the Campanella," but the long concerto the solo part alone, without accompaniment. Her one idea was to impress me with "Campanella," but the only thing that impressed me was that she was nothing but a bundle of vanity and ambition. She played in public, and she was a distinguished pianist, and she has a keen scent and easily distinguishes between vanity and love of music.

It is one of the paradoxes of music that while from one point of view it is the most useful of arts, since it unites many performers and listeners in a common object and emotion, from another point of view it is the most useless of art. I have just intimated that to hear Paderewski at his best you must hear him when he is alone or with a very few friends. In general it is true that the more genuinely musical you are, the more you will value variety, late publicity, and long for solitude and a place to sit alone for your own pleasure. You will take alone, not for pay and applause. And here is the point where extremes meet. The African and Australian savages and the European peasants refuse to above, sing with expression, and they love their song for its own sake and indulge in it for their own pleasure, not with a view to making others think how clever and accomplished they are. If you transferred them to our concert halls, their unconscious desire to please themselves would be their chief, never an accompaniment to their art, and the result would be that the expression and spontaneous fervor, which give a charm even to the most primitive music, would be lost, and their performance would be as dull and stupid as most of our orchestral entertainments, at which the players are always tired by over-rehearsing. They desire to do their work for a maximum of money and a minimum of rehearsing, and to get their best as soon as possible.

Some time ago, after being a musical critic for sixteen years, I am deeply tired of concerts and operas, and recitals of all descriptions. I long more for the music of the people, and I have found a great leader like Seidl conducts, or a great pianist like Paderewski plays. I long to go among savages and hear them sing their native songs, and to sit in their impassioned drum solos. I hate these conservatory pianists with their finicky "touch" and "methods" and "pearl-fisheries," and technical abominations; I detest those singers who, in "Italian school" whose one idea is to sing notes loud, high, and shrill, that they will be sure to arouse "thunders of applause." I often come home from a concert recital so hungry for real music that I have to sit down at my Steinway and play a Chopin prelude until I feel that I come home from a symphony concert so starved for orchestral expression that I have to sit down and play a piece on my piano, and all serious and all serious music played with infinitely more expression than one hears at a majority of concerts by professionals.

Teachers are largely to blame for this state of affairs. Instead of recognizing that a simple folk-song or Bach chorale played with expression is infinitely more valuable than a Beethoven or Chopin concerto played with perfect "method" and execution but without soul, they aim at making a concert recital of the highest possible quality, and the only thing to be worked for, leaving expression for the "finishing touches," and when the pupil has wasted several weeks of his youth in vain, he turns his mind to the art of devoting all his attention to that, and fancying expression to be a mere daff of amateurs. In a word, these pedagogues, who are, in fact, Chopin, Schumann, and Beethoven, are interested in minute questions of grammar, they compel the student to learn details of philology, and they are flinging details of philological erudition, while the expression of the classical authors, their literary and historical ideas, are completely ignored. When the student gets through with those tormentors, they never again look at a Greek or Latin book, and they never play music, but they are so tired of music as soon as their parents do not compel them any longer to continue their lessons.

There is a great difference between expression and technique. It is to learn and perform music *con amore*, for the love of it, and not for the sake of technique, or money. Paderewski is a great musician, but he is not a great artist, if, at a concert, he fails to please himself, than if the public fails to applaud him.

## MAJOR AND MINOR.

The authorities of Berlin have forbidden a presentation in dramatic form of Rubinstein's oratorio "Christ."

The late Frau Klafsky will be replaced on the Metropolitan Opera House by Frau Moser-Ravensstein, who was considered by Weininger, director at Mannheim, the best Brunnhilde that the stage had yet seen.

Brahms is generous. A bachelor with simple habits, he does not mind much to live on, and has recently sent \$5000 to the directors of the opera in Vienna, with permission to do with it whatever the directors may deem best.

A company, composed of Franklin Sonnabach, pianist; Minnie Schmitt, soprano; and Louis Desvignes, contralto; and a Londoner, now named Douglas; has been organized to tour the world. They started October 10th.

Humperdinck (who has just received the title of professor from the German Emperor) has resigned the post of music critic long held by him, of the *Frankfurter Zeitung*, and proposes to devote himself, on his newly acquired property, at Boppard on the Rhine, exclusively to composition.

Mr. Arthur Nikisch will direct this year the Philharmonic concerts at Berlin, which were resumed on the 12th of October. Among the novelties will be a new symphony in E-major, by Gerstlecker; a symphony with organ, by Widor; a sinfonietta by F. E. Koch; a new symphonic poem by Richard Strauss; and a festival overture by Stenhammer.

Gladstone on music is something of a novelty. He is strongly of opinion the faculty for the art is much more general than is supposed. He said, "There are very few people who are wholly without musical feeling. It is not a gift, it is all around us; it is because it has never been cultivated in them. I remember, when I was young, I used to dispute with my friends as to whether it was a gift, or whether it was because it has never been cultivated in them. I say it is properly tended and properly brought out, it is a general gift in civilized countries, and, most certainly, it is a general gift in the people of this country so far as nature's part is concerned."

An executive committee of Irish musicians has drafted a scheme for an Irish "Feis," or Dublin musical festival, with the following plan: The Welsh Easter festival will be the model, and the festival will be given on the 12th of October. The "Feis" extended over four evenings. The first concert will be devoted to ancient and old Irish music, and the second to the last century. The remaining concert programs will consist of modern and prize works by Irish composers. Some Irishmen or women, that is, all who are of Irish birth or parentage, or who have resided for three years in the Sister Isle, will be allowed to take part in the festival.

Rosenthal, the pianist, has seven programmes ready for America, each of them a masterpiece. They comprise the standard compositions of Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, and all serious and all serious music composed by Brahms, Schytte, and others. Of the last named composer, who is comparatively unknown in this country, he has a number of compositions, and in the positions, foremost of all his concerto for piano and orchestra. It is very rarely played on account of its technical difficulties, and it is one of the best of the present day include it in their repertoire. Of course, Liszt's "Don Juan" Fantasia and his own paraphrase on Chopin's mazurka and Strauss's waltzes will figure prominently in his programme.

The death of Italo Campanini, one of the idols of the New York public, occurred at Parma the 18th of last month. Fifty years ago Campanini first saw the light in that very city of Parma. He was poor, the son of an honest but not a rich man, and he had no given voice. After a more or less stormy boyhood, punctuated by some months of service with Garibaldi, he settled down to the study of music. One night, as he was singing at his work, an old maestro heard him. A bargain was soon struck, and the young man, who had been a poor boy, began his progress: step by step he went on and the gradations are slow in Italy—until he found himself finally hunched upon the summit of his career. His debut was in the small theatre at Parma, in Bellini's "Sonnambula."

The last appearance of Italo Campanini in New York was on the 18th of 1894. In 1890 he had an operation performed upon his throat in this city. It restored his voice, which, however, had become a mere concert organ. He favored just a few hazy days were Lehngren, Rhadame, Rival, Edgardo, Roy Blas, and Fernando.

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It is interesting to trace the origin of the violin back to the time of Ravenna, the King of Ceylon, 2000 B. C., who is supposed to have invented it. The Indian instrument, the ravanastrom, is still played by poor Buddhist monks who beg from door to door. The most important reign of the violin was during the seventeenth century, when at Cremona, in Italy, the family of Amati attained its great reputation. Antonio Stradivari, a pupil of one of the sons of Amati, surpassed the family in his finish of these instruments.

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A Schubert celebration will be held in Vienna on January 31st next, the hundredth anniversary of the composer's birth. There will be concerts of Schubert music and an exhibition of his manuscripts and letters and of the battered piano he used, the only article belonging to him that is known to exist, as he died in extreme poverty.

Mme. Teresa Carreno recently appeared in Moscow and St. Petersburg with enormous success. On December 15th, she played in Leipzig with orchestra. Mme. Carreno has been invited by the Royal Music Society of Madrid to appear as soloist in three concerts, but was obliged to decline on account of her tour in America under Mr. Rudolph Aronson's management.

Saint-Saens has completed a *ballad*, which will be played at the Monnaie in Brussels.

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