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SEPTEMBER, 1884.

No. 9.

THEATRICAL GAGS.

REQUENTLY gags are spoken on the spur of the moment, says the *New York Times*, and are exceedingly funny, but generally they are carefully prepared in advance. Like the best jokes of Richard B. Sheridan, I have heard a good many telling things said extemporaneously, however. The first I recollect was perpetrated by McKean Buchanan while playing *Macbeth* in the old Pittsburgh Theatre. He had reached the scene in which the doctor comes to report on the condition of *Lady Macbeth*. He spoke the speech preceding the doctor's entrance, and then gave the cue for the doctor to come in. "Ah, doctor, how is your patient?" But the doctor failed to appear. He was probably in his dressing room playing poker with the *Second Murderer*. Buchanan was pretty angry. He walked up and down the stage muttering, and still the doctor failed to appear. Then Buchanan strode tragically down to the footlights, and looking off the stage in the direction of the prompter, he said:

"Will come one please send for the doctor?" It brought down the house and ruined the scene. I heard Clara Morris make a pretty good remark one night when she was playing *Miss Autolion*. It was the night before Christmas, which is always a bad one for theatres, and the house was not half full. Marie Wilkins was on the stage with Miss Morris, and her line was: "You know we are in the midst of the Christmas festivities." Miss Morris looked scornfully around the auditorium and then turning to Miss Wilkins, said:

"Well, I should say we were."
The audience saw the point and rewarded Miss Morris with as big a round of applause as her best acting drew forth in the course of that evening. One of the most inveterate gaggers on the stage is Edwin F. Thorne. He dearly loves to say what he considers good things. Several years ago he was leading man at Wood's Museum in Philadelphia. The Julia Matthews Opera Company was playing there at night, but there was a matinee every afternoon, at which Thorne appeared as *Bob Beverly* in "The Ticket-of-Leave Man." John T. Raymond, Charles Walcott, George Hooy and myself went one afternoon to see the performance and occupied front seats. As soon as Thorne came on the stage he spied us and made up his mind to give us a treat. He waited calmly until the scene in which the grog shop where the boy Sam *Willoughby*, is cheated at cards. *Beverly* espies the rogues and warns the boys. To our surprise Ned Thorne finished the speech thus:

"And when you play, play with square men, not with thieves"—said he, pointing down at the footlights, and deliberately pointing at us—"those fellows down there are poker sharps, that's what they are."
Later in the play, when *Beverly* is captured in the company of thieves, *Melior Moss*, the comedy man, imitating, follows him off the stage and flashes a lantern in his face every time he turns around. Some crank had been boring Raymond for a month trying to sell him a new calling card. On the stage. You may be sure Thorne didn't forget it, and as he was going off followed by *Melior Moss*, he turned, and looking pityingly at Raymond, said: "Only a Jew."

Raymond laughed till his sides were sore. I heard Henry Peakes and a dreadfully bad actor, who was playing the *Duke de H* in "Olivette" make some lively extemporaneous remarks one night, too. It is a very bad art, and several actors were in the theatre. Peakes saw

them, and, as he went off the stage in one of the scenes, he turned upon the unfortunate *Duke* and said:

"They tell me I'm bad; but oh! you are worse—worse—worse!"

And he strode off, leaving the actors in the house convulsed. But, bless your heart! the poor *Duke* rose to the occasion and made his exit with this speech: "He says I am worse than he is! Ah, if I thought that were true I would hang myself, like *Macbeth*," he hammers, on the outer wall.

"Now, those," he continued, "are genuine gags. They were all spoken on the spur of the moment. The best gags, however, are those which are carefully prepared. Come opera is the place for that sort of business. I remember a verse that used to be introduced in "Billie Taylor" at the Standard. It was at the time when the citizen's movement for a new street cleaning bill was in progress, and the verse always aroused a storm of applause. It ran thus:

"When first I came to America,
Our good ship sailed up New York Bay;
Is the finest city I ever have seen,
Although all over the world I've been;
The Commissioners keep the streets so clean,
All on account of Eliza."

Again, in "Patience," "Clair de Lune," "Olivette," "Lola," "Orpheus," and other operas, these gag verses have been introduced. They always contain local allusions, and are invariably received with more applause than the original, and, I may add, superior parts of the songs. The result of this is that the actors are always on the lookout for good gags. They know that the public like them and will applaud them; and what an actor lives on, next to his salary, is applause. Of course the actors get great deal of credit for their originality and are voted very clever fellows. Some of them do write their own gags, but allow me to reveal one of the secrets of the trade by remarking that, as a general thing, these gag verses are written by some sharp newspaper man who knows what is most likely to "catch on."

THE CONGO DANCE.

THE late tinkle of the bell on the car-miles, the drowsy drumming of creaks on the tall sycamore trees, and the green flat of sunlit grass trembling beneath the warm afternoon's rays, made Congo square yesterday anything but a cool retreat. Sixty years ago, writes a resident of New Orleans, in a Sunday afternoon Congo square would present a very different appearance, and as the boys who then sported on the green are getting fewer and fewer every day, it is well worth the while to get from those with a picture of this old landmark of our city for those who come after. The square takes its name, as is well known, from the Congo negroes who used to perform their dances on the sward every Sunday. They were a remnant of their African jungles. In Louisiana there were six different tribes of negroes, named after the sections of the country from which they came, and their representatives could be seen on the square, their teeth filed, and their cheeks still bearing the tattoo marks. The music of our city negroes came from the Krels, a numerous tribe who dwell in stockades. We had here the Minabs, a proud, dignified, warlike race; the Congos, a treacherous, shrewd, relentless people;

the Mandringas, a branch of the Congos; the Gangas, named after the river of that name, from which they had been taken; the Illibos, called by the missionaries the "Owis," a sullen, intractable tribe; and the Fonlas, the highest type of the African, with but few representatives here. The slave trade, which had been abolished in 1807, was still kept up until as late as 1840, by cruisers which ran up the bays and lagoons abounding on our coast, and safely deposited their cargoes at appointed places. Bayou Sarantaria was a regular thoroughfare for this trade.

These were the people one would meet on the square about 1810 and 1817. It was a gala occasion, these Sundays in those years, not less than 2,000 or 3,000 people would congregate to see the dusky dancers. A low fence inclosed the square, and on each street there was a little gate and turnstile. There were no trees there then, and the ground was worn bare by the feet of the people. About three o'clock the negroes began to gather, each nation taking their places in different parts of the square. The Minabs would not dance near the Congos, nor the Mandringas near the Gangas. Presently the music would strike up and the parties would prepare for the sport. Each set has its own drums. The instruments were a peculiar kind of banjo, made of Louisiana wood, several drums made of a horse, which was dug out, with a sheep-skin head, and beaten with the fingers, and two jaw-bones of a horse, which, when shaken, would rattle the loose skin, keeping time with the drums. About eight negroes, four male, and four female, would make a set, and generally they were but scantily clad. It took some time before the tapping of the drums would arouse the dull and sluggish dancers, but when the point of excitement came, nothing can faithfully portray the wild and frenzied motions they would go through. Backward and forward, this way and that, now together, now apart, every motion intended to convey the most sensual ideas. As the dance progressed the drums were thrummed faster and faster, the contortions became more grotesque, and sometimes in frenzy the men and women would fall fainting to the ground. All this was going on with a dense crowd looking on, and the men had been pouring the torrid rays of the infuriated actors of this curious ballet.

After one set would become fatigued they would drop to the ground, and be replaced by others, and then stroll to the groups of some other tribe in a different portion of the square. Then it was that trouble of the dancers, and a regular set to with, short sticks followed between the men, and broken heads ended the day's entertainment. On the sidewalks around the square the on-lookers, with their spruce-beer and parines of peanuts, cocoanuts and popcorn, did a thriving trade, and now and then beneath the parishes of fads, a kind of Louisiana run, peeped out of which the *gendarmes* were oblivious. When the sun went down a stream of people poured out of the turnstiles, and the *gendarmes* walking through the square would order the dispersion of the negroes, and by gun-fire, at 9 o'clock, the place was well light-deeried. These dances were kept up until about 1819, but not later. Subsequently, however, the descendants of the original Africans got over an imitation, but it could not compare to the weird orgie of their progenitors.

M. BAYLE, of Nîmes, France, has made a discovery among the papers of M. Raymond, an Arignon notary, of a number of good many of these compositions are of the early sixteenth century. One of them was written in 1572, upon the occasion of the marriage of Charles IX. The discovery is undoubtedly one of real interest.—*London Musical Standard*.

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CHARACTER TONES.

On his address before the Rhetorical Society at Bangor Seminary, Mr. Reuben Thomas said: "When at the beginning of my ministerial life, being anxious to know how to use my voice so as not to be too absurdly unnatural, I began to study tones with a view to their effect on the auditory. I stumbled upon the impression that there is something else in voice-tones than that which the elocutionists concern themselves. I have never yet met with an elocutionist who seemed to recognize that in every human voice there is what I am compelled to call character-tones, a voice which indicates character. But there is."

"For twenty years I have been watching for character-tones. I refer to this because I believe it is of value in our study of men. It will help us not little if only we can attain to an ability of perceiving the normal characteristics in voice-tones."

"I have sometimes been startled to find how the invisible will force itself into recognition. The voice of a man or woman is a continual tale, if only you learn how to listen to it. In studying men and women for the good and noble purposes of your ministry, be careful to study the tones in human voices as well as the expressions of human countenance. I am so sensitive to tones and expressions that it adds no little to the pain and misery of life. Everywhere the invisible is forcing itself into recognition, and never more sensibly than through these character-tones in the human voice. Understand me, I am not referring to anything that the elocutionist teaches. If he be a man who knows his business he can help you to use to advantage what voice you have; but I am not talking of voice you have not. My reference is not to anything that can be taught or that can be concealed. It is solely to the character-tones that are in every voice, as it were, as Socrates who said to a young man, 'Speak that I may know you.' Dickens knew all about it. The fascination of his readings did not consist in the finish of Dickens' elocutionary ability. It consisted in the character-tones which he could suggest. And I am persuaded that the undiscovered secret of the ability which many preachers have had to control men and hold them, has been in this reading of the character-tones."

I talked once with William Lloyd Garrison in his own house, and listened while he recited something of his history and story. I remember how his voice suddenly changed from that pleasant, purring conversational tone which was so marked in him, and the leader of men about revealed—the man who could go to prison and to death for his cause. Then I perceived the invisible and undecipherable Garrison. I have listened to the eloquent parliamentary and pulpit orators, and watched carefully for character-tones; to Gladstone, and felt how conscious was troubling in every tone; to Bright, and have felt how *retentive* was pulsing in every syllable; to Norman Macleod, and have said here is a manly man; to a man to go to in sorrow; to Frederick Denison Maurice, the very antipode of an orator, yet from the spell of his peculiar spiritual tones so sensitive soul ever wanted to depart. It seemed as though some angelic being spoke through him, and he was only the medium. I have wondered whether in that instance in which the Roman soldiers returned without the man they were sent to take, giving for the reason of bravery this very abundant excuse for soldiers, 'Never man spoke like this man'—whether there was not something in the character-tones of that over-awed man, and melted them, so that the man in them refused to let the soldier act. It could not be anything but the invisible eloquence of the tones of his voice."

The teaching of Jesus was purely conversational and familiar, never studied and formal. I know that there must have been something very distinctive in that voice. When after the resurrection He uttered the word 'Mary,' it was a revelation to the woman who bore the name. The character-tones was specially and peculiarly His and she knew Him, so it would seem, by that tone. And is there not, think you, a little something in that very perplexing passage, 'By thy words thou shalt be justified, and by thy words thou shalt be condemned?' As ministers of the invisible, there is nothing belonging to man which you can afford to neglect.—*Christian Union.*

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DANCE OF THE SYLPHS.

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Allegretto ♩ — 104.

Con grazia.

Con Brio.
a tempo.

Ped.

rit. *a tempo.*

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

FINE.

rit. 1. 2.

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

dolce.
Da tempo.

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

rit. *a tempo.* *mf*

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

rit.

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

a tempo.

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

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

8 *AP*

rit. *a tempo.*

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

8 *rit.*

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

364

JOYS OF SPRING.

WALTZ

Tempo di Valse ♩ = 80.
Cantabile.

Carl Sidus. Op. 71.

Secondo.

The musical score is written for piano in 3/4 time. It consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system includes a *cres:* (crescendo) marking and a mezzo-forte (*mf*) dynamic. The third system continues the piano accompaniment. The fourth system introduces a forte (*f*) dynamic in the right hand. The fifth system concludes with a first ending bracket labeled '1.'.

JOYS OF SPRING.

WALTZ

Tempo di Valse 6-80.
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Primo.

The musical score is written for piano and right hand in 3/4 time. It consists of five systems of music. The first system is marked 'Cantabile' and 'Primo'. The second system includes 'cres.' and 'mf' markings. The third system is marked 'leggiere.' and '8'. The fourth and fifth systems are marked '8' and 'mf' respectively. The score includes various musical notations such as notes, rests, slurs, and fingerings.

2.

p

1.

cres.

2.

rit.

Primo.

First system of musical notation, marked *mf*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains several measures with eighth and sixteenth notes, some beamed together, and includes fingerings (1-5) and slurs. The lower staff is in bass clef with the same key signature and time signature, containing corresponding bass notes and fingerings. The system concludes with a double bar line.

Giocoso.

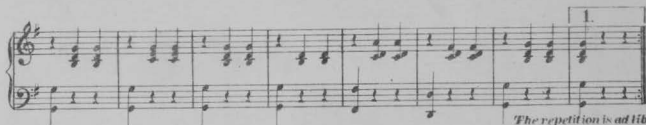
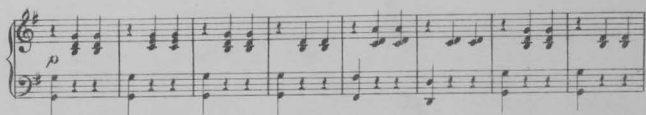
Second system of musical notation, marked *p* and *Giocoso.*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features more rhythmic activity with eighth and sixteenth notes, including slurs and fingerings. The lower staff is in bass clef with the same key signature and time signature, providing the bass line. The system ends with a double bar line.

Third system of musical notation, continuing the piece. It consists of two staves in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various note values, slurs, and fingerings. The system concludes with a double bar line.

Fourth system of musical notation, marked *f*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains more complex rhythmic patterns with slurs and fingerings. The lower staff is in bass clef with the same key signature and time signature. The system ends with a double bar line.

Fifth system of musical notation, marked *f*. It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features rapid sixteenth-note passages with slurs and fingerings. The lower staff is in bass clef with the same key signature and time signature. The system concludes with a double bar line.

Secondo.



Giacoso.

Primo.



The repetition is ad lib.



370

GRAND MOTHERS STORY.

Moderato ♩. — 80.

Carl Sidus Op. 66.

Narrative.

p

mf *cres.*

mf

p

leggiere.

p

First system of musical notation, featuring a treble and bass staff with complex fingerings and a repeat sign at the end.

Cantabile.

Second system of musical notation, marked "Cantabile", featuring a treble and bass staff with a slower tempo and a repeat sign at the end.

Third system of musical notation, continuing the "Cantabile" section with a treble and bass staff and a repeat sign at the end.

leggero.

Fourth system of musical notation, marked "leggero", featuring a treble and bass staff with a lighter tempo and a repeat sign at the end.

Fifth system of musical notation, continuing the "leggero" section with a treble and bass staff and a repeat sign at the end.

Repeat from the beginning to ♯ then go to the finale

FINALE.

Sixth system of musical notation, marked "FINALE", featuring a treble and bass staff with a fast tempo and a repeat sign at the end.

Pod. Pod.

MAZURKA.

Ernest R. Kroeger.

Moderato e Capriccioso. ♩ = 100.

The musical score is written for piano in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is marked 'Moderato e Capriccioso' with a quarter note equal to 100 beats per minute. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). There are also markings for 'ten.' (tenuto) and 'a tempo'. Pedal points are indicated by 'Ped.' with a star symbol. The score is characterized by its rhythmic complexity, with many beamed eighth and sixteenth notes, and a variety of chordal textures.

Semplice.

Ped. Ped. Ped. Ped. Ped.

dolce.

Ped.

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

rit.

Poco lento.

ten.

p

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

ten.

ten.

mf

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

ten.

ten.

f

rit.

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

MARSCH DER HEILIGEN DREI KÖNIGE

Emmy Schaefer, Klein Ops

Intrada

sempre

CROSC.

marcato il melodia.

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[illegible]

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is written in a key with one sharp (F#) and a 3/4 time signature. The melody consists of several measures, some of which are marked with fingerings (1, 2, 3) and a 'G' above a measure. The bass staff provides a harmonic accompaniment, with notes often beamed together. Below the bass staff, there are several 'Ped.' (pedal) markings, indicating where the sustain pedal should be used. The score is a single system, and the piece is identified as 'The Rose Tree'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece, featuring a more complex texture with multiple voices or instruments. It includes a treble staff with a melody, a bass staff with a low line, and a grand staff (treble and bass) with a more active part. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Ped.' (pedal). The key signature has one flat (B-flat), and the time signature is 3/4.

The musical score for 'The Little Boat' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. The lower staff is in bass clef with a key signature of one sharp and a 2/4 time signature. It begins with a bass clef, a key signature of one sharp, and a 2/4 time signature. The accompaniment consists of chords and single notes, with 'Ped.' (pedal) markings under several measures. The score includes a 'cresc.' (crescendo) marking and 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 flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The piano part is marked with 'Ped.' (pedal) at the end of each measure. The voice part is marked with 'V.' (voice) at the beginning of each measure. The lyrics 'The Rose Tree' are written below the voice part.



Repeat from the § to Fine.

Ped.

Merrily I Roam.

(ZIGEUNERLEBEN.)

WALTZ.

Words by

Harry B. Smith

German

E.A. Zuendt.

Music by

Geo. Schleiffarth

Moderato. ♩ - 92.

Ped. Ped. Ped. Ped.

Ped. or thus

Quasi recitativo.

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

Streife froh Landein, Land aus; In

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

Roam I through the woodland green, And

Ped. Ped. Ped. Ped.

4
 meinem dunklen Haar der Goldschmuck klingt, Rings um meine Grüns bringet. Ah! Le-ben,
cresc.

tinkling bright coins sparkling in my hair, Tell my com-ing here and there Ah! Life 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, die Welt ist schön!
 gipsy life is gay and free. All the world belongs to me.

Tempo di Valse. 80 Vo-gel-gleich flieg' ich aus,
 Like a wild bird I roam,

Tempo di Valse. 80

Su - che mir im Wald mein Haus, Fühl' das Herz mir so5.

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

The first system of the musical score. The vocal line is in G major, 4/4 time, with a key signature of one sharp (F#). The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal line.

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

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

The second system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains consistent. The lyrics are written below the vocal line.

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

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

The third system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains consistent. The lyrics are written below the vocal line.

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

The fourth system of the musical score. The vocal line continues with the same melody. The piano accompaniment remains consistent. The lyrics are written below the vocal line.

Allegro.

Tra la la la la la la la la Tra la la la la la la la la

Allegro.

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

Und zephyr leicht beschwingt! Mir duft'ge Grüsse bringt! Wo's immer rings umher blühet und glänzt.

Each zephyr light that blows, Each flow'et bright that grows, Seem to have welcome and greetings for me.

cres.

Tra la la la la la la la la Tra la la la la la la la la

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

Und zephyr leicht beschwingt! Mir duft'ge Grüsse bringt! Wo's immer rings umher blühet und glänzt.

Each zephyr light that blows, Each flow'et bright that grows, Seem to have welcome and greetings for me.

cres.

Deciso.

Mir läch - elt aus dem

My brook - let mir - ror

Bach mein Bild, Mir läch - elt man - cher Mund;..... Der Wind mil

says I'm fair, And lips have said so too..... I see my

Ped.

mei - nen Lo - cken spielt Manch Aug' thut Lie - be kund..... Doch

wav - ing, ra - ven hair, My eyes of dus - ky hue..... But

Ped.

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.....

Mich freu - en im tie - 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

mag.....

Die Sai - . te klingt!

may..... The life I love,

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

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

Tempo 1º

Vo - gel, gleich flieg'ich

Tempo 1º

Like a wild bird I

f Ped.

aus, Su - che mir in Wald mein Haus, Fühl das Herz

room 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 rügs - um be - kannt Wo ein

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

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

froh und frei... O Le. ben, so froh und frei... Wo ein
 cen cen do *ff*
 gay and free... Ah life is so gay and free... As I

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

frei, So froh und frei, So froh und frei!
ff
 free, so gay and free, so gay and free... *ff* *f* *f* *f*

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Reverie Nocturne.....	A. Goldbeck	50
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Content.....	Jean Paul	50
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Woodbird Polka.....	Schaffner-Klein	50
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Bonnie Doon and Bonnie Dundee.....	Willie Page	50
Fantasia.....	C. Czerny	50
Study No. 7, Book 2—Études de la Vélocité.....	C. Czerny	50
Awakening of Angels—Reverie.....	L. Oesterly	50
Sounds from Paradise—Reverie.....	C. W. Nicks	50
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Peace, Peace to him that is gone.....	F. W. Alf	35
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When we two parted.....	F. W. Alf	35
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My Love Annie.....	G. B. Sully	35
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Kathleen Mavourneen.....	P. W. N. Crouch	35
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March Violets.....	W. Taubert	35
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I love but thee.....	August Waldauer	35
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Chickadees.....	E. R. Krieger	35
Hark! Hark! the Lark—Serenade.....	F. Schubert	35
Through the Leaves—Serenade.....	F. Schubert	35

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Zola Pitt March.....	J. L. Huleb	75
Sylkylark Polka.....	Chas. Dreger	75
Skating Convent Bells.....	J. Kunkel	75
Scherzo—Fantasia.....	Jean Paul	75
The Flirt—Polka Caprice.....	Jean Paul	75
Waco Waltz.....	C. T. Sison	75
Shooting Meteor Galop.....	Jean Paul	75

Total Duets.....\$9.50

Grand Total for Vol. 5.....\$35.25

VOLUME VI, 1883.

PIANO SOLOS—1883.

The Zephyr and the Brook.....	J. Kunkel	75
Child's Prattle—Rondo.....	C. Sidus	75
On the Ring of Song.....	C. Sidus	75
The Military—March.....	R. Goldbeck	75
Allegro from First Symphony (Sidus).....	Beethoven	75
The Child's Dream.....	Schaffner-Klein	75
Study No. 1, op. 176.....	J. B. Duvernoy	75
Study, op. 5.....	R. Schumann	75
Il Trovatore—Fantasia.....	M. Clementi	75
The Huguenots—Fantasia.....	Jean Paul	75
Finale from B flat Symphony (Sidus).....	Haydn	75
Studies.....	Schumann	75
Heinrich.....	A. Jangmann	75
Study No. 1.....	J. B. Duvernoy	75
Study—Tarentella.....	M. Clementi	75
Satellite—Polka di Concert.....	J. C. Alden, Jr.	75
Mennet Célèbre, from Symphony in E flat.....	Mozart	75
(Sidus).....		75
Dance around the Christmas Tree.....	Schaffner-Klein	75
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Old Hundred (Paraphrase of Concert) Rive-King.....	F. Kiel	75
File du Regiment—Fantasia.....	C. Sidus	75
Scherzo from Symphony in A minor.....	Mendelssohn	75
Study No. 2, op. 120.....	J. B. Duvernoy	75
(Sidus).....		75
Scherzo from Symphony in A minor.....	Mendelssohn	75
Studies Nos. 1 and 2, op. 65.....	A. Loeschhorn	75
Study No. 3, Book 2, Études de la Vélocité.....	C. Czerny	75
Novellette No. 7.....	Schumann	75
Vivace, from 10th Symphony (Sidus).....	Beethoven	75
Il Trovatore—Fantasia.....	C. Sidus	75
Study No. 3 and 4, op. 65.....	A. Loeschhorn	75
Study No. 4, op. 120.....	J. B. Duvernoy	75
Study No. 5, op. 65.....	A. Loeschhorn	75
Marche des Adelpheinen.....	T. Coley	75
Luna di Lammermoor—Fantasia.....	C. Sidus	75
Andante from Surprise Symphony.....	Haydn	75
(Sidus).....		75
Study No. 3, op. 120.....	J. B. Duvernoy	75
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Study No. 5.....	C. Sidus	75
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Study No. 6.....	J. B. Duvernoy	75
Study No. 7, op. 120.....	J. B. Duvernoy	75
Study No. 8, op. 120.....	J. B. Duvernoy	75
Allegro Moderato from unfinished Symphony in B minor (Sidus).....	Schubert	75
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Study No. 9, op. 120.....	J. B. Duvernoy	25
Era Diavolo—Fantasia.....	C. Sidus	25
Les Fées—Mazurka.....	R. Trenchard	25
Study No. 10, op. 120.....	J. B. Duvernoy	25
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Scherzo from 6th Symphony (Sidus).....	Beethoven	25
Forget me not—Nocturne, op. 15.....	F. Chopin	25
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Study No. 12, op. 120.....	J. B. Duvernoy	25
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Water Sprites—Polka Caprice.....	C. Kunkel	25
Supplication.....	Rite-King	25
Christmas Chimes.....	Schaffner-Klein	25
Wm. Tell—Fantasia.....	C. Sidus	25
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Will of the Wisp (Impromptu).....	F. Chopin	25
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Study No. 15, op. 120.....	J. B. Duvernoy	25
Rigoletto—Fantasia.....	C. Sidus	25

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Tis I alone can Tell.....	C. Sidus	35
Thy Name—Ballad.....	G. G. Robyn	35
I cannot sing the old songs.....	Clarinet	35
Loss of Love—Serenade.....	P. T. Tumbler	35
We meet above.....	L. Lieke	35
More.....	C. Kunkel	35
My Lady Sleeps.....	R. R. Krieger	35
The Pauper's Lament.....	G. E. Jones	35
Some Day.....	M. Wagner	35
Credent (Believe)——Romance.....	C. R. Marenco	35
When I breathe thy name.....	P. Heston	35
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The Penitent's Prayer (Sacred).....	C. Kunkel	35
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SONGS.	
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Dedicated to Miss Fannie E. Ward.	
CHICKADEE.	25
Dedicated to Mrs. Annie Norton-Hartgreen.	
MOORISH SERENADE.	25
Dedicated to Mr. Theo. J. Todd.	
GOOD NIGHT, MY LOVE.	25

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CORRESPONDENCE.

CHICAGO.

CHICAGO, August 28, 1884.
EDITOR KUNKEL'S MUSICAL REVIEW.—When I wrote my last letter to you, the readers of the August will have undoubtedly admired my enthusiasm on the subject of home enterprise in giving us Summer Nights Concerts at the Auditorium. This enthusiasm was as genuine, as the intention of the management of these concerts. But fate had decreed otherwise and a combination of unfavorable circumstances, bad weather and a coolness on the part of the patrons, resulted in an unspectacular season, and after a trial of two weeks, Chicago had no more concerts in our Exposition Building. The only successful show during the summer season was the Rice & Lacey's "Adonis." Adonis is termed a musical and dramatic nightmare and I must admit it was a pleasant one. It is one of those creations that will make you forget for a few hours that there is world of toil and trouble around us. It is a very creditable comedian, a good singer, a phenomenal dancer, and an imitator of heavy living in such a degree, that he has been published by you, is a first singer and will certainly make a hit with the companies. The Lacey and Rice companies are both here, the former having the most artistic and financial success. All our theatres are open, none (except in the music) have been discontinued. As such, but we cannot be so liberal as to let the only one, Wood, as the "Olympia," has before and the Great Chicago Museum with "The power of music." You will be astonished to learn that we had neither a concert, nor a "rehearsal" of any kind for some four weeks. It had been reported that Mr. George Sweet, who for some time made Chicago his field of labor, would shortly leave us again to join Manager Dr. J. W. French, I saw him from himself, however, that he has no intention of leaving Chicago this season. Mr. Bonowicz, the pianist, has returned to Chicago to resume teaching; he did not see so much at home in New York, it seems. Mr. Hirschberg, a tutor of music in New York, will make Chicago his future home, also Mr. Cushman, a conductor, who enjoys the reputation of being a first-class musician. He has a male choir for Grace Church under drill, consisting of several boys and well-sung. I understand Mr. Joe Paier, a baritone from St. Louis, has been in Chicago lately.

The music trade continues quiet. Since a few weeks we had very warm weather and customers have not been so frequent things lively for the music trade. A great many of the employers and salesmen are still "summering," but the opening of our Great Interior Exposition, in September will bring things up, we hope. Mr. L. M. French, lately in your city, has taken charge of the piano ware-rooms of the floor and first floors of Co. Lane, J. Bauer & Co. have built a magnificent booth for the Exposition here, and will show some fine specimens of Chicago-made pianos. They will also exhibit in St. Louis during the Fair. W. Kimball & Co. report the organ business very satisfactory. The death of Mr. Henry F. Miller, the well-known Boston manufacturer has caused great regret and many letters of condolence have been sent to the family from Chicago.

I hope to be better posted next month on musical things generally and will send you a good long letter.

LANE SOCIETY.

CHICAGO, August 30, 1884.
EDITOR KUNKEL'S MUSICAL REVIEW.—Having read a notice in *Freund's New York Herald*, referring to the activity of a phenomenal tenor by Mr. George Sweet, now teaching in this city, and being on friendly terms with the well-known baritone, I called on him last evening, with a view of ascertaining all the facts in this important musical case. It was my good fortune to meet both gentlemen, who were "reluctantly" some very difficult music. The nature of this prodigy is a matter of matter of days. Mr. Paier has a voice combining the purity of Mario, Grignani and Clara Louise Kellogg, with a more matter of days. His "right voice" is a rare one, known artists. He sings in all as easily and spontaneously, as I ever heard before. His "right voice" is a rare one. Songs in the style of "We never speak as we pass" "Old heart" "In Golden Slippers" and other operatic selections, are rendered without glancing more than once over the contents of the score. His memory also is unparalleled in the history of great lights; Wagner, Meyerbeer, Harnagis and Hart and other classical compositions are as easy for him as his finger's end, as to speak. He is a complete encyclopedia in the boldness sense of the word. Mr. Sweet intends to compose an opera specially for Mr. Lane, the only one being an extraordinary, that it will necessitate a change of order in the orchestra instruments. He has the only one capable of doing the subject justice. I will write more fully later, and am proud to state that we will have the look no more to sunny Italy for high-priced tenors, when they run around loose in the streets of our wonderful city. More soon.
LAKK PROVER.

BALTIMORE.

BALTIMORE, August 7, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.—The first Fair, was alive with the merriment of thousands on Wednesday afternoon, who had come for the dedication of the new building of the Baltimore Musical Association. The fair was a success, and the people of Baltimore, to enjoy the twenty-third annual picnic given to them by the Association and their families. Before seven o'clock it was estimated that over 1000 persons had passed within the gates, and later in the day many hundreds were added to the number.

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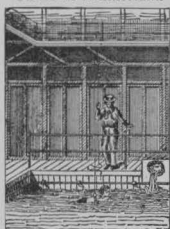
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a well-knit figure, and a most genial, sunny face entered. This was Stenden. I sat at home with him at noon, and over two fragrant cups of coffee, and cigars, we began chatting in the most informal manner. He at once asked after the American fellow-students, which he evidently entered highly. He also inquired after Sir Joseph, Mrs. Mass, (wife of Dr. Mass, the pianist of Boston), and was sorry to learn that the sadism played in public, as he had the highest opinion of her talent in this direction. He showed me two trophies of his conducting—in it is estimated the best orchestra in the world, which in the shape of two balloons which had been presented to him. The one was a beautifully carved one in gold, and the other was plaster, but had a greater value, for upon it was written the autograph of the former owner. After Stenden afterwards went through some of his scores with me, and explained to me his intentions in some of the more marked orchestral effects. The afternoon was very quiet, and Stenden suggested that we should go together to the Trull, a park very like the Trater at Vienna, where there was to be a classical concert that evening, at which only Brahms' new symphony was to be performed, but Stenden was to be one of his own concertos. He also promised to show me what musical life remained in Copenhagen in summer. According to me, I may say at once that the new symphony will be the most popular that Brahms has yet produced. It is intelligible and melodic, yet the development is grand and effective. The Wagnerian influence is noticeable in the third movement, and the chief motif of the first movement is Stenden's piano playing it to be so, only with enthusiasm. It has fire, breadth, power, and yet artistic reserve as well. I have never heard such a loud rendering as he gave to the first movement of his concerto, and also to Liszt's great Voluntary. When the concert was over we went together to the green-room, and I was introduced to the artists. Xavier Scharenwien was a strong contrast to Stenden. He was tall, but very thin and lithe, and his face was dark oriental looking, and at times gleamed with merriment, but strikingly handsome. Scharenwien is witty, and a brilliant conversationalist, but there is sometimes a cynicism, and a difference in his very face. Both he and his wife are several times frequenters of an after-concert supper, and we soon found a group of artists in the park where we sat down to one of those gatherings which can only be known in artistic Bohemia. One by one the leading artists found us, and we were soon surrounded by them. First came Haldein Dahl, who had conducted the Brahms symphony, with his charming dark hair, and a countenance of Herr von Sell, a Polish pianist of eminence, and a Norwegian lady of charming manner, and a very lively and social. Then came Mr. Hanström, brother of the Baltimore Agner, and so it went on until we numbered nearly twenty. There were few languages spoken at that table, and they were at least ten nationalities represented. The cosmopolitan nature of our circle, and the fact that we were all musicians, made the conversation so interesting that we were not aware of the time. Our first toast was to "Patriotism," which was afterwards accompanied by a fair dose of reticence, and no one was in my English because England had stolen the Danish Navy from Copenhagen, and in German because Germany had robbed Denmark of Schleswig-Holstein; so I finally compromised with her on French.

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BEETHOVEN'S AND SCHUBERT'S REMAINS.

THE Vienna Municipality have passed a measure of paramount interest to the whole musical world. The remains of Beethoven and Schubert are to be transferred from the burial ground of Waehring, one of the suburbs of Vienna, to the Central Friedhof, a large new cemetery just outside the town, where ground has been specially reserved for the interment of great men. This tardy tribute of honor to two great herms of music will relieve many people's minds, for it has long been a source of amazement to those who have visited the graves at Waehring, that such meagre sepulchres should mark the last resting place of such great spirits. The graveyard of Waehring has been closed for the last seven years, and as I saw it this morning it looked sorry and neglected beyond description. The tomb of Beethoven was erected four years ago; until then his remains had been left where they were deposited after his death, a common stone slab indicating the spot where they lay. This slab has been replaced by something better, and when the change was made his ashes were put into a metal coffin. The grave is now surrounded by a pyramidal railing, and at the foot stands a stone slab, pyramidal-shaped, bearing for an inscription, the name of Beethoven, in large gilt letters. It is, however, still of modest appearance, and no stranger would think of looking there for the burial place of Ludwig von Beethoven. The tomb of Schubert is more pretentious, but it is, possibly, less imposing and altogether unworthy of the great genius whose remains lie beneath. A bronze bust producing the features of the immortal tone-poet placed at the top, upon a pedestal; but though we know Schubert was not of prepossessing appearance, yet the metallic work of art I saw this morning looks as if it were a reproduction so admirably rendered in a portrait taken from life, which hangs, if I mistake not, in the reception hall of the Vienna Conservatoire. On the stone pedestal behind the bust is the following inscription: "Musical art has hurried here a rich possession, but still brighter hopes." Surely the epitaph of Franz Schubert might have inspired a nobler epitaph than that.—London Telegraph.

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COMICAL CHORDS.

"How old is Mary Anderson?"
 "Has people call her pizen?"
 "Is she like good Victoria?"
 "One hundred and thirteen?"

"Oh! no, my son, about as old
 As I was at her age;
 But people never grow who go
 Play-acting on the stage."

"And the 'boy preacher' Harrison,
 Is he so pizibul, then?"
 And does he wear short jackets now
 Like me and Constant Ben?"

"Oh! no, my son, although his age
 Is rather hard to tell;
 I heard him preach in Louisville
 In eighteen forty-six."

"And the 'child violinist' then,
 The youngest star alive?"
 "Great Scott! he played with Ole Bull
 In eighteen twenty-five."

—E. J. Burdette

An Irishman, eating his first green corn, handed the cob to the waiter and asked, "Will ye please put some more hanes upon me stick?"

An Omaha pastor is trying to put a stop to Sunday night courtship. He can't be much of a business man to those people who have his chance for feet.

"I would die for you," she exclaimed, plucking her head upon his shoulder. "Oh, no, you needn't flatter," was the quick reply. "I like red hair."

"I don't like this pepper," said a man to a waiter in a restaurant. "There are peas in it." "Why, that's nothing," replied the waiter; "pepper is always half pe."

"The man who sang, 'Oh, breathe no more than simple air,' as once took up his abode on the banks of the Chicago river, where the air was more mixed."

PLAYING the violin has become a craze among the Russian soldiers. The violin makes a very comfortable club rest and should be encouraged everywhere.—Philadelphia Call.

"Weak you ever vaccinated?" asked a small boy of a huge ball player. "No," was the reply. "Well, sister said she thought you must be, because you never catch anything."—Ez.

It is not pleasant, after you have been repeating in your best voice several operatic gems, to have your friends look up with a wearied countenance and ask you "If you hadn't just as lief sing as do that, you know."

"How is it, Mr. Brown," said a miller to a farmer, "that when I came to measure those ten barrels of apples I brought from you, I found them nearly two barrels short?" "Singular, very singular, for I sent them in you in ten of your own flour barrels." "Aha! Did, oh?" said the miller. "Well, perhaps I made a mistake."—Chicago Tribune.

"See here, Mr. Milkman, you call this fresh milk and yet it is sour. It could not have been milked this morning."

"Oh, yes, mum, indeed it was, mum. You know it stormed last night, and lightning always sours milk."

"But how could the lightning of last night affect it if it was not milked until this morning?"

"Well, I guess the cows must have been struck, mum."

"Last year I saw a watch spring, a note run, a rope walk, a horse fly, and even the big trees leave. I saw even a plank walk, and a Third Avenue bank run, but last October I saw a tree bow, a cat fish, and a stone fence. I am now prepared to see the Atlantic coast and the Pacific slope." So said a would-be wit as he entered the sanctum of KUNKEL'S Musical Review. He was immediately made acquainted with a grave.—Jones.

The late Judge Black had a powerful ear for music. His daughter Becky used to play something that pleased him. It was "Lucy Neal." It became his favorite. Whenever Becky would be playing for visitors the Judge would say, "Now Becky, give us my favorite, 'Lucy Neal,' and Becky, still winking at the guests, would play "Old Dan Tucker," or "Old Hundred." As she concluded the Judge would tip back in his chair and exclaim: "That's my favorite!" and couldn't understand what the people were laughing at.

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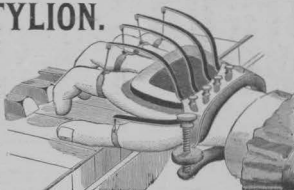
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Some one who believes that "hearty is the soul of wit," writes: "Don't eat dead & clammy; they'll W-up."

A HERULEG got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in rebuking him. "Well, how do you like my new?" "Stranger—Very nice place. Just consider that there are twenty-two trains on which you can leave it daily."—*Epigramic Blather*

A LITTLE girl who was watching a balloon ascending suddenly exclaimed: "Mamma, I shouldn't think I'd would like to have that man go up to heaven alive."

BABY said to his mother, who has false teeth: "Mamma, you are very lucky." "Why, my dear?" "Because if your teeth ache you can put them out at once."

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A COMICAL BLUNDER.

The following comical blunder occurred in a new England paper caused by an error in transcribing matter after the form had been made up.

The inside form was just ready for press, when in came the editor with an item which must go in. The form was unlocked on the bed of the press, and the item set up and put in, and in making room for it the foreman had to transpose and over-run matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and sent mailed.

In the editorial page was an article, written in the editor's grand style, on the first appearance of Christine Nilsson, who had delighted the people and entranced the imagination of her wonderful singing of Holberg's great concert waltz: "Bird and Ravens Past and Present." He wrote towards the close: "The voice of this singing bird is simply wonderful. Would that we had the same bird in our own land, it would be a treasure." And this closed the article as he had written it and the last word had just filed out the last line and also completed sentence. As his transferring and over-running the printer had contrived to put the closing sentence of another article on another locality different words made up against the above, so as to give the notice of the divine singer the wonderful ending:

"Would that we could have her with us always. But, alas! that cannot be. Her many original shortcomings have, at length brought upon her the restrictive hand of nature, and she will give to our credulous friends the next three years of her unhappy life."

THE DECLINE OF OPERA.

I must be freely admitted, says Henry C. Lums, in the *London Standard Times*, that "although the power of Italian opera in this country is now fast declining, it has had a long and glorious reign. But a few years ago, the commencement of the musical season was dated from the opening of the 'Opera,' as it was termed; and when the vocalists engaged at this establishment had arrived in the metropolis, the only musical questions which agitated the fashionable world were what parts the favorite *prima donna* would be likely to appear in, and what would be the 'off' evenings upon which, as no petted vocalist would appear, the holders of boxes and stalls might absent themselves from their usual after-dinner lounge. The change has since been very gradual; but assuredly it is utterly wrong to assert that the large sums paid to the principal vocalists is the reason why Italian opera is no longer remunerative. The fact is that the taste for the feeble music of this school of writing began to decline when better music became more generally known, and the power of the *prima donna* only became despotic when the composer had ceased to retain his hold upon public sympathy. How long the musical man may exist supported by so slender a prop, it is difficult to say. Conscious of her importance to the cause, we can scarcely wonder at the enormous terms demanded by a first soprano, although we may wonder that a lessee can be found to pay them; but signs are not wanting that a system so destructive of true art must come to an end, and few real music-lovers will, we believe, regret it. Meanwhile, however, English and German opera, at first timidly submitted to a British audience, have now grown in public estimation as to be anticipated yearly with the keenest interest, and the Italian opera must now be content to take its place as one of the best of the many musical attractions of the London season."

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MAJOR AND MINOR.

The editor of a certain *Ladies' Journal* speaking of the words of Melodist's great concert song: "Why are Red Rose Red?" facetiously remarks:

"Why are red roses red?
For roses were so white:
Because the loving nightingales
Sang of their thorns at night;
Sing till the blood they shed
Had dried the roses red."

"It reads prettily, but anybody who has sampled a tack left on a chair by a small boy will see at a glance that even nightingales are not big enough idiots to all down on a tree like that."

Gentle sister, if you will sit down on a thorn and not sing *such rapide com expressions*, we'll set up the (ginger) beer.

Mr. JOHN LAYTON has engaged a German Opera Company which will open in New York in January next.

LIET, who surely ought to know, writes that there is no truth in the report recently circulated that he is becoming blind.

M. ALEXANDRE presented M. Paderewski, the retiring conductor, before his benefit concert, with the baton which Mendelssohn gave to Berlioz.

Friend's Weekly says "the circulation of the *Musical Courier* will greatly suffer from the exposure" and the fact that it has no circulation. Who is the Irishman now on the staff of *Friend's Weekly*?

MISS VAS RANDT has signed an engagement for Russia, where she will sing in "Lakme," "Mignon," "Dinorah" and "Noces de Paganini" from September 15 to the end of February, 1885, at the rate of \$500 a night.

WEATY's this thing?" asked a man who was inspecting a music store. "The 'chill rest' is in the music store, and a 'chill rest'?" "Gimmee one," exclaimed the visitor. "S'pose it would work on your wife?"—*Free Press*.

"The Hebrew lye was invented by Judas Maccabaeus about two hundred years before the Christian era." So says Earl Marble in the *Press*. If he refers to those connected with the *Musical Courier*, he is mistaken—they are the product of Judas' lye.

The *Woolox & White Organ Co.* write us that, in spite of the general depression of business they are having an extensive trade, even better than they had at this time last year. This certainly speaks well not only for the quality of their goods but also for the energy of the management.

WHEN, in the course of the Wagner Festival, at Weimar, that composer's Imperial March" was struck up, it is reported that Mrs. Marie Jack and Pauline Viardot, together with M. Saint-Saens, who were invited guests, felt their French sensitivities so much wounded that they must needs rise and stalk out of the concert room.

At the Opera House, Frankfurt-on-the-Maine, the following works will be performed in the course of the coming season: Kessler's *Trümpfer am Rindgange*, Offenbach's *Contes d'Hoffmann*, Bizet's *Jolie Veuve de Perth*, Marching's *Temple and Julia*, Gluck's *Epigone in Asolo* and Orpheus and Auber's *Diogenes de la Couronne*. The list may possibly be increased by Massenet's *Herodiade* and Wagner's *Tristan und Isolde*.

A BUNCH OF DATES—Mozart began to compose at the age of 12; Weber and Carafa, at 14; Zingarelli and Galuppi, at 15; Generali, Paisiello, Petrella, and Cagnoni, at 17; Rossini, at 18; Boilestin, Handel, Mohr, Berner, Salieri, and Donizetti, at 20; Scarlatti, Pae, Meyerbeer, and Fouchelli, at 21; Paisiello, Spontini, and Pedrelli, at 22; Bellini, Rossini, Cimarosa, and Wagner, at 23; Pergolesi, at 24; Götty, Herold, Mercadante, and Massenet, at 25; Puccini, Alkan, Antonine, Cimarosa, and Verdi, at 26; Pfitzner, at 27; Gluck and Halvay, at 29; Goethe and Auber, at 30; Puccini, at 31; Donizetti, at 32; Liszt, at 33; David, at 34; Tritto, at 35; and Rameau, at 36.—*Musical World* London.

PASSING through Louisville a day or two since, and having a couple of hours to spare, we visited the Southern Exposition. The principal exhibits of musical ware are those of D. H. Baldwin and D. P. Fankle. Mr. Baldwin shows about one hundred pianos of various makes, principally of the Chickering, Decker, Haines and Fletcher brands. This exhibit is in charge of Mr. J. M. Smith, a very genial gentleman, who had his young son Harry, aged seven, play a couple of pieces for us and sing "Comin' through the Rye." The lad has talent which careful tuition will bring out. Fankle's exhibit was in charge of Mr. A. K. Erdmann, a gentleman whose good looks are excelled only by his mastery of massenet, walse, Kurtnann and Weber were well represented here. A lot of fine pianos had not arrived but were to be given room, at an early day. Fankle also exhibit a good assortment of small goods. That we heard of Carl's (Lieber's) horn blowing was evidently quite satisfactory to himself. It also pleased the crowd. This was our first hearing of him—he has the qualities of a successful cornet virtuoso, but, in our opinion, is not by any means the equal of his less jantily rival, LEVY.

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