

# MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON &amp; CO.,

BOSTON, MASS.

## 4 BRILLIANT COLLECTIONS

OF THE BEST MUSIC,  
At a Marvellously Low Price!

Each one contains 216 large sheet music size pages, and from 50 to 70 pieces of music by the best composers. Price 50 cts. each! Mailed for the price and postage, or 68 cts. each!

### American Song and Chorus Collection.

68 New and Popular Songs with Choruses.

### American Ballad Collection.

53 of the Best Ballads.

### American Dance Music Collection.

A large number of the best Waltzes, Polkas, &amp;c.

### American Piano Music Collection.

50 very good Piano Pieces.

## FOR CHRISTMAS.

*Christmas Gifts*, by Rosabel. A truly delightful little Cantata for Children, with a very pretty story, neat music, pleasing dialogues, and all quite easy enough for the younger children of schools and Sunday Schools. Price 25 cents, \$2.40 per dozen.

*Messiah of Christmas*. A rousing good, stirring Cantata by Fanny E. Newberry and T. Martin Towne. For children, with the assistance of a few adults. Simple scenery needed. Price 30 cts. or \$3.00 per dozen.

## The American Male Choir.

A Collection of Sacred and Secular Music, for Male Chorus and Quartet Choirs, Clubs, Colleges and Singing Societies; consisting of Quartets, Gospel Songs, Anthems, Chants, Glee, Songs and Patriotic Pieces.

By J. H. TENNEY, a composer who has had great success in this style, his music forming an attractive feature in many very popular books.

160 large Octavo pages, 106 pieces. Choirs containing Male Quartets will find the book a treasure, and all social singing circles will find it in Sacred and Secular Music to their taste.

Price in Boards \$1, or \$9 per doz. Paper, 80c.

## WAR SONGS.

The extraordinary revival of military and patriotic feeling typified by the increases and energy of Grand Army organizations, has brought this collection into very great favor. It contains Songs for the Camp Fire and the March, Memorial Songs, and in fact the choicest of all that (without bitterness) awaken memories of the great war. Every family should have a copy. Choruses are for Male Voices, and there is an accompaniment for Piano or Organ.

PRICE, 50 CENTS.

## COLLEGE SONGS.

The greatest favorites of the kind. A large number of merry student songs, with the true college ring to them, and including the favorite popular songs of the day, as "Rosalie," "My Bonny," "Solomon Levi," "Clementine," etc.

PRICE 50 CENTS. Mailed for the Retail Price.

## THE NEW ENGLISH CONSERVATORY

## Method for the Pianoforte!

A large, well arranged and practical Method, compiled at first for use in the great Conservatory, and well tested and tried in its classes. The sales increase from year to year. It is considered a standard book. Published in three parts, at \$1.50 each, or complete, \$3.00. There is one edition with American, and one with Foreign fingering.

Bitter's Student's History of Music is recognized as the best and most complete work of the kind.

Price, \$3.50.

## THE VOCAL BANDJOIST.

The *Bandjo*, as at present constructed, is a handsome instrument, capable of producing music of a high order, and quite at home among refined musical people.

The *Vocal Bandjoist* contains 50 well selected popular songs, with accompaniments for Bandjo, arranged by G. Robinson.

Price, \$1.00.

Remember the universally popular

War Songs, 50 cts.

Minstrel Songs, \$2.00.

College Songs, 50 cts.

We also announce a new arrangement of the fine Patriotic Cantata, *The Heroes of '76*, by Trowbridge, \$1.00 or \$2.00 per doz., and Ballard's superior music for the *Ninety-First* *Parties*, 50 cts.

# The Smith American Organ Co.

MANUFACTURERS OF

For Church,  
Chapel,  
School,  
and  
Parlor Use.

# SMITH AMERICAN ORGANS

New  
Designs in  
Cases,  
and New  
Combinations.

ESTABLISHED IN 1852.

OVER 115,000 MADE AND SOLD.

Send for Catalogue, containing over 40 different styles.

## THE SMITH AMERICAN ORGAN CO.

BOSTON, MASS., or KANSAS CITY, MO.

## ONE HOUR FASTER TIME

On both Morning and Evening Trains Via

## VANDALIA

AND

## PENNSYLVANIA ROUTE,

From St. Louis to the East.

## Commencing Aug. 31, 1885.

**DAY EXPRESS**.—Leaves St. Louis 9:00 a. m., arrive Columbus 11:20 p. m., arrive Pittsburgh 6:30 a. m., arrive Baltimore 6:30 p. m., arrive Washington 8:30 p. m., arrive Philadelphia 6:30 p. m., arrive New York 9:30 p. m., Chicago 8 p. m., Cincinnati 11:00 p. m.

Passengers by Day Express can connect at Columbus with the "Limited Express," and arrive at New York at 6:50 p. m.

**EASTERN EXPRESS**.—Leave St. Louis 8:00 a. m., arrive Columbus 11:00 a. m., arrive at Pittsburgh 6:10 p. m., arrive Baltimore 6:30 a. m., arrive Washington 6:30 a. m., arrive Philadelphia 5:30 a. m., arrive New York 8:00 a. m., nearly a hour earlier than formerly. Arrive Chicago 7:30 a. m., arrive Cincinnati 7:30 a. m.

All trains run daily, Saturday and Sunday included, and it will be noticed that both morning and evening trains now leave St. Louis one hour later than heretofore, and after trains of all other lines have come, with same arriving time at New York as before.

**IN ADDITION** to above trains the Indianapolis Accommodation and Cincinnati Express will leave St. Louis at 7:15 a. m. daily, except Sunday, arriving at Indianapolis at 7:35 p. m. and Cincinnati at 7:10 p. m.

Only line running a Reading Chair Car on night trains through St. Louis and Cincinnati.

Pullman Hotel or Buffet Sleeping Cars on all trains through to New York. Tickets over Vandalia Line and full information can be secured on application to ticket agents of connecting lines in the west, or by addressing:

E. A. FORD, Gen'l Pass. Agt., St. Louis, Mo.

—OR—

F. M. COLBURN

TICKET AGENT,

100 N. Fourth Street, ST. LOUIS, MO.



ONE PRICE  
ONLY.



**JOEL SWOPE & BRO.**

No. 311 North Fourth Street,  
ST. LOUIS, MO.

THE LARGEST RETAIL SHOE HOUSE

—IN—  
**AMERICA.**

Satisfaction Guaranteed or Money Refunded.

Special Attention given to Orders outside of the City.

Illustrated Catalogue sent FREE on Application.

**BRIGGS PIANOS.**



The BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as LOW PRICES as will ensure a really good instrument.  
All our Pianos are fully warranted for Five Years.

**C. C. BRIGGS & CO.**

Warerooms and Factory:

No. 5 Appleton St., opp. 440 Tremont,

BOSTON.

**NEW ENGLAND PIANOS**

Are Noted for their Fine Tone  
and Superior Finish.

WRITE FOR CATALOGUE TO

**NEW ENGLAND PIANO CO.**

32 GEORGE STREET,

BOSTON, MASS.

**DECKER**  
BROTHERS  
**PIANOS**

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

**THE VERY BEST PIANO.**

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above 12 keys:

**Decker Brothers.**  
New York.

SEND FOR ILLUSTRATED CATALOGUE.

**No. 33 Union Square, NEW YORK.**

# DEVOTED TO MUSIC AND ART.

Vol. VIII.

DECEMBER, 1885.

No. 12.

## PATTI AND HER PARROT.

NAP thus elucidates how Patti became acquainted with her famous parrot. "Some time ago, when the *diva* was walking down Fourth Avenue, escorted by Nicola and Franchi, she expressed a desire to sample parrots, and went into a bird-fancier's near Fourteenth Street. The fowl she now owns was asleep in a cage. "This seems to be a beauty; please wake it up," said the *diva* to the proprietor. "Can it talk?" "Talk," it can beat Beecher of Maryland together." "Indeed! Let us hear it, please." The boss tickled Patti with a piece of lunar caustic, and the bird awoke, yelled, waited for instructions. "Talk, Patti; show your talents. This is Patti, who has come to see you." "Indeed," said the bird, "is this Adelina? Truly, it seems to me that her visage is resplendent with radiant beauty." "Why, this is marvelous!" cried the cantatrice. "Can he say more?" "Indeed, he can. He speaks eight languages fluently; he is a gay old bird." "Polly wants a cracker!" "Crackers be hanged! Sing me a song: I have heard that the *fortissimo* you introduce in 'The Barber' are dazzling. Let's have them." Patti complied with the fowl's request; and when she had finished her feat in feather, remarked, "Very good, indeed: you remind me of Bosio. That was peary, and altogether excellent; but sustained the cantatrice in feather. Before passing judgment, sing me, 'Oh, no guinea, from 'Sonnambula' and then we'll sing the duet in 'Linda.' I can't." "Indeed, he can. He speaks easily." "How much is the bird?" "Indeed, Patti, 'One thousand dollars,' madame. Nicolini handed over the money; and the bird, after talking learnedly about dominant sevenths and consecutive fifths, was carried off in triumph to the Windsor. When Patti got it safely home, she invited her friends to call, and addressing the bird, said, 'Now, talk again, pretty Patti.' "What do ye say?" said Polly. "Oh the horrid thing! It is vulgar." "Garramba!" murmured the bird, and, oh, it swears in Spanish!" The metamorphosis was complete. Polly swore, and sang naughty songs, but spoke no more. The next day the *diva* discovered that the fancier had cheated her, and that when she was in the shop a hired ventriloquist had spoken for the bird. — *Non en c'ero, e son trovato!*

## SINGERS AND SINGING.

EW singers have been able to boast, like Mario, that they came of a noble family. Many have begun life in a very humble way, even humbler than that of the *basso profundo* who was picked up a few years ago at a railway station by the depth of tone in which he cried, "Fay here!" The famous Gabrielli was a cook's daughter. Anne Catley's father drove a hackney-coach in London, and her mother was a washer-woman. Madame Banti—she who left the old legacy of her largess to the town of Bologna—made her first appearance as a street musician. Catalani is said to have been a match girl. Caffarelli was a poor peasant-son. Abraham, when left an orphan at an early age, made his living by selling pencils in Fleet Street, London. To rise from such a position to the heights these requires something more than the natural gift of a fine voice—the fine voice must be the result of long and careful study. An often quoted example of a singer perfected by industry, and receiving at last a rich reward for a course of monotonous work, is that of Caffarelli. For years, one of the most illustrious masters of Italy, by whom he was taught, kept him for five or

six years to the uninterrupted study of a series of exercises written on a single sheet of music paper. The pupil supposed himself still in the elements when at the end of the time his master astonished him by saying, "Go, my son, you have nothing more to learn; you are now the first singer of Italy, and of the world."

For compass the most extraordinary singer was Lucroia Agujari, who had a brilliant career in the latter half of the eighteenth century. Mozart, in one of his letters, says she had "an incredibly high voice," and quotes some passages which he heard her sing. In these she ranged from D below the octave upwards for three octaves all but a single note.

Catalani, a singer who seems to have been unequalled for the velocity and precision of her chromatic scales, had also an extensive compass, going as far as G in *altissimo*.

Jenny Lind's voice extended from D to D, with another note or two occasionally available above high D. The famous contralto voice of Alboni embraced fully two octaves, from G to G. Brahms's tenor voice had a compass of nineteen notes, his falsetto extending from D to A.

Rubini, the king of tenors, had a voice extending from E in the bass clef to B of the treble, with a *falsetto* register beyond that as far as F or even G. The bass voice of Lablache had a compass of two octaves from D below to E above the staff. Ludwig Fischer, one of the greatest of German bass singers, had a compass of two octaves and a half, all round even in tone, his lowest note being D below the bass staff. "A truly splendid voice," says Mozart.

Great singers have always been as much distinguished by their powers of expression as by their vocal dexterity. Brilliance and rapidity of execution are not to be despised, but tenderness and pathos occupy a far higher place. This was a lesson taught by Charles VI. to Farinelli, when that famous singer, in the early part of his career paid little attention to anything but musical flourishes. "Hitherto," said the emperor, "you have only excited our wonder and admiration, but you have never touched the heart; it would be easy for you to create emotion were you only more simple and more expressive."

## THE VOCALIST OF THE ROCKIES.

THE burro is a condensed jackass. He is little all over except his ears and voice. He has long hair all over his body, four legs, two ears and one tail. As a vocalist, the burro stands without rival. He starts off with a low, sweet "oh-he-oh-he-haw-he, haw-haw-haw-he," and keeps it up until you tremble for his life; and just as you think he will surely stop, he dies and gets up again, and you are in a state of misery, he disappoints all your fond expectations by turning on a little more sound, reversing the action, and retracting all he has just said.

A vocal solo rendered by a fully equipped burro is an experience never to be forgotten. I have seen and retraced all he has just said. The burro can sing without raising his tail. As his vocal organs lumber up, his tail ascends until it is nearly vertical, and he might as well be on the tip of his nose to the tip of his tail, he is one continuous, harmonious exultant wave of sound.

I used to think the burro sang with his tail, but this was a mistake. The burro sings with his other end. But this I know from experience. The best way to ride a burro is to hire a cowboy to do it for you. — *Denver Tribune*.

## A CHILD'S LAST SONG.

UT the dearest child of the cottage was not there. Last spring they had a little boy between these two full of intelligent life, and pearl of chief price to them. He went down to the field by the brookside (Beck Leven) one bright morning, when his father's brother was mowing. The child came up behind without speaking, and the back sweep of the scythe caught the leg, and divided a vein. His brother carried him up to the house, and what swift binding could do was done. The doctor, three miles away, coming as soon as might be, arranged all for the best, and the child lay pale and quiet till the evening, speaking sometimes to his father and mother. But at six in the evening he began to sing. He sang on clearer and clearer through the night, so clear at last, you might have heard him, his mother said, far out on the moor there. Sang on till the full light of morning, and so passed away.

"Did he sing the words?" I asked. "Oh yes, just the bits of hymns he had learnt at the Sunday-school."

So much of his education finally available to him, you observe.

Not the education table then,—nor commandments then,—these rhymes only remained to him for his last happiness. "I am happy," say you. All true love, all true wisdom, and all true knowledge, seem so to the world; but, without question, the forms of wisdom and knowledge, and the words of those during life which are like them, are the testing-stones, (often the strongest) of the soul. — *JOHN RUSKIN*.

## PRACTICAL RECIPES.

THE lustre of morocco leather is restored by varnishing with white of egg.

PAPER and leather may be rendered very pliable by soaking in a solution of the salt acetate of sodium or potassium in 4 to 10 parts of water, and drying.

For destruction of book worms, put the books into a case which closes pretty well, and keep a saucer supplied with benzine in it for some few weeks. Worms, larvae, eggs—all are said to be got rid of.

A SMALL quantity of perfectly dry acetate of lead or borate of manganese in impalpable powder will hasten the drying of the ink. It is essential that it be thoroughly incorporated with the ink by trituration in a mortar.

To write on metals, take half a pound of nitric acid and one ounce miniatric acid. Mix and shake well together, and then it is ready for use. Cover the plate you wish to mark with melted beeswax; when cold, write your inscription plainly in the wax clear to the metal with a sharp instrument. Then apply the mixed acids with a feather, carefully filling each letter with the mixture. Remain for one to ten hours, according to appearance desired, throw on water, which stops the process and remove the wax.

For an indelible stamping ink, Mr. E. Johnson, of St. Petersburg, gives the following for marking textile materials by a stamp: 22 parts of carbonate of soda are dissolved in 50 parts of glycerine, and triturated with 100 parts gum Arabic. The solution is placed in a glass bottle, and 11 parts of nitrate of silver in 20 parts of official water of ammonia. The two solutions are then mixed and heated to boiling. After the liquid has acquired a dark color, 10 parts Venetian turpentine are stirred into it. The quantity of glycerine may be varied to suit the size of the letters. After stamping, expose to the sun, or apply a hot iron.

# Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

612 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., L.L.B.,

EDITOR.

## SUBSCRIPTIONS.

One Year (with premium),	\$2 00
Six Months (with premium),	1 25
Four Months (with premium),	1 00
Single Copy,	25

This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add at the rate of \$1.00 per year to their subscription, to receive the Review by mail. This is due to the peculiarity of the postal laws, which prevent monthly publications being sent at second-class rates in the place where they are published. For premiums offered, see page 445.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

**W**E owe a word of explanation (we had almost said apology) for the late appearance of our last number. "Misfortunes never come singly," the adage says, and we found it true last month. First, there were some errors in the making up of a page of our reading matter, which necessitated the cutting out, reprinting and inserting in the proper place of the corrected leaf—a work of no small magnitude for a large edition; next, it was found necessary to stop the printing of the music, just as the presses were being started, in order to make certain necessary corrections. At last, we had begun to get the papers in good shape, when the printers of the music discovered that 4,500 copies of one of the music forms had been wrongly laced, i. e., printed so that the page on the one side of the leaf did not correspond to that on the other side. The majority of our subscribers were supplied from the lot that had been printed correctly, but some 1700 of these, together with our exchanges and advertisers had to wait until that mistake had been rectified. There is another adage that says that "lightning never strikes twice in the same spot." We hope it will prove true in our case and that no similar delays will hereafter annoy both us and our readers.

## CHRISTMAS AND ITS MUSIC.

**F** all the religions that have blessed or cursed mankind, the only one that was ushered into the world with a song is Christianity. The hymns which the shepherds of Judea heard must undoubtedly have been, as Milton says:

"Such music, as 'tis said  
Before was never made  
But when, of old, the song of morning sung.  
While the Greater great  
His constellations set,  
And the well-balanced sun on hinges hung."

For the musicians were seraphim and the text to which they tuned their heavenly voices has remained for nineteen centuries and will remain to the end of days, the sweetest and most comprehensive of God's messages to men: "Glory to God in the highest, and on earth peace, good-will to men." It is little wonder, therefore, that this text should, since the day of its first utterance, have been a source of inspiration to musicians of high and low degree throughout the ever-widening bounds of Christendom.

Doubtless, not a few of the "hymns and spiritual songs," of the early Church had for their theme Christ's nativity, with its strange and significant blending of greatness and lowliness—the surroundings of an outcast, the homage of a king, the weakness of an infant, the worship of a God, so well expressed in the lines of Heber:

"Cold, on his cradle, the dew-drops are glistening,  
Low lies his bed with the beasts of the stall;  
Angels adore him in slumber resting,  
Majesty and Monarch and Master of all."

We have, however, no authentic record of any of these earlier Christmas hymns.

Later, the Christmas songs or carols partook of the odd mixture of religion and irreverence which characterized the times. Perhaps the oldest extant of these carols, is one which dates from the eleventh or twelfth century and commemorates the flight into Egypt rather than the nativity. It is the one that was sung at Beauvais and Sens, in France, at what was known as *La Fête du Râche* (the feast of the ass). On this occasion a richly caparisoned ass, dressed as a monk and ridden by a little girl (the Virgin Mary) carrying a doll (the child Jesus) was led through the town and into the church while the clergy sang, to a not unpleasant tune:

"*Orientis partibus  
Advenit asinus  
Pulcher et fortissimus  
Sociatus apertissimus  
Hec, Sive Asne, Hec!*"

The common people joined in the song, but, not being Latin scholars, they sang in French what they may have thought was a translation of the Latin, but, as to all but the last line (which was French), was hardly an imitation of it. If all the stanzas were like the one we have just quoted, which appeared, in the French of the period as:

"*Vir, Sive Asne, our chantons,  
Belle bouche reçoivons,  
Vos aures du foin nous,  
Et de l'arroseur à plumes  
Hec Sive Asne, Hec!*"

While France seems, in those days, to have led the world in the number of its *noëls* or carols, Germany and Italy were not far behind. "Wir loben alle das Kindlein" and "*Der Top ist so freundlich*," were two of the most beautiful and popular of the early German carols.

It has been said that the first allusion to English carols is contained in what an old Franciscan friar wrote about boys A. D. 1308. This wiseacre says: That at the age of seven years they are "pysant of body, able and lyghte to moving, wylly to lere carolles and wythoute beyegnyng and drede no perylle more than betyngs with a rodde." It is clear however, that the custom of teaching boys "carolles" is here referred to as thoroughly established, and therefore it must have considerably antedated the writing of the worthy Franciscan. In fact, it seems to be pretty certain that the "Boys' Head Carol" which, in a somewhat modified form, is still sung at the bringing in of Christmas dinners at Queen's College, Oxford, was sung at the coronation of Henry I, as early as 1170. This is the carol referred to, in its original form:

"The boy's heede in hande bring I  
With carols gay and resonant;  
I pray you all synge meryly,  
Qu'il ent en covens"

"*Caput apri defundo  
Biddens londes, londes,  
The boy's heede I desire,  
Is the cheefe servyse in this lande;  
Looke where ever he fande  
Servise cum condico,  
Caput apri, etc.*"

He gladd, lordes, both more and lasse,  
For this you all this Christmasse,  
Therfor this daye ordeyneyd our rewardes,  
The boy's heede with mustarde,  
Caput apri, etc.

"\*To the regions of the east  
There came an ass  
Beautiful and very strong,  
Most fit to carry harness—  
Hey, Mr. Ass, hey!"

"*Hey, Sir Ass, stoncy you bring,  
Bridle and bridle you bring  
You will have hay enough  
And oats to plant in a plenty  
Hey, Sir Ass, hey!*"

Another English carol that has stood the lapse of time and bids fair to remain popular for generations yet is the one commencing:

"God rest you, merry gentlemen,  
Let none you dismay,  
For Jesus Christ, our Saviour,  
Was borne on Christmas day,  
To save us all from Satan's power,  
When we were gone astray.  
Oh, tidings of comfort and joy!"

The early Christmas carols of "Merrie England" were not confined to the story of the nativity. One, on the subject of "Divine and Lazarus" commenced in the following peculiar strain:

As it fell out upon a day, rich Dives sicked & died,  
There came two serpents out of hell, his soul therein to guide.  
Rise up, rise up, brother Dives, and come along with me,  
For you've a place provided in hell, to sit on a serpent's knee.

Possibly the author of this peculiar composition was a native of Erin, the favored island from which St. Patrick had driven all the reptiles, and (monogamies) not being then so common as they are now) had never seen a serpent. If, so, he may be forgiven for his apparent ignorance of ophidian anatomy. It is said that another very curious carol of Christmas time, printed on ballad paper, in black letter, may yet occasionally be found pasted on a Derbyshire cottage wall. It is headed "Christmas Nativity," and is ornamented with a rude wood-cut of the Nativity, in which are seen a number of domestic animals with labels issuing from their mouths. Thus the rooster crows, *Christus, natu est*. The raven asks, *Quando?* The cow answers, *Hac nocte*. The ox bellows, *Ubi?* The sheep bleats, *Quid dicitis*, while a dove coming out of a cloud, bears in its beak the legend, *Gloria in Excelsis*.

In Darius Gilbert's "History of Christmas Carols," we find the following description of Christmas festivities in the olden days of England:

"The day was passed in the ordinary manner, but at sunset the bells of the church were rung, and were drawn hot from the oven, cider or beer exhilarated the spirits in every house, and the singing of carols was continued late into the night. These carols took the place of psalms in all the churches, especially at afternoon service, the whole congregation joining; and at the end it was usual for the parish clerk to declare in a loud voice his wish for a 'Merry Christmas and a happy New Year to all the parishioners.'"

With the revival of a purer Christianity and the refinement of manners, the mixtures of drinking song and hymn, devotion and sacrilege, which had done duty as "Christmas Carols" became things of the past—a fact the antiquarian may regret but which can only please the Christian. Still, the subject was not abandoned by musicians, it lost none of its popularity, but it was treated in a style fitted to its combined solemnity and joyfulness. Old John Sebastian Bach opened the way with his Christmas Oratorio, in six parts, and Handel followed with the immortal "Messiah." Later still, Liszt wrote "*Christus ist geboren*," Berlioz, the unbeliever, wrote "*L'enfance du Christ*," Saint-Saëns has written an "*Oratorio de Noël*," while Adam, Sullivan and a host of others have written carols which are known by every musician. Adam's "*Misist, Christus, c'est l'heure solennelle*" has been translated into the English tongue for the best inspirations of the best musicians—inspirations which shall, perhaps, survive when "a new earth and a new heaven," shall have taken the place of this "vale of tears."

BEFORE another visit of the Review to our readers, the holidays will have come and gone. It is in order therefore, for us to now wish one and all, in the accepted form: "A merry Christmas and a happy New Year!" This wish, however, is not merely formal; it is, on the contrary, quite sincere. Of course, we know but very few of our readers personally, and yet we cannot help but think of them as members of one large family whose numbers are scattered from one end of the world to the other. It seems to us that their joy is our joy and their prosperity is our prosperity. And so, in wishing them a Merry Christmas we feel that we are wishing ourselves a share of its merriment. In so large a family as ours there must be some to whom the hand of Providence will deal out sorrow and pain even in this time of mirth. To these we would express our sympathy and our hope that they may find "a balm in Gilead." We trust that even if their Christmas cannot be merry, it may be blessed, since "blessed are they that mourn, for they shall be comforted." And we wish you a "happy New Year!" Wish for yourselves, friends, all the good things that are right things (and only such are worth the having) and these are the things we wish for you. Doubtless, you too wish us well, and we thank you for the wish. To make it tangible, however, will you not try to increase our happy family of musical people, by getting your friends to enroll themselves among our subscribers? By so doing you will be doing them, even more than us, a favor.

With this issue we close the eighth annual volume of KUNKEL'S MUSICAL REVIEW. In these volumes we have published more genuine music than have all our contemporaries together in the same time. If by so doing, we have lost, as subscribers, those whose ideal of music is the "nigger minstrel" song and dance, we confess that we do not regret it.

IN the chapter called "Small troubles at grand concerts," in the "Gazettes de la Musique," Berlioz gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with embroidery as one might have expected. The conductor hears somewhere within himself the eloquent exclamation, "Krrr!" and turning to the Diva, says, in his softest voice, 'If you sing it in that way you will have enemies among the audience. 'Do you think so?' 'I am sure of it.' 'Dear, dear! but... Perhaps it might be as well to sing Mozart exactly as it is written. Well I am ready for anything! 'That is right; courage; risk the adventure; sing Mozart with simplicity.' Some think Mozart a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the *diva*, sings simply this miracle of expression, sentiment, passion and style, only changing two bars, just for the honor of the calling. She had scarcely finished when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great master; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' What a touch that is, the two bars she is obliged to change, pour l'honneur du *corps*!



"THREE CHRISTMASSES."

And, asleep or awake, the bright child-eyes have seen,  
From the high mountain tops, with the decked evergreen,  
The sweet Christ-child come down at the call of their prayer—  
And the winter is warm, and the world blooming fair!

### THREE CHRISTMASSES.

I  
While and still sleeps the earth in the winter's embrace  
White and the night's myriad eyes gaze in love on her face.  
In a cot of the vale other eyes are awake.  
That, in child-faith, a look tower'd the mountain path take.  
And the child-life repeats, ere the child-eyelids close:  
"Oh, sweet Christ-child, come down, through the woods, o'er  
the snows."

With the good gifts Thou hast for the children of earth,  
With the toys and the sweets and the tree and the mirth!  
And, asleep or awake, the bright child-eyes have seen,  
From the high mountain tops, with the decked evergreen,  
The sweet Christ-child come down at the call of their prayer—  
And the winter is warm, and the world blooming fair!

II  
Groans and shivers the earth 'neath the breath of the blast,  
Lo! the storm-demons shriek as they hurry on past—  
Night and storm in the world, night and storm in a soul  
Which, in losing its faith, has lost sight of the goal  
That Faith only can see! Has lost sound of the voice  
That can bid storms be still and make sorrow rejoice!  
Sore with wand'ring at last, lo, he falls on his knees:  
"Oh Thou, Christ-God," he cries, "I am weary of these  
Doubts and sorrows and sins that assailed Thee in vain;  
Give me back, Lord, the faith of my childhood again!"  
And the night is as day, and the earth is as heav'n,  
And the angels are glad o'er a sinner forgiv'n!

III  
Brown and sore lies the earth, for the year has grown old,  
And its pulses are faint, and its heart waxed cold,  
And the restless leaves, tossed in the hands of the gust,  
Have low whispers of death and return to the dust.  
On his pillow of pain waiteth one who has wrought  
Many years, trustfully, as His Master had taught.  
As in childhood, again, through the dark eyes teases,  
One who walketh in light, on the mountain, he sees;  
And he hears, faint and far, the sweet songs of the blest,  
And the Father's "Well done; enter thou into my rest."  
And the Christ-man has left all His glory on high  
His weak brother to bear in his arms to the sky!

—L. D. FOSTER.

## A LARK'S FLIGHT.

Out in the country the bells were ringing.  
Out in the fields was a thrill of play.  
And up to heaven the lark was singing,  
Blithe and free on a note of May.  
And the child looked up at the bird's singing,  
Watching the lark as it soared away.  
O sweet lark, tell me how sweet winging,  
Still I go also to heaven one day.

Deep in the shade of a mighty city,  
Told a woman the tale of her life,  
Only the lark to seek her pity,  
Singing all day in a cage of wire.  
And there they "Jew" and "Gent" together,  
Prisoned and pent in the narrow street,  
But the bird sang on and on and on,  
And the woman dreamt of her childhood sweet.

Still in her dreams the bells were ringing,  
Still a child in the future was lying,  
And she opened the cage as the lark was singing,  
Kissed him gently and set him free.  
And up and on as the bird went singing,  
Down came a voice that seemed to say  
"Yes as the lark that I have sweet winging,  
Thou shalt go also to heaven one day."

—F. E. WEAVER, in *Gleanings from Family Magazine*

## MEDICAL MUSIC.

IN the Philosophical Magazine for May, 1896, we find that "several of the medical interests on the continent are at present engaged in making experiments on the influence of music in the cure of disease." The learned Duxau is said to lead the band of this new form of treatment.

The subject excited my curiosity, though I since have found that it is no new discovery. There is a curious article in Dr. Burney's History of Music, "On the Medicinal Powers attributed to Music by the Ancients," which he derived from the learned labors of a certain physician, M. Burette, who doubtless could play a tune to, as well as prescribe one to, his patient. He conceives that music can relieve the patient, and that in proportion as the dependent of the greater or less skill of the musician, by flattering the ear, and diverting the attention, and occupying the mind, and soothing the nerves, it can remove those obstructions which occasion this disorder. M. Burette, and many modern physicians and physiologists, deny this, and maintain that music has the power of affecting the mind, and the whole nervous system, so as to give a temporary relief in certain diseases. Duxau, a radical cure, Dr. Mairan, Bianchini, and other respectable names, have pursued the same career. But the ancients record miracles!

The Rev. Dr. Mitchell, of Brithelmston, wrote a dissertation, "De Arte Medendi apud Præcos, Musice ut ajunt Carminum," printed by J. Niebohl, 1783. He writes under the assumed name of Michael Gave; but whether this learned dissertator be grave or jocular, more than one critic has been unable to resolve me. I suspect that he was a devotee of Germanic erudition, by which they often prove a point by the weakest analogies and most fanciful conceits.

Amongst half-civilized nations, diseases have been generally attributed to the influence of evil spirits. The depressed mind, which is generally attendant on sickness, and the delirium accompanying certain stages of disease, seem to have been considered as the result of the immediate influence of a demon. The effect of music in raising the energies of the mind, or what we call music, was observed by the ancients. Its power of attracting strong attention may in some cases have appeared to affect even those who labored under a considerable degree of insanity. In order, The accompanying depression of mind was considered as a part of the disease, perhaps rightly enough, and music was prescribed as a remedy to remove the symptom, when experience has not ascertained the probable cause. Homer, whose heroes exhibit high passions, but not refined manners, represents the Grecian army as employing music to stay the raging of the plague. The Jewish nation, in the time of King David, appears to have been much further advanced in civilization; accordingly we find David employed in his youth to remove the mental depression by his harp. The method of cure was suggested as a common one in those days, by Saul's servants; and the success is not mentioned as a miracle. The physician, Hippocrates, speaks of Asclepius healing acute disorders with soothing songs; but Asclepius, whether man or deity, or even a personification of the power of barbarism and fable. Pliny scolds the idea that music should affect real bodily injury, but quotes Homer, who mentions the cure of the lip

gout, and Cato as entertaining a fancy that it had good effect when limbs were out of joint, and likewise that Varro thought it good for the gout. Aulus Gellius cites a story of Theophrastus, who prescribed music as a specific for the bite of a viper. Boyle and Shakespeare mention the effects of music on the passions. Kircher, in "Morgagni," and Sallustius in the "Travels," relate the effects of music on those who are bitten by the tarantula. Sir W. Temple seems to have given credence to the story, and the power of music over diseases.

The ancients, indeed, record miracles in the tales they relate of the medicine in which music was used. Fever is removed by a song, and deafness is cured by a trumpet, and the pestilence is chased away by the sound of an instrument. The story of the deaf people can hear best in a great noise, is a fact alleged by some moderns in favor of the ancient story of curing deafness by a trumpet. Dr. Willis tells us, says Dr. Burney of a lady who could hear only while a drum was beating, inasmuch that her husband, the account says, hired a drummer as her servant, in order to enjoy the pleasure of her conversation.

Music and the sounds of instruments, says the lively Vignieu de Marville, contribute to the health of the body and the mind; they quicken the circulation of the blood, they dissipate vapors and open the vessels, so that the action of perspiration is freer. He tells a story of a person of distinction who assured him that once being sick, and feeling violent pains. Instead of consultation of physicians, he immediately called a band of musicians, and their violins played so well in his room, that his bowels became perfectly free. In a few hours were harmoniously becalmed. I once heard a story of Farinelli, the famous singer, who was sent to Madrid to try the effect of his voice on the king of Spain. His Majesty was buried in the profoundest melancholy; nothing could raise his consolation in him. He was in a state of gloom; he sat in a darkened chamber, entirely given up to the most distressing kind of madness. The king, who was observed to be in a state of gloom, from his stupor, seemed to listen; on the next day tears were seen starting in his eyes; the day after he was in the full enjoyment of his senses, and at length the perturbed spirit entirely left our modern Saul, and the medicinal voice of Farinelli effected a cure.

I now prepare to give the reader some facts, which he may consider as a trial of credulity.—Their authorities are, however, not contemptible.—Naturalists say that animals and birds, as well as "knotted acorns," as Congress informs us, are sensible to the charms of music. "An officer was confined in the Bastille," he begged the governor to permit him the use of his lute, to soften, by the harmonies of his instrument, the rigors of his prison. At the end of a few days, this modern Orpheus, playing on his lute, was greatly astonished to see frisking out of their holes, great numbers of mice, and descending from the woven habitations of spiders, who formed a circle about him, while he continued breathing his sweet music. The instrument, he continued with astonishment. Having ceased to play, the assembly, who did not come to see his person, but to hear his music, immediately broke up. He lay down on a great dislike to spiders, it was two days before he ventured again to touch his instrument. At length, directed by the novelty of the case, and to overcome his dislike of them, he recommenced his concert, when the assembly was by far more numerous than at first, and in the evening he found himself completely surrounded by a hundred musical amateurs. Having thus succeeded in attracting this company, he watched for an opportunity to get rid of them. He will. For this purpose he begged the keeper to give him a cat, which he put in a cage, and let loose at eight o'clock. Instantly the mice and spiders were more entranced by the Orphean skill he displayed.

The Abbé Olivet has described an amusement of his season during his confinement in the Bastille, which consisted in feeding a spider which he had discovered forming its web in the corner of the small window. For some time he contrived to get rid of the spider, but his valet, who was with him, played on the bagpipe; little by little, the spider used itself to the sound of the music, and descended from its hole to round and catch its prey. Thus calling it always by the same sound, and placing it at a distance, he contrived to get rid of it. After several months, to drill the spider by regular exercise, so that at length it never failed appearing obedient to action. He, therefore, provided for it even on the knees of the prisoner.

Marville has given us the following curious anecdote on this subject. He says, that doubting the truth of the story which says that music is a cure for the deaf, especially the sound of instruments, and that beasts themselves are touched by it, he one day in the morning, at eight o'clock, sent a little man was playing on the trumpet marine, I made my observations on a cat, a dog, a horse, an ass, a cow, a pig, and a bird, and a man, who were in a yard, under a window on which I was leaning. I did not perceive that the cat was the least affected by the music, and that the man would have given all the instruments in the world for a mouse, sleeping in the sun all the time; the horse stopped to eat a little of the hay, and the pig, raising his head up now and then, as he was feeling on the grass; the dog continued for above an hour, to sniff a big and a small bone, and the cat, at the player; the ass did not discover the least indication of his being touched, eating his thistle peacefully; the bird sang for a large while a little, and after grazing, as though they had been acquainted with us, went forward; some little birds who were in the aviary, and others on the trees and bushes, almost tore their little throats with singing; the cock, who, minded only his house, and the hens, who were solely employed in scraping a neighboring dunghill, did not show in any manner that they took the least pleasure in hearing the trumpet marine.

A modern traveler assures us that he has repeatedly observed in the island of Madeira, that the lizard, when he is in the habit of being disturbed, that he has assembled a number of them by the powers of his instrument. When the negroes catch them, for food, or to sell them, they are obliged to kill some, which has always the effect of drawing great numbers towards them. Steadman, in his Expedition to the North Pole, relates that he observed the negroes, who among several singular practices, can charm or conjure down from the tree, certain serpents, which he has seen, and which he has seen and breast of the pretended sorcerers, listening to her voice. The sacred writers speak of the charming of serpents by music. The ancients were more notorious than that the eastern Indians will rid the houses of the most venomous snakes, by charming them. The moderns, who are called "the call them out of their holes." These anecdotes seem fully confirmed by Sir William Jones, in his dissertation on the music of the Hindoos. He says, "After food, when the operations of digestion and absorption give so much employment to the senses, and a temporary repose is necessary, essential to health, it seems reasonable to believe that a few airs, either heard or played without effort, must have all the good effects of sleep, and none of its disadvantages; putting the soul in tune, as Milton says, for any subsequent exertion; an experiment often successfully made by myself." He has been assured by a credible eyewitness, that two wild antelopes used often to come from their woods to the place where a more savage herd, Strindulnah, entertained himself with concerts, and they listened to the strains with an appearance of pleasure, till the monster, in whose soul there was no music, told one of them to display his archery. A learned native told me that he had frequently seen the most common and malignant snakes leave their holes upon hearing tunes on a flute, which, as he supposed, gave them peculiar delight. An intelligent Persian, I learned he had more than once been present when a celebrated lutist, surnamed Bulbul, i. e., the nightingale, was playing to a large company in a grove near Schiraz, where the passions saw the nightingales trying to vie with the musician, sometimes warbling on the trees, sometimes on the ground, and sometimes on the branches, till they approached the instrument, and at length dropping on the ground in a kind of ecstasy, from which they were raised, he assured me, by a change in the mode."

Jackson, of Exeter, in reply to the question of Dryden, "What passion cannot music raise or quell?" said, "I cannot tell, but I have heard that music raise or quell?" Would not a savage, who had never listened to a musical instrument, feel certain influences under the power of his first time? But civilized man is, no doubt, particularly affected by association of ideas, as all pieces of national music are. The Swiss national music, for instance, is full of patriotic associations. "The Kant des Vaches," mentioned by Rousseau in his Dictionary of Music, though without anything in its composition, has such a powerful influence over the Swiss, that they will go with so violent a desire to return to their own country, that it is forbidden to be played in the Swiss cantons, and that it is forbidden to be played in the same is also a Scotch tune, which has the same









*legèrement*

First system of a musical score in G major, 4/4 time. The right hand features a melodic line with many slurs and fingerings (1-5). The left hand provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The system ends with a repeat sign.

Second system of the musical score. It continues the melodic and harmonic themes from the first system. Pedal points are marked throughout the system.

1. *dim.* 2. *dolce.*

Third system of the musical score, featuring two first endings. The first ending is marked 'dim.' and the second 'dolce.'. The system concludes with a repeat sign.

Fourth system of the musical score. It includes a section marked 'ff' (fortissimo) with a crescendo hairpin. Pedal points are indicated.

*dim.*

Fifth system of the musical score, featuring a section marked 'dim.' (diminuendo). The system ends with a repeat sign.

Sixth system of the musical score. It continues the melodic and harmonic themes. Pedal points are marked throughout the system.

8

*ff* *dim.* *f*

*Stacc.*

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

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

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

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

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

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

8

*f*

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

ff

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

Or: 4 3

ff

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

Or: 4 3

ff

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

Or: 4 3

ff

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

Or: 4 3

*très légèrement.*

ff

Ped. Ped. Ped. Ped. Ped.

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

First system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

Second system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

Third system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

Fourth system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

Fifth system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

Sixth system of musical notation, featuring piano (p) and forte (f) dynamics, and pedal markings (Ped.).

1 2 4 3 5 5 1 2 4 3 5 2 5 4 3 1 2

*p* *doux.*

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

8

*ff* *dim.*

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

1 2 4 3 5 5 1 2 4 3 5 2 5 4 3 1 2

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

8

*ff* *dim.* *mf*

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

*mf* *mf*

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

*legg.* *mf*

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

*legg.*

mf

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

This system features a piano introduction in a key with three flats. The right hand plays a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment with chords and eighth notes. Pedal points are indicated by asterisks.

mf

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

The second system continues the melodic and harmonic development. The right hand has more complex phrasing with slurs and accents. The left hand maintains a steady accompaniment. Pedal points are marked throughout.

mf

*ff*

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

In the third system, the dynamics shift from mezzo-forte to fortissimo. The right hand features a more active melodic line with slurs and fingerings. The left hand accompaniment remains consistent. Pedal points are indicated.

*Presto.*  
*tres brill.*

*ff*

Ped. *q* Ped. \*

The fourth system marks a tempo change to Presto and a character change to 'tres brill.'. The right hand has a more rhythmic, eighth-note melody. The left hand accompaniment is simplified. Dynamics are fortissimo. Pedal points are marked.

*ff*

Ped. Ped. Ped.

The fifth system continues the 'Presto' section. The right hand has a fast, eighth-note melody. The left hand accompaniment is simplified. Dynamics are fortissimo. Pedal points are marked.

*ff*

Ped.

The final system concludes the piece. The right hand has a fast, eighth-note melody. The left hand accompaniment is simplified. Dynamics are fortissimo. Pedal points are marked.

# MERRY WAR.

(Johann Strauss)

Carl Sidus Op. 127.

*Andantino*  $\text{♩} = 112$  *Secondo.*

*p*

*Pedale ad lib.*

*dimin. - - - uen - - - do. p pp*

1



# MERRY WAR.

(Johann Strauss)

Carl Sidus Op.127.

Andantino ♩ = 112.

Primo.

*p*

*Pedale ad lib.*

*dimin.* *uen.* *do* *p* *pp*

1

Tempo di Valse 6-80.

Secondo.

*p*

*f*

*mf*

*cres.*

1. 2.

*mf*

Primo.

*Cantabile. Primo.*

*p* *cres.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the beginning of the accompaniment. The second system contains the second line of the melody and the continuation of the accompaniment. The melody is written in treble clef with a key signature of one flat (B-flat). The accompaniment is written in bass clef. The melody features various ornaments, including grace notes and slurs, and is marked with fingerings. The accompaniment includes a 'mf' (mezzo-forte) dynamic marking and features a steady eighth-note bass line with occasional chords.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score includes a piano introduction, a first ending, and a second ending. The piano introduction starts with a treble clef and a key signature of one sharp. The first ending is marked "cres." and the second ending is marked "mf". The score ends with a double bar line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The vocal line features a melody with various ornaments (trills, grace notes, and mordents) and fingerings. The piano accompaniment consists of chords and single notes, with some measures marked "OT 3". The key signature has one sharp (F#), and the time signature is 2/4.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes with various ornaments (accents, slurs, and grace notes). The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *cres.*, *sf*, and *mf*. There are two repeat signs with first and second endings. The piece concludes with a final chord in the bass staff.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the bass staff. The score is marked with "cres." (crescendo) and "p" (piano).



Primo.

Allegro  $\text{♩} = 144$ .

*f* *rit.* *mf*

Con Brio.

*cres.* *f*

*p*

*mf*

*cres.* *f* *ff*

# III

E. R. Kroeger.

*Allegretto.* ♩. — 72.

*Pedale ad lib.*

*rit.*

*Plaintivo.*

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure is marked *mf*. The piece features a series of chords and melodic lines with various fingerings (e.g., 5, 4, 3, 2, 1, 3, 2, 1, 4, 2, 3). A *dim.* (diminuendo) marking is present. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a *mf* marking.

Second system of musical notation. Treble and bass staves. The piece continues with similar chordal and melodic textures. A *dim.* marking is present. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a *mf* marking.

*rinforz.*

Third system of musical notation. Treble and bass staves. The piece continues with similar chordal and melodic textures. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a *mf* marking.

Fourth system of musical notation. Treble and bass staves. The piece continues with similar chordal and melodic textures. A *dim.* marking is present. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a *mf* marking.

Fifth system of musical notation. Treble and bass staves. The piece continues with similar chordal and melodic textures. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a *mf* marking.





# THE LITTLE FLATTERER.

Tempo di Polka. ♩ - 84.

Otto Anschuetz Op. 45.

*mf* *Coaxingly.*

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

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

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

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

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

1. 2.

First system of musical notation, featuring a treble and bass staff. The music includes various fingerings (1-5) and dynamic markings such as *Ped.* and *cres.*.

Second system of musical notation, continuing the piece. It includes dynamic markings like *cres.* and *f*, and pedal indications.

Third system of musical notation, featuring first and second endings (1. and 2.). It includes dynamic markings like *mf* and *cres.*, and pedal indications.

Fourth system of musical notation, continuing the piece. It includes dynamic markings like *mf* and *cres.*, and pedal indications.

Fifth system of musical notation, featuring a section labeled *Trio.* It includes dynamic markings like *cres.* and *f*, and pedal indications.

Sixth system of musical notation, concluding the piece. It includes dynamic markings like *cres.* and *f*, and pedal indications.

This page contains musical notation for a piano piece, likely a technical exercise or a short composition. It features multiple systems of staves, each with a treble and bass clef. The notation includes complex fingerings (numbers 1-5), pedaling instructions (Ped.), and dynamic markings such as 'FINE.' and 'Cres.' (Crescendo). The piece concludes with a double bar line and a final chord. The page number '787 - 5' is visible at the bottom center.

# TILLIE'S FAVORITE RONDO.

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

Carl Sidus Op. 105.

*Allegretto* ♩ = 100.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system begins with a mezzo-forte (mf) dynamic. The second system continues the melody and accompaniment. The third system includes a crescendo (cres.) marking. The fourth system continues the piece. The fifth system concludes the piece with a final cadence marked with a double bar line and a fermata. The score includes various musical notations such as slurs, accents, and fingerings.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Includes the marking "Cres." and "OF".

Third system of musical notation, measures 9-12. Includes the marking "mf".

Fourth system of musical notation, measures 13-16. Includes various fingerings and articulations.

Fifth system of musical notation, measures 17-20. Includes the marking "Trio" and "FINE.".

Sixth system of musical notation, measures 21-24. Includes the marking "p" and "f".

Repeat Trio to Fine, then repeat from beginning to 'f'.

# THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.

Moderato ♩ = 100

Der Ep - heu liebt der Ul - me Stamm, Das

The vio - let loves a sun - ny bank, The

Veil - chen liebt den sonn'gen Rain; Die Primmel liebt den Wie - sen - grund, Doch

cows lip loves, she loves, the lea; The scar - let - er loves the elm, But

ich, ich lie - be dich al - lein! Ich lie - be dich! Ich lieb'ich lie - be dich!

I love thee, but I love thee, but I love thee, but I, yes I love thee!

Der Son - nen strahl küsst Berg und

The sun - shine kis - ses mount and

Thal, Es küsst die See der Ster - ne Schein; Es

vale, The stars they kiss, they kiss, the sea; The

küsst der West den duftgen Klee, Ich küss' küs - se dich, ich

west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

küss', küs - se dich, ich küs - se ..... dich. Die a tempo

I kiss, kiss, thee, but I ..... kiss ..... thee! The

*Bie-ne freit der Li-lie Kelch, Der Gold-fink freit sein Wölchen fein, Des*

ori-ole weds his mottled mate, The li-ly weds, yes weds, the bee! Heavns

*Himmels Rund die Er-de freit, Doch ich darf ich dein Frei-er sein! Darf*

mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall

*ich dich frein! Darf ich dich frein! Darf*

I wed thee! shall I wed thee! shall

*ich dich frein! Darf ich, darf ich, dich frein!*

I wed thee! shall I, shall I, wed thee!



## BENT PIANOS.

(PAR EXCELLENCE.)

UPRIGHT AND SQUARE.

ADDRESS:

R. M. BENT &amp; CO.,

MANUFACTURERS,

453 W. 36th Street, NEW YORK.

Manufacturers of Superior

PIANO-FORTES.

AUGUSTUS BAUS &amp; CO.

Warerooms, 26 W. 23d St.,

Factory, 528 W. 43d St., NEW YORK.



LINDEMAN & SONS,  
MANUFACTURERS OF  
Grand, Cycloid, Square and Upright  
PIANOS.  
92 Bleeker St., NEW YORK.

## J. &amp; C. FISCHER,

Manufacturers of

Grand, Square &amp; Upright Piano Fortes

Warerooms and Manufactory,

415 to 427 W. 26th Street, NEW YORK.

MANUFACTURERS OF

GRAND, SQUARE &amp; UPRIGHT

Piano Fortes

C. D. PEASE &amp; CO.

318, 320 &amp; 322

West 43d Street, NEW YORK.

## EDWARD G. NEWMAN,

Manufacturer of FIRST-CLASS

PIANO-FORTES

No. 54 East 13th Street,  
(NEW YORK.)

## THE OLD WEDDING TUNE.

SHORTLY after leaving Covington, says an officer, who gives an account of the march to the sea, in a New Jersey paper, "we passed through a little village called Shady Dale, which, on account of its poetic name, as well as the plentiful signs of comfort, wealth and elegance about it, I have never forgotten."

It was not a large town, but merely a cross-roads hamlet, where several wealthy planters seemed to have joined together and built their residences near each other in order to enjoy the pleasures of society, church, schools, and a good neighborhood. There was neatly trimmed shrubbery about the houses, which were tastefully planned and well built. But, with the exception of a few 'poor white' women and their children, all the inhabitants were negroes. Moved by curiosity, I asked a 'poor white' miss, who sat on a yard fence admiring our column as it marched past:

"What has become of the owners of all these handsome places?"

"They's all gone a refugeein' of it." This girl I had reason afterward to remember. The column halted there for a short time to rest, and one of the bands struck up John Brown's body lies mouldering in the grave. To us this was nothing new; but what was new was to see a number of negro girls—a dozen or more—come out from the deserted mansions, and forming a ring around the band, with a weird and plaintive wail dance in a circle in the most solemn, dignified and impressive manner so long as the band played that tune. There was not a man in this dance.

There was not a word spoken to any of the girls by any officer or man in the column, and as soon as the music ceased they all scuttled off and disappeared behind the shrubbery and in the houses. The modest and serious deportment of these girls in this dance, made a deep impression on me. The more I thought over the matter the more I had been interested to know why they should have danced and why they had danced at that time but paid no attention to several better dancing tunes which the band had played.

I looked about for the girl to whom I had spoken at the absence of the white people, but she was gone, and in her place a big, fat, comfortable looking Dinah leaned on the fence, with her black arms and good humored face shining in the declining sunlight.

"Aunt, do you know why those girls danced at that time?"

"Yes, sah; It's a-cos dat ar am de wedding' tune and dem gals tinks dat ef dey don't dance ebery time dey heahs it dey'll never git married."

"Why, that is no wedding tune. That is John Brown's body."

"I doesn't know siffin' bout John Brown, nor his body either; I tells you honey, dat am de wedding' tune what dey plays and dances down heah at de home-a-comin' when de darkees gets married and de white folks comes out on de verandah and dances too, if dey is house hands gals' married; and ef dey is field hands de young massa an' de gals comes down to de quartah and dances; and ebery foolish gal dat int married yet tinks she muss dance ebery time she heahs dat tune, 'r else her chance is gone, sah."

Thus volubly the colored woman set my mind at rest and convinced me that the tune was older where the words were unknown than where they were familiar."

[This apparently authentic statement would seem to indicate that the tune had to the authorship of persons (among whom may be mentioned Mr. Steffe, of Philadelphia, who says he wrote it a Charleston, S. C., about 1856, to the words "Say, bumsers, will you meet us") are unfounded. Superstitions, are of slow growth, generally. The chances are that the tune is much older than Mr. Steffe himself. Have any of our readers any information that would tend to elucidate this point? If so, we should be pleased to receive and publish it. "John Brown's Body" is not a tune that *per se* excites any special recognition, but it has become a national air, and as such, it would be interesting to know its real origin.—EDITOR.]

WM. KUNKEL, the well-known piano maker of Baltimore, called at our office recently. He expresses himself as well satisfied with the status of his piano and the progress of the business of his firm—and he certainly looks as if he had not lost any sleep over business complications. Long may he flourish.



ALFRED DOLGE,  
Piano-Forte Materials  
—AND—  
Tuners' Supplies.  
122 E. 12th St., NEW YORK.



Sturtevant & Co.  
Successors to LIGHT & BROS.  
Manufacturers of  
PIANO-FORTES.  
FACTORY,  
524 & 526 W. 43d St.,  
NEW YORK CITY.

CHRISTIE & SON,  
Manufacturers of Fine Grade  
PIANO-FORTES.  
ESTABLISHED 1859.  
213 W. 36th Street, NEW YORK.

F. CONNOR  
Manufacturer of FIRST-CLASS  
PIANO-FORTES  
237 & 239 E. 41st STREET,  
NEW YORK.

HARDMAN, PECK & CO.  
Manufacturers of the  
FAULTLESS  
Hardman Piano  
Warerooms,  
146 5th Avenue,  
Office and Factory, 42th & 5th Sts., 11th & 12th Ave.  
NEW YORK.



JARDINE & SON,  
ORGAN BUILDERS,  
318 & 320 East 39th St., N. Y.  
LIST OF OUR LARGEST GRAND ORGANS.  
Fifth Ave. Cathedral, N. Y. & Montreal " "  
St. Paul's M. E. Church, " "  
Holy Innocents, " "  
Brooklyn Tabernacle, " "  
Fifth Ave. Free Church, " "  
Brooklyn Tabernacle, " "  
Madison Cathedral, " "  
Madison Cathedral, " "  
Episcopal Philadelphia, " "  
St. John's M. E. Brooklyn, " "

## JACOT, JUILLELAT &amp; CO.

Manufacturers and Importers of

## MUSICAL BOXES

All Styles and Sizes. The Best.

FACTORY:

WAREHOUSES:

Ste. Croix, Switzerland.

37 Maiden Lane, New York.

SEND FOR ILLUSTRATED CATALOGUE.



**SCHARR BROS.**  
715 and Olive Sts., ST. LOUIS.  
**Fine Stationery**  
IN GREAT VARIETY.

HIGHEST GOLD MEDAL,

NEW ORLEANS,

1885.

**BEHR'S PIANOS**  
Factory,  
11th Ave. & 25th St.,  
Warehouses, 15 E. 14th St., NEW YORK.

STULTZ &amp; BAUER,

MANUFACTURERS OF

Grand, Square &amp; Upright

PIANOS.

FACTORY AND WAREHOUSES:

338 & 340 East 31st St.,  
NEW YORK.

JAMES &amp; HOLMSTROM,

MANUFACTURERS OF

GRAND, SQUARE, AND UPRIGHT  
PIANOS.333 & 335 East 21st Street,  
1st & 2d Aves., NEW YORK.

**IVERS & POND**  
**PIANOS**

ARE STRICTLY FIRST-CLASS.

For full information, Catalogues, Etc., address

IVERS &amp; POND PIANO CO.,

507 Washington St., Boston.

## CORRESPONDENCE.

BOSTON.

BOSTON, Nov. 20th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW.—The mission of popular education is a difficult one to fill, and generally the one who takes it has a thousand tasks. Mr. Gunkel is trying to make the public enjoy unadulterated classical programmes, but as yet he has not succeeded. The musicians are trying to programme greatly, but the *hot pot* have an ugly habit of getting up and going out before the close of the concert. Here for example, is the complete list of what was given last Saturday: Mozart, "Hoffner, Seneca," Beethoven, "Fourth Piano Concerto," Brahms, "First Symphony." It lasted over two hours and during the last half hour great numbers of the public began a pious pilgrimage to the horse cars. As for myself I never enjoyed the Brahms' symphony more. It was perfectly played and its vastness, its grand development, its glow of tone color was altogether impressive. Nevertheless, I find by some of the papers that I am mistaken.

Dr. Hiller told me that Brahms was the only symphonist writer of the present generation, and I was a state of excitement and delight through the whole work, but I read in some of the journals that the work is dull and dry to the extreme, so I shall endeavor to train myself to wain at its next performance. The orchestra was perfection in all except the Concerto, in which the ensemble was not very good; and the pianist—Franz Clark Steininger—was often overpowered by the instruments. This new pianist promises soon to give a series of concerts in Boston, devoted entirely to Beethoven's music. Apart from the heavy symphonies, Boston has had plenty of light operas. The "Mikado" has made a fair success, but does not seem to me equal to the previous operas of this season. The "Mikado" of the piano music, called "Princess Ida," Sullivan's work is better than that of Gilbert in this. The magnet of the second act is splendid work, and deliciously played at the same time. Japanese friend informs me that the bit of native music used at the entrance of the Mikado is by no means a national hymn, but a street song and that it is often needed to words quite unfit for ears polite. At the Boston Theatre the "Bachmann" of the orchestra is full of pretty music by Mr. Neumann, makes a failure because of its length and its heavy libretto. The orchestra does not charm anything more grown up than a kindergarten, I fear the whole scheme of light opera at this house will soon be abandoned, since the troupe is to separate in a few days and I have not yet heard of the engagement of another.

Hearing said disagreeable things enough for one letter, let me speak of an event which was throughout pleasant and unique. It was a reception given at the New England Conservatory of Music to Signor Rotoli, of Rome. Signor Campanari of Milan and Herr Pachon, of Frankfurt, all three have recently joined the staff of teachers at the Conservatory, and the welcome was given both by the board of trustees and the faculty. Ever so many celebrities were present, and the speeches were made by the Hon. Rufus A. Trail and Louis C. Knap.

The latter, speaking for the faculty said: "Mr. President and Ladies and Gentlemen.—Dr. Tourjée must be a good man to night, and it is not too much to say that this pride is shared by all the teachers of the institution. It is true that this Conservatory is now a corporate body. It no longer represents the views of one man only, or is controlled by one man. Nevertheless at the moment of its entrance upon a career of triumph and prosperity it seems well to give retrospective glance to the joy hour where it was born. All great enterprises in history owe their inception to single men. Even as the names of Luther, Haydn and others are connected with the rise of sacred music, symphony, opera, there will be a name connected with the rise of the musical education—the name of Dr. Tourjée. It is a simple task now to see that America was exactly the same in the great educational enterprise. The Irishman's forthrightness I know only too well. I have seen him in the past, and I can tell you how many of those around us were drinkers in the past—drinking in the old days. But he—don't mind me—entered into the great effort. Many here are undoubtedly impressed with the thoroughness of equipment—the brilliant lights, the large halls, the numerous and happy faces of students. But these are what the mind would call surface indications—well enough in their way, but speaking of something more precious deeper down. A truer indication of what we really are could have been seen just a week ago, when this very hall was filled with a different throng a crowd of students earnestly undergoing their theoretical and instrumental studies. There if you please, was represented most truly the New England Conservatory of Music."

But there is an element intermingled here which represents an underlying principle of the institution. It is the woman, and aims not only to be a college, but a "house." Those who dwell within the walls can speak of the play of the play of some of the pleasant recreation which follows labor, and this home feeling does not belong exclusively to the students who live here. All students become affiliated here to their families. The family feeling is the very life of the teachers, whom I have the honor this evening of representing. The family are bound together by many ties, and I can assure you that the new members that it is no mere form when I find fraught with another meaning still. It is only such a work in American musical education. It proves that our night is as broad as the world itself. Northern Italy, Central Italy, Southern Italy are admitted to-night into the nationalities represented by our teachers. As we have with us no direct representative of the Parity of the Lepelle Conservatory, we now add one from Raff's famous Conservatory as well, and a student who formerly signed for a European musical education, who looked upon Italy or Germany as a fashionable Mecca, can revert the oriental proverb and say "Mahomet"

## C. A. ZOEIBSCH &amp; SONS,

Importers of all Wisconsin Dealers in

## MUSICAL INSTRUMENTS, STRINGS, &amp;c.

Dept of C. F. MARTIN &amp; CO'S Celebrated GUITARS

"BENT" DESIGN "METE" &amp; "ASSBENT" FLUTES at 70000000.

No. 405 Maiden Lane, NEW YORK.

All the sweet styles of BRASS and GERMAN

SILVER Instruments constantly on hand or made to order.

## DECKER &amp; SON,

(ESTABLISHED 1806.)

GRAND, SQUARE, AND UPRIGHT

## PIANOS.

Endorsed by all the Prominent Artists, Musicians, and Critics for Tone, Touch, and Superior Workmanship.

The Highest Standard of Excellence Attained and Maintained.

FACTORY AND WAREHOUSES:

1530 Third Avenue, Cor. 87th Street, New York.

CATALOGUE—sent on request with one other name of a similar size.



THE CELEBRATED  
Pianos of  
MOLINS  
Are constructed  
entirely of  
solid materials  
and are known  
for their  
superiority in  
power and  
tone. They are  
the best of their  
kind in the world.  
388 BOWEN, N.Y.

Repairing a specialty. Sole Importer of the Genuine First Quality Roman and Naples Strins.  
Price List on Application.



**C. A. ZOEIBSCH & SONS**  
MANUFACTORY AND WAREHOUSES:  
333 & 335 W. 26th Street,  
Between 8th and 9th Aves., NEW YORK.  
SEPARABLE UPRIGHTS A SPECIALTY.

## MUSICAL HERALD.

A 32-PAGE MONTHLY.

Containing 3 pages of choice Music. It is devoted to the advancement of Music in all its departments. Its editorial, by the large corps of editors, Questions and Answers, Reviews of New Music, Reviews of Concerts, Foreign and Domestic Notes, Musical Notices, Correspondence, etc., etc., make it indispensable to Teachers and Students of Music.

Send stamp for sample copy to Musical Herald Co.,  
Franklin Square, Boston.

**M. J. Steinberg**  
303 N. 4<sup>th</sup> St.  
MANUFACTURER

**Seal AND Fur**  
GARMENTS.

**Henry F. Miller**  
**PIANOS.**

**J. A. KIESELHORST,**

General Manager for St. Louis,

1111 Olive Street.

**BOLLMAN BROS.,**

Agents for the Celebrated

**KNABE PIANOS, and the**

Favorite **DECKER & SON PIANOS,**

and the **PACKARD ORCHESTRAL ORGANS.**

1104 & 1106 Olive Street,

**ST. LOUIS, MO.**

—TUNING AND REPAIRING A SPECIALTY.—

**ADVICE TO SINGERS.**  
—BY A SINGER.

This little book is worth many times its cost to every teacher and student of music. It is designed for a pocket companion. To be referred to daily, and as such will prove almost invaluable. It may be obtained of book and music dealers generally. Price, flexible cloth, 75c. Sent by mail. E. TOUTIER, Music Hall, Boston.

**VITT HUSS,**

Manufacturer of and Dealer in

**Boots and Shoes,**

203 SOUTH FIFTH STREET,

ST. LOUIS, MO.

**CHAS. A. DRACH & CO.,**

**ELECTROTYPERS & STEREOTYPERS**

COR. FOURTH AND PINE STREETS,

(Globe-Democrat Building.)

**ST. LOUIS, MO.**

**IRENEUS D. FOULON,**

**Attorney and Counselor at Law,**

219 Chestnut Street,

ST. LOUIS.

has been unable to go to the mountain, but the mountain has been brought to Malheur. So much for the public side of this gathering. In welcoming the newcomers one feels that prose is not the most fitting tribute to their ineffable art; they must not be said—Scott has expressed it—with

"Cold respect to stranger guest."

Their welcome must be longed with their own enthusiastic natures, and with their own speech to them in poetry:

In days when there was less of prose,  
When art and artists wandered free,  
The dolphins from the deep arose  
And bore a singer o'er the sea.

Lo here! Three minstrels coast the brine,  
And each bears drily in his hand  
The banner of an art divine.  
To place it in a foreign land.

Not less than Arion—but more,  
They call no dolphins now around,  
But when the dolphin sails a splendor oar,  
Our hearts leap up to meet the sound.

Ambassadors of noble cause,  
We know the tribute that you bring;  
We, too, are ruled by music's law,  
We, too, on tones can Heavenward swing.

No skies are here of Roman blue,  
No sweeping billow sings welcome song.  
Yet here the chant rings as with you,  
"Our life is short and Art is long."

And in that Art your place shall be,  
Honored and foremost in our band,  
And as the sun here may see  
Almost another Fatherland.

As brothers you shall with us live,  
For in your gaze we see the truth,  
This is the welcome that we give,  
Long be there we say—"Farewell!"

After this there came a collection, a general hand shaking, and personal greeting of the new arrivals, and an impromptu musicale to which each of them contributed. "Gessiah" will be heard with Frank's new additional accompaniments, and Gessiah's "Mere of Fire," which is a long and rather heavy work, will be given entire. Both of these will be heard at the concert of the Handel and Haydn Society, which yet remains the leading organization of America, in the field of sacred music.

#### CHARLATANS.

HERE is much good sense and plain-spoken truth in the following short editorial from *Chure's Musical Visitor*:  
This word is frequently applied by members of the musical profession to fellow members. The late Music Teachers' Association meeting held in New York, was provocative of several letters in which the writers advocated "weeding out the charlatans."  
This is all right. They should be weeded out of all professions and organizations, musical or otherwise. But this word is, we fear, often interpreted by those who apply it, to mean "all those who do not agree with us," or "those who have not arrived at our attainments," or in other words "a charlatan is one who does not belong to our set."

Now a charlatan is a pretender; one who deceives, whatever his attainments may be. No matter how proficient or cultured he may be, it does not prevent him from being a charlatan and a pretender. On the other hand, an earnest student, a patient plodder, though of limited ability, is the peer of the classicist in worthiness of purpose and honest endeavor.  
The pianist is very much inclined to look down upon and decry the work of the singing teacher. The "Psalm singer" is considered beneath the notice of the manipulator of the ivory. The teacher of the rudiments in any art or science, honest and capable in his sphere though he may be, is not considered as occupying a very elevated position in the profession, by those whose fortune it is to deal only with advanced subjects. At least the place assigned him is not such a one as to make his head swim with the height thereof.

There are pretenders in all the walks of life. There are teachers, so-called, both of elementary and complex matters who rightly deserve the name of charlatans; there are too many who are attempting what they know they can not accomplish; who are deceiving the pupil and public, who work with an unworthy purpose, and who deserve the fate that sooner or later will surely overtake them. But these frauds are not confined to the ranks of the psalm singers any more than to the army of piano pounders; nor to those teachers whose attainments are limited, nor to the more advanced in the profession.

All dishonesty is charlatanism. All pretense of being what we are not is charlatanism. All self-imagined superiority is charlatanism. All pharisaical elevation of the neck and nose is designating charlatanism, wherever found, and its limits are not measured by the knowledge and attainments of any one in any branch of the profession.

## CLEVELAND SCHOOL OF MUSIC.

Unparalleled facilities for a thorough course of study of the Voice, Piano, Organ, Violin, Harmony and all orchestral and brass instruments under the best instructors. A large Pipe Organ expressly for the use of students. The German, French and Italian languages taught. See our catalogue.

**ALFRED ARTHUR, Director.**

42 & 44 EUCLID AVE.

CLEVELAND, OHIO.

For a Nobby and Well-fitting Suit,

—GO TO—

**LEON STRAUS,**

617 OLIVE STREET,

**MERCHANT TAILOR.**

**Dr. J. H. HUBERT, DENTIST,**

wishes to inform his patrons that he has removed his office to

**330 MARKET STREET,**

R. E. Cor. of Fourth and Market, St. Louis, where he has practiced for over 12 years.

He has reduced his fees for Operative as well as Mechanical Dentistry to meet the demands of the times.

His long practice and extensive European travels for improvement in his profession enable him to give satisfaction to all. Treatment of mouth diseases, filling, regulating teeth, especially children's and transplanting of natural teeth, specialties. All kinds of mechanical work made under guarantee to be perfect.

COMES.

**BEETHOVEN CONSERVATORY,**

1603 Olive Street,

A. WALDAUER, Director.

All branches of Music taught at this Institution, and every one represented by a first-class

**TEACHER AND PREPARED.**

This Conservatory keeps open all Summer for the accommodation of pupils and each teacher as wish to perfect themselves during the Summer Term.

Tuition—\$12, \$16, and \$19 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginnings of their quarter commence with the first lesson they take.

Send for circulars.

**Field, French Piano & Organ Co.**

General Southwestern Agents for the

**UNRIVALLED**

**CHICKERING PIANOS,**

Wholesale and Retail Dealers in

**Pianos and Organs**

An immense stock always on hand,  
in which are represented all the  
**BEST MAKES.**

**Prices and Terms to Suit Purchasers.**

**Special attention given to Renting New Pianos. Correspondence Solicited.**

**No. 1100 Olive Street,  
ST. LOUIS, MO.**



# STEINWAY PIANOS

J. MOXTER & CO.

NO. 912 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzmann Pianos, Engel & Scharf Bros. Pianos.

*We make a specialty of Renting, Tuning and Repairing Pianos.*

## C. Kurtzmann, Manufacturer of Piano-Fortes,

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway,

BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

### JOHN G. EARNHUFF,

—MANUFACTURER OF—

## PARLOR AND CHURCH ORGANS,

PIANO AND ORGAN STOOLS,

—AND—

PUBLISHER OF INSTRUCTION BOOKS.

161 Superior Street,

CHICAGO, ILL.



### BARREIRAS'

PIANO WAREROOMS,

N. E. Cor. Eleventh & Olive Sts.,  
ST. LOUIS, MO.

PIANOS and Organs (new and second-hand)  
Bought, sold, or exchanged. Pianos for Rent—\$2.50  
to \$7.00 per month.

### NEW ENGLAND CONSERVATORY.

Tuition in music, \$15 per quarter, with the ablest teachers. This includes collateral advantages amounting to one hundred and twenty-five hours of musical instruction in a single quarter, which is twice as much as is offered by any musical institution in Europe. Students in the conservatory have access to a library containing over 8,000 volumes on music. English branches free. Pupils now received. Send for calendar.

E. TOURJEE, Music Hall, Boston.

### JAMES HOGAN PRINTING CO.

—ARTISTIC—

### Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.

### MATHIAS' PATENT PIANO FOOTSTOOL,

WITH PEDAL ATTACHMENT FOR YOUNG PUPILS.



This Footstool can be with every piano on which children are to play. Highly recommended by the most prominent teachers—among others: B. B. Miller, Fred. Brändel, Chas. Kunkel, Louis Staal, A. J. Davis & Co., P. Chas. Heylmann, H. S. Perkins, W. C. Coffin, etc.

Send for Circulars.

L. MATHIAS, 305 Summit St., Toledo, O.

### MAJOR AND MINOR.

MEXE ADELINA PATTI will, it is said, sing in February at Madrid.

MAX KALBECK, of Vienna, has published a new libretto to Mozart's *Don Juan*.

The tenor, Mierzwinski, is engaged, says the *London Musical World*, by Herr Fischhof for an Italian operatic tour in America.

NEXT year there is to be a grand congress of musicians in Milan, and no less than 200 composers have already expressed their intention of attending it.

SIGNOR ERNEST BARBI, Patti's half brother, the only person she said that ever taught her anything about singing, died in Philadelphia, November 17th.

The Chicago Advertiser speaks of Massenet's new opera as "Leo Cid"—shades of Corneille, to think that your ears should be taken for a "Ching-Ching Chinaman!"

Dr. KOVACS HANDEL, the famous Viennese *Witensatz* and critic has come out strongly in the *Neu Presse* in favor of the universal adoption of the French pitch or diapason normal.

The November issue of Church's *Musical Visitor* says that Gounod's *Mors et Vita* "will be first performed at the end of October at St. Louis, etc." Brother Murray is a reliable prophet of the past.

We call the attention of our readers to the large and elegant assortment of Christmas Cards and holiday goods to be found at the old and reliable establishment of Scharr Bros., corner Seventh and Olive Streets.

A "SYSTEMATIC Chronological Catalogue of the Works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a copious collection of Wagneriana—Herr Nicolaus Osterlein, of Vienna.

ADWINEES of Grace Greenwood will be glad to learn that her daughter, Miss Anna, is expected to acquire an unenviable reputation as a light soprano, and will shortly appear in opera, at Milan, with good prospects.

NEWBORN harps, flutes, trumpets, drums and bells, supposed to be three thousand years old, have been lately found while some excavations were being made in Assyria and Egypt, especially among the ruins of Memphis.

The little one who guessed that the purpose of sermons was "to give the singers rest," was not far from right, if she were in attendance upon one of our fashionable churches, where religiously takes the place of religion, and operative strains that of genuine devotional music.

ASTONISHING and paradoxical as it may seem, yet it is well for all decent people to know that the person who sits at a concert or opera and hums over all the music to the distraction of his neighbors really knows the least about music of any in the room—*London Citizen*.

At a concert given by Franklin Council I, of H. on November 24th, which was presided over by Mr. A. Shattinger, "Director of Shattinger's Conservatory of Music," the principal number was the two songs "one new and old," a "Heresie song" by Wm. G. Pavitt. We have not yet heard what chair Mr. Pavitt fills in Mr. Shattinger's conservatory.

The *Musical Standard* is the name of a new musical monthly started in Cincinnati, under the editorship of Mr. Geo. T. Balling. Mr. Balling has considerable experience as a writer on musical topics, and if a new musical monthly can be made to succeed in this time of general business depression, he will probably come as near accomplishing the feat as any one could.

THINK was recently a threatened strike of artists at the Vienna Opera House on the subject of pitch. Mediasme Lucas and Materna decided a lower pitch than the diapason normal of A 435, but the other artists protested, against the lowering of the pitch. The Austrian government have just decided against the two star vocalists, who will now have to bow to the inevitable.

"SCIPPED by the Light of the Moon," a recent anonymous summer novel, with gaudy paper cover, published by G. W. Carlton & Co., turns out, on examination, says the *New York Evening Post*, "to be a re-issue of translations of three of Octave Feuillet's stories, which were published in one volume with the author's name on the title page, and called 'Les Astray—The Sphinx—Bohémie'."

Mrs. MONROE-SCHRELLING-HELSKAMP and another famous young woman known as Louise Montague classified beauty of Forepangh's work, will both appear on the lyric stage and for the first time in America. Each is of the year is to be sold to a skilled commissionaire in "Amoria," the opera at the Metropolitan.

The other four stories are more or less famous. All six of them have been in daily rehearsal for many weeks. It is supposed that any of the slaves will have much to say. Still they rehearse.

A work of convenient art, worthy of a place in offices, library or parlor, is the valuable *Monthly Calendar*, just issued by the Pope Manufacturing Co., of Cincinnati. Each day of the year is given upon a separate slip, with a cycling quotation, news, of information, or otherwise interesting. In fact, it is in miniature, a virtual encyclopaedia upon this universally utilized sheet of steel.

The calendar proper is mounted on a heavy board, upon which, is exquisitely executed, in water-color effect, by G. H. Bank, of New York, a charming combination of cycling scenes.

Grand, Square

STEEL and Upright.

## PIANO-FORTES.

Factory: 34th Street, bet. 10th and 11th Avenues.

WAREROOMS: No. 11 East Fourteenth Street,

NEW YORK.

BOYINGTON'S  
CHIFFONIER FOLDING DESKSThe Most Sensible Folding Desk  
in the World.

L. C. BOYINGTON, Manufacturer,

1463 to 1471 S. State Street,

CHICAGO, ILL.

New York Office, 7 Mutt Street

CONOVER BROS.  
MANUFACTURERS OF  
UPRIGHT PIANOS.Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Ball and the "Tuba" Piano.  
Our Pianos are endorsed by such eminent judges as Messrs. E. W. King, E. W. Gayle, Chas. Kunkel, Geo. A. Anton, Leopold K. B. Bowman, Gustave Kreb, G. W. Steele, Hartman, of San Francisco, and many others.

105 East 14th Street,

NEW YORK.

## E. G. HARRINGTON &amp; CO.

—MANUFACTURERS OF—

Upright &amp; Square Pianos,

449, 451, 453 &amp; 457 West 41st Street,

NEW YORK.

—SEND FOR CATALOGUES.—

## PIANO DACTYLON.

A new invention of great practical value and real benefit to the Piano Player.

To strengthen the fingers.

To improve the touch.

To ensure flexibility and rapidity.

To give correct position of the hand.

To save time and a great amount of labor.

Used, endorsed, and highly recommended by the

best of Pianists and Teachers, among whom—

Messrs. J. H. King, M. S. B. Miller,

Messrs. Chas. Kunkel, M. H. G. Andrews,

Messrs. Armin Dreyer, M. Otto Singer,

Messrs. G. Schneider.

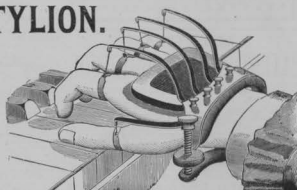
Introduced at, and used by, the different Col-

legiums of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,

24 W. Fourth St., Cincinnati, O.



"The Marsh Electric Lamp is the best," is the universal verdict. It is the best in the parlor, the best in the kitchen, the best in every doctor's, teacher's, student's, preacher's, soldier's, sailors and miners of every grade. If you have any doubt on the point, let it be solved by a visit to the Marsh Electric Lamp and Store Company, St. Louis, and they will demonstrate to your satisfaction the truth of our statement. By the way, now that the holiday season approaches, one of these artificial suns would not be a bad present for your friends.

A soon story is told by the Boston Traveler of a well-known, popular Baptist preacher of Chicago, Rev. Doctor Hanson, of Chicago, who recently lectured at Chattanooga, his subject being "Fools." Rev. Doctor Vincent, who is somewhat of a wag, introduced him as follows: "We are now going to a lecture on fools, by one—long name and loud laughter—of the wisest men of the country. The lecturer advanced to the desk, and responded as follows: 'I am not half so big a fool as Dr. Vincent—long name and loud laughter—we have you suppose.'"

By the way, the prefix of Brodack's name has frequently puzzled writers. The intense nationalistic feeling of the Bohemian composer, shown strongly in his compositions, caused him to object to the title "Herr," and he preferred to be referred to simply as Antonin Dvorak, the various letters of his name being surmounted by numerous accents and subverted circumstances impossible in English type. The correct prefix is however, the word "Pan," which answers in Bohemian to the prefix "Mr." in English. "Monsieur" in French, "Herr" in German, "Signor" in Italy, "Señor" in Spain and "Signori" in Russia.

The directors of the Cincinnati Music Festival Association announce that the seventh biennial Festival will be given during the third week of May, 1886, in the Music Hall. The choral works named are these: B. H. Mass, Bach: "The Creation," Haydn: "The Tower of Babel," Rubinstein: "Destruction of Faust," Berlioz: "Die Metemorphose," and Wagner: "Parsifal," Schubert: four-part songs, Brahms, Mr. Theodore Thomas is the director, and Mr. Arthur Mess, the chorus conductor. The forces will comprise the festival chorus, 60 voices, and an orchestra of 100. The first list of solo singers will soon be published.

A PHOTOGRAPH has been received in England of the portrait of Beethoven recently discovered at Freiberg. It was painted in oil by J. Mahler, of Vienna, in 1815. It is an unaltered original work, extended from life, although differs from many of the existing pictures and busts, which according to George Dorn, "a German into a portrait of Beethoven, Olympian, or rob him of all expression." In the Freiberg painting, which is in an excellent preservation, the Jewish origin of the composer is evident, and the piercing black eyes, which looked straight into the face of the spectator, justify the assertion that the physiognomy was the most striking feature of the face and it was through them that the earnestness and sincerity of his character beamed forth. Some people estimate the ability of a perfectist and the talent of the editor by quantity of original matter. It is comparatively an easy task for a frothy writer to string out a column and send it to the printer. The same man can flow in or flow out, weak, wretched, and the command of his language may enable him to string them together like bunches of corn, and yet his paper may be but a waste of space. Indeed, the mere writing part of editing a paper is but a small portion of the work. The editor who is employed in selecting is far more important, and the fact of a good editor being better shown by his selection than anything else, and that, we know, is half the battle. But we have said, an editor ought to be estimated, his labor understood and appreciated, by the general conduct of his paper—its tone, its uniform, consistent course, time, manner, dignity and its propriety—*Conver Journal*.

A COMPLAINT is running through the musical circles of the city, says *Presser's Music and Drama*, speaking of New York, that is becoming louder and louder. It is said that newly arriving artists get no hearing here, that the musical centers of the metropolis are taken up by cliques, and that it is far more difficult for a stranger to be heard in New York, than in London, Berlin, Paris, Vienna or any other large European city. This complaint is a true one. Dozens of young artists, pianists, violinists, vocalists, etc., are now in New York in whom to compete for a hearing. Some of them have already got tired and go away, or have to use special social influence, or to get the favor of some one of the clique, or to get the means. This is a sad state of things, for it is positively antagonistic to the spread of musical culture, which lives on the constantly growing artists that alone can refresh it by new artistry. This matter needs an exhaustive discussion and a bold remedy. Where do the cliques come from and how do they originate? Rooted out they must be, if true musical life is to grow in this city.

The *Neue Zeitschrift für Musik* revives the rumor of an apocryphal Richard Wagner had caused to be posted up in the dressing room of his faithful executive artist, on the very eve of the famous first performance of "Der Ring des Nibelungen," in 1855, at Bayreuth. The rumor was a curious character, and the subsequent excitement attending the performance, scarcely a copy of the placard had been sent to the artist, and down to posterity, a most touching instance of a great artist's selfishness for his art, and the shame of the artist's great self-giving feeling which the master had succeeded in establishing between himself and his executioner—an achievement probably as rare in matters operatic as the stray couple which may have been preserved of the document to which we refer, and which runs as follows: "Total estrangement to my dear co-workers—Dutchmen!" The big note will take care of themselves, the small notes and the words to which they belong mainly depend on you. Never address the audience, but either those around you, when you are addressing them, or look to the ground or else above you, never straight before you. Last wish—Preserve your youth, you, dear artist! Bayreuth, August 15, 1855, Richard Wagner. We have given as literal a translation as possible of this remarkable document, which will thus best speak for itself, and will serve, in a measure, to explain the character of this remarkable work which inspired in the numerous "co-workers" of that period, and phase of his art, whose names are given in the title representative. Grade as the above sentences, or at least the didactic portion thereof, certainly are, they almost remind us in their pitilessness of Handel's famous "Ivory to the poor player." For, brief and incomplete though they be, they undoubtedly are to purpose, and the wounded and the wounded similar admissions of an elementary character should be required, as they undoubtedly are, to be administered to the great majority of dramatic singers, or "artists," at present reading the typical stage.

## SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS  
CENTS

FOR

POSTAGE

DO NOT FAIL

TO

OBTAIN ONE.

Our magnificent **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**It contains valuable and interesting information about **WEDDINGS, (Invitations and Anniversaries).****PRECIOUS STONES, (Significance and Corresponding Months).****SOLID SILVER WARES, (Their Value and Beauty).****WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion.)****SILVER PLATED WARES, (Its Beautiful Forms and marvellously low cost).**And many other features of great interest to **ALL MANKIND** and particularly to the **LADIES.**Send **SIX CENTS** to cover postage and it will be promptly sent to you by**MERMOD & JACCARD JEWELRY CO.**

Nos. 401, 403 &amp; 405 N. 4th St., Cor. Locust, ST. LOUIS, MO.

**BARR'S**

ST. LOUIS,

Is Not One, but 30 Stores Under the Same Roof.

JUST SEE:

- |                             |                               |                                   |
|-----------------------------|-------------------------------|-----------------------------------|
| 1 Silk and Velvet Store.    | 11 Embroidery Store.          | 21 Art Embroidery Store.          |
| 2 Dress Goods Store.        | 12 Trimming Store.            | 22 Millinery Store.               |
| 3 Mourning Goods Store.     | 13 Gents' Furnishing Store.   | 23 Upholstery Store.              |
| 4 Calico and Gingham Store. | 14 White Goods Store.         | 24 Shoe Store.                    |
| 5 Summer Wash Goods Store.  | 15 Cloth and Cassimere Store. | 25 Blanket and Comfort Store.     |
| 6 Lining Goods Store.       | 16 House Furnishing Store.    | 26 Underwear Store.               |
| 7 Linen and Domestic Store. | 17 Flannel Store.             | 27 Children's Clothing Store.     |
| 8 Hosiery Store.            | 18 Notion Store.              | 28 Cloak Store.                   |
| 9 Glove Store.              | 19 Ribbon Store.              | 29 Shawl Store.                   |
| 10 Lace Store.              | 20 Fancy Goods Store.         | 30 Ladies' and Misses' Suit Store |

Besides Six Workrooms connected with various Departments.

Address:

**WM. BARR DRY GOODS COMPANY,**

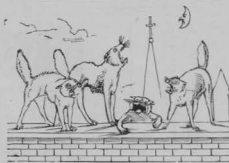
SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

**CHARTER  
OAK  
STOVES**

AND TINNERS' STOCK OF ALL KINDS,

FOR SALE BY

**Excelsior Manufacturing Co., - St. Louis, Mo.**

## COMICAL CHORDS.

## THE MUSICIAN'S WOOING.

"Miss Clara, Net," said Tam-Bourine,  
A cittern by her side,  
"I've courted euphonia high sixteen  
Long years to guitar hide,  
"Per-harpsheer-ed you too slow  
And in a hum-drum way,  
Or may be, you preferred aloe  
Than husband to obey.

"If violas my love must cheat—  
If violone must die,  
You are the calypso to meet  
Up yonder in the sky."

"O, Fiddle-sticks!" the maiden cried,  
You spinet out forever—  
If you're harp-ing for a bride  
You'll pop-time night—horn never."

He dute to kiss the maiden coy,  
Who blushing, cried alo,  
"Don't! Stop! It's wrong to kiss haughty  
Till he's my hun-banjo."

"I've waited sixteen years," he cried,  
"And I cannot wait longer."  
"The maiden's a right maid," cried  
"I'll shut my eyes—you're stronger."

I whistle little one he took,  
But one did not restore,  
The maiden's a right maid, cried  
Organ he took life more.

—J. C. Dodge in Chicago Sun.

This highest-toned member of the land is the fifer.

As accessory before the act—The orchestra.—Pittsburg Chronicle.

If you wish to catch a fish you must worm yourself into his confidence.

"Anax, why are you like a well known musical instrument?" said Boffy to his best girl, when he found making pastry. "He looked up in wonderment. "Because," he chuckled, "because you are a pie-Anax!"

A CORRESPONDENT wants to know if it is proper to urge a young lady to sing at an evening gathering after she has refused once. It is proper to urge a little but not too much, lest she should change her mind.—Pittsburg Chronicle.

"I ASKED you, said the Marchioness, "my nerves are so sensitive, I am so finely strung, that every contrabass adds to my age." "Ah," he replied, full of compassion, but too ingeniously, "how much you must have suffered!"

WHATSOEVER your studies are play a little of Bach every day. It will give strength to your ground work.—Musical Record. In other words it will improve your Bach-ground. It will also stiffen your Bach-bone.

ROMK how or other, everybody, some time or other, wants to sing "Auld Lang Syne," and only one man in a million knows the words, and he only knows the first verse, and he doesn't sing it right.—Cincinnati Commercial.

AN exchange speaks of the vitality of frogs. We know something of this. We heard a singer twenty years ago. He had a frog in his throat. We heard him again last week. The frog was still alive. The singer says this is not at all unusual.—Puck.

IT is not surprising that there should be war and rumors of war in Turkey. It is said the Sultan has taken to composing music in imitation of Wagner's style. The line must be drawn somewhere, and it will be queer if it isn't drawn around the Sultan's neck.—Exchange.

YOUNG LADY.—We had a delightful time at Music Hall last evening, Mr. Dumley. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?—Yes, but I think I would just as soon have Milwaukee.—New York Sun.

IT is one of the St. Louis Courts the other day a lawyer was arguing a motion for a new trial, at such length that the Court fell asleep. The lawyer paused; the unwanted silence awoke the stammering judge, the lawyer resumed, "May it please your honor, as I was saying yesterday—" Talons!

YOUNG Mr. Featherly and the hostess are listening to the singing in the adjoining parlor.

Mr. Featherly—How vastly your daughter, Miss Clara, has improved! In her singing alone! I last heard her, my dear Mrs. De Tower. The country air seems to have accomplished wonders for her voice. It is so much fuller and clearer and sweeter.

Mrs. De Tower (in a constrained tone)—It is that little Miss Smith whom you hear singing. Mr. Featherly.—New York Sun.

ESTEY & CAMP  
NO. 203 NORTH FIFTH STREET  
ST. LOUIS, MO.

## Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

## Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,

## Payments

giving a variety to select from that can not be found in any other house in the country.  
Every instrument warranted. Catalogues mailed on application.

NOS. 188 AND 190 STATE STREET,  
CHICAGO, ILL.

## NICHOLAS LEBRUN, SOLE IMPORTER

FIFTEEN YEARS OF SUCCESS.  
NICHOLAS LEBRUN,  
Manufacturer, Importer, and Dealer in  
**Musical Instruments**  
And Musical Merchandise,  
207 SOUTH FIFTH STREET,  
ST. LOUIS, MO.  
TEN FIRST PREMIUMS.

OF THE  
**CELEBRATED "ROUGH DIAMOND"**  
ITALIAN STRINGS  
FOR VIOLIN, GUITAR, BANJO, CELLO, AND  
DOUBLE BASS,  
And of the "NE PLUS ULTRA" GERMAN ACCORDION.  
Bands supplied and instruments repaired at lowest figures.  
Dealers supplied at New York figures. Sample orders solicited.  
Jean White's and Howe's entire catalogues in stock at publishers' prices. Largest and best stock west of the Mississippi.  
Ten assorted samples of "Rough Diamond" violin, guitar, or banjo strings mailed upon receipt of \$1.00



### THE VILLAGE CHOIR.

(Some distance after Tennyson.)  
Sings a bar, half a bar,  
Half a bar, half a bar,  
Into an awful ditch.  
And said Precocious hilt,  
Into a mess of jelly.  
They let the "Old Hundred"  
Trebles to right of them,  
Tenors to left of them,  
Basses in front of them.  
Believed and thundered.  
Oh! that Tennyson took  
When the soprano took  
Their own sweet time and book,  
From the "Old Hundred."

Screamed all the trebles here,  
Boggled the tenors there,  
Raising the parson's hair.  
While his mind wandered;  
They tried to reason why.  
This psalm was pitched too high;  
But they were wrong.  
Out the "Old Hundred."  
Trebles to right of them,  
Tenors to left of them,  
Basses in front of them,  
Believed and thundered.  
Stormed they with shout and yell,  
Not wise they sang, nor well.  
While all the church wondered.

Dire the Precocious's glare,  
Flash'd his pitchfork in air,  
Sounding frolic to be heard,  
Out lie the "Old Hundred."  
Swiftly he turned his back,  
Beside his hat from rack,  
Then from the screaming pack,  
Himself he sundered.  
Tenors to right of him,  
Trebles to left of him,  
Believed behind him  
Disorder'd and thundered.  
Oh, the wild howls they wrought;  
Right to the end they fought—  
Some time they sang, but not,  
Not the "Old Hundred."

—André's Journal.

At a concert in Boston not many years ago, the leader became incensed at one of the audience shouting "Lauder! louder!" to him, until the poor player could stand into longer. He dropped the instrument and turned to the audience, saying: "It's all very well to say 'louder' but were it de vind to come from me!"

"Poor old Mrs. Jones!" exclaimed a kind-hearted neighbor; "I wonder how she is getting along?" who had been the dunce cap at the school in the township, and said:  
"Sammy, do you remember that old Mrs. Jones is, this morning, as I told you last night to do?"

Yes, sir.  
"Well, what was the result?"  
She said that, seeing as you had the impudence to ask how old she was, she'd no objection to telling you she was seventy-four."

FITZGERALD came down to the club last night with a great problem weighing on his mind.  
"If I should stand on my head," said he, coming up, to the boys with an air of a man who has got a power—"if I stand on my head the blood all rushes into my head, don't it?"

No one ventured to contradict him.  
"Now," continued he triumphantly, "when I stand on my feet, why don't the blood all rush into my feet?"  
"Because," replied Miss Conkington's brother, "because, Fitzgibbs, your feet are not empty."  
The boys all laughed, but Fitzgibbs couldn't see any joke.—  
Lynn Union.

"ALWAYS," said papa, as he drank his coffee and enjoyed his morning breakfast, "always, children, change the subject when anything unpleasant has been said. It is both wise and polite."

That evening, on his return from business, he found his conversation-bed despoiled, and the tired imprint of slippers feet silently bearing witness to the small thief.  
Mabel, he said to her, "did you pick my flowers?"  
"Papa," said Mabel, "did you see a monkey in town?"  
"Never mind that, did you pick my flowers?"  
"Papa, what did grandma send me?"  
"Mabel, what do you mean? Did you pick my flowers? Answer me yes or no."  
"Yes, papa, I did; but I feel I'd change the subject."—Ez.

### OUR BOOK TABLE.

"ANNUAL REPORT OF THE CIVIL SERVICE ASSOCIATION OF MISSOURI."

The most unpopularity of republican measures, the most undemocratic of democratic ideas, is the debasing and humbling of so-called "Civil Service Reform." It is not the province of a musical paper to discuss the subject, but we must be allowed to say that "a government of the people, by the people and for the people" is no use Lincoln's admirable definition of a republic, can government, must also be a government from the people, and not from a class of the people, however selected. The closing sentence of this report: "before many years the officers of the Federal government will constitute the corps d'élite of our multitudinous host of employees, etc." indicates the evil we refer to. We want no corps d'élite in this country, no select class, no bureaucracy. If the so-called "Civil Service Reform" were submitted to the votes of the American people, after a thorough discussion, the humbling would be swept from the statute-books with such unanimity that it would not dare show its head again for a century. It is with satisfaction, therefore, that we see that the "Civil Service Reform Association of Missouri," in this its fifth year, has the imposing array of 125 members all told.