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PIANOS

DR. DVORAK TALKS.

The following interview with Dr. Antonin Dvorak, which appeared in the *Herald*, is full of interest to the musical profession. Dr. Dvorak observed:

"I think I will renew my contract," said the Doctor. "I like the American people, and if they are satisfied with me I will stay. The work is hard and progress is slow, but I have great faith that we are building sure foundations. In the education of musicians sound results are not reached very rapidly.

"The prizes offered by the Conservatory for compositions this year have already borne fruit. Among the compositions already received are a really good symphony and string quartet. Some of the other compositions also show remarkable merit. Among our pupils the little children display surprising talent. It is a joy to hear their work. These tiny Americans who intend to make music their profession are of great importance. Some of them are only seven and eight years old. The class of colored people is another hopeful feature. We have found many splendid voices. The sopranos are especially good. The colored people seem to have a sincere love for music. They are so enthusiastic, and at the same time so modest and respectful. I am really fond of working with them. In time they will surprise everybody.

HOPEFUL PROSPECTS OF OPERA.

"Those who are doubtful about English opera by English singers can take heart, for there is plenty of evidence that it will not be long before grand opera can be produced in this country without the aid of foreign singers. The last opera class examinations were very satisfactory.

"As for the composition class, of which I have immediate charge, we have worked very hard during the whole year, and have produced a number of creditable compositions. Mr. Shelley wrote an overture, an orchestra suite and a cantata; Mr. M. Arnold Strathbotte wrote plantation dances for the orchestra, and a dramatic overture; Mr. Goldmark wrote a trio for the piano, violin and 'cello in D minor; Mr. Loomis wrote a sonata for violin and piano; and Mr. Kinney wrote songs and a sonata for violin and piano. I am still keeping before the minds of my young composers the fact that the negro melodies of America offer a splendid foundation, that the country is full of rich and varied themes, songs of the people. The idea of an American school of music is never to be lost sight of.

"Yes, there is much to encourage me in my labors. The orchestra class of 45 active members shows surprising progress. We have added several colored students. In our concerts the orchestra has rendered Schubert's symphonies in B and C, Volkmann's serenade for strings, Weber's 'Freischutz' overture, and Beethoven's C minor piano concerto played by Miss Bertha Visanska. In addition to the Conservatory concerts, the orchestra may give a series in the New England States. We shall play only classical music; Bach, Beethoven, Mozart and Schubert will be represented, and of the last two our selections will be such as have seldom or never been heard in this country. Besides these we shall make a feature of the works of Cherubini and Volkmann.

"You can see why it is that I am hopeful. Americans should think it a high privilege to assist in making the musical art prosper in their own land.

"I have not heard much church music in America, but I intend to," said Dr. Dvorak. "Once I went to St. Patrick's Cathedral in Fifth avenue and listened to a mass by Mozart. The singing was very good, but I was greatly disappointed to find that there was no orchestra. It is impossible to give Mozart's masses without an orchestra unless their greatest beauty is to be sacrificed. The trouble is that the orchestra is not used sufficiently in churches because of the great expense. For that reason composers do not now write their greatest religious compositions for churches. My 'Stabat Mater' was not given in Prague because the Archbishop thought it would cost too much, and because it was too elaborate.

"There is the difficulty. The churches are spending less and less upon music, or rather the wages of musicians are so high that even rich churches can rarely afford to have orchestras. So we miss some of the noblest music that men have written. In Germany they say that Mozart never knew how to compose church music; but that is simply because the Germans, being Protestants, do not like to have orchestras in their churches, and therefore cannot get the real effect of Mozart's compositions. The Germans look upon Bach as the one really great church composer. I do not agree with them that Mozart lacks grandeur and dignity. If they would use orchestras in their churches they would soon change their opinion.

TRIVIAL CHURCH MUSIC.

"I went into another fine Catholic church in New York recently and heard congregational singing by school children. They sang to waltz time. I was astounded to hear trivial and vulgar music in such a splendid building during a religious ceremony. Then the organist capped the climax by playing a lively march. I cannot understand the spirit of people who mix up that sort of music with divine worship."

It is curious to notice how earnest Dr. Dvorak grows when he speaks of religion. He is a devout Christian, and and regards the church as the guardian of the arts.

"Speaking of congregational singing, Doctor," said, "do you think it is a thing to be encouraged?"

"That is a hard question to answer. The Catholic congregations in America do not sing. But in my country the congregations do sing, and the effect is very often beautiful."

"Do you think that the right kind of music helps one to get into a mood for divine worship?"

"Oh, yes; certainly."

"Well, is one more likely to be moved by religious music when listening to it than when taking part in it?"

"That depends somewhat on the music, and on the kind of people who are in the congregation."

"I ask you for your opinion as a musician. What is the result of your observation?"

"I am inclined to believe that a congregation which sings is more apt to be stirred emotionally than a congregation which simply listens to singing, but I would not like to express myself too strongly on this point. You raise an interesting point that I have not given much thought to. While I was in the village of Spillville, in Iowa, this summer I had a touching experience. You know that Spillville is a Bohemian settlement, and all the farms round about the country there are owned by Bohemians. They are a simple, hard-working, sincere, God-fearing people, very much in love with America and very fond of the fertile western country. They gave me a hearty welcome everywhere. On Sunday I went to the little Catholic church and played the organ. Without knowing why I did it, I unconsciously began to play an old Bohemian hymn that I used to play 40 years ago when I was a boy. The whole congregation joined in and sang it in such a way that I shed tears. It was a simple song—*Bozo Pred Tvou Velebnosti;* in plain English, 'O Lord, We kneel Before Thy Sublimity.' After the service the old women came up to me and thanked me for the dear old melody."

ORGAN AND CHOIR.

"But, speaking once more of church music, I find that the tendency in churches is to combine the choir and the organ. That presents a great difficulty to composers. I can write for the organ or for the choir, but I cannot write satisfactory music for the organ and choir combined. The organ is a perfect instrument for preludes, interludes, and postludes, but I do not regard it as a good instrument to accompany voices. It would be far better to have vocal music without any accompaniment whatever. In the great Roman cathedrals the choirs sing without accompaniment. To my mind the effect is very imposing. I like it very much, it is dignified and impressive."

Musicians in the United States Navy are a fairly well paid class of enlisted men. Only flagships have a band, but something in the way of official music is provided on board of all ships. Bandmasters receive $52 per month, first musicians $36, musicians of the first class $32, second class $30, drummers $13 to $20. The members of the Marine Band, by provision of an act of Congress, now almost 40 years in operation, receive, in addition to their pay, an allowance of $4 per month for playing at the White House.

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THREE PIANO CONCERTS.

Mr. Charles Kunkel announces three piano concerts to be given at the Delmar Avenue Baptist Church, N. W. Cor. Delmar and Pendelton avenues (43d st.); Tuesday evening, February 6th, 1894; Tuesday evening, March 6th, 1894; Tuesday evening, April 3rd, 1894, at 8:15 o'clock. The programmes will be of the most interesting and varied type, and will offer the choicest works of the old and new masters. Three evenings of thorough enjoyment can be spent by lovers of music in attending these concerts. To students of music they will prove especially valuable and educative, and promote in them a greater love for their work.

The price of tickets for single concerts is 50 cents each; tickets admitting to the three concerts, $1.00 each. Tickets can be obtained at all the leading music stores or at the door on the evenings of the concerts.

Programme of the first concert, Tuesday, February 6th, 1894, 8:15 P. M.:

I. Beethoven, Ludwig van—Sonota in C major, Op. 2, No. 3: *a*, Allegro con brio; *b*, Adagio; *c*, Scherzo; *d*, Allegro Assai.

II. Ketterer, Wieniaski—*a*, Kuliwiak, 2nd Mazurka in A minor, for the violin, by Henri Wieniaski, transcribed for the piano by Eugene Ketterer. Chopin, Friedrich—*b*, Nocturne, in F minor, Op. 55, No. 1. Sgambati, Giovanni—*c*, Gavotte, in A Flat minor, Op. 14. Fuchs, Robert—*d* and *e*, Silent Love (Stille Liebe), in E Flat major; Danse Hongroise (Hungarian Dance), in G minor.

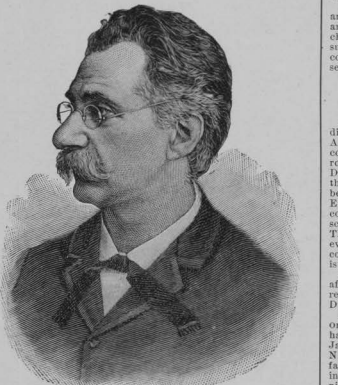
III. Moszkowski, M.—*a*, Reveil d'Amour, Valse (Love's Awakening). Melnotte, Claude—*b*, Trust in God, Religious Meditation, introducing Martin Luther's Immortal choral, "A strong fortress is our God." Kunkel, Charles—*c*, Old Folk's at Home, concert paraphrase on Stephen C. Foster's popular melody.

IV. Liszt, Franz—Ungarische Fantasie, one of Liszt's greatest concertos for the piano, with orchestral accompaniment, which was the outcome of his 14th rhapsody. A combination has here been made that presents all the beauties of the Hungarian fantasia and the 14th rhapsody without the assistance of an orchestra, thus making it the most wonderful and effective of all of Liszt's rhapsody concertos.

CHARLES KUNKEL.

The picture gracing this page is that of Charles Kunkel, whose fame as a pianist and composer has spread throughout the world.

His most recent work, "Kunkel's Piano Pedal Method," is sufficient in itself to have brought him the lasting gratitude of generations present and to come. The importance of the work was instantly recognized by the World's greatest masters, and praised by them in unmeasured terms. The teachers of the country are fast taking it up and introducing it into their classes as a text book.



Mr. Kunkel has just published a concert paraphrase on the popular melody, "Old Folks at Home," by Stephen C. Foster, which is the best ever written, and appears in the current number of the REVIEW. Some of Mr. Kunkel's piano pieces have reached editions running far into the thousands, notably the Alpine Storm, Southern Jollifications, Humoresque, Vive la Republique, etc.

Mr. Kunkel's entire life has been one of indefatigable work, and he has built up a catalogue of music to which he can point with just pride. No other catalogue in this country has proven of such incalculable assistance to the teacher and student of music. His efforts in the advancement of music and young musicians cannot be overestimated.

Throughout his notable career Mr. Kunkel has been ably seconded by his estimable wife, whose excellence and rare attainments have endeared her to a host of friends.

Paderewski will return to this country next November under the management of C. F. Tretbar and will begin his season in San Francisco.

CHORAL SYMPHONY SOCIETY.

The Choral Symphony Society gave its second concert of the season at Music Hall on the 18th ult. The orchestra rendered Brahm's Symphony No. 2., in D, Handel's Largo and Tschaikowski's March, Solenelle. Mr. Friedheim, of Boston, played Liszt's Concerto in E major, with orchestral accompaniment, and Schubert's Mephisto Waltz and Erl King. The principal novelty was Brahm's symphony, which was well received; the work of the orchestra was satisfactory. Mr. Friedheim's renditions were very artistic, abounding in beautiful color and effect, but fell short of actual greatness. In the accompaniment to the Liszt Concerto, played by Mr. Friedheim, the orchestra was scarcely satisfactory.

The next concert takes place Feb. 15th, and will present Gonnod's Mass Solennelle and miscellaneous selections for solo, chorus, and orchestra. Those who wish to subscribe to the balance of the season of six concerts can apply to A. D. Cunningham, secretary, room 507, No. 421 Olive street.

THE GERMAN STAGE.

It must be said to the credit of the new director of the Germania Theatre, Mr. Alexander Wurster, that he has so far safely conducted Thespis' cart over the rocky road of difficulties to a gratifying success. During the first half of the season of 1893-94, the most obstinate financial troubles had to be overcome. When even the managers of English theatres in this city complained continually of poor attendance, it was scarcely to be expected that the Germania Theatre would fare better. At last, however, matters have improved with the coming of the new year, and patronage is increasing.

In consideration of the state of financial affairs, the rent of the theatre has been reduced $3,000 to the lessee by the German Dramatic Association.

For the coming months, that isf the second half of the season, several attractions have been announced. On the 29th of January the engagement of Miss Elsa Nilasson begins. This star, who was most favorably received in Chicago as well as in Milwaukee, will appear here for eight nights. The following repertoire has been arranged: "The Last Letter," "Frou-Frou," "Vicomte de Letorieres," "The Wild Chase," "The Old Song," "Eva," etc. Before the close of the season the great favorite of the St. Louis German public, the famous tragedienne Theresa Leithner, of New York, will probably charm the audience with her masterly renditions. Negotiations are now pending.

MARTEAU CONCERT.

One of the very enjoyable concerts of the season was given by Henri Marteau, the violinist, at Music Hall on the 26th ult. Mr. Marteau's playing proved him a wonderful violinist—an artist in every sense of the word. He was twice recalled after each number and responded with pleasure. The other members of the company were received with great favor. Mme. Rosa Linde distinguished herself through her splendid singing.

Fanny Bloomfield-Zeisler's many friends will regret to hear that the mental strain attending her Viennese appearance has completely prostrated her, and all her engagements for an indefinite period have been cancelled.

Miss Trenchery, of Alton, gave a very creditable class concert at the Unitarian Church there. A select audience was treated to pleasing and well-rendered vocal and instrumental numbers by the pupils of Miss Trenchery. An entertaining feature of the programme was entitled "Reminiscences of the World's Fair." Miss Trenchery was complimented on the splendid showing of her pupils by the local press.

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King Oscar, of Sweden, himself an excellent musician and performer, has composed an ode in memory of the late M. Gounod. Church music in Sweden owes much to the King. Before Prince Oscar came to the throne he introduced modern music into the Lutheran service. Previous to this only chanting was permitted in the liturgy, with the occasional singing of a hymn.

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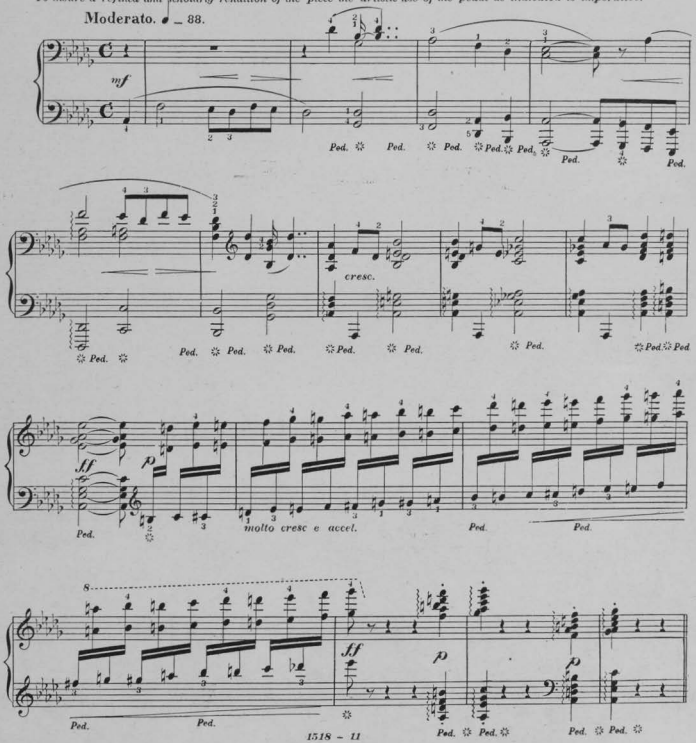

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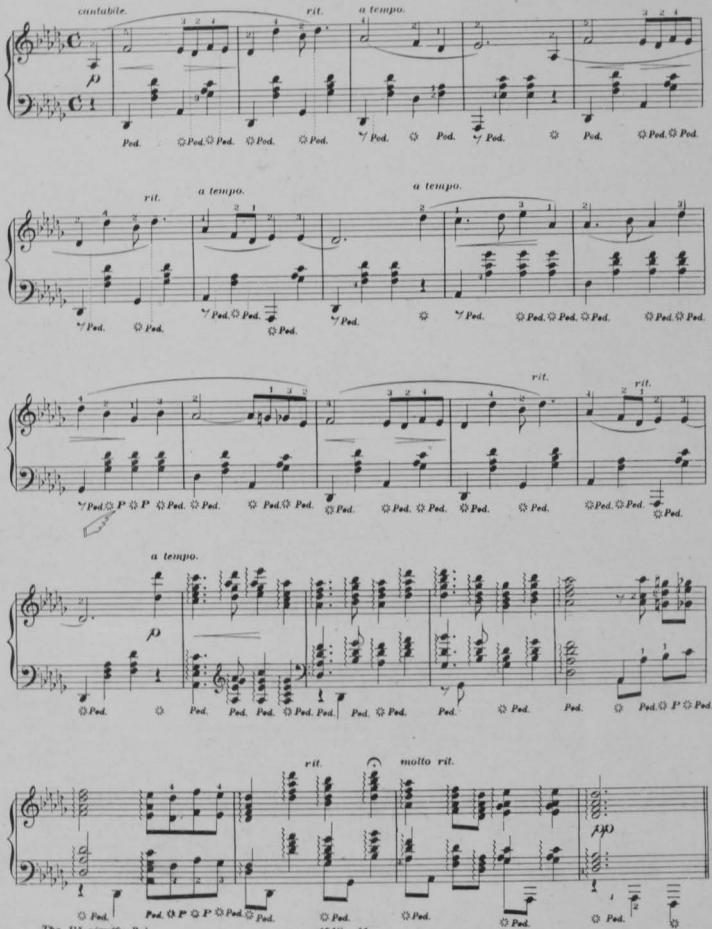

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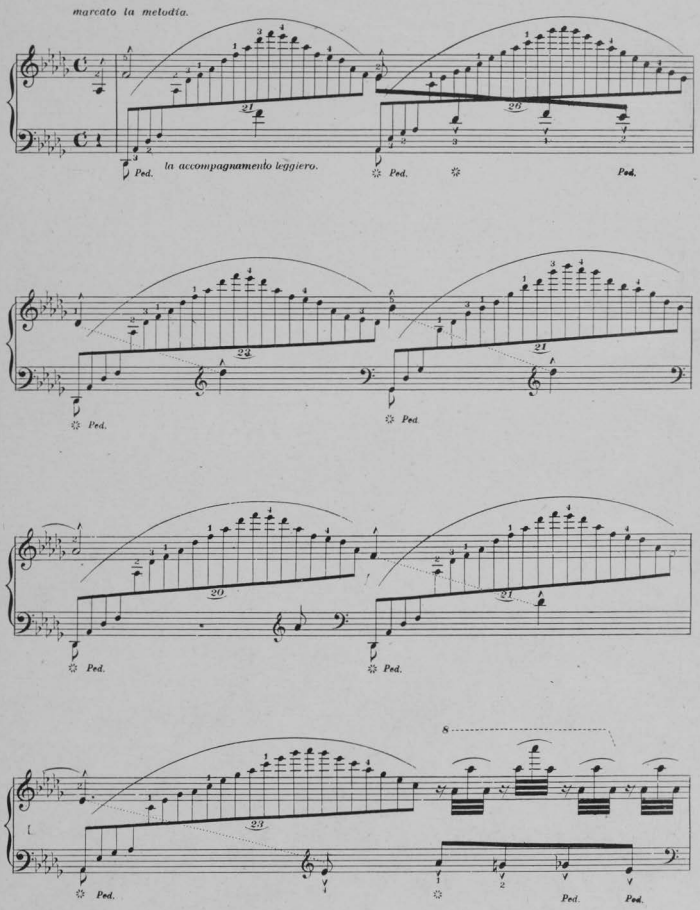
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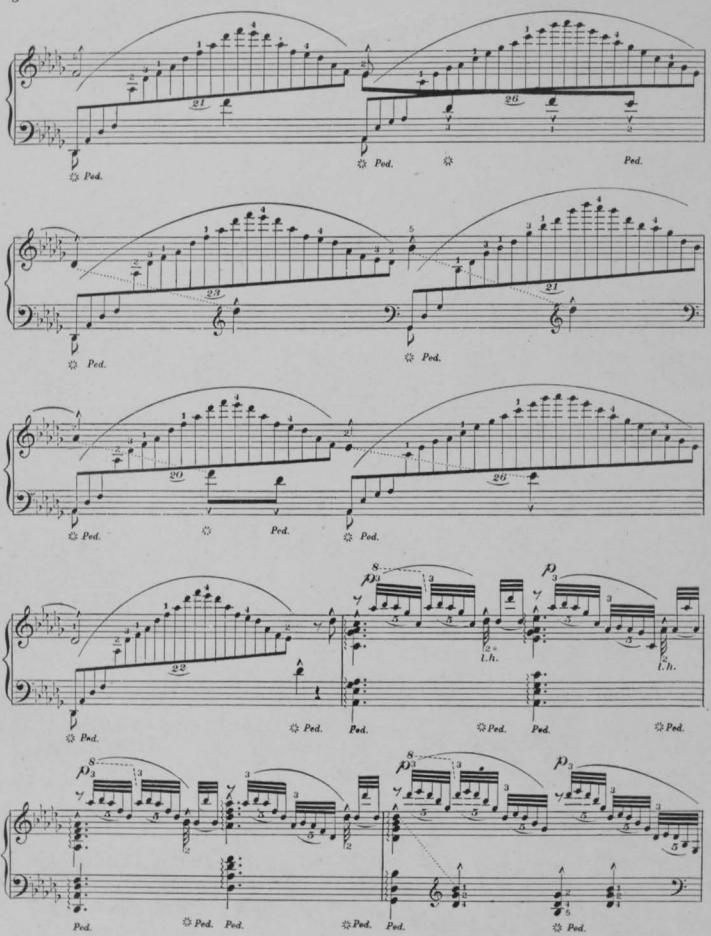
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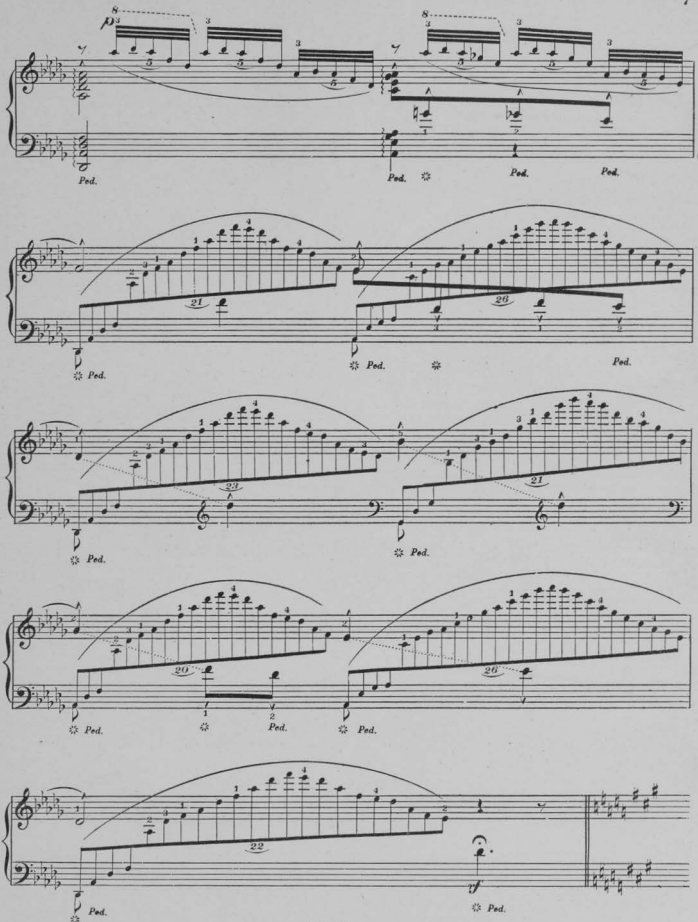
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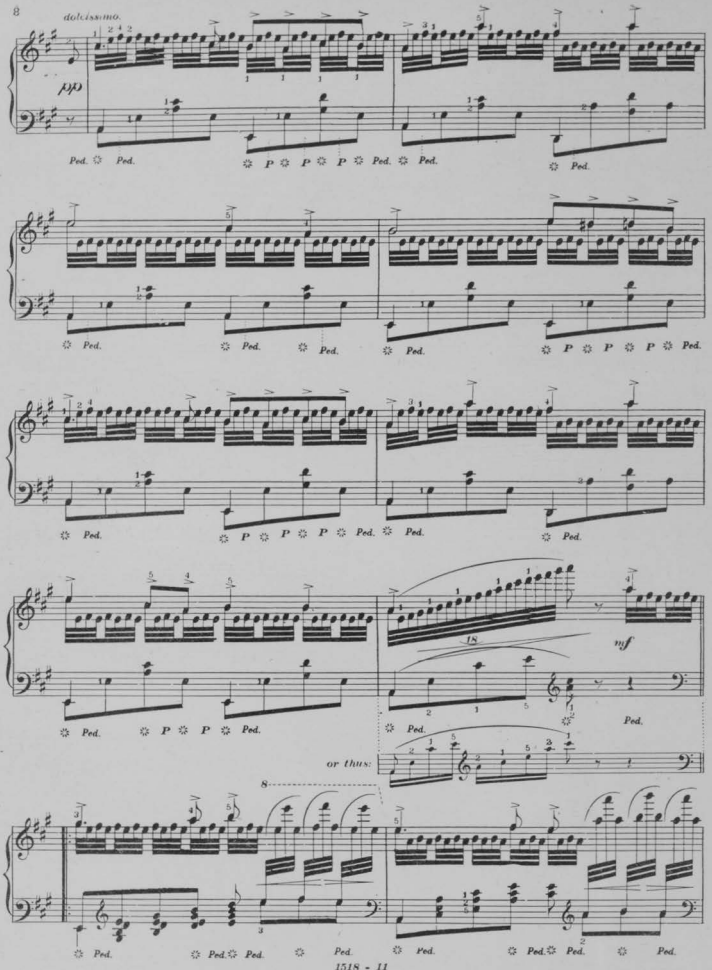
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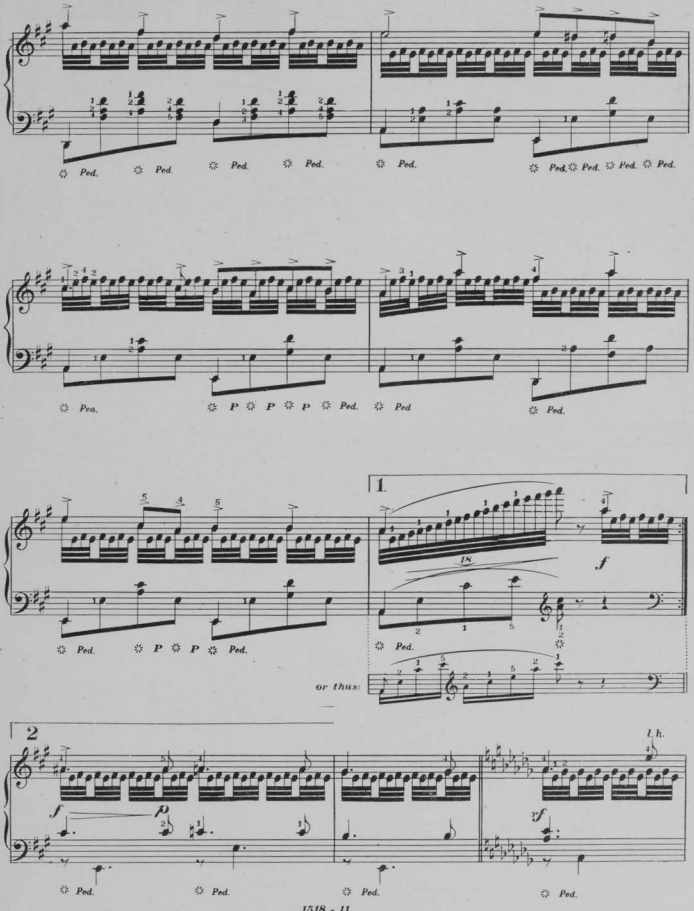
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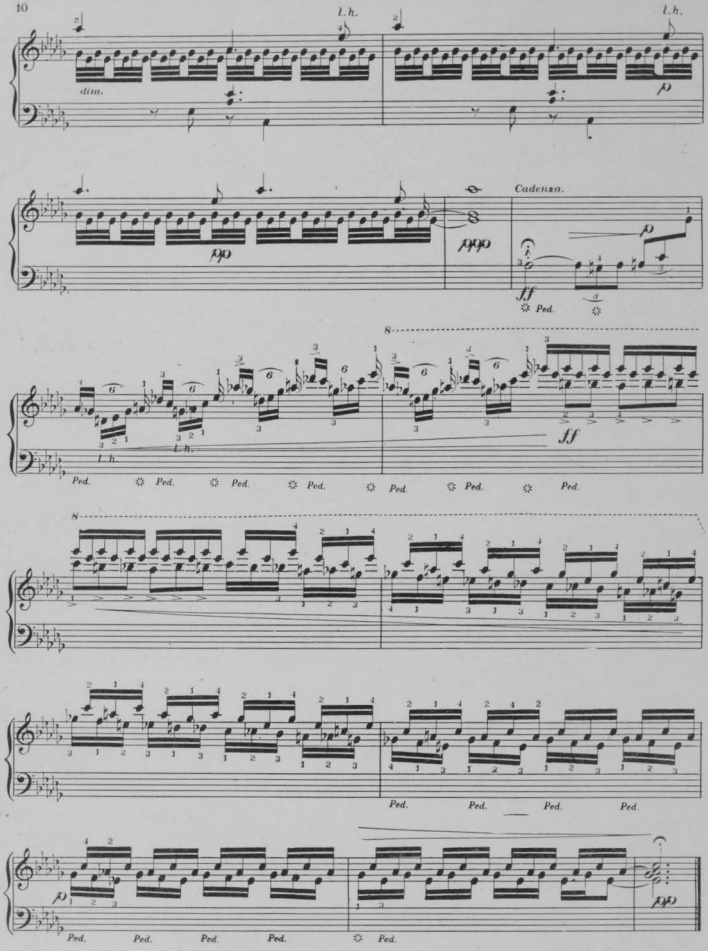
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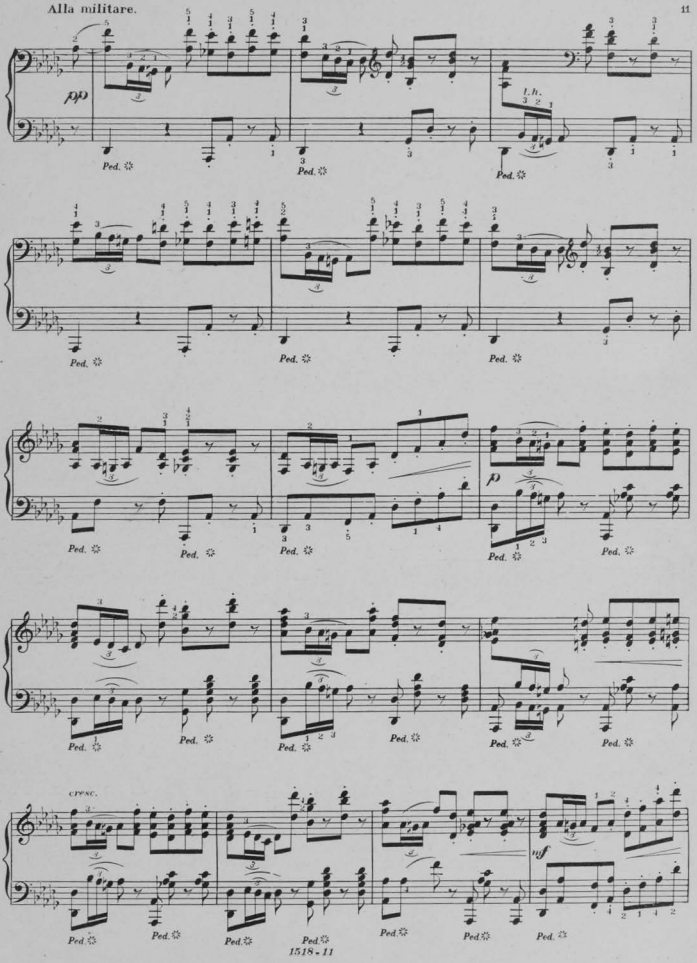

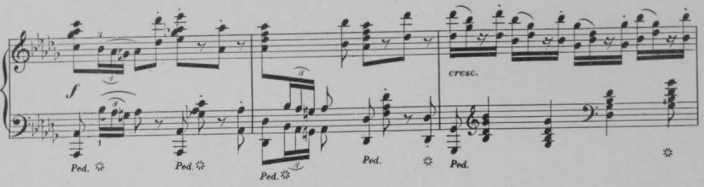
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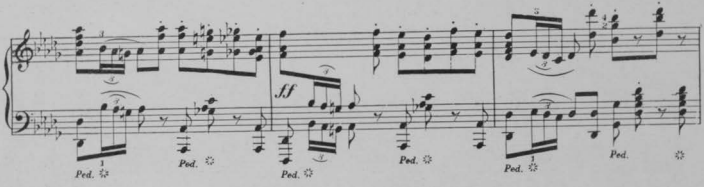
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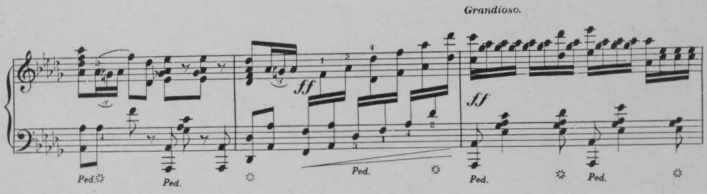
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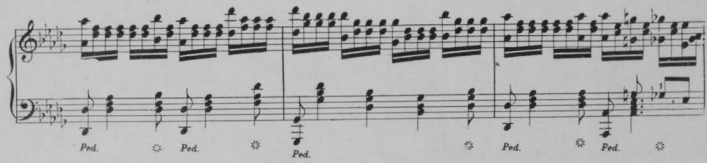
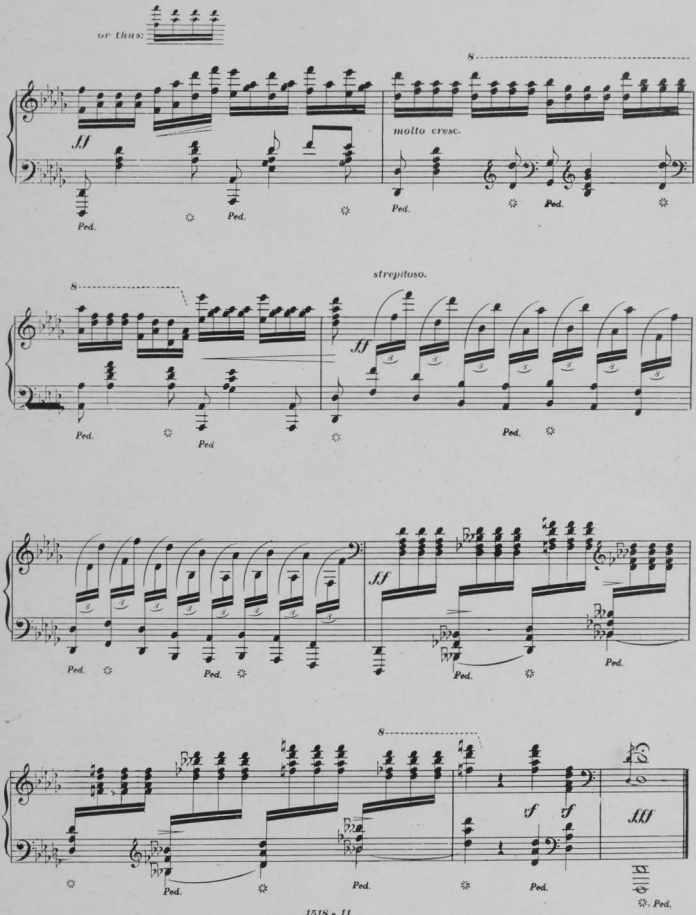
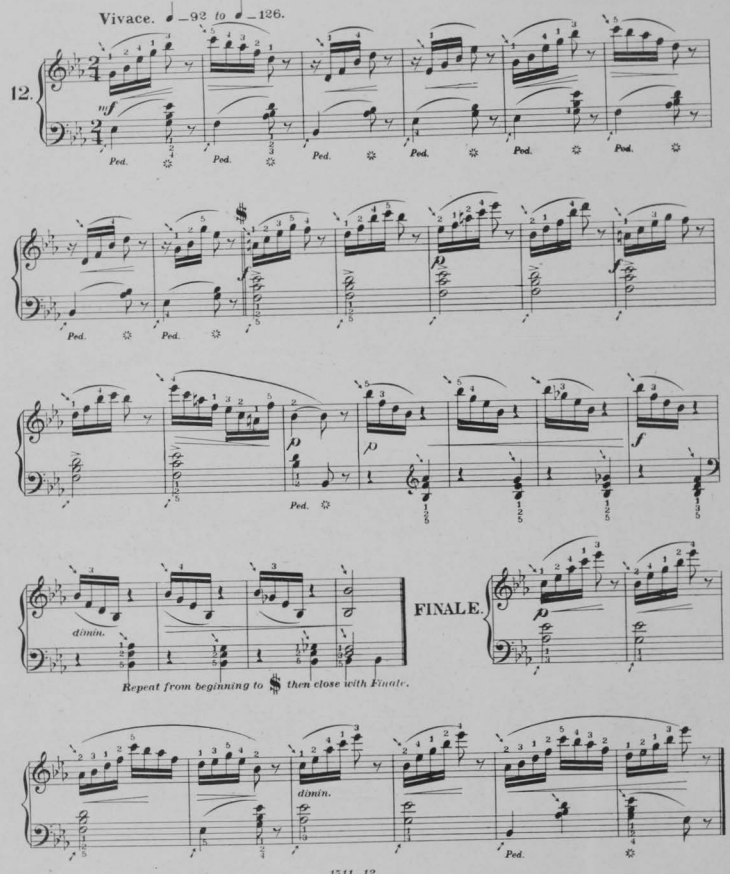

Ped.
Ped.
Ped.
Ped.
Ped.


or thus:
ff
molto cresc.
Ped.
strepitoso.
ff
ff
rf
rf
fff

LIGHT AT HEART.

LEICHTER SINN.

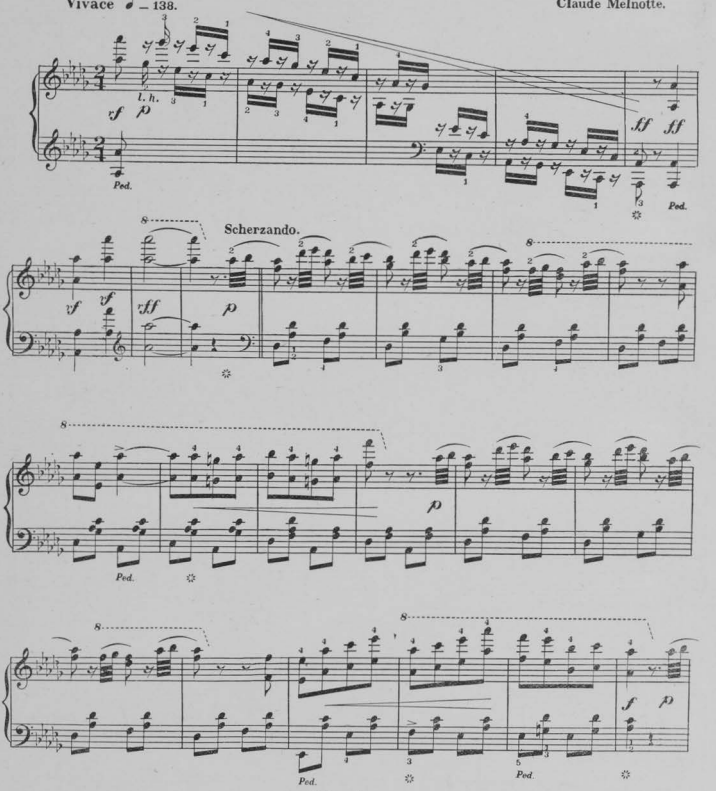


Repeat from beginning to 𝄋 *then close with Finale.*

BUTTERFLY GALOP.

GALOP CAPRICE.

Vivace ♩ = 138. Claude Melnotte.



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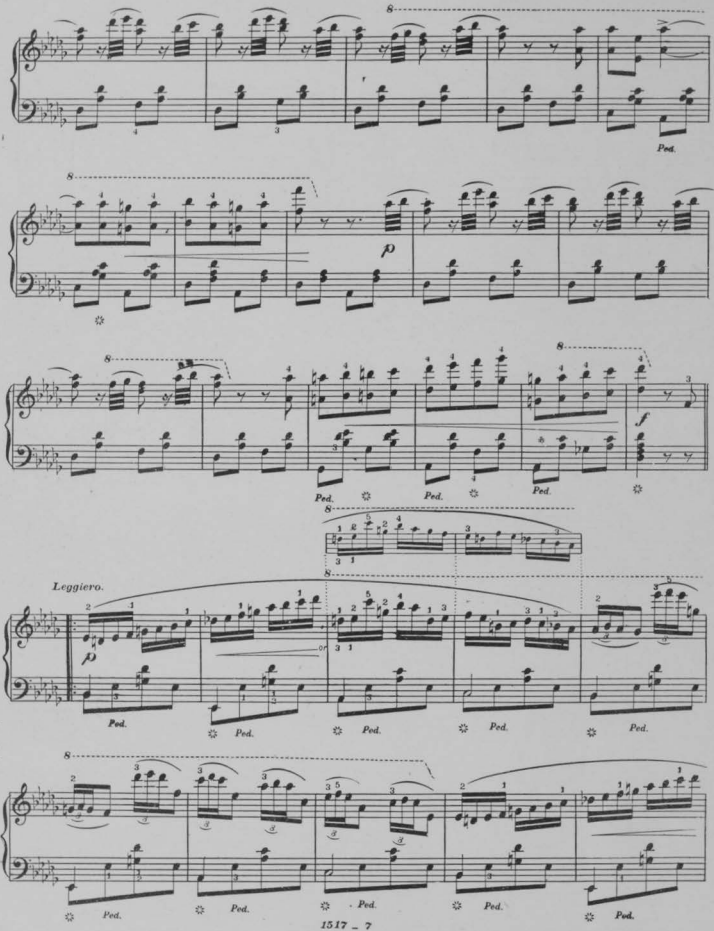
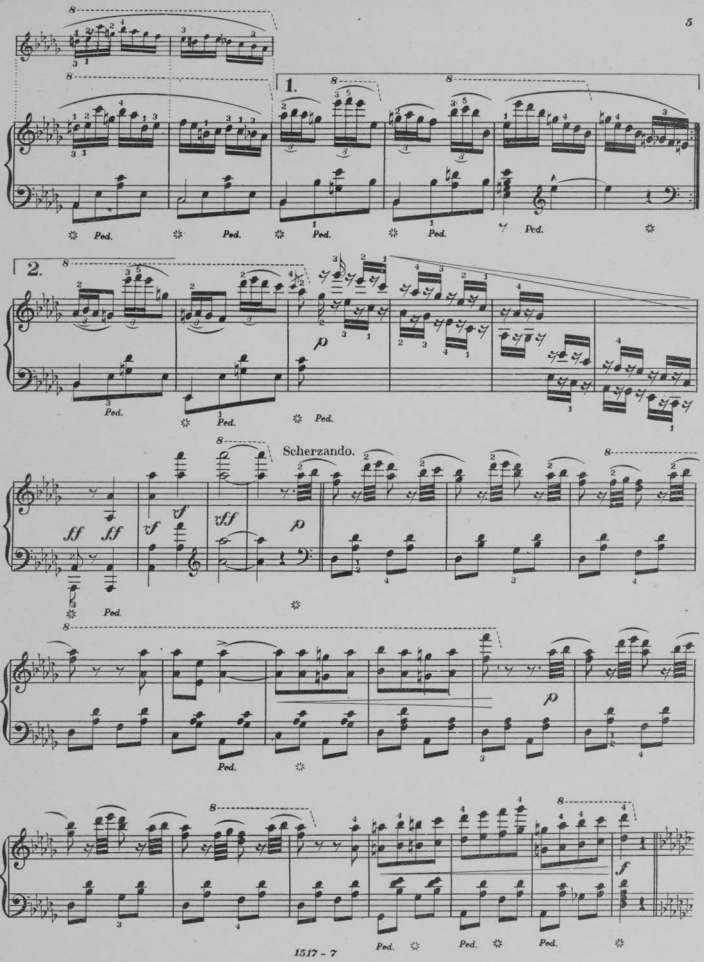
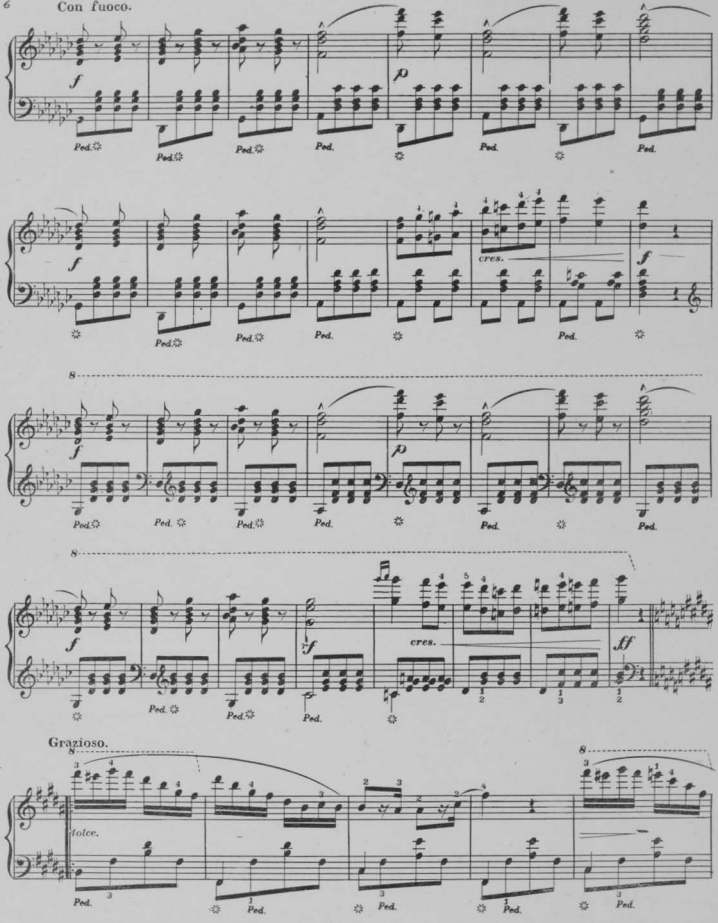
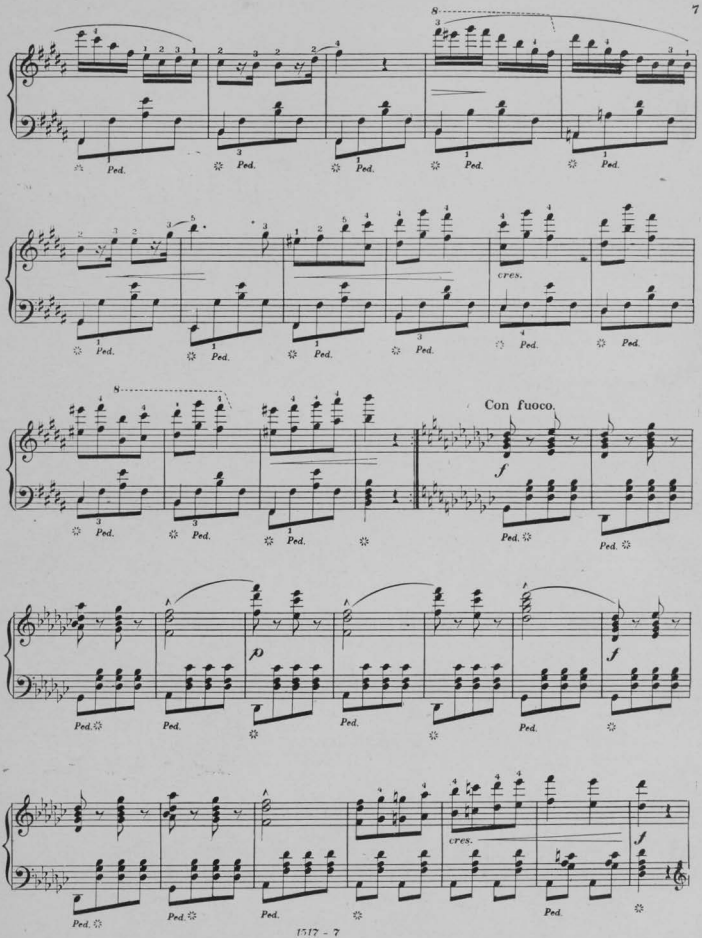
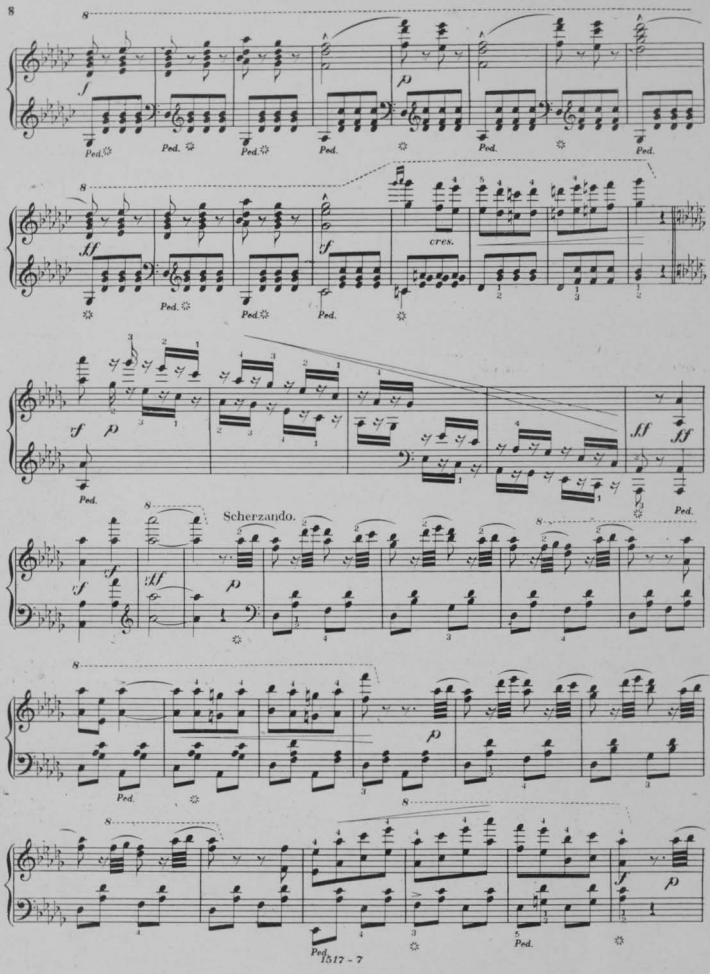
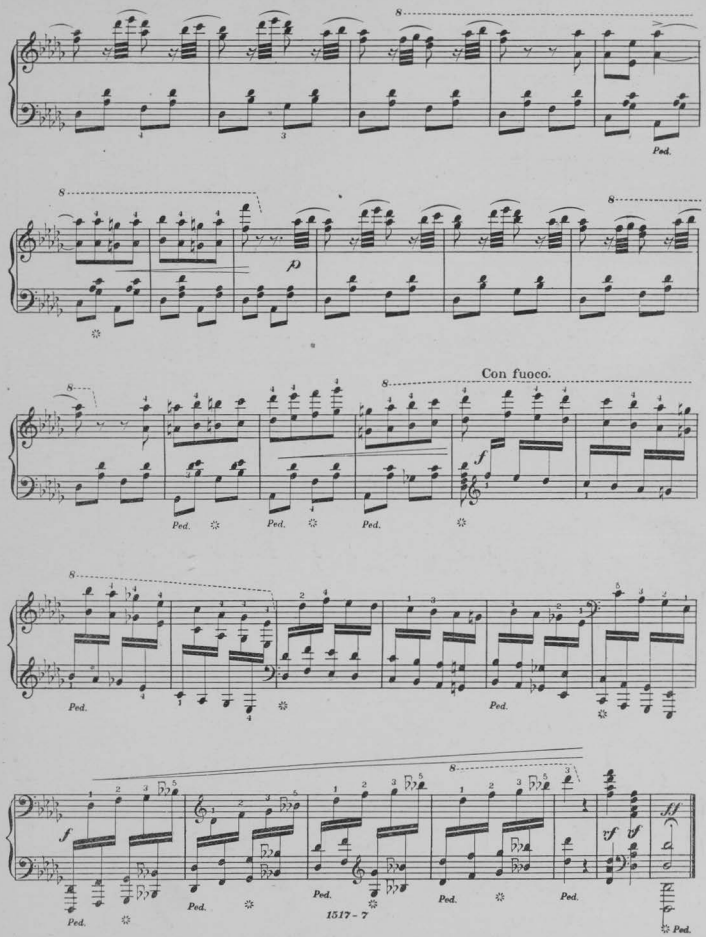

Ped.
p
f
Leggiero.
p
Ped.


1.
2.
Ped.
Scherzando.
ff
f
p


Con fuoco.
cres.
Grazioso.
dolce.


Ped.
cres.
Con fuoco.
f
p
cres.
f


Scherzando.

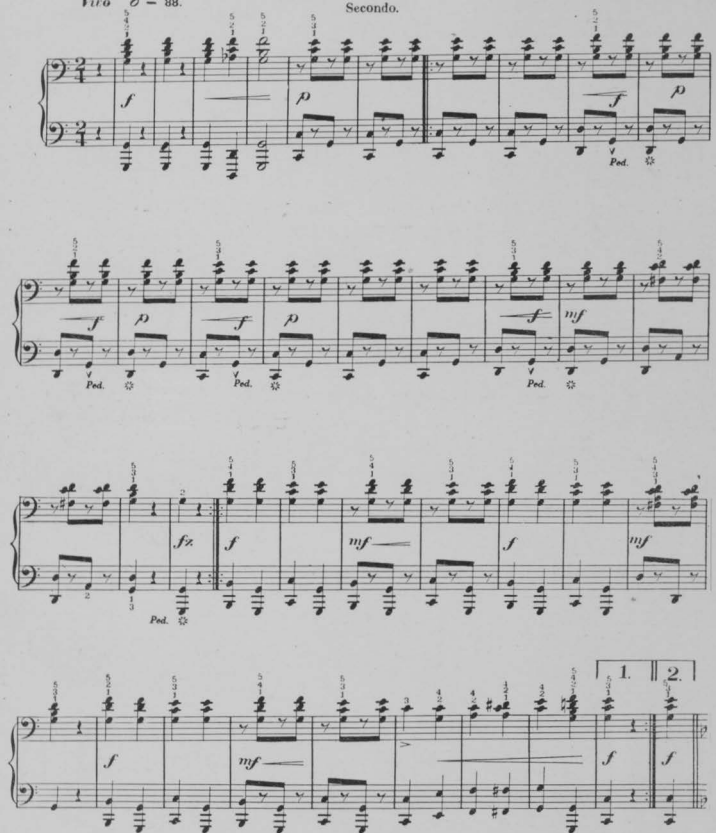

Con fuoco.
Ped.

ELLA'S FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo ♩ = 88.

Secondo.



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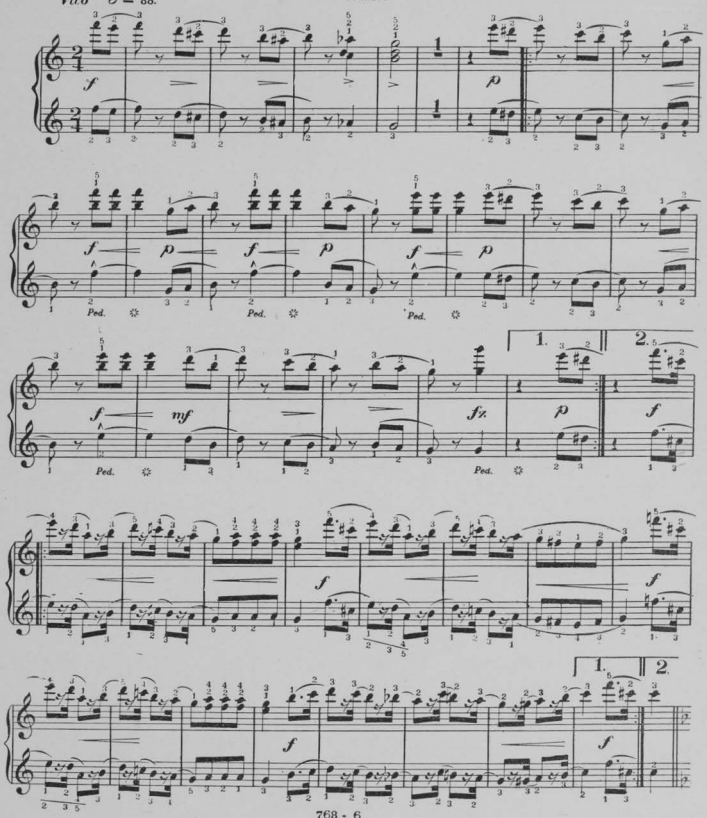
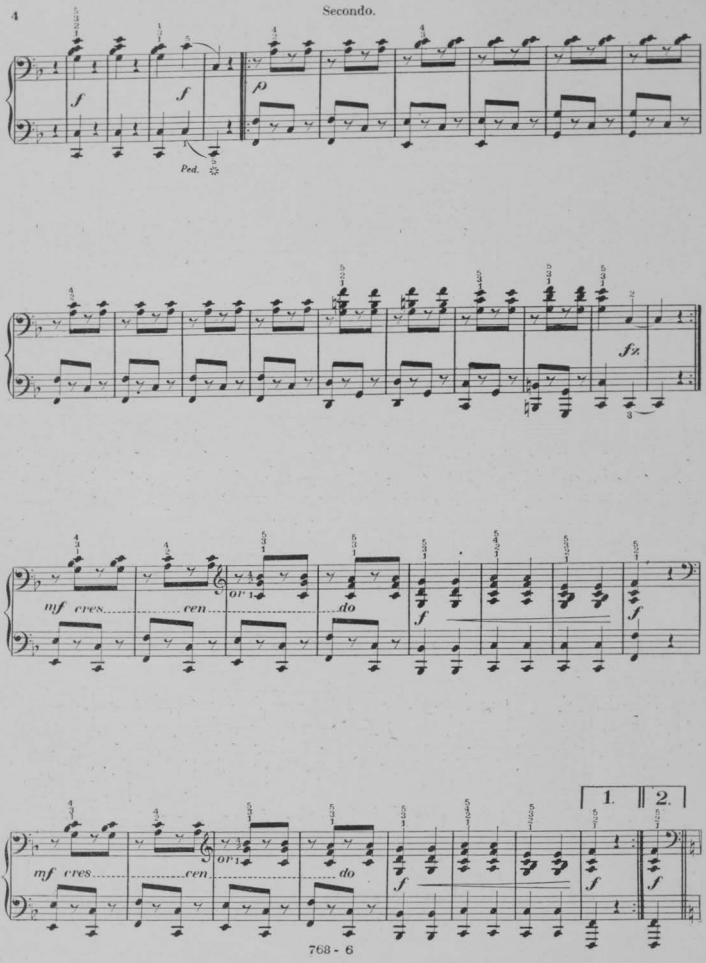
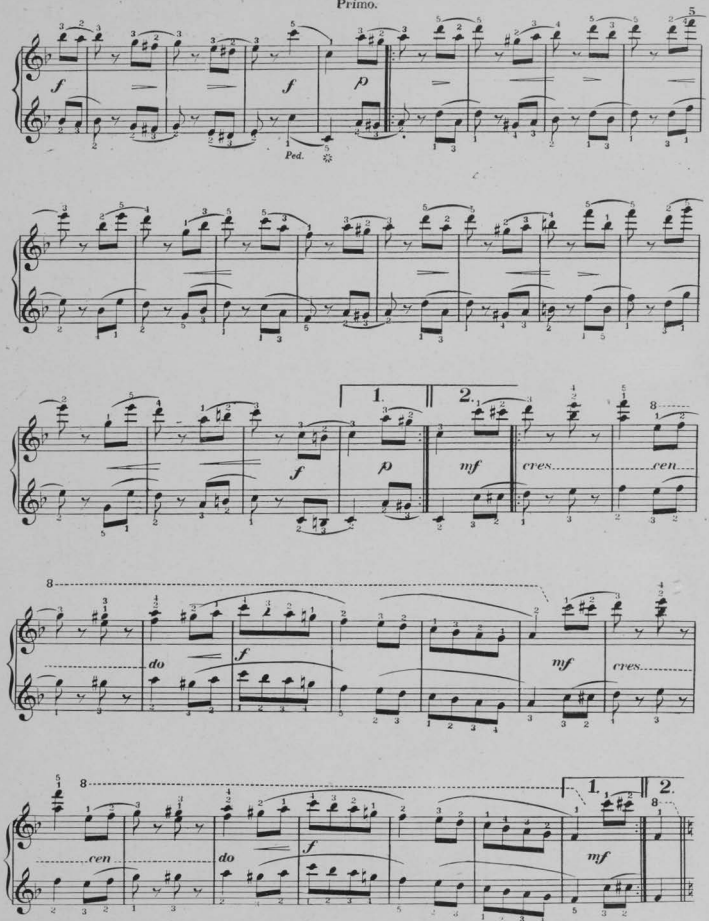
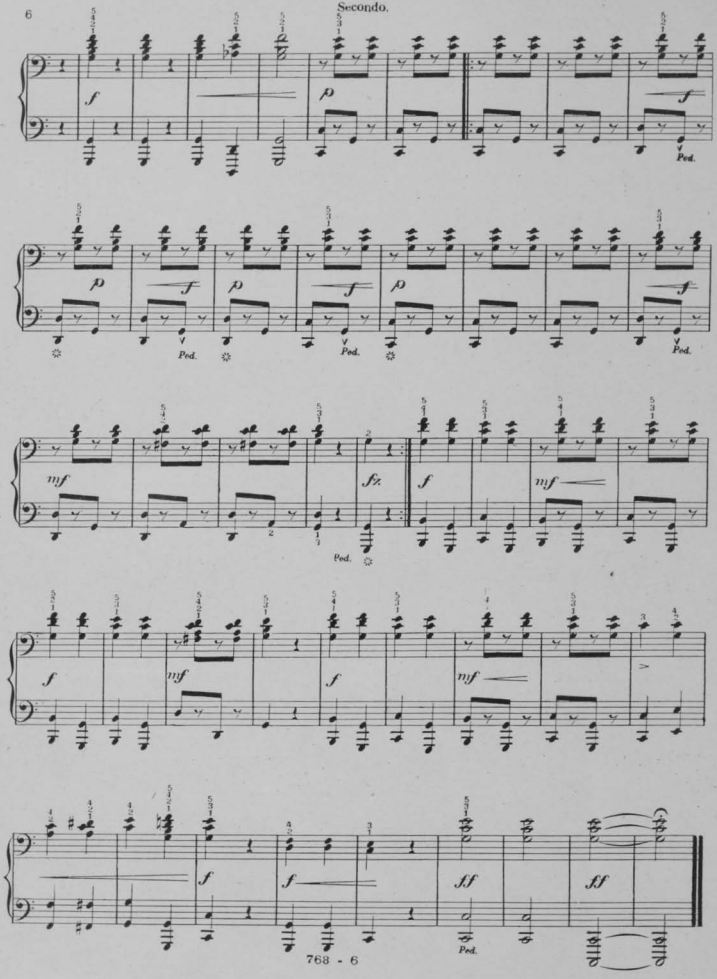
ELLA'S FAVORITE GALOP.

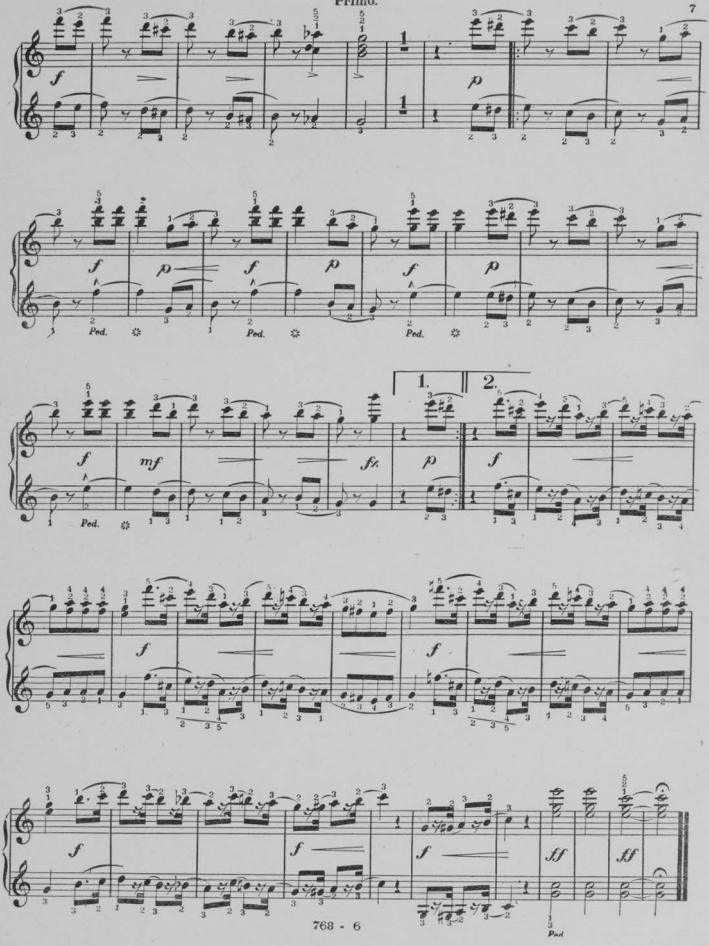
Vivo ♩ = 88. Primo. Carl Sidus Op. 102.




f
f
p
Ped.
fz
mf cres.
cen
do
f
mf cres.
cen
do
f
1.
2.


f
f
p
Ped.
1.
2.
f
p
mf
cres.
cen.
8
do
f
mf
cres.
8
cen.
do
f
1.
2.
mf


f
p
f
Ped.
p
f
p
f
p
f
Ped.
Ped.
Ped.
mf
fz
f
mf
Ped.
f
mf
f
mf
f
f
ff
ff
Ped.

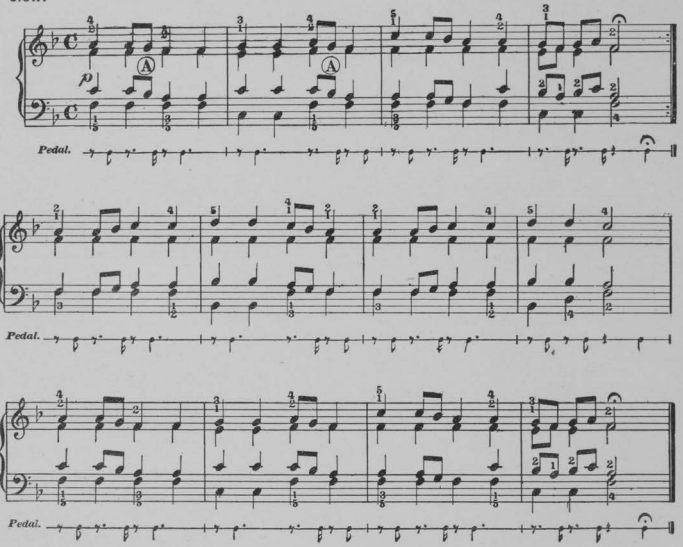

f
p
Ped.
mf
fz
1.
2.
ff

STUDY XIV.

Theme and Variation.
Choral in Four Part Harmony. (Greenville.)

THEME.

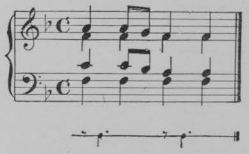
Slow. Jean Jacques Rousseau, 1712-1778.



At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

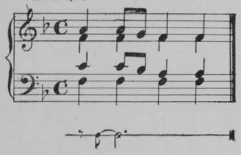
If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure, instead of the one noted, as the passing notes, G for the soprano, and B flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissable.

Example.

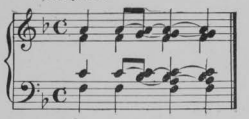


Most players for want of requisite knowledge of harmony would indulge in the faulty pedaling, overlooking the G and B flat foreign to the triad F, A, C, as in Example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III

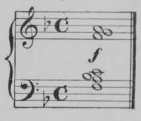
Example I.



Example II.

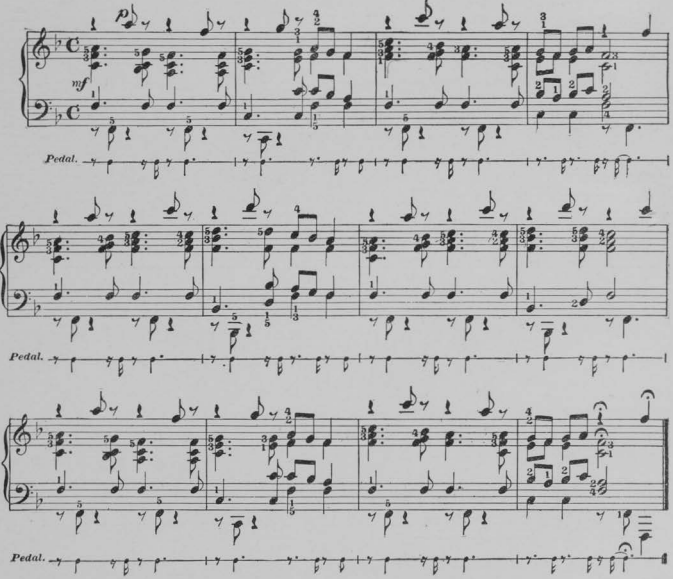


Example III.



STUDY XV.

VARIATION.



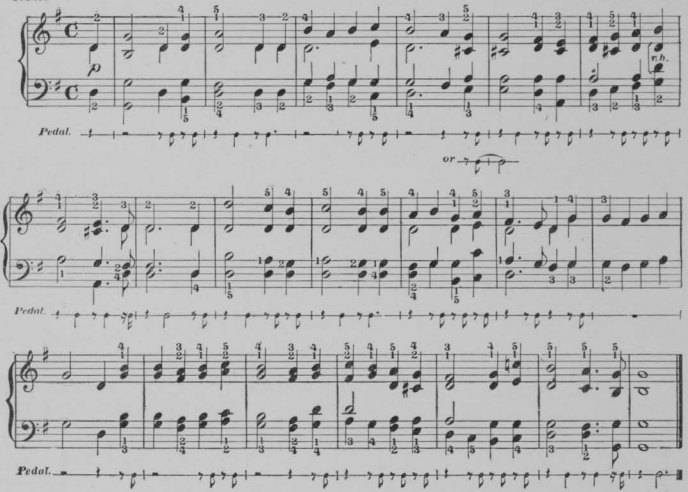
STUDY XVI.

Theme and Variation.

Choral in Four Part Harmony. (Adeste Fideles, Portugese Hymn.)

THEME.

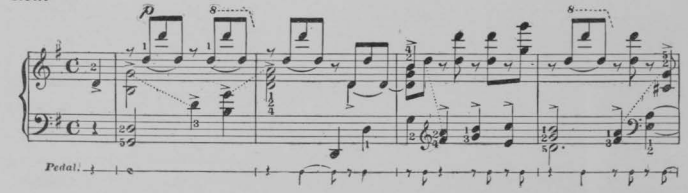
Slow. Anonymous.

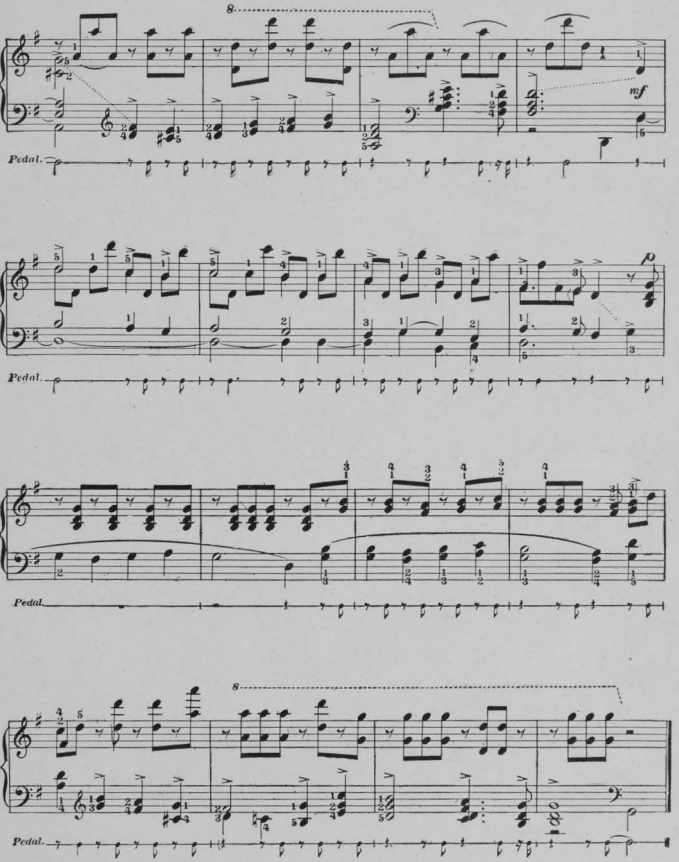


STUDY XVII.

VARIATION.

Slow.




8
mf
Pedal.
Pedal.
Pedal.
8
Pedal.

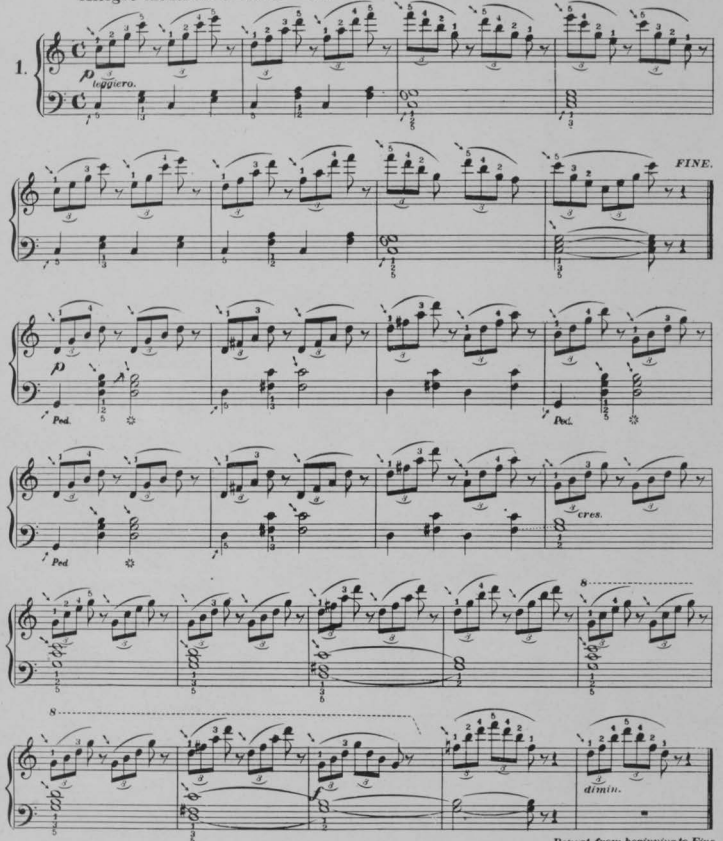
BUTTERFLIES.

SCHMETTERLINGE.

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

Carl Sidus. Op. 501.

Allegro moderato. ♩ – 108 *to* – 144.



Repeat from beginning to Fine.

1511 - 12

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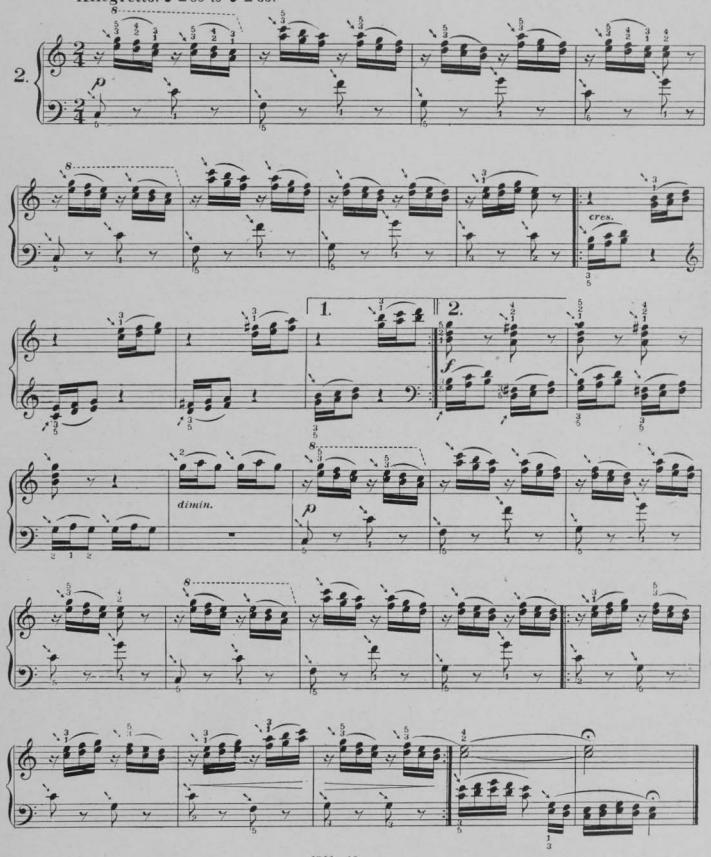
WOODLAND WHISPERS.

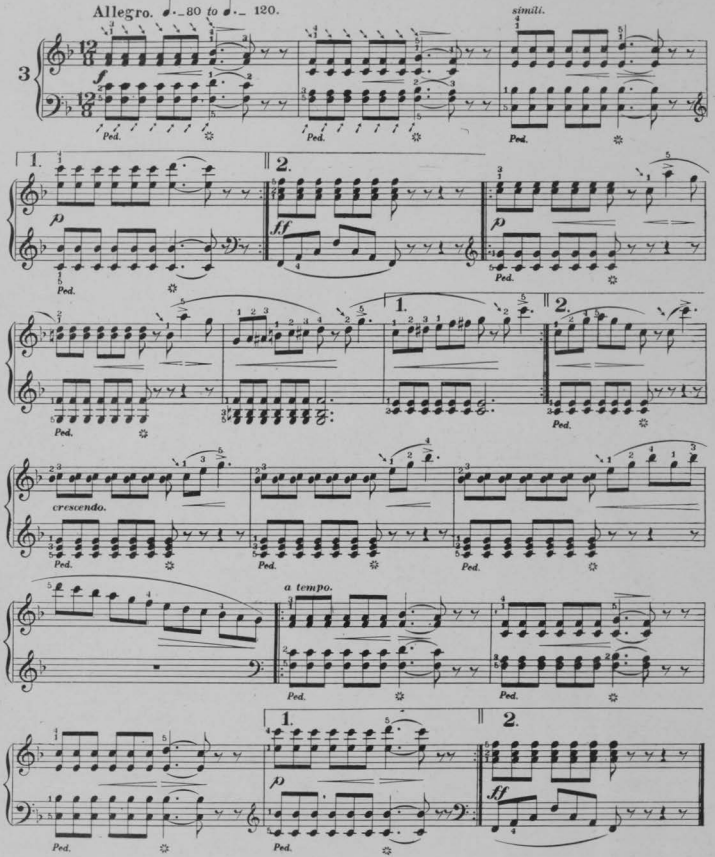
WALD GEFLÜSSTER.

Allegretto. ♩ = 60 *to* ♩ = 88.



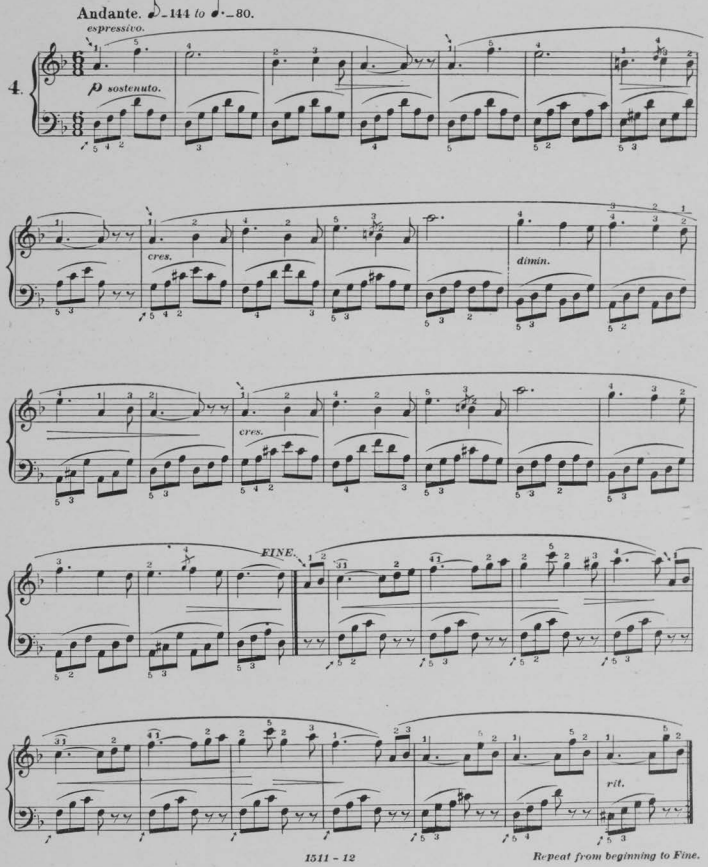
THE MERRY HUNTERS.

DIE LUSTIGEN JÄGER.



THE LOST CHILD.

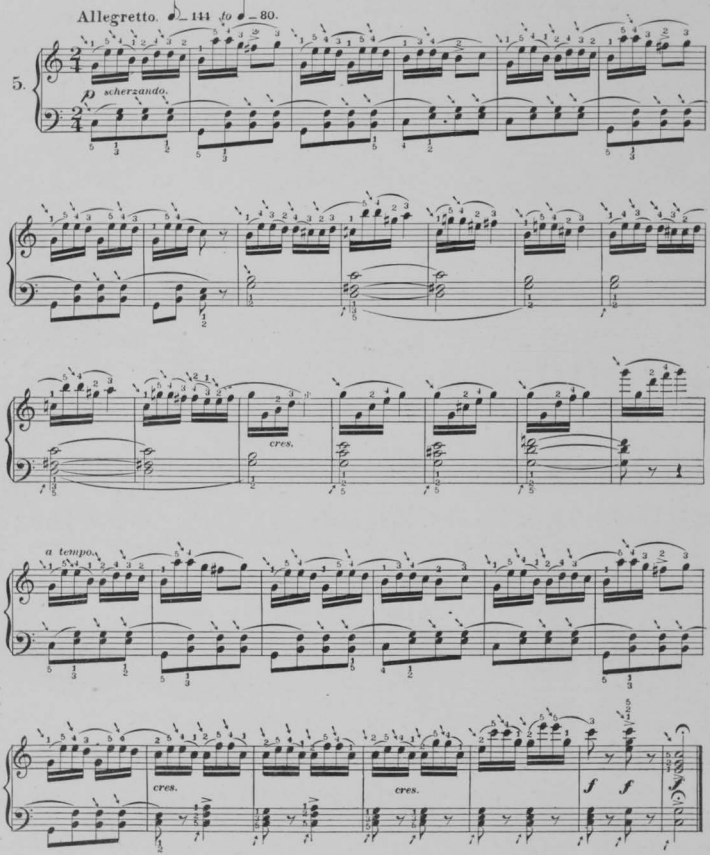
DAS VERLORENE KIND.



Repeat from beginning to Fine.

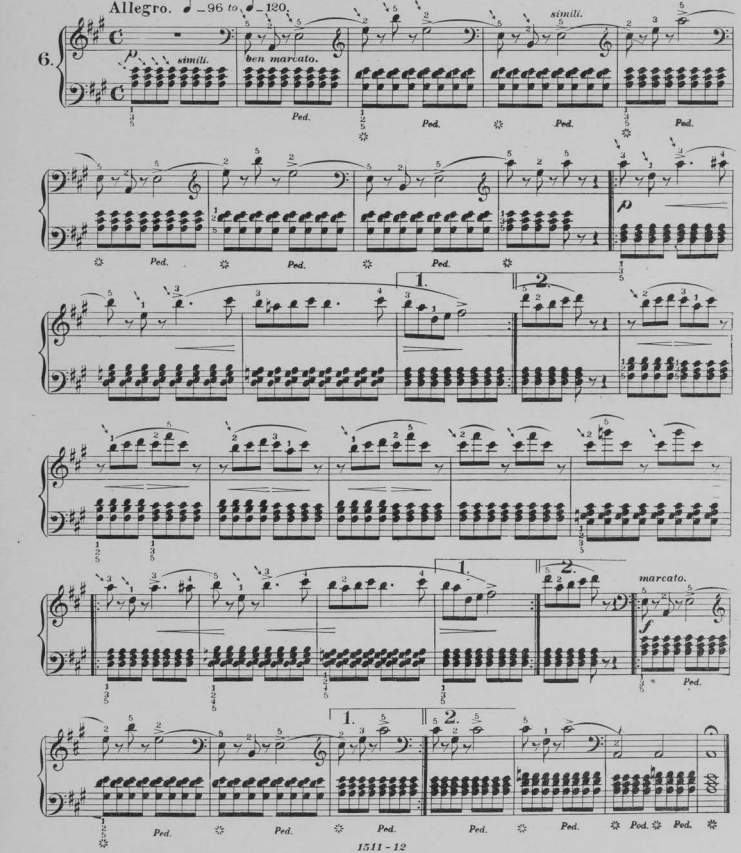
CHILDREN AT PLAY.

SPIELENDE KINDER.



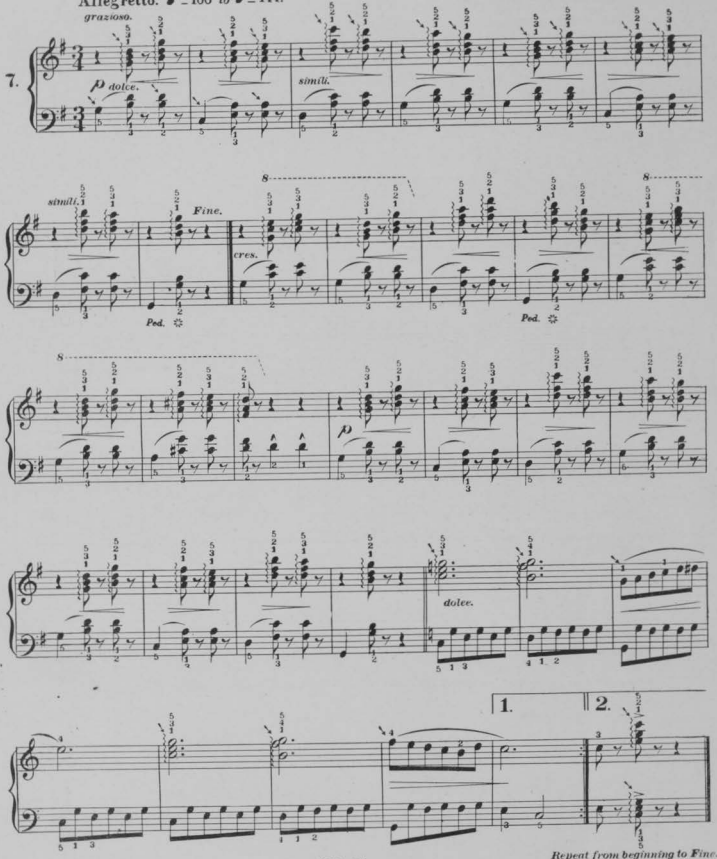
THE MERRY MILLER.

DER LUSTIGE MULLER.



LISTEN THE GUITAR.

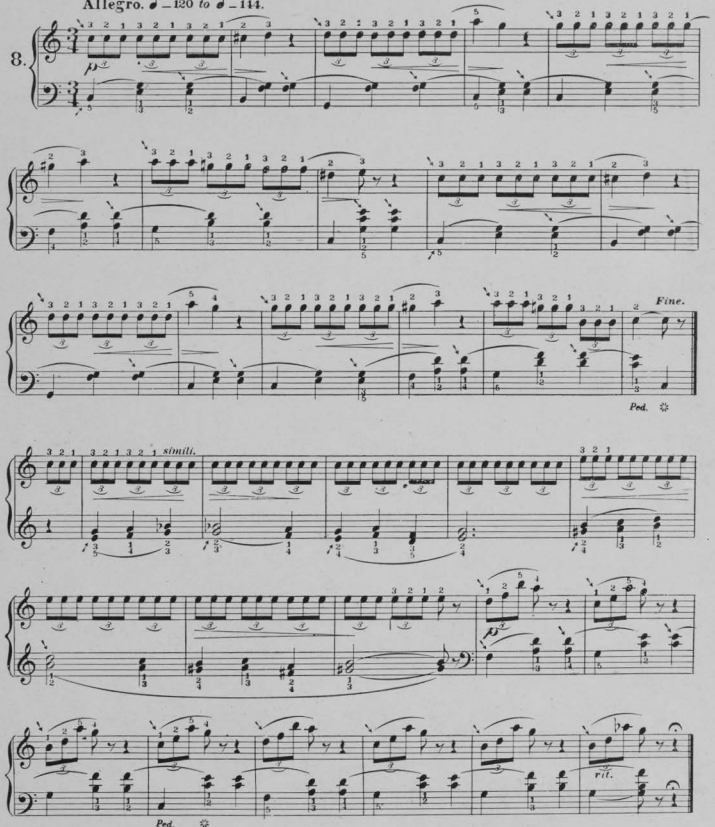
HÖRE DIE GUITARE.



Repeat from beginning to Fine.

LILY OF THE VALLEY.

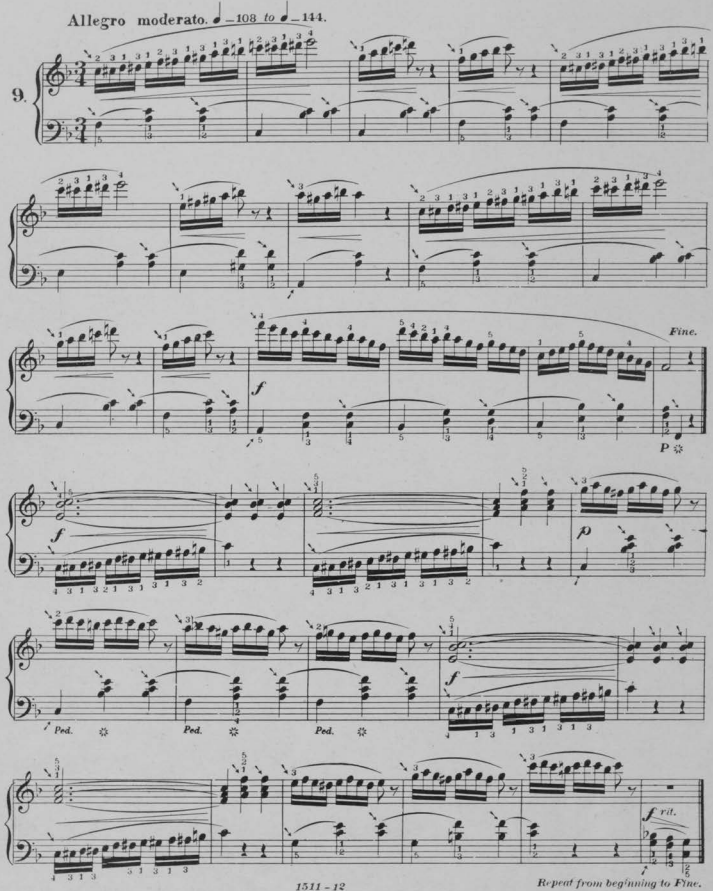
MAIGLÖCKCHEN



Repeat from beginning to Fine.

SLIDING ALONG.

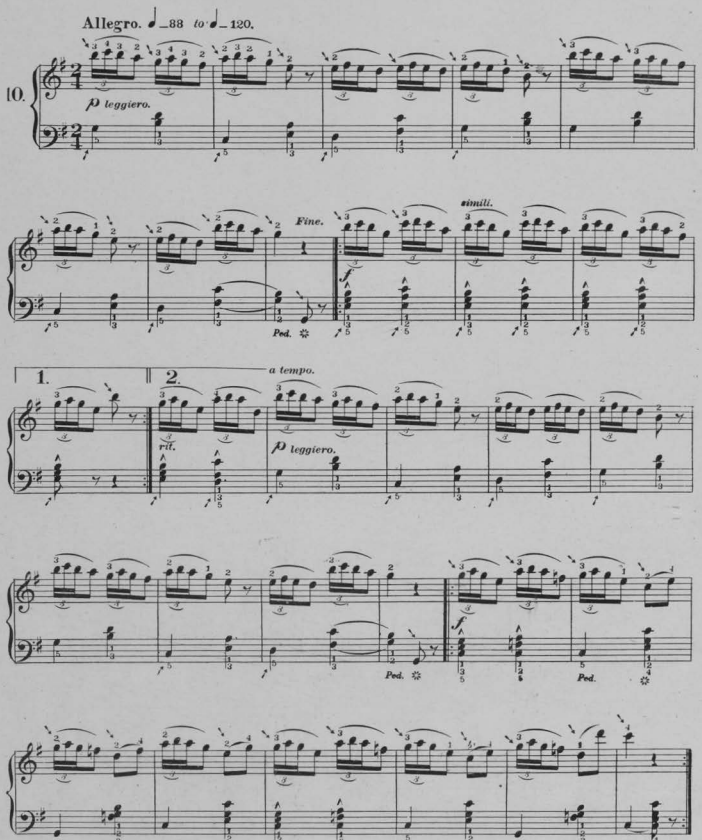
AUF DER SCHLEIFBAHN.



Repeat from beginning to Fine.

MIRTH AND FROLICK.

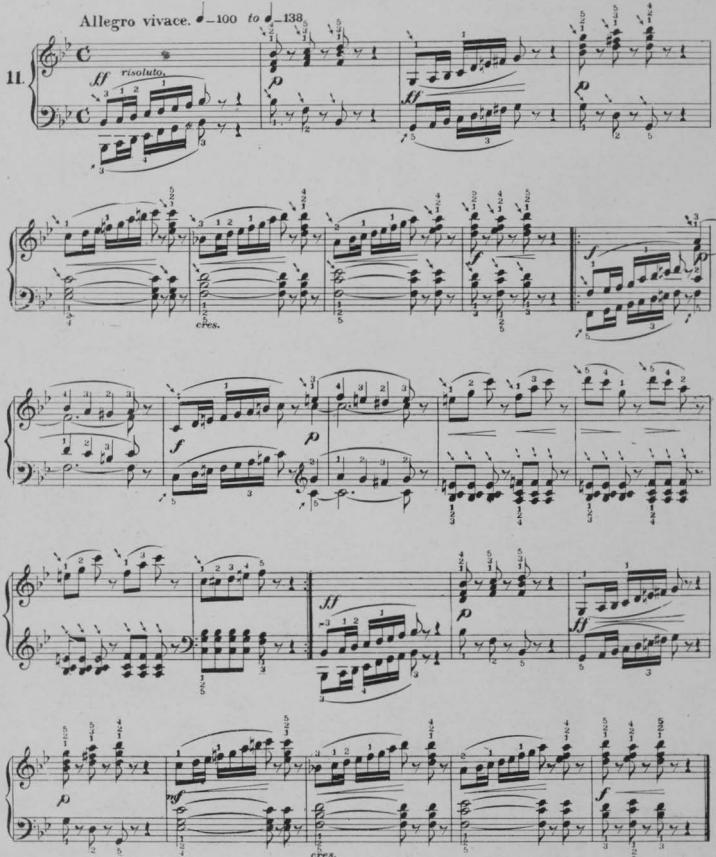
FRÖHLICH UND LUSTIG.



Repeat from beginning to Fine.

BOLD RESOLUTION.

KÜHNER ENTSCHLUSS.



CITY NOTES.

E. R. Kroeger gave his second monthly pianoforte recital on the 8th ult., at the chapel of the Church of the Messiah, to an enlarged attendance. Mr. Kroeger's programmes are interesting and of a high order and deserving of success. The next concert takes place on the 12th inst.

The two concerts given by the Chicago Orchestra under the direction of Theodore Thomas were prominent events of the season, but were discouragingly attended.

Miss Agnes Gray, the popular violinist, rendered "Mazourka," by Zarzycki, at the recent musicale given by Mrs. F. W. Humphrey at home, on Lindell Boulevard, and delighted all present by her playing.

The Morning Choral Society, under the direction of E. R. Kroeger, will give a concert on the 6th inst. On the third Sunday in February, at the Church of the Messiah, the chorus choir will render two works of Gounod under the direction of Mr. Kroeger, who will also play an organ selection, "Chant of the Cherub."

MUSIC AND RELIGION.

"Where religion has been exalted among man there music has been among her most honorable hand-maidens. This union, seen among the barbarious and civilized alike, is a reasonable and natural union. It is not a caprice of fashion, or an arbitrary or accidental connection. The more we know of the real nature and sources of both religion and music, the better we see why they should co-exist and co-operate. Religion is the most ideal interest of practical life, and music is the most ideal of the fine arts. The spiritual ideality of religion lays hold eagerly upon the artistic ideality of music as a fit means for its own incorporation, and the means proves singularly suited for the desire. The basal substance of religion is essentially spiritual, but religion in practical life is constantly taking on concrete form, and for this purpose what could be more natural than to utilize such an artistic vehicle as that of the art of tone? Music will certainly not have reached the culmination of its career as a fine art until it has justly exhibited its unique aptitude for religious utterance and its unique potency in religious stimulation.

"To recapitulate up to this point. Regarding sacred music as capable of containing a message evidently and powerfully pertinent to the social manifestations of religion, particularly in public worship, we have three ways of controlling the nature of this content or message, three paths always open for earnest and enterprising progress. These three directions are, briefly, the personality of religious musicians, the style of religious music, and the words chosen for musical setting for religious use, including the artistic consonance of the setting of the text. I forbear entering upon details since the variety of views here represented about the methods of public worship is too great to make detailed exposition proper. But the application of these principles is manifest.

"Every musician is not fitted to be a religious musician simply because he is an artist. All kinds of music are not suited to be used as sacred music simply because, artistically, they are interesting, or even beautiful. Setting words to music however good, does not make the compound fit for religious use unless apart from the music they are thus fit, and unless the setting makes their fitness more apparent. These are cardinal principles applicable to every phase of Christianity and to every sincere religious system whatsoever. They are axiomatic principles, needing only to be stated to be accepted. And, yet, the history of religious music shows that they have not always been perceived, and certainly not always conscientiously adopted as the rules of action. So long as they are unobserved, religious music will be meaningless and neutral, if not false and positively injurious. The specious cry of 'art for art's sake' cannot move the stubborn fact of experience that the finer art is the more potent as its message for good or evil to every participant.

"But there is another equally important side to this matter. We have noted that if music be a language, its content should be consonant with its occasion. We must now add that if it be a language its actual effectiveness should be diligently cultivated and perfected. Religious music, as we have seen, should be genuinely expressive of something germane to public worship. It should also be powerfully impressive to be really worth while. Spiritual truth is the first of the qualities demanded; spiritual power is the second. The first quality is mainly to be secured by magnifying sincerity on the part of one using such music. The second is mainly to be secured by developing skill and by providing favorable circumstances."

ORGAN VOLUNTARIES.

Who ever stops in church long enough, asks the *London Musical Standard*, to hear the end of the out-voluntary? Very few; and yet a great deal of good music is thus only half heard, even when it is heard at all. It seems a pity that so many capable organists should, Sunday after Sunday, play so much excellent music to empty pews, or waste their sweetness on the desert air of a church which people are quitting with as much haste as is decent under the circumstances. A voluntary, be it good, bad, or indifferent, can not be heard to advantage by a crowd of people on the move, and who, if not engaged on whispered nothings, are by habit so accustomed to hearing the organ going when they are leaving the church that the last thing in the world they think about is to take any notice of what the organist is playing. It would be much better in every way, much more respectful to the composer (not to mention the interpreter), if the congregation were to sit still till the voluntary is over, regarding it as an integral part of the service, which it virtually is, and which it actually is, as much as the prayers or the sermon, when the organist has an eye to the fitness of things. It would be a vast improvement on the present state of things—more seemly, more reverent, more profitable—if it were "the thing" to sit out the voluntary; and a silent exit would be much better than one accompanied by a loud "Postludium," which is but too often a mere cover for conversation on bonnets, dresses, and subjects which, otherwise edifying no doubt are not in any sense of the word "churchy." Can not some one who moves in high places, and "sets the fashion" in other respects, set the fashion also in this respect, and teach thoughtless people that some of the finest music ever composed is worthy of better treatment than to be used simply to make a noise, for which people would not even feel thankful if it did not cover up their chatter?

Those whom the cap fits may wear it, but it does not fit every congregation, nor does it at all times fit the whole of any congregation. An organist never knows but there may be one or two people in the congregation who can understand good music, who appreciates his efforts to render that music well, and who partake with eager enjoyment of the feast provided for them. An organist of our acquaintance met recently with an encouraging proof that voluntaries are not thrown away upon everybody, and that pearls are not always cast before those who turn again and rend him who casts them. About three months ago the said organist played Bach's Toccata in D minor, and to his astonishment found that the church, though nearly empty, was not quite empty when he had finished. On reaching the door he found a well-known member of the congregation awaiting for him—a member, by the way, whom the organist had not suspected of having any great store of musical knowledge. "Excuse me, Mr. ——, but was not that piece by Bach?" "It was," replied the player, telling him what the piece was. "I thought so," said the hearer; "I am very fond of Bach's music, and I should be glad if you would be good enough to play me some more of it." The organist replied that he was only too pleased to find that anybody either knew or cared what he played, and that he would willingly comply with the request for "some more" of the same sort. From that time the organist in question has had placed in this gentleman's pew every Sunday a list of the voluntaries for the day, and this appreciative hearer, and many members of his family who are present, invariably sit out the voluntary to the last note, and often stay long enough to say a commendatory word to the organist as he leaves the church. This is encouragement of a sensible sort; and that organist assures us that after thirty years' experience, he has concluded that life *is* worth living. A famous divine lecturing to students for the ministry on preaching, told them to look to the dullest face in the congregation and preach to that one. We advise organists to find out the most cultivated musician in the congregation and play for him. If church people as a body are so dull and dense as not to care to listen to a good voluntary, or so hurried that they will not spare five minutes for that purpose, the organist may generally feel pretty sure that somebody is present who is able to appreciate good music well played, and into whose mind the good thoughts uttered by the player are sure to enter. But it is, all the same, a painful thing to reflect upon, that of the hundreds of thousands of church-goers scarcely one in ten thousand either knows or cares two straws about the organ voluntary!

The Intendant of the Munich Opera House has issued the announcement of an operatic prize competition, in which all German and Austrian composers can take part. The prize is to be $1,500. Among the judges are Hans Richter, Levi, Perfall, Schuch and Hochberg. MSS. must be in hand by Nov. 1, 1894, and the decision is to be announced in 1895. Operas already performed or printed are excluded. The successful opera is to have its first performance in Munich.

MAJOR AND MINOR.

John Philip Sousa and his superb concert band filled an engagement at the Academy of Music, Brooklyn, in January, with gratifying success. One of the most taking numbers was the "Alpine Storm," by Charles Kunkel.

Anton Rubinstein, who lately gave three piano recitals in Berlin, has gone to his home in Russia, but, before leaving Germany, he promised to produce his most important symphonic work, the "Dramatic Symphonie," which will be given with the Berlin Philharmonic Society at its ninth concert of the season on March 5, under Rubinstein's direction.

A death mask of Richard Wagner, hitherto quite unknown to the public, has been added to the noted Wagner Museum of Herr Nicolaus Oesterlein, in Vienna. Herr Oesterlein secured it last autumn during a visit to Venice, the scene of Wagner's last days. The mask was made by Augusto Benvenuti, one of the most prominent sculptors of Venice, on February 13, 1883.

Robert Franz, the celebrated German song-writer, lately deceased, conscientiously worked out all his songs with this as his motto: "Every true lyric poem holds latent within itself its own melody." "I do not make my music to the text," says he, "but, rather, derive it from the subject." A commentator adds: "This idea of the poem containing within itself, secreted, its own song, is wonderfully subtile and mystic, yet a most practical theory; the poem may be said to have musical affinities, and to dwell in the midst of a possible song, just as a flower dwells in a sphere of air, which is perfumed by its own affluence, by its own inner spirit." If this be so, may we not also conceive of a landscape containing within itself its possible melody, peculiar to itself? If there be any reason in this use of scenic terms in music, it must lie here: namely, that the musical genius finds music, as it were, sacramentally hidden within nature, so that he might exclaim, even with the holy apostle St. Paul, and with the same humble awe, "The invisible things of Him are clearly seen, being perceived through the things that are made."

Beethoven, it is admitted, was the king of musicians; he was no theorizer, he had no hobbies of his own to work out. Music flowed from him spontaneously, as we should expect from so great a genius; but in reading his life we will find that he did not get his music direct from the clouds, nor did he simply evolve it from his own inner consciousness, independent of all external aids; but we find he opened his eyes widely, and looked deeply and earnestly into the world in which a good Providence had placed him. The world of nature, of history, of poetry and all literature, and of religion, which he saw, was a constant source of inspiration to him. We read that he took daily walks into the country, taking his sketch book with him, and noting therein melodies as they flowed in upon him. We find again, that after reading Shakespeare's "Tempest," he was moved to write the Sonate Op. 31, No. 2. The early career of Napoleon inspired him to write the Symphonie Eroica. The Church, too, was to him a most real part of this world, though, like art, not bounded by it—touching this present life at every point, but reaching out into eternity; and in his latter days he entered with enthusiasm and devotion into the task of setting to music the sublime text of the Church's highest service, and the result was the glorious Mass in C minor.

Three symphonic pieces written by Edvard Grieg, for Bjoernson's "Sigurd Jorsalfar," have been brought out with great success. They were played at the first concert of the winter season of the Copenhagen Philharmonic Society.

"L'Art Musical" states that a manuscript of Mozart's has recently been sold for £110. It contains the six sonatas which Mozart composed at the age of 18, during his second visit to Paris. This manuscript was shown at the Vienna Exhibition in 1892.

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MILITARY INSTRUCTION IN SCHOOLS.

AN OPEN LETTER BY EX-PRESIDENT HARRISON.

You ask my opinion of the suggestion that military instruction and drill be used in all schools for boys. It is good in every aspect of it—good for the boys, good for the schools, and good for the country. A free, erect, graceful carriage of the body is an acquisition and a delight. Arms and legs are distressing appendages to a boy under observation, until he has been taught to use them in repose. The club is too neighborly with the chest, and the eyes find the floor too soon; they need to have the 15 paces marked off. The slouch need to be quickened, and the quick taught to stand, the willful to have no will, and all to observe fass. The disputations need to learn that there are conditions where debate is inadmissable; the power and beauty there is in a company—moved by one man and as one man. Athletic sports have their due, perhaps undue, attention in most of the colleges and high schools; but in the graded schools, without observation, exercise is casual and undirected. None of these exercises or sports is, however, a substitute for military drill; and some of them create a new need for it. A good oarsman need not be erect or graceful; a good gun and plenty of shot need his needs. The champion "cyclist" is not apt to have square shoulders. A military drill develops the whole man, head, chest, arms, and legs, proportionately; and so promotes symmetry, and corrects the excesses of other forms of exercise. It teaches quickness of eye and ear, hand and foot; qualifies men to step and act in unison; teaches subordination; and, best of all, qualifies a man to serve his country. The flag now generally floats above the school house; and what more appropriate than that the boys should be instructed in the defense of it? It will not lower their gradmarks in their book recitations, I am sure. If rightly used it will wake them up, and make them more healthy, develop their pride, and promote school order. In the centennial parades in New York, in April, 1889, the best marching I saw was that of some of your school children. The alignment of the company front was better than that of the regulars or of the Seventh Regiment.

Of the splendid boys of the North had, from 1830 on, been instructed in the schools of the soldier and of the company, and in the school of arms, how much more trouble would have been saved in organizing the army in 1861. Volunteers were plenty, but few soldiers. Fortunately, the men had the American adaptability and quickness, and our adversary only a little better prepared. It will not be safe in future years to come upon us again in that state, for war's pace has greatly quickened, and the arms of precision now in use call for a trained soldier.

Under our system we will never have a large standing army. But we should so train the safety arm in a general knowledge of military knowledge and training among the people. What the best system would be I do not know in order to the full discharge of his duty to his country should be imparted to the boy. Nothing will so much aid to enlarge our State militia and give it efficiency and character, as the plan proposed. The military taste and training acquired in the school will carry our best young men into the military organizations, and make those organizations reliable, conservators of public order, and ready and competent defenders of the national honor.—BENJAMIN HARRISON.

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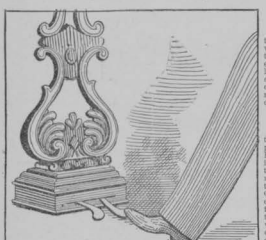

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