

MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON AND 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 65 cts. each!

American Song and Chorus Collection.
65 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, &c.

American Piano Music Collection.
50 very good Piano Pieces.

FOR CHRISTMAS.

Christmas Gift, by Rosabel. A truly delightful little Cantata for children, with a very pretty story, neat music, pleasing dialogue, and all quite easy enough for the younger children of schools and Sunday Schools. Price 35 cents. 82.40 per dozen.
Message of Christmas. A rosy 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, Glees, 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 in it 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 increase 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 success of the kind. A large number of very stuntsy songs, with the true college spirit in them, and including the favorite popular songs of the day, as "Rosalie," "My Honey," "Solemn Love," "Carmelite," &c.

PRICE 50 CENTS. Mailed for the Retail Price.

Anthem Books FOR 1886. Cantatas.

Ditson & Co. offer to Choirs Anthems, Choruses and Quartet Books unequalled in quality and variety. Send for lists! Of the following Anthem Books, the first three may be called the easiest, but none are too difficult for ordinary choirs.

<i>Perkins' Easy Anthems,</i>	\$1.00 or \$ 9.00 per doz.
<i>American Anthem Book,</i>	1.25 or 12.00 "
<i>Dressler's Sacred Selections,</i>	1.50 or 15.00 "
<i>Emerson's Book of Anthems,</i>	1.25 or 12.00 "
<i>Anthem Harp,</i>	1.25 or 12.00 "
<i>Gem Gleaser,</i>	1.00 or 9.00 "
<i>Lous Deo,</i>	1.00 or 9.00 "
<i>Santoral,</i>	1.00 or 9.00 "
<i>Vox Laudis,</i>	1.00 or 9.00 "

Not a poor book in the list. Choir leaders who have used one run no risk in ordering any of the others.

New Cantatas for Choirs and Societies.

<i>Christoforus,</i>	Legend, Rheinberger,	\$1.00 \$9.00 per doz.
<i>Fall of Jerusalem,</i>	Parkhurst,	1.00 9.00 "
<i>Holy City,</i>	Gaul,	1.00 9.00 "
<i>91st Psalm,</i>	Ballard,	.50 5.00 "
<i>Out of the Depths,</i>	Darling,	.50 5.00 "
<i>Robeson,</i>	Voices,	.65 6.50 "
<i>Ruth and Boaz,</i>	Andrews,	.65 6.50 "
<i>Hebrew and Zion,</i>	Thayer,	.75 7.75 "
<i>Heroes of '76,</i>	Trowbridge,	1.00 9.00 "

Specimen copies of any of these books mailed, post-free for one run no risk in ordering any of the others.

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.

SAML. L. BOYD, President. GEO. W. CARTER, Gen'l Manager.
GEO. N. CARTER, Secretary.

MANUFACTURERS OF

SQUARE, GRAND

—AND—

UPRIGHT

Upright & Grand Pianos
J. & W. Groves & Co.
Pianos

PIANOS

The Best Medium Priced Piano in the World.

Catalogues Mailed to any Address upon Application.

71 Mercer Street, New York City.



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 it: WYS:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, NEW YORK.

DEVOTED TO MUSIC AND ART.

Vol. IX.

JANUARY, 1886.

No. 1.

CAROLAN, THE LAST OF THE BARDS.

HE four qualifications of a bard in ancient Erin were "Purity of hand, bright without wounding—Purity of mouth, without poisonous satire—Purity of hearing, without reproach—Purity, as a husband in wedlock."

He had to pass through seven years of study, committing to memory an incredible number of earlier compositions, and giving the closest attention to the laws of verse, before he was allowed to become a poet upon his own account. No doubt in early times the character and position of the bard was a noble one; and although an important section of the bards, as the poetry of the Irish Gaelic goes to prove, supported the Druids in their opposition to St. Patrick, some of their leaders were the first to embrace Christianity, and two of them were members of a council convened by the Saint to remodel the Irish Pagan Code of Law upon purer principles. Still, it would appear that just in the same way as Greek and Latin lost their literary force with the spread of Christianity and fell into the hands of scholars rather than poets, so the Irish language lost cast as a medium for literary expression, in the consideration of the schoolmen, and was relegated to those of the bards who still struggled against the new faith.

As time wore on, the bards yielded to the scholar and historian the epic poetry of their country, contenting themselves more and more with such lyrical compositions as odes and elegies, in honor of the native chieftains still struggling against the English supremacy, which they, in many instances, themselves composed and played. The poet, Edmund Spenser, in his "View on the state of Ireland," makes Eudaxus say to Irenicus, "Dost tell me, I pray you, have they (the bards) any art in their compositions, or be they anything witty or well-savored, as poets should be?" To which Irenicus replies, "Vicariously, I have caused divers of them to translate unto me, that I might understand them, and surely they savored of sweet wit and good invention, but they savored of sweet wit and good invention, but they were not of the goodly ornaments of poetry; yet were they sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them." During the Penal Era severe restrictions and penalties were imposed upon the bards, who were gradually descending in the social scale, although they still maintained an honorable position.

About this time the bard had merged into the minstrel or harper, and during the seventeenth and eighteenth centuries, the Irish nobility and gentry supported their native music and song so liberally that many of them employed a large number of these minstrels were, however, not mere musicians; some of them, notably the subject of this sketch, excelled the words and music of their songs, and then sang them to the accompaniment of their harps.

Carolan was certainly the most remarkable of the Irish minstrels. Born in the year 1700, he lost his sight through small-pox, but soled himself for this deprivation by the study of music, in which he made astonishing progress. The *Irish Monthly Review* gives this instance of his wonderful musical memory and his extraordinary power of musical improvisation: "At the house of a Irish nobleman, where Geniniani was present, Carolan challenged that eminent composer to a trial of skill. The musician played over a concerto, viz. the first Concerto of Vivaldi; it was instantly repeated by Carolan on his harp, although he had never heard it before. The surprise of the company was increased when Carolan asserted that he would compose a Concerto himself, and he did then and there compose a piece that has since gone by his name. He composed upon the buttons of the coat, the buttons serving for the purpose of the lines,

the intervals between them for the spaces." Another story about Carolan is adduced in amusing proof of his amazing musical memory. He was about to perform one evening at a patron's house in competition with another minstrel, whom he had overheard a little previously practicing what was evidently intended to be his show piece on the occasion. When the trial came off, Carolan, as the more distinguished harper, was called upon to play first, and, to the mingled rage and astonishment of his rival, played, as his own, the very piece which he was about to perform, but with a feeling and finish he could never have approached. Carolan had received his education and professional outfit in the family of MacDermot Roe, of Alderford House, in the county of Roscommon, and here he was always welcome.

But Carolan was a sad vagabond, with a restless love of excitement and an unfortunate turn for dissipation, at that time too common amongst the Irish harpers. His taste for drink, which in the end completely mastered him, was afterwards encouraged by his close intimacy with Matthew Butler, an intimacy which, as will be afterwards seen, he kept up to the very hour of his death. Carolan was not clear, although his verse is occasionally tainted by coarseness. The following is a favorable specimen of his powers, the original text being as beautiful as poetical as the original spirited translation by Sir Samuel Ferguson:—

Where'er the youth, who by heaven's decree,
Has his happy right hand 'neath that bright head of thine

From all sorrow is free.

Should not raise him in bliss above mortal degree

All stately and pure as the swan on the lake

Her mouth of white teeth is a palace of pearl.

And the youth of the land are loveless for her sake.

No strain of the sweetest e'er heard in the land

That she knows not to sing, in a voice so enchanting.

All she knows there she stands

O, for her blooms the rose, and the lily ne'er wanting"

To shed its mild radiance o'er bosom or hand!

The dewy, blue blossom that hangs on the spray

More blue than her eye human eye ever saw

Decent never lurks in the beautiful eye!

Dear lady, I drink to you, *staidie go breagha!*

All Carolan's songs, with one exception, were written in Irish, and are, therefore generally accessible. He did not, however, adhere entirely to the Irish style of composition, and his musical ideas show a considerable Italian and German influence. Says Mr. Buning writes, "He felt the full excellence of the ancient music of his country." Carolan was deeply but hopelessly attached to a lady named Bridget Cruise, to whom he dedicated fifteen pieces, and some of my readers will probably recollect Lover's pathetic poem, occasioned by the blind old harper recognizing his early love by the touch of her hand, as he assisted her out of a ferry-boat. Carolan, although quite blind, as we have noticed, was possessed of extraordinary animal spirits and love of fun and frolic of every description. As a proof of his versatility it is only to be laid the fact of the author of the "The Last Rose of Summer" on the one hand, and of "Bumper Squiro Jones" on the other. He was a most prolific composer of one large set, and his popularity in his time was alone acquainted with about a hundred of his tunes, and many were at that time believed to be his.

Wherever he traveled he met with a warm welcome and poured forth odes and songs with an ease and fluency as if possessed by Haydn himself, in acknowledgement of the hospitalities which he was greeted. Sometimes, but very rarely, Carolan received a score reception; but he was always ready to oblige. On being invited to attend to one well-stored cellar by the major-domo Dermot O'Flinn, he satirised him as follows:—

So dry a cellar's gales are not kept by O'Flinn,

So dry a cellar would let sogher!

The record of his death is a painfully grotesque one. "Immediately before his decease at Alderford Hogue he called for a drink, which was quickly brought to him by the butler, William O'Flinn, his old friend," and having quenched his thirst, he addressed the following quatrain in a clear and distinct voice to his friendly attendant, after which he laid down his head and immediately sank into the slumber of death:—

I have travelled round right through Conn's country,
And found my trials in it strong and valiant
But by my rapscall, I never found in any part
One who quenched my thirst right but William O'Flinn.
Carolan left behind him one son and six daughters. The former published in 1747 a collection of his father's music, which, however, is probably a very imperfect one from the causes above assigned.

BOOKS.

OST great men are lovers of books. Fénelon said:—"If all the crowns of the kingdoms of Europe were laid at my feet in exchange for my books, I would spurn them all." Macaulay said of his books:—"These are old friends that are never seen with new faces, who are the same in wealth and in poverty, in glory and obscurity, in pain and in sorrow, in success and never petulant. Demosthenes never comes unseasonably. Dante never stays too long. No difference of political opinion can ever alienate Cicero." The late Mark Pattison, Rector of Lincoln, says the *New York Tribune*, "had a human fondness for his books. Nothing annoyed him so much as to hear one of them fall," and dusting them, which he had reduced to a science, seemed to give him real pleasure. In his last illness the sight of any of his favorites depressed him greatly. "Ah, he would say, 'I am to leave my books, and sometimes, 'They have been more to me than my friends.' He would ask for them one after another, till he was literally covered almost to his shoulders as he lay, and the floor around him was strewn with them. He used to say that that sight of books was necessary to him at his work; and once reading how Schiller always kept "rotten apples" in his study because their scent was beneficial to him, he pointed to some shelves above his head, where he kept his oldest and most prized editions, and said, "There are my rotten apples."

1. Set apart a regular weekly or monthly sum for books, and spend that, and only that.

2. Devote a portion of your money to books of reference.

3. Never purchase a worthless book, nor a poor edition.

4. Buy the best. Putnash said: "We ought to regard books as we do sweetmeats, not wholly to aim at the pleasantest, but chiefly to respect the wholesomest."

5. Where there is a choice, buy small books rather than large ones. "Books that you can carry to the fire and hold readily in the hand are the most useful, after all," was the conclusion of Samuel Johnson.

6. Do not buy too many books of one class.

7. Do not buy sets of an author until you have a fair library and plenty of money.

8. Take an interest in the *MUSICAL REVIEW*.

9. Make a catalogue of your books.

10. In each book write your name, the date of the purchase, and the price.

11. Have a blank-book in which to put all particulars in reference to loans.

12. "Read that you buy, and buy only what you will read."

Kunkel's Musical Review

KUNKEL BROTHERS, PUBLISHERS.

812 OLIVE STREET, ST. LOUIS.

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

EDITOR.

SUBSCRIPTION.

One Year (with premium)	\$2 00
Six Months (with premium)	1 25
Four Months (without premium)	60
Single Copy	25

This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add at the rate of 25 cents per year to their subscriptions when they wish 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 8.

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.

THE editor is accustomed to read and correct all the final proofs of the matter that enters into the REVIEW. His absence from St. Louis, for reasons mentioned in another paragraph, at the time when the last proofs of the December issue had to be corrected, is the explanation and must be the excuse for the existence of several typographical blunders in that number. Most of them were trifling, but some of our readers may have wondered what could be the meaning in the song entitled "The Proposal," of the line, "The carpet sleeper loves the elm." For *slipper* read *creep*, and the line will become quite intelligible.

WHEN, in the last issue of the Review, in wishing its readers a Merry Christmas, the editor wrote as follows: "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 those we would express our sympathy and our hope that they may find a balm in Gilead. We trust that even if their Christmas can not be merry, it may be blessed; since 'blessed are they that mourn, for they shall be comforted.'" he little thought that within a few days, and before the Christmas-tide, he would be called to see the earth close over all that was mortal of the best of fathers. He will not intrude with his sorrow upon the notice of friends or strangers, nor make the patient paragon recount the many and very real virtues of his dead. He looks beyond—above the tops of the weeping willows and cypresses, sorrowfully but trustfully, for next to that of his loss is the feeling that is uppermost in his heart is that expressed by the beautiful lines of Whitlitter:

"Alas for him who never sees
The stars shine through his cypress trees!
Who hopeless lays his head away,
Nor looks to see the breaking day
Across the mournful marble play!
Who has not learned, in hours of faith,
The truth to Seth and sense unknown,
That Life is ever Lord of Death,
And Love can never lose its own!"

It is no little comfort, at such a time, to believe, as Adelaide Proctor expresses it, that:

"Love is not a scented cloud;
Living, immortal, ever rise
Transfigured in the light of God
And giving glory to the skies;
And that which made this earth so sweet,
Shall render heaven's joy complete."

THIS issue is the first of the ninth annual volume of the REVIEW. We believe in doing rather than promising, and are willing to let our past be an earnest of our future. Other journals have congratulated themselves over the fact that their publication lists had not diminished during the past year, which has been one of general business depression. Our publishers inform us that an examination of the books shows a very handsome increase in our list of subscribers, in spite of the "hard times"—the publishers are therefore content. To the editor, this fact is gratifying, as a practical indication of his method of managing the paper, and he will therefore make no changes in its general plan, although he hopes and believes that the added experience of another year will enable him to make a better paper than ever.

VICTOR COUSIN, the French philosopher, assigns to the vagueness of music its peculiar beauty, which, according to him, is largely due to its power of adapting itself to the particular mood of the listener, thus lending wings to his imagination, whithersoever it directs its flight; and he contrasts this vagueness of the impressions made by music with the exactness of the impressions made by painting. Without following Mr. Cousin in the deductions he draws from his method of necessarily agreeing with him therein, it seems to us undeniable that the facts are as stated by him. Now, is it not peculiar that music, whose elements (the tones of the different scales, in their relations to each other, rhythm, etc.) are precise, reducible to mathematical formulæ, should, in its results, be vague and intangible, while painting, which represents mental (shades of color and forms often irregular) are vague and uncertain, should, in its results, be so definite and precise? Yet both are beautiful—wherein does their beauty reside? If beauty resided in mathematical precision, the beauty of music would be best discovered by the analysis of its elements, and Helmholtz would be a greater musician than Beethoven. A colored photograph would also be the highest expression of the art of painting. On the other hand, if beauty could exist without regard to rules or proportion and resided in vagueness alone, the most fanciful would be the most beautiful, and griffins, rocs and sea serpents would be the *beau idéal* of painting and the plastic arts. Music and the other arts have this, and this alone in common, they all, by diverse means, awake in the soul the sense by the beautiful or grand; and they are artistic precisely in the proportion in which they do this. The results, in art, are always primary, the means are always secondary, and, from an art standpoint, relatively unimportant. Hence the stupidity of stretching the works of new authors upon the Procrustean bed of consecrated forms. Is it beautiful? not. Is it according to this or that model? is the test question in all art matters.

MUSIC, addressing itself to the intellect and the feelings through the sense of hearing, becomes thus a means of cultivating the nicety of that sense, in a word, a means of physical culture. Passing beyond this point, music, on its scientific side, (acoustics, harmony, form, etc.) presents a boundless field for the exercise of the higher intellectual faculties, in other words, it is a means of intellectual culture. But music, worthy of the name, conveys to the appropriate faculty the idea of the beautiful, which then acts upon the emotions and becomes a means of culture for the emotional nature. Hence, it is easy to perceive that music reaches and affects the whole man

directly, save his moral nature; and even this it often reaches indirectly, either by heightening the effect of words to which it may be wedded or by association, or even by giving the mind intent on evil something else and better to occupy its thoughts. So potent a factor in the education of man should surely not be neglected. And yet, what proportion of our educators pay any attention to these facts, indeed, are aware of their existence?

AT a meeting of the "Cincinnati Musicians' Union," held on the 11th ult., resolutions were adopted looking to the formation of a "National League" of musicians, composed of delegates from different "Protective Associations" of musicians in the United States. Mr. C. M. Currier the well-known conductor of "Currier's Band" was then elected a delegate by the association, "with full power to act, for its proper representation at a meeting of delegates, should such a meeting be determined upon." Mr. Currier has sent us, together with a copy of the resolutions, a polite letter requesting our assistance in furthering the project.

To be frank, we must say that our faith in the good that can result from associations, whose main purpose is to regulate prices without regard to the law of supply and demand, is limited. Mr. Currier, however, addresses himself to associations already in existence, in other words, those who have already answered in the affirmative the question we have hinted at: Is it wise to organize such associations? If we grant that, there can be no doubt of the wisdom of the organization of such a league as is proposed by the Cincinnati Union, that should form a central legislative body which would establish uniform rules for all the associations of the sort, thus securing harmony of action between them. Musicians interested in this movement should address Mr. C. M. Currier, No. 144 West 5th St., Cincinnati.

HOW much discount do you get on your music," recently asked a young miss of a well-known St. Louis teacher of music from whom she was taking lessons. Some what disconcerted by the impertinence of the question, he replied: "One third, of course!" "Then," continued the young miss, "you had better let me buy your music for you, for I get one-half off!" This is no sketch of fancy, but an actual occurrence, told us by the teacher himself. He neglected to name the dealer who was guilty of such a breach of faith toward the profession, and for that reason alone we do not publish it; but, whoever he may be, he is not alone. The desire to force sales has led not a few to sell music to pupils sometimes at less than the teachers could buy it. Surely, the small percentage which teachers make upon the music they select for their pupils is little enough remuneration for the labor of selecting. To rob them of that little is a piece of meanness that calls for retaliation. Music teachers should not for a moment fear to boycott any dealer or publisher who systematically disregards their rights as established by the usages of the respectable trade everywhere. We shall not hesitate to make ourself their mouth-piece for the ventilation of such grievances, nor to publish the names of the offenders, whenever the offense shall be proven to our satisfaction.

It is always a good time to subscribe for KUNKEL'S MUSICAL REVIEW, but now, at the beginning of a new volume, is the best time of all. We supply back numbers as long as they hold out, but the chances are, from present appearances, that it will not take long to exhaust our spare copies. First come, first served! So, make haste!

HENRY MASON.

IN our November, 1885, issue, we published a picture of the late Lowell Mason, Jr., of the Mason & Hamlin Piano and Organ Co. The impression seems to have gotten abroad, with the announcement of his death, that the deceased was the original Mason of Mason & Hamlin, and that the house had, therefore, lost its founder. While our article was perfectly plain, therefore, we did not in the least contribute to the mistake in question, we are happy to be able to "do honor to whom honor is due," by presenting the following as the issue the picture of Mr. Henry Mason, the original Mason of Mason & Hamlin and now president of the Mason & Hamlin Piano and Organ Co., who is very much alive, as is also the original Mason of which he is the energetic executive. The skill with which the affairs of the firm have been managed and its business pushed, is shown by the fact that from the time of its organization into a corporation, in January, 1868, until January, 1885, the Mason & Hamlin Company has paid to its stockholders an average of 10 per cent. dividend *per annum* for the whole eighteen years, never passing a quarterly dividend, and accumulating in addition a reserve fund amounting to \$208,000, which with the capital stock of \$500,000, all paid in, makes the total net assets of the company \$708,000.

SUBJECTS FOR SONGS.

VERY eminent German composer recently said: "I think that composers are becoming too fastidious in the selection of their song subjects. Of course, good poem sets best; but after all, the music is the main thing." Naturally enough, this was spoken by a man that not only speaks in the Wagnerian theory that music should be the handmaid of poetry; but it certainly represents the musicist's side of the opinions concerning the wedding of words and music. Many composers affect to look upon this wedding as if it were a *maelstrom*. The old Greeks had the right idea in this matter, when they held music and poetry to be inseparable, and, in tragedy, comedy, or social song (*Stolion*), simply combined the arts, without a dream of ranking them or judging one apart from the other. To this common sense idea, we owe our highest musical forms, the opera. In Greece, poet and musician were one; and the same combination was found in the Troubadour, Minnesinger, and Meistersinger. After that, the arts began to separate; yet they never became entirely independent of each other. Poetry still depended upon music for an added power and clearness; while, when the dramatic art languished, the music of the vocal forms also became commonplace. For example, immediately after the best epoch of the *Meistersingers*, the noble words of Martin Luther evoked the lofty measures of the German chorale; while on the other hand, in the eighteenth century, the decayed German poetry brought immediately a deterioration of German song.

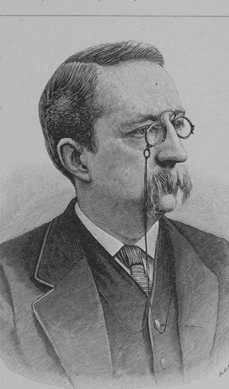
After the great poet, from this time forth, led the composer, and gave direction to the style of music of his country. The long poems of Schiller led to the cantata becoming popular in Germany, for few would have the courage of Schubert, and set a poem like "The Diver" as a solo. When Goethe, however, began to give forth short lyrics, it immediately gave an impetus to an interesting style of vocal compositions,—the germ of the *Lied*. The chief demands of the composer upon the poet in the ordinary song forms are brevity and suggestion rather than completion. Goethe was the first to fulfill these unspoken demands. In his "Erl" for example, we find simple and outlines, which require the aid of the composer to make them substance and give them full color.

"The first line,
"Who rides so late, through night and wind?"
would not of itself give a very graphic picture; but when Schubert sets it to music, we at once hear the

gusts of winds, and are placed *en rapport* very thoroughly with the scene, and prepared for the weird drama which is to follow.

The culmination of epigrammatic force with lyrical suggestion is found in Heine. We have so often spoken in other articles of this poet and of his works that we need make only a brief reference to his power and influence upon music here.

His poems were not thoroughly before the world when Schubert lived, yet the fact that the composer did set are among his very finest works. "Der Atlas," "Das Eisenmädchen," "Die Stadt," and "Ave Maria" (the latter one of the few of the composer's subjective songs) prove how much Heine evoked from Schubert. It was the influence of Heine's poetry which first turned Schumann to vocal composition, and Franz has found his deepest inspiration in the works of the same poet. Here, then, we have an example of the formation of a school of musical composition, caused by the works of a poet. If we were asked the question as to who formed the *Lied*, we should unhesitatingly reply, Schubert, Schumann, Franz,—and Heine. But



HENRY MASON.

there are not Helmes enough for the composers even of Germany; and, with the retrogression of German poetry, German *Lieder* are also retrograded. It is the comparative poverty of German poetical literature which led to the remark which we have begun this article,—a remark the theory of which, if followed out, would degrade both poetry and music in France, we find very nearly the same influences and the same results. Béranger is the most light-hearted of poets. The French *chanson* is the most playful of school, and Alfred de Musset and Victor Hugo have not succeeded in grafting a very deep degree of passionate utterance upon it.

America is better situated in this matter than France, Germany, or Italy. Not only have we the heritage of our English-speaking ancestors, since Shakespeare, and Lovelace and Herrick afford opportunities in many diverse emotions, while the moderns are innumerable, but our own poets are peculiarly successful in the short forms especially adapted to song treatment. Longfellow is almost entitled to rank with Heine in his terse, snappy. Under these circumstances, it is peculiarly annoying to any thinking American to find our composers turning away from their own rich storehouse of literature and setting weak translations

of German poetry, simply because the great masters have heretofore used similar poems. Let the American composers steer between Seylla and Charybdis, and in one hand desist to set any poems which can only become useful in a translated form, and on the other discard the fallacious theory that good music can ever enoble mediocre poetry; and then we may hope to have a school of song arise in America, not unlike the great creative era which came in the songs of Germany during the first half of this century. —Edison.

INDIAN MUSIC.

OF music, for all warlike and religious ceremonies, for gambling bouts, for dances, for all social gatherings and merry-makings, the Indian relies on his voice. Scarcely anything is done without this music, and similar and monotonous as it all appears to be to the uninitiated ear, each particular ceremony and dance has its own invariable music. Many of the songs have words, but by far the greater number are "songs without words," but to which words may be adapted on special occasions.

The words constantly vary the music never. The adaptation of words to a special song is frequently a matter of grave importance. A party of warriors returning from a successful foray, must emblazon their exploits in song. They have decided on the music, but the work before them is to fit words to it which will be expressive and most highly eulogistic, not only of the performances of the party, but of each individual who has distinguished himself. Night after night is spent in this grand effort. One man will propose a line; all try the effect by singing it in chorus. If satisfactory, it is adopted; if not, rejected or amended. The song must be, and is, ready by the time they get home; and on the first occasion thereafter is sung to the pride and gratification of all. So also other songs are prepared. They adapt a set of words, whose appropriateness to some situation or person is generally well known to the mothers are a mere jumble, no two mothers using the same words, though singing the same song.

Indian songs are very curious; and though on all subjects, what may be termed the mechanism, is the same in all. An isolated thought is expressed in a few words, possibly in one compound word. This, followed by a number of verses, the other lines are constructed in the same manner. Whatever is intended to be said is expressed in four lines, though some of the songs have many lines. The constant use of sounds without meaning to fill up the gaps in the lines, makes it easy for any Indian to be his own poet without also for the little weight that words give to Indian music, and the slight hold they take on the memory.

All Indians use the nose as a musical instrument, especially in the high notes. The lower notes are guttural, and the higher notes are produced by beating out of their bodies by the coming down of the feet in the dance, is more like a grunt than a musical sound. In his own foot work, he contains a great variety of sounds—guttural, nasal and natural—but generally all within one octave, though the sound designated in the music as "C" is habitually pitched far above. The rhythm is as a whole, very poor. Almost every song keeps within the limits of one octave, without change of key for harmonic melody. It is very seldom, however, that they bring in notes from different keys, or make other innovations sufficient to make the music discordant or unpleasing to listen to. Flutes, pipes or reed instruments are best adapted to reproduce the music.—Col. Richard Irving Poots, in "Our Wild Indians."

Subscribe for the Review.

TITLED PRIMA DONNAS.

OME successful *prime donne*, not fully satisfied with the acclamations of the delighted audiences; not satisfied with being serenaded with flowers and diamonds; not satisfied with being overpaid, called Queens of Song, stars of the first magnitude, or even *Divæ*, have often an irresistible longing to be received into fashionable society, and high society. Many of the Christiana of *Frensch's Music* and *Dramo*, not as hired ornaments, but as persons of usefulness and merit, and wish to become members of the aristocracy.

In moments of leisure and reflection they find out that they are not really what they are painted on any operatic scenery; they feel that the crown they wear is only pasteboard or gilded tin, and sooner or later they awaken to the reality that they are only "divæ," or "Goldesses" of an Inbergolian type, *id est*, as long as their impressions find it their interest to pay for advertising them as such.

The problem for many ambitious *prime donne*, therefore, is how to enter fashionable society, and the solution naturally is "to take a husband of noble birth."

Of course it happened, sometimes, that noblemen offered their hands to operatic singers, as for instance, is proved by the secret marriage of the Count of Peterborough with the English *prima donna*, Miss Anastasia Robinson, at the beginning of the last century. He allowed her to remain on the stage on condition that she should sing at the Theatre Francaise, one evening while attending a public rehearsal, getting jealous of the attentions paid to Anastasia by the tenor, Signor Senesino. Forget his name, walked on the stage, and gave the ray tenor a most terrible caning, before very public present. Of course, the secret of this marriage leaked out, and she left the stage forever.

Larain Fontana, the London *prima donna*, about one hundred and fifty years ago, who created the part of *Polly Peachum* in the "Beggars' Opera," became a real *diva* in London, and was married to a very long courtship, Charles, the third duke of Bolton.

Such marriages, however, especially of real love, were of rare occurrence between scions of the aristocracy and opera singers during the last century, but in our time they could be counted by the dozen. Several of these new countesses and baronesses are well known here, and have appeared on the American stage.

Madame Adeline Patti once *Marquise de Caux*, now *Madame Nicolini*, alias *Nicolas*.

Madame Henrietta Sonntag, *Comtesse de Rossi*, whose marriage furnished the theme for an opera comique, called "L'Ambrassadeur," and whose tragic end in Mexico may yet serve as a text to an opera *sera* to some future American composer.

Madame Marietta Abboni was *Comtesse Popoli*, and happy in her marital relations.

Henrietta Piccolomini was *Comtesse de Gattano*.

Marietta Gazzaniga was *Marchesa Malatesta*.

Madame Anna de la Grange was *Baroness de Stankevitch*, and

Madame Minnie Hawk is *Baroness Warteig*.

Madame Scotch is *Baroness Loll*.

Madame Pauline Lacroix is *Baroness von Wallhoffen*, the wife of the very gentleman whom, during the greater part of her tour in America, she kept hidden in the lobbies and hotels which she occupied at the expense of her manager. When once asked by a friend, in a very polite way, what her mysterious partner was, whose hotel expenses figured in her hotel bills, she answered: "That is part of my luggage. Are you not bound by our contract to pay for the transportation and care of my luggage?"

Another German *prima donna*, *Madame Lichtmay*, who sang here in German and Italian, was married to a certain Baron Gary, whose regular daily hotel bill included two bottles of Chateau Lafite, one of Chateau d'Yquem and several of *Veuve Cliquot*. He actually drank away his poor, hard working wife's earnings. As a matter of course, he attributed to her the success of all her success of his lady, and never spoke otherwise of her than as "we." His usual phrases in conversation were: "we sang splendidly," "we were not accepted that part in the new opera," "we will be sick to-morrow and unable to sing," "there do not put us on the programme."

As an instance of the intellectual caliber of some of the husbands of *prime donne*, I will only mention one anecdote of the husband of *Madame Angelica Catalani*, another baron called Valle-

breque. He was entirely ignorant of music, and one morning he remarked to the Italian Opera, Paris, *Madame* complained of the piano: "I cannot possibly sing at that piano, I shall crack my voice—the piano is so abominably high!" "I will lower my dear," interposed the husband, soothingly.

"It shall be lowered before evening! I shall attend to it!"

Evening came and the house was crowded, but to the consternation of the cantatrice the pianoforte was raised as usual, as usual, as ever. She sang, and was excessive and painful, and she went behind the scene in a very hasty manner. "The piano is too high," said her lord, "I cannot conceive of the piano being too high; I had the carpenter's bill with his name and made six inches of each leg, in my presence!"

But the most remarkable marriage of this kind, since the introduction of opera, is that of a poor Boston girl, the daughter of a German tailor, who was lucky enough to catch a real live king.

Many opera goers now may still remember Miss Eliza Hensler, who sang in New York, *Adalgisa* in "Norma," with *Madame La Grange*, *Hertha* in the "Prophete," and in Arditi's opera "La Spina." Miss Hensler's father kept a small tailor shop in a basement in West Street, Boston, whose sign read: "Repairing neatly done." This young girl came home, when I was with an Italian Opera Company in Boston, to the stage, asking to see me. I received her, and listened to her singing. Being satisfied with her voice and her ally, I recommended her to my partner, Mr. Wm. H. Lincoln, who agreed with me to give her a chance to appear in public. After a season or two in the city, she went to Paris, and through a theatrical agent obtained an engagement at the opera in Lisbon.

Dom Fernando, Queen Maria della Gloria of Portugal, took her there under his protection. Soon after the death of the Queen, he created Eliza a "Comtesse de Beausart," giving due respect to the Queen's memory. Dom Fernando married the Countess Edla, *née* Eliza Hensler.

Her husband being originally a prince of the house of Saxe-Coburg, the Boston tailor's daughter became a sister-in-law to Queen Victoria, and to the Prince of Wales and to the present King of Portugal, and mother-in-law of the reigning King of Portugal.

When Queen Isabella of Spain was sent into exile, Bismarck tried to put a Hohenzollern on the Spanish throne, and Louis Napoleon III. opposed such pretensions, with an eye of a Bonaparte for that position. At the same time, a strong coalition of Grandees of Spain favored the candidacy of Dom Fernando of Portugal to the throne of Spain, with all the chances in his favor. If the Grandees were satisfied with Dom Fernando, their wives most decidedly declared that they never would appear at Court, should ever the plebeian Boston girl, Eliza, be allowed to do the honors of the Court. A compromise was proposed in secret, and a divorce was granted to the King and Queen, but Dom Fernando sooner than give up Eliza, refused the throne of Spain.

The indirect consequences of this heroic royal attachment were the Franco-German war, the death of Napoleon III., the loss of two provinces to France, and the uncertain future of Spain.

Without the Boston tailor's girl, Eliza, the Bonapartes might not have become the arbiter of Europe. What remarkable events!

"And all on account of Eliza!"

MUSIC AND MUSICIANS.

MUSIC is a great and beautiful art. I am not musical myself, which has always been a source of great joy to my friends, but in the course of many years of ennobled association with musicians, I have had to know something about the music business.

I have not voluntarily cultivated my young soul with the society of musicians, and never cherished a deep distrust of the criminal class, but I have had orders to "we" as I never know a musician without being sincerely glad to get to know something about the music business, who had his trombone in pawn, and couldn't get it out to play to me.

I have been sick to mortality from bass drummers down to violinists. I have known bass drummers to be estimable citizens in good general repute, and violinists to be the worst of men beyond redemption. I do not say that the violinist

does not do a great work in this world. I think he does. He inclines other men to lead good and virtuous lives, so that they may not meet him in the hereafter. And there are, of course, exceptions to every rule, so abominably high as to hinder the idler, and speaks of his instrument as a fiddle, there is hope for him. He may be lured from classical music, and inclined to play a rattle and rattle, and then there is a chance of reclamation.

The inconsistency of musicians has often been noticed. I have known pianists to deny their artisticanship to organ-grinders. I have argued with them, and tried to point out to them the difference between the two styles of operators is not a difference of degree, and not of kind; and that it comes to the same thing whether a man is incited by sheer manual dexterity to the tips of his fingers, or by the interposition of a crank, but you cannot be a musician with them.

There is another peculiarity about musicians which every body must observe, who mingles with them for any length of time; there are no good musicians except the one who is talking to you and a few who are dead. All others, you will find in the course of the conversation, are hopelessly on the wrong track, as far as true art is concerned. Some of them may be well enough in their way, but they are all as wrong. When they are dead, very dead, like Beethoven and Handel and Bach, they are frequently spoken of by other musicians to the effect of high praise. I have heard Beethoven warmly commended by a man who played the cornet in a public garden on the East Side.

Bach is an exceptional case. All musicians like Bach. He is extremely dead, and the general sound sentiment of the East Side seems to be that he is his head. The resurrection and revivification of the late Beethoven would be warmly opposed by any civilized people. I have known some of our own musicians is that he wrote much of his music in a style that is not backward as well as forward. This kind of thing, I think, is a very fine art. Figures are used for emptying concert halls and other places, and the result is that the audience is straggled and ineffective than an alarm of fire.

When a musician dies, his friends cast a gloom over the city, and they are all in a state of mourning, going to the house of the departed, and playing dirges over him. Then they send in their bill to the street sweeper, and have it sent to the printer. After that, they pass resolutions testifying to their grief at the loss of their colleague, and their sympathy with his afflicted family.

However, are not passed until the bill is paid. Yes, music is a great and beautiful art, Alpheus, my son; and what there is about it that makes most musicians mean and envious and cross-grained and cranky, I don't know. But so they are, and I suppose they will try to go, and the world will forgive them for musical sake.

There is that long-haired wretch at the piano over the garden. He is as narrow-minded and jealous and wrong headed as the rest of them, and he has been torturing my symphonies and sonatas all the evening; but I forgive him, and I forgive him for he is playing an old air that brings me back to a summer evening twenty years ago, when all the stars were out in the heavens ever so high, and the moon was in the darkness as she walked by my side, where the holy rocks were pale and cold, and the night was moonlight, when the white bloom of the trees swayed in the breeze above our heads, and I had in my mind no notion in those minutes that a violin could express in a year.—H. C. Brazier, in *Philadelphia Sunday News*.

THE BAD EFFECTS OF STIMULANTS ON THE VOICE.

DR. LENOX BROWNE'S recent work he gives some interesting facts on the use of stimulants upon the question often asked: "Is not alcohol necessary as a curative agent in a general debility?" He says that it is necessary, and that the amount used in the hospital over which he presides has steadily increased. He says that the amount which we make upon this question ought to be deeply impressed upon the minds of our vocalists, and guide their choice in the use of stimulants of liquor. By the use of stimulants, he says: "I have noticed in addition to recurrent hoarseness, a general debility of the voice. The debility of the throat is often complained of and made worse, but we continue the practice of drinking wine, but we do not continue the taking a hair-

Fatinitza.

JEAN PAUL

Allegro. (Lively. M.M. ♩ = 144. Now up, away. (Finale Act I.)

Marxiale.

The musical score is written for piano and bass. It begins with a tempo marking of *Allegro* and a metronome marking of *M.M. ♩ = 144*. The piece is titled *Marxiale*. The score consists of five systems of two staves each (piano and bass). The piano part includes various dynamics such as *sf*, *p*, *cres*, *cen*, *do*, *sf*, *mf*, and *p*. The bass part features rhythmic patterns and fingerings. The score is marked with *do.* and includes various performance instructions and fingering numbers.

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *And.* and asterisks (*).

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *And.* and asterisks (*).

Third system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *And.* and asterisks (*).

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *And.* and asterisks (*).

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *And.* and asterisks (*).

Tempo di Valse. (Waltz time.) м.м.д. - 80. Ah! see how surprised he is. (Act III.)

This piano score is for a waltz in 3/4 time, marked 'Tempo di Valse'. The music is in a key with one flat (B-flat major or D minor) and features a variety of dynamics and articulations. The score is divided into five systems, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic and includes a *pp* (pianissimo) section. The second system features a *p* (piano) dynamic and a *cres-*cendo marking. The third system includes the vocal line with lyrics 'cen - do.' and a *f* (forte) dynamic. The fourth system starts with a *f* dynamic and includes a *p* dynamic section. The fifth system concludes with a *f* dynamic. The score is annotated with numerous performance instructions, including 'do.' (do), 'x' (accents), and asterisks. A note at the bottom right of the first system reads '* small notes ad lib:'. The piece ends with a final chord in the bass staff.

First system of a musical score. The right hand (treble clef) features a complex melodic line with many accidentals and slurs. The left hand (bass clef) provides a steady accompaniment with chords and single notes. The system includes dynamic markings such as *f* and *pp*, and performance instructions like *do.* and ** do.*

Second system of the musical score. The right hand continues with intricate fingerings and slurs. The left hand maintains a consistent accompaniment. Dynamics include *f* and *pp*. The system concludes with *do.* and ** do.* markings.

Third system of the musical score. The right hand has a more active melodic line. The left hand accompaniment is consistent. Dynamics include *f* and *pp*. The system ends with *do.* and ** do.* markings.

Fourth system of the musical score. The right hand features a melodic line with a crescendo. The left hand accompaniment is consistent. Dynamics include *f* and *pp*. The system ends with *do.* and ** do.* markings.

Fifth system of the musical score. The right hand has a melodic line with slurs and dynamics like *p* and *f*. The left hand accompaniment is consistent. Dynamics include *f* and *pp*. The system ends with *do.* and ** do.* markings.

1 x 2 x 1 2 4 1 2 x 2 x 1 2 4 x 2 1 4 3 2 1 +

2 1 4 3 2 1 + 2 1 4 3 2 1 + *cres.*

cen - do 1 *f* 1

Allegro. (Lively.) M.M. ♩ = 144. March forward fearlessly, now thy valor prove. (Finale Act III.)

p *mf*

f *cres - cen - do.*

* small notes ad lib.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various ornaments (marked with 'x') and fingerings (1, 2, 3, 4). The bass clef contains a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *ff*. Performance markings include *And.*, *rit.*, and asterisks.

Second system of musical notation, continuing the piece. The treble clef features a melodic line with ornaments and fingerings. The bass clef continues the accompaniment. Dynamics include *f* and *ff*. Performance markings include *And.*, *rit.*, and asterisks.

Third system of musical notation. The treble clef has a melodic line with ornaments and fingerings. The bass clef has a rhythmic accompaniment. Dynamics include *ff*. Performance markings include *And.*, *rit.*, and asterisks.

Fourth system of musical notation. The treble clef has a melodic line with ornaments and fingerings. The bass clef has a rhythmic accompaniment. Dynamics include *ff*. Performance markings include *And.*, *rit.*, and asterisks.

Fifth system of musical notation, concluding the piece. The treble clef has a melodic line with ornaments and fingerings. The bass clef has a rhythmic accompaniment. Dynamics include *ff*. Performance markings include *And.*, *rit.*, and asterisks. The system ends with the word *ritto* written vertically.

TOURISTS' MARCH.

C. T. Sisson

Secondo.

Allegro ♩ - 138.

ff *mf*

cres- cen- do *f* *f*

cres- -cen- -do *f*

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

Copyright. Kinkle Bros. 1885.

TOURISTS' MARCH.

Primo.

C. T. Sisson

Allegro ♩ - 138.

ff *mf*

cres. cen. do. *f*

f

cres. cen. do.

8 8

8

Secondo.

First system of musical notation. The right hand (treble clef) features a series of chords with a 'trio' marking above. The left hand (bass clef) has a steady eighth-note accompaniment. Dynamics are marked as *f*, *mf*, and *f*.

Second system of musical notation. The right hand continues with chords and a 'trio' marking. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. A 'Ped.' marking is present at the end of the system.

Third system of musical notation. The right hand features a 'trio' marking and a 'trio' marking above. The left hand has a steady eighth-note accompaniment. Dynamics include *mf*, *f*, and *ff*. A 'Ped.' marking is present at the end of the system.

Fourth system of musical notation. The right hand features a 'trio' marking. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. A 'Ped.' marking is present at the end of the system.

Fifth system of musical notation. The right hand features a 'trio' marking. The left hand has a steady eighth-note accompaniment. Dynamics include *f*. A 'Ped.' marking is present at the end of the system. The system concludes with the word 'FINE.' and the vocal line: *cres. - - cen - - do. f*

Primo

f *mf* *f*

mf *f*

Ped.

mf *f*

ff *f*

Ped.

f

Ped.

f

FINE.

cres - - - - - cen - - - - - do.

Secondo.

First system of the musical score, bass clef, piano (*p*). It features two staves. The right hand has a melodic line with fingerings 1-3, 1-2, 1-4, and 2. The left hand has a rhythmic accompaniment. Pedaling instructions are marked with "Ped." and a star symbol.

Second system of the musical score, bass clef, piano (*p*). It features two staves. The right hand continues the melodic line. Pedaling instructions are marked with "Ped." and a star symbol.

Third system of the musical score, treble clef, piano (*p*). It features two staves. The right hand has a melodic line with first and second endings. Pedaling instructions are marked with "Ped." and a star symbol.

Fourth system of the musical score, treble clef, piano (*p*). It features two staves. The right hand has a melodic line with first and second endings. Pedaling instructions are marked with "Ped." and a star symbol.

Fifth system of the musical score, bass clef, piano (*p*). It features two staves. The right hand continues the melodic line. Pedaling instructions are marked with "Ped." and a star symbol.

Sixth system of the musical score, bass clef, piano (*p*). It features two staves. The right hand continues the melodic line. Pedaling instructions are marked with "Ped." and a star symbol. Dynamic markings *ff* and *p* are present.

Repeat from the beginning to Fins.

POLLY'S FAVORITE MAZURKA.

Carl Sidus Op. 106.

Tempo di Mazurka ♩ - 132.

The musical score is written for piano and consists of four systems. The first system begins with a piano (p) dynamic marking. The second system continues the melody and accompaniment. The third system features a series of sixteenth-note triplets in the right hand. The fourth system concludes with a crescendo (cres.) marking and a final cadence. The score includes detailed fingering and articulation throughout.

HEATHER BELLS.

New Edition Revised by the Author.

Gustav Lange Op. 33.

Allegretto tranquillo 144.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music features a repeating rhythmic pattern of eighth notes in the right hand and chords in the left hand. The right hand has triplets of eighth notes. Dynamics include *mf* and *pp*. Pedal markings are indicated by 'Ped.' and asterisks.

The second system continues the musical piece. It includes a treble clef with a fermata over the final note of the system. The bass clef continues with chords. Dynamics include *pp* and *mf*. Pedal markings are indicated by 'Ped.' and asterisks.

The third system continues the musical piece. It includes a treble clef with a fermata over the final note of the system. The bass clef continues with chords. Dynamics include *pp* and *mf*. Pedal markings are indicated by 'Ped.' and asterisks.

The fourth system concludes the musical piece. It includes a treble clef with a fermata over the final note of the system. The bass clef continues with chords. Dynamics include *pp* and *mf*. Pedal markings are indicated by 'Ped.' and asterisks.

Tempo. I

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Tempo. I'. The dynamic marking 'mf' (mezzo-forte) is used in the first system. The notation includes various musical elements: notes, rests, and ornaments. Pedal markings 'Ped.' are used throughout, often with asterisks. Fingerings are indicated by numbers 1-5. The right hand features complex rhythmic patterns and ornaments, while the left hand provides a steady accompaniment. The page number '5' is located in the top right corner.

First system of a musical score. The right hand features a complex, rhythmic pattern with triplets and slurs, marked with *pp* and *mf*. The left hand provides a steady accompaniment with eighth notes. Pedal markings and asterisks are present below the bass line.

Second system of the musical score, continuing the intricate right-hand texture and accompaniment. It includes dynamic markings like *pp* and *mf*, and performance instructions such as *Ped.* and asterisks.

Third system of the musical score. The right hand continues with complex rhythmic patterns, including some sixteenth-note runs. The left hand accompaniment remains consistent. Includes *Ped.* and asterisk markings.

Fourth system of the musical score. The right hand has a more melodic line with slurs and fingerings (e.g., 5 2 1, 4 2 1). The left hand accompaniment continues. Includes the instruction *sempre dim poco a poco.* and *Ped.* markings.

Fifth system of the musical score. The right hand has a sustained chordal texture. The left hand features a prominent, continuous sixteenth-note arpeggiated pattern. Includes *Ped.* markings.

Sixth system of the musical score. The right hand has a melodic line with slurs and fingerings. The left hand continues with the sixteenth-note arpeggiated pattern. Includes *pp* marking and a final asterisk.

THE OLD GUITAR.

(VERSTUMT.)

Words by Edw. Oxenford.

Music by E. R. Kroeger.

Andante quasi Allegretto. ♩ - 120.

Da

Yes

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a quarter note G. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The tempo is marked 'Andante quasi Allegretto' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#).

schläft sie nun in der E - cke

Im stau - bi - gen Fut - ter.

there it lies in the cor - ner, At rest in its dus - ty

The second system continues the musical score. The vocal line has two lines of lyrics. The piano accompaniment continues with chords and single notes. The key signature remains G major.

ral,

Auf dass immer Mu - sik sie we - cke

Und

case, And its mus - ic has flown for - ev - er In -

The third system concludes the piece. The tempo is marked 'ral' (rallentando). The vocal line has two lines of lyrics. The piano accompaniment continues. The key signature remains G major.

kei - nes Ge - san - ges Schall.

Kein

to the un - known space! No

Fin - ger wird drii - ber flie - gen Die jeg - ti - chen To - nes bar; Ge -

more at the touch of fin - gers Shall mel - o - dy sweet ap - pear; The

sprun - gen und ton - los nun tie - gen Die Sai - ten so ma - ni - ges Jahr.

strings have been bro - ken and with - er'd For ma - ny and ma - ny a year!

Viel Ah! rit.

süß-se Weisen er - klan - gen, Dem Liebchen hold dar - ge - bracht; Und zu
cres.
 ma - ny a soft love dit - ty By lov - er to mai - den played It has

ih - rem Fenster sie drun - gen In der lau - en Sommer - nacht. Doch die
 shed on the sum - mer bree - zes That up to her lat - tice strayed! But the

Hand, der die Sai - ten er - klan - gen Entschwand von der Menschen Blick; Und den
 hands that have clasp'd it have van - ish'd A - way from the sight of ... men ..., And the

Mund, der da - zu ge - sun - gen, Ruft kei - ne Kla - ge zü - rüch.
 lips that sang to its mu - sic Will nev - er more sing a - gain ... *express.*

*Wolch
sotto*

How

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

Wun-der, kãm' leis ge - tra - gen Ein Lied durch die Luft da - her, Und
roce

strange could its long hush'd ca - dence Re - sound in the air once more And

Ped. Ped. Ped. Ped.

sprü-che von Hof-fen Kla - gen Der Theu-ren, die, ach, nicht mehr.
crex. rit.

tell of the hopes and sor - rows of those who have gone be - fore. *a tempo*

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

*Doch
Con tristezza.*

dim. - - - e - - - ritard But

Ped.

nein! Sie liegt in der Ecke *a tempo.* *rit.* Im stau-bi-gen Fut-ter- *a tempo.*

no! it lies in the cor-ner, *rit.* At rest in its dus-ty *a tempo.*

Ped. Ped. *

rit. *a tempo.* Auf dass nim-mer Mu-sik sie we-cke

case, *rit.* And its mu-sic has flown for-ev-er

a tempo. smorz- - an- - do

Ped. Ped. *

Und kei-nes Ge-san- ges Schall!

rit. In-to the un-known space! *a tempo.*

Ped. Ped.

Ped. *

BENT PIANOS.

(PAR EXCELLENCE.)

UPRIGHT AND SQUARE.

ADDRESS:

R. M. BENT & CO.,

MANUFACTURERS,

453 W. 36th Street, NEW YORK.

Manufacturers of Superior

PIANO-FORTES.

AUGUSTUS BAUS & CO.

Warerooms, 26 W. 234 St.,

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



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

J. & C. FISCHER,

Manufacturers of

Grand, Square & Upright Piano Fortes

Warerooms and Manufactory,

412 to 427 W. 28th Street, NEW YORK.

MANUFACTURERS OF

GRAND, SQUARE & UPRIGHT

Piano Fortes

G. D. PEASE & CO.

318, 320 & 322

West 43d Street, NEW YORK.

EDWARD G. NEWMAN,

Manufacturer of PIANO-FORTES

PIANO-FORTES

No. 54 East 13th Street,

(NEW YORK.)

STAGE FRIGHT.

Y "stage fright" or "foot-light fever," as the Germans term it, is meant that fear or oppression from which artists, filled with doubt as to their executive capacities, often suffer. The erroneous opinion prevails to a great extent that this anxiety is common only to those in art, and that an artist of experience—who has learned to know their powers in the course of a long career, and have become competent to discern in the first moment of their appearing before their audiences their real intellectual sympathy with the latter—must certainly be exempt from this plague. But this is by no means the case. The greatest orator of antiquity, Cicero, is said to have trembled with fear as often as he mounted the rostrum, and we might cite examples of musicians who appear in public year after year, and yet are unable to set aside that uncomfortable, oppressive feeling that we will briefly call stage-fright. We may feel inclined to smile at the conservatory pupil who confesses that, at her performance at the "Frauens Concert," her feet trembled so that she could not find the pedal of the piano-forte, or at the violinist, whose knees shak so that he could not find a single flageolet tone; but how many grand artists have not shared the same fate! Not all of us can be Liszt's, who became the more inspired the larger the concert hall the brighter the illumination and the more brilliant the attendance; and how many persons, not usually considered nervous, have felt their hearts sink a story lower, as they found themselves the focus upon which the many-headed people concentrated their basilisk eyes.

Even Chopin, who made his *début* when but nine years of age, confessed that in public concerts he could reproduce but the shadow of what he performed when alone, or in chosen circles; and his glorious Polishness, his Mazurkas, and Waltzes, at one moment incomprehensibly sorrowful and to death, and at the next rejoicing, give evidence of this fact, for he improvised almost all of them when he was requested to play in his own circles; for then he played what his spirit dictated.

It is related of Ferd David that he once dropped his bow from his trembling hand, although he had just played in his accustomed masterly manner, and that when he was much excited he could never produce a good *staccato*. Adolina Fatti asserts that, to this day, she always feels anxious when she is to sing something new for the first time, no matter how well she may have studied it. Another *prima donna*, it is said, could not be persuaded to sit down even for a moment upon the day of her appearance, but walked the room incessantly, occupied with her needle, or humming her part, but never taking a seat until the performance was over. Jenny Lind once paced the room in this manner with Sims Reeves, with whom she was to sing on the same evening, and they were continually passing and repassing each other, humming their parts the while. Jenny Lind's husband, Herr Goldschmidt, finally remarked: "You have sung this so often, and you must know it by heart. I should think." But her only reply was, "We are artists, and are to appear to-day; we must know our own requirements; please leave us to ourselves." If Jenny Lind received a visitor on the day on which she was to sing, she would enter the room with the notes in her hand, sit down and converse in pleasant manner. In a very short time, however, she would grow uneasy, arise, and hum to herself, sit down again, and take up her notes, become absorbed in them for a moment, and as suddenly take up the thread of the conversation where it had just been interrupted.

Many experiments have been made by artists to rid themselves of this ominous foot-light fever, or rather to catch it. One says it is best to abstain before eating, another considers a glass of wine a preventive, a third finds a radical cure in a mouthful of beer. Be these remedies as they may—different natures would necessarily require different forms of treatment—our mind, however, inclines to the belief that this disagreeable disease should be treated exactly like a fit of sea-sickness, to which it seems to possess a striking resemblance. It makes its appearance in an equally malicious manner, and all the more rarely if we eat and drink but moderately.

A COMPANY of Russian vocalists, numbering forty members of both sexes, under the direction of N. D. Agrestoff, have lately created much interest by their performance in Berlin musical circles. The singers appear in their national costumes, and their program consisted entirely of national Slavonic songs, some of which are said to date back as far as to the eleventh century. Their voices are good, and their execution, though peculiar, is very fascinating.



ALFRED DOLGE,
Piano-Forte Materials
—AND—
Tuners' Supplies.
102 E. 13th St., NEW YORK.



Sturtevant & Co.
Successors to LIGHT & BIRD.
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 PIANO-FORTES
PIANO-FORTES
237 & 239 E. 41st STREET,
NEW YORK.



HARDMAN, PECK & CO.
Manufacturers of the
Hardman Piano
FAULTLESS
Warerooms,
146 5th Avenue,
Office and Factory, 42th & 43d Sts., 11th & 12th Aves.
NEW YORK.



JARDINE & SON,
ORGAN BUILDERS,
318 & 320 East 39th St., N. Y.
LIST OF OUR LARGEST GRAND ORGANS.

10th Ave., Columbus, N. Y.	4
St. George's Church,	4
St. Paul's A. S. Church,	4
Brooklyn Tabernacle,	4
First Ave. Free Church,	4
Madison Cathedral,	4
2nd Free Church,	4
2nd Free Church,	4
St. John's M. E. Church,	4

JACOT, JULLERAT & 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.,
7th and City Sts., ST. LOUIS.

Fine Stationery

IN GREAT VARIETY

HIGHEST GOLD MEDAL,

NEW ORLEANS,

1885.

BEHR & PIANOS

Factory,
11th Ave. & 29th St.,

Warehouses, 15 E. 14th St., NEW YORK.

STULTZ & BAUER,

MANUFACTURERS OF

Grand, Square & Upright



PIANOS

FACTORY AND

336 & 340 East 31st St.,

NEW YORK.

JAMES & HOLMSTROM,

MANUFACTURERS OF

GRAND, SQUARE, AND UPRIGHT

PIANOS

233 & 235 East 21st Street,
Hel. 2d & 5d Aves., NEW YORK.

IVERS & POND

PIANOS

ARE STRICTLY FIRST-CLASS.

For full information, Catalogues, Etc., address

IVERS & POND PIANO CO.,

297 Washington St., Boston.

C. A. ZOEBSCH & SONS,

Importers of and Wholesale Dealers in

MUSICAL INSTRUMENTS, STRINGS, &c.

Depot of C. F. MARTIN & CO'S Celebrated GUITARS

No. 46 Maiden Lane, NEW YORK.

All the newest styles of RUSSIAN and GERMAN
SILVER Instruments constantly on
hand or made to order.

CORRESPONDENCE.

BOSTON

BOSTON, Dec. 15, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW—Concerts in Boston are graded to suit every taste; from the lowest to the highest everything runs to music in the City. There are popular time concerts every Sunday at Music Hall, and there are equally popular though tremendously classical Symphony Concerts every Friday and Saturday at the same hall, and between these two extremes are every kind of chamber concert, opera, piano recital and what not.

The Symphony concerts have become very "educational" but after that is no fault in a city like Boston—a veritable musical oasis. There has been considerable growth in the city with the music recently. For example, two weeks ago we had the Boston Symphony Orchestra, and the week before we had the Philharmonic, and this week we had the execution of Emgont to equally splendid music by Beethoven and great work was done by a number and gullionizing set to tones by Berlin in the Haydn Concerto. The nation applauds with his first violins have made Mr. Gercke the leader bloodily, and, as he declares about one musician every other week he is evidently making them play the music to their own occupations. The orchestra, however, plays excellently, and Mr. Gercke is teaching us much in the way of proper tempo, careful readings, etc. The soloists have been excellent at the recent concerts. The violinist, however, of Mr. Fritz Glone, was a great triumph. He is the best solo player in America, and his instrument, a genuine Stradivari, is the broadest toned one I have ever heard. I hear that he values it not far from \$5,000—and no restriction upon taking a quantity. Mr. Loewler made an equally marked success by his performance of Bruch's First Violin Concerto, a work of ever increasing character, and melodic beauty. The slow movement with its interesting two chief figures and extremely beautiful Miss Emma Juch made an equally marked success in the Emgont music, singing "Promised Land" and "Let me express, Madame Lillian Norton made a triumph in "Let the Bright Seraphim," which she sang with much beauty and power. Naturally the students of the New England Conservatory of Music turned out in full force to see the concert for she is a graduate of the institution, and she certainly did credit to the school. She was warmly welcomed, and she retired recently and was cordially welcomed. And, by the way, very pleasant and successful reception she received at the Conservatory recently to the Rev. Mr. Hewitt (the celebrated author and musician) and wife, at which all the chief literary and musical celebrities of the city were present. Rev. Mr. Dwyer made the address of welcome, and Mr. Hewitt replied with brimful of humor and of pleasant compliments to the success of the new institution.

The Club concerts have been given with even more than usual success this month. They began with the concert of the Apollo Club. At this there was no orchestra, and the programme was miscellaneous, but the club sang so well that every moment of the concert was interesting. Mr. Fenton, the great pianist, contributed several numbers, and Mr. Leichtenberg, a very young but also very great violinist, made a great success in two brilliant pieces. The concert of the Cecilia Club gave French's "Olympus," in which the chorus sang splendidly, but the chief soloist, Mr. Adams, was so hoarse that he could only croak on any music which he pleased Providence to direct him. I confess to not hearing entire performance of "Olympus" (I have heard it so often) give it many times before) because I had an engagement in the early part of the evening to hear music in the city. I confess it, too, have been swelling the amount of music given in Boston recently, but I will make no complaint, and criticizing myself, although I must say that Dr. Louis Mass (at whose concert I assisted) played piano like a professional, and gave a programme, from memory, which few artists would have undertaken.

The remaining club concert that was given by the Boylston Club was that of the presentation of the Mass of Pope Marcellus, by Palestrina, the composer's masterpiece. Mr. Fenton, of the Cecilia Club, presented the Mass of Pope Marcellus, by Palestrina, the composer's masterpiece. The prevalent abuses in the Church music of the sixteenth century were such—had been brought under the notice of the Council of Trent at one of its meetings in 1562, and had been complied with a proposition for the abolition of all music in public worship, save that of the certain Latin Church. This proposition was, however, rejected by the Fathers of the Council, with the words: "Non imitamus musici." They only decreed the exclusion of all mundane music from the sacred service, and prohibited the use of melodies and chants associated with secular words and songs.

Accordingly, Pope Pius IV., himself a great lover of music, appointed a Congregation of eight Cardinals in the year 1562, to carry into effect the said resolution. They again appointed two of their number to initiate the death of the choir and confer with the singers of the Papal Choir themselves. After repeated conferences, it was decided by the aid of Palestrina, who at the time was Musical Director and Composer of the Cathedral Church of St. Maria Maggiore, and had once been a member of the Papal Choir, in order that he should write a Mass, which, if successful, would remove all objections brought forward at the Council of Trent, should serve as a model in future, and that, in the case of regulations made in accordance with the decree of the Council.

Cardinal Carlo Borromeo was charged to give Palestrina the sum of money on which occasion he appeared to have been pressed on the composer the importance of his task as he intended to compose a portion of the Mass, and the said appointed Congregation would depend on success. With declined to trust the fate of his art to one work. He com-

DECKER & SON,

(ESTABLISHED 1864.)

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,
1550 Third Avenue, Cor. 87th Street, New York.
CAUTION—Beware of cheap imitations.

ILLUSTRATED PRICE LIST ON APPLICATION.



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

BY THE

"Perfection" Music Stand.

The best in the market. Does not have to be taken apart to be folded. The strongest and most serviceable stand in the market. No danger of breaking or losing parts. Desk can be adjusted to any position.

If your music dealer does not keep it write to the manufacturers.

KRAUTH & BENNINGHOFFEN,
HAMILTON, OHIO.

SOLE MANUFACTURERS OF THE

"BIJOU" AND "SEPARABLE" UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 203 & 205 W. 86th Street
Warehouses, 5 W. Cor. 34th St., & 7th Ave. New York.

M. J. Steinberg
303 N. 4th St.
MANUFACTURER

Seal AND Fur
GARMENTS.

Henry F. Miller
PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis,

1111 Olive Street.

BOLLMAN BROS.,

Sole Agents for the Celebrated

KNABE PIANOS, and the

Favorite **DECKER & SON PIANOS,**

and the **PACKARD ORCHESTRAL ORGANS.**

1104 & 1106 Olive Street,

ST. LOUIS, - MO.

RE-TUNING AND REPAIRING A SPECIALTY.

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.

Dr. J. H. HUBERT, DENTIST,

330 MARKET STREET,

S. 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 transplating of natural teeth, specialities. All kinds of mechanical work made under guarantee to be perfect.

IRENÆUS D. FOULON,

Attorney and Counselor at Law,

219 Chestnut Street,

ST. LOUIS.

posed a series of three Masses and sent them without titles to the Cardinal. It is supposed that he feared to attach names to them lest he should arouse by an ill-judged choice of words either powerful prejudices or unfounded fears. They were performed in the first instance with the greatest care in the house of the Cardinal Vizeconti. The verdict of the audience assembled to hear them was final and enthusiastic. Upon the first two, praise lavish enough were bestowed, but by the third, afterwards known as *Me Missa*, the Cardinal expressed the hope that the future style and destiny of sacred art was once for all determined. It is the transcription of the Mass as sung at the 3rd Canto of the Inferno. The Pope offered a performance of it in the Apostolic Chapel, and at the close of the service the enraptured Pontiff exclaimed: "I have never seen some such music that at the spot of the apocalypse being sung by the triumphant hosts of angels in the New Jerusalem."

It was performed in a praiseworthy manner. It is altogether a capital, (without any accompaniment and requires much surety of intonation, and this the choir did very well. It is very dignified and serene, free from the emotional effects of the modern school, and having the impetus and vigor of a Greek tragedy chorus. It was a true example of "pure music," and just such music as befitted a great concert with such adjuncts as a lofty Cathedral, swinging censers, and richly robed priests. That the effect might not be too heavy upon the audience, the second part of the programme was made up of light and popular choruses, which were welcome as a relief and a contrast to the severer ecclesiastical school, to all of the audience, including

COMER.

PHILADELPHIA.

PHILADELPHIA, Dec. 30, 1885.
EDITOR KUNKEL'S MUSICAL REVIEW—During the last month we had a number of musical novelties, indeed such only as we can only hear once in a season.

Godard's "New of Pils" was given by the Cecilia, assisted by Theodore Thomas' Orchestra. The work was rendered in a finished manner, of which the Cecilia may well feel proud.

The soloists were Miss, Christine Booser, soprano; Miss Helen Dudley Campbell, contralto; Clara H. Thompson, tenor; and Myron Whitney bass; Mr. Cross, conductor.

For the last two weeks the Grand German Opera Co. from the Metropolitan Opera House, in New York, sang at the Academy of Music. Their specialties contained "Tannhauser," "The Pilgrims of Cologne," "Lohengrin," and "The Walkure." The entire press awards them laurels, while other places give them the same honors.

They were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime.

They were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime.

They were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime.

They were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime.

They were all in their prime, while the orchestra, which numbered over thirty, were all in their prime, while the orchestra, which numbered over thirty, were all in their prime.

NEW HAVEN.

NEW HAVEN, Dec. 31, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW—New Haven, I, we deplore to say, an unusual place. A devotee of the art of those who it compelled to remain in New Haven who for weeks we may hear but few soothing strains in many months; but this is true of New York, where the art of music for a year has been an especially excellent display of musical ability, the number of prints and selections made, and the quality of the work is comparatively small. We do not wonder that but few really good musical performances are given here, since the reception they receive is so little credit. Mapelson's company recently gave a very fine rendition of "Carmen" to a most excellent good house, but not the slightest degree of enthusiasm did we witness there. It was after the concert at the Academy of Music (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra. The Band of the city (which was indeed very well sung) the one part that the highest praise is due to the orchestra.

CLEVELAND
SCHOOL OF MUSIC.

Unrivalled facilities for a thorough course of study of the Violin, Piano, Organ, Violon, 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. Send me catalogue.

EDUCED ARTHUR, Director.
62 & 64 ALDRED AVE., CLEVELAND, OHIO.

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—Leave St. Louis 9.00 a. m., arrive Columbus 11.20 p. m., arrive Pittsburgh 6.40 a. m., arrive Baltimore 6.40 p. m., arrive Washington 8.30 p. m., arrive Philadelphia 6.50 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 as follows: **EASTERN EXPRESS**—Leave St. Louis 8.00 p. m., arrive Columbus 11.10 p. m., arrive Pittsburgh 6.40 a. m., arrive Baltimore 6.40 a. m., arrive Washington 8.30 a. m., arrive Philadelphia 6.50 a. m., arrive New York 9.00 a. m., nearly 4 hours earlier than formerly. Arrive Chicago 7.30 a. m., arrive Cincinnati 7.20 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 travel of all other lines have gone, with same arriving time at New York as before.

IN ADDITION to above trains the Indianapolis Accommodation, daily, except Sunday, arriving at Indianapolis at 3.30 p. m. and Cincinnati at 4.12 p. m.

Only line running a Reeling Chair Car on night trains between St. Louis and Cincinnati.

Pullman Hotel and 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.

Field, French Piano & Organ Co.

General Southwestern Agents for the

UNRIVALLED

CHICKERING PIANOS,

Pianos and Organs

Wholesale and Retail Dealers in

Pianos and Organs

Prices and Terms to Suit Purchasers.

An immense stock always on hand,

in which are represented all the

BEST MAKES.

Special attention given to Renting New

Pianos. Correspondence Solicited.

No. 110 Olive Street,

ST. LOUIS, MO.

TOPEKA.

EDITOR KUNKELE'S MUSICAL REVIEW.—My attention has been attracted to an article in your current number of the Review, relating to the tune of the song "John Brown's Body." The information contained in the article is new to me, and I am eager to know more about it. If you can verify the fact that your article says it will be very important to history, settling a long disputed point. If the author that is mentioned is known, I wish you would send me addresses that I may write him, and get further information from him. I have made some study of this song, and am accumulating a collection of material for a complete history of it, so far as it is known. As far as we know here, the tune of the song was written by Wm. Staffe, about 1846, for a Charleston, S. C. fire company, the words being:

"Say, hammers, will you join us
 We're drafted into a camp meeting, sir,
 the chorus substituting "brothers" for "hammers." How and how soon this was changed to—"John Brown's Body," is a mystery that has not been solved as yet. I will send you, however, a copy of the *Lane* containing a short history of the song, which may contain some of the information you want. If you can throw any additional light upon this wedding tune I hope you will.

Will you please send a copy of the Review containing this article upon the tune to the Historical Society here, or send it to me and I will see that the secretary gets it. We have a John Brown circle in the society, and the secretary wants all such matters to file.

Hoping to hear from you at an early date, I am,
 Very truly,
 HENRY W. FROST

RITTER AGAIN.

ONE of our eastern subscribers, a lady, who was once a pupil of F. L. Ritter, takes us to task for the opinion we expressed of his abilities in the remarks we made concerning his preface to Mr. Presser's reprint of Prentice's "Musician's Manual." In respect and love one's teacher is the mark of a noble mind, and we therefore contemplate our fair correspondent upon the defense of the doctor, while we must confess that it has less to us unconvincing and obdurate. That our eastern friend may see that our views are not as she thinks they may be, "the result of sectional prejudice" and that we are not the only one in *Homes*, we append an editorial notice of the *Boston Home Journal*, republished approvingly by the *Boston Musical Herald*.

Mr. F. L. Ritter, the favorite music teacher at Vassar College, has published another book—and just in time, by the way, to prevent its reputation as an antique becoming less forgotten. Contemporaneous history by authors of regular rank has been noticed by Mr. Ritter, and perhaps his rank is very conspicuous. In fact, it is conspicuous. *His rank in America.* It is a work that contains over three pages of biography of Mr. Ritter's most devoted wife, of her vocal repertoire, etc.; yet with what pertinacity to the real history of music in America is not made clear. Mr. Ritter's latest book, called *Recesses of Time*, makes up an interesting set of miniature portraits which it lacks in literary merit; though, in such extensive portions of it as contain the autobiography of Mr. Ritter, the English would be downright excellent, were it not for its redundancy. But Mr. Ritter is not simply a man of letters. His musical compositions are not alone a vast number and different. Initiated by the mistake of his phenomenally displayed the courage of a great deal of the most of his work of symphonic pretensions, which his articles have thought to write while he has been actually about, but which musicians, more incensed, have consistently respecting the literary and musical reputation of Mr. Ritter, result will be such as were not at all intended. The publication of his autobiographies will surely supply the present demand of a most interesting reference to him.

ARMY BUGLE-CALLS.

CONSIDERING the length of some of the calls, it may surprise the reader to hear that there are only five different notes played on the bugle; and, though that is the case, the language of the instrument is not at all limited. A language with only five words might be thought easy to learn, and yet this different arrangements of these "words" ("sentences" as I may call them) are endless. It is, indeed, a very necessary part of a soldier's training to learn the language of the bugle; and, even unmusical men soon acquire it. For in the first place, the same "calls" sound much about the same time each day. A hungry recruit, for instance, does not take long to recognize the "dinner bugle"; nor does the careless soldier forget the summons to extra drill, much as he might wish to do. The men in their barrack-rooms, too, often associate words with the notes of the bugle; and that is a help to the memory of the meaning of the calls.

I will first explain as to the instrument itself. The notes are all made with the lip and tongue; there are no keys used, as is the case with brass instruments. They are all notes of the key of B flat, and have for them is written in the key

of C. It will be easily understood that no greater knowledge of the principles music is necessary to play an instrument so limited in its capacity; a correct ear, a thorough acquaintance with time (for even dotted notes are frequently used), and the power of learning by heart all the different calls, are the chief essentials. The authorized course of instruction for bugles is to begin by playing the lowest note, with all the variations of time of duration. The same exercises are then taught on the second note, and so on. The exercises combined, in a variety of ways, after which the original one-note exercises are taken on the third of the bugle, and so on, until all the exercises are played with the three notes combined, and so on with the others.—*The Leader.*

REAL TRAGEDY UPON THE STAGE.

MR. BERNHARDT'S recent letter in which he declared that she never played *Theatre* without fainting or spitting blood, recalls similar excesses of dramatic feeling on the English stage. John Palmer—*"The School for Scandal"*—made of his last appearance in *"The Stranger."* Having uttered with unusual pathos the line "There is another and a better world," he fell speechless into the arms of his fellow-actor, Witfield, and was discovered in his horror that poor Palmer had finished his last words upon earth. Edmund Keen furnishes us with another instance in point. Playing *"Othello,"* he brooked no "stage lights," "O! now, forever, farewell the tranquil mind! Farewell content!" and, turning hoarsely to his son, struggled for a moment, continuing, "I am gasped." "Speak to them, Charles; I am dying!" Moody, the tragedian, also died upon the stage. He was playing *Claudio—"Measure for Measure,"* and he played it better than he ever played it before; and, just after having spoken the line, "Ay, but to die and go no more, to sleep; to sleep, to fall and in a few moments to no more. Mollieffe while playing in *Le Malade Imaginaire*," was taken ill, and only lived long enough to be carried out of the theatre; and Gottschalk, the great pianist, breathed his last while he was playing his own composition, *La Marche de St. James Gatzert.*

VOICE AND VERSE.

BEFORE the modern orchestra attained its self-dependence, vocal music had an instrumental character. Therefore, we find in the works of Bach and Handel many fine passages sung to one syllable, and in the peculiar songs of their day, burdens of "tra la, la," etc., or meaningless expressions on the part of the singer might vocalize florid runs free from all considerations of the text. Subsequently all such rapid passages were given to the instruments, and greater consideration was accorded to the vocal elements of the language. A glance at the chorus parts in Mendelssohn's oratorios will illustrate this fact. But now there is a tendency to give the orchestra all the real music subject matter and the singer nothing more than a most dry declamatory setting of the text. This appears also, in our art songs, and in opera. Although poetical and musical melody of often have little in common, yet poetry may be truly decided to son, without the latter retaining its chief characteristics. To give the orchestra the singer's part in which to relieve freely, and to condemn the singer to a monotonous, unvaried, and uncheerful chesta at the expense of the singer, and also to destroy the music of speech.

A poem read aloud, or recited, would have subtle, unwritten variations of pitch and speed. If the composer reduces these to his strongly defined and mathematically proportioned systems, he shows a feeling bound to render all he can in return for the special effects he destroys. To pin the singer down to one or even two notes, to give him the constant, oppressive power of the poem, but to destroy it. For, in ordinary speech, the voice waves continuously up and down, requiring constant adjustments of variations of pitch; while in moments of passionate emotions, the tones, as well as those of speech, are still greater, and are apparently quite unrestrained.

The musician should determine these changes with art, and not reduce them to a monotonous level while pretending to pay deference to language. The florid ornaments of the orchestra, and the smaller faults, for they at least allowed the poet to prove that he experienced the emotions indicated in the text.



56 CANDLE POWER *
 METAL-NON-EXPLOSIVE

MARSH ELECTRIC LAMP
 BURNS COAL OIL
 AT COST 1/4 AN HOUR
 LIGHT EQUALS ORDINARY
 50,000 LAMPS



T. BAHNSEN,
 MANUFACTURER OF

PIANOS

2721 & 2723 Laclade Ave.
 ST. LOUIS, MO.

Bahnsen's New Scale Pianos are unsurpassed. Call and see for yourself.
 Repairing a specialty. Tuning promptly attended to.

HENRY KILGEN,
 THE ORGAN.

Church Organ Builder,
 No. 1706 Market Street, St. Louis.

Tuning and Repairing promptly attended to.
 Organs from 12 to 18 stops usually on hand.

STEINWAY PIANOS

J. MOXTER & CO.

NO. 912 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzman 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. EARHUFF,

—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.

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 should be with every piano on which children are to play. Highly recommended by the most prominent teachers—among others: S. H. Mills, Fred. Brandels, Chas. Kunkel, Louis Stank, A. J. Davis, A. Peer, Chas. Heydeman, S. E. Franklin, W. C. Giffin, &c.

Applied for Circulars.

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



MAJOR AND MINOR.

Yvain is making a short stay in Milan.

The town of Lidge is to have a Grand Museum.

The French Normal Pitch has been adopted at the Teatro San Carlo, Lisbon.

PIANO VON BRULOV has resigned the conductorship of the Hungarian Royal Orchestra.

Presses' Music and Drama, speaks of its former editor J. Travis Quigg, as "Mr. Francis Quigg." Short memory in that office.

F. A. NORTH & Co. have launched forth *North's Philadelphia Musical Journal*, a monthly. We wish the new venture success.

A FRENCH edition of all the known letters of Beethoven is being prepared by Professor Gohl, of Heidelberg, on behalf of a Paris publisher.

It is said that the composer Carlo Gomez, intends reading permanently in Brazil, after he has brought out his new opera, *Lo Schiavo*, at the Milan Scala.

M. ADOLPHE SANDER, has been awarded the prize of 1,000 francs offered by the Belgian Academy of Fine Arts for the composition of a string quartet.

HERN CARL GOLDMARK, the Austrian composer, is putting the finishing touches to a new opera entitled "Merlin," which is to be first produced at the Vienna Hof-Theater next year.

Of the 238 candidates for admission to the vocal section of the Paris Conservatoire this year, only thirty—viz., thirteen gentlemen and seventeen ladies, have been successful in their application.

The Pitch Commission, which met in Vienna, adopted the Parisian, or French pitch for the tone f above c , and it is to be made which at a temperature of 19° Celsius (centigrade equal to Fahrenheit) will give 523 vibrations in the second.

The annual number of the *Chicago Indicator* is one of the finest specimens of printing we have seen. Its reading matter is good and its advertising is very copious and well displayed. Mr. Fox has in this effort completely "told out" all his eastern competitors.

The *Musical Courier* says: "The strike at the factory of Messrs. Charles M. Sizer, Baltimore, which is now in progress about a week still continues." We hereby open a penny subscription for the purpose of buying its editors a second-hand, elementary English grammar.

And one more to the criticism of "musical criticism" the *Champion*, (114), "Daily Gazette" of the 20th, in reporting a concert of the "Wilberforce Concert Co.," says: "We think we can safely say that the basso, Mr. Mitchell, has few equals. He can throw his voice clear down to the bottom of the musical alphabet without a winking eye."

The words of "The Proposal," the song published in our last issue are by Bayard Taylor. We are indebted for this information to Mr. J. Edgar McArthur of Rochester, N. Y. The words were quite familiar but we were unable to "place" them. Mr. McArthur, our paper would share the fate of Smith, who thought they were "a newspaper style." Our thanks to Mr. McArthur.

BROTHER BERLINO, of the *Standard* seems to be worried over the remark of *Steinway's Hardy-Gurdy* that "a western musical paper" sends its advertisers requests for "short" trade items. We hasten to say that we are the guilty parties. Ours is not a trade paper—that is what makes it specially valuable as an advertising medium. We think that brief statement of what is going on in the music trade will interest our readers and be read by them while we know that if we tinge ink at so much a yard of staid pulp, like the Mark-of-the-Blooming-Heaven and the No. 1000 of the *Standard*, our paper would share the fate of these and be read only by those who paid for the ink-slinging. With their varying faces, we see we insist upon short items. Is the *Hardy-Gurdy* sorry because we refuse to enter its field of business?

DR. HANSELK, in a recent number of the *Neue Freie Presse* of Vienna, relates an amusing story illustrative of the popularity in the Austrian capital of the music of Johann Strauss. In a suburb of Vienna there lived a well-to-do merchant woman, whose greatest pleasure it was to listen to Strauss's dance music. In all situations of her life, she would often take her friends. It had cheered her and given her comfort. And when she came home, it was her expressed wish that on the day of her burial the Strauss orchestra should play for her grave's side her favorite waltz. In her will she also had made the same stipulation, and had provided moreover that everyone of the musicians should receive one dollar for his pains. There was no choice, then, but to obey the good woman's behests as far as it was possible so to do. Accordingly, on the morning appointed for the funeral, Strauss and his inspired band, apart from the best of his company, and there, previous to the deceased's remains being conveyed to the cemetery, he had the organist play the waltz. Strauss, of value, so that the good woman's last wishes should be fulfilled. He was as his reward a "contribution to Strauss's biography and a psychological illustration of the character of the Viennese people."

Grand, Square **STECK** and Upright.

PIANO-FORTES.

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

WAREROOMS: No. 11 East Fourteenth Street,

NEW YORK.



BOYINGTON'S
CHEIFFONIER FOLDING BEDS

The Most Sensible Folding Bed
in the World.

L. C. BOYINGTON, Manufacturer,
1463 to 1471 S. State Street,
CHICAGO, ILL.

New York Office, 7 Mt. Street



CONOVER BROS.
MANUFACTURERS OF
UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists and salesmen, are our Patent Action, Patent Metal Action Reel and Patent Cast-iron Frame. Our Pianos are endorsed by such eminent judges as Mrs. Rive-King, Robert Goldbeck, Chas. Kunkel, Anton Streibler, E. M. Bowman, Gustave Kreb, J. W. Steele, Hartman, of San Francisco, and many others.

105 East 14th Street, NEW YORK.

E. G. HARRINGTON & CO.

MANUFACTURERS OF

Upright & Square Pianos,

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

NEW YORK.

SEND FOR CATALOGUES.

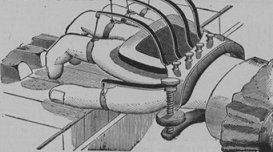
PIANO DACTYLON.

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 vast amount of labor.
Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
MRS. JULIE RIVE-KING, MRS. S. D. MILLS,
MR. CHAS. KUNKEL, MR. H. G. ANDRES,
MR. ARNOLD BOWMAN, MR. OTTO SINGER,
MR. GEO. SCHWENK.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

LEO E. LEVASSOR, Manufacturer,
24 W. Fourth St., Cincinnati, O.



Very few of the admirers of Franz List are probably aware that nearly thirty years ago he had a title of nobility as well as that of chamberlain conferred upon him by the Grand Duke of Saxe-Weimar. Still he has never made of them more of that of "Majesty" given him by the Prince of Hohenzollern-Hochheim, having contented himself with the distinction of *doutor pluri-juris* received from the University of Konigsberg—an honor which he shared with Liszt, Lisel, Lobek, V. Grah, Jacobi, Rosenkrantz and others, and of which he was proud. His numerous decorations—the oldest of which, the Prussian order *pour le merite*, he received as early as 1825—he only wears on the rare occasions when he appears at court.

A New Zealand anecdote is sure of a wide welcome. Although the poet declined to take his subjects from the knightly and romantic middle age, the French dramatist was not there in King William IV, and he contented himself with the distinction of expressions of the royal regard. "I think," he said, "the reason which moved him to refuse the distinction there was a knock at his door. A working-class girl from the neighborhood entered and presented Liszt with a bunch of roses, said, 'This is an offering from my mother.' 'Your mother, madam?' replied the poet. 'I thought she died last autumn.' 'That is true, Herr Liszt,' said the girl, 'and I begged you at the time to make a little verse for her grave, and you sent me a beautiful poem. These are the first violets that have bloomed on mother's grave; I have plucked them and I like to think that she sends them to you with her greeting.' The poet's eyes moistened as he took the poem, and putting it in his buttonhole he said to his wife, 'There dear and woman, is not that an order more valuable than any King can give?'

"What is your secret of success?" asked a lady of Turner, the distinguished painter. He replied, "I have no secret, madam, but hard work."
Says Dr. Arnold: "The difference between one boy and another is not so much talent as his energy."
"Nothing," says Reynolds, "is denied well directed labor."
"Excellence in any department," says Johnson, "can be obtained only in the labor of a lifetime; and it is not to be purchased at a lesser price."
"There is but one method," says Sidney Smith, "and that is hard labor; and a man that will not pay that price for distinction had better at once dedicate himself to the pursuit of the fool."

"Step by step," reads the French proverb, "one goes very far."
"Nothing," says Mirabeau, "is impossible to the man who can will." It is that that matters. "That shall be. This is the only law of success."
"Here you entered a cottage, overtalked in a coach, meekly at the home of Sir Edward Bulwer Lytton, had not long before you had a talent that you created that ever you could do that." The most useful man under the sun of Calcutta, has no excuse for want of intellect. What men want is not talent, it is purpose. Their words, not the power to achieve, but the will to labor. I believe that labor, judiciously and continuously applied, becomes genius.

THERE is no question whatever that modern dramatic literature has its ablest exponent in France, and it was a happy party with Mr. F. Mon, he set out to organize a society that should represent French dramatic authors in America, translate and adapt their works, transfer the play rights to such persons as may offer the necessary guarantees for the payment of royalties, and, in return, defend the rights of the purchasers against infringers. It was a happy idea from a business standpoint and also because it was an honest one. The society has now become a very tangible and solid fact, a corporation with a paid up capital of \$40,000, \$20,000 of which will be deposited in a Paris bank as soon as the payment of French dramatic authors of our country, who will thus be able to see the fruits of their own noble manuscripts. The organization has its president, Mr. Joseph Aron, who is at once an actor and a manager, a man of letters and a gentleman of independent liberal views.

The success of the enterprise seems to us perfectly assured. The society or "Agence" has already organized the "Proces-Verbal de la Societe des Auteurs," published monthly, from 317 E. 14th Street, New York. We here give it the following list of the authors by French authors that are now being played by different troupes in the United States:

- "Breadwinner" (adaptation from d'Ennery).
- "The White Slave" (*Clara, ou l'Esclavage*).
- "The Willow Copse" (*Clair de lune*).
- "Dinah" (*Dinah*).
- "Three Guardsmen" (adaptation of *Les Trois Mousquetaires*).
- "Fedora" (*Fedora*).
- "Hazel Kirke" (*Cherrie des Genets*, 2nd adaptation).
- "Monte Cristo" (*Monte Cristo*).
- "Anselma" (adaptation of *Andromede*).
- "Around the World" (*Le Tour du Monde en 80 Jours*).
- "The Two Orphans" (*Les Deux Orphelins*).
- "Ninon" (*Ninon*), by Miss Lottia).
- Miss Louise's (*Levee*)—Her repertoire is entirely French.
- Miss Louise Rial, likewise.
- In spite of all I mention a version of *Andromede*.
- "Michael Strogoff" (*Michael Strogoff*).
- A prison for life (*Le Crime de Bourgeois*).
- "The Strangers of Paris" (*Les Etrangers de Paris*).
- Miss. Rhea, plays almost exclusively pieces by French authors—"If I were King," "The Masque," "Olyette," "The Children of Corneville," "La Veronique" are operas all by French authors and among the most popular on the American stage.

A Profitable Investment

can be made in a Portland, if it is used to send your address to Hallett & Co., Portland, Maine, who can furnish you work that you can do and live at home. For the first month you earn \$5 per day; and you start home made over \$50. Capital not required; you are supplied free. Either sex; all ages. All particulars free.

SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

**6 CENTS
6 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, (In beautiful Forms and marvellously low cost).

And many other features of great interest to **ALL MANKIND** and particularly to **LADIES.**

Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

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



COMICAL CHORDS.

THE ORGAN-GRINDER

The swartzy son of sunny Italy
Has left the thoroughbair,.
And we regret it, for he played quite prettily
The old familiar air,
He played to empty houses where "to let's"
Were not exposed to view,
Played "Johnny Morgan" and "Sweet Violola"
And also "Peek-a-Boo."
And never dreamed his labor only loss
At partially he played,
But simply thought the people mighty close,
And further onward strayed,
Farewell ill spring—then come with "Peek-a-Boo,"
The Letter in the Candle"
We loved thy music well because we knew
'Twas every bit by Handle.
—Boston Courier.

LIGHTNING recently struck a piano in Maine. The people of the house were not at all alarmed. They thought it was the young lady boarder practicing a new Wagner transcription.

SOME societies are alleging that there is neither fire nor brimstone in hell; that the whole thing is a young woman playing the piano, and that the crowd can't get away.—*Lancet* Courier.

A **FASHION** authority states that "low-necked dresses will be dropped at the opera this season." The time is fast approaching when the opera will be no place for respectable people to frequent.

CHICAGO MATRON—"Now, young man, I tell you, you must not come fooling round with your 'Theads' here, any longer. I've sat my foot down." Young Giltipod—"All right, madam, that covers the ground."—*Wagon Wheel*.

The **Plantville** cornet band serenaded a man the other night. At the second air, the light disappeared, and nothing was seen but the head of the cornet player. The fellow's arms are mad about it. But they are unreasonable, it is every man's constitutional right to escape from a cornet band when he can.—*Harford Times*.

A **ROBBER** met a coal dealer on a lonely road and stopped him. "Your money or your life," said the robber. "Who are you?" asked the coal dealer. "I'm a highwayman," replied the man. "Good enough," continued the coal dealer; "I'm a low-switch-man. Shake. We should be friends; and they were."—*Burlington Free Press*.

A **PROFESSOR** at — was explaining some of the habits and customs of the ancient Greeks to his class. "The ancient Greeks built no roofs over their theatres," said the professor. "What did the ancient Greeks do when it rained?" asked Johnnie Fitzleot. The professor took off his spectacles, polished them with his handkerchief, and replied calmly: "They got wet, I suppose."

"**WHAT** wild and reckless leaps were those of Sam Patch at Genesee Falls?" said a young lady to young Thersalinda. "Aw—Sarn Patch jumped at the falls, eh? Did he jump up—or down?" "Jumped over them—down, you know," said Thersalinda. "Jumped over them twice and killed himself." "Weally I jumped twice and killed himself. Aw—did he kill himself the first or second time he jumped?"—*Traveller's Magazine*.

"**How** is it that you can tell such whoppers?" asked a caller, addressing the editor of the fish shop's department. "Well, you see," replied the editor, "our wife's name is Anna."
"What has that to do with it?"
"A great deal. When we are writing fish stories we usually have Anna with us to help."

The caller was carried to the hospital.—*American Angler*.

MAM and her George were in the parlor and Mand's father—who, by the way, is down on the Mewumps—was laying down his political "meets to Mand's George. "I tell you," he exclaimed, "the Democratic and Republican parties embody all there of wisdom in party management. We don't want any third party here." "I ain't it, precisely," says "I repeat Mand's "a third party is a nonsense any where." Mand's father counted noses, considered he was a Mewump and withdrew from the field.

MR. MERRIBBY stepped into Cheesecake's grocery the other morning in a great flood of appetite. He thought he saw Cheesecake stooping down behind the counter, so he took up a nodding blow across the back, shouting, "Kiss me, Mr. Cheesecake, and with a shriek of fright a nice, good, motherly old lady, who was back there behind the shop, ran up to the terrified Merribby and dropped the codfish on the floor, when a hungry snook of a dog started off with it, and running across the store after it, the joker knocked over a barrel of eggs, and the dog got away with his due."
"By Jove!" groaned the unhappy man; "I felt, when I turned in here, I'd do better before I got out."
And staggering to the window he sat down on a square yard of fly-paper and buried his face in his hands.—*Burliste*.

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.



AND TINNERS' STOCK OF ALL KINDS,
FOR SALE BY

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

ESTHEY & CAMP
NO. 208 NORTH FIFTH STREET
ST. LOUIS, MO.

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.

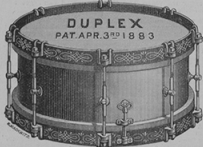
Payments

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.

ESTHEY & CAMP,
NOS. 188 AND 190 STATE STREET,
CHICAGO, ILL.

PATENT DUPLEX DRUM.

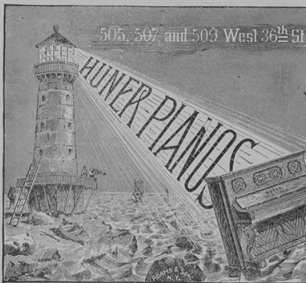


It is a known fact that the snarehead of a drum, in order to respond to the slightest touch of the stick, should be very thin and have much less tension than the tough batterhead. To accomplish this was a problem, which remained unsolved until we invented our Duplex Drum, the heads of which are lightened separately.

Send for Circular and Price List.

N. LEBRUN MUSIC CO.

ST. LOUIS, MO.



NEW YORK

The late Maria Latta and Annie Louisa Cary, now Mrs. Raymond, once went to jail. It happened in Denver, if we are not mistaken. They left their hotel for the theatre where they were to play, but went to the court-house instead and finally reached the jail door, where they told the turnkey they wished to enter. "What for?" asked the latter. "Why, to get upon the stage!" was the answer. "This 'ere jail haist no stage!" said the buman Gerberne. Follows.

Edmund Yates gives the following: One of the funniest criticisms I can remember on a dramatic piece was delivered in the Queen's Theatre, in Dublin, some years ago. It was by a very portly Mephistopheles in some "Faint" extravaganza called "Go home!" The dramatic devil was dressed as a "fat and soft breast," and as he sank through a small circular trap-door, he said, "I did not expect to be so fat"—he stuck. The demon below tugged at his crimson leg, and said, "The mortal man below me is a fat fellow, but I am not. And, then over the delighted Dublin din, that arose from the whole house, came a faint, small voice from the balcony, "Well, boys, that's a comfort, any way—hell's fire!" Then they dropped the curtain.

SEVERAL YEARS ago there was so great a freshet on the Illinois river that it was popularly referred to as "the flood." During a law suit in Keosau, an odd man named Adam, living in a little hamlet on the river known as Paradise, was examined as a witness. "What is your name?" was the first question asked him.

"Adam, sir," said he.
"Your name is Adam is it? Well where do you live?"
"In Paradise, sir."
"Oh, your name is Adam, and you live in Paradise, do you? Well, how are you doing now you live there?"
"Ever since the flood, sir," replied the odd man, whose wife never showed up in a row of law suits, in which the court, jury, counsel and spectators all joined.

The *Richmond College Messenger* calls upon some of his "fairer sex" exchanges to solve the following:
Arithmetical: (1) If Susie has a hat, and Clara has new dresses, how many more callers will Clara have during an evening?
(2) If Arabella likes Claude, and Claude likes somebody else, what does Arabella think of somebody else?
Geography: Problem—(1) To construct a brown-stone building and establishment on the base of a nine hundred-dollar salary.

(2) Square a milliner's bill.
Natural History: What bird is most appropriate for a walking-hat?
Astronomy: State the reason for the sun's declination to take the first concourse of the equinox?
Latin: Translate *Femina nuptialis semper.*

I REMEMBER, once, a great while ago, I was asked by a friend to go with him, in the evening, to the home of an acquaintance, where we were going to be some noted pianist, who had kindly consented to let me stay that night, as I did not study as the professional, but I went. And, when the first piece was announced, I saw that the light was not on. So I kindly volunteered to get a lamp from another room. I held the lamp, weighing about five pounds, in my right hand half an hour, while the pianist would tinkle, tinkle up on the right hand, and tinkle down on the left hand, and tinkle while he scoured and slugged that odd concert grand piano, and almost knocked the teeth out of my stomach, and tinkled with the keys, like a pale moonbeam shimmering through the beachy rafters of a decrepit barn, until, at last, there was a wild jangle, such as the accomplished musician gives to piano, and will take a slight intermission, while it seems to the twenty-nine pound lamp, and my friend told me that it had been standing there, like Liberty enlightening the World, and holding that heavy lamp for blind Tom. . . . I had never seen him before, and I slipped out of the room before he had a chance to see me.—*HILL N.Y., in Boston Globe.*

A TERRIBLE mistake recently occurred to one of our most critical journals, which illustrates the danger of mixing up reviews of different art subjects, and the manner in which different branches of culture can be confounded. A sparkling music and a concert took place on the same evening; and, by mischance, the tickets reached the wrong art critic of the *Review*. The mistake was very easily corrected, but it was a brushing out of his field of labor, boldly went at his task.

Some *Pupiletto*—"Thumper's Night" was well filled with an artistic audience last night, who had the pleasure of being present at a delightful program, which was charmingly carried out. It eight o'clock, the conductor called time, but forgot to specify what tempo was desired. Sigurd J. but livani and Mr. Driscoll appeared in a duet which seemed to be in the character of a lock-turn. Sigurd J. but livani was a little heavy, and he seems much addicted to forearm action. His performance was satisfactory, but he did not have much power. A great many "rouds" were upon the program, and we are glad to see the old-time style of composition coming into favor again.

The art critic of starting was at a first trifling success, but he soon found that his own program was amazingly into play, and gave the paper the following account:—

"Piano-playing *Federico*—"Apollo-Orpheus Hall was crowded with a lively audience. Last night, to see *Mad Josephine* knock out a piano in four rounds. Betting on the event was not very lively, and an offer of two to one on the piano found no takers. Precisely at eight o'clock, the master of ceremonies started the proceedings with an orchestral prelude; but this only added to the interest attendant to the main event. *Rafé* came to the front and took an excellent position. In at once struck out with a resolute dent he was spunged off just before the combat, and looked in excellent condition. He now got in some light work, and followed it with a terrific left-hander, and managed to get away without a return. He now got in some light work with both hands, and for a short time seemed spurring for victory. A short rally followed, but just as the fall heared he was beginning to back the piano to the tune of three to one, he caught it a heavy hook low on that side, and in an instant had it in chancery, and was punishing it severely. Such heavy pounding has rarely been seen in any exhibition. The combat was so evidently in *Rafé's* favor that we did not stay to see the close. The police arrangements were perfect, no disturbance of any kind taking place among the spectators. And, now, the sporting critic holds himself a musical authority, and the musical critic is avoided as a bad man and a heavy hitter.—*Musical Herald.*