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# DEVOTED TO MUSIC AND ART.

Vol. VIII.

SEPTEMBER, 1885.

No. 9.

## AN EVENING AT HILLER'S WITH CHOPIN.

It is a winter evening. The fire burns upon the hearth. Without, splendid equinoxes roll past, and, by the light of the lanterns, may be seen little rose-adenomed heads, sparkling diamonds, glittering garments at the windows within. Paris dances to-day in the Tuileries, in the theatre, in the Closerie de Lilas, in the Jardin d'Hyver, and who knows where beside. The great music-room of the Hiller House is pleasantly warmed and lighted. There is dancing there, too, yet the dancers are only ten fingers, the fingers of Chopin. In a marble vase upon the table there are violets, the pure, white, sweet of a pure empress, shedding their fragrance around. An Erard grand piano stands in the middle of the room, in front of it sits the young, dreamy Chopin. He seems scarcely to touch the keys, as from the far-off distance floats a passionate, yet wailing dance melody, drawing nearer and ever nearer, it grows louder as it approaches; he is playing his wondrous mazurkas and fantastic waltzes. Hiller himself, with his art-brow and his twin hair-curls, stands beside the player, not losing the breath of a tone. Near the hearth, beside the cheerful blazing fire, sits the venerable Chetubini, with absent mien, and yet listening in spite of himself to the magic sounds; it disturbs and yet fascinates him—the concluding chorus of his "Requiem" is forming in his mind. Near him lounges Adolphe Nozzari, the noblest *Pulcinella* to Glick's organ who ever trod the stage. When he sang the celebrated *aria Ver oiselle, mon unique, mon cin Verlangen*, the ladies were not the only ones affected to tears. His voice was of a wonderful sweetness and yet powerful, and his style, less dramatic than elegiac, was, nevertheless, always noble and feeling.

On the other side of the fireplace the violinists, Lafont and Bailliot had taken their places. Behind them rose the characteristic profile of the young Berlioz; a world of thoughts lies buried beneath his beautiful brow with its framework of dark hair. In the window above stands Ay Scheffer, the genial painter, surveying the group with earnest eye. There is somewhat in his noble head that recalls the painter's celebrated picture, "St. Augustin with his mother, Monica." Not far from him, in the darkest corner, sits a pale man, in an attitude of almost hopeless depression, the cheek resting upon the slender hand, the eyes with their far-off expression, plainly bespeaking the soul within. About the mouth there hovers an ineffaceable impression of pain, the expression of an endless "Herzweh," which renders the rare smile inexpressibly touching. The brow is of a lofty beauty, clear and noble. He is the author of a host of letters from intellectual critiques and enthusiastic reminiscences of Jean Paul—Ludwig Börne. "Music is his friend and friend one and the same." "Music is prayer, whether given by the babe in his nursing moments, whether held by the rude child in nature, in rule for the mother, or the man, the babe in his passionate, soul-stirring words—Heaven hearkens to it with like satisfaction, and gives back as comfort to each the other, for even friends are one."

Chopin's playing was a wonder balsam for the soul of Börne. These ardent but melancholy spirits could not but understand each other. Beside a table filled with exotic plants, from amidst whose luxuriance the statue of Polyhymnia peeped forth, sat the chosen daughter of the Muses and Muses, the poet of the "Book of Songs," Heinrich Heine. As his rival in the favor of the ladies can be seen the author of the "Garden of Sappho," Heinrich Heine. Withoutstanding his weight, the rather corpulent gentleman was always vigorous. *Figaro* the poet, the author of the "Garden of Sappho," Heinrich Heine was yet untouched by the devastating ravages of illness that later so cruelly destroyed all the beauty, that the poet of the "Garden of Sappho" had power to smooth the distorted features. The blue eye yet shone like stars and the lips whispered,

the most bewitching absurdities, until a beautiful hand was laid upon his mouth. This time it was the tiny fingers of the renowned and fascinating Delphine Gay, who, in Paris, was less celebrated as a woman than as authoress. Heinrich Heine kissed the little hand at once meekly and passionately, for it had brushed by his lips softly as a rose-leaf just as Chopin's playing began. Now he had long forgotten the wanton sport. A deep melancholy was graven upon his brow, the head was sunk upon his breast, the long lashes almost touched the cheeks. Many a beautiful eye at this moment rested upon the attractive profile. Perhaps he dreamed poems to the fantastic melodies of Chopin. And over yonder, that young creature, that fairy-like being with the great Southern eyes and the waves of dark hair—that woman with the smile of a child and the movements of the graces, with whom Maestro Rossini had just been whispering? Who else than Marie Mallibran, the great singer, the genial, warm-hearted woman, the idol of Paris. The Countess Merlin, her friend and protectress, had introduced her into the little German salon. Also many other, celebrated pupils of Garcia were there, Mesdames Lucile and Fanny, and various other faces, who had only to appear to excite the warmest admiration.—*Exchange.*

## THE RISING STAR.

MISS MOORE ("Lola") Moore as her friends call her, the American singer, who has just carried off the first prize at the Paris Conservatory, and who has entered less than two years ago, is not, as has been claimed, from New Orleans nor Massachusetts. She is a St. Louis girl, and would probably never have been heard of, if not for the fact that she sang at St. George's Episcopal church, where she sang alto three years ago, refused her an advance of \$100 on the rather small salary which she was then receiving. It was about this time that she placed herself under the tuition of Mme. Petipas, who immediately told her she was not an alto, but a soprano, with mezzo-soprano quality of tone, and began to teach her as a soprano. Soon Miss Moore returned, almost in tears, and said that she had been told by her friends that to try to make a soprano of her would ruin her voice, etc. Mme. Petipas simply replied that her voice was "broken," and she did pay her for the broken voice. Miss Moore continued under Mme. Petipas until the latter thought it best to send her to Paris, with a letter of introduction to Ambroise Thomas. This is now known. Miss Moore carried off the first prize on her first trial, a thing never before accomplished by any other American girl. Of course, Mme. Petipas feels quite elated over the success of her pupil, and will probably be more than willing to have fallen when they hear that the highest authority has indorsed her method and her judgment. Not only did the Parisian press hail her first success unanimously, but the Parisian press spoke of her as a coming star. Miss Moore forwards to the *Figaro*, the Parisian paper, but she has no room for but two brief quotations. "Miss Moore is a young American lady, who is entirely unknown to me, and who, I am glad to say, belongs to the soprano through the extent of its upper register, its brilliancy and its lightness, and sustained by the aid of the vocal cords." She sang the mad scene from "Hamlet" with a truly surprising exactness and variety of means. More than once she sang the *aria* "Ophelia's Waltz" like Miss Moore. This pupil was competing for the first time. She easily carried off the first prize, and she was the only one longer kept at the Conservatory? Production of tone, phrasing, vocalizing—she no longer needs to be commended for her vocal qualities. *Solei* says: "Miss Moore is a very good looking, American girl, small in stature, but robust and well

built, who simply has in her the stuff of a great singer. The competition of 1885 will hardly offer a better singer, and the direction of the opera (First prize takers of the National Conservatory are entitled as of right to enter the company of the Grand Opera—Eo.) would be derelict in its duty if it had not already secured her services. Miss Moore is endowed with a very powerful organ, which permitted her to sing the role of Ophelia in the mad scene with extraordinary *bravo* and virtuosity. The public applauded very enthusiastically, and understood that it was in the presence of a real star. Miss Moore is one of those natures that possess a very rare secret of electrifying the public." If we are not mistaken the last time Miss Moore sang in public (outside of a church) in St. Louis was at the funeral of the lamented Jacob Kunkel. She had studied French in St. Louis, under Mr. Danglars, and was fairly proficient in that language before she left. Her letters since show that she has mastered the idioms of the language.

## ANECDOTE OF SPOHR.

CHARACTERISTIC anecdote of Spohr, the composer, is given apropos to the great Congress at Erfurt in 1885. Napoleon then at the zenith of his power, kept magnificent state in the German town, and the Emperor of Russia, his ally and vassal as an emperor should. Among other things he summoned Talma, Mars, and other luminaries of the French stage from Paris, upon which Spohr and three of his pupils started on foot for Erfurt in the hope of somehow or other enjoying a great dramatic treat. But they found that the performances were only for the sovereigns and their suites; even the musicians being forbidden to introduce any one into the orchestra. They occurred to Spohr, that he and his pupils might bribe some of the musicians to give up their instruments for a single evening and two violins and a violoncello were thus transferred. No other stringed instrument player being open to temptation, the bold idea occurred to Spohr of learning enough of a wind instrument in a single day for the required purpose, and the second hornist was willing to concede his place. Let Spohr tell the rest. "I soon prevailed on him whose place I wished to take to yield his horn to me, and began my studies. At first I produced the most terrific tones; but after about an hour, I succeeded in bringing out the natural tones of the instrument. After dinner, while my pupils walked, I recommenced my studies, and although my lips pained me very much, I did not rest until I could play my horn part perfectly. At five o'clock, the three and *entree* were to be performed in the evening. Thus prepared, I and my pupils joined the other musicians, and, as we reached our places without opposition. We found the saloon crowded to the doors, and the Emperor and his suite of the sovereigns. The seats for Napoleon and his guests were close behind the orchestra. The orchestra, with its 100 men and 100 horses, stood in a long row, and each was strictly forbidden to turn and look at the sovereigns. As I had received a good view of those who directed the destinies of Europe. At every succeeding *entree* the pain of my lips increased; and at the close of the evening I could scarcely eat my supper. Even the next day, on my return to Gotha, they had a very bad cold, and I was obliged to wear a mask. I not a little alarmed when she saw me; but she was nettled when, jesting, I said that it was from kissing the Emperor's hand. She said, 'I have never, I had related to her the history of my studies on the horn, she laughed heartily at my expense.'

# Kunkel's Musical Review

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

Editor.

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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.

HERE has been some misunderstanding of our position in reference to the using of the meetings of the M. T. N. A. for advertising purposes. We have no objection whatever to a pianist's arranging with the manufacturer of a first-class piano to use, for a consideration, the piano of his make to the exclusion of others in any concert or concertos he may give, but we do say that when a number of pianists come together, as they did at the late meeting of the M. T. N. A. who were to be heard, but only on the piano they play for a consideration, this place places the pianists in the unfortunate position of rival drummers for the trade of their respective employers, on an occasion when they should be unbiased members of a deliberative body. The better plan would probably be for the association to discontinue piano recitals altogether. The association, however, seems not to know its own purposes—whether it is to be a deliberative body, a concert company, an aid society for struggling composers, an advertising medium, a foster-mother for humbug musical degrees, or an excuse for a summer jaunt at reduced rates. So far it has succeeded in being the last only.

## THE GRANT MEMORIAL PAGEANTS.

OW many have smiled at the story of the discomfited widow, who, after mourning her loss in the first part of the epitaph on her husband's tombstone, wound it up with the statement that she carried on business at the old stand, and sold goods at prices below competition! Then how many must have smiled at the funeral of Gen. Grant or at the different funeral pageants in honor of his memory on the 8th of August, have been amused (as amused, perhaps, as right thinking Americans were mortified) at the sight of mourning turned to advertising purposes—a funeral made the occasion of money making, a day of mourning turned to a holiday under the thin disguise of black draperies and flags at half-mast! Here in St. Louis, thanks to the efforts of the parties who managed the procession, and we are told, of most of all to those of Col. Meier, who commanded the militia, the climax of absurdity, not to say insult to the memory of the dead hero, was reached. The day was warm and the wise Colonel forbade all the bands that were in line to play any funeral marches or dirges "because it would cause the procession to move too slowly, and make the march harder on the men." And so it came to pass that the funeral procession, moved through the streets, the bands playing quicksteps, polkas, etc. One band (from South St. Louis) alone disregarded the order and played suit-

able music at the risk of losing its pay. One of the last divisions of the procession had been assigned to the negro organizations, and as the men marched in the center of the street their wives, sweethearts and children followed on either side. The jolly music was too much for their untutored and impressionable nature, and at the sound of the polkas and jigs they danced and laughed as if the occasion were the merriest imaginable. The militia were put through their paces, and the crowd, accepting the force as a farce, cheered their evolutions, and, later, also the appearance of the delegation from the negro organizations. The whole thing was in accordance to St. Louis, to the nation and to civilization, yet the daily papers, and even the *Globe-Democrat*, which had editorially condemned the playing of a scheduled championship game of base ball on that day, although reporting the cheering, etc., along the route of the procession, had not one word of condemnation for the disgraceful exhibition of combined stupidity and ill-breeding. When the "gallant Colonel" dies we suggest as appropriate selections to be played by the bands, in lieu of dirges, "Pop Goes the Weasel," "The Irish Washerwoman" and "The Mulligan Guards."

WITH the installment in this issue of Mr. Bennett's "Observations on Music in America," the series closes. We feel sure that our readers have been glad to hear what the eminent English critic had to say, and, like ourselves, have been pleased at the judicial spirit in which he seems to have viewed the subject. It is evident that whenever he was in doubt he has given us the benefit of the doubt. The malevolence which it was assumed in some quarters he would be actuated by has not appeared. Indeed, we doubt whether he has not said more in our favor than we deserve, in other words, whether he has not overestimated our musical advancement, and there should now be confusion and shame among those who attacked him personally, even before he had stated his views. Mr. Bennett's relatively short stay in this country had us to think that his "observations," however impartial, would be often faulty, but save in the matter of church music, to which we have already referred, we see nothing in them to criticize or correct. Mr. Bennett has been not only a fair judge, but an able one, and we tender him at once our congratulations and our thanks.

## PRIVATE OR CLASS TEACHING.

HIS is the season of the year when almost every mail brings to the *sanctum* (we pronounce it "den") of the musical editor—by the way, we mean the editor of the musical—some inquiry as to the propriety of private or class teaching. These questions are usually accompanied by data of what the pupil has studied, his or her age, etc., which are supposed to furnish the editor all the premises from which to reason out a conclusion—but which generally furnish not even a clue to the formulation of intelligent advice. Partly to answer such inquiries, partly to save the time which answers by mail consume, and which we can ill afford to spare from multiple labors, we have decided to give the discussion of this question a little space in this issue. We say the discussion of the question, because the question is not one that admits of a categorical answer. Individual and class instruction each have advantages and disadvantages, and what will be best in one case may be worst in another.

In private or individual teaching, the lesson hour is devoted by the teacher entirely to the instruction of the individual pupil, the correction of his individual mistakes, in class teaching the same hour is divided into as many sections as the class has members, the same lesson is gone over by each member of the class, and the entire class is supposed to hear the corrections, suggestions, etc., addressed by the teacher to each of its members in turn.

The advantages of class work are, First, its cheapness. If a teacher teaches four pupils at once, he can certainly charge much less for each than he could if he spent the same time with one pupil. Secondly, there naturally arises among the members of a class a certain emulation, which may serve as a real incentive to children who are ambitious but volatile and incentive. Thirdly, the relative excellence of the lessons of each member of the class furnishes to those parents who progress of their own children with that of others. Fourthly and finally, if, as is often the case, the pupil intends to eventually become a teacher, the explanation of the difficulties encountered by different members of the class may assist the pupil in discovering and rectifying the mistakes of those who may later become his pupils. In other words, the class teaching furnishes indirectly a sort of lesson on the art of teaching. Managers of music schools or conservatories would probably insist upon another advantage: the fact that they are enabled by their system to secure for the price a better class of teachers than private individuals can outside, but while this is probably true, it does not necessarily follow that the conservatory teacher is in any respect able than his outside competitor.

The disadvantages of the class system are, First: that if the lessons have not been very thoroughly studied before recitation, the time for correcting mistakes of each individual member of the class is insufficient. Secondly, that the pupil's attention is not concentrated upon his own mistakes, which are the only ones he is to correct, but is partly taken up with the consideration of the blunders of others; Thirdly, that the members of the class who have special talent are held back by those who lack it, while the latter are urged on at a speed that makes thoroughness impossible.

The advantages of individual instruction are, First: the fact that the lesson is long enough to enable the teacher to detect all the shortcomings of the pupil, and to correct them fully and in detail; Secondly, that the attention of both pupil and teacher is concentrated upon the work of the individual pupil; Thirdly, that the teacher can adapt his course and his methods to the wants of the particular pupil, instead of striking a more or less accurate average; Fourthly, in the case of some very timid pupils, that there is not the presence of other, perhaps brighter, pupils to hear the mistakes made and to bring by word or look a sense of mortification to the pupil that may result in his total discouragement.

The disadvantages of this system are: First, its relative expensiveness; Secondly, the absence of class emulation.

Bearing these facts in view, parents and guardians can, better than any editor or teacher, answer their own questions in each individual case. The disposition of the child, his general capacities, his musical talent and even the state of his health should all be considered—and of most of these parents and guardians are the best judges. Further, what is the best method at one stage of the child's progress may not be the best later on, when the disposition has been modified by age and associations. Each case must be examined for itself—only thus can the best work be accomplished.





## IGNORANCE IN MUSIC.

THE following strictures on mutual ignorance are from the pen of Mr. George Serres, and although written for France, are quite as applicable to the present state of affairs and the home of the brave." One great defect of the French public is *intolérance*. I am not alluding to the intolerance which, with deliberate purpose, causes a piece to be hissed or an artist to be talcoed; I have in mind the harsh, unreasonable, exacting spirit which is so common to the French, as it is to us, of art, that greets novelty with envious bitterness, and reads the sentence condemning a new work as a sentence condemning the man; for the mania for disparagement which is exhibited at the birth of every hitherto unacted opera; which is so common to the French, is not to be taken with that which is vulgar, does not consider any effort sufficiently elevated, or any expenditure talent sufficiently ample to satisfy its avidity. "Pooh! it is only mediocre; it is not a masterpiece!" thus crushing the author beneath the celestial wings of the goddess of the Muses. "The fine work by those masters was almost always not produced till after fifteen platitudes. Time has been wasted, and the public has been deceived. I recollect only the works which were successful.

If the public cannot of themselves form a healthy judgment as to what is good or bad, if they are *a priori* inclined to mistrust and ill-natured suspicion of every new work, it follows that they do not know what to desire, to like and to adopt. Hence you see them, at a week's interval, condemn quite different

The stock music of the court band is, however, produced on the musical glasses' principle, the mediums being either hard wood or metal. The principal instruments are exquisitely ornamented and inlaid. The Siamese ambassador and lady arrived in time to hear the opening piece, described

The names of the pieces performed, rendered into English, were "The Brother," "Sweet Melody," "The Song of the Fishes," "The Song of the Fishes" (takkyah solo), "The Sorrow Parting," "The Pegu Affliction," and the Siamese national anthem; but the music was not so varied as the subjects. The first two were in the key of C, and the third, a bridged, three-stringed instrument on short legs screwed into the back) was enthusiastically *encored*, and the musicians were indeed well applauded. The last two were in the key of B, and the first of their demeanor they might not have understood the compliments paid. They had to respond to the first two, and the last two were performed with curiosity, but, considering the nature of the instruments, cleverly. The best man is apparently the performer on the wooden strips, but the twitler of the *chak* was in the piece excellently done. *—Exchange.*

[illegible]

down against a wall. In this part of the gallery are two ancient Irish harps. They are of course strong, and were strung to say found in the Highlands. One of them is that mentioned as having belonged to Mary, Queen of Scots. The other is called the harp of King David. This kind of instrument was known to our English folks in the earliest ages. In fact the Celts-Phoenicians brought the first to the Green Isle. The Queen lends several rare and extremely valuable manuscripts. Two virginal books, one of which belonged to Sir John Hare, who are among them; also the score of Purcell's "King Arthur." The museum, for such in truth it is, contains manuscript dating from the seventh century. An attractive feature in the gallery of curiosities is a suite of three historical rooms, in the furnishing of which musical instruments form an important part. The first of the rooms is English, and the time about the middle of the eighteenth century. The second, which attracts the most attention, might be called the Elizabethan room. It is partly hung with sixteenth-century tapestry of Flemish make, and is paneled in black oak. Here is Queen Elizabeth's virginal, and the authenticity of the instrument is unquestionable. At one end are the royal arms in colors yet fresh. It is of Italian make. The pandora or bandore, an English form of the ancient Greek pandura, is one of the musical specimens in this chamber.

### THE MUSICAL UNION.

WE are happy to be able to announce that the concerts of the Musical Union, which were suspended last year, are to be renewed this coming season. The last season of this society (1884) fully demonstrated the fact that St. Louis possessed the materials for a first-class orchestra. During the three years of its existence it did such good work and made such advancement that many who once were skeptical, as to the result of its work are now among its most ardent supporters, and ready to put forth any effort to sustain and make it a permanent success. They think it has been demonstrated, that only time and careful training are necessary to insure the becoming a source of the highest pleasure, comparing favorably with similar organizations throughout the country. The hearty support of the public is solicited. The managers, Messrs. Wallauer and Doan, ask all lovers of music and art to co-operate with them in making the concerts of the coming year a greater and more successful one than of any previous season. The price of subscription is \$20.00, which includes four tickets to each concert and dress rehearsal, there being six of each, making forty-eight tickets in all, which is a moderate price for concerts involving such heavy expense. The Exposition Hall being now completed enables the managers to so arrange that each subscriber can select his seats, which can be retained during the entire season, and thus avoid any uncertainty as to location of seats on entering the Hall. Any further information will be cheerfully given by application to the managers, or any communications answered promptly when addressed to Thos. C. Doan, 109 North Third Street.

The New York *Belleville Evening Journal* says describing Schuler & Co.'s new waterworks in New York City: "Schuler & Co.'s new waterworks are located at the corner of Fourteenth Street. Enlarged and beautified, they are the work of all that is good and beautiful in architecture, taste and judgment. Not only from Fourteenth Street but also from Third Avenue is there an entrance to the beautiful rooms. The rooms through which visitors pass at this point is exclusively dedicated to shipping purposes; it contains an elevator erected at a cost of over ten thousand dollars, which leads to the upper stories used for manufacturing purposes. Only the finishing touches have been given to the instruments that are being prepared for delivery, after they have been sent hither from the factory in the twenty-third Street. This area of the waterworks is nearly 60,000 square feet. The decorations of both of the large halls are separated only by broad columns, is exquisite, the walls being with dark Pompeian red, and the large, arched color strike the eye agreeably, while the ceilings with their beautiful decorations in wood, give the place an impression of richness." The total cost of the new rooms approaches \$20,000, a sum which, better than words, speaks of the prosperity and enterprise of the house."

"In technique in the purest chromatic scales; his wonderfully clear intonation, even in humorous passages, his broken scales across all the four strings, from the lowest to the highest, to the gliding of his fingers over the strings, his entrancing pensive play, while the bow was simultaneously playing wonderful melodic passages, his playing upon the G string; his silvery chime of bells; his *fortissimo* which conveyed the whole of the orchestra's effect immediately by the sweetest, most charming passages—all that was incomprehensible or incomprehensible. Do you know what all that is? That is the way Paganini played the 'Fiddle.'—*Berlin Hesper*



### OUR MUSIC.

"GRANT FUNERAL MARCH," ..... *d. Kontski.*

Almost all publishers have on hand one or two funeral marches, which with a change of heading, do service for every prominent man who dies, and whose death may cause a transient demand for a commemorative composition. Our publishers have always preferred to let others make the few dollars they might reap from that style of enterprise, and hence have never before issued a funeral march. This composition is now published not in competition with the mass of Grant Funeral Marches that have done service for Lincoln and Garfield and a dozen others, nor with the shoal of wistly-wistly stuff with similar titles, which the death of the very Apollonius has really brought forth. This is the worthy homage of the "lion pianist" to the lion soldier—a noble composition, worthy of the man whose memory it honors. We feel flattered that all of the music journals of America, *Chiefly*, *Kontski*, have selected ours to give his latest inspiration to the people. America's excellent march was played at Gen. Grant's funeral by Gilmore's famous band, for which it was arranged by Mr. F. Wm. Schuler. The piece is not an easy one to properly render, but will repay whatever study is devoted to its mastery.

"CARLENS ELEGANCE QUICKSTEP," (Duet) *Schleifarth*. This is in Mr. Schleifarth's happiest tenor, and we assure it will please. It is of only moderate difficulty.

"KATIE'S FAVORITE SCHOTTISCHE," ..... *Sidus*. We are reiterating our promise of publishing in the Review, *Herr Sidus'* latest series of easy pieces, almost as soon as received from the author. Like all of *Sidus'* teaching pieces, this combines to an unusual extent the technical with the pleasing.

"HUZA, HURRAH!" (Gallo) ..... *Wollnhaft*. This composition was published in duet form in our issue of January, 1882. We now give it as a solo—in which form many prefer it. It makes great effect in either form, being full of dash and fire, and not over difficult.

"DREAMING," ..... *Wellings*. This revised edition of a favorite song, with the addition of German words, (the work of Mr. E. A. Zentz), and such modifications in the accompaniment as increase its beauty and its popularity, will doubtless be recognized as superior to all others. It will be seen that the different readings provided adapt this edition equally well to high and to low voices.

The pieces in this issue cost in sheet form:—  
"GRANT FUNERAL MARCH," ..... *d. Kontski* ..... 60  
"CARLENS ELEGANCE QUICKSTEP," ..... *Schleifarth* ..... 75  
"KATIE'S FAVORITE SCHOTTISCHE," ..... *Sidus* ..... 35  
"HUZA, HURRAH!" (Gallo) ..... *Wollnhaft* ..... 80  
"DREAMING," ..... *Wellings* ..... 35

Total ..... \$2 85

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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only faithful in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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Autumn Waltz	.....	Chopin	35
Forget Me Not	.....	Chopin	60
Weeping Willow (Nocturne)	.....	Chopin	60
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To the American Nation

# GRANT FUNERAL MARCH.

Chevalier de Kontski Op. 326.

*Allegro moderato assai.* ♩ = 100.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro moderato assai' with a tempo of 100 beats per minute. The score includes various musical notations such as dynamics (ff, f, sf), articulation (accents), and performance instructions (Ped., Ped.). The piece concludes with a final cadence.

Copyright—Kunkel Bros. 1885.

This image shows a page of musical notation for a piano piece, likely from a 20th-century repertoire given the complex rhythmic patterns and dynamic markings. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *ff* (fortissimo), *sf* (sforzando), and *f* (forte) are used throughout. Pedal markings (*Ped.*) are present in every system, indicating sustained resonance. Some systems also include asterisks (\*) and circled numbers (e.g., 3, 4, 5) which may refer to specific pedals or fingerings. The overall texture is dense and rhythmic, with a focus on the lower register of the piano.

First system of a piano piece. The right hand features a melody with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the bass staff.

Second system of the piano piece. The right hand continues the melodic line, while the left hand maintains the eighth-note accompaniment. Pedal markings are visible.

**TRIO.**

*cantabile*

Third system, the beginning of the Trio section. The tempo is marked *Adagio*. The right hand has a more spacious melody, and the left hand plays a slower eighth-note accompaniment. Pedal markings are present.

Fourth system of the Trio section. The musical texture continues with the cantabile melody and accompaniment. Pedal markings are present.

Fifth system of the Trio section. The right hand melody features some grace notes. Pedal markings are present.

Sixth system of the Trio section. The piece concludes with sustained chords in the right hand and a final accompaniment line in the left hand. Pedal markings are present.

First system of musical notation. Treble and bass staves. Bass line features heavy chords and is marked with *f* and multiple *Ped.* (Pedal) markings. Treble line features chords and a melodic line. A small circle with a cross is present below the bass staff.

Second system of musical notation. Treble and bass staves. Bass line features heavy chords and is marked with *Ped.* (Pedal) markings. Treble line features chords and a melodic line. A small circle with a cross is present below the bass staff.

Third system of musical notation. Treble and bass staves. Bass line features heavy chords and is marked with *Ped.* (Pedal) markings. Treble line features chords and a melodic line. A small circle with a cross is present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Bass line features heavy chords and is marked with *Ped.* (Pedal) markings. Treble line features chords and a melodic line. A small circle with a cross is present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Bass line features heavy chords and is marked with *Ped.* (Pedal) markings. Treble line features chords and a melodic line. A small circle with a cross is present below the bass staff.

ff *fz* *ff* *ff*

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

*stacc.*

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

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

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

*ff* *ff*

Ped. \* Ped. \*

# CARELESS ELEGANCE.

(QUICKSTEP.)

*Allegretto*  $\text{♩} = 116$ .

Secondo.

Geo. Schlieffarth.

*Glorioso.*

*ff* *ff* *ff* *ff* *ff*

*Ped.* *Ped.*

*cres.* *cres.* *do.* *f*

*f*

# CARELESS ELEGANCE.

(QUICKSTEP.)

Geo. Schleiffarth.

Primo.

*Allegretto*  $\text{♩} = 116$ .

*Glorioso.*

This musical score is for a piece titled "Careless Elegance" in the key of B-flat major (two flats) and 2/4 time. It is marked "Allegretto" with a tempo of 116 beats per minute. The score is for a piano and is divided into two main sections: "Primo" and "Glorioso". The "Primo" section begins with a forte (*f*) dynamic and features a complex, syncopated melody in the right hand with many beamed sixteenth and thirty-second notes. The left hand provides a steady accompaniment. The "Glorioso" section starts with a mezzo-forte (*mf*) dynamic and has a more straightforward, dance-like melody. The score includes various musical notations such as slurs, ties, and dynamic markings like *f*, *mf*, and *ten.* (tension). The piece concludes with a final flourish in the right hand.

Secondo.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *p* (piano) and *sfz* (sforzando).

Second system of musical notation, continuing the piece. It includes a *cres.* (crescendo) marking and a *cen.* (crescendo) marking.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes dynamic markings such as *do.* (dolce), *sfz* (sforzando), and *p* (piano). Pedal markings (*Ped.*) are also present.

Fourth system of musical notation, continuing the piece. It includes a *p* (piano) marking and a *sfz* (sforzando) marking.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes a *f* (forte) marking.

Primo.

*mf*

*f*

Ped.

*cres.*

*mf*

Ped.

*cres.*

Secondo.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *ff* (fortissimo) dynamic marking. The bass staff contains a series of chords, with a *mf* (mezzo-forte) dynamic marking. The system concludes with a first ending (1.) and a second ending (2.).

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords, with a *p* (piano) dynamic marking. The bass staff contains a series of chords, with a *p* (piano) dynamic marking.

Primo.

This page contains seven systems of musical notation for a piano piece, marked "Primo." The notation is written for the right hand (treble clef) and left hand (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The piece includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The systems are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand plays a simple bass line. A first ending bracket is shown above the right hand.
- System 2:** Continues the melodic development in the right hand with eighth-note patterns.
- System 3:** Features more complex eighth-note passages in both hands.
- System 4:** Includes a mezzo-forte (*mf*) dynamic marking. The right hand has a first ending bracket.
- System 5:** Contains a mezzo-forte (*mf*) dynamic marking, followed by a fortissimo (*ff*) section. It includes a repeat sign and a second ending bracket.
- System 6:** Continues the fortissimo (*ff*) section with active eighth-note figures.
- System 7:** Concludes the piece with a final cadence in both hands.

Secondo.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation is in a key with one flat (B-flat) and a 3/4 time signature. The dynamics and markings are as follows:

- System 1:** The right hand (RH) plays chords marked *ff* (fortissimo) and *p* (piano). The left hand (LH) plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present at the beginning and middle of the system.
- System 2:** Continues the pattern from System 1 with *ff* and *p* dynamics.
- System 3:** The RH has a crescendo marked *cres...* leading to a *do. f* (dolce fortissimo) marking. The LH continues with eighth notes.
- System 4:** The RH features a *f* (forte) dynamic. The LH continues with eighth notes.
- System 5:** The RH has a *p* (piano) dynamic. The LH continues with eighth notes.
- System 6:** The RH has a *f* (forte) dynamic, followed by a crescendo marked *cres...* leading to a *do. ff* (dolce fortissimo) marking. The LH continues with eighth notes.

Primo.

This page of musical notation is for a piano piece, likely a solo or a first part of a duet. It consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *cres.* (crescendo), *cen* (crescendo), *do.* (diminuendo), and *ten.* (tenuto). Pedal markings are present at the beginning of several systems. The piece concludes with a final chord marked *ff*.

8

*ff* *mf*

*ff* *mf*

*cres.* *cen* *do.* *f* *mf*

*ten.* *f*

8

*ten.* *mf*

*f*

8

*ff*

# KATIE'S FAVORITE SCHOTTISCHE

Carl Sidus Op. 103.

*Allegretto.*  $\text{♩} = 104$

The musical score is written for piano and consists of four systems. The first system begins with a piano (p) dynamic. The second system includes a forte (f) dynamic marking. The piece concludes with a 'FINE.' marking at the end of the fourth system. The notation includes various fingerings, slurs, and articulation marks.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The tempo/mood is marked 'mf' (mezzo-forte). The melody in the treble staff consists of eighth and sixteenth notes, with some notes beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into measures by vertical bar lines. There are some handwritten annotations above the treble staff, including numbers 1, 2, 3, 4, 5, and 6, which likely correspond to the numbered notes in the melody. The overall style is that of a handwritten manuscript.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The piece is marked *mf* (mezzo-forte). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature has one sharp (F#), and the time signature is 2/4. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the left hand.

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody is in G major, with a key signature of one sharp (F#). The time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line provides a simple harmonic accompaniment, mostly using quarter and eighth notes. The score is divided into two systems. The first system contains the first two lines of the melody and bass line. The second system contains the next two lines. The melody ends with a final cadence. The bass line ends with a final chord. The score is written in a clear, legible style, with a focus on the melodic line.

5 4 3 2 1 8 5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

*f*

5 3 5 2 5 2 5 3 5 3 6 1

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The piece is marked 'mf' (mezzo-forte). The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of chords and single notes. The score is written in ink on aged paper.

8

Musical score for 'The Rose Tree' (continued). The score is in 2/4 time and features a treble and bass staff. The melody in the treble staff includes a sequence of eighth and sixteenth notes, with some measures containing triplets. The bass staff provides a harmonic accompaniment with chords and single notes. The score is marked with a 'C' for common time and a '2' for 2/4 time. The key signature is one flat (B-flat).

Repeat from the beginning to Fine.

# HUZZA! HURRA!

(Galop di Bravoura.)

Tempo di Galop.  $\text{♩} = 100$

Henry A. Wollenhaupt.

Tromba.

First system of musical notation for Tromba. The key signature is B-flat major (two flats). The time signature is 4/4. The music is marked *ff* (fortissimo). The melody is written in the treble clef, and the bass line is in the bass clef. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Second system of musical notation for Tromba. The key signature is B-flat major. The time signature is 4/4. The music is marked *ff* (fortissimo). The melody continues in the treble clef, and the bass line is in the bass clef. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Brilliant.

Third system of musical notation for Tromba. The key signature is B-flat major. The time signature is 4/4. The music is marked *p* (piano). The melody is written in the treble clef, and the bass line is in the bass clef. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The word "dim:" (diminuendo) is written above the bass line.

Fourth system of musical notation for Tromba. The key signature is B-flat major. The time signature is 4/4. The music is marked *p* (piano). The melody is written in the treble clef, and the bass line is in the bass clef. There are various musical notations including eighth and sixteenth notes, rests, and dynamic markings. The word "dim:" (diminuendo) is written above the bass line.

First system of piano music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic. Bass staff has a steady eighth-note accompaniment. A *dim:* (diminuendo) marking is present in the treble staff towards the end of the system.

Second system of piano music, continuing the first system. It features the same melodic and accompanimental patterns, ending with a double bar line and repeat signs in both staves.

Con Bravoura.

Third system of piano music, marked *Con Bravoura*. The treble staff features a more complex melodic line with triplets and sixteenth-note runs. The bass staff continues with a dense, rhythmic accompaniment. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff to indicate pedaling points.

Fourth system of piano music. The treble staff continues with intricate melodic passages. The bass staff accompaniment remains dense. Pedal markings and asterisks are used throughout the system.

Fifth system of piano music. The treble staff features rapid sixteenth-note passages. The bass staff accompaniment is very dense. The system begins with a *ff* (fortissimo) dynamic marking. Pedal markings and asterisks are used throughout.

ff

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

f

dim.

f

dim.

p

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

p

fres.

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

## 8

*Pea*

## 8

*Ped.**Ped.**Pea**Ped*

First system of musical notation, piano part. The key signature is B-flat major (two flats). The music is in 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning, and a *dim:* (diminuendo) marking appears towards the end of the system.

Second system of musical notation, piano part. This system continues the melodic and harmonic material from the first system. It concludes with a double bar line and a key signature change to C major (no sharps or flats).

Con Bravura.

Third system of musical notation, piano part. The key signature is C major. The right hand features a series of chords, many of which are marked with fingerings (2, 3, 4). The left hand plays a continuous pattern of eighth-note chords. A dynamic marking of *f* is at the start. Pedal markings are indicated below the staff: Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*. The asterisk likely denotes a half-pedal effect.

Fourth system of musical notation, piano part. This system continues the eighth-note chordal pattern in the left hand and the chordal melody in the right hand. It includes various fingerings and concludes with a double bar line. Pedal markings are: Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*.

Fifth system of musical notation, piano part. The right hand features a more active melodic line with sixteenth and thirty-second notes, while the left hand continues with the eighth-note chordal accompaniment. A dynamic marking of *ff* (fortissimo) is present. The system concludes with a double bar line. Pedal markings are: Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., \*Ped., and \*.

The Swan

Andante

*p* *ff*

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

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass line and chords in the treble line. The voice part is in the right hand, using a single staff with a treble clef. The melody is written in a simple, folk-like style. The score includes a dynamic marking of *f* (forte) at the beginning and *dim:* (diminuendo) towards the end. The lyrics 'The Rose Tree' are written below the piano part.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, using a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part consists of a series of chords and single notes, with a 'dim.' (diminuendo) marking at the end. The voice part is in the right hand, using a single treble clef. The melody is simple and consists of a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the voice part.

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a single system. The key signature is one flat (B-flat major), and the time signature is 3/4. The score begins with a piano introduction marked with a forte (ff) dynamic. The melody is written for the right hand, and the bass line is written for the left hand. The score includes various musical notations such as triplets, slurs, and fingerings. The piece is 16 measures long.

# DREAMING.

Words by E. Oxenford.

NUR IM TRAUM.

New Edition, revised by the author.

Music by Milton Wellings.

*Andante moderato* ♩ - 92.

*An dem Strome stand ich*

Once a-gain I saw the

wie der Drauf die Was-ser-li-lie liegt, D'rein die Wei-de tauchet nie der; Die der  
riv-er Where the wa-ter-li-lies grow, Where the wil-low branches quiv-er As the

Wie-len Spielsich fűgt. Wieder hűrt' ich je-ne Lau-te, Die mir einst so hold er-  
gen-tle zephyrs blow, And I heard those well lov'd ac-cents That once held my heart in

tűnt Be-nen lie-bend ich ver-trau-te, Ach ein Traum hat mich ver-hűhnt. Nur ein  
thrall And they whis-per'd words of prom-ise- I was dream-ing, that was all! I was

*Traum war's, Ach, ein Traum nur, Nur ein Traum hat mich ver. höhnt. War's ein Traum nur, war's ein*

dream-ing, on-ly dream-ing, I was dream-ing, that was all! I was dream-ing, on-ly

*Traum nur, Hat ein Traum nur mich ver. höhnt!*

dream-ing, I was dreaming that was all!

*Doch zwei Hän-de still sich fin-den, Und er lis-pelt: Bist du*

In my hand there steals an-oth-er And my heart is throbbing

*mein! Treu-e soll uns zärt-lich bin-den, Un-ser Lie-ben e-wig sein! Ich ge-*

fast, As he whis-pers that to-gether We will cling un-to the last. Then I

lob ihn zu be-glü-cken, Wie sein Wort mein Seh-nen krönt, Meine

mur - mur that I'll love him, What - so - ev - er may be - fall, And my

*p a tempo.*

Seel' ist voll Ent-zü-cken, Und kein Traum hat mich ver-höhnt. Nein, kein Traum hat mich ver.

soul is fill'd with rapt-ure. 'Tis no dream-ing af-ter all! 'Tis no dream-ing af-ter

*accel. e cres. rit.*

höht. Nein, kein Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt! Nein, kein

all! 'Tis no dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all! 'Tis no

*a tempo*

Traum ist's, Nein, kein Traum ist's, Nein, kein Traum hat mich ver-höhnt!

dream-ing, 'Tis no dream-ing, 'Tis no dream-ing, af-ter all!

*rit. colla voce.*

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BOSTON.

Boston, August 12th, 1885.  
 EDITOR KUNKEL'S MUSICAL REVIEW:—The concert goes on, and so does the mercury; yet the latter does not seem to be influenced by the latter. One concert a day at Music Hall, together with an occasional circus band performance at the summer gardens, constitutes Boston's musical dose at present.

I will confine my remarks to the first only. The Music Hall concerts all belong to a single series, the Neuenhoff promenade Concerts. At these, for cream, wine and beer blend their attractions with music. It was amusing to see the doubts and evil propensities which hung about the enterprise at first. Our staid Puritans seemed to think that there would be a rush of all dissipated elements to Music Hall, to imbibe beer, in spite of its being double the usual price. The result was amazingly different. The very best classes came and been Quaker meetings. The music given on these occasions is far better than Boston has been accustomed to in summer. One custom has been introduced which makes the concert especially attractive—it is the giving of "composers' nights" or programmes devoted to the works of one composer entirely. Composers, great and small, light and classical, have been represented, and I am glad to say that the highest school has proved the most attractive. Weber and Mozart have distanced Suppe, Sullivan and Strauss.

The German element is, of course, largely represented on these nights, but there is also a large representation of American present, who sip beer with "teutonic grace. In New York the "upper ten" try to imitate English ways, but to be just little German is considered good form in Boston, and many "German Clubs" (composed of Americans), exist here. The execution of the programmes is also much better than one could expect from a rather small orchestra in midsummer. If only the percussion and the brass were a little less fiery the ensemble would be better. How they can play so vehemently in such hot weather passes my comprehension. There must be considerable inspiration, attended also with some perspiration.

The cost of my musical budget for the month comes from that inexhaustible source, the New England Conservatory of Music. The institution is closed so far as music is concerned, and Dr. Torjoe and some of the ambitious ones who work in the summer time, are at Lyndon Center, in Vermont, but the great building in Franklin Square, Boston, is nevertheless full of activity. The great additions which I spoke of in my last letter, are still in course of construction, but still more improvements are still being made, chief among them is the introduction of electric (incandescent) lights and steam heat into each room in the building. This will not only be a great convenience to such young ladies as reside in the home-department of the Conservatory, but will be the best possible safeguard against fire. One of Boston's noblest philanthropists has made a handsome donation for the improvement in the chapel and lecture-room. Although this great musical college has risen by its own efforts, its two great elements of success being its own intimate and the sagacious management of its director and principal, Dr. Torjoe yet such gifts are doubly welcome, since they prove that capitalist capitalists understand the permanent worth of the institution, and they lead to the foundation of new scholarships and professional chairs in the sciences connected with music. Acoustic Theory, Philosophy, etc., and will continually be remembered by donations and bequests either from students who remember their Alma Mater, or from wealthy gentlemen who appreciate their workings and desire to advance science and art.

STEINWAY vs. KRANICH &amp; BACH.

SOME years ago, before Kunkel Brothers had abandoned the piano business to devote their entire energies to their publications, they had in their warerooms, side by side, a number of Kranich & Bach and Steinway pianos. Struck by the great similarity of tone in the two makes, the brothers began a series of experiments. Whenever a well-known musician came in he was asked whether he could tell the difference between a Steinway and a Kranich & Bach, simply by listening to the two. The answer was almost invariably in the affirmative. Then the musician would be asked to look out of the window. One of the Messrs. Kunkel would then play some brief selection upon all the pianos of the two makes and as each was touched the listener would call out the name of the maker. The guesses were quite as often wrong as right, and in many cases the same instrument was played upon two or more times and assigned in turn to the two makers. There was not one musician of any prominence in St. Louis who was not caught, as those who had been unimpressed brought others and tried the experiment upon them. The editor of the Review, though not a "prominent musician," thought he had a pretty good ear and tried his luck

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with the rest, only to be convinced at last that he did not know as much as he had supposed. There was one man, however, and he was blind as the rest, who never made a mistake. Again and again he was tried, but as soon as he was placed at the piano and played a few notes, he unerringly called out the case might be "Steinway" or "Kranich & Bach." It is to be noted that he always insisted upon trying the piano himself, claiming that the touch of another could not guide him as well as his own, and as he was totally blind and could not see the stencilled name of the manufacturer, this was thought to be perfectly safe. The Messrs. Kunkel and the other experimenters wondered at the acuteness of hearing or of touch that enabled the blind man to detect, without ever failing, differences which eluded the grasp of those who were undoubtedly his superiors in most respects. One day, while experimenting with him for perhaps the fiftieth time, Mr. Charles Kunkel noticed that before he began to play the blind fellow felt the ends of one or two of the black keys. At that time Kranich & Bach finished the ends of the black keys with sharp corners, while the Steinways finished them somewhat round. A light began to dawn upon the observer which became broad daylight when the proceeding was repeated each time our blind seer sat at a different instrument. Nothing was said however, but the next order that went from Kunkel Brothers to Kranich & Bach, requested them to finish the black keys precisely like Steinway's. This was done (and we believe Kranich & Bach have continued to finish their black keys in that style ever since). Soon after those pianos arrived the blind hero appeared upon the scene and in the presence of several visitors avowed that he could always tell a Steinway from any other piano and was led the rounds. This time all the pianos in the wareroom were Steinways. The ill-suppressed laughter of the onlookers soon warned our guesser that something was wrong and when at last he was told of his mistakes and was charged with the little trick of having told in previous trials not by the tone or the regulation of the action, but by the finish of the keys, he laughingly acknowledged the deception practised by him upon the "sneakers" who could see as well as hear, but said he: "Gentlemen there is one way in which even a blind man can tell the difference between a Steinway and a Kranich & Bach, an infallible way."

"Well, what is it?"  
"Will you treat if I tell?"  
"But what if your test is not infallible?"  
"Then I'll treat the crowd."  
"And who shall be the judge?"  
"Why, a majority of those present."  
One of the listeners accepted the offer.  
"Well," drawled the blind musician, "you can always tell by the price asked!"

The test was recognized as infallible—it is probably the only one—and the blind man got his treat.

**LANGUAGES OF SONG.**

HOW that American Opera, or rather Foreign Opera in English, is to be given in New York, it may not be uninteresting to speak a word about languages, and especially vocal stand-point. Ch of among all for its beauty and singability (to coin a word) is the Italian, but it has also a poetic and feet. It has such a fatal facility for rhyming that it tends far more to melodic rhythm than to depth. French is less singable than Italian and almost invariably tends to give a nasal twang to its songs. Russian is a very sweet and pleasing language, and is justly called the "Russian of the North." It has many open vowels and a few harsh consonant combinations. Spanish, although close to the Italian in its construction, is less singable. It also possesses the rhyming facility, which is so fatal to earnestness in poetry. In the Italian this jingly attribute has led to the rise of *Impassatori*, who can make a poem on any given subject spontaneously. The Spanish has more gutturals than the Italian.

Spite of its gutturals, German is not unsingable. There is a depth and earnestness in true German poetry which cannot be reproduced in other tongues, as the readers of Goethe or Heine in the original will know. It can also lend itself well to rapid, impassioned utterance, as, for example, the poem "Die Rose, die Lilie, die Tanne, die Sonne," where a vocal language it must rank below any we have yet named.

The Dutch is one of the most unsingable of all many gutturals that the singer has few opportunities to give a clear, open tone. Of the tongues of Scandinavia, the Danish is the softest, the Norwegian the hardest and loudest. Nevertheless these tongues can become almost liquid in the hands of

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masters such as Hans Andersen, Bjørnsten and others. The English is one of the most expressive of languages. Its depth, as compared with the Latin tongues, is immeasurable. It has, nevertheless, some faults, which make it a poor language for the vocalist. Its close vowels preponderate largely over the open ones. Its ceaseless "ings" and other nasal and throaty combinations are painful to the singing teacher's ear. What word, indeed, can be more unvocally than "singing" itself? The phrase in the *Mosai*—"King of Kings"—in the upper notes of the soprano register is utterly atrocious to the ear, although noble in its majestic poetry. We fear that in the operatic translation which may follow the inauguration of the scheme mentioned at the outset, Wagner's heroic verse will suffer most, for the modern English scarcely lends itself well to the illustration in closing these few remarks on the relative vocal value of languages we can present the reader with the following list, which represents their relative positions, beginning with the best and closing with the weakest: Italian, Russian, Spanish, French, German, English, Danish, Norwegian, Dutch, Low German (Platt Deutsch). Of course the arrangement is not altogether arbitrary, and, judged by poetic worth, the table would almost be reversed.

One fault of the English tongue from the poetic side is its total lack of diminutives. Almost every other language of the world is rich in tender expressions of this character, but the English poets, from the first, seemingly discard them, and hence the English took no root in the hearts of the people. The fault has nothing to do with the purely vocal side of our subject, but, nevertheless, makes it almost impossible to translate any love poems literally, and often worse have in foreign operatic libretti when turned into the sturdier English.

L. C. ELSON.

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THE Review hails with special pleasure the coming of Gilmore's Band to the St. Louis Exposition: first, because it is in every respect a first-class band; secondly, because the banding will serve as a demonstration of the truth of what we have said again and again to the citizens of St. Louis—that no more first-class military band has been in this city for years. When we put down the Mexican Band as a very ordinary conglomeration of musical mediocrities in spite of the puffery of the daily press, we were thought by many to be hypercritical. We know that Gilmore's Band will be our best answer. Not only is it the best military band in the country, but it ranks with the world-famous band of the *Garde Républicaine* of France, and to more can be said. To speak of Gilmore himself as a band-master or musical manager is to repeat what everybody knows. The phenomenal success of the Boston Jubilee in the face of the opposition of the most prominent musicians of Boston is fresh in the minds of everybody, and our St. Louis people will soon be able to judge for themselves of the ability of this popular leader in less gigantic enterprises. Aside from his undoubted talent as a musician and band-master, Mr. Gilmore has that quick insight into character that enables him to select the best lieutenants. It would be difficult, not to say impossible, for instance, to find another gentleman who possesses so much of business tact and musical knowledge combined as Mr. F. W. Schmitze, to whom are due some of the beautiful arrangements used by this famous band. This skill in selection extends to the humblest member of the organization, and more than anything else, perhaps, makes it unique on this continent.

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Miss Nevada (or Miss Wixom, to call her by her present real name) will open the season at the Philadelphia Academy of Music, on the 10th inst.

Most of the artists who are to support Miss Nevada are unknown to us, but Mr. Chizzola's reputation as an *improvisatore* is proof sufficient of their being above the average.

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## OPENING OF THE NEW MUSIC HALL.

THE new Music Hall in the St. Louis Exposition Building is now well-nigh completed. Its dimensions are 30 by 125 feet, and 80 feet in height. It has a seating capacity of about 800 persons; the stage appointments will be, when completed, thoroughly adapted to all needful purposes; the proscenium has a frontage nearly 80 feet; the stage is 60 by 125 feet. It is one of the largest, if not the largest in the country, and is admirably arranged for grand opera or dramatic performances on a large scale, as well as oratorios and orchestral concerts. The interior decorations impress the visitor favorably; while not in any sense elaborate, still they present an exceedingly attractive appearance, thoroughly in keeping with the massive proportions of the Grand Hall. The painting and graining is in satin wood, with cherry relief; opera chairs in cherry, making a pleasant contrast. The boxes, which there are 32, each accommodating comfortably six persons, will be an attractive addition to the house. They are trimmed in brass and maroon velvet, and will relieve the eye and contribute to the general effect. It is proposed to make the drop curtain exceptionally elegant, its size permitting the highest degree of ornamentation. It is to be opened on October 28, the St. Louis Choral Society, assisted by the *Liederkreis* and the *Germanic Singing Society*, Thomas' orchestra and Mme. Fersch-Madi and Miss Emma Juch, sopranos; Miss Emily Winant, contralto; Mr. Win. Winch, tenor, and Mr. Myron W. Whelan, bass. On Friday evening, October 30, (connoisseurs of "Mors et Vita" will be given for the first time in America. The work of the Choral Society in the rendition of the "Redemption" three years ago has remained the high-water mark of choral work in St. Louis. We hope the "Mors et Vita" will not be a disappointment. In this connection we would urge all good singers to give the society a lift on this occasion. There should, for a work of this kind, be no playing at *prima donna* or *prima anything*, but a whole-hearted desire and endeavor to make this festival, and particularly, the "Mors et Vita" a success.

## A STORY OF ITALIAN BELLS.

TOUCHING story is told of a set of bells in the cathedral at Limerick, Ireland. They were made, the story runs, by an Italian artist, who executed them for a convent in his native place. During the wars between Francis I. and Charles V. three of the artist's sons were slain. They were his only children, and during the sad, dark days that followed the sweet music of these bells seemed to the bereaved parent like a voice from heaven, speaking consolation to his soul. Sometime after, the convent becoming impoverished, the bells were sold and taken far away.

But the old man's heart knew no peace away from his beloved chimnes, and so at last he started out in search of them. After years of wandering in foreign lands, he came one summer evening to the river Shannon, by Limerick. As the boatmen were rowing him over the stream the cathedral bells rang out their call to prayer. At the first sound the wanderer laid the rowing cease. When the chimnes were still again they turned to the old man, but his soul had fled. There was a look of peaceful joy upon his face; he had found his bells and he was dead.

## THE BEETHOVEN CONSERVATORY.

THE fall term of this old and reliable institution opens (Sept. 1st) under unusually favorable circumstances. There have been but few changes in the Faculty. The piano, organ and harmony classes are still under the supervision of those able pianists and composers, the brothers Epstein, already seconded by Miss Strong and other assistants. Mr. Waldner himself continues in charge of the violin classes, which is proof sufficient that the instruction in that department will be in the future as it has been in the past, systematic and thorough. Mrs. Broadus remains at the head of the vocal department, ready at all times to join example to precept, a great advantage to learners.

Among the additions to the faculty, we may specially mention that of Prof. Seldenead as teacher of the modern languages. Prof. Seldenead is a gentleman of extended and varied information as well as an able philologist and musical critic, so that he is in every respect a worthy addition to the teaching force. The number of pupils will, we are told and readily believe, be much larger than at any previous session. The catalogue of the conservatory is furnished free of charge to all who apply in person or by letter to its principal, Prof. A. Waldner.



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Baby is only one year old,  
Fair and sweet as a daffodily;  
Hair as bright as the crinkled gold  
Rid in the heart of a water lily.

Baby is only two years old,  
Tongue like a piping bob of Lincoln  
Trills more songs than can ever be told  
Or ever a birdie would dare to think on.

Baby is only—who's been stealing  
Out of my arms and off my knee  
My baby? The gypsy years came kneeling,  
And stole my baby away from me.

VICTOR MAUREL is spending his holidays at La Bourboule.  
Miss VAN ZANDT is resting at Pyrmont-Waldkeh, a small  
German spa, where the wine is good.

GERATSKY's concert troupe will include Mme. Rive-King,  
singer (violin and Mlle. Louise Labiche.

W. DE PACHMANN, the pianist, has been created a knight of  
the Dannebrog Order by the King of Denmark.

The Swedish "Liberis et Artibus" Medal has been con-  
ferred by King Oscar on Wilhelm, the violinist.

JULES MARSETT is announced to conduct at the Opera's  
House, Festin, his *Herodiane* and *Les Delibes*, his *Sylvio*.

It is reported that either Trilling or Xavier Scherwenko is to  
replace Mr. Feilten, at the Baltimore Conservatory of Music.

The composer, Domenico Pinasti, a brother of (Ciro Pinasti,  
has been created a Knight of the Order of the Italian Crown.

SCRIPTIONS are being raised in Germany for the erection  
of a monument to Robert Schumann, at his native place,  
Zwickau.

J. TRAVIS QUIGO has become the editor of the *American  
Music Journal*, which, under his management, has a quality  
of snap it lacked before.

MR. JOHN HOWARD, the author of the "Howard Method"  
of vocal culture, will spend the coming year in Boston, after  
which he will return to New York.

THE HAWES grammar school in Boston, was the first place in  
America where singing was taught as a school exercise. The  
late Lowell Mason was the teacher.

M. J. DAGNELIES, military bandmaster at Charleroi, Belgium,  
has been created by the French Government an "Officier  
d'Académie," for his services to musical art.

MME. TERESA CARRENO, the famous pianist, and Signor Tag-  
liapietra will give piano and song recitals the coming season  
under the management of Henry Wolfsohn.

CARLOTTA PATTI has fixed her residence in Paris, and has  
decided to give singing lessons. She has also written a book  
entitled "My Artistic Tour Around the World."

The International Congress of Musicians, which was to have  
commenced at Antwerp on the 5th instant and last till the  
11th, both dates inclusive, is postponed till September.

FRANZ VON SEFFT has nearly completed a five-act serious  
opera, called *Die Gerdin*. His next comedy opera, *Amalia*, has  
been revived at the Carl-Schulze Theatre, Hamburg.

The new Grand-Ducal Theatre, which will be opened next  
month at Schwerin, is the first perfectly fire-proof building  
of its kind in Germany, having been constructed entirely of  
stone and iron.

C. GÖPPART, of Mannheim, has written a three-act opera,  
entitled *Quentin Messis, der Schmelz von Antwerpen*. It is highly  
praised by Franz List and Eduard Lassen, Grand-Ducal chap-  
lainmaster, Weimar.

ANTON REINSTEIN lately gave at Peterhof a concert for the  
benefit of a number of persons who had suffered by destruc-  
tive conflagration at Grönbo. The concert resulted in a clear  
profit of 2,000 roubles.

A NEW one-act opera, with a libretto found-d on the story  
of the Austrian National Hymn and its author, Joseph Haydn,  
will shortly be produced at the *Forsttheater*, Vienna. The  
music is by R. Reimann.

ANNA HARKNESS, a Boston young woman who plays the  
violin, encourages herself as Anna Senkrah. She should stand  
upon her head while scraping the fiddle so as to reverse her-  
self as well as her name.

MAX BACH'S new Oratorio, "Achilles," met with a very  
favorable reception upon its recent performance at the Bonn  
Festival, notwithstanding the undue length from which the  
work is said somewhat to suffer.

MME. PAULINE LUCEA will visit Paris this autumn for the  
purpose of attending a performance of Massenet's *Manon Les-  
caut* in which she will probably impersonate the heroine at the  
Imperial Opera House, Vienna.

It is reported that Mr. Robert Goldbeck, late of St. Louis,  
but now of New York, has made application for one of the  
degrees of the American League of Nations. Mr. Rowman's  
bawling. We question the truth of the report. Of what ad-  
vantage would such a degree be to him?

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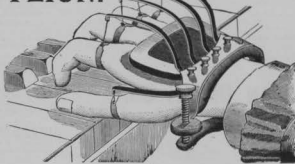
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"I HAVE noticed," said a brakeman on the Pennsylvania road, "that no two engine bells ring in the same note. This seems rather strange, too, for they are all made of precisely the same metal, are cast in the same mold and manufactured in the same factory."

MR. WILLIAM A. FOND, well-known and respected music publisher of New York, died at his residence in that city last Wednesday, August 12, after an illness of only eight days. The music store of which Mr. Fond was for many years owner was the pioneer in that line of business in New York City. He was also prominent in other circles.

A BENTLEY BOY-Not long ago, according to the *Brooklyn Herald*, Mr. Bentley, a fifteen-year-old boy, who was a pupil of the Brooklyn Academy of Music, was one of the pupils of the Prince's coat of arms; on the other, the accomplished lady's portrait, set in diamonds.

PROF. EWING tells of a simple-hearted and truly devoted country preacher, who, in the details of his life, who quaffed a glass of milk punch while at dinner with a high-toned family. The beverage pleased his palate, Madame said to him, "You should daily give thanks to God for such a cow!" Even from the mouths of babes and sucklings wisdom unconditionally flows.

THE PRICE OF SOME VIOLINS—Madame Norman-Nirada gave 10,000 francs for the Stradivari which belonged to Ernst Wilhelm, 15,000 for another, for which he was afterwards offered 15,000. Zeno Hildebrandt in Brussels 15,000 for Willenwald's (Guarneri); and Zalko of the Strasbourg Conservatory, 20,000 for another Guarneri, which was the favorite instrument of Ferdinand David.

FROM the reports issued by the Ruff Conservatory for the September session, it appears that the institution was attended by 107 female and 41 male students, while the professional students numbered 107. The course of instruction for the students was, moreover, the honorary president, gave, during the session, a course of instruction for the advanced students. The programme of the course was very comprehensive, but such programmes generally are, including works by Bach, Handel, Mozart, Beethoven, Mendelssohn, Raff and Brahms.

THE GREAT St. Louis Fair will open on Oct. 30th, and last until Oct. 15th inclusive. This fair is unique in the United States, and is the only one in which the same fair is held in the same place. The fair is unique in the United States, and is the only one in which the same fair is held in the same place. The fair is unique in the United States, and is the only one in which the same fair is held in the same place.

M. A. J. JORDAN the head and front of the fine cutlery trade in St. Louis and the west, has been spending the summer in rambling the great American continent of students (England), Paris, and all the other principal cities of Europe, for novelties in fine goods of which large shipments have already arrived, while others are on the way. The last of the consignments will be by Sept. 25th at latest, so that visitors to the Exposition and Fair will have an opportunity of examining a stock of fine cutlery unequalled in the West, and unsurpassed even in New York.

HANS VON BUELOW is ready to visit our shores next season. The great pianist has pretty well quarrelled with every body he could ever in Europe; has thrown down his baton before the Duke of Meiningen; told Berlin and Vienna orchestras that they did not know how to play Beethoven; and fired off his stormy temper at innumerable private individuals. I fancy that he will turn on the tap of mischief when he reaches our shores; dollars smooth down many a turbulent spirit—Music and Drama.

JOHN C. FREUND of Freund's Music and Drama has gone to Scotland to produce his play of "True Nobility." It is hoped and believed by his friends in Scotch and English circles, that it will be favorable to his intellectual offspring than the critics of Chicago. Habit is said to be a second nature, and Chicago critics are so accustomed to turning up their noses at the music that arises from their beautiful river, that they are said to go through it with a cold and indifferent eye, every summer season. It is quite possible that that the trouble with friend's play in the city by the lake.

MR. WALDEMAR MALMENE, well-known as a teacher and composer, was recently in St. Louis to attend the funeral of one of his daughters, Mrs. Scott. He has a reputation for being a teacher in Cincinnati, where he is exercising his profession. He recently delivered a series of lectures on music, and especially on singing in the public schools, before the Cincinnati County Teachers' Institute, which met at Cincinnati, Ohio. Mr. Malmene seems to believe with us that the best means of national instruction is to be given to the instruction as a part of the ordinary curriculum of studies in our public schools.

The Chevalier de Kontski has been summing at Newport, has taken the place by storm—at least we should so suppose after reading the following flattering notice from the Newport paper.

"In the history of the Casino Theatre, we have never had to record before that a morning concert was so largely attended that extra chairs had to be brought in. The Kontski concert was the most successful summer concert ever given in Newport. The summer residents and new arrivals, pianist in Europe and among them are old pupils. It was socially and artistically a notable event."

Decidedly, the Chevalier de Kontski is one of the greatest masters we have had in the music world. He has a reputation for being a teacher in Cincinnati, where he is exercising his profession. He recently delivered a series of lectures on music, and especially on singing in the public schools, before the Cincinnati County Teachers' Institute, which met at Cincinnati, Ohio. Mr. Malmene seems to believe with us that the best means of national instruction is to be given to the instruction as a part of the ordinary curriculum of studies in our public schools.

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## PROGRAMME OF FAIR WEEK IN ST. LOUIS.

## GREAT ST. LOUIS FAIR.

The 25th Great St. Louis Fair opens October 5th, and continues 6 days. \$25,000 is offered in cash premiums to be distributed among the exhibitors of Horses, Cattle, Sheep, Swine and Poultry, Machinery, Mechanical, and other manufactures. Works of Art, Textile Fabrics, Produce, Fruits and Vegetables, Geological and Mineralogical, and other objects.

## ZOOLOGICAL GARDEN—FAIR GROUND.

The collection of Wild Birds, Birds and Reptiles on the Ground of the Association will be open to the public in the Zoological Garden in the world, and will be opened free to all visitors to the Fair. Numerous additions have been made to this department and it is now complete in all its details.

## NEW IMPROVEMENTS ON FAIR GROUND.

Sixty-five acres have been added to the Ground, and \$500,000 expended in improvements, comprehensive of a full mile race course, 100 new Horse Stalls, 500 new Cattle Stalls, 800 Sheep and Swine Pens, a Poultry House for 2,000 Fowls, and twenty-eight new Exhibition Halls and Pavilions. Applications for Stalls or Pens should be made at once.

## RACES—ENTRIES CLOSE SEPT. 15.

Races will take place every day on the New Mile Race Course the horses contending being the most celebrated in the country.

## GRAND ILLUMINATION.

During the entire week the streets of the city will be illuminated by 150,000 gas jets, intermingled with hundreds of calcium, incandescent and arc electric lights.

## VEILED PROPHECY'S PAGEANT.

On the night of Tuesday, October 6th, the grand annual nocturnal pageant of the "VEILED PROPHECY," comprising 15 floats, will be given at an expense of thousands of dollars.

## TRADES PAGEANT.

On the night of Thursday, October 8th, the "TRADES PAGEANT" will be given for the purpose of illustrating the Industries, wealth and resources of the Mississippi Valley.

## SHAW'S GARDEN.

"SHAW'S GARDEN," of world-wide fame, will be open free to all visitors during the week through the generosity of its owner.

## GREATLY REDUCED RATES.

All Railroad and Steamboat Companies have generously made a rate of one fare for the round trip during the entire week.

## A PUBLIC HOLIDAY.

The Municipal Authorities have agreed to declare Thursday of Fair Week a public holiday. Buses at 10 o'clock for 200,000 guests have been provided for at greatly reduced rates.

## COMMERCIAL EXCHANGES.

The Merchant, Cotton, Wool, Mechanics' and Real Estate Exchanges, will be open free to all visitors. Exchange should apply for space at once in order to secure a desirable location. Address F. E. L. D. Secretary, 714 Chestnut Street, St. Louis, Mo.

Lives there a woman with a dainty little foot who is not proud of it to a greater or less degree? And has not woman nature been conscious of the feeling from the earliest ages of time? Have not our grandmothers impressed upon us from childhood, that to possess an arched instep and a sole "under which water could run," was to own indisputable evidence that the genealogical tree sprouted from soil of the richest loam and was especially favored with Heaven's dew?

No matter about the size, so it is in perfect proportion and the shape comes up to the standard of the grandmothers. It is in fact alone that the presence of the arch-shaped blood is determined; so say the vicieuses who pretend to lay down Blue book rules on the subject of feet. Now, we all know what proves ladies' feet, excepted.

There are ladies, and ladies who can proudly point back to the times when the heraldic griffin was a family institution, and the Latin motto a necessary infliction, who yet also sigh daily over the feet that can so span running water without getting wet and have Oh, pitiful, pitiful pitiful truth! no instep to speak of.

Were it not for one alleviating circumstance such situations would be extremely painful. The old story, but poetical idea about "Nature unadorned" being "best adorned," has gone out of style along with catfishes, one-horse shays and vegetable adornments for the hair. Now, we adorn Nature all we can, and, taking a small foundation of beauty we call Art, and enhance it to almost perfect proportions.

JOSEPH ROGERS and BROS., who are too well known to need any recommendation, are artists in the line of beautifying the feet of the ladies.

To those who possess the traditional arch and sole they would say that while denoting it as impossible to own perfect feet, or as it were to "paint the lily," still they guarantee that any footweaver brought from them will not mar the symmetry of Nature.

To the less fortunate, the exceptions to the traditions, they promise to so aid Nature that so lady need feel envious of a sister better endowed.

To be well dressed is not necessarily to be in costly raiment; but, to be in harmony from hat to shoe is to attain that perfection of apparel of which Lord Chesterfield speaks.

If the ladies will see to the carrying out of this rule in the other departments of their wardrobe, they will find the shoe line in competent hands if entrusted to JOSEPH ROGERS & BROS., 311 N. Fourth Street.

SOUTHEY, in a letter to Sir Egerton Brydges, says: "Did you ever observe how old age brings out family likenesses, which having been kept at bay, were in abeyance while the passions and business of the world engaged the parties, come forth again in age as in youth, and settle into the family line, their primary characters before dissolution?" I have seen some striking instances of this, and I have seen like it in the lives of two persons in my life who could have been more unlike in countenance and character than I have seen. I have seen, I now see my father's lineaments in the looking-glass where they never used to appear.



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Astronomy is 1 derful,  
And interesting 2.  
The earth 3 voices around the sun,  
Which makes a year 4 you.

The moon is dead and can't re 5  
By laws of phyl 6 great.  
It's 7 where the stars alive  
Do slightly scintil 8.

If watchful Providence be 9  
With good in 10 tons fraught  
Did not keep up his grand design  
We soon would come to 0.

Astronomy is wonderful,  
But it's 2 80 4  
I must 2 guess, and that is why  
I'd better say no more.

When may a man be said to imblie music? When has a piano-for-dea (piano-forte).

"There's not of my set," said the old hen as she chased a strange chicken out of the yard.—*St. Paul Herald.*

Though a member of a brass band may be perfectly temperate, he takes his horn with great regularity.—*Texas Sigsbee.*

Is it proper to speak of a piano hanger as a knooklitt? Some of them think they can knock you flat into a cocked hat.

The giraffe has never been known to stiter a sound. In this respect it resembles a young lady in a street car when a gentleman gives her his seat.

Is it true that a dog wears more clothing in summer than in winter? Yes, of course, for in winter he wears a coat; and in summer he wears a coat and a pair of wings.

"STRIKING performer, is she not?" observed one gentleman to another, as they sat listening to a lady who was executing, or at least attempting to kill, a Wagner selection on the piano.

Yes, striking—heavy hitting, too was the answer.—*Boston Post.*

A boy going out poaching shot a bird, and another ran to secure the trophy. Coming near where it had fallen, he found a white owl scowled in the grass as to present to his view only a shot with starting eyes and a pair of wings attached. Instantly he shouted in dismay, "We're in for it now, Jack; we've killed a cherubim!"

The editor's five year old daughter was marching about the other day and singing: "All the words to flimbo's band"—the melody put us on the track, and we discovered that that was her version of "Hail ye heroes, heav'n's horn band," from "Hail Columbia." Whether that was a compliment to the articulation of the vocalist she had heard sing it we leave others to judge.

The cat was originally brought from Persia, and was known to Flavi and the Roman writers. It was formerly the trick of the English countryman to substitute a cat for a sickling pig, and bring it to market in a bag; so that the who, without careful examination, made a hasty bargain, was said to "buy a pig in a poke," and a discovery of this cheat gave rise to the expression of "letting the cat out of the bag."

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