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DEVOTED TO MUSIC AND ART.

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No. 6.

GENIUS DISSATISFIED.

OZART once tried to play at sight a difficult piece of music before an audience and failed. Mendelssohn used to play the most difficult works without a book, and his admirers asserted that he could perform a perfect piece of music out of his head. But he was too conscientious to claim such a power of extemporization. "How did you ever achieve all this?" asked a listener, on hearing him play several of his own compositions without the score.

"I lived like a hermit, and worked like a horse," answered the great musician, too honest to affect an excellence that cost him nothing. The man who stands on the highest peak is the least ready to come down. He has come up step by step, climbing with both hands and feet. Only he who rests on a hillock speaks of having "run up merely to stretch his limbs."

Now and then there is found a man of unquestioned ability who is a victim of the silly affectation which would appear to succeed without labor. We have heard of a smart student whose recitations were the talk of the college. Yet he was seldom seen reading a text-book, and was always ready to play, talk, or stroll. His classmates were proud to be associated with a "genius," who knew Euclid, as Newton did, by intuition, and could read Euclid at sight, as Euclid used to.

But one night an accident exposed the "genius." Some sky-rocketing students broke into his room, thinking to find him in bed. They found him under the bed, studying by a shaded lamp. The curtains were down, and every precaution had been taken to prevent the light of the midnight oil from shining too far. The idol was toppled off its pedestal, and the angry worshippers gnashed their teeth at the "genius" who worked in the darkness that he might shine in the light.

A great man's standard is always higher than himself, and he labors harder to satisfy himself than to please his audience. Ruskin's critics have written bitter things against his thoughts and style; but not one of them has approached the severity with which this modern prophet criticizes himself in the re-issue of the second volume of his "Modern Painters."

Thorwaldsen, the Dane, is reputed to be the greatest sculptor since the days that the genius of Greece ceased to express itself. One day a gentleman called upon the sculptor, and found him glowing with energy, modeling a statue.

"I have an idea," said Thorwaldsen. "I have a work in my head which will be worthy to live. I worked all last evening till six o'clock, but I went to bed. But my idea would not let me rest. I was forced to get up. I struck a light, and worked for three hours; after which I again went to bed. But again I could not rest; again I was forced to get up, and have been working ever since. If I can but execute my idea, it will be a glorious statue."

The statue—Mercury drawing his sword just after he has played *Adieu to Sleep*—is said to be the best creation of this great sculptor. Yet he himself did not think it came up to the work he had in his head.

The man of genius is severe on his own execution, because his conception of the idea transcends his power of expressing it. But the man who has nothing but talent views with satisfaction what he has done; there is little difficulty in expressing his ideas.

The great composer or sculptor or painter or orator is alarmed when he discovers that he is satisfied with his execution. He looks upon the feeling as a symptom that his genius is waning, and will no longer suggest to him ideas beyond his power to express.

"Has anything distressed you?" asked a friend, finding Thorwaldsen one day in low spirit.

"Yes," replied the sculptor, in a mournful tone. "My genius is decaying."

"What do you mean?" exclaimed the astonished friend.

"Why," answered Thorwaldsen, his face growing sadder, "here's my statue of Christ: it is the work of three weeks that I have ever felt satisfied with. Till now my idea has always been far beyond what I could execute. But it is no longer so. I shall never have a great idea again."

The author who is as much pleased with the reading of his book as with his composition, is losing his ability to think broadly, and to write because it is but the shadow of what stood before his mind.

Discontent is both the burden and the stimulant of genius. The open vision never finds form or color or word adequate to express it.

When the poet, the sculptor, the painter, or the musician, "could look down on his creation, and behold that all was very good."

Dr. Bacon, making a devotional use of this contrast, says:—

"Thou, after thou didst turn to behold the works which Thy hands had made, saw that all were very good."

"But man, turning to the works which our own hands have made, sees there altogether vanity and devoid of care, one morning of the ascent by day."

"Wherefore, if we labor in Thy works, make us share in Thy vision and in Thy rest!"

THE POWER OF MUSIC.

THE following pleasing anecdote of the power of music is recorded by Haydn:

"In my early youth," says he, "I went with some other young people equally devoid of care, one morning of the ascent by day, and fresh air on one of the lofty mountains which surround the Lake Maggiore, in Lombardy. Having reached the middle of the ascent by day-break, we stopped to contemplate the Isonne break, which were displayed under our feet in the middle of the lake, when we were surrounded by a large flock of sheep which were leaving their fold to go to pasture."

"One of the party, who was no bad performer on the flute, and who always carried the instrument with him, took it out of his pocket. 'I am going,' said he, 'to turn Corydon; let us see whether Virgil's sheep will recognize their pastor.' He began to play. The sheep and goats, which were following one another toward the mountain with their heads hanging down, raised them with the first sound of the flute, and all with a general and hasty movement, turned to the side from which the agreeable noise proceeded. They gradually flocking around the musician, and listened with attention. He ceased playing and the sheep did not stir."

"The shepherd with his staff now obliged them to move on, but no sooner did the flute begin again than his innocent auditors again returned to him. The shepherd, out of patience, pelted them with clods of earth, but not one of them would move. He added playing with additional skill; the shepherd flew into a passion, whistled, scolded, and pelted the poor creatures with stones. Such were still unable to budge. He began to touch, but the others still refused to stir. At last the shepherd was forced to retreat our Orpheus to stop his magic sounds; the sheep at a distance as often as our friend resumed the agreeable instrument."

"The tune he played was nothing more than a favorite air at that time in Milan. We were delighted with our adventure; we reasoned upon it the whole day, and concluded that physical pleasure is the basis of all interest in music.—*Et.*"

CHURCH MUSIC.

BY HERBOT STILLINGFLEET (1602).

THE greatest part we can find of the exercises of those who were educated in the schools of the Prophets were instructors in the law, and the solemn celebration of the praises of God; which appears in Scripture to have been their chief employment as prophets, and by which they are said to prophesy. So, at Gibeah, we find "a company of prophets coming down from the high place, with a psalter, a tabret, and pipe, and a harp before them, and prophesying." It may seem somewhat strange to consider what relation these musical instruments had to the prophesying here mentioned. Are musical notes like some seeds naturalists speak of, which will help to excite a prophetic spirit? Or do they tend to elevate the spirits of men, and so put them into a greater capacity of entering into the tumults of inward passions, and so fitting the soul for the better entertainment of the Divine Spirit? Or do they carry the fairest probability with it that this prophesying with musical instruments was, at their places and times of sacrifices, an adjunct, if not a part, of the solemn service of God; which was managed chiefly by the choir of the sons of the prophets, who were resident there, and were trained up in all exercises of piety and devotion.

Those who are said particularly to prophesy at their music-meetings were probably some persons as chief among the rest, who, having their spirits elevated by the music, did compose hymns upon the place, by a divine energy inwardly moving their minds; so that there were, properly, divine fountains in some of them, which transported them beyond the ordinary power of fancy or imagination, in dictating such hymns as might be suitable for the use of celebrating the honor of God. Neither may it seem strange such an enthusiastic spirit should seize on them only at such solemn times, since we read in the New Testament of a like exercise of such gifts in the Church of Corinth, 1 Cor. xiv., 26.—"where we see, in coming together every one had a psalm, a doctrine, a tongue, a revelation," etc., whereby it appears that they were inspired upon the place. *Elion edomporis agens saepe ab affluat crast.*" as Grotius observes, as we see Anna, Moses and Miriam, etc.; and in the Christian Church, after that land-flood of inspired gifts was much abated. In the Church they kept up a custom much like to these extemporal hymns as appears by Tertullian.

After they had ended their love-fests, they began their hymns, which were either taken from Scriptures, or of their own composition; which Pliny takes notice of as a great part of the Christian worship, that they joined in singing hymns to Christ as God.

We find something very parallel to this preserved among the ruins of the heathen world, in that some of their priests inspired while they were performing their solemn devotions to the gods; but their hymns were composed as to be rational, to transport men beyond the power of their reason, than to compose and sweeten it, which was suitable to the fantastic enthusiasm which was so common among them.

So Frolic tells us that it was "full of noise and din," and Strabo decries the mad of them as rather like mad men than mere enthusiasts.

Kunkel's Musical Review.

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

Editor.

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WE doubt whether one can too strongly impress upon singers the fact that vocalism is not all there is to singing; that the expression, the correct and feeling reading of a song is quite as important and much more rare than a voice with which to sing it; and that great singers are distinguished from those of inferior ability, not so much by voice, as by taste in using their voice so as to make it the adequate vehicle for expressing the sentiments of the song.

THE death of Victor Hugo removes from the world of letters the greatest figure of the century; a poet who was the peer, if not the superior, of Homer, Dante and Milton, a statesman, a patriot and a philanthropist who, being human was at times mistaken, but whose errors were always on the side of mercy. His colossal genius almost essentially French in its manifestations, was cosmopolitan in its grasp, and the coming years will cause his fame to become as great in other countries as it is now in the land of his birth, where even his bitterest opponents admit the matchlessness of his literary genius.

AMERICA has accomplished so little in the way of composition, that it would seem to be wise on the part of those who have their musical education in charge to direct their labor to interpretation rather than creation. But while this is true, it seems to be equally true that the sense of this fact leads too many of the music teachers of young ladies to allow them to neglect the study of harmony and composition altogether. This is wrong, for though one might never have a musical idea worth writing down, the only way to get at the true worth of musical ideas written down by others, to give them, therefore, an intelligent interpretation, is to know the precise value of the terms in which they are expressed, in other words, to have a good knowledge of the elements of harmony.

THE restlessness of music-do we know how much the over-worked life of this age owes to it? If our insane asylums could be many victims of modern steam-and-electricity methods, how many more would their walls shelter but for the soothing influence of this parent of the arts? But if rest from mental overwork be such a boon to the children of the nineteenth century, is "intellectual" music, that music that would replace grand melody by intricacy of harmonic dissonances we mean, and thus gives more labor to the tired brain, rendering the best service to the weary sons of intellectual toil?

WE publish elsewhere, and as a matter of course, the programme of the next meeting of the "Music Teachers' National Association." Hereafter, its meetings have been the occasion for much self-advertising on the part of some, of mere junketing on that of others. The present corps of officers have repeatedly promised that the advertising feature at least should disappear entirely at this meeting, and while we fear they have set before themselves a superhuman task, fairness demands that they shall be "given a chance" before their success or lack of success in this respect be commented upon. We have already expressed ourselves very strongly against the so-called "College of American Musicians," which is to meet with the National Association. We have had no occasion to change our mind and we feel as sure as ever that only evil can result from its attempt at awarding degrees. We hardly think it will be heard of again, however, after this session. If the association know what is good for itself, it would cut loose from the so-called college and limit its labors to its own legitimate sphere.

AFTER all, we were mistaken in our supposition that Mr. Bennett's "Observations on Church Music in America" closed with its second paper, and our readers will find the third paper (with promise of still others) in this issue. They will now probably wish to know how we came to the conclusion that Mr. Bennett had brought the publication of his "Observations" to a close, and we will explain. His second article ended as follows:

"My space is now exhausted, if not my theme. Going from details to deductions, I arrive at no other conclusion than that America, notwithstanding a bad start, in Church music, is on various points, drawbacks, on the right path and making progress."

Our mistake of the author's meaning arose from the fact that we supposed he referred to the entire subject of music in America, while he evidently spoke only of church music in this country. The *Musical Times*, besides, usually marks articles or series of articles that are not completed in any one issue "to be continued," and in this case this had not been done. Hence our mistake.

When Mr. Bennett (in his second article) based his opinion of church music in America upon what he had seen of three or four examples, I selected out of many thousands, his opinion was perhaps open to the charge of superficiality and his expression of it to that of presumption; the paucity of churches in this country and the fact that our *congregations* have selected those that are typical in fact the best types of churches in the U. S. makes his data upon a subject sufficient and his observations readable and satisfactory. We may be anticipating our English contemporary in stating, however, that the good work of a few churches does not compensate for the general lack of churches in many of our cities of our broad land. So far, his opinion seems over favorable to the condition of orchestral music in America, although it is probably only just as to New York and Boston.

In connection, we may say that the attitude of the majority of American musical papers in reference to Mr. Bennett's "Observations" is unfair and childish. His opinions are assailed as preposterous, even before they have been expressed, simply because it is assumed that they will not be favorable. Of course, from the narrow-minded men who run (we do not say edit, for they do not know the meaning of the word) the *Musical Courier*, we expected nothing less, i. e., nothing more; but we had a right to think better of the manliness and good sense of a number of others.

ONE painted red trees and purple water or carve a four-headed man or a winged elephant, there is nature to correct the mistakes, for painting and sculpture are, after all, but imitations of nature. The same is true, in a lesser degree, of architecture. If, however, one write bad or indifferent music, how is that fact to be demonstrated? Nature furnishes us no standard. There is no technical method of proving the work either bad or good—no method but an appeal to the sense of good taste, which after all is but the opinions of those who, by cultivation, have developed their musical capacities, or by comparison with those masterpieces of the art whose greatness is established by the common sense (*communis sensus*) of mankind, cultivated or uncultivated. If we refer to the latter test, we shall find that timeliness is a *sine qua non*, and that test is the only one that is unbiased, unaffected by predilections of school or prejudices of education.

WHEN we read in the Old Testament the accounts of the elaborate preparations for the musical service of the temple at Jerusalem, when we gaze upon the mural sculptures of Egypt and see there the frequent representations of music and musicians, or when we read of the high esteem in which music was held among the Greeks, we are naturally led to think that music in our day has reached a high state of cultivation among the ancients and that their lack of a musical notation has deprived us of many masterpieces. Yet, the researches of musicians and antiquarians seem to establish the fact that these nations, highly cultivated in other respects, knew practically nothing of what we call music. Their condition musically seems to have been very much like the present one of Oriental peoples—who possibly have adhered to the music of former ages, as they have to customs quite as ancient. The musical performances of Eastern nations, however elaborate, are always inaccessible to European ears, their voices are monotonous and coarse or screechy, their melodies a series of notes that seem to follow each other at random. Not only have they no music worthy of the name (from our standpoint) but they do not like our harmonized music, our voices nor our melodies. This is not a matter of general culture for our Indians and some of the races of Africa, whose own music is somewhat Oriental in its character, yet often exhibit great delight in the music of the white man when they first hear it. Education and custom surely have their influence on one's musical taste, but it seems quite plain that organization not only in individuals but in nations and races has even more to do with it, and it is very probable that should we have an opportunity of listening to the greatest musical compositions of antiquity we should turn away disappointed if not disgusted. Upon the other hand, if Pythagoras and Solomon could listen to modern orchestras, they would probably think the moderns had very poor taste in music.

HERE is one sense in which the hackneyed phrase, "the divine art of music," conveys an important truth, for while all arts derive in its origin, in this that it is the expression of the aesthetic nature implanted within the soul, the music of the future is something more, for it is more like an inspiration, a "divine afflatus" than any other of the arts. Its subject matter is invisible, its essence is intangible, it does not, like the other arts, imitate or combine created objects or material forms; it is connected with nothing save the human mind, and it is small wonder, then, to which it addresses itself variously, but always according to its own inherent laws.

LITTLE WANDERER.

New revised Edition by the author.

Gustav Lange. Op. 78. N^o 2.

Allegro moderato ♩ = 120.

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of music. The tempo is marked 'Allegro moderato' with a quarter note equal to 120 beats. The dynamics range from mezzo-forte (mf) to piano (p). The score includes various fingerings and articulations, such as accents and crescendos. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for the piano introduction of 'L'Espresso' by Franz Liszt. The score is written on a grand staff (treble and bass clefs). The tempo is marked 'And.te' and the mood is 'dolce'. The key signature has one sharp (F#). The score includes fingerings (1-5) and dynamics (f, p, piu). The first staff shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second staff continues the melody and bass line, with the word 'piu' indicating a change in dynamics or tempo.

Handwritten musical score for 'The Rose Tree' in 2/4 time. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'cres.' and 'p'. The lyrics 'The Rose Tree' are written below the bass line.

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

f *or* *crs.*

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (mf) and includes a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of chords and single notes, often with a bass line of eighth notes. The score is marked with a "mf" (mezzo-forte) dynamic.

2. 4 3 3 4 2 2 3 2 1 3 4 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1 2 3 1 3 4 2 1 2 3 4 2 3 4 8. 1 2 3 4 5 6 7 8 9 10 11 12

mf *cres.* *f* *dim.*

A musical score for a piano piece titled "The Merry Widow". The score is written for two staves, treble and bass clef. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the right hand, characterized by rapid sixteenth-note passages and triplet rhythms. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include accents (^) and a forte (f) marking. The left hand provides harmonic support with chords and occasional single notes, often marked with fingerings like 4, 5, and 3. The overall style is characteristic of early 20th-century Viennese waltzes.

GAVOTTE.

E. R. Kroeger.

Tempo di Gavotte. ♩ = 100.

The musical score for "Gavotte" by E. R. Kroeger is written for piano and bass. It begins with a tempo marking of "Tempo di Gavotte. ♩ = 100." and a key signature of one sharp (F#). The score is divided into five systems, each containing a piano (treble clef) and bass (bass clef) staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from mezzo-forte (mf) to fortissimo (f), with a final section marked "f rit." and "p". Performance instructions include "Ped." (pedal) and "FINE.". The score is marked with fingerings (1-5) and includes a key signature of one sharp (F#). The score is marked with a key signature of one sharp (F#). The score is marked with a key signature of one sharp (F#).

A. B. C. D. E. When possible (i.e. when played on pianos having the third or sostenuto pedal) these notes should be sustained.

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p sempre.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

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

cres. cen. do. a tempo.
ritard. an. do. p subito.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

a tempo.
ritard. mf
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Repeat from the beginning to *Fine*.

SCHILFLIEDER.

Revised & fingered by
Julie Rive-King

(SONG OF THE RUSHES)

Hans Seeling. Op. 11. No 3.

Larghetto — 33.

The musical score is written for piano and bass. It begins with a *Larghetto* tempo marking and a key signature of one sharp (F#). The score is divided into five systems. The first system includes markings for *p*, *espressivo*, and *op. 2*. The second system includes *cres.*, *ff appassionato*, *dim. e rit.*, and *p*. The third system includes *a tempo*, *ff*, and *p*. The fourth system includes *ff appassionato*, *dim. e rit.*, *p*, *ff*, *r. h.*, and *dolcissimo*. The fifth system includes *a tempo*, *piu p*, and *rit.*. Pedal points are indicated throughout the score. The score is revised and fingered by Julie Rive-King.

(B) Execution as at A.)

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una corda
pp
ten.
volante
Ped.

pp
volante
Ped.
un poco riten.
Ped.

Tempo primo.
tre corde.
pp
OP 1
Ped.

cres.
ff con passione.
rit: molto
Ped.

a tempo.
pp
morendo.
Ped.

LA BALADINE

Edited and revised by Jacob Kunkel.

(CAPRICE.)

Ch. B. Lysberg Op. 51.

Allegro vivo ♩ = 152.

ben marcato e risoluto.

p

p leggiermente

e scherzando.

cres... decr... do

f

p legg.

dolce e grazioso.

The small notes are ad lib.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano accompaniment features a prominent bass line with many triplets and a complex harmonic structure. There are five asterisks (*) below the piano part, indicating specific points of interest or performance instructions. The word 'Ped.' (Pedal) appears below the piano part in the second, fourth, and sixth measures of the second system. The score is labeled '1.' at the beginning of the second system.

Original.

ossia,

original.

ma brill.

ma brill.

Ped. *

Ped. *

Ped. *

Ped. *

8

f sf p legg. e stacc.

Ped. * Ped. * Ped. *

p ff

Ped. *

sempre stacc.

Ped.

Ped.

simili.

sf mf ben stacc. e pronunziato il basso.

Ped.

First system of musical notation. The right hand features a continuous sixteenth-note arpeggiated pattern. The left hand plays a series of chords and single notes. Pedal markings are present: "Ped." under the first measure, a star symbol under the second, and "5/16=7 Ped." under the third. A second star symbol appears under the fifth measure.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has more complex chordal textures. Pedal markings include "Ped." under the third measure, and "Ped." with star symbols under the fifth and seventh measures.

Third system of musical notation. The right hand has a more active melodic line with slurs and fingerings. The left hand provides harmonic support with chords. Pedal markings include "Ped." under the third measure and a star symbol under the fifth.

Fourth system of musical notation. The right hand continues with a melodic line featuring slurs and fingerings. The left hand has a steady bass line. Pedal markings include "Ped." under the third measure and a star symbol under the fifth.

Fifth system of musical notation. The right hand has a melodic line with slurs and fingerings. The left hand has a steady bass line. Pedal markings include "Ped." under the third measure and a star symbol under the fifth. The system concludes with two endings: "1." marked *ff* and "2." marked *p*.

First system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff.

Second system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff.

Third system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff. Dynamics include *cres.*, *cen*, *do*, *f*, *f*, *p legg.*, *p*, and *dolce e*.

Fourth system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff. Dynamics include *grazioso.* and *The small notes are ad lib.*

Fifth system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff.

Sixth system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Asterisks (*) are placed below the bass staff. Dynamics include *f*, *f*, *p*, *f*, and *f legg.*

ma brill.

ma brill.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8

a tempo.

marcatissimo e rit.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

accol.

al fine.

rapido.

ff

10

ff

ff

Ped.

I PURITANI.

(Bellini.)

Carl Sidus Op. 130.

Allegretto ♩ - 104. *Secondo.*

The musical score is written for piano and consists of four systems. The first system is marked *Allegretto* with a tempo of 104 and *Secondo.* The second system continues the piece. The third system includes a *cres.* (crescendo) marking. The fourth system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte).

I PURITANI.

Carl Sidus Op. 130.

Allegretto ♩ - 104.

Primo.

The musical score is written for piano and first violin. The piano part begins with a piano introduction marked *p*. The first violin part enters with a melodic line. The score is divided into four systems. The first system shows the piano introduction and the first violin part. The second system continues the first violin part. The third system shows the piano part with a *Cres.* (Crescendo) section. The fourth system shows the piano part with a *f* (forte) section. The score includes various musical notations such as notes, rests, and dynamic markings.

Secondo.

First system (measures 1-4): Treble clef has a series of chords with a *mf* dynamic. Bass clef has a simple accompaniment. Second system (measures 5-8): Treble clef continues with chords, some marked with a *f* dynamic. Bass clef continues with the accompaniment.

Andante ♩ = 63.

Third system (measures 9-12): Treble clef has a series of chords with a *f* dynamic. Bass clef has a simple accompaniment. Fourth system (measures 13-16): Treble clef has a series of chords with a *p* dynamic. Bass clef continues with the accompaniment. Fifth system (measures 17-20): Treble clef has a series of chords with a *p* dynamic. Bass clef continues with the accompaniment.

Primo.

First system (measures 1-4): Treble and bass staves with a *mf* dynamic. Fingerings are indicated by numbers 1-5. The melody in the treble staff is a series of eighth-note runs.

Second system (measures 5-8): Continuation of the eighth-note runs in both staves. Fingerings are indicated throughout.

Third system (measures 9-12): The eighth-note runs continue. Measure 10 has a *f* dynamic marking. The section ends with a double bar line and repeat signs.

Andante ♩ = 63.
Cantabile.

Fourth system (measures 13-16): Treble and bass staves with a *p* dynamic. The tempo is marked Andante (♩ = 63) and the mood is Cantabile. The melody is more spacious than the first section.

Fifth system (measures 17-20): Continuation of the Cantabile melody. Fingerings are indicated. The bass staff has a *p* dynamic marking.

Sixth system (measures 21-24): The section concludes with a *pp* dynamic marking. The final measure has a double bar line and repeat signs.

Allegro $\varnothing = 100$.

Secondo.

Allegro $\text{♩} = 100$. Secondo.

The musical score for the second system of the Minuet in G major, BWV 500, consists of two staves: a treble staff and a bass staff. The tempo is marked 'Allegro' with a quarter note equal to 100 beats per minute. The section is labeled 'Secondo.' and contains four measures of music. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a simple accompaniment of quarter notes. The music is written in G major and 3/4 time.

A musical score for "The Rose Tree". It features two staves: a treble staff with a melody and a bass staff with accompaniment. The melody consists of eighth-note runs, often grouped by slurs and fingerings (e.g., 4-1, 4-3). There are several measures of rests in both parts. A double bar line appears after the fourth measure. The key signature has one flat (B-flat), and the time signature is common time (C). The piece ends with a final cadence.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The second system has a vocal line with lyrics "The Rose Tree" and a piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The music features a melody in the upper staff and a bass line in the lower staff. The melody includes various ornaments and fingerings, with some notes marked with '3' and '5'. The bass line includes a 'C' marking above the staff. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The music ends with a final double bar line.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written for the left hand on a grand staff, with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 2/4. The piano introduction consists of 8 measures, with the first measure marked with a forte 'f' dynamic. The vocal melody is written for the right hand on a grand staff, with a treble clef and a key signature of one flat. The melody begins in measure 9 and continues through measure 16. The lyrics 'The Rose Tree' are written below the vocal line. The piano part continues with a bass line that includes a 'f' dynamic in measure 10 and a 'p' dynamic in measure 11. The score is written on a single page with a large, clear font.

Primo.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords, many of which are beamed together. The lower staff is in bass clef and contains a series of eighth-note chords, also beamed together. The key signature has one sharp (F#), and the time signature is 4/4. The system begins with a forte (f) dynamic marking.

The second system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern from the first system. The lower staff continues the eighth-note chordal pattern. The system begins with a forte (f) dynamic marking.

The third system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the eighth-note chordal pattern. The system begins with a forte (f) dynamic marking.

The fourth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the eighth-note chordal pattern. The system begins with a forte (f) dynamic marking.

The fifth system of musical notation consists of two staves. The upper staff continues the eighth-note chordal pattern. The lower staff continues the eighth-note chordal pattern. The system begins with a forte (f) dynamic marking.

CADDIE.

(UNTER DER JACKE!)

G. Estabrook.

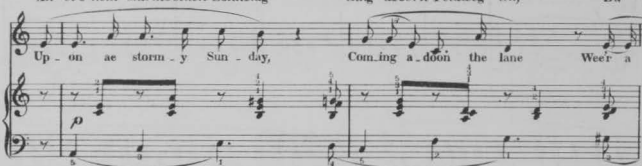
Moderato. ♩ = 72.



An ei - nem stürm'lichen Sonn-tag

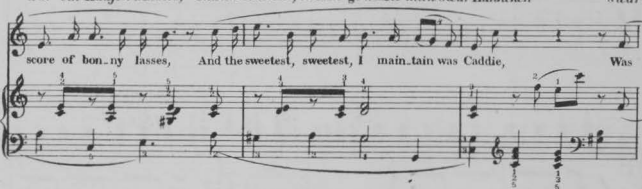
Ging ü.bern Feldweg ich;

Da



war ein Haufen Mädels, Und die schönste, liebste grüss-te mich suar Hannchen

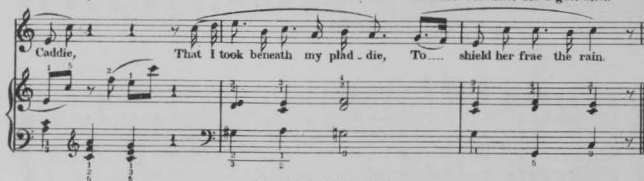
suar



Hannchen,

Die un - ter mei - ner Ja - cke

Schützt vor dem Re - gen sich.



Da stahl ich ihrein Küßchen, Und sie ward ganz feuer-roth..... Was nur dieses Mädel dachtel Ein meno mosso. (slower.)

She said the gowans blushed, For the kiss that I had ta'en I wad na hae thocht the lassie, Wad

Kiusschen bringt nicht in Noth.

Nein, Ja_cob,

nein, Jacob,

Gleich

Musical score for "Now, Laddie!". The score is written for voice and piano. The voice part is in G major, 2/4 time, and features a melody with lyrics: "sae o' a kiss com-plain. 'Now, laddie! Now, laddie! I...". The piano accompaniment is in G major, 2/4 time, and features a simple harmonic accompaniment. The score includes fingerings and articulation marks for both parts.

nimm mir hinweg die Jacke, Wieder Regen auch mir droht!"

Musical score for "The Rain Song" by The Beatles. The score is in 4/4 time and features a vocal melody, piano accompaniment, and a bass line. The lyrics are: "winnastay neath your pladdie, If I ganghame in the rain."

Es war am nächsten Sonntag, Der Himmel blau und rein, Und auf dem selben Feldweg Mein

But on a ne af-ter Sunday, When cloud there was not a ne, This self same winsome lassie, 1

Hannchen stell-te bald sich ein Sprachs Liebchen,

sprachs Liebchen:

Wo

chanced to meet with - in the lane, Said Caddie, said Caddie, "Why

hast du mir dei-ne Jacke Brüche heut ein Sturm herein.

dinna you wear your pladdie, For who knows but it may rain!"

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Starlight—Polka-Mazurka.....	I. C. Waelz
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Water Sprites—Polka Caprice.....	C. Kunkel
Christmas Chimes.....	Rise-King
Study.....	Schaeffer-Klein
Wm. Tell—Fantasia.....	C. Sidus
Op. 10.....	H. Loefl
Leonora March, from Leonora Symphony— (Sidus).....	Beethoven
Will o' the Wisp (Impromptu).....	F. Chopin
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Pansy Waltz.....	M. McCle
Study.....	C. Sidus
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Morning Chimes—Reverie.....	Jean Paul
My Idol (Song without words).....	E. R. Kroeger
Valise Brillante.....	E. R. Kroeger
Rigoletto Fantasia.....	C. Sidus
March Humoresque.....	E. R. Kroeger
Polka Gracieuse.....	E. R. Kroeger
Frugrant Breezes—Transcription.....	Rise-King
Gavotte in A minor.....	A. de Kontski
Lauterbach Waltz—Variations.....	A. Lutz
March of the Goblins.....	Rise-King
Veni, Vidi, Vici—Polka Brillante.....	C. Motte
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March of the Magi.....	E. S. Klein
Grandmother's Story.....	C. Sidus
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Heather Rose.....	Gustave Lange
Heather Bella Waltz.....	J. Kunkel
La Chasse.....	J. Rheinberger
Oleander Blossoms Galop.....	C. T. Nixon

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Rigoletto, Fantasia.....	C. Sidus	60
Bohemian Girl, Fantasia.....	C. Sidus	60
Lucresia Borgia, Fantasia.....	C. Sidus	60
Charming Waltz, Waldeuteufel.....	C. Sidus	60
Fra Diavolo, Fantasia.....	C. Sidus	60
Jays of Spring, Waltz.....	C. Sidus	60
Child's Prattle, Rondo.....	C. Sidus	60
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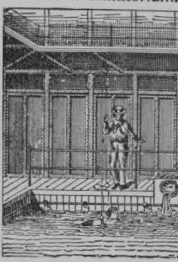
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SEASON, 1885.

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EDITOR KUNKEL'S MUSICAL REVIEW:

CHICAGO, June 8, 1885.

An important work, Mackenzie's "The Rose of Sharon," was given a few weeks ago by the Apollo, and this time it made the same marked impression here as in England and New York. The soloists, with the exception of Miss Juch are not highly spoken of, but the singing of the Chorus was superb, though the score is very different from that under Theo. Thomas was, as usual, excellent. This closed the season of the Apollo in very gratifying manner. Theaters musical are quiet at present, and it seems as though the people have had their fill of attractions and taste a rest. There is small change left from the winter's extravagance. Forehand is here, McLeister's Theatre, which has been rebuilt extensively, will open soon with "Friend," "True Solitude." What we know about it is from the Columbia Theatre we have a ten weeks' season of McCall's comic opera. Two of these were filled with "The Comic Opera called 'Apolonia'—in everyone's estimation this is nothing but a comedy (or with a few songs sprinkled in. I have made no impression and it was only by the clever setting of Mr. Wilson, the comedian, that the piece was kept alive. McLeister has not improved in this work and it is not likely to grow old. This week we have "Prince Methusalem" which draws good houses.

Messrs. Humble & Hess, of the Grand Opera House, have leased the Exposition Building and after some changes in the auditorium used lately for the "Great Opera-Magnum-Patti-Fratt-Festival," will produce "Nanon" with the N. Y. Thalia Co., on June 8. This promises to become quite a feature, and seats are 50 cents and 25 cents only. "Nanon" is spoken of as a great success and we are anxious to hear and see it. I still hold, that the Germans can do better work in the Comic Opera line, and claim that translations hurt a composition of that class. Where the American composer has to use antediluvian puns and bolshoirov gestures to create a laugh, the German set with a natural drollery, assisted by versatility and abundance of expressions in the language. Besides, most German comedians can sing, and most American comedians can not sing.

In our Museums, ten cents a head, we have had all the old chestnuts, (their pardon, of Gilbert and Sullivan, and "Pinafore" melodies are still floating in the air.

Mr. Geo. Sher has come to Evansville, Ind. to teach for six weeks—he will later on go to New York to join an English Opera Co. soon to be organized. He was up his horse in Chicago, of course. Several of our teachers go to the National Theatre, Atlantic City, and in Virginia, to the University of Bloomfield and Emil Liebling are on the programme for recitals.

Heavily! I have returned engagement at the Academy of Music, June 8, under the name of the company. I have made a great bit with the new waltz song, "My lover is a sister and" and it has been retained on the programme indefinitely. A publication of importance has a few days ago been placed in the market, which will doubtless find numerous admirers. It is the score of Smith and Solofsky's "Comic Opera of Excess" which has been played with the Play Temple Opera Co., with marked success. The book contains the score of music, and is highly spoken of by the Musical Profession. It contains all the popular vocal and instrumental numbers, Solos, Duets, Trios, Quartets, Couples, Ballad Music, etc. The title page, in six colors, is work of art in itself, representing "Ardo, the bandit chief, ascending Ardo." This is a splendid collection of interesting and brilliant music, and will be a valuable addition to the repertoire of amateurs and professional students. A gorgeous show card, handsomely framed in the window of the "Ardo Opera" this morning, with an autograph letter Mr. Templeton, the manager of the company, playing it, highly complimenting the authors, and saying, "The music is the best, ever written by a composer of comic opera in this country," etc. This is certainly a flattering testimonial.

Business in the music trade is still discouraging and the hopes for a good spring trade have not been realized. The Chicago Music Co. and Brainerd's Sons are in their new stores on Wabash Ave., and that they are up to the times in display, I need not mention. Lyon and Healy are now the only sheet music house on State Street. Mr. Jeff Davis Hill, (what a name!) the handsome (7) representative of the "Music Trade Review" of New York, was the only member of the musical trade branches in our town so far. He thinks, that there is more life in Chicago, among the trade, than in New York. It must be dreadfully dull, if this is so. It has been raining here daily for several weeks and everybody is disgusted.

LARK SHORE.

OUR BOOK TABLE.

"OUR HOMES" By Henry Hartsorn, M. D., Philadelphia: P. Blakiston, Son & Co.

"THE SKIN IN HEALTH AND DISEASE" By L. D. Bailey, Philadelphia: P. Blakiston, Son & Co.

These two little works, belong to a set of books upon different topics relating to health and known as "The American Health Primers." The purpose of the little books is well expressed by the publishers as follows:

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The two books before us are excellently adapted to the accomplishment of the aims of their publication. "Our Homes" especially. We can recommend these works to our readers. The price is only 10 cents each. The volumes are neatly bound in red cloth and contain about 150 reading pages. Both books are liberally illustrated.

ARCHITECTURE SIMPLIFIED: OR HOW TO BUILD A HOUSE. Chicago, Geo. W. Ogilvie.

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CONCORD AND DISCORD.

THE modern system of music is the result of
a slow growth from the earliest ages to the
present time. Remarkable coincidences
are shown between the tenets of modern
exact science and the gradual discoveries
from the remote past to the present day.
The octave of the Greeks, sung in unison
with the fundamental tone, a combination
uses their choros, the subsequent introduction
of the fifth and fourth; later, the major and minor
third; and, lastly, the major and minor sixth—
all these stand very much in the order of conse-
quents established by the acoustics of to-day, which
attest the octave to be the most perfect consonance.
Other like combinations following in about this
order: Octave, twelfth (or fifth above the octave),
double octave, fifth, fourth, major sixth, major
third, minor third, small seventh, minor sixth.

When considering the concord and discord, mu-
sically and artistically, we cannot take into account
their order of discovery in the history of music,
nor do we directly connect our ideas with those of
physical acoustics treating of purely physical
tone phenomena, or those of physiological acous-
tics treating of their perception by, and effect upon
the human ear. The science of acoustics, treating
of tone, tone relation, and chord development, with
their resultant tones, according to the laws of sim-
ple ratios, excludes the use of the temperament,
considers harmonious combinations in their abso-
lute purity, and discovers and establishes partial
dissonances in the minor chord and some of the
major and minor intervals, which the science of
practical harmony treats as purely consonant combina-
tions. Exact science suggests and argues the
abandonment of the temperament, universally ac-
knowledge to be imperfect. An instrument has
been proposed with twenty-four keys within an
octave, permitting the use of all the twelve scales
in their absolute purity of harmony. Pietro Bla-
serra, of the Royal University of Rome, says
Professor Helmholtz has had an harmonicon con-
structed on which he can play at will the exact or
temperate scale, or purpose to use it there, and
an appreciable difference between them. As
soon as the ear becomes a little practiced, the differ-
ence is most striking. In the exact scale the
consonant chords become much sweeter, clearer,
and more transparent; the dissonant chord
strains become rugged, while in the temperate
scale all these things are mixed in one uniform
tint without any distinct character. The music ac-
quires a more decided, open, robust, and sweet
character." It may reasonably be expected that
the future will develop a musical system which will
harmonize with the discoveries of theory. Musical
art (composition), however, is so far in advance of
science and theory that centuries may elapse before
a union can be effected. For instance, we do not
conceive, in practical music, receive impressions,
single, perfect or imperfect concords, but rather in
combination with other tones, fundamental or
accessory, or else in melodious series, excluding
anything like an examination of their physical
nature and conveying, instead, manifold impres-
sions of their spiritual character. The number of
such combinations of perfect and imperfect con-
cords and discords with other tones is infinite, and
their suggestive influence upon the soul wonder-
fully refined and spiritual, pointing to a new
science, that of psychological acoustics, treating
of the perceptions of music by the soul, beyond the
physical ear. Were we to treat of concord and dis-
cord in a practical method, one which should enable
the student to handle skillfully the musical
material furnished by the modern system of music,
we could not pursue the idea of physically pure
tone phenomena, but would have to seek our ideal
in artistic and beautiful combination of tones,
however imperfect their association may be as to
the ratio of their vibrations. The art of composition
of to-day, then, deals exclusively with the
modern system of music in its limits within the
present future of intervals—namely, the division of
the octave into twelve equal half steps and the
diatonic arrangement of the scale, while we leave
to exact science the task of the gradual unfolding
of the physical beauty of tone and tonal association,
believing that a practical unity of art and exact
science may be a possibility of the future, destined
to spiritualize and beautify music in a way not as
yet dreamed of.

*Up to Mozart's time a reluctance is perceptible to end a
piece of music in a minor key from a still-existing distrust in
the consonance of minor intervals.



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Zahra, farewell, the hours too swift fly go;
I hear the sighing of my steed below,
Eager to speed against the Arab foe
In yonder desert waiting.
Dear maid, my heart is brounlen all to thee,
Yet all my soul is pining for the artery,
From thy soft arms I would not, love, be free,
Yet wandering and battle is my life—
Great loving and strong hating.

Sing me one song to linger in my ear,
Give me one hope to hold for ever dear,
And thou shalt find as trusty as my spear
The love with which I'm ever trueing.
Then gallant steed, neigh on, we'll hie away,
Then founten tremble, for my soul's on fire,
Foes are farrest when they stand at bay,
So will my arm for love's sake never tire
Till victor here returning.

—Maulou C. Sissano.

FRITZ WEINGARTNER, composer of *Sakuntala*, is busy on a new opera.

MONTE MARCELA BERNICHI has been created a Royal-Portuguese Chamber-Singer.

CARL REINCKER, of Leipzig, is writing a comic opera, to be entitled *Ovid am Hofe*.

A NEW opera by Victor Emil Wenker, composer of *Der Trompeter von Salzigens*, will be produced in Germany next winter.

MONTE SOPHIE MENTER will not resume her professional duties next winter at the Conservatory of Music, St. Petersburg.

THE baritone Del Puente, having concluded his engagement at the Teatro San Carlo, Naples, is stopping for the present in Milan.

ALEXANDER REICHHART, author of "Thou art so near and yet so far," and many other meritorious songs, died at his residence, Boulogne-sur-Mer, France, on May 14.

A ONE-act comic opera, *Le Maître de Village*, words and music respectively by two young aspirants for public favor, MM. Bevalot and Edouard Verschnieder, both natives of Besancon, has been successfully produced in that town.

AT 36 old Bond St., N. London, Mr. Mapleson has established a "musical exchange" which is to partake of the features of a musical employment agency and a musical club. The idea seems a good one and the enterprise will probably succeed.

DR. FERDINAND HILLER, the world-renowned composer, musical critic, conductor and pianist, died in Cologne, on Monday, May 11. He was born on the 26th day of October, in the year 1811, at Frankfurt-on-the-Main, of Jewish parents.

IT is a very musical letter in St. Louis: we have Karst, Keiser, Kinkel, Kieselbort, Kissel, Kinsler, Kieselbort, Knippel, Kohn, Kow, Krieger, Krieger and Kunkel. It has been suggested that they should organize into a Konik Konert Kombination and charge a Kunkel admission.

THE introduction of the French pitch among German military bands is spoken of. If this step be taken, the French pitch will become general, for the military spirit rules supreme, strange that the French initiate German military organizations, and the Germans adopt the French pitch for their bands. This was perhaps all that was worthy of adoption from the leftists of the *Elise-Karl Marx* is *Prussian's World*. How about the clocks, Karl?

HUGO's dramas have furnished the subjects of many operas. Verdi based two of his great works on "Hernani" and *Le Roi d'Espagne*. Donizetti took *Lucrèce Borgia*, Mercadante "Angelo," and Salvi "Les Burgraves." Two other composers besides Verdi wrote operas from "Hernani." Marlon de Lorne "inspired" two, "Marie Tudor" and "Raymond" five, and "Notre Dame," or "Bismarck," no less than nine—French, Italian, Belgian, Russian, Hungarian, English, and American.

EARL MARBLE says editorially in *The Folio*: "Ada Rehan has a genuine champagne face." How does he know? Has he been sampling—editorially? And while we are asking impertinent questions, may we not venture one more? Did the flavor of champagne have anything to do with the penning the following paragraph, which stands in suspicious proximity to the former? "Harmony is the sentiment and melody the rhythm of a musical composition, when it is measured by a poetical standard." We suggest as a companion thought, Turnips are the cabbage, and beans the pumpkins of Boston, when measured with a yard-stick.

No celebrated man ever developed a more astounding appetite than the late composer, Franz Abt. He was the author of the winged word, "A spoon is a very pretty bird, but it has one very great fault, it is a little too much for one man to eat too little for two." One day, while sauntering forth from his habitual eating house with a smile of intense satisfaction, he was accosted by a friend with the words, "Well, Herr Kapellmeister, you seem to have partaken of an excellent supper?" "Yes," he replied, "a very fair one; it was a turkey." "And were you many around the festive board?" "Not exactly; we were but two—only myself and the turkey."



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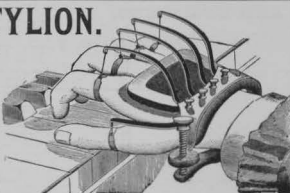
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SPRING SEASON, 1885

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The Boston normal musical advertisement may be found in this paper. It will be seen that the faculty is composed of well-known and distinguished musicians. This is a normal case and not to prove of great benefit to all who may attend.

We had recently the pleasure of a call from Mr. Kurtzman, the genial maker of the excellent pianos that bear his name. Mr. Kurtzman was on a tour of inspection of his western territories and met with success as well known with the result. Mr. Kurtzman is one of the gentlemen of the old school, whom it is a pleasure to meet.

Some subscribers having suggested that they would prefer having something else than music, etc. for premiums, the publishers have decided to issue a series of books in the literary line, which enable them to give every yearly subscriber a book of his choice. See his advertisement on cover, and our premium offer, page 204.

Some sales of paper stock were turned up at Hemphill's paper factory in Holyoke, Mass., a few days ago, and some ancient documents, books, letters and so on were brought to light. The sales came from Germany and the writing is in the German language. They are full of historical records of Wether's opera of "Eurythmics," Mozart's "Don Giovanni," "Apothegm and Fugue," "Les Fanny de Genouville," "Mylus," and "Literary C. Pampala." There were overtures by Berlioz, Haydn, Schubert and others for a dozen instruments and less, bearing dates of 1728, 1732, 1741, 1747 and 1808. One old book of 600 pages contains extracts from German laws, dating as far back as 1490. There are letters dated as far back as 1520 that must have lain in some attic in Germany for years.

A book or journal full of typographical errors is not a pleasant sight to readers. This, nevertheless, is not nearly so grave a matter as is that of a piece or volume of music which contains an equal or even less number of mistakes. With regard to literary works accept those printed in a language only partly understood by the reader, intelligent persons are well able to see and amend what has been overlooked by the negligent proof-reader, very difficult this, however, is with regard to music, as most students, and even some accomplished amateurs and professional ones, are somewhat at a loss to perceive the exact intention of the composer in some peculiar passages. If the proofs have been in anywise carelessly read. The one absolute necessity, for editions to be of value, is typographical correctness.

Piddler, Siddle, swing your bow.

Pile on rosin high and low.

See the dancers and the shiver.

Sailing on "Swansea River."

Down from Vancouper—Pamphlet—

Give us out; but "Old Virgin!"

Down the middle, up the middle.

Every beam throw with the middle.

And now the race among young ladies for playing this correctly or on the instrument is on the increase. Each of every body of note taking lessons—often from ladies. But they never quite "catch" the swing of the Arkansas Player's bow.

Calloused fingers will be the style, and girls instead of chewing caramels on a shopping tour will be busy over their Guaracitas or Stradivaris. There are about thirty, however, of these fiddles of the old masters' work. It's like the tattooed pictures, only one more cunning girl with the map of Guatemala picked out in house paint.

Table waiters are to be gotten up for the poor fund. How sweet to stand up and make an invisible dying cat howl to terror madhouse folks!

It will be worth though to murder the cat!—E.

One of the best managed institutions of the sort in the world is the St. Louis Natatorium. Dr. Louis Bauer, dean of the St. Louis College of Physicians and Surgeons, says of it:

"I have compared it with similar institutions in Europe, and did not fail to realize its superiority in water respects. The arrangements are most convenient to the public, and the attention paid by the employees leaves nothing to be wished for. The spring water with which you fill the basin is clear as crystal and contains but an insignificant quantity of alkalies. For general hygienic purposes, your arrangements of heating the water by heated pipes, to a temperature of 70 to 80 degrees, is commendable and appropriate, and cannot be so general elsewhere. The temperature of the water of the Natatorium meets a public necessity, and the generous who are connected with it are to be commended not only the success it merits, but the gratitude of the public at large."

A novel feature is the Monday Evening Socials, which take place from 8 to 10 P. M., and at which ladies and gentlemen are admitted, but only after having undergone a registration on the introduction of papers of known respectability. Much of the success of the institution is due to the intelligent and public spirited management of Mr. Munson.

Perseus and Helen, lately deceased, although distinctly German, would even at the time when the antagonism between Germany and France was at its height, be just to the French. Here it was in the Zeppelin Foundation.

"People constantly accuse Paris with being the cradle of the most vicious vices, and with following all the caprices of fashion. Yet it was in this same frivolous Paris that Beethoven's Symphonies were first executed to perfection at a time they were scarcely known, even superficially, in Germany. Mendelssohn's more serious performances, as they were performed nowhere else. Haydn was the object of the grannies and the most active admiration in Paris when people in Germany still saw in his Symphonies only so much music to be played before the ladies in the saloons. The most violent school, after the Italian, is the French, and, up to the present moment, Germany has no institution worthy of the name of a Conservatory. There again, being compared with the Paris Conservatory. These men, most brilliant and most stimulating hostility to such men as Liszt, Chopin, Spontini, and Rossini. Whatever the present or future difference between the Germans and the French, no German of any intelligence ought to despise the latter, in whom, after in a hundred various ways Germany is under the deepest obligation, and from whom, even now, it has to borrow so many weeks of art and literature. Justly, Ferdinand Hiller was not Karl Marx, of Russia's Maslov Ruff.

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