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MUSICAL REVIEW

KUNKEL BROS. PUBLISHERS

DEVOTED TO MUSIC AND ART.

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PRECOCITY OF MEN OF GENIUS.

In a very curious article which James Sully has published in last month's *Nineteenth Century*, he adduces evidence which seems to establish not only that precocity is not necessarily a sign of disease, but that exceptional capacity, especially if it is of the original kind which comes within the scope of the word 'genius,' is very apt to be precocious. He shows that out of two hundred and eighty-seven great musicians, artists, scholars, poets, novelists, men of science and philosophers, two hundred and thirty-one, or four-fifths, were precocious children, giving signs of their unusual capacity in their special line of thought long before they were twenty; indeed, in some cases before they had emerged from comparative infancy. Mozart was exhibited as a pianist before he was five, and Mendelsohn's first cantata was written at eleven; while Beethoven at nine had outgrown his father's musical teachings; Raphael was a scholar in the studio at twelve; Titian painted a Madonna at the same age; Morland was an accepted portrait painter, highly paid by his customers, at ten; Landseer exhibited his pictures at thirteen, and Flaxman carved busts at fifteen; Goldoni at eight sketched out a comedy; Calderon wrote a play at fourteen; Goethe was a poet at fifteen; Beaumont composed tragedies at twelve, and Cowley's epic, written at ten, is said to be 'an astonishing feat of imaginative precocity.' Scott invented stories at twelve; Dickens was a capital *raconteur*, the delight of his companions, at nine, and Charlotte Brontë wrote stories, as well as poems and plays, at fifteen; Grotius was a scholar at twelve; Porson could repeat the whole of Horace and Virgil before he was fifteen, and Macaulay at eight put together a compendium of universal history. Newton was a mechanician at school; La Place, while a mere lad, was a mathematical teacher; Pascal at eighteen invented a calculating machine, and Leibnitz thought out difficult philosophic problems before he was fifteen. These are mere selections from much longer lists; and, as in many cases the capacity must have appeared and have escaped either notice or record, we may take it with men of genius, precocity, sometimes of the most unusual, occasionally of an almost miraculous kind, has been a rule. Of course, the rule is not invariable, and, of course, also, it is most frequently observed in those departments of thought in which, as in music and painting, a certain inherent aptitude of the senses is necessary as a condition. Not only a brain, but a finger is necessary to the great musical executant; and Raphael must not only have had a gifted mind, but exceptionally percipient eyes. Young philosophers are scarcer than young musicians, and there have been many boy painters for one boy distinguished in any science except mathematics, which seems, like arithmetic, to have some unknown relation to particular brains, calculating boys working out results, it seems almost proved, by unconscious methods. At all events, they often do not know their own processes, and their power sometimes dies away in manhood as a mere matter of thinking hardly would do. The special powers in childhood of a majority of men of genius would, however, seem to be proved past question.

Why should a specially fine brain lose its fineness? Is it not possible—we are not offering a theory, but asking a question—that precocity arises not from some difference in the brain, but from some difference in the vigor, and, therefore, the early development of the life within the brain; that the disparity is in the motor, of which we know nothing, and not in the thing moved? Put it in the materializing way, and may not the difference be not in the colliodion, but in the fluid which makes it act? There is some connection somewhere between the phenomena of precocity and of late development which has never been worked out yet. It seems wonderful that any child, however trained, should paint well at five or paint portraits at ten; but is it more wonderful that a man over thirty should discover in himself a faculty he never suspected? Yet that seems to have happened to De Foe and Cervantes, Sebastian Bach, and possibly Haydn. The power must have been always there, but the something that vitalized it was wanting. May there not be, that is, a thousand boys with the musical constitution, among whom the box is unlocked early in one, but might, under certain conditions have been unlocked early in all?—*Exchange.*

CARL MARIA VON WEBER'S SUICIDE.

The celebrated composer, Weber, was, in his day and country recognized as being most talented among his fellow artists. His name was unusually popular and his many works, which bore the stamp of genius, had gained for him the admiration of all the distinguished musicians of Europe.

As is usually the case, the more his reputation as a talented composer spread, the more he was subjected to the envy and hatred of mediocrity. Weber was unusually sensitive to the attacks of the critics upon him, although he appeared to laugh at what they said, and he felt an inner displeasure to see his superiority thus doubted. The diatribes of these miserable scribblers, like the stings of these literary wasps, were to him a continual torture and robbed him of his rest at night.

At last he learned to conquer his irritability and to scorn the many obscure critics, whose incapacity to judge of musical compositions and the rendering thereof was well known. Only one remained whom he feared, and this was a certain Müller, who wrote the criticisms upon musical compositions and performances for a Leipsic journal.

The criticisms of this Müller were a power, not only among the *connoisseurs* of music, but also among musicians; and this deservedly so in many directions. Müller's criticisms, although they did not differ in urbanity from those of others, were nevertheless, conspicuous amongst those of his colleagues on account of the eminent literary talent they displayed. Their excellencies, were however, often marred and their brilliancy lessened, through a severity which often became injustice. Müller seemed to take special pleasure in cutting and tearing to pieces the reputation of the most distinguished of his fellows, and Weber felt very keenly the wounds of the poisoned arrows which Müller shot at him, for the purpose of serving some obscure composer who found the reputation of the great master a barrier in his path.

Weber knew of no way in which he could protect himself against the attacks of Müller, who was indefatigable in belittling his reputation.

To answer him through the press would have provoked a war, the outcome of which he could have led to no good; furthermore it would have been an admission that he felt wounded. To adopt means, which would not have been reacted to by them, that is, to feed this Cerberus with a roll of bank notes, was out of the question, for Müller was known as a character who could not be bought.

What was then to be done by Weber to protect himself against Müller's onslaughts? He cudgeled his brain for a solution of the problem. At last a thought struck him. Yes—thus would he succeed. He departed from Leipsic. During his absence from home he sent from a village near Munich, a detailed report of his death to the leading papers of Germany.

Nobody doubted the report, and all the papers throughout the country, took notice of the fact, and most of them published in addition a pompous biography of Weber. None of these papers distinguished itself through its enthusiasm as much as the one represented by Müller.

Müller had written over his signature the biography of Weber. Disarmed by the untimely death of the master, and having no longer any cause for attacking him, he did full justice to the great artist by saying he was the prince of all the German composers.

Several days afterwards, Weber contradicted the report of his death, and went to Leipsic in order to fully satisfy all that might still cling to the belief of his death that he was indeed alive.

How much Müller was embarrassed by this resurrection of Weber can well be imagined. He, however, found himself captivated by the praise he had bestowed, for to retract the positive expression given was of course out of the question. He somehow managed to skilfully extricate himself from the predicament he was in, but his scathing sarcasm stopped entirely, and at the first presentation of "*Der Freischütz*" Müller was one of the warmest admirers of the masterpiece of Carl Maria von Weber.

THE ST. LOUIS AUTUMNAL FESTIVAL.

For seven weeks, beginning on September 8th, with the opening of the Exposition, St. Louis will be a continuous blaze of gaiety. At the Exposition from the 8th to the 18th of September, inclusive, the Cavalry Depot Band and Signor Liberati will give concerts afternoon and evening. From the 20th of September to the 23d of October, Gilmore's unrivalled band of 65 musicians will furnish the music. On the 20th of September here the triennial conclave of the Knights Templar, on the 21st, a parade of the Knights, some 30,000 strong; on the 22nd, Charity Jubilee at Fair Grounds by 3,000 instrumental musicians under Gilmore; on the 24th, pyrotechnic display by the Flambeau Club; on the 28th and 29th, night parades of the Uniformed Secret Societies of St. Louis and of the State Wheelmen. On Monday, October 4th, the Great St. Louis Fair opens for one week. During the whole of Fair week and on the principal nights during the festivities the streets will be brilliantly lighted by hundreds of thousands of gas jets in colored globes, arranged in the most artistic shapes and designs.

A Free Bureau of Information has been established by the merchants and manufacturers of St. Louis for the convenience of visitors during the Festival Season. A register is kept daily of all hotels, boarding houses and private residences where boarding and sleeping accommodations can be secured at moderate rates. Visitors calling at the Bureau, located in the Wabash Ticket Office, Southeast corner of Broadway and Olive Street, can obtain *gratuitously* all necessary information pertaining to their comfort during their stay in the city.

The Exposition Building is located within five blocks of the Union Depot. Visitors arriving at the Depot will find street cars at the west platform and on the bridge, conveying them to the business center, the terminus of all the street car lines.

The merchants, manufacturers, and citizens generally, and Kunkel's Musical Review in particular, extend to all a cordial invitation to visit St. Louis during the Grand Autumnal Festivities commencing September 8th, and ending October 23d, 1886. Ample preparations are made to accommodate visitors, and all will be welcome.

The beautiful illuminated Official Programme will be mailed to any address on application to the Joint Advertising Committee, Exposition Building, St. Louis.

Secretaries Johnston of the Exposition, and Wade of the Fair, inform us that the exhibits in their respective enterprises will be unusually large and interesting. Much of the success of both will be due to the intelligent endeavors of those gentlemen.

Kunkel's Musical Review

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

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WE again call the attention of our readers to the fact that, in order to avoid, as far as possible, the loss to intending subscribers and the annoyance to themselves from the practices of bogus agents, the publishers have prepared a receipt which cannot easily be counterfeited and which will be furnished to all the regular agents for KUNKEL'S MUSICAL REVIEW. A facsimile of the receipt is printed elsewhere. Pay no money for the REVIEW to a stranger on any plea whatever, unless he gives you one of these receipts. In the receipt proper the signature "Kunkel Brothers" is not printed but written in ink. Compare it with the signature of the fac-simile. All forgeries of this receipt will be vigorously prosecuted.

A REPRESENTATIVE NATIONAL ASSOCIATION.

PROF. WOLFRAM'S article, printed elsewhere, has been followed by several private communications from other sources, showing that our position in reference to the manner in which a national association of music teachers should be organized and managed has been approved by the thoughtful and progressive musicians of the country, East and West. While there is dissatisfaction (well founded, we think) with the methods hitherto followed in the existing national association, there is no animosity against the organization expressed in the communications in question. The members of the old association may, however, as well understand right now that strong and able men have determined on reform—within the existing body, if possible; without, if the self-advertising, blatant and incompetent element should carry the day when the plan of making the body a representative one shall be broached at the next meeting of the M. T. N. A. What would be the relative standing of two associations, one made up of anybody and everybody that chose to pay two dollars for dues, the other of accredited representatives of the music teachers of the different States, is too plain for discussion. The former is, after all, but a picnic party; the latter would be a musical council, or senate.

The organization of State associations is the first step toward securing a representative national body, and the friends of the movement should organize such associations in all the States. We shall be happy to hear from musicians everywhere upon this subject, and to assist all as best we may in the prosecution of the good work proposed.

SOME there are who see no utility in musical journals, because the instructive matter they contain is not systematically arranged; in other words, because musical magazines do not offer a graded course of musical instruction. They forget that much of the most valuable growth in knowledge, that which becomes most thoroughly incorporated into our being, and hence the most practical and valuable, is that which an observant mind "picks up" as occasion offers—the unconscious growth of knowledge, we might call it. They are right in thinking that systematic study should be the foundation of all education, but they forget that the mode of everything systematically is likely to become the slave of system, and work all his lifetime the tread-mill of routine—a pedant, not a *savant*. They further forget that it it is in the journals that the advance of knowledge is first recorded, that new facts, discoveries, compositions, etc., are given to the world; and that, if they wait until the same things have been collated in some text-book before they learn them, they are sure to be years behind the times. They also forget that the musical world is one body in its life and aspirations, and that the musical journals are the arteries through which its life-blood courses; that isolation is fatal to the highest development of the musician, and that the musical journal is the best substitute for what can so seldom be found: a select company of able musical minds.

SCARIA'S DEATH.

THE following is a specimen of paragraphs which have been going the round of the press since the death of Scaria, last month:

"By the death of the renowned basso, Emil Scaria, Wagnerism claims another victim. Whether the music of the future had any influence on the illness of the late King Ludwig, of Bavaria, is a disputed point. But Scaria's insanity and subsequent death were undoubtedly due to Wagner's music. When the unfortunate man was first seized, his mania took the form of howling scraps from the parts of Wotan and Hans Sachs at all hours of the night. Indeed, the mere act of studying such a part as that of the Wanderer of unhappy memory might fairly be considered as provocative of insanity."

We doubt whether it is possible to surpass the inanity of such drivel. Readers of the REVIEW need not be told that its editor is not a member of what a French author has wittily called "the Wagnerian church," but he must protest against such nonsense. King Ludwig was not only an admirer of Wagner, he was, if possible, still more enthusiastic as an admirer of Greek architecture, and spent fabulous sums in imitations of the Parthenon and other Hellenic monuments. Why not say he was crazed by Athenian architecture? It is a known fact that Scaria's father died of softening of the brain—but of course this counts for nothing when Scaria dies of the same disease, in view of the fact that "his mania took the form of howling scraps from the parts of Wotan, etc." To be sensibly crazy, he should have howled scraps from "The Bohemian Girl," or perhaps "Pinafore." Strange, passing strange, is it not, that Wagner himself, and that arch Wagnerian, Liszt, should have lived to a good old age and then died sane? On the other hand, Schumann, whose music Wagner ridiculed, and Donizetti, who was surely not tainted with Wagner's theories or practices, died madmen. Of course, however, Wagner was, in some way or other, the cause of the death of both! Chronological and other arguments will not be received! Wagner is a murderer; let him be exhumed and hanged!

If those who dislike Wagner, his theories and his music, have no better argument to offer against them than paragraphs like the above, they had better keep their mouths closed than to betray their identity by characteristic brayings.

"THE MIKADO" IN GERMAY.

THE fact that "The Mikado" has made a hit in Germany, the land supposed to be devoted to the highest class of music, must shock the sensibilities of the German editors of American music journals. We hope they will vouchsafe some explanation of this peculiar phenomenon—"the inanities" of Gilbert and Sullivan delighting the "unfathomable German mind." Until an explanation of the fact is given that shall be consistent with the claims constantly made in this country for the high musical culture of the German nation at large, we shall be compelled to consider the popularity of "The Mikado" in Berlin and other German cities as another proof that the musical taste of the majority of Germans is not one whit in advance of that of other civilized nations. Germany is daily held up by a certain class of musicians in this country as an example for our discouragement. We are told the Germans are "a musical people," "natural musicians," etc., and given to understand that Americans are the reverse. We claim, on the contrary, that there is quite as much crude or native musical talent in this country as in any other. All we need to be the equals of other nations in music is more musical and general culture among those who study music. As to the masses of the people, their musical taste is crude everywhere and likely to remain so.

A NORMAL METRONOME.

CAMILLE SAINT SAENS has sent a communication to the French Academy of Sciences suggesting that they adopt a normal metronome. In the course of his communication he says:

"As this art (music) became still further developed, the want of a common standard of pitch was universally felt, and the Academy of Sciences solved the problem by introducing the normal pitch which all nations are gradually adopting. On the other hand, the development of the combinations of rhythm showed the necessity for determining the time of pieces of music. This was done in vague terms, which every one interpreted according to his own ideas, and no other method was adopted until the appearance of the metronome. This instrument, invented at the end of the last century by Stœckel, and improved by Maelzel, is a pendulum provided with a 'movable body' and a graduated scale, based upon the subdivisions of a minute. In the metronomes most frequently employed, the subdivisions range from $\frac{1}{4}$ to $\frac{1}{72}$ of a minute.

These instruments are universally employed. But to be of any practical utility they must be accurate, and unfortunately this is a quality that very few of them possess. The musical world is supplied with badly constructed and badly regulated metronomes, which mislead musicians instead of guiding them.

The Academy, which has rendered so great a service to music by the introduction of the normal tuning fork, would complete its work by endowing it also with a normal metronome, regulated mathematically, and by obtaining a guarantee from the Government that metronomes before being delivered to the public should be tested and stamped, as are tuning forks, weights and measures."

With all due respect to the authority of Mr. Saint-Saëns, it seems to us that the divergences of pitch and the differences in the pulsations of metronomes are hardly parallel cases, for, if pitch be considered from the standpoint of vocal music, it is clear that the difference of a semi-tone is often the difference between the possible and the impossible; and if we look at it from the standpoint of instrumental music a uniform pitch is absolutely necessary in those instruments of an orchestra that have a fixed pitch. It is otherwise in the case of *tempo*, for voice and instrument alike can

use a more or less rapid rhythm, without discord. Furthermore, the inaccuracies of metronomes are very small indeed, and the difference of from one to three beats per minute is unlikely to be noticed by the sharpest ear. Add to that the consideration that metronome marks have no other purpose than to express approximately the general *tempo* intended by the composer, and we fail to see the importance of that exactness for which Mr. Saint-Saëns pleads. Indeed we feel quite confident that Mr. Saint-Saëns himself, playing one of his own compositions on two successive days, without reference to a metronome, would differ from himself in *tempo* more than two ordinary metronomes. It is further to be observed that any metronome on the Maelzel plan is likely to become inaccurate, just as any other timepiece, even after it has received the official stamp of accuracy. The only kind of metronomes that are always the same at any given place are those constructed upon the free pendulum system, like Kunkel's Pocket Metronome. This class of metronomes are practically perfect and cannot get out of order.

A normal metronome would do no harm but we see but little good it could accomplish.

STATE ASSOCIATIONS AND THE M. T. N. A.

OUR readers know that, for the last three years, we have insisted that the Music Teachers' National Association, to be worthy of the name and accomplish what it should, would have to be made a representative body of delegates from State associations. To the Ohio Music Teachers' Association belongs the credit of inaugurating in practice the representative system. Indiana has followed suit and other States will fall in line. The intention to urge the adoption of the representative system upon the M. T. N. A. at its next session and if it shall be rejected to organize another National Association, that shall represent something and somebody. This is as it should be.

Prof. Wolfram, of Canton, Ohio, writing to an eastern Musical Journal explains fully the position of the Ohio association, of which he is the President, in reference to this matter. As the circulation of the journal to which the letter was written is very small indeed, and the subject is an important one, we think it but right to give Prof. Wolfram's letter, by reproducing it, the wide circulation which it deserves:

CANTON, OHIO, July 17, 1886.

Editors Courier:

SIRS—Your favor requesting information in regard to the attitude of the Ohio Music Teachers' Association towards the National Music Teachers' Association is at hand. I will endeavor to give you all the information on the subject I can.

The O. M. T. A. suggests an organic union between the associations of the several states and the National Association, and that there be delegates chosen by the state associations to represent them at all meetings of the National Association.

At the meeting of the O. M. T. A. held at Columbus, July 6-8, it was determined that a change should be made in the constitution of the O. M. T. A., requiring the election of ten Vice Presidents, instead of two as heretofore, and that the several prominent specialties of the profession should each be represented by one of these Vice Presidents, and it was thought that it would possibly be the best selection that could be made to represent the Association at the meetings of the National, should the friendly relations aimed at ever be realized. The ten Vice Presidents, being prominent representatives of the several specialties, would constitute a delegation worthy the honor of representing the State Association, and if similar worthy delegations were sent from all the states, the National meetings would be made up of the best musical talent of the entire country, and there would then be something like *authorized* representation—somebody would represent something.

However, as there is at present no connection between the State and the National Association—the remark that "the National does not recognize side-shows" having been made in open session at the late meeting of the latter—it was not believed necessary to devote much thought to this matter of representation, or give it serious consideration. There is at present no authorized representation from the different states. This is indisputable, hence, the title "National," in more than one sense, is meaningless.

As there are new state associations being formed constantly, it would no doubt be desirable that the constitution of each should be similar, so far as its connection with the National is concerned. In order to accomplish this, it would be well for the National Association to suggest so much of a constitution as would be necessary to meet these requirements.

The "National" must begin to strengthen its foundation. No stability in the foundation, no continuity in the superstructure. Every story added to the present structure, be it called a "college of musicians," or something else, will endanger its stability. The college of musicians represents a noble aim, but we consider it premature during this "constitution evolving" period. Why do not the so-called standard-bearers of the National set a "self"-forgetting example, and busy themselves with more practical things, viz., the building up of state organizations, and thus create a firm foundation for a National?

The poverty of the average musician makes it difficult to attend the State convention, and next to impossible to attend the National meeting. It follows that State organizations are most practical, and the National Association only when based upon State organizations and a delegative system is impracticable.

Those losing sight of these practical questions, are not benefiting any association.

We in Ohio find it unnecessary to legislate against charlatans. If only representative musicians be secured for the official household, the interests of the profession are sufficiently guaranted. The dishonest musician dislikes an honest professional as an owl daylight, or the devil holy water.

All State conventions should precede the National meeting. A constitutional convention of National delegates should be the first business.

The delegative system will be opposed by all those members of the National Association who are in quest of honors, and who, in their own state, are not sufficiently representative to ever secure Vice Presidential honors (which would be equivalent to credentials as delegates to the National convention), should the suggestions I have made be adopted.

The selection of Lavallée as "National President" is very satisfactory to Ohio musicians. It is he to whom the "National" owes its mainspring of life and attractiveness, for it is he who unfurled the standard of Native Composers.

In the name of the O. M. T. A., I extend to President Lavallée hearty congratulations, and wish him a successful administration. A "*modus vivendi*" under him more than a possibility.

Cordially, JOHANNES WOLFRAM,
Pres. O. M. T. A.

The following are the ten Vice Presidents (*ex officio* representatives or delegates) selected by the O. M. T. A., with the specialties they represent. The ratio is an excellent one, and shows that State Association has known how to select as representatives truly representative men:

H. G. Andres	Cincinnati	Piano.
F. Bassett	Cleveland	Organ.
Alfred Arthur	"	Voice.
Theodore Thomas	Cincinnati	Theory.
S. E. Jacobsohn	"	Violin.
W. L. Blumenschein	Dayton	Chorus.
Michael Brand	Cincinnati	Orchestra.
William G. Smith	Cleveland	Composition.
Karl Merz	Wooster	Musical History & Criticism.
N. L. Glover	Akron	Music in Public Schools.
Herman Ebeling	Columbus	Treasurer.
J. K. Pleasants	Akron	Auditor.
J. A. Scarrett	Columbus	Recording Sec.
Philip Walter	Canton	Corresp'd'g Sec.

All the above officials were present at the late meeting, and took active part.

"Yes," said Mrs. Hendricks to the minister who was dining with the family, "Bobby says his prayers every night, like a good little boy."

"Ah, indeed," replied the minister, very much pleased, "and do you pray for papa and mamma, Bobby?"

"Oh, yes, for both of 'em, although I've often heard ma tell pa that he is past praying for."

THE ORIGIN OF HARMONY.

AMID the correspondence which reached us too late to admit of attention in our July issue, writes the editor of the *Musical Times*, of London, was a letter from "A Constant Reader," asking for information as to the exact nature of the indebtedness of harmony to Christianity. "Is it true," asks our querist, "that harmony in music is the product of Christianity, or rather the gospel dispensation, and that where Christianity does *not* prevail the inhabitants of that country have no idea of part-singing or harmony?" Owing to the adequate discussion of the issues involved in such questions might very well fill a volume, and it would, therefore, be obviously impossible to deal with them otherwise than summarily within the compass of a short paper. But in spite of these limitations, we hope to be able to make it clear that while we must admit the Church's vast influence upon, and intimate connection with, the development of Occidental Music, it is as unwarrantable to refer the origin of harmony to Christianity as it is to argue from the absence of part-singing in a people to their ignorance of the teachings of the Gospel dispensation. Now harmony, or the combination of sounds of different pitches, is of a two-fold nature, vocal and instrumental, and almost certainly of a two-fold origin, as the researches of recent musical antiquarians go a very long way towards proving. Readers who have gone with Mr. Rowbotham*—the latest writer on the *origines* of music—in his patient endeavor to piece music together bit by bit," will acknowledge that by the time stringed instruments were in existence with curved frames, and having several strings of varying lengths, the combination of sounds of different pitches became possible. Long before that, as he ingeniously points out, as soon as for greater convenience in holding the instrument, one end of it had "been made narrower, so as to be grasped by the left hand, directly the left hand went round the strings it could not help pressing them sometimes as it held them, and the difference of pitch which the pressure caused would be at once noticed, and in course of time acted upon." So that there was harmony *in posse* directly instruments began to have necks, and harmony *in esse*, though of very rudimentary character, when the frame became curved. And for the causes which led to the curving of the frame, and consequent evolution of the harp, we must refer our readers to Mr. Rowbotham's sensible remarks on pp. 215-216. But dispensing with the consideration of the successive stages of these primitive instruments, we are content with the fact, as attested by sculptural records, that as early as the 4th Egyptian Dynasty—the era of Tebben and of the Great Pyramids—there were harps with six strings, while by the time of the 18th and 19th Dynasties, "The Augustan Age" of Egypt, as Mr. Rowbotham calls it, the great harp had as many as eighteen. Now even the adherents of Archbishop Usher's chronology will admit that there is strong monumental evidence for the existence of instrumental harmony, though doubtless of a nature scarcely "tunable" to our ears, at a considerably earlier period than that of the Christian Era. But vocal harmony is probably referable to a different source, and here the eminently practical remarks of Mr. Rowbotham are pointedly appropriate to the matter in hand: "That other harmony," he says, "of voices alone, has its existence before this (*i. e.*, instrumental harmony) and owes its origin to other causes. And it owes its origin to the different pitches of the human voice. For since the world began there have always been high men's voices and low men's voices, and high women's voices and low women's voices, and whenever two of a different sex sing together they necessarily produce harmony. And so we find even savages employing harmony, for it comes easier to them than singing all at the same pitch. And they have learnt the art of regulating this easiness of singing to the requirements of pleasing effect. For our ears do not like to hear two notes clashing together, but any other combinations they accept, though some delight them more than others. And as to what are the most naturally pleasing combinations, we may learn this from savage harmony, and we shall find that thirds are pleasing, and fifths, but particularly thirds . . . and also the third joined with the fifth at the close." The text is here illustrated by specimens of such savage songs, drawn from Ambros, Bowdich's mission to Ashantee, and Engel's National Music, in which these combinations are found. And he goes on: "All these belong to one category, that is to say, they are in their essence, but many voices singing

* Rowbotham's "History of Music," Vol. 1. Trübner and Co.

the same thing at different pitches, and the prescription of the pitches for the purpose of pleasant effect, is a later addition which came as naturally as the prescription of certain pleasing turns in simple melody. But there is another sort of harmony of a totally different kind among savages, which, I take it, is more important than this sort; and that is when some voices sing, not the melody at a lower pitch, but an independent accompaniment on their own account, thus standing to the melody in the same relation which the instrument did in its accompaniment, as we have just described." And this second sort of savage vocal harmony he proceeds to illustrate by songs taken from Engel's National Music and Wilkes' United States Exploring Expedition. In some of these the accompaniment is confined to a single note, and might be explained as a sort of drone bass, but in others the accompaniment moves about at varying intervals, and Mr. Rowbotham assigns to them a higher importance than the former class, because "we shall find that in course of time these rude beginnings of independent *notes* blossom out into independent *melodies*." In fact, he would regard them as the primitive ancestors of that system of *discantus*, or the manipulation of two tunes simultaneously, from which sprang counterpoint. (See Dr. Parry's article on Harmony in Grove's Dictionary.)

We have seen then that, on the one hand, there are very distinct traces of the existence of some sort of harmony in the musical systems of the elder civilizations, and in particular in that of Egypt. And we have it on the testimony of travellers and explorers that savage tribes in different parts of the world have risen beyond mere chanting and unison singing to the conception of a rude vocal harmony. From this we are led to the conclusion that not only did harmony exist prior to the advent of Christianity, but that it is encountered outside its ken even in our own days. There remains the question of the attitude of the Church from earliest times towards the development of harmony in music. Now, inasmuch as the ecclesiastical scales, as their names declare, were the lineal descendants of the Greek scales, which, though adapted for melody, are notoriously inadequate for harmony, as we use the word, we are *a priori* led to predict that the history of the development of our modern harmonic system will prove to be largely identical with that of the secularisation of the art. As Dr. Parry remarks in the article already alluded to, it was only "the gradual growth of the perception of harmonic relations which modified these ecclesiastical scales, by very slow degrees, by the introduction of accidentals, so that the various modes were, by degrees, fused into our modern major and minor scales." The earliest recorded examples of harmony proceed, it is true, from ecclesiastical sources; but as they date from a time when the Church was the sole repository of learning, we are not obliged to credit it with the invention as we are with the preservation of these first tentative efforts, though the presumption is strongly in favour of our arguing from the one to the other. Hucbald's agonizing progressions in fourths, fifths, and octaves are almost identical, in their general character, with that first class of savage vocal harmony mentioned above, which has its origin in the greater ease experienced by voices of different ranges in singing the same melody in different pitches rather than at the same pitch. Whether the *discantus* which succeeded the "diaphony" of Hucbald and the similar efforts of Guido of Arezzo was the invention of a monk or not is doubtful, certain it is that it was early adopted for Church purposes, and was destined to play a most important part in the development of polyphonic music. "It is unfortunate," continues Dr. Parry, "that there is a deficiency of examples of the secular music of these early times, as it must inevitably have been among the unsophisticated geniuses of the laity that the most daring experiments at innovation were made." That secular music was cultivated to a very considerable extent we gather from the work of Marchetto of Padua, a writer of the 13th century, who gives us specimens of chromatic progressions used in that class of music. Now the relation borne by the chromatic to the diatonic scale is happily compared by Mr. Rowbotham to that between an embroidered robe to a white garment, and the greater wealth and luxuriance which its employment imports into harmony was long looked upon with disfavour by church musicians. If we were asked to single out the one especial feature which distinguishes our modern music from that which was written before 1600, we should probably reply that it was the principle of modulation. Now it was not until the sense of the dominant harmony was fully realized, as a means of defining a key, and consequently of defining the transition from one key to another, that this principle could be fully carried out. And the realization of this sense of the dominant harmony was, in its essence, a breaking away from ecclesiastical tradition. For "its very existence," to quote Dr. Parry once more, "according to the modern acceptation of the term, was precluded in most ecclesiastical scales by the absence of a leading note which would join the indispensable major third." The only two scales which gave this leading note were those of F and C, and the former was theoretically faulty and the latter regarded with disfavour as a "lascivus modus." But in spite of this fact, and of the express prohibition of Pope John XXII., musicians felt their way towards the great principle of tonality by almost invariably sharpening the note immediately below the tonic. It is also significant that the best landmark for the division of the new from the old harmony is the appearance of the first modern opera, marked by chromaticism and the use of figures to indicate harmonies. Here this sketchy survey of the origin and development of harmony may cease. The history of harmony, as Dr. Parry truly says, "is the history of ever-increasing richness of combination," and it is not therefore to be wondered at that, in the interests of severity and purity, the Church should have set its face against what it deemed the mere extravagances of innovators. Thus we find Jean de Muris in the fourteenth century inveighing against the extempore "discanters" in whose artless efforts, could we but hear them, might probably be traced crude strivings after greater freedom, which culminated in that curious anti-papal revolt which we have already alluded to. Still this curbing and restraining influence must have had at times a most salutary effect, and as we have already seen if it had not been for the monks we should have known nothing about mediæval music. But if the action of ecclesiasticism has, in matters of musical theory, been conservative or even repressive, Christianity has never failed to exert an elevating and inspiring influence upon the musician, and it is to the sacred literature of that creed that master minds of all nations still turn for the noblest subjects for illustration.

MUSIC AND POETRY.

READERS of M. Saint-Saëns' *Harmonie et Mélodie* will not fail to remember the vigorous protest which he enters against the misleading views of music which men of letters have formulated—views which have gained acceptance simply owing to the literary fame of their propounders. The recently published lecture by Mr. F. T. Palgrave, on "Poetry compared with the other Fine Arts" (see *National Review* for July); hardly comes under this condemnation, for the writer's attitude towards music is in the main generously appreciative. For the present, however, it is not our purpose to offer any criticism, but merely to present our readers with the Oxford Professor of Poetry's own words on the relation of the two arts. "Why then," he says, "is it natural to take music for our final comparison? In her appeal to us music calls forth emotion even more general and indefinite than architecture, with less representation of nature, less power to supply or to arouse thought. The forms through which music speaks to the ear not only present none of those natural appearances which sculpture and painting and poetry imitate or suggest, but have scarcely any real prototypes in the very sounds of Nature. The orchestra is as little indebted to the nightingale as the cathedral aisle to the forest avenue. The most limited of the fine arts, by her technical conditions, the most conventional in material and method, what right has Music to a place next to Poetry—of all arts the freest, the most varied in range of subject, the most intellectual—in short, the highest? I may reply in a single word, which I hope will not be considered too rhetorical: Music speaks. . . . As, however, I have tried in the case of the other fine arts, let us attempt to compare with poetry this evanescent and impalpable spirit of music, which here I shall, so far as possible, think of as separated from the words of a song or the action of an opera—absolute music according to the modern phrase. We have granted that it is nearest to poetry in its essence, and in its effect on the hearers. . . . The true reason why music has this magical and enthralling power . . . must be sought in a region where words, I fear, cannot enter without peril to the speaker. Analyse and define how we may, no one has ever caught and imprisoned in words the volatile vital element which makes poetry poetry. . . . The poet himself cannot seize this essence. . . . Intensity with tenderness is the only phrase, and in which I have tried to find an imperfect expression of it. Now it is, I think, precisely this mysterious element—this soul of soul—which music offers to the sensitive nature. . . . Its invisibility is part of the magic and the enchantment; invisibility to the senses answering to the vagueness with which music appeals to the soul. It is the triumph of a poem to offer us definite images, distinct pictures: of music to dispense with them, and pass beyond to the inmost animating spirit which renders picture and imagery poetical. If any attempt at definition be not too hazardous, might we not, hence, define music simply as poetry without words? But hence, also, this Fine Art differs essentially from the rest; they move us actively, they call forth our latent feelings, they interpret our higher nature to ourselves. Music (speaking always now of music absolute), in place of leading, follows the moods of the mind, clothes them with poetry, soothes or exalts them accordantly with the temper of the moment. The melody which brings tears to one hearer shall give another consolation, beyond the reach of philosophy or poetry. A slight change in expression, even in time, will turn into a song of despair the symphony of triumph. This adaptive, living quality, this *immediateness* of music, if I may use the word, seems to arise from the material conditions of the art which here, as ever, secretly confine and govern it. Seemingly the most natural, music is, in fact, the most artificial of the arts, the most conventional. Our scale, our melody, our harmony are meaningless, if not discordant, to the majority of human ears. Even among the races which employ them they have proved arbitrary and fluctuating. Mathematics show that the very intervals of the scale are irreconcilable with natural law. The European ear is gradually learning new rules of harmony. Hence, perhaps, music is the most modern of the arts, not, of course, in its practice but in the forms which now speak to us musically. . . . Yet in this paradoxical art the peculiarities of music bring it nearer to the soul of poetry: they make it more fit to follow, to invest, to deepen our emotion. Dissevering it from the associations of the past, they render it more immediately and purely pleasurable, make it a more pervading atmosphere of intensity steeped in tenderness; the interpreter of that sadness which lies always at the heart of joy. An old poet has sung this aspect of melody in two lines, which have in them no little of the art they describe:

> 'The mellow touch of music most doth wound
> The soul, when it doth rather sigh than sound.'"

—*London Musical Times.*

THE THEATRE IN CHINA.

SAYS a recent Chinese writer: "It is a singular fact that at all times and in all civilized countries, persons of intelligence, possessed of good taste and practical common sense, are of one accord in scorning the comedian. They praise the dramatist's work as a species of elevated literature; it is even considered an honor for a nation to produce works destined for the theatre; but the interpreters who by the representation of the action imagined by the poet make these soulless works live upon the stage, far from being the recipient of the public esteem which is the meed of the dramatic author, are put under the ban of society." These reflections upon the inequality between the playwright and the actor throw considerable light upon the latter's position in the society of China. This position, it is needless to state, is extremely low—the actor being considered a person devoid of principle, and therefore unworthy of consideration. This, however, is not surprising. In every country where dramatic art is in its incipiency it is inevitable that the actor should submit to the stigma cast upon his profession. There is no appeal; his only relief being in the consciousness of his moral rectitude in following a legitimate profession. Thus it was with England in the 16th, with Germany in the 17th, and with France in the 18th century. But while the English, the German and the French actors in less than three hundred years have bettered their position materially, the position of the Chinese actor remains essentially the same as it was under the ordinance of Khoubilaï more than six hundred years ago.

The Chinese actor is a vagabond. Like the troubadours, he wanders from place to place carrying his materials, *i. e.*, his costumes and other paraphernalia with him. If at any point of his peregrinations he wishes to give a performance, it takes but a short while to erect a tent and prepare to go through with the repertory. Sometimes he has no tent, and then he must perform under that broad

expanse of heaven which poets like to call a roof, but which as a roof is not much of a protection against the inclemencies of the weather.

These actors form a class apart. They are united into companies under a director, between whom and themselves there exists such a perfect understanding that engagements are always lasting, and suits are rarely brought by one party against the other. This director, who is the absolute master of his company, is sometimes an actor that loves his profession, sometimes an offender who, having lost his honor, falls back upon a profession in which honor is not necessary to success. Pleasant as life must be to these Bohemians whose lot it is to wander through "verdant fields and shady dells" and hold communion with the departed poets, it is not improbable that one of them sometimes wishes that his condition was better, and that he had a permanent place of abode—a consummation which, though devoutly wished for, cannot possibly be consummated until the Chinese have a permanently established theatre.

When we imply that there is no permanent theatre in China and that all actors lead a nomadic life, we are correct with certain limitations. In the large cities there is usually a recognized theatre. Commercial centres like Pekin and Shanghai, have their ordinary comedians who do not find it necessary to adopt the errant life of their less fortunate brethren. Then, again, theatrical entertainments are given in the private dwellings of those among the *bon ton* that can afford it. The companies thus employed act as a body guard to these modern Thespians, and have, therefore, permanent positions. But one swallow does not make a summer; and an occasional place of amusement in a large city and a few non-nomadic actors do not constitute a permanently established theatre.

Public theatres are pitched in some conspicuous thoroughfare where a miscellaneous audience can soon be assembled. It takes but a few hours to construct one. Some planks placed on uprights and raised seven or eight feet above the ground; some bamboo sticks supporting a roof of rushes; some painted canvases serving for partitions at the rear and on both sides of the stage; some graded benches arranged without much attention to symmetry: such is the stage and the auditorium. The platform which serves as a stage is badly constructed; likewise the partition which does service as the horizon. Some wooden stools constitute all the available furniture. Fortunate is it for the Chinese that they are an imaginative people, otherwise the delights of stage illusion would be unknown to them. The scenery is described rather than presented. An actor comes to the front and addresses the audience thus: The first act takes place on the deck of a yacht cruising in the Bay of Bengal. It is evening. To the right is the East tinted with the softly blending colors of an oriental sky which, growing darker, betokens the vanishing of the twilight. The stars shine like diamonds in the heavens. In the West the moon is rising, casting a golden gleam on the sullen waters. As it approaches the zenith the gold changes to a silver. From the land comes the sound of the billows breaking monotonously on the beach. The air is impregnated with the odor of orange blossoms that has been wafted from the shore.

Now, how is that for realistic scenery! Here in America the services of stage carpenter and scene painter are constantly called into requisition, and thousands are spent in obtaining spectacular effects. But in China an actor has but a few words to say and *presto* you get a scene which is so near an approach to the dramatist's conception that no one can safely say it will ever be surpassed by any of the mechanisms that our managers may choose to adopt.

The art of make believe is also developed to its utmost by the imaginative celestials. A species of symbolism current among them is as follows: If an actor would be in a boat, he is followed by a boy carrying an oar. If he would be in a chariot, he carries two wheels, one in each hand. When he hands these to his attendant, you know he has alighted. When he stands on one leg, he is on horseback. M. Guimet, who has lately written an interesting book entitled "*Le Théâtre au Japon*;" tells us of an inundation he witnessed at a Chinese theatre. The hero comes upon the stage with the fainting heroine in his arms. Mounting a table, he peers about and exclaims, "The river is still rising." On this table is placed a smaller table; on this, one still smaller, the last being capped with a stool. The hero having gained this eminence exclaims, "We are on the summit of a very high mountain." Besides testifying to the imaginative powers of the Mongols, this symbolism throws considerable light upon the condition of their stage management.

We forgot to mention, while speaking of stage illusions, the fact that women do not participate in the acting. This is owing to a decree issued about a century ago, which made it obligatory for them to withdraw from the stage. Before this fiat went forth, actresses were called comediennes—also by names which we should blush to mention. The ordinance of Khoubilaï (1263) shows in what little repute they were held by placing them on a level with the courtesan and identifying their professions.

With these differences, somewhat great it must be confessed, dramatic art in China is the same as dramatic art with us to-day. The casts of their plays are as large as ours, and embody the same personages. Thus, there is a grand dignitary, an aged father, a young bachelor (of arts), a leading comedian or libertine. Among the female rôles we distinguish an old matron, a designing female, a go-between, a young girl of high birth, a wife of doubtful virtue, and a courtesan. Says Gen. Tcheng-Ki-Tong, military attaché of China at Paris: "These rôles are classic, and are admitted to be so. . . . . . They are persons met with in society. Transported upon the stage they become types of humanity." The Chinese are excessively fond of word-play, and never fail to fasten some quaint epithet or surname to persons whose sentiments they do not always approve. While speaking of the characters participating in a play, we must mention one that is essentially different from any we now have on our stage; one, moreover, that has its analogue only in the plays of the ancient Greeks. This character is the person who must utter all the moral sentiments of the piece and emphasize them by singing. His part might, perhaps, be likened to that taken by a comic opera singer—only in the Chinese play there is but one person that sings. This person takes part in the action. When he sings, it is to point out a moral sentiment, to recall some past event to the minds of his audience, or to impress them with the significance of some peculiar circumstance.

Having briefly viewed the external stage of the Chinese, let us turn our attention to their dramatic literature and discover the motives of their plays.

With us the all-governing motive of every play is Love. Tragedy or comedy, burlesque or comic opera, Love is the one sentiment that the dramatist never tires of using as the moving force of his plot. In China, however, where parental power is absolute, this feeling must play a very subordinate part. To the Chinese, the wild, passionate outpourings of the human heart appear an exaggeration. "Those violent tempests," say the Chinese, "which arise in the heart and which leave only to-morrows full of despair, are beyond our imagination." . . . . . "Even presented as 'fictions' they would not charm, because we do not understand this kind of punishment which consists in loving ardently and yet not espousing." The passion of love forms a motive, it is true, in many plays; but then it is always subordinated to some superior *motif*, as parental or filial affection. An example of the former is called to mind in a piece entitled "The Circle of Chalk." Two women claim to be mother to the same child. They go before the judge, who orders a chalk circle to be drawn and the child to be placed at the centre. Then he orders the child to be awarded to her who pulls it out of the circle. The real mother, for fear of injuring the child, does not use all her strength, and the judge perceiving this awards the child to her. The resemblance that this bears to the memorable judgment of Solomon is very marked; yet play and scriptural story have been developed from independent sources. Of the plays in which filial piety is the chief motive, we can instance the Pi-Pa-Ki, a play that is probably more esteemed in China than any other dramatic work.

The dramatic literature of China may be divided into four classes: the historical play, the religious play, the comedy and the passion play. The last named we have already spoken of.

Properly speaking there is no such thing as a religious drama in China. At the same time the playwright goes to the religions of China to get motives for his plays—not to give an exposition of the principles of the religion, but to write a satire on the extravagances of those that follow the religion. In China there are two religions—that of Buddha and that of the sect of Tao. Metempsychosis is a doctrine common to both; only in the latter religion (which arose from the propagation of the principles of the book entitled Tao-te-King, written by Tao-Tseu surnamed the Chinese Epicurus, and which has degenerated into a sort of charlatanry on a level with that of the astrologers of the 16th century), the doctrine of the transmigration of souls is carried to a ridiculous extent. It is this doctrine that the dramatists make use of in writing their religious satires. The situations that the authors never tire of reproducing are those in which the husband has transmigrated and returned to this mundane sphere to see how his wife conducts herself after his demise; whether she continues her period of mourning; whether she grieves for the departed; in a word, whether his absence is regretted. It of course is unnecessary to state that the transmigrator rarely finds himself regretted. One might think that such scenes would be detrimental to the interests of the religion and derogatory to the character of Chinese wives. But then, as has been remarked, "the witness always applies the satire to other wives—never to his own. His, of course, is the exception which proves the rule.

One of the most amusing plays of this description is "The Transmigration of Yo-Cheou." Yo-Cheou, a Chinese Justice of the Peace, has transmigrated under the form of the butcher, Li, and the play deals with the complications that arise from the exploits of this innocent dual personage. The humor of Chinese plays lies in the situation rather than in the expression, although the latter is frequently very amusing.

But the highest phase of Chinese dramatic literature, and one, moreover, that offers to the dramatist that most comprehensive field for the exercise of his talent, is that species of comedy known as character comedy. The best pieces of this nature are "The Miser," "The Fanatic," "The Prodigal Son," "The Debauchee," and "The Buddhist." These titles are not literal translations of the titles of Chinese plays, but titles which express as much as the circumlocutional titles of the Chinese. Thus in China, the title of the play which we have called "The Miser," is "The Slave of the Riches that he Guards."

The only class of plays upon which we have not touched is the *historical* play. But inasmuch as the history of China is not an absorbing theme, we shall omit this class without stating aught except that this species of play has been fully developed by the dramatists of China.

Thus briefly enough we have glanced at the external features of the Chinese theatre. We have considered the position of the actor in society, and the condition of the stage. We have looked superficially at the general character of the plays, and considered the motives that underlie them. Upon the influences that have been operative in producing this condition, want of space has prevented us from dilating or rather from touching. And yet the contemplation of the effect of these influences is the most interesting part of the whole question. At some subsequent time, however, we hope to be able to point out the effect which the environment, the politics, the religion, the civic laws, the moral censorship and the sentiments of the Chinese, have had in the evolution of the Chinese theatre.—MAURICE BARNETT, in *Dramatic Review*.

DE THOMAS AWKESTRA WAS ABOARD.

ON the night of July 3d, last," said a traveling man at the Palmer House, "I was a passenger by a Pennsylvania train out of New York. Being thirsty I went forward to the buffet car before the train left Jersey City to get a bottle of beer, but was astonished to hear the porter exclaim:

"'Yo're too late, sah; not a bottle lef' in de cah. Man came in heah few minutes ago an' says, says he, 'How much beer you got?' Fo' dozen bottles, says I. 'Himmel! is dot all?' says he; 'gif me six bottles an' just put six mo' on de ice fo' me.' Den he took his bottles and went away. In a minute anuddah man came in. 'How much beer you got?' says he. 'Three dozen bottles,' says I. 'Himmel, vos dot all? Gif me fo' bottles an' put eight mo' on the ice fo' me.' Den he went away. In an nudder minute two mo' men came in an' 'quired how much beer I had an' engaged the rest of it. Da's been a-coming fo' beer evah since, sah. Why, boss, if I had fo' hundred dozen bottles, I could sell 'em all out befo' we get to Philadelfy. De Theodo' Thomas awkestra is on dis train in two special cahs.'"—*Indicator*.

A THREE-DAYS' Liszt festival will be held in Leipsic, by the Leipsic Liszt Society, to celebrate the 75th birthday of the composer, in October. Programme: First day, on the evening of October 22, in the new theatre, the Faust and Dante Symphonies. Second day on the evening of the 23d, at the same theatre, "Festklänge" and "Hunnenschlacht," symphonic poems, Rackoczy March, solos, etc. Both concerts to be conducted by Herr Arthur Nikisch. Third day, on the 24th at eleven o'clock in the morning at the old Gewandhaus, concert of the society. All inquiries respecting the festival to be addressed to Herr M. Krause, the president of the society, 4 Braustrasse, Leipsic.

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OUR MUSIC.

"CONSOLATION," in D flat major.....*Liszt.*

This is the most celebrated of the five numbers included under the above title, and one of the favorite numbers of von Buelow and Rubinstein. Our readers will see a great resemblance between this composition and the principal theme in "Lohengrin." Whether this is a mere coincidence or a case of plagiarism we cannot tell. If plagiarism, the question remains, who is the plagiarist, Wagner or Liszt?

"SERENADE,".....*Schubert-Liszt.*

This is the most popular of Liszt's transcriptions of Schubert's songs, and one of the best pieces of workmanship of the late master. Like the preceding it has been most carefully edited, and is one of the numbers of "Kunkel's Royal Edition."

"FLOWER SONG,".....*Lange.*

An excellent *morceau de salon*, not too difficult. Edited with great care for the "Royal Edition."

"ELEGY," (In memoriam Frans Liszt).....*Kroeger.*

Our readers will notice that this is to some extent a last number of the REVIEW. We announced in our last issue the publication of this composition in this month's paper. Our friends will now have an opportunity of judging for themselves of the composition we then took occasion to commend.

"BERCEUSE,".....*Grieg.*

This composition, which is quite characteristic of its author, is known by all fine pianists and appreciated on account of its originality and striking modulations. It is also a recent addition to the "Royal Edition," and posseses all the excellencies thereof.

"CHANT DU BERGER,".....*Schulhoff.*

Shepherds are regular nightingales (on paper) and this particular fellow has an unusually pleasing song to sing. It is one of Schulhoff's best known compositions. Its present arrangement is masterly. "Royal Edition."

"ANNIE'S FAVORITE MAZURKA,"....*Anschuetz-Sidus.*

A very pretty little composition, very creditable to Mr. Otto Anschuetz and to Carl Sidus, and sure to make a hit with the younger players.

"SLEEP THOU, MY CHILD,".....*Foulon.*

This composition of the editor appears against his wish. It was published in the REVIEW three years ago or more, and the publishers have yielded, they say, to numerous requests in publishing it a second time. It is best suited to a sympathetic mezzo-soprano or alto voice. The author respectfully begs that, before attempting to sing it, the words be carefully read over, so that their sentiment may be well understood. Otherwise, he fears his little song will receive but sorry treatment.

The pieces in this issue cost, in sheet form:

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"CHANT DU BERGER,".....*Schulhoff*.....	25
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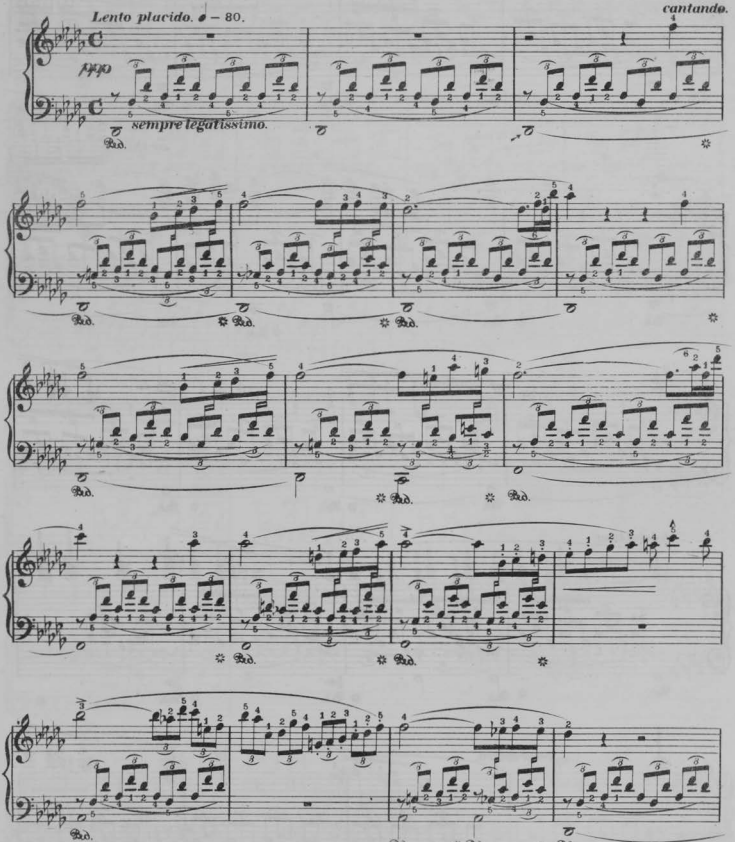
CONSOLATION.

Nº 3 in D flat major.

Franz Liszt.



Notes marked thus \ should be sustained with the sostenuto pedal on pianos possessing the same.

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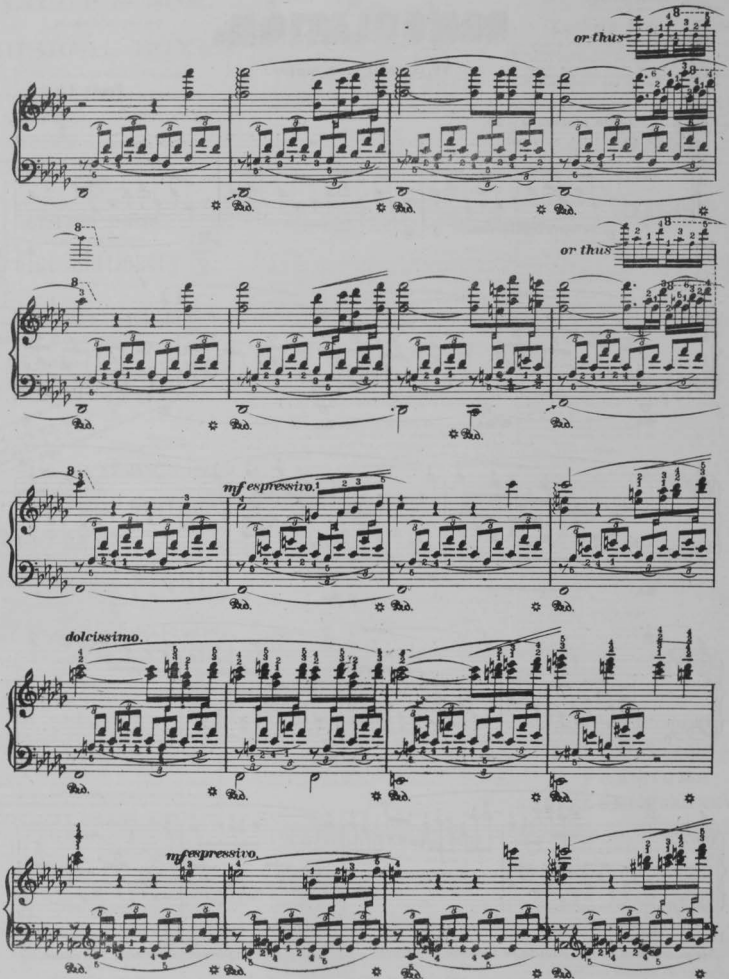
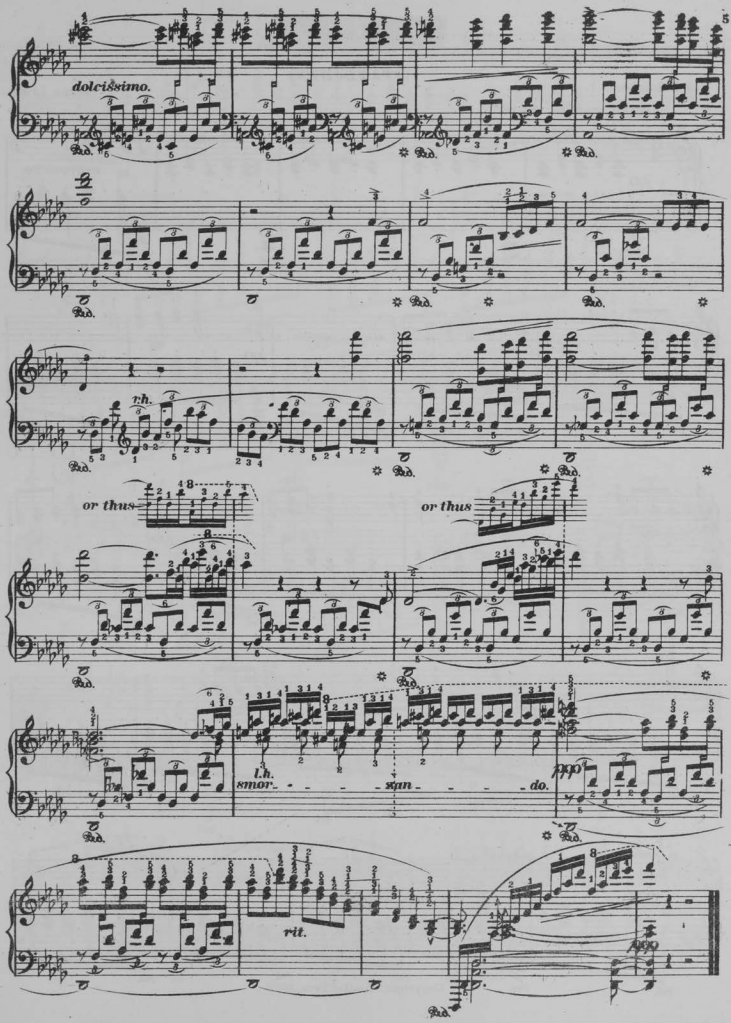
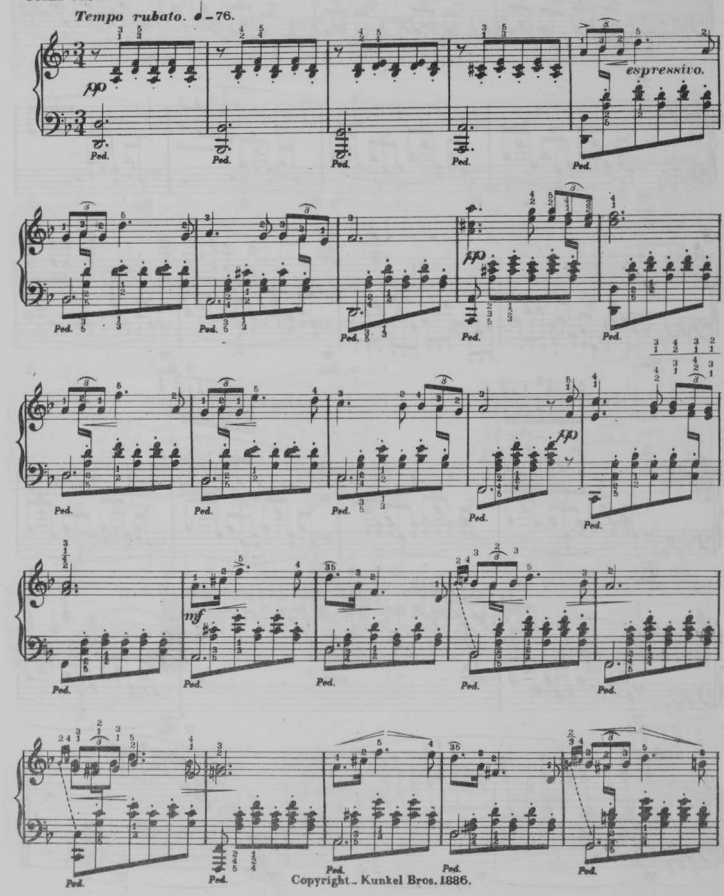

or thus
or thus
mf espressivo.
dolcissimo.
mf espressivo.


dolcissimo.
Ped.
r.h.
or thus
or thus
l.h.
smor - - - zan - - - do.
ppp
rit.

SERENADE.

(STÄNDCHEN.)

Franz Schubert. Franz Liszt.



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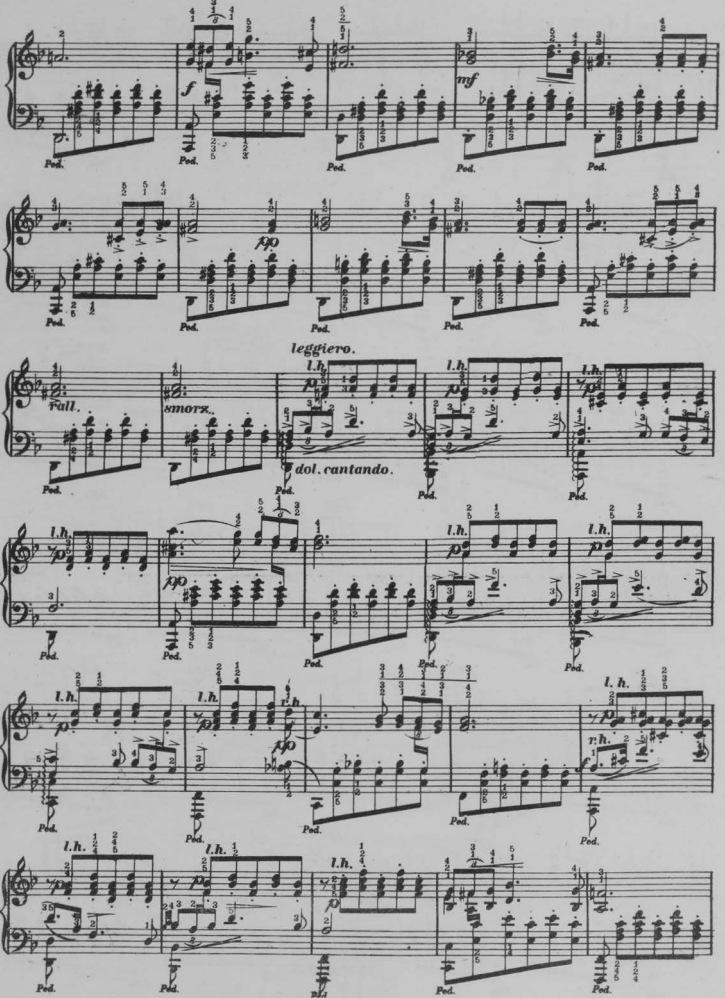
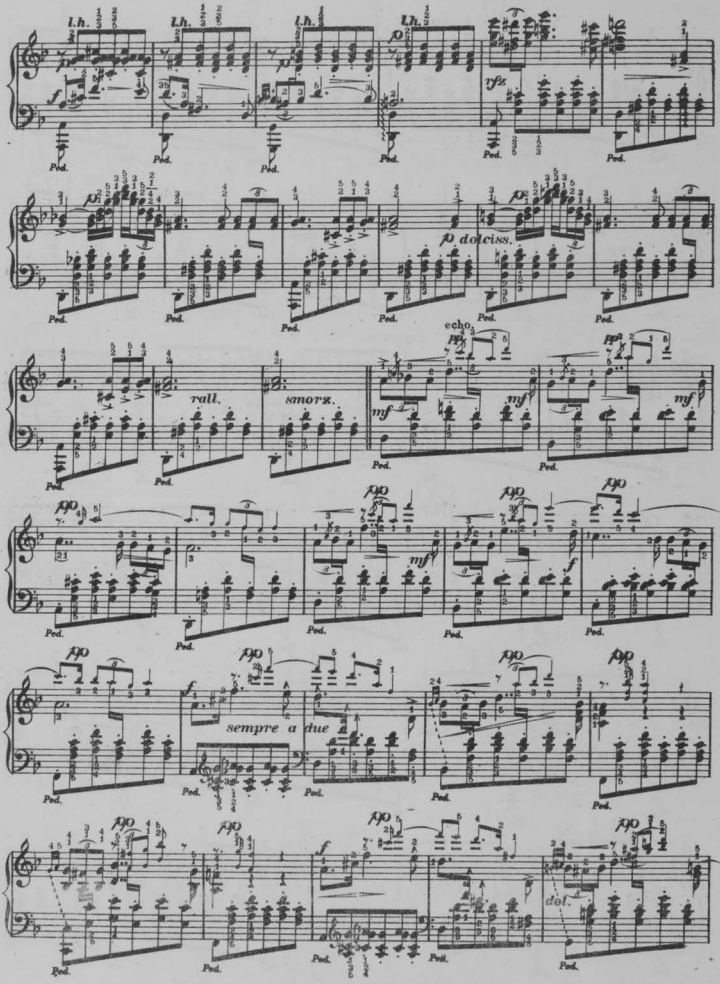
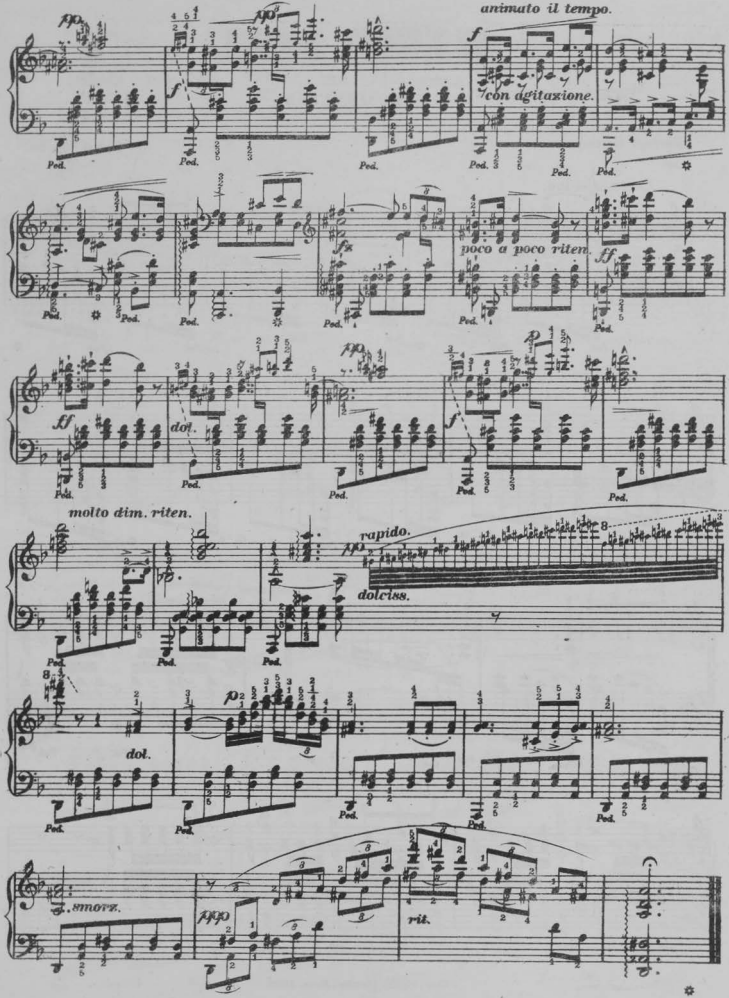

f
mf
pp
leggiero.
l.h.
Fall.
smorz.
dol. cantando.
Ped.

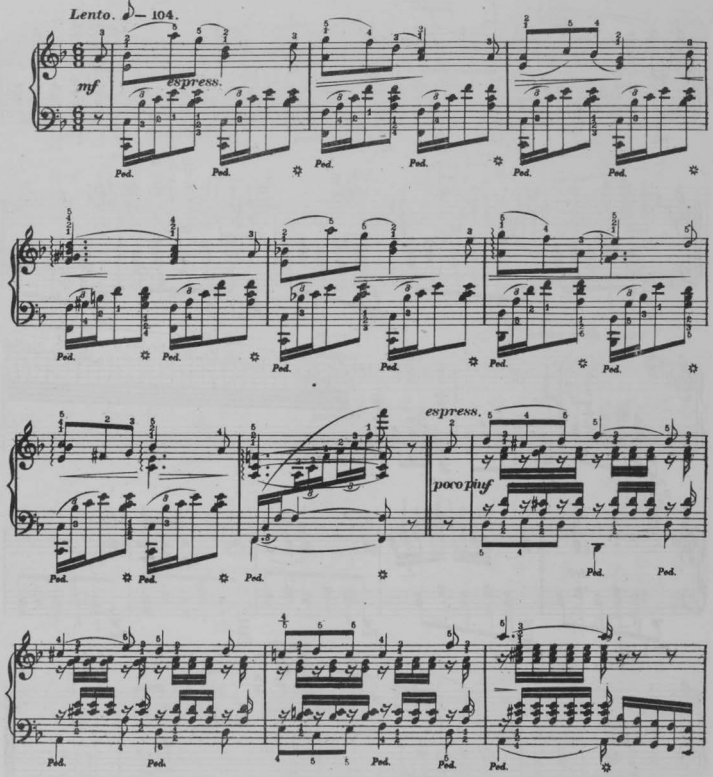

l.h.
Ped.
dolciss.
echo
rall.
smorz.
sempre a due
dol.


animato il tempo.
con agitazione.
poco a poco riten.
molto dim. riten.
rapido.
dolciss.
dol.
smorz.
rit.

FLOWER SONG.

BLUMENLIED.

Revised Edition. G. Lange Op. 39.



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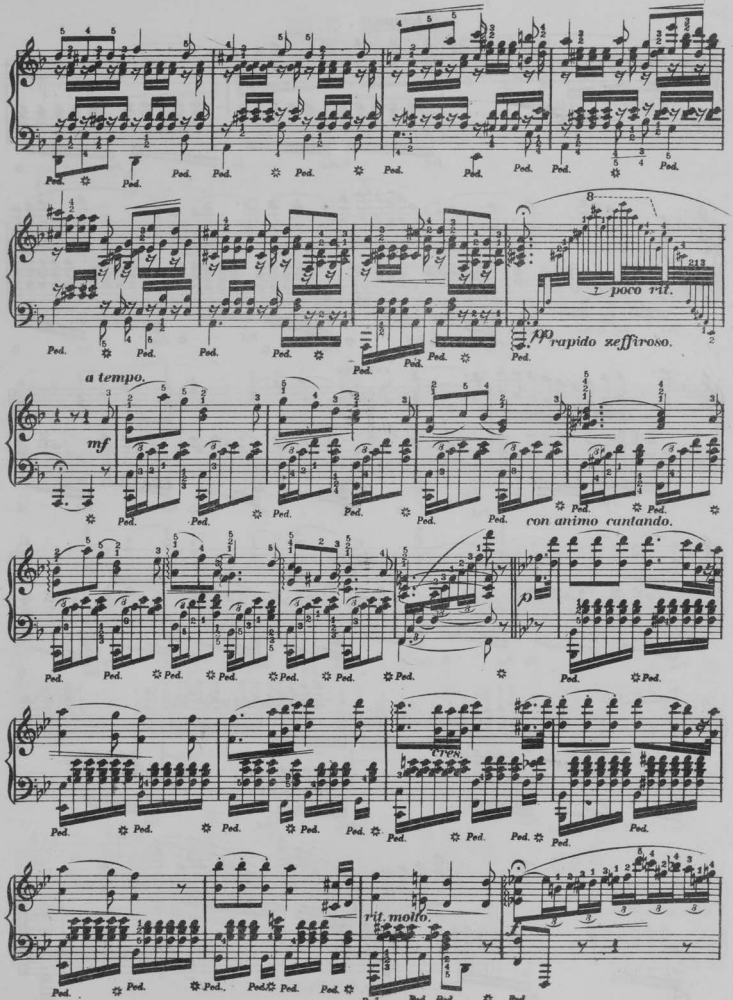
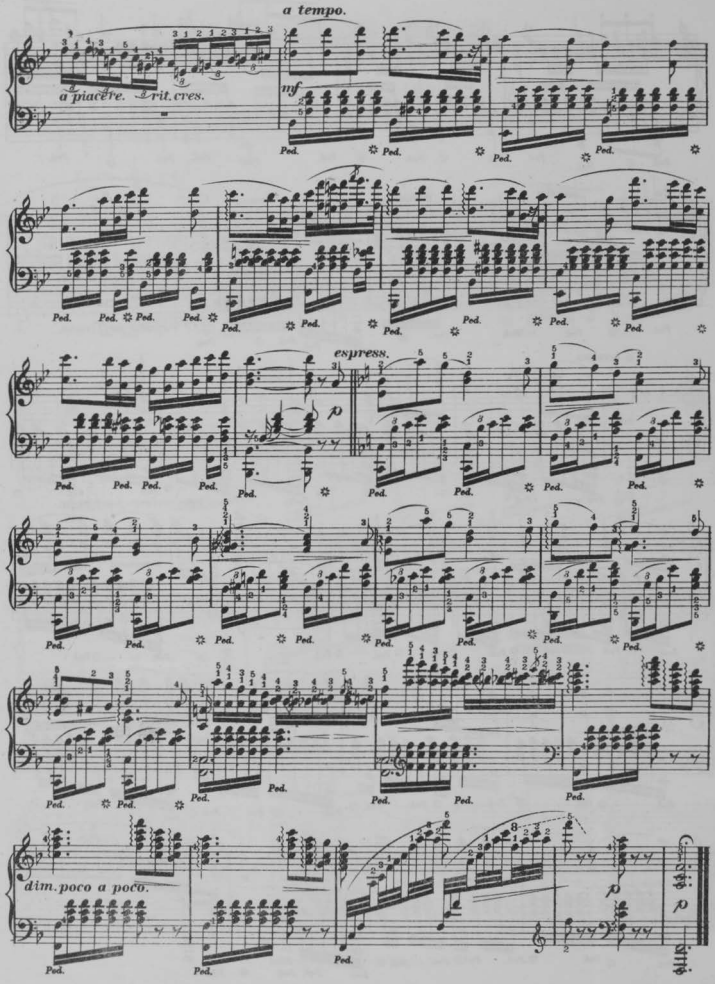
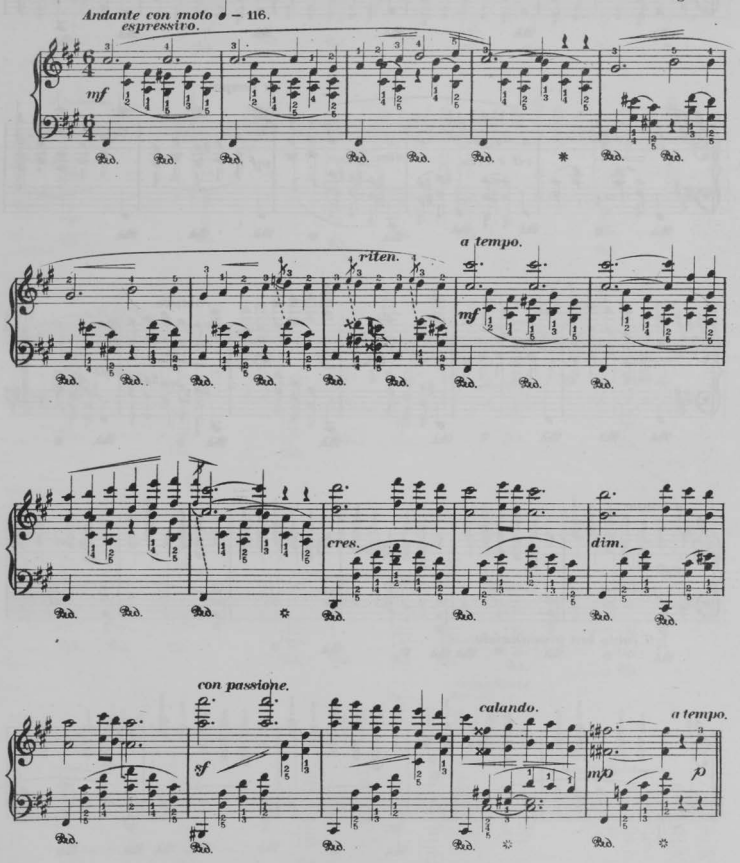

poco rit.
pp rapido zeffiroso.
a tempo.
mf
con animo cantando.
p
rit. molto.


a tempo.
a piacere. rit. cves.
mf
Ped.
espress.
dim. poco a poco.

ELEGY.

In Memoriam Franz Liszt.

E. R. Kroeger.



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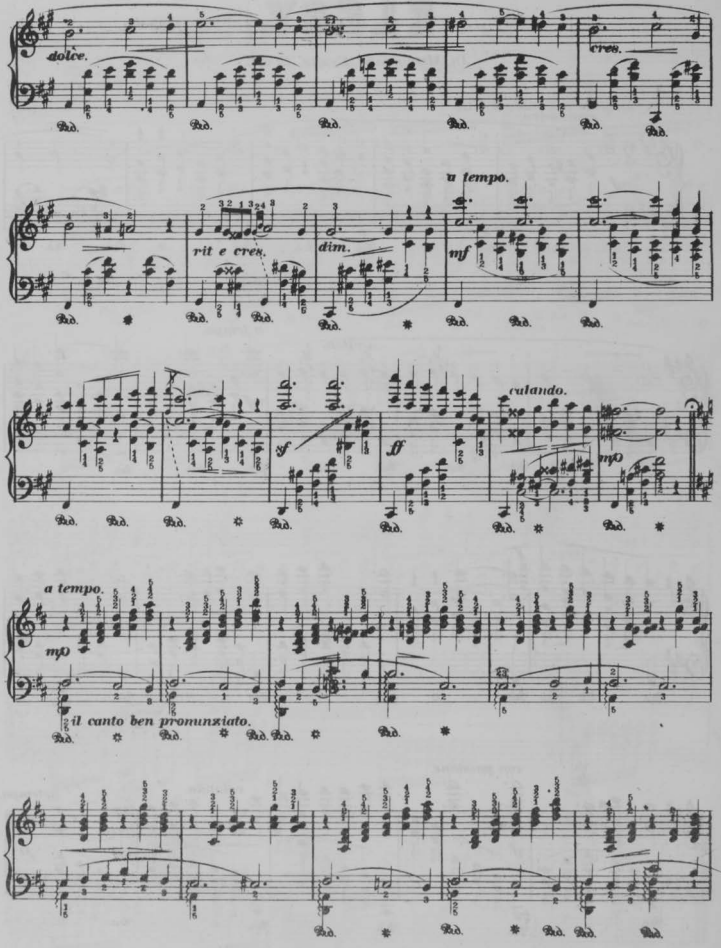
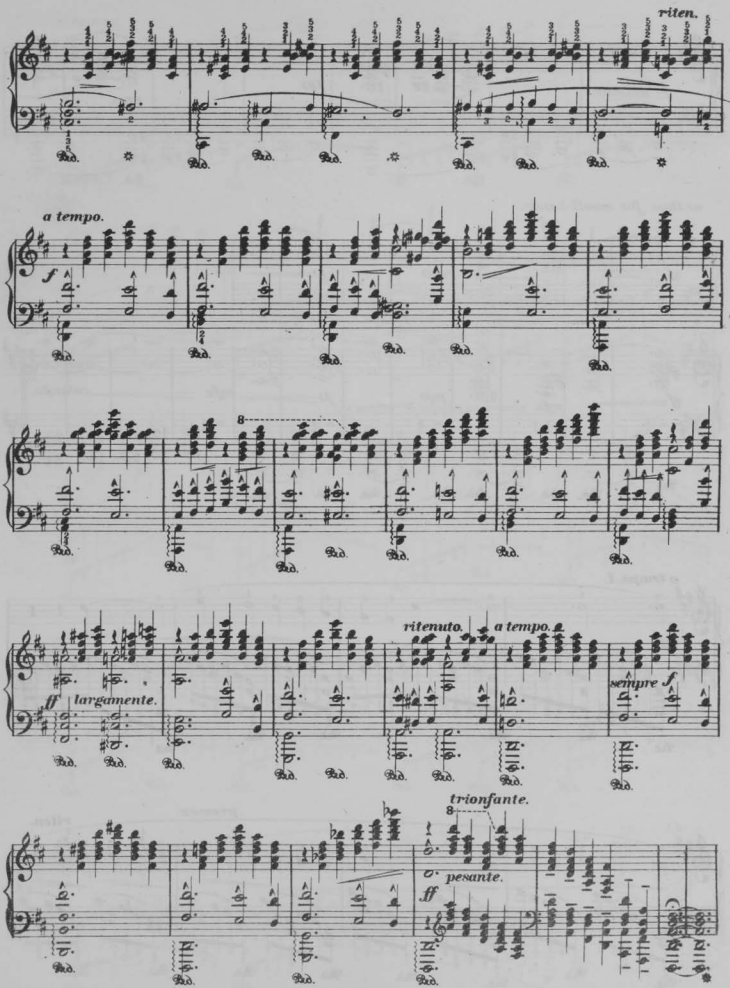
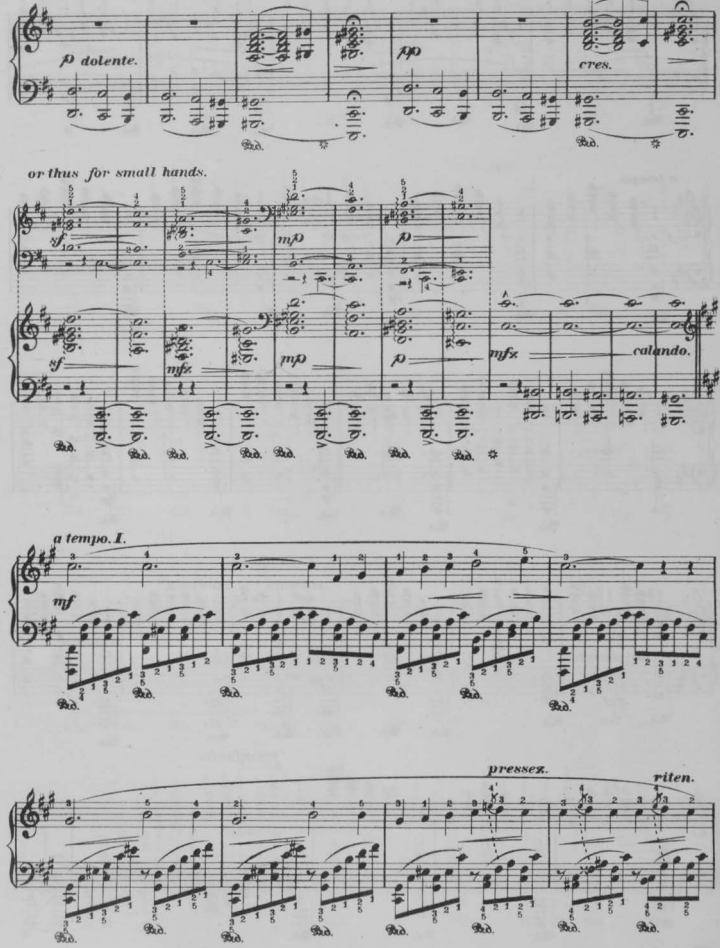
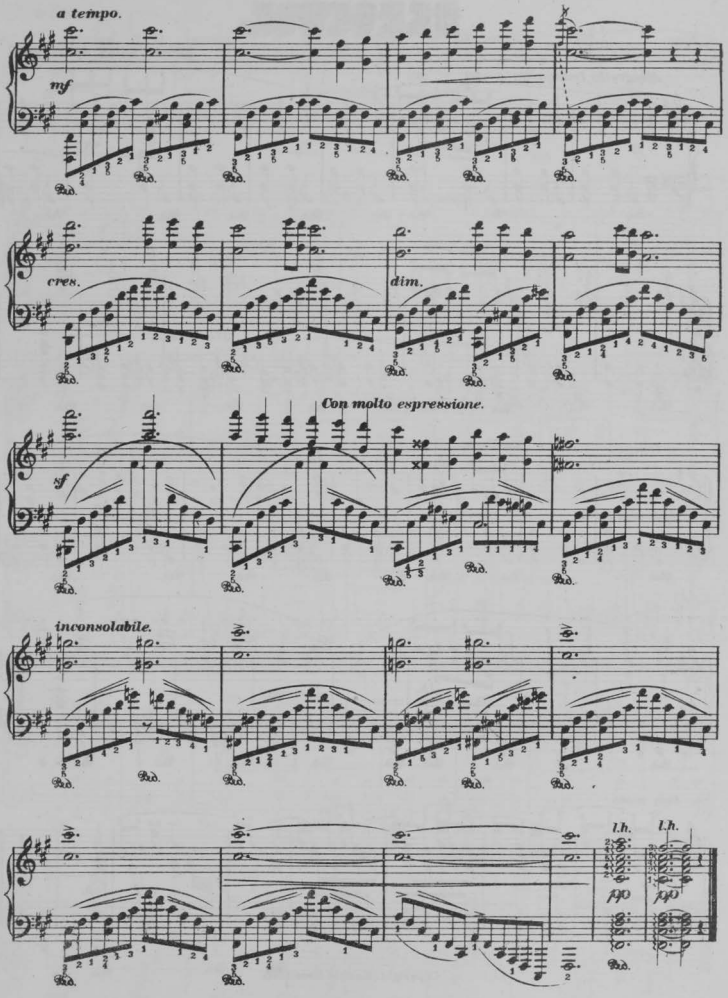

dolce.
cres.
rit e cres.
dim.
a tempo.
mf
sf
ff
calando.
mp
a tempo.
mp
il canto ben pronunziato.

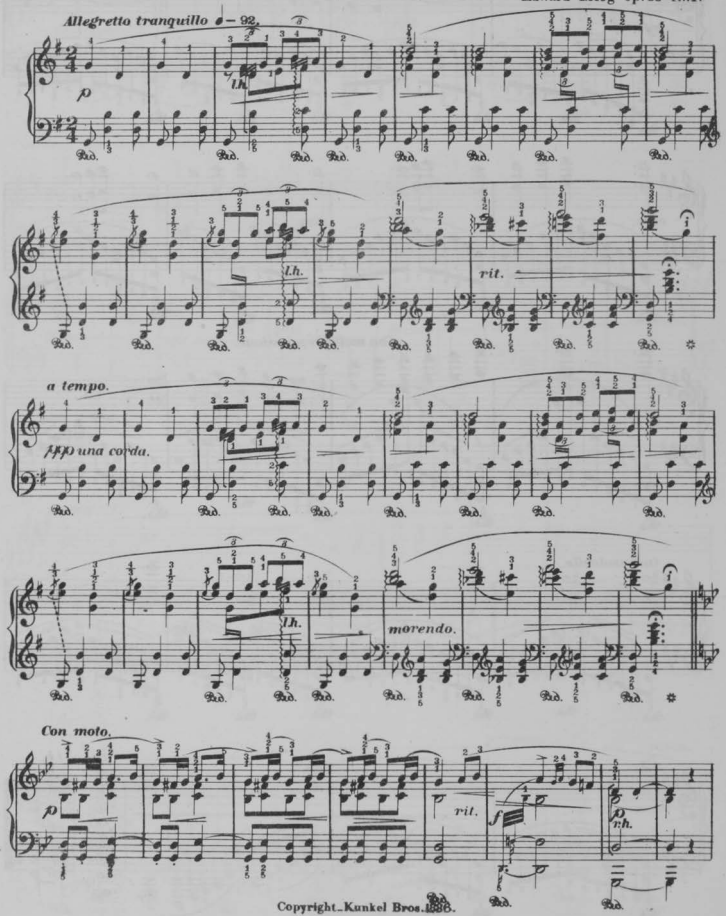

riten.
a tempo.
f
8
ff largamente.
ritenuto.
a tempo.
sempre f
trionfante.
8
ff pesante.


p dolente.
cres.
or thus for small hands.
a tempo, I.
mf
pressez.
riten.


a tempo.
mf
cres.
dim.
Con molto expressione.
sf
inconsolabile.
l.h.
l.h.
pp
pp

BERCEUSE.

Edward Grieg Op. 38 №1.



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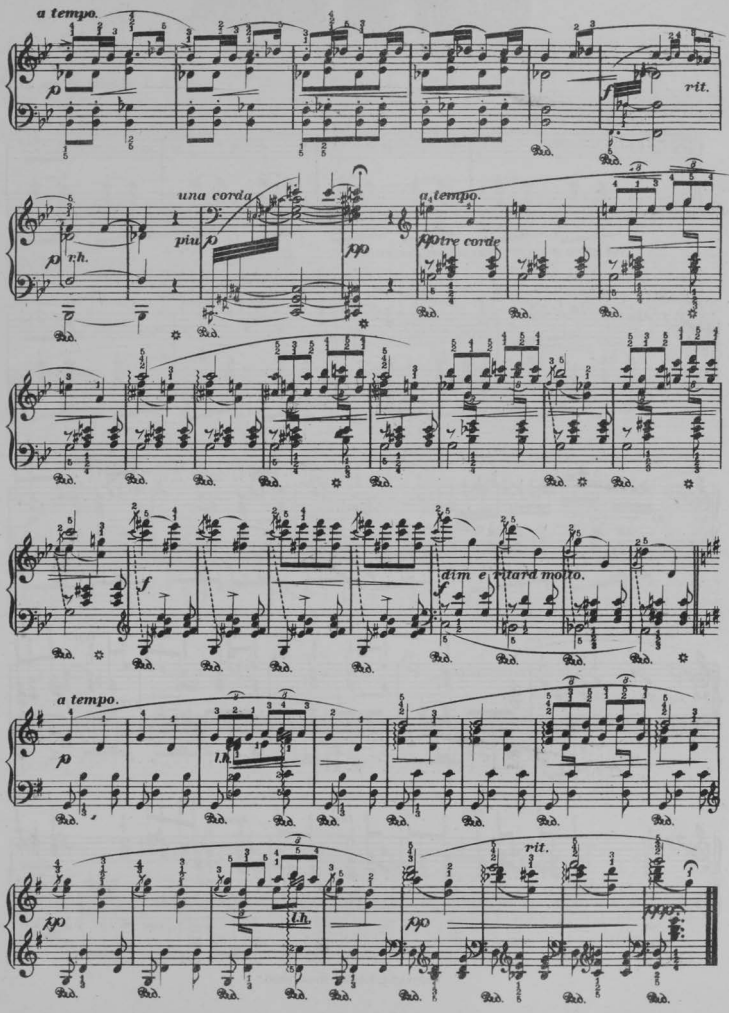
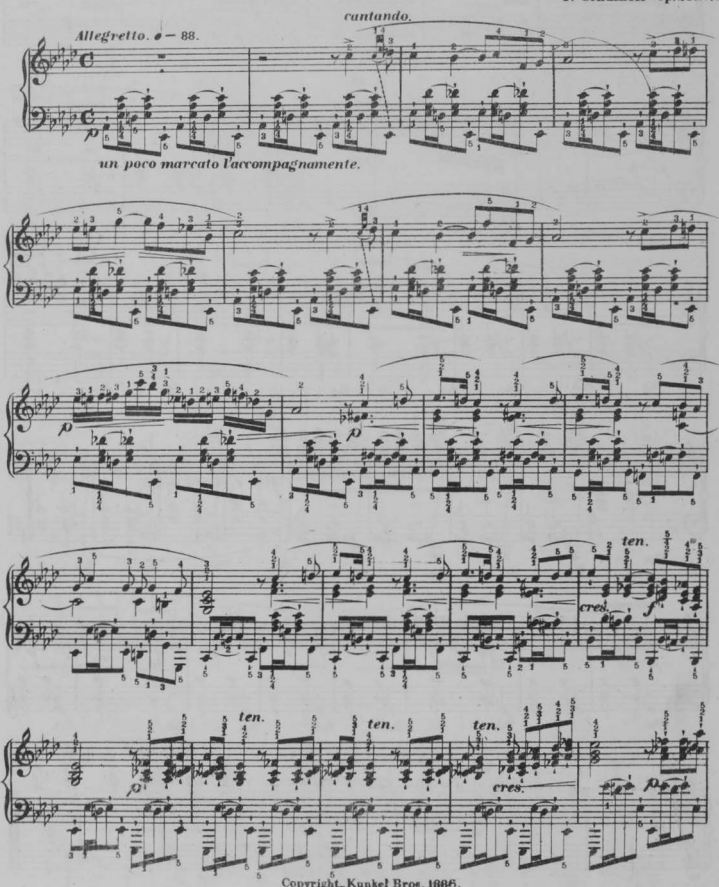

a tempo.
rit.
una corda.
più p
a tempo.
tre corde
dim e ritard molto.
a tempo.
l.h.
rit.

CHANT DU BERGER.

IDYLLE.

J. Schulhoff. Op. 23. №1.



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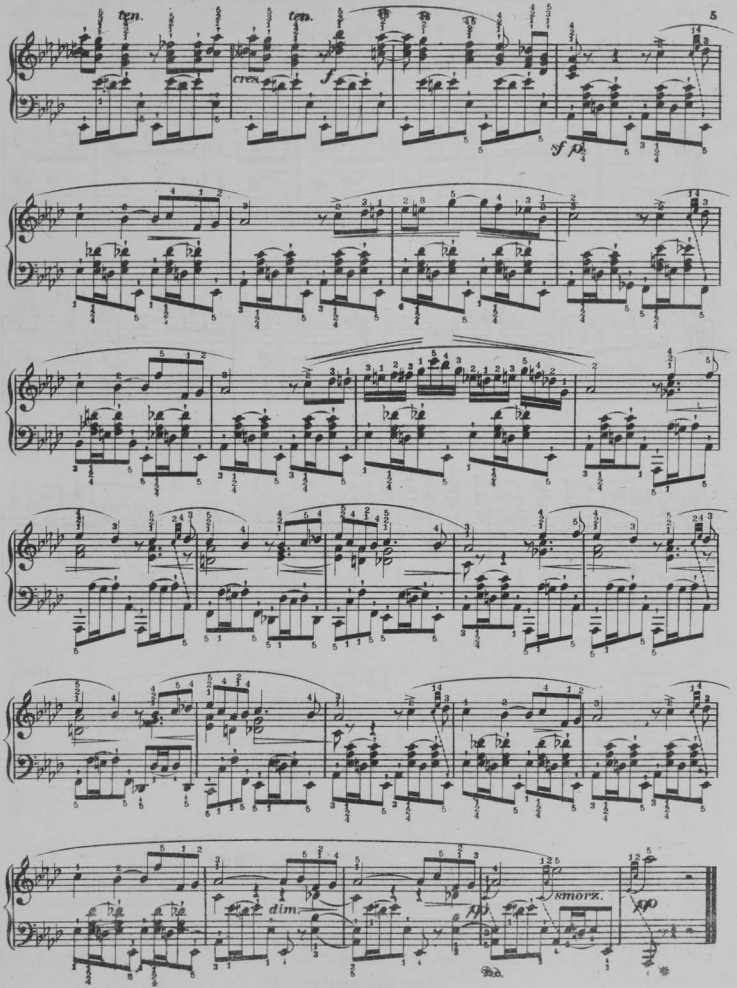
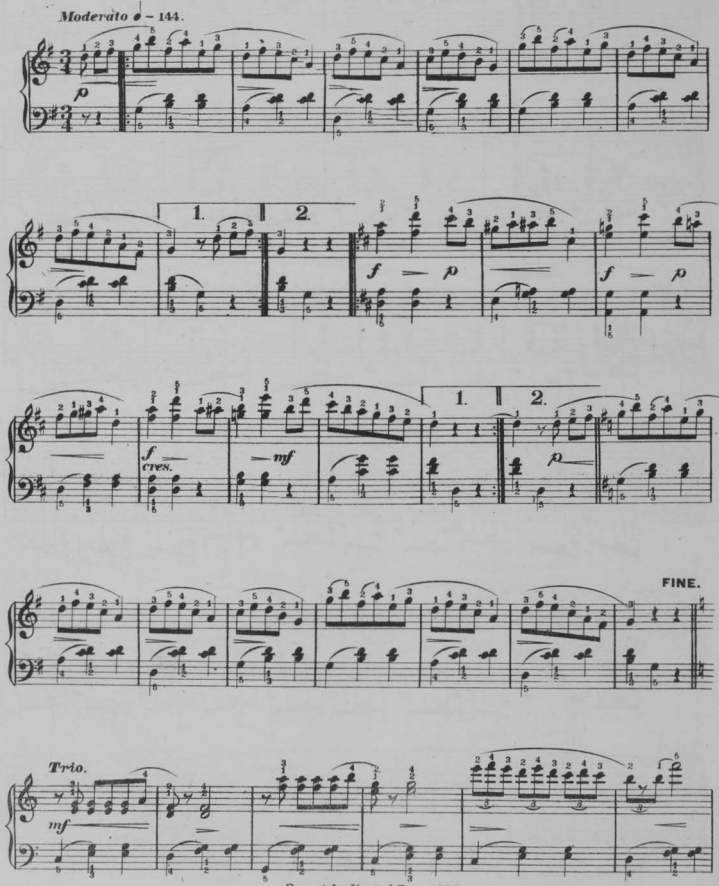

ten.
ten.
cres.
f
sf p
dim.
pp
smorz.
pp
Ped.

ANNIE'S FAVORITE MAZURKA.

(*Otto Anschütz.*)

Carl Sidus Op.108.



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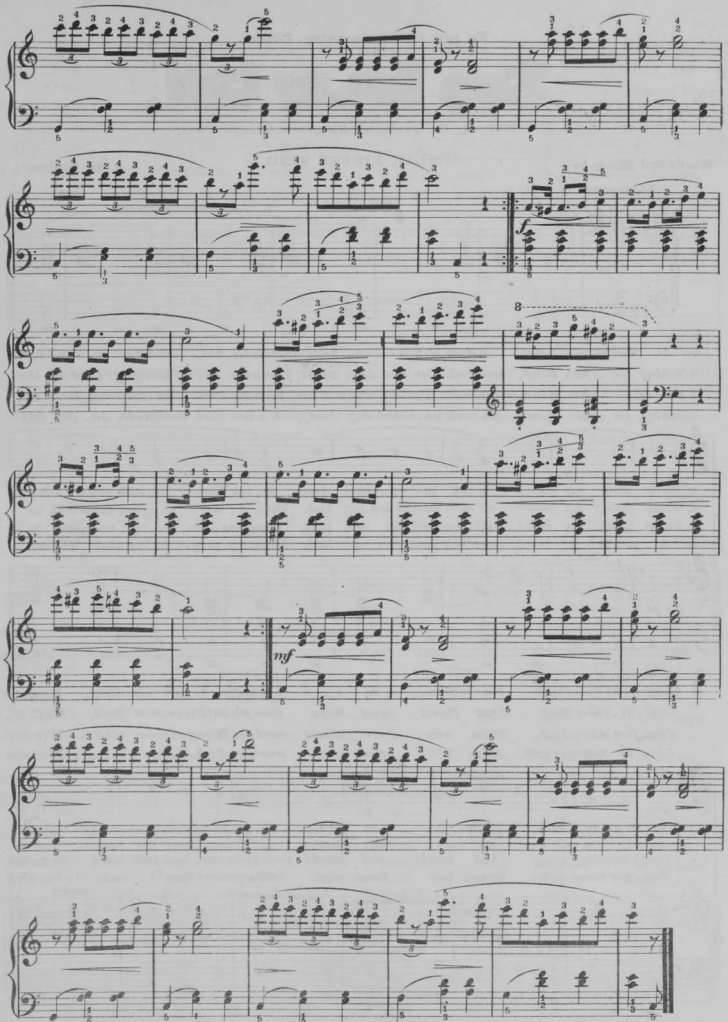


Repeat from the beginning to Fine.

To my little daughter, Lilian.

Sleep thou, my Child.

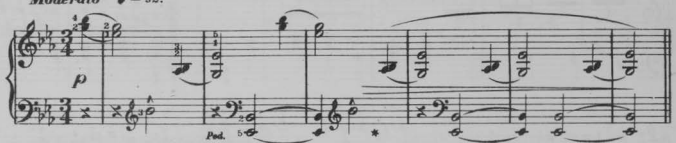
As sung by the eminent Barytone, George Sweet.

Words and Music by

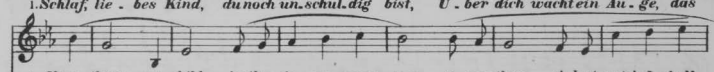
SCHLAF, LIEBES KIND.

I. D. Foulon.

Moderato ♩ = 92.

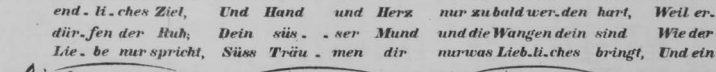


4. *Al - mächt-ger Gott in dem Himmel er - hör' Mein Ge-bet, dass Ver-suchung mein*
3. *Schlaf lie - bes Kind, und ruh' aus von dem Spiel, Denn die Freud' bringt oft Leid als ihr*
2. *Schlaf, lie - bes Kind, schliess den Perlenschmuck zu, Auch die blau - en Guckäug-lein be-*
1. *Schlaf, lie - bes Kind, du noch un-schul-dig bist, Ü - ber dich wacht ein Au - ge, das*

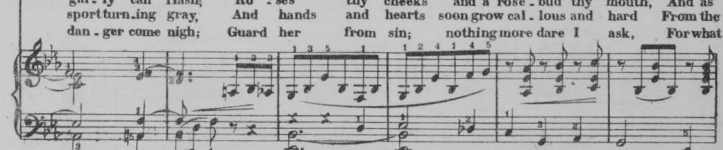


1. Sleep thou, my child, in thy in - no - cence, sleep; O - ver thee si - lent watch I shall
2. Sleep thou, my child; let each long, droop-ing lash Hide a - way th' azure gems that so
3. Sleep thou, my child, rest from laughter and play; Laughter chan - ges to tears, toil is
4. Al - might - y Lord, from Thy heav-ens so high Hear my pray'r: to my child let not

Kind nicht be - thör'! Für Sün - - de sie behüt', mehr bitt' ich nicht, Denn die
end - li - ches Ziel, Und Hand und Herz nur zu bald wer-den hart, Weil er-
dür-fen der Ruh; Dein süs - ser Mund und die Wangen dein sind Wie der
Lie - be nur spricht, Süss Träu - men dir nur was Lieb-li-ches bringt, Und ein



lov - ing - ly keep, While bles - sed dreams fan thy brow with their wings And a
gai - ly can flash; Ro - ses thy cheeks and a rose - bud thy mouth, And as
sport turn - ing gray, And hands and hearts soon grow cal - lous and hard From the
dan - ger come nigh; Guard her from sin; nothing more dare I ask, For what



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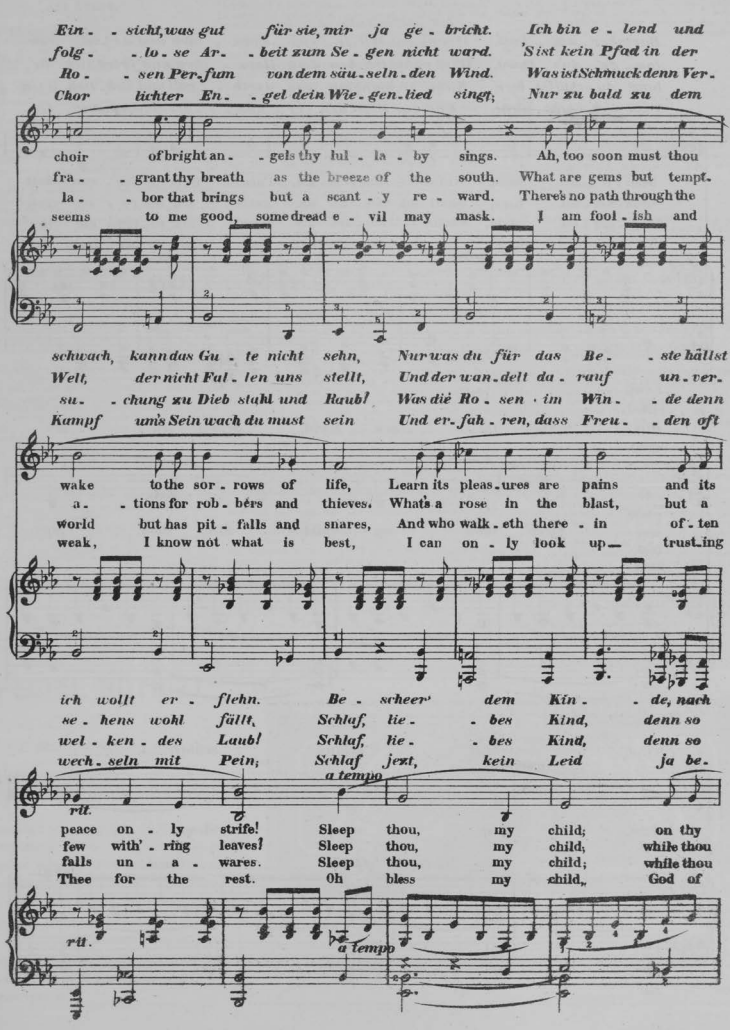
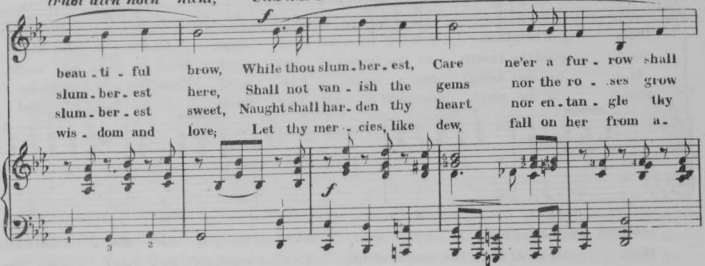
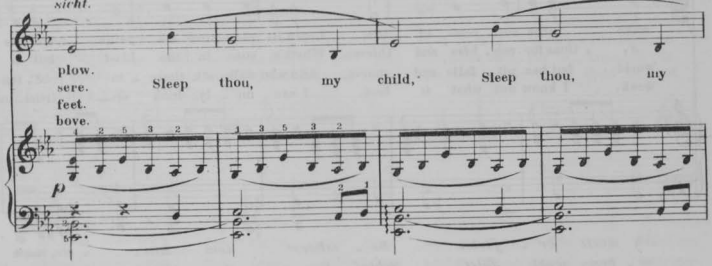

Ein - sicht, was gut für sie, mir ja ge - bricht. Ich bin e - lend und
folg - - lo - se Ar - beit zum Se - gen nicht ward. 'S ist kein Pfad in der
Ro - sen Per - fum von dem säu - seln - den Wind. Was ist Schmuck denn Ver -
Chor lichter En - gel dein Wie - gen - lied singt; Nur zu bald zu dem
choir of bright an - gels thy lul - la - by sings. Ah, too soon must thou
fra - grant thy breath as the breeze of the south. What are gems but tempt -
la - bor that brings but a scant - y re - ward. There's no path through the
seems to me good, some dread e - vil may mask. I am fool - ish and
schwach, kann das Gu - te nicht sehn, Nur was du für das Be - ste hältst
Welt, der nicht Fal - len uns stellt, Und der wan - delt da - rauf un - ver -
su - chung zu Dieb stahl und Raub! Was die Ro - sen im Win - de denn
Kampf um's Sein wach du must sein Und er - fah - ren, dass Freu - den oft
wake to the sor - rows of life, Learn its pleas - ures are pains and its
a - tions for rob - bers and thieves. What's a rose in the blast, but a
world but has pit - falls and snares, And who walk - eth there - in of - ten
weak, I know not what is best, I can on - ly look up trust - ing
ich wollt er - flehn. Be - scheer' dem Kin - de, nach
se - hens wohl fällt, Schlaf, lie - bes Kind, denn so
wel - ken - des Laub! Schlaf, lie - bes Kind, denn so
wech - seln mit Pein; Schlaf jetzt, kein Leid ja be -
a tempo
rit.
peace on - ly strife! Sleep thou, my child; on thy
few with' - ring leaves! Sleep thou, my child; while thou
falls un - a - wares. Sleep thou, my child; while thou
Thee for the rest. Oh bless my child, God of
rit.
a tempo

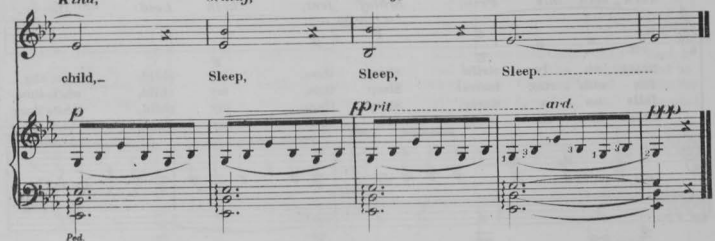
Barmher - zig - keit, Wenn's dein Wil - le, viel Freu - den und we - nig von
lan - ge dau'rt thust, Wird nichts trü - ben dein Herz - chen, und fried - lich du
lang du schläfst hier; Nicht er - mangeln was werth - voll und lieb - lich wird
trübt dich noch nicht, Und nur Frie - den ver - kün - - det dein süs - ses Ge -



Leid!
ruhst.
dir. *Schlaf, lie - - bes Kind, Schlaf, lie - - bes*
sicht.



Kind, *schlaf,* *schlaf,* *schlaf.*



KEY COLOR.

AFTER reading a paper, prepared in support of my theory, writes Mr. Edmond Thomes in *Musical Opinion*, I referred to Ernst Pauer's *Elements of the Beautiful in Music*, and Edwards's *Organ*. Pauer deals very exhaustively with the subject, giving each key a peculiarity; he even goes so far as to say that one is masculine (E♭), and that A minor is womanly. Edwards deals with the keys in general use. These writers contradict each other repeatedly. My first object was to show to Mr. Burgess and his friends that it is quite unsafe to lay down a rule as to one key being bold, another harsh, another sympathetic, etc., because you can go into any music shop and purchase a piece of bright or of dull effect in any of the keys. For instance, key C is supposed to be bold—instance, *Heavens are telling*, and *Gloria* (Twelfth Mass). I played pieces of the *Benedictus* work, *O, rest in the Lord*, Schumann's *Reaper's Song*, and Scotson Clark's *Marche des Flambeaux*. Of E♭, Edwards says, "it is remarkable for nothing save its dullness." To show that E♭ could be the reverse of dull, I played selections from Haydn's *First Mass*, Mendelssohn's *Hymn of Praise*, *Sing the Lord, ye voices all, Achieved is the glorious work*, and *Rejoice greatly*. In the key of A♭—supposed by Pauer to be full of dreamy expression, and by Edwards to express sad melodious tranquil ideas—I played two or three of Chopin's Valses, one of Schulpoff's, and part of a very brilliant *Galop de Concert*. E♭ minor is said by Pauer to be the "darkest and most somber key of all." In this key I played Scharwenka's *first Polish dance*. In short, I proved clearly to all present that music of any character—bright, somber, heavy, frivolous, fast, slow or anything else—has been written and can be bought in any of the keys to be found on the piano-forte. One gentleman objected to take either Pauer or Edwards as an authority; he was asked to give a distinctive character to any key, and I would immediately play something of an opposite character in that key, but he did not accept the challenge.

I next played Mendelssohn's *Songs Without Words* (No. 1, Book 5). It will be remembered that Mr. Burgess requested that this particular number should be played in G and in G♭, that the company should be able to judge of the vast improvement in the piece when played in G♭; he also added that G♭ suited *andante expressivo* so much better than G (as written by Mendelssohn). I played this piece in G♭ and F, instead of in G and G♭. Most of the company preferred it in F. Why? Because they thought that I played first in G, and *knew* that the second time was half a tone lower, and consequently imagined that it was in the key of G♭. One of the Walthamstow friends was then asked to play the same piece in G and G♭. It was so played, but I must explain. When the request was made, I left the piano, and a lady came forward and played, as I anticipated, in G. When she had finished, I asked to be allowed to play a few bars of something else that the thread of pitch might be broken. I played, and the lady followed by playing the same work half a tone lower—viz., G♭. When finished, I asked for individual opinions as to which was the most suitable key for *andante expressivo*. Of course, opinions varied, but all, except one gentleman (Mr. F. Tyler) had a preference. I then told them that the instrument was a "transposer," and I had so manipulated the instrument that the lady had played twice in G♭. No one except Mr. Tyler—who has "pitch" to a very strong degree—knew it. Another instance of the failure of the "color" theory was this: Mr. Burgess was playing a piece in E♭ major, when a gentleman (who said that he had no idea whatever of pitch, but that color would tell him any key) said: "Mr. Burgess, such a composition as that should be played in a key with fewer sharps than the key in which you are playing; there are far too many sharps now." Several instances like this occurred during our meeting; but the sequel is now to come. I said: "Gentlemen, you have failed in every sense of the word to prove your theory; 'color' not only fails to tell you which key is being played in, but one cannot even tell a sharp key from a flat key." The Walthamstow friends took exception to this, and replied that they were not beaten in any way; that "color does exist, and we can prove it." They were, of course, challenged to do so; they then said, "Strike C, *then* play, and we can tell you the effect of the key." Now, sir, I ask: What do colorists think of this? Strike G, then play. The request should have been made in other words. Why not, "Tell us the key you are playing in, and we can immediately tell you if it is bright or dark, harsh or sympathetic." For that is what "Strike C, and then play" amounts to.

Mr. Burgess and his friends thought that I had taken an unfair advantage by having a transposing piano; but I cannot think so. My object in having such an instrument was to prove that one could play in a somber key and not know it, and this really happened, for a lady played in G♭—that most repressive key—and thought it G. To add to the importance of this, after I had shown that the piano was a transposing one, the lady said to me: "I thought something was queer. When I started playing in G♭ I thought, well, this is the funniest piano I have ever played on; it will not sound in six flats at all; whatever can be the matter with it?" I informed the lady she was looking the stable door after the horse had gone; she knew something was wrong *after being told*, but she had put the difference on the wrong side, for she had played *twice* in six flats, not twice in G. Had she said the piano would not sound in G, she would have been helping the "colorists." Mr. Burgess asked me if I would meet some more people to discuss this matter. I say publicly that nothing would give me greater pleasure. Lest it should be said that a "transposer" is not fair, I promise to have the assistance of an ordinary grand piano only, and suggest that the meeting should be properly advertised, and should be held in London.

P. S.—Some of your readers may say, "How could he change the piano with a room full of people, and not be seen to do so?" or "How is it they did not know it was a transposer?" The explanation is that Mr. Hays, of Greenwich, has invented a transposer in which nothing extra is seen but an additional pedal and an indicator: and these latter were covered.

SPEAK DISTINCTLY.

A FAULT common to singers, professional and otherwise, is that of imperfect enunciation. One of the greatest trials of life is to be obliged to listen to singers in the choir or concert room, who so completely roll their words as a sweet morsel under their tongues as to make them quite unrecognizable, when sent forth into the open air.

The old chestnut,

"Wan kau swa dau au raw."

which bears a marked resemblance to a line of Dakota, is simply a fair representation of the way it is said a certain choir rendered the well-known hymn,

"Welcome, sweet day of rest."

So, at another time and place, the glorious old hymn,

"There is a land of pure delight,"

was so utterly mixed that a certain line of it came to astonished listeners in this form:

"So to the Jews old Canaan *steured*
And *jawed* and rolled between."

suggesting a frame of mind on the part of the landscape quite the opposite of that which good old Dr. Watts intended to portray.

Again, the first line of a hymn, as "given out in meeting," so excited the curiosity of our little boy that, on returning home, he asked for an explanation. The line, as he heard it was:

"Mike Rimes a bird and long has been."

Patient ingenuity, and an old hymn book, solved the mystery. The original of the above translation was,

"My crimes a burden long has been."

The great trouble, as before remarked, is imperfect enunciation, partly from want of training, largely from indifference and carelessness. The words are tumbled out of the mouth half-formed, and left to splash about any where, sometimes attaching themselves to other words, as in the latter instance, sometimes becoming utterly transformed, as in the former ones.

A little attention to the formation and delivery of the vowels and consonants will remedy this great evil. To be able to speak words distinctly, either in speech or social converse, is something much more to be desired than many of the so-called accomplishments of the day.—*Church's Visitor.*

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BOSTON.

BOSTON, August 16, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW:—Now is the summer of our discontent made glorious winter by the Music Hall Orchestra, which is the only organization giving regular concerts through this part of the year in Boston. I am not going to give a homily on the question of the propriety of combining beer with music, but shall confine myself strictly to speaking of the concerts themselves, which are good; much better than anything which Boston has had in orchestral music during any previous summer.

The stay-at-homes seem to enjoy the occasions hugely and the hall is well filled. The audience comprises not only a rank and file of respectabilities, but a goodly sprinkling of notabilities, and even celebrities. Boston never does anything just as other cities would do it, and its promenade concerts take on a mild flavor of Bohemian style that is quite absent from similar concerts in New York or in the West.

The programmes are made to suit almost every taste, the earnest music coming first, the bright last. Solos are given at each concert by some of the greater artists connected with the orchestra. Most popular are the violoncello solos of Mr. Fritz Giese, and the trumpet solos of Dr. Schubruck. The latter, although always excellently played, gave me a pang at first, as I thought of the late E. M. Bagley who used to be the best cornet soloist of the orchestra, and who was alive and seemingly well when I left Boston for my summer vacation. For many years past it was impossible to hear "The Trumpet shall sound," or "Let the bright Seraphim" in Boston, without hearing Mr. Bagley in the obligato trumpet part. He occupied somewhat the same position here, that Mr. Harper occupied in England.

The death of *J. G. Lennon* is another musical loss that Boston has sustained since I left it. He was one of the most promising of the younger musicians, and his brilliant organ playing at the Music Teacher's Convention will be remembered by all who heard it.

As for the future—concerts will be more numerous than ever this winter, whereat the reviewer begins to wilt. The above is no mere stock phrase, for in addition to the orchestra, the opera seasons, etc., a new Chamber Concert Society has been formed, which includes among its members the elite of musical society, and which will give some classical concerts of great promise.

The New England Conservatory of Music will undoubtedly give some concerts of much brilliancy, and Mr. Louis C. Elson will give a long series of public musical lectures, probably twenty. A great foreign singer and teacher joins the faculty this fall in Mr. Chas. E. Tinney, the choir of St. Paul's Cathedral, London. A pupil of Garcia, the intimate of Stainer, and a noted vocalist, this gentleman will make a success both in teaching and on the concert stage. Add to this such names as Faelten, Gamparl, Rotoli, Mass. Whiting, Bendix, Parker, Adamowski, Bendix, De Sével, etc., and you see that the Conservatory can give concerts from its own resources equal to any in America and probably abroad. The institution opens September 9th.

COMES.

TRIFLES WORTH KNOWING.

Salt eaten with nuts aids in their digestion. A hot, strong lemonade taken at bed time will break up a bad cold. Tough beef is made tender by lying a few minutes in vinegar water. A little soda will relieve sick headache caused by indigestion. A cup of strong coffee will remove the odor of onions from the breath. A cup of hot water drank before meals will prevent nausea and dyspepsia. Well-ventilated bedrooms will prevent morning headaches and lassitude. Consumptive night sweats may be arrested by sponging the body nightly in salt water. A fever patient can be made cool and comfortable by frequent sponging off with soda water. To beat eggs quickly, add a pinch of salt. Salt cools, and cold eggs froth rapidly. The hair may be kept from falling out after an illness by a frequent application to the scalp of sage tea. You can take out spots from wash goods by rubbing them with the yolk of eggs before washing. White spots upon varnished furniture will disappear if you hold a hot plate over them.

A QUESTION frequently asked is: What becomes of all the pianos? Notwithstanding the immense progress of late years developed in the manufacture of pianos in this country, the business is still in its infancy, and, as will be found from the tabular statement below, there are barely pianos enough on this continent to supply one cent to half the families dwelling within the State of New York at the present time. Only for the years 1864–1870, when the internal revenue tax of 5 per cent. on sales existed, and manufacturers had to make monthly returns, under oath, of the number of pianos sold and amounts realized, exact statistics are accessible.

The following estimate, made as the result of much research, is believed to be a nearly accurate one, as to the number of pianos manufactured thus far in the United States:

Year.	Yearly Average.	Total.
1790-1820		2,000
1820-1830	2,000	20,000
1830-1840	4,000	40,000
1840-1850	7,000	70,000
1850-1860	10,000	100,000
1860-1870	20,000	200,000
1870-1875	25,000	125,000
1875-1880	30,000	150,000
1881-1885		212,000
Total		919,000

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THY VOICE.

I saw thy face once more and knew thee not,
Although I once had kissed thy lips and brow.
Years passed so swiftly; well-nigh I had forgot
That thou and I once loved; yet now, yet now,
I heard thy voice once more; then all those years
Seemed washed away in mine own welling tears!

Thy voice, dear love! its accents low and sweet,
Its gentle cadences were all the same.
Once more my heart lay bleeding at thy feet,
Once more I proffered all thou would'st not claim,
Once more youth gazed from out my long-dimmed eyes,
Once more hope breathed to me her honeyed sighs.

It was across the crowd I heard thy voice,
And straight once more I was a youth again,
I felt mine heart within my breast rejoice,
And lost the sense of disappointment's pain.
I knew again that none save thou could'st be
All that thou should'st have been to mine and me!

I had forgotten this—until the tones
Of that true voice fell on my listening ear,
'Twas like the breaking of long-dried, dead bone,
That once had life, and were to some one dear;
Straightway the fabric of those vanished days
Rose up once more, and shone in evening's rays.

I turned and looked; old age sat on thy breast,
Throwing her cobwebbed veil o'er all thy charms,
'Tis but a veil, for how can all thy best
Be dead and lost, since thou lay in mine arms,
If that sweet voice, unchanged, still soft, still low,
Sounds as it used to sound so long ago?

I will believe all lasts: Time's cruel hands
Can not destroy what once has been our own.
That somewhere, aye, perchance in heavenly lands,
We'll have again the happy years we've known;
Ah! blessed faith, I'll learn it from thy voice,
That, all unchanged, bids me once more rejoice.

—All the Year Round.

SWOPE ON FEET.

PERHAPS some of the most beautiful compliments ever paid to "lovely woman" have been inspired by her feet. Petrarch, to be sure, immortalized Laura's eyebrows, but the "ladye faire" whose dainty pedal extremities have been immortalized are named Legion. And why not? The "poetry of motion" were lost without the graceful feet of woman to idealize it. (A woman properly shod, of course, for much depends upon that.) Even the most love-lorn swain would find it a hard task to rhapsodize over the physical motion o his love if she were a high-born Chinese maiden, and I fancy that the clumsy sandals worn by the ancient Egyptian ladies were provocative of few pretty speeches. At any rate the record thereof has failed to come down to us.

But what is prettier than this, from the ballad of the Wedding, or more familiarly quoted:

"Her feet beneath her petticoat,
Like little mice stole in and out,
As if they feared the light;
But Oh, she dances such a way,
No sun upon an Easter Day
Is half so fine a sight!"

And where does a gentle and lovable woman, whose amiable qualities have made her an ornament to the world, receive more delicate homage than Butler gives in Hudibras:

"Where 'er you tread your foot shall set
The primrose and the violet!"

But these recorded compliments have been the outgrowth of modern times and it appears as if modern modes of dressing the feet have something to do with hiding them forth. What, in fact could have rendered one more ungraceful in gait or ridiculous in appearance than the long pointed toes of Richard II's times? And later on, when in the reign of Edward IV, the opposite extreme was in vogue can you imagine anything more awkward? The beaux of those times might have written sonnets by the score to their mistresses' eyebrows and painted in glowing colors their charms of form and complexion, but the least said about their poetry of motion the better, when they wore shoes so very broad as to be more than a foot in width. Even in the days of Queen Mary when, by law, toes were narrowed down to six inches in breadth it is hard to imagine a belle *tripping* the "light fantastic." She might clump or stamp, but trip—never.

All of which goes to show how very much better off in the way of foot wear are our nineteenth century belles. And just here let us suggest to those of St. Louis that they are unusually fortunate in being catered to, as it were, by such a reliable firm as that of

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MAJOR AND MINOR.

TIRED.

I am tired. Heart and feet
Turn from busy mart and street;
I am tired—rest is sweet.

I am tired. I have played
In the sunshine and the shade,
I have seen the flowers fade.

I am tired. I have had
What has made my spirit glad,
What has made my spirit sad.

I am tired. Loss and gain!
Golden sheaves and scattered grain!
Day has not been spent in vain.

I am tired. Eventide
Bids me lay my cares aside,
Bids me in my hopes abide.

I am tired. God is near,
Let me sleep without a fear,
Let me die without a tear.

I am tired. I would rest
As the bird within its nest;
I am tired. Home is best.—*Ex.*

DR. LOUIS MAAS, the eminent pianist and composer is writing a violin concerto.

M. H. HEUGEL, music publisher and Editor of the *Menestral*, has received the Cross of the Legion of Honor.

THE French normal *diapason* has just been introduced in the orchestra of the Berlin Philharmonic Society.

HALÉVY'S opera, *Noah*, completed and orchestrated by Bizet, is to be produced at La Scala, Milan, during next winter.

AT La Scala, of Milan, Halévy's Posthumous opera "Noé," orchestrated by the late George Bizet, will be brought out in the coming autumn.

AT Turin an opera entitled "Il Gondoliere" is to be performed next season, the composer being a lady—viz., the Countess Ida Correr, of Padua.

R. S. POPPEN has returned from his eastern trip well pleased therewith, and has resumed teaching. His rooms are over Kieselhorst's piano and music store.

THE Paris Opéra is about to be illuminated entirely by electric light, 6,126 incandescent lamps replacing the 7,570 gas jets hitherto employed for that purpose.

HECTOR BERLIOZ'S opera, "Benvenuto Cellini," is to be performed at the Paris Grand Opéra on the occasion of the unveiling of the Berlioz statue in October next.

AT Saint Sebastian there are preparations for the great international competition of Spanish and French military and orpheonist music, over which Gounod is to preside.

BALFE'S MS. sketch books have been purchased from the composer's widow by the trustees of the British Museum, which already possesses the autograph scores of all his operas.

WE had a pleasant call from Mr. Carl Hoffmann, on his return from his eastern trip to Little Rock, Ark., where he is to teach in the seminary. Mr. Hoffmann will surely make a success of the music department of the school.

PROFESSOR AUGUST WILHEMJ is said to contemplate the formation of a string quartet party with himself as leader, and which, after the manner of the late famous Florentine Quartet, will undertake periodical European Concert tours.

H. KOERBER, the live agent for the Kranich and Bach pianos is about to remove from 1103 to 1102 Olive Street, directly opposite his present place. This move is necessitated by his increasing business, which demands more capacious quarters than those he now occupies.

MADAME CHRISTINE NILSSON has adopted a rather peculiar style of wall paper for two of the rooms of her suite at Madrid. Her bedchamber is papered with sheets of music from operas in which she has sung, while her dining room is papered with the hotel bills that she has collected in her tours through the world.

BAD news for *prime donne!* A vocal phenomenon, Signor Vincenzo Benedetto, the possessor of a natural mezzo-soprano voice said to be of singular beauty and power is shortly to make his *debut* on the Berlin stage. The singer is some twenty years of age and a pupil of the celebrated Maëstro Abba Cornaglia.

THE Beethoven Conservatory opens its present session with a most excellent and increased corps of teachers, all the "old reliables" remaining. The present session promises to be even more successful than those that have preceded it and which have made the Beethoven Conservatory a household word in all the region about St. Louis.

MDLLE. SIGRID ARNOLDSON, a Swedish vocalist, "discovered" some time since by M. Maurice Strakosch, the well-known *impresario*, is expected ere long to make her *début* in the French capital. FRANZ LISZT is said to have predicted a brilliant career for this young artist.

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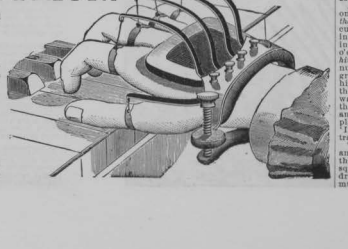

VICTORIEN JONCIERES's opera, "Le Chevalier Jean," is to be performed next season at Breslau, Sondershausen, Metz, Prague and Liège. We have already recorded the highly successful performance of the work both at the Cologne Stadt-Theater and at the Berlin Opera.

HERR XAVER SCHARWENKA, the well-known pianist and composer residing in Berlin, will conduct a series of concerts in the German capital during the coming winter, in the course of which a number of interesting vocal and instrumental works by Beethoven, Liszt, Brahms, Berlioz and Wagner will be produced.

THE editor had the pleasure of meeting Mr. TRUXELL, Sedalia's genial music dealer, at Sedalia a few days since. He seemed well pleased with the business outlook in music, and, furthermore, was most enthusiastic over the success of his new patent bustle, which is now being ordered by thousands. The works have had to be enlarged.

THE Paris Académie des Beaux-Arts has awarded this year's Grand Prix de Rome to M. Augustin Savard, pupil of M. Massenet; prizes of the second order being also obtained by MM. Kaiser and Gedalge, the former likewise a pupil of M. Massenet. It is said, however, that the competition was a less satisfactory one than usual.

ACCORDING to the *Gaulois*, the marriage of Madame Christine Nilsson, which has just taken place in Paris, was of a quiet and unostentatious character, only a few friends of the *prima donna*, who had come expressly from London for the purpose, having been present. The bride and bridegroom left Paris for Spain almost immediately after the wedding.

WE regret to chronicle the death, at the good old age of 71, of the good old man and piano maker, C. Kurtzmann, of Buffalo. His factory in Buffalo was first opened some thirty years ago and was enlarged from time to time, until it became one of the largest and best reputed in the country. He made an honest piano and sold it at an honest price. The business, which of late years has been quite large, will now, we understand, be managed by his son, Louis C. Kurtzman, "a chip of the old block." I e., a straightforward, judicious and energetic business man, who has for years had practical experience with and under his lamented father.

IT is stated in French journals that Verdi's new opera, "Othello," will be brought out at the Opera Comique, and not at the Grand Opera, as had been surmised, and that the Maestro will conduct the performance in person. We have recorded for some years past the various and conflicting rumors concerning this new work (alternately styled "Iago" and "Othello") and take some credit to ourselves for not having as yet abandoned all hope of the ultimate performance anywhere, or, indeed, of the actual existence of so interesting a novelty.

AN Italian Journal has made the discovery that the number thirteen has played a conspicuous part in the career of Richard Wagner. The Bayreuth reformer, born 1813, died the thirteenth year after his second marriage, on February 13, 1883; on March 13, 1861, his "Tannhäuser" was hissed in Paris; and finally, the number of letters constituting his christian and surnames is exactly thirteen. After this, it is not surprising that the late eccentric protector of Bavaria should have died on the thirteenth day of June last. It is astonishing to what extent the curious in these matters will carry their unprofitable researches.

WORK in the various mechanical and scenic departments of the American Opera Company has now been resumed. The company has been much strengthened in all its branches, looking to the complete production of the heavy works to be included in the repertoire. There will be twenty-two voices in the chorus than last season, and the ballet will be increased by the addition of thirty skilled dancers, including four premieres. Upward of $100,000 will be expended in new mise en scene. Numerically the company will contain about fifty more people than last season. Among the list of leading artists many changes have been made. Three new American tenors have been engaged.

ANCIENT saws are continually being proved by modern instances, and the familiar adage that "it never rains but it pours" is as true to-day as at the remotely antique period when it was first invented. At present it pours lady-composers of operas. No sooner has Miss Ida Walter produced *Florian* than a lady in Italy, also called Ida—another marvellous coincidence!—follows her example in Italy. The Countess Ida Fornasari Correr (for such is her style and title) is the composer of an opera, *Il Guadiatore*, which, according to *Il Filodrammatico* of Padua, is simply a masterpiece. To account partly for this enthusiasm it should, however, be added that the countess resides at Padua, where her playing upon the harp and the piano forms, according to our contemporary, the delight "dei salons *dell' high-life*."—*London Musical World.*

SQUIRE SAYLES, says the *Leader*, was a very dignified and gentlemanly old Justice of the Peace in a small law office at South Adams, Conn. He was very fond of the violin; and, although not a player himself, kept a very good violin; and every villager or hotel guest that could play was invited into his office, where the squire would sit in his large rocking chair, and listen to "ye old tunes," and rock himself with complacency.

A commercial *drummer* (who had repeatedly played to him), on one of his visits, put up the job of giving the squire "*all the music he wants*," as he expressed it. He accordingly secured the assistance of two other amateur violinists. Early in the evening, their number one came to the hotel, was invited directly to the squire's office, and played till eleven o'clock. Number two strolled in, and the squire soon asked him to play. As number two was well warped in his work, number one quietly retired. Number two's part of the programme lasted till about two o'clock a. m. The drummer then made his appearance, expressed some surprise at hearing music at the office at that hour, went to the hotel at that hour, but was warmly welcomed by the squire, and asked to play, as he was the best of the three. Number two soon took his departure; and the drummer plied the bow, like the man in the tree playing to the wolves, without cessation, till broad daylight. "I declare," says he, "'tis morning; and, as I take an early train, I must get a little sleep."

"Oh, don't be in a hurry," says the squire, in a tremulous and imploring voice; "give us just *one* more before you go; there is old '*Speed the Plough*,' that is a good old tune." The squire got 'Speed the Plough,' but no more put-up jobs. The drummer concluded that the good old squire couldn't get too much music.

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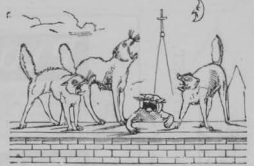

COMICAL CHORDS.

LOVE AND PHILOSOPHY.

'Twas at the Concord sages' school,
We met one summer's day;
I guessed—and used no logic rule—
I guessed what she would say.
"'Tis very warm"—this with a sigh—
"The sun that shines from these,"
She said, and pointed to the sky,
"Is rolling toward the Whence."

I told her that it must be so,
At least it seemed so there;
For there was much I did not know
Of the Whatness of the Where.
About the only thing I knew,
When she was standing near,
Was that the sky was much more blue
In the Nowness of the Here.

She smiled, and said perhaps 'twas well,
Those pretty themes to touch;
And asked me if the rule I'd tell
Of the Smallness of the Much.
I told her that I did not know
That rule, but then I knew
A rule that just as well would go—
The Oneness of the Two.

She blushed and looked down on the ground,
And said: "I can't be so;"
And then the whole earth turned around,
For my heart was full of woe.
"Unto the Ceaseness of my End,"
I said, "I now shall go."
She murmured: "Don't you comprehend
The Yesness of my No?"

—W. J. HENDERSON, in *Puck*.

"GIMME a glass of something strong," exclaimed an old soaker, at a Penn avenue saloon last night.

"How will aqua fortis suit you?" asked the bar-keeper.

"Well, if you haven't any vas difies I'll try the forties."

"JUST throw me half a dozen of the biggest of those trout," said a citizen to the fish dealer.

"Throw them?" queried the dealer.

"Yes, and then I'll go home and tell my wife that I caught 'em. I may be a poor fisherman, but I'm no liar."

BEGGAR.—"Will you please give me a dime, sir? I'm deaf and dumb."

Gentleman—"Deaf and dumb?"

Beggar—"I mean I'm blind. It's my twin brother who is deaf and dumb, sir. We look so much alike that I get mixed up myself sometimes."

A MAN went into a music shop recently, and somewhat hurriedly said to the man behind the counter: "'V' you a libretto o' th' 'Mikado?' The shopkeeper looked at him blankly. "Beg pardon?" he said, finally, with an interrogative inflection. "'Mikado' libretto," the purchaser repeated. Another blank stare, followed by a brightening up of the face, indicative of an idea. The shopkeeper shook his head, and with a smile, "No speak Italiano," he said.

"A BOSTON auctioneer's play of expression is singularly misleading," says the *Beacon*. "An old lady from Roxbury dropped into an auction parlor on Bromfield street the other day, just as the auctioneer was posing on a high stool with an old china vase in one hand, on which he threw the most endearing glances, evidently recalling tender reminiscences, in a foreign tongue, or something of that kind, as not one word of his discourse was understood by those present. Then he draped himself in a small rug and burst into a stream of brilliant rhetoric in the Pauic language; next he seized a brass tray over which he became so eloquent that those on the back seat were awakened as by an electric shock. Finally he clapped the climax by holding aloft a small marble Clytie and shouting his first intelligible words, "Two-ten? who bids?" As the crowd dispersed the old lady remarked with tears in her eyes, "That's the most touching soloist I ever hard. I'm glad I came; I can always say now that I've been to a Symphony concert with the best of 'em, and I ain't ashamed to say I cried, either. How he did act it out!"

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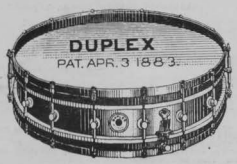

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