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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. X.

JUNE, 1887.

No. 6.

CONCEIT OF GREAT MEN.

SENATOR MORRILL'S book, entitled "Self-Consciousness of Noted Persons," is an illustration of the fact that great wit and great conceit are very closely allied. Here are some chance quotations from the work: Napoleon once said: "There is nothing in war that I can not do with my own hands." "After all that I have done," he exclaimed one day, as if to stop the mouth of a flatterer, "is it anything compared with what Christ has done?" He told Las Casas that it was after storming the bridge at Lodi "that he first conceived he was to do great things." Said Napoleon one day, when returning from parade: "Bourienne, do you hear those acclamations which still continue? They are as sweet to me as the voice of Josephine." Continued success made Napoleon excessively vain. A courier once said that "God made Napoleon and then rested." Bonaparte, it is said, did not think the utterance blasphemous nor even exaggerated.

John G. Saxe, one of the wittiest of modern poets, met a friend some years ago just as he was coming out of the sanctum of the *Boston Post*. "I have just left," said he, "with Colonel Greene the finest sonnet that has been written since the days of Sir John Suckling."

James Russel Lowell, in his younger days, gave utterance to the following:

"There's Lowell, who's striving Parnassus to climb,
With a whole bale of fisms tied together with rhyme;
He might get on alone spite of brambles and boulders,
But he can't with that bundle he has on his shoulders.
The top of the hill he will ne'er come nigh reaching,
Till he learns the distinction between singing and preaching.
His lyre has some chords that would ring pretty well,
But he would rather by half make a drum of the shell,
And rattle away till he's as old as Methusalem,
At the head of a march to the last New Jerusalem."

Of Mirabeau, Chateaubriand relates that when a young man he met and sat next him at dinner, where the conversation turned upon the subject of Mirabeau's enemies. Being a young man, he had not uttered a word; but Mirabeau, he says, "looked me full in the face with his eyes of wickedness and genius, and laying his broad hands on my shoulders, said: 'They will never forgive me my superiority.'"

Richelieu was as vain as he was ambitious. Upon his personal activity he especially prided himself. A nobleman of the house of Grammont one day found him employed in jumping, and with the *savoir faire* of a Frenchman and a courtier, offered to jump against him. He suffered the cardinal to jump higher, and soon found himself rewarded by an appointment.

At his trial, Danton, in reply to the ordinary court query, said: "My name is Danton—a name tolerably well known in the revolution; my abode will soon be annihilation, but I shall live in the pantheon of history."

In his song to "My Dear Love" the Marquis of Montrose wrote:

"I'll make thee famous by my pen
And glorious by my sword."

Montaigne told the King of France when the latter informed him he liked his essays, "Then your majesty must needs like me; my book is myself."

When asked how many great writers there were in the age of Louis XIV, Boileau answered, "I know only three—Corneille, Molière and myself."

Walt Whitman once wrote: "Divine am I, inside and out. I make holy whatever I touch or am touched from."

When Louis XV died, Rousseau sadly observed, "There were two despised men in France, the king and I. I am now alone."—*Queries*.

MRS. LOUISE NATHAL.

MRS. LOUISE NATHAL, *née* Belle Barnes, was born in Bloomington, Ill., on the 3rd of August, 1858. She commenced her musical education in that town, where she was made the organist of one of its principal churches when only thirteen years of age. Not long afterwards her parents removed to St. Louis, where she continued her musical studies in the conservatory then managed by Kunkel Brothers. In 1880, she joined the "Nathal English Opera Co.," as *prima donna assoluta*, under the stage name of Louise Lester, and, in December of the same year, the "Melville Opera Co.," then in San Francisco. She afterwards joined the "Tivoli Opera Company" in the same city, and soon became a prime favorite. During her long engagement in the Golden City, she studied with Signor G. Mancusi, a celebrated vocal teacher, and, when later she went to New York, she became one of the late Dr. Damrosch's



MRS. LOUISE NATHAL.

favorite pupils. The lamented Doctor used to call her "a little musical wonder." In September, 1883, while in New York, she created successfully the role of Rowena in the "Merry Duchess," when that opera was first produced at the Standard Theatre under the management of Messrs. Brooks and Dickson. In 1884, she also created the *prima donna* role (Anina) in "One Night in Venice," at Daly's Theatre, under the management of Mr. J. C. Duff.

Mrs. Nathal's repertoire consists of over fifty operas.

While in San Francisco, she sang the leading roles in such works as *Faust*, *Trovatore*, *Ernani*, *Traviata*, *Lucia*, *Sonnambula*, *Magic Flute*, *Linda di Chamounix*, *Oberon*, *Freischütz*, *Martha*, *Satanella*, *Bohemian Girl*, *Maritana* and *Ballo in Maschera*, in all of which she received very flattering notices from the San Francisco press.

Mrs. Nathal has followed the good rule of aiming high in the profession she has adopted. Her experience for the past years may be considered as a lingering in the vestibule of the temple of art, or a passing through to the *penetralia* beyond. She has been a devotee, as it were, at the altar; now, she is about to become a high priestess.

Mrs. Nathal is at present in Paris, studying with Madame Marchesi, probably the most renowned of European singing teachers, and receiving the finishing touch to her musical and vocal education. Several Parisian correspondences in the New York papers have lately made a special mention of her progress and of the brilliant future in store for this energetic and talented American girl.

She will soon sing in public in Paris, and her *debut* will be watched with eager interest by the American colony of the French capital, as well as by her many friends in New York, San Francisco and St. Louis. That her success may equal her most sanguine expectations, is the wish of all who admire courage and an honorable purpose in life.

DO NORTH GERMANS SING TRUE?

DURING his stay in Berlin Mr. Kingston became convinced that the Prussians, with all their love and all their just appreciation of fine music, have no ear for singing, being alike unable to sing in tune themselves and careless as to the singing in tune of others. Our own observations on this painful subject would lead us rather to say that the Prussians like to hear the right note, but do not trouble themselves about the quality of the tone. Roughness, combined with accuracy, is certainly tolerated by them both in vocal and instrumental performances; originally, perhaps, because they could get nothing better; then, after a time, because they had become used to it and did not mind. Mr. Kingston, however, is supported in his view that the North Germans, and, indeed, the Germans generally, do not and can not sing in tune by no less an authority than Richard Wagner, who, apart from his character as composer, must, during a long experience as musical conductor, have had abundant opportunities of forming an opinion on the subject. After pointing out that "from a physiological point of view the Germans lack the true methodical voice gift," Wagner, in the true spirit of paradox, proceeds to argue that to this defect may be ascribed "the mighty influence that for a century past Germany has exercised upon the development of music; inasmuch as the creative force of a people exerts itself in the direction in which nature has been a niggard of her gifts to it rather than in that indicating lavish liberality on her part." A simpler and more natural explanation of the "mighty influence exercised by Germany upon the development of music" would be that, lacking voices, she has turned to instruments, and over the realm of instrumental music (as a glance at the programme of any high-class concert will show) Germany reigns unquestioned and supreme.

The following delightfully naive passage is taken from a letter written in 1737, by Sarah, Duchess of Marlborough:—"I am now in pursuit of getting the finest piece of music that was ever heard; it is a thing that will play eight tunes. Handel and all the great musicians say it is beyond anything that they can do; and this may be performed by the most ignorant person. And when you are weary of those eight tunes, you may have them changed for any other that you like. This I think much better than going to the Italian Opera, or an assembly. This performance has been lately put into a lottery, and all the Royal Family chose to have a great many tickets rather than to buy it, the price being, I think, £1,000, an infinitely less sum than some bishoprics have been sold for. And a gentleman won it, who I am in hopes will sell it, and if he will, I will buy it, for I can not live to have another made; and I will carry it into the country with me."

Kunkel's Musical Review

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

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WITH the advent of the warm weather, the musical season is practically at an end, not only in the music-hall and theatre, but also in the class-room. In many cases, teacher and pupil separate for the summer, each equally glad to be rid for a time of the "grind" of the other's presence. Absence and rest will probably give both renewed zest in their respective work when the next season's work commences in earnest. If teacher and pupil are wise, however, neither will entirely abandon the study of music. Both can very profitably spend a considerable part of their time in the reading of musical history, in the study of musical criticisms, in the perusal of new compositions. The musical journal that may have been laid aside half or carelessly read, should now be taken in hand and carefully perused. Teachers should now take time to look over new compositions or new editions of old and standard works to be made a part of the next year's studies of their pupils. Managers of choral societies should prepare the work of their organizations, etc., etc. In a word, summer should be a time of rest but not of stagnation, and a change of the direction of activity is always more restful than complete idleness.

ON TONE-COLOR.

IN an otherwise fairly written article on "Color in piano-forte playing," a writer in the *Etude* makes the following peculiar statement: "Wagner, one of the mightiest masters the world of music has yet produced, has this faculty [the sense of color] to an enormous degree, and paints in tones every subtle gradation that Nature, in her abundance, showers around us. In 'Siegfried' he positively has his orchestral canvas a glowing green." This statement is preceded by an introduction in which the writer explains that, as color-blindness is not uncommon, so tone-color-blindness is the lot of many if not most men, so that if we do not see the "glowing green" or other color of this or that composition it is the fault of our imperfect organization and not of his theory in the least. In the same way, ghost-seers say that ghosts can be seen only by those who have a sufficiently spiritual organization, and that the fact that others do not see ghosts does not at all militate against the visible existence of ghosts, but only demonstrates the grossness of the organization of those who fail to see them. At the risk of passing for a tone-color-blind wretch, we must brand as the most arrant nonsense such statements as the one we have quoted.

The fact is that color in music and color in painting or in nature have hardly any other than a

verbal connection. Music, the oldest of the fine arts in its origin, but the youngest in its development, has naturally enough borrowed some terms from the arts that were earlier developed. Such are "form" and "color." The former however has reference mainly to a certain succession of keys and balance and repetition of parts, the latter to certain characteristics which grow out of the particular timbre of different instruments and combinations of instruments. That those two species of "colors" are cognized by different organs should alone be proof sufficient that they are essentially different in their nature. The Creator gave us eyes to see and ears to hear, just as He gave us a nose to smell and a mouth to taste. Each sense is made for the reception of only one set of external influences, the perception of one species of properties in matter and no more. You might far better speak of tasting with your nose and smelling with your mouth than of seeing with your ears. Again, the sensations of sound are connected with time, those of color with surface; musical intervals are definite and easily recognized by the ear, color gradations are indefinite and not easily discovered by the eye; colors can always be mixed to produce some new color which in itself is never disagreeable, musical sounds if not of a certain relative pitch produce discords which are in themselves disagreeable; musical sounds may combine to form a chord but the practiced ear can always detect the chord's (or discord's) constituent parts, colors mixed form a new color whose constituent colors cannot be detected by the most acute eye; finally, colors have but one octave, music can use eight practically.

If any further proof of the fact that "color" in music and color in painting and nature have but little more in common than the name were needed, we would add that it appears self-evident that if sounds can suggest colors, these colors must, *vice versa*, suggest the corresponding sounds. But this has never been claimed by the wildest color-maniac in music. Would the writer of the *Etude* article show a piece of green canvas to a deaf man and write down upon the deaf man's tablets: "That is the way Wagner's *Waldweben* sounds?" We doubt whether he has ever thought of such a proceeding. But, evidently, he has not thought of it simply because the word "color" has suggested primarily something addressed to the eye, and losing sight of the fact that if color A equals sound B, sound B must equal color A, he has permitted a wanton imagination to run away with his logic, and allowed a verbal similarity to deceive him into believing in a real likeness.

The term "color" in music is convenient enough when rightly understood, but, aside from that verbal connection we have already spoken of, it has no other connection with real color than that of indirect association. An Englishman might well associate the sound of the army bugle with the red of the English trooper's uniform, but our own veterans of the "late unpleasantness" would be quite as sure to assimilate it to the blue or the gray which they wore. The oboe and flageolet are constantly used in pastoral scenes, and with striking effect, because they recall the shepherd's pipes. Thus in "William Tell" the oboe suggests to all some pastoral scene, but it would *per se* be as suggestive of broad stretches of low, marshy pastures as of any other locality. The listener, however, who knows that the melody given to it is that of the "Ranz des Vaches," the air that is said to always fill the Swiss with longings for their native land, immediately connects it with the Swiss Alps. But is the "Ranz des Vaches" a painting of the Alps? The cuckoo in like manner suggests the woodland, and so on, but to call the cuckoo's tone vivid green, or the trumpet blast bright scarlet, would be to give proof of far more imagination than good sense.

It is such vagaries as these that give a certain


"color" of reason to such attacks on music as that of Boucicault, to which we replied last month, and make many so-called musicians the laughingstock of sober-minded persons. This alone calls for a protest. Besides, music learners, who have not this "color-sense" and are led by supposed authorities to believe in its existence, are discouraged by the belief in an imaginary deficiency in their musical make-up, and this is another reason for protesting.


We do not wish, of course, to be understood as denying the special appropriateness of certain qualities of tone to certain situations or mental states, but we assert that the ultimate analysis of "tone-color" will always show it 1st. to be the result of association—hence to depend more on memory than on any special faculty, and 2nd. to have no manner of connection with the hues that make themselves known through the sense of sight.

The *Etude* writer is not alone in his belief, we admit, and a systematic study of this very subject was some years ago made by Messrs. Bleuler and Lehmann, of Zurich, Switzerland, who published the results of their observations in 1881 or 1882, we have forgotten which. They are believers in the power of color-hearing and here is an outline of their "discoveries": *The colors associated with particular notes differ in different individuals.* As a rule the higher notes are accompanied by lighter colors; the lower by darker. Chords either cause the colors which correspond to their notes to appear side by side, or give a mixture of those colors. A "thorough musician" who was examined perceived a distinct color with each key—e. g. C major, grey; G flat major, reddish brown; A major, blue; A minor, lead color; F sharp major, yellow; and so on. *The same note in different keys changes in color according to the color of the key in which it is found.* To many persons, too, the piece played by different instruments appears in different colors. Non-musical noises usually produce the sensation of grey or brown. Only about one-sixth of all persons examined were "color-hearers." The phenomenon is, to a great degree, hereditary.


Granting that Messrs. Bleuler and Lehmann have correctly reported the results of their observations, it remains only to analyze those results. If our readers will only re-read the statements we have italicized above, they will see that they are a substantial refutation of the reality of the sense or power of indirect color-perception which they are intended to demonstrate. It appears from these statements that with some persons colors attached to certain notes, with others to certain keys, with still others to the instruments played. It further appears that "The colors associated with particular notes differ in different people" and that the same notes suggest different colors in different keys.

Now, from these statements, two conclusions must necessarily be drawn. The first is that, if one tone, key or instrument suggests blue to one, yellow to another, red to a third, and so on indefinitely, there is no possibility of uniform color suggestion by means of music; in other words that, even if the color-hearing existed, it could not be made of practical value. The second and more important is that, since all the operations of nature are constant and uniform, these color suggestions, being neither constant nor uniform, are not natural. In other words, the differences in question show conclusively that the so called perceptions of color as associated with sound are not objective but subjective, that is to say, are not perceptions at all, but hallucinations, the result of an overwrought imagination, indicating brain disease and a tendency to insanity rather than the possession of any peculiar natural gift. This view is further supported by the observers' statement that "The phenomenon is, to a great degree, hereditary."

UR publishers are in frequent receipt of inquiries such as "Is the REVIEW the 'Royal Edition?'" "Is the 'Royal Edition' an edition in book form?" Once for all, so far as our readers are concerned at least, we wish to say that the REVIEW is the REVIEW and nothing else. We have published in the REVIEW a number of compositions contained in "Kunkel's Royal Edition," and will publish more, from time to time, but the "Royal Edition" itself is sheet music, printed on the best music paper in the highest style of the art, each piece separate and provided with extra cover of the best cover paper in different colors.

NE of our dailies, giving an account of a pupils' concert recently given by an educational institution of this city, treated it as a "society event" and proceeded to describe the toilettes of the participants, leaving the question of merit or demerit of the performance entirely in the background. This is not the first time (Would it were the last!) St. Louis papers have so sinned. Is it any wonder that St. Louis has the reputation abroad of having only the musical culture of an overgrown Western village, when its leading papers give accounts of concerts in a style that demonstrates either that the writer is a fool or that he assumes that the majority of the paper's readers are such? What has the color, material or make of Miss Smith's dress or the set of Miss Jones' stomacher to do with their skill as musicians? Walk up, young ladies—take the stage and squawk or sing, it's all the same to the great dailies—thump the ivory, scrape the catgut, no matter how if only you thump and scrape, "that splendid critic" from the *Post-Dispatch* will say nothing about the character of your performances, but he will inform an anxious world that you "looked charming" in something or other. If one of you is too poor to afford an elegant toilette, no matter how far superior in natural gifts or acquired skill she may be, she had better have "a bad cold" on the evening of the concert, for, should she wear a cheap dress, her musical work could not be acceptable to the "critics" (?) of the dailies. "O tempora, O mores!" O snobbishness of snobs, O shoddiness of the shoddy!

THE EMOTIONAL CONTENTS OF MUSIC.

HE natural historian," says Dr. Tannert, as translated by Mrs. Tretbar in *Musical Items*, "may tell us that it is not the design of nature to delight man. Nevertheless, we take delight in it. An unwilling prospective father-in-law may inform us that his blooming daughter was not intended for the purpose that we should fall in love with her. We shall nevertheless fall in love. The musical aesthetic may assert that tone-art does not exist to warm and intoxicate our hearts. We shall none the less be warmed and intoxicated. These are powers that may be challenged, but not demonstrated away, powers with which even the musical philosopher must have a reckoning. 'Song delights the human heart,' says the proverb, and proverbs are generally correct. If, however, Hanslick fancies that it is more sensible to intoxicate oneself with good wine than with tones, we would fain reply: We will not attack the sensibleness of the former proceeding. Yet the intoxication in tones is not to be despised. And it seems to us that it awakens a blissful feeling, purer, nobler and more God-like than any other that falls to our lot upon this earth. At all events, the blisses of this world are not so numerous that it would be advisable to cast a single one overboard unnecessarily. Why this intolerance?"

"It might be of advantage to modern professor-music were it once more to recall that forgotten might of tone. It would serve as a cure for the sickly over-development of form and arouse a new and elevated national taste and renewed vitality. For healthy art alone exerts an influence upon a

nation's soul, and only what influences the soul of a nation may be called elevating and national.

"Can and may music influence the soul by a representation of decided given emotions? Hanslick and the learned musicians deny this. We cannot in this connection enter upon an explicit treatment of the theme. We will simply endeavor to contradict their assertions. We are enabled to accomplish this all the more briefly, as Hanslick, despite his striving after consistency, has himself made breaches in the firm fortifications of his system. For instance, he says: 'The act by which the direct outpouring of an emotion in tones can take place is not alone the invention of the tone-work, but rather its reproduction. It is permitted the player directly to deliver himself of the feeling that controls him through the medium of his instrument, as well as to breathe into his interpretation the wild conflict, the glowing yearning, the cheerful vigor and joy of his inner being.' Hanslick hears this objection: 'But it is simply the tone-poet's spirit that the player divines and reveals.' He replies: 'True, but just this appropriation in the moment of its reproduction is his own, the player's spirit.' The latter point is incontrovertible. Yet it is evident, and Hanslick permits us to read between his lines, that in the interpretation, the player's spirit—proportionate to his capacities and individuality—and that of the composer are more or less identical, and that therefore the outspoken expression of these emotions not only belongs to one, but to both. But we may certainly attack Hanslick's next remark: 'While we are enjoying the performance, the composition is being formed, and the work itself cannot compel much more than the mere correctness of the notes.'

"It cannot compel even this desirable result, as we so frequently learn with horror while suffering from the pianoforte plague; but it can demand much more than this. It demands that all the intentions of soul and heart laid down in a work by the composer shall attain to a beautiful expression in the interpretation. These intentions are often forcible and not easily overlooked. Important works like the Beethoven sonatas admit of no doubt in this direction. A musical nature, although it may permit modifications in detail, will not feel undecided concerning the conception of the whole, even including the emotional contents.

"An unmusical nature—and how often are we not called upon to endure this evil?—is capable of contenting itself with the barren correctness of the notes and the dry, flat form. It reproduces the body, but not the soul of a musical work, and thus, not the tone-work itself. And, furthermore, a humorous effort may replace the composer's intentions by others contrasting with them, and thus produce a comical effect by means of a serious composition. Hanslick regards this possibility as a support of his argument, and rejoices that the beautiful fugated *Allegro* from the overture to the 'Magic Flute' produces a truly ridiculous effect as a vocal quartet sung by quarrelsome commercial travellers. Similar examples might easily be multiplied. If on a quiet moonlight night one were to serenade one's love with Schubert's sweet serenade played on a bass tuba, these tones, despite the tenderness expressed in the composition, would scarcely be adapted to convince the adored one of the warmth of one's feelings or of the sincerity of one's intentions.

"But one may observe similar possibilities in other arts concerning whose powers of expression no doubt exists. One stroke of the brush suffices to convert the most perfect resemblance into the worst caricature. The recitation of Goethe's 'Erlking' may call forth thrills of horror or excessive mirth, according to the speaker's conformity with, or opposition to the poet's intentions. And one need only remember that neither did Goethe write his poem for the parlor comedian, nor Schubert his *Lied* for a virtuoso on the tuba, nor, finally, Mozart his overture for the commercial travellers. Instrumentation, range of tone and expression also belong to music. Much, and in many cases all, depends upon them.


"But what constitutes music? The symbols written upon paper by the composer—this would seem to be Hanslick's idea—or the tones that strike our senses during the interpretation, that occupy our minds and touch our hearts?"

"The former are notes, and nothing but notes. And for us tone-art begins with the living tone, with the interpretation. We may find a substitute for the audible interpretation in reading the notes and imagining their tones and effect. But tone there must be, even if it only exists in our imaginations. Neither for our eyes nor for the paper has the composer written his work.

"Another form of music than that which is heard there is not. To this species of music must we turn

if we would recognize the nature and force of tone-art. In it even Hanslick sees the direct outflow of feeling, stormy outbursts, a yearning glow, cheerfulness and joy. We are quite of his opinion, and we only strive above to point out more clearly that this outflow is not solely the work of the player, but above all that of the composer, with whom the player unites and identifies himself. The composer has not only formed the work, but also invested it with soul and heart. The latter fact he reveals directly by his signs. Besides these, he offers the player but little more—that can be grasped by the senses, it is true—than the form. In this, however, in the melody, harmony, rhythm and instrumentation the feeling lies. It may be concealed, latent—but the music itself is latent as well. Not through the silent composer, but through the interpreter is it released from its ban, brought to life and does it become music. And as soon as this occurs the latent emotions become a sounding presence through the living tone in the form and inseparable from it."

GREEK AND RUSSIAN CHURCH MUSIC.

HE music of the Greek and Russian Churches has two features which at once strike the Western mind. It is accompanied by no instrument whatever, and it is entirely sung by the priest and the choir to a silent congregation. Ask the reasons for these restrictions, and the priest will tell you that unaccompanied singing is in accordance with the earliest and purest Christian practice. Silence was imposed on the congregation by the Council of Ladoikia, (rule the 15th) in the fourth century (A. D. 364), because the primitive Christian tunes had become corrupted, and every man sang his own version, so that in the interests of decency and concord the choir was established to represent the congregation.

The difference between the services of these two branches of the Eastern Church is merely one of language. The Greek church uses classic Greek, while the Russian uses not modern Russian, but the old Slavonic. The Russian priests are nearly all singers. They are taught singing during their college life, and must possess a certificate of competency to intone and sing the service before they can enter the lowest grade of their order.

The chants sung by the choir are ancient. The word chant must not be here understood to mean the cut-and-dried Episcopalian form. These Russian Church tunes are unbarred and unrhythmical, having an affinity with Gregorians. For the principal parts of the services, and especially in the evening services, there are eight tunes in use, and these are changed every week. These eight melodies were written in the eighth century by St. John of Damascus, and have been unchangeably preserved till now in the Eastern Church. Throughout the whole of Russia this uniformity is observed. Modern notation is now used, the soprano, alto and tenor parts being written in their proper G clef. A few of the tunes are barred, but as a rule they are unbarred.

The ear is always charmed with the unaccompanied harmony of voices, and the responses fall upon the air most gently. It is in accordance with a natural law that the absence of instruments should lead to the perfecting of singing, for the voices must complete whatever effect is desired. There is a strange plaint in these old tunes sung in four-part harmony by the four men who are readers and assistants.


The quality of the Russian voices, especially of the Russian basses, is remarked by every traveler. Count von Moltke, in his letters from Russia, speaks of a bass that made the windows shake, and again, of an "incredibly deep" bass voice that he heard. At a convent for nuns in St. Petersburg that he visited, there were some beautiful women's voices, among them "some so deep that one might take them for men's."

As a rule the finest tenor and boys' voices come from South Russia, the finest basses from North Russia. Boys are employed in the principal choirs in Russia both for treble and alto parts, and not for treble only as in the English cathedrals. There is, however, no rule of the Eastern Church against women singing, and women often are found in voluntary choirs in the large towns. Some of the bass voices in Russia are so deep that they sing a special part, generally moving an octave below the ordinary bass, and hence they are called "octavists." I am told on the best authority that all these men take the C on the second ledger line below the bass staff, and that the best of them can take the F on the fourth ledger line below the bass staff. These

deep voices throw up harmonies which enrich the upper parts, and add a wondrous fullness to the harmony.

The choir of the Imperial Chapel at St. Petersburg is the best in Russia. It consists of about 120 voices, men and boys. The director makes it his business to travel all over Russia hunting for fine voices. The most fertile district is Kief, in the south. The members of the choir practice an hour and a half every day under Italian masters for vocalisation, and under their own four teachers for the church style. At practice they use a piano-forte; in other choirs a harmonium or violin is employed, but of course none of these instruments enter the churches. There a tuning fork to give the pitch is the only instrument used. The members of the Imperial Choir have no other occupation, and they preserve their voices with great care. Several modern composers have written music for the Russian Church, among whom may be named Borniansky, Galuppi, Davydoff, Berovsky, and Turchaninoff. The last named composer is especially noted for his music. All through it he preserves the tunes of the old service book in Gregorian notation. The music of these recent composers is barred, but there is scarcely any fugal imitation; the voices generally move together. The composer is strongly under the influence of the old Church chant, as is seen by the reiteration of the same note many times over. Indeed, any movement in the direction of the Italian style or the counterpoint of Protestant composers would not be tolerated. No church music can be printed or sung in Russia until it has been duly authorized. Von Moltke says that this Russian music "is as far removed from the meagre hymns of Protestantism as from the operatic music of the Roman Catholic Church." But comparisons are not needed to awaken interest in these tunes and the old ritual of which they form a part.

THE FIRST PIANO.

 N the reign of Louis XVI., says *Paris-Londres*, the Duke of Lauzun was a great favorite with the king. Handsome, rich, and witty, he availed himself of his qualities and position to revive the manners of Louis XV. and of the regent, often going to extremes, not always pleasing to Marie-Antoinette; but so great a favorite was he with the king that she never ventured to avow her dislike to him openly.

What principally displeased Her Majesty, was the courtship which he was paying, too openly, to the Marchioness of Milleroy, governess to the royal children. As there was nothing absolutely improper in Lauzun and her forming a mutual regard, the little remonstrances of the queen displeased them, and soon an occasion occurred which enabled them to retaliate upon her by a public affront.

Marie-Antoinette, though surrounded by all the luxury imaginable, could not forget the land of her birth. The "Austrian," as she was currently called, would often retire to the solitude of her "boudoir" to dream of the scenes of her childhood. She gathered about her everything which served to remind her of Austria, books, pictures, and sculptures. But one article was wanting to make the collection complete. The young queen was very fond of music and principally of German melodies, but the spinet she had was execrable, she resolved, therefore, to have a harpsichord from Vienna, and soon a magnificent instrument was sent to her well worthy to ornament a royal palace. Much pleased with her new acquisition Marie-Antoinette gave a concert, which Gluck, the celebrated composer, directed.

The new harpsichord by Silbermann won the admiration of all present. Among the guests were the Duke of Lauzun and the Marchioness of Milleroy. This lady, listening to feminine jealousy, demanded of the Duke of Lauzun a harpsichord of equal excellence to that of the queen. The age of chivalry had not then yet passed away; the duke was bound to obey; but in doing this perhaps another motive prompted him, seeing a means of lessening Her Majesty's popularity; he took every opportunity to point out the partiality of the "Austrian" for everything that was German, and by producing an instrument equal, if not superior to the harpsichord of the queen, the occasion was too good to be lost. The following day the duke found a journeyman enthusiast who knew Silbermann's invention and could produce a superior instrument.

The duke took him to his residence, and a shop was fitted up with the best tools and all desirable materials.

The duke's artisan was at work early and late. His perseverance was at last crowned with full suc-

cess. The result of all his efforts and of his industry was an instrument far superior to anything previously made, in fact it was "The First Piano."

The Duke of Lauzun, immensely delighted, made his mind up that nothing should be wanting to make a real and complete success of it, he had it encased in magnificent japan gilt wood; the pedals were ornamented with mythological groups according to the great sculptor Houdon's drawings, gold, lavishly used, helped to show to their best advantage the paintings of Boucher, Greuze and Vanloo.

At last the magnificent instrument was placed in the Marchioness of Milleroy's apartments, who gave a concert, at which Her Majesty condescended to assist.

The admiration caused by this "First Piano" soon caused the effect produced by Marie-Antoinette's Harpsichord to be forgotten. And when Piccini, the celebrated Italian composer, accompanied the Princess of Polignac on that instrument the enthusiasm was without a precedent; the queen herself gave the signal for applause.

"Pray, sir," said Marie-Antoinette to Lauzun, "to whom are we indebted for that marvel?"

"To a Frenchman," replied the duke, with great emphasis on the word "Frenchman."

Without deigning to notice Lauzun's sarcastic tone, the queen inquired to whom belonged that beautiful instrument.

"To me," answered Lauzun.

"To you," said Her Majesty, with a smile which would have made ten of her enemies her best friends, "but, pray, what can a colonel in the Hussars do with such an elegant instrument?"

The duke affectedly replied that he was very fond of music, that it was a solace to him from the fatigues of the camp and the state. The truth was, the queen wished to become the possessor of that "first piano," and wished to know on what terms she could have it. It was what Lauzun wished to ascertain, and he replied with all possible politeness that it was too late.

"How," said Marie-Antoinette, vexed, "as it is yours?"

"Yesterday it was mine, but to-day it belongs to—"


"To whom?" inquired the queen, in a commanding tone.

"To the Marchioness of Milleroy."

The blow was struck. The queen's self-love was wounded. Without hearing any more she left the concert-room with her followers, and the courtier was in disgrace.

Some years afterwards he allied himself to the Orleans family, against those who had heaped favors upon him, and his head was one of the first to fall on the scaffold.

CATHOLIC SINGERS FORBIDDEN TO TAKE POSITIONS IN PROTESTANT CHURCH CHOIRS.

 HE sensation of the day in choir circles, says the *American Art Journal* of May 14, was caused by the threatened excommunication of Miss Mary J. Dunn, for years solo soprano of St. Patrick's Cathedral, Newark, by Monsignor Doane, should she sing in a Protestant Church. The talented young lady is a pupil of Signor Rivarde, who believed her singing the long Catholic service proved detrimental to her while pursuing her studies. She therefore accepted, at a salary several times larger than what she was receiving, a position in the North Reformed Church, on invitation of the Hon. Frederick T. Frelinghuysen and other prominent members of the church. On learning the facts Monsignor Doane sent a letter to her father, saying that a strict rule of the Roman Catholic Church was violated by any Catholic who took part in the services of a Protestant church. He sent other letters to Miss Dunn, couched in vigorous and mandatory terms, and threatening her with excommunication should she persist in carrying out her engagement. Consideration for her father prevailed, and at the last moment she concluded not to sing, and sent word to an officer of the church, who released her from her contract and accepted her resignation.

Mgr. Doane, who had not heard of the submission, referred to the matter in a sermon at St. Patrick's Cathedral. The Monsignor, who is himself a convert to Roman Catholicism, said:

"I make known to you the law of the church upon the subject, lest others may think they are free to do the same. It is simply a question of right and wrong. The church forbids her children taking any part in Protestant worship as a communication in sacred things, and the theologians enumerate singing in a Protestant church under that head,

though some say that in cases of extreme necessity they may be tolerated when there is no danger of persuasion. It is allowed as an act of civil respect, or at least not considered a sin to be present at a Protestant funeral, provided that no part is taken in the religious ceremony. Such is the teaching of the theologians, according to the circumstances of this country, though in other countries they are more rigorous, and that is forbidden. There is a great principle underlying this, that is, that no Catholic has a right to tolerate by personal participation or sanction religious error. So long as we believe the Catholic church to be the one only church of God, it is evident that we cannot cooperate with those religious bodies who refuse to submit to her authority, deny her doctrines, and have raised a revolt against her. Socially our relation with those not of our faith should be of the most friendly character. We wish them well, serve them in every way, pray for, but not with, and do all in our power to bring them to a knowledge of the true faith. Beyond that we cannot go. They can come to us, but we cannot go to them. As I said last Sunday, there is a spirit of schism in the air. In New York, for example, Catholics are quoted as saying and writing things in utter defiance of ecclesiastical authority. Let us be on our guard against the moral miasma and malaria. Keep up the discipline of the church. Render a willing and docile obedience to the decrees, knowing that when we hear her we hear the voice of God."

[The position assumed by Mgr. Doane, right of wrong, is clearly logical; but what puzzles an unbiased on-looker is why, if singing in Protestant churches is good ground for excommunication now, it was not good ground heretofore; or why, if it is so in Newark, it is not so in St. Louis. To the uninitiated it certainly seems as if there were a great deal of policy mixed with principle in this and similar cases. Perhaps Mgr. Doane will kindly enlighten our readers on this subject; if so, our columns are open for that purpose.—EDITOR.]

SCHUMANN AS A PROPHET.

A German paper has published an interesting article headed "Schumann as prophet," giving side by side, the prospective views expressed by Schumann with regard to three remarkable men. Of one of these, Johannes Brahms, Schumann, as everyone knows, held the most exalted opinion, speaking of him as Johannes (John), "the true apostle, who will write revelations which the Pharisees, even after centuries, will vainly try to understand." Here, the German critic concludes, Schumann was right.

The second subject of the prophecy was Wagner, and more especially *Tannhauser*. Reading the score, Schumann found little to praise in it; but when he saw it on the stage, he could not help acknowledging "that the instrumentation was excellent," and that "the opera contained much that is deep and original, and a hundred times better than his previous works, together with many musically trivial passages." This was written in 1846, soon after the production of *Tannhauser*. Returning once more to the subject seven years later, Schumann has by this time discovered that Wagner "so to speak, is not a good musician, and has no sense for form and euphony." "The future," he remarks, "will judge." The future, our German friend adds, has judged, but not in Schumann's sense.

The third musician spoken of is Joachim. It will be remembered that the early career of that great virtuoso was intimately connected with what is now called the music of the future. Liszt called him to Weimar and made him his "concertmaster," in which capacity he took part in the memorable first performance of *Lohengrin*. Soon afterwards, however, he adopted the creed of the Schumann school, to which he has adhered to this day. With regard to his powers as an executant there could only be one opinion, but Schumann went further than this. In Joachim's overture to *Hamlet* he discovered all the musicianly qualities which he denied to Wagner, together with a marvellous power of dramatic characterization; and in 1854 he writes: "I believe that the virtuoso-chrysalis will soon drop off, and that a splendid composer-butterfly will issue forth from it." Here our German friend once more concludes that Schumann had made a mistake, and he adds, on what authority we cannot tell, that no one has felt more keenly than Joachim himself that such a mistake has been made.—*World*.

NIGHTINGALES.

THE nightingale is *par excellence* the bird of poetry and music. Oriental, and most of all Persian, poetry is full of allusions to the *bulbul*, and the lyric literature of Europe is so full of references to this feathered songster that American song-writers, carried away by the fashion, have again and again spoken of the nightingale, in spite of the fact that he is not a denizen of our forests and gardens. What nature did not do for America, the ill-fated head of Mexico's ephemeral empire accomplished, in giving to this continent this singer of singers. Maximilian loved the nightingale's song, and his wife, "Poor Carlotta," delighted in it, and so the monarch who was so soon to the victim of Queretaro, had ten thousand nightingales imported from Europe to Mexico, with which he then peopled the woods of his new dominions. They are all that remains of the Mexican empire! Doubtless the nightingale will soon spread over the entire southern and central portions of this continent, a living, vocal monument to the pathetic memory of Maximilian and his grief-crazed spouse.

The nightingale is essentially a bird of freedom and does not live long in captivity. He will, however, sing while a captive, provided his cage be surrounded with foliage. Captive nightingales sing for nine or ten months of the year, those that are at large only during the months of April, May and June. As in the case of the canary and the mocking-bird, the sound of music excites them and stimulates them to sing. They attempt to eclipse their rivals, and have been known to fall dead from exhaustion in endeavoring to surpass some rival singer.

On a calm, clear night, the song of the nightingale can easily be heard at a distance of a mile and a half. It usually begins with a timid, vague prelude; little by little it grows in strength, intensity, passion, until its brilliant notes, in dazzling trills, a veritable stream of vocal pyrotechnics, soar towards the listening stars or fall to the earth in cascades of wonderful though irregular melody. All this is done by the bird within the compass of only about one octave. The Rev. Father Kirchner, and later Barrington, endeavored to note down the nightingale's song but without satisfactory results. The notes, as written, when afterwards executed by the ablest flutists did not in the

least recall the natural song. Barrington attributes this failure to the difficulty of exactly measuring the value of each note. Skillful whistlers have however, imitated them very closely, as the following instance will show: The late king of Bavaria, Wagner's friend and patron, was exceedingly fond of the nightingale's song. These feathered republicans, however, disdained to take up their abode in the royal gardens, much to the annoyance of His Majesty. When all means had failed to induce the genuine nightingales to sing for the king, one of his courtiers discovered among the Bavarian soldiery a strapping six-footer who could imitate the nightingale's song to perfection. He was accordingly stationed at night in the royal gardens and

the king was told that at last one of these recalcitrant anti-Wagnerites had been heard there. For several nights the melomaniac monarch sat up to listen to the "nightingale," catching a bad cold as a result of his vigils. At last however, he discovered the imposition and had the "nightingale" sent to the guard-house for his pains.

The illustration we give in this connection is an excellent reproduction of a painting by Giacomelli, the best painter of birds in the world. In connection therewith we may not inappropriately quote Bayard Taylor's beautiful little poem on *Roses and Nightingales*, so excellently set to music by Claude Melnotte and made familiar to American audiences by Miss Thurby, who sang it in almost every concert of her last American tour:

"Why are red roses red?

(For roses once were white)

Because the loving nightingales

Sang on their thorns all night,

Sang till the blood they shed

Had dyed the roses red!

Why are white roses white?

(For roses once were red)

Because the grieving nightingales

Wept, when the night was fled,

Wept, till their tears of light

Had washed the roses white.

Why are the roses sweet?

(For once they had no scent)

Because, one day, the Queen of Love,

Who to Adonis went,

Brush'd them with heav'nly feet.

That made the roses sweet."

Charming Gabrielle.

My charming Gabrielle!

My heart is pierced with woe,

What glory sounds her knell,

And forth to war I go;

Parting—perchance our last!

Day marked unblest to prove!

Oh that my life were past,

Or else my hapless love!

Bright star, whose light I lose—

Oh, fatal memory!

My grief each thought reviews—

We meet again, or die!

Parting, etc.

Oh, share and bless the crown

By valor giv'n to me;

War made the prize my own,

My love awards it thee!

Parting, etc.

Let all my trumpets swell,

And ev'ry echo 'round,

The words of my farewell

Repeat with mournful sound.

Parting, etc.

KING HENRY IV., of France.

—Costello.



NIGHTINGALES.

MUSIC IN ST. LOUIS.

The pupils of the "Mary Institute" gave a public rehearsal of vocal music in the Institute hall on the evening of May 6th. They ranged in age from the little "tot" of six or seven to the young lady who within a few weeks will read an essay on the "Howness of the Where" or the "Influence of Caesar's conquests upon Henke's comet," receive bouquets and applause and "finish her education" in white dress and white kid slippers. The programme was therefore necessarily varied to suit the abilities of the different classes. One thing that deserves special commendation is the fact that everything attempted was within the capacities of the performers, and hence satisfactorily done. One quality, which we have before noticed in Mrs. Brainard's pupils, was again very noticeable—we refer to the distinctness of their enunciation, which made the words of even the largest choruses quite intelligible. Mrs. Brainard is doing excellent work in the way of preliminary training, but is it not time that such an institution as the Mary Institute were enlarging the scope of its musical studies and either giving Mrs. Brainard competent assistance or creating new and independent departments of music? It seems to us that this must soon be done or the "Mary Institute" will have to be content to take second rank in matters of musical training and education.

The closing concert of the St. Louis Musical Union brought a large audience to Music Hall on the evening of the 12th of May. The programme was said to be a "request" programme. This, of course, did not apply to Mrs. Lawson, who had not before appeared here. In other words, the St. Louis public, among its many sins against good taste in music, does not have to answer for the putting on this programme of such trash as "Proch's Variations." The programme was the following:

1. 7TH SYMPHONY (A major), *Vivace, Allegretto and Presto*, Beethoven, Orchestra. 2. SCENA AND ARIA from "Faust," Spohr, Mrs. Corinne Moore Lawson. 3. QUINTETTE (Idyl)—For String Orchestra, Grieg. 4. AIR AND VARIATIONS, Proch, Mrs. Corinne Moore Lawson. 5. HARP SOLO—"Air Russe," Oberthuer, Mlle. Sofie Geraldini. 6. VORSPIEL to the Opera "Henry the Lion," Kretschmer, Orchestra. 7. TO SEVILLA, Dessaur, Mrs. Corinne Moore Lawson. 8. WALTZ—"Gipsy Baron," Strauss, Orchestra.

The orchestra played its numbers excellently. Mrs. Lawson sang pleasingly and Miss Geraldini was heard to advantage. Glancing over the entire season, we think it is but justice to say that a marked advance has been made in these concerts. The thanks of the lovers of good music in St. Louis are due to Messrs. Waldauer, Hazzard and Doane for the excellent work accomplished. Messrs. Doane and Hazzard retire from the business management of these concerts, which next season will be superintended by Mr. Wayman McCreery. Mr. McCreery's musical enthusiasm and his past experience in somewhat similar ventures will make him a worthy successor to the late managers.

The last concert this season of the St. Louis Choral Society was one devoted to Mendelssohn's music and the works given were the "Midsummer Night's Dream Music" and "The first Walpurgis Night." The soloists were *Mesdames* Praetorius and Bollman and Messrs. Hein and Porteous, who all sang acceptably, although Mr. Hein was not by any means in the best of voice and, on this account, did not do as well as he has often proved he can. As a whole, aside from a little unsteadiness on the part of the female chorus, notably in the opening of No. 6 of the "Walpurgis Night," the vocal performance was good. No. 7—"Druid Priest (Mr. Porteous) and Chorus," was particularly fine. But the orchestral! Most of all in the "Midsummer Night's Dream Music"—the orchestra! Out of tune, out of time, out of everything—no, alas, no, not out of the hall. Their performance was not even a fair first rehearsal. Was it too little practice, or too much *Bock-Bier*? One thing it was surely—too much cacophony.

The management of the society state in their circular announcement for next season that "The orchestra has made substantial improvement, but in this regard the Society expects to make great progress during the coming season, by an expenditure large enough to secure frequent rehearsals throughout the entire season." The "substantial" improvement was not visible to the naked eye (or ear) in this concert, but the necessity for "frequent rehearsals throughout the entire season" was made painfully apparent. The next season's programme is as follows:

Dvorak's "Spectre's Bride" November 17th
Handel's "Messiah" December 29th
Miscellaneous Programme February 2d
Verdi's "Requiem" March 22d
Verdi's "Requiem" May 10th

The second musical soirée of the Beethoven Conservatory was given at Memorial Hall, under the direction of Mr. Waldauer, on the evening of the 19th of May, before a large, intelligent and enthusiastic audience. The following was the programme, which was rendered in a way to do credit to the participants and to the institution:

1. OVERTURE "Felsenmühle" Quartette, *Reissiger*. Misses Corinne Stevens, Lois Page, Carrie Price, and Hattie Roth. 2. CREEPING LIGHTLY, *Schubert*, Solo: Miss Sallie Lewis and the Choir of the Conservatory. 3. PIANO SOLO, "Rondo Capriccioso," *Mendelssohn*, Miss Florence Baugh. 4. VOCAL SOLO, "Va, dit-elle—Robert le Diable," *Meyerbeer*, Miss Kate Wells. 5. VIOLIN SOLO, Variations, *Rode*, Master Richard Fuerth. 6. VOCAL SOLO, "Oh! mio Fernando," *Favorita*, *Donizetti*, Miss Clara Hopkins. 7. RHAPSODIE (No. 18), *Liszt*, Miss Emma Donnell. 8. VOCAL SOLO, Gavotte, *Mignon*, Thomas, Miss Clemence Garneau. 9. VIOLIN SOLO, Fantasia from "Travatore," *Singeele*, Master Carl Toll. 10. Serenade and Allegro, *Mendelssohn*, Miss Mamie Charles, with Quintette accompaniment. 11. VOCAL SOLO, Bolero-Duo, from the Crown Diamonds, *Auber*. Misses Jessie Foster and Mamie Charles. 12. CONCERTO for Piano, E minor, Romance and Rondo, *Chopin*, with Quintette accompaniment, Miss Christine Nohl. 13. VOCAL SOLO for Tenor, "Angelos Pure," *Favorita*, *Donizetti*, Mr. Charles Humphrey. 14. "Inflammatus," "Stabat Mater," *Rossini*, Solo: Miss Irene McNeill and the Conservatory Choir.

*Graduate.

CARL HOFFMAN, of Leavenworth, is putting up a magnificent music store with music hall above, which he thinks will come pretty near "laying out" everything of the kind west of St. Louis. He will soon open a branch house in Kansas City. He makes the Kranich & Bach his leading piano.



OUR MUSIC.

"ELFENREIGEN" Kroeger.

This "character study" of Mr. Kroeger's will probably remind our readers of Chopin's most characteristic posthumous impromptu. It appeals only to the best players, as it demands for its proper rendering both understanding and technical skill of a high order.

"PERPETUAL MOTION" (Rondo) Haydn.

This choice bit of classical music is intended for piano pupils who have had about two years' serious practice, but even the veterans of piano playing will find in it enough to call out their best efforts, if they wish to play it artistically. The name of "Perpetual Motion" has been given to this rondo in the same way as it was given to Weber's composition of the same name, not originally by the composer, but later by those who found the name characteristic of the composition.

"THE MIDGETS" Eilenberg.

This composition is now being played by orchestras the world over. As arranged here for the piano, it makes a very acceptable *morceau de salon* for fair amateurs. Close attention must be paid to the dynamic signs in order to bring out fully the coming and going of the gnomes or midgets who are supposed to join in this modern gavotte.

"SOUVENIR DE KIEFF" Schulhoff.

This mazurka has all the characteristics of Schulhoff and the French school of piano music—grace, elegance, melodiousness and finish. It gives the artist full scope for the display of his powers, and yet can be acceptably played by good amateurs.

"LET ME DREAM AGAIN" Sullivan.

This song needs no introduction to our readers.

"LES SYLPHES" Bachmann.

This composition is now making the rounds of the world, and is undoubtedly one of the best *valse de salon* extant.

The music in this issue costs, in sheet form:

"ELFENREIGEN".....Kroeger,	\$1.00
"PERPETUAL MOTION".....Haydn,	.40
"THE MIDGETS".....Eilenberg,	.40
"SOUVENIR DE KIEFF".....Schulhoff,	.35
"LET ME DREAM AGAIN".....Sullivan,	.35
"LES SYLPHES".....Bachmann,	.60
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CARL ROSA ON ENGLISH OPERA.

FROM a somewhat lengthy article by Carl Rosa, the well-known manager of English opera, in the April *Murray's Magazine*, we make a few brief but interesting extracts. Like ourselves, but unlike most of the patrons of opera, he does not think government subventions necessary or beneficial. On this subject, he says:

"In subventioned theatres the manager is handicapped to a certain extent. In Paris he is obliged to produce a certain number of original French works every season; and as you can not satisfactorily buy new works by the yard, the result of these productions is not always an advantage to art. He is also restricted to a prescribed class of *répertoire*, out of which he must not venture. He has to pay enormous taxes, amongst which the 'Droit des Pauvres' is the most formidable; and, above all, he has to take into account the wishes and influence of many, headed by 'Monsieur le Ministre des Beaux Arts,' etc.

"Italy is in an even worse position. Though the municipalities give a grant to the theatres, varying according to the importance of the towns, the manager is the absolute tool of everybody. The towns do not only appoint a committee to look after their general interests, which would be quite fair, but separate committees for each different department. There is a committee for the scenery, a committee for the dresses, a committee for the ballet, and so on. Above all, there is the *Editore* (the music publisher). He is the prime factor with whom managers have to reckon. He dictates which work shall be performed, and which shall not; he ordains which artists shall be engaged, and which shall not."

He will hardly please our German friends by his remarks upon the subject of opera, nor does he seem to be in love with the "German method" of singing. He says:

"I think that Germany, so far as opera is concerned, is not progressing either in creative or executive power. A severe reaction must have set in, if after refusing to listen to any but Wagner, people are now content with Nessler, the most popular composer in Germany to-day. From the sublime to the ridiculous! one is almost tempted to exclaim. It might be that the German musical palate is *blasé*, and does not know what it wants. I also think that the true art of singing is fast losing its traditions. What is called a German 'Helden Tenor' we should very often call 'a shout.' To sing a phrase piano, to modulate the voice, to have light and shade in operatic choruses, are achievements not often met with; of course, there are exceptions, but I speak of the general mass of singers; and above all I find the accuracy of ear of German people much below the standard of an English audience."

Mr. Rosa has faith in the eventual permanent establishment of English opera, but mentions some of the difficulties in the way in the following language:

"Half of my artists have put their feet on the stage under my management, and very awkward they were at first, though I do not think they thought so themselves. But considering the circumstances, it can not be said that, as a whole, an English singer is devoid of talent for the stage; then one thing must always be remembered; when on the English stage an Italian singer addresses the words, 'Ah! I love you,' to the gallery instead to his 'beloved one' on the stage, not many in front are the wiser. The great majority of an Italian opera audience do not follow the words; but in English opera 'the play is the thing,' and any incongruity is soon discovered. What an English singer does want as a rule (of course there are exceptions), is more love for his art and just a little less for his pocket."

"Numbers of times applicants for admission to my company come to me, ready, as they say, to accept an engagement as *prima donna*, or tenor, or bass, as the case may be, and when I ask them, 'What are your tools? what operas do you know?' they invariably answer, 'None!' Now imagine a similar answer given by a person seeking employment in any other profession. But as public taste for opera becomes more general, so surely will concerts (I mean of an inferior class) decrease, and the English singers will find it to their financial advantage to have at least two strings to their bow, opera and concerts."

THE Kentucky State Music Teachers' Association will hold its first meetings June 29th, 30th and July 1st, in Lexington. Mr. Chas. Schultz is the president, L. H. Neal, vice-president, and A. M. Gutzelt secretary and treasurer.

ELFENREIGEN.

(*DANCE OF THE ELVES*)

CHARAKTER-ETUDE.

E. R. Kroeger.

Allegro ma non Troppo. $\frac{2}{8}$ — 108.

This page of musical notation is for a piano piece, likely a study or a short composition. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The piece is marked with various dynamics and articulations:

- quasi tromba.** (quasi trumpet) - This marking appears at the beginning of the first system.
- mf** (mezzo-forte) - This dynamic is used in the first system.
- dimin.** (diminuendo) - This marking is used in the second system.
- sempre leggiero. $\text{♩} = 80$.** (always light. quarter note = 80) - This marking is used in the third system.
- mf** (mezzo-forte) - This dynamic is used in the third system.
- p** (piano) - This dynamic is used in the third system.
- marcato.** (marked) - This marking is used at the end of the piece.

The notation includes numerous fingerings (numbers 1-5) and slurs, indicating a technically demanding piece. The piece concludes with a final chord marked with a double bar line and a repeat sign.

Red. Red. Red.

Red. Red. Red. Red.

a tempo.
piu dimin e riten.
Red.

ossia. Red. Red. Red. Red.

poco cres. *sf* *dimin.*
Red. Red. Red. Red.

A. The ossias are for seven octave Pianos.

8

Red. Red. Red. Red. Red.

ossia

8

Red. Red. Red. Red. Red.

ossia

8

Red. Red. Red. Red.

8

Red. Red. Red.

8

8

pp

Red. Red. Red. Red. Red.

8

8

sempre f

Red. Red. Red. Red.

8

8

Red. Red. Red. Red.

8

8

sf *sf* *mp poco a poco* *crescendo.*

Red. Red. Red. Red. Red. Red. Red. Red.

[illegible]

a tempo.

mf p

Red. 2 Red. Red. 5

mf p

Red. 3 Red. Red. Red.

marcato.

Red. Red. Red. Red.

Red. Red. Red. Red.

Red. Red. Red. Red.

a tempo.

piu dimin. e riten.

mf

p

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics. The treble staff has a melodic line with many fingerings (1-5, 2-4, 3-5, etc.). The bass staff has a supporting line with fingerings (1-3, 2-4, 3-5). Dynamics include *mf* and *p*. There are *Red.* markings below the bass staff.

poco cres.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics. The treble staff continues the melodic line with fingerings. The bass staff has a supporting line with fingerings. Dynamics include *poco cres.*. There are *Red.* markings below the bass staff.

sf

dimin.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and dynamics. The treble staff has a melodic line with fingerings. The bass staff has a supporting line with fingerings. Dynamics include *sf* and *dimin.*. There are *Red.* markings below the bass staff.

sf

ff

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and dynamics. The treble staff has a melodic line with fingerings. The bass staff has a supporting line with fingerings. Dynamics include *sf* and *ff*. There are *Red.* markings below the bass staff.

ff

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and dynamics. The treble staff has a melodic line with fingerings. The bass staff has a supporting line with fingerings. Dynamics include *ff*. There are *Red.* markings below the bass staff.

ff *or thus.* *mf poco a poco* *crescendo.*

Red. *

ff *or thus.* *mf poco a poco* *crescendo.*

Red. *

ff *or thus.* *ff* *trem.*

Red. *

ff *diminuendo.*

Red.

mp *dim.* *in* *uen* *do.*

Red. *

pp *pp* *pp*

PERPETUAL MOTION.

RONDO CELEBRE

Joseph Haydn.

Presto leggiero. ♩ - 132.

The musical score is written for piano and treble clef. It consists of five systems of music. The first system begins with the instruction *sempre legato.* and a piano (*p*) dynamic. The second system includes a crescendo (*cres.*) and a decrescendo (*cen.*) marking, followed by a *do.* marking. The third system starts with a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes the piece. The score is heavily annotated with fingerings (numbers 1-5) and slurs, indicating a continuous, flowing motion. The key signature is one sharp (F#), and the time signature is 3/4.

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Poco piu tranquillo.

First system of musical notation for 'Poco piu tranquillo.' The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth-note patterns with various fingerings (e.g., 3 2 1 2, 3 4 3 2, 1 2 5 4, 5 1 4 3). The left hand provides a harmonic accompaniment with chords and single notes. A forte (*f*) dynamic marking is present at the beginning.

Second system of musical notation for 'Poco piu tranquillo.' The right hand continues with intricate eighth-note passages. The left hand features a series of chords and moving lines. A fortissimo (*ff*) dynamic marking is present.

Third system of musical notation for 'Poco piu tranquillo.' The right hand has a melodic line with many slurs and ties. The left hand continues with a steady accompaniment. A piano (*p*) dynamic marking is present.

Fourth system of musical notation for 'Poco piu tranquillo.' The right hand features a series of eighth-note patterns. The left hand has a more active accompaniment. A forte (*f*) dynamic marking is present.

Poco a poco piu mosso.

Fifth system of musical notation for 'Poco a poco piu mosso.' The right hand plays a series of eighth-note patterns. The left hand has a more active accompaniment. A pianissimo (*pp*) dynamic marking is present, followed by a crescendo (*cres.*) marking.

Sixth system of musical notation for 'Poco a poco piu mosso.' The right hand continues with eighth-note patterns. The left hand has a more active accompaniment. A forte (*f*) dynamic marking is present.

The musical score for the piano accompaniment of 'L'Espresso' by Debussy is written in 3/4 time, key of D major. The tempo is marked 'moderato' and the mood is 'poco rit.' The score consists of two staves: a treble staff for the right hand and a bass staff for the left hand. The right hand features a complex, flowing melody with many beamed eighth and sixteenth notes, often with fingerings indicated above the notes. The left hand provides a harmonic accompaniment with chords and moving lines, including some triplet figures. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

a tempo.

The musical score for the 'a tempo.' section consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music, each with a sequence of fingerings written above the notes. The lower staff is in bass clef with the same key signature. It contains six measures, mostly featuring chords with fingerings written below. The first measure of the lower staff begins with a piano (*p*) dynamic marking. The notation includes various note values, rests, and slurs.

[illegible]

The musical score for 'The Merry Widow' waltz is presented in two systems. The first system is the piano introduction, marked 'Piano' and 'Andante'. It consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The second system is the waltz section, marked 'Waltz' and 'Moderato'. It also consists of two staves, treble and bass, with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides harmonic support. The score includes various musical notations such as notes, rests, and fingerings, as well as articulation marks like slurs and accents.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a melody with many accidentals and a bass line with chords and single notes. The voice part has a melody with many accidentals and a bass line with chords and single notes. The score is written in a style that is common in early 20th-century sheet music.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The voice part is a simple melody. The score includes fingerings and articulation marks for both hands.

This musical score is for a piece from 'The Merry Widow' by Franz Lehár. It features a piano accompaniment and a vocal line. The piano part includes fingerings and dynamics like *p* and *ff*. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano part is written in a bass clef with a key signature of one sharp (F#). The score is in 2/4 time. The piano part includes fingerings and dynamics like *p* and *ff*. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano part is written in a bass clef with a key signature of one sharp (F#). The score is in 2/4 time.

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

p *cres.*

1 2 4 5 1 2 3 5 1 2 4

The musical score is for a piece from 'The Merry Widow' by Franz Lehár. It is written for piano and voice. The key signature is D major (two sharps) and the time signature is 3/4. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line includes the lyrics 'cen. do.' and is marked with a 'c' for cello. The piano accompaniment features various dynamics including *f* (forte), *ff* (fortissimo), and *ff* (fortissimo). The score includes numerous fingerings and articulations, such as slurs and accents. The piece concludes with a double bar line.

THE MIDGETS.

(DIE HEINZELMÄNNCHEN.)

(LES GNOMES.)

R. Eilenberg. Op. 29.

Moderato ♩ - 120.

1. 2.

Red. *

Red. *

Red. *

Red. *

First system of musical notation, featuring a treble and bass staff. The treble staff contains complex melodic lines with numerous slurs and fingerings (1, 2, 3, 4). The bass staff provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature has two sharps (F# and C#).

Second system of musical notation. The treble staff continues the melodic development with various slurs and fingerings. The bass staff includes some asterisks (*) indicating specific performance techniques or corrections. Dynamics include *f* and *mf*.

Third system of musical notation. The treble staff features a series of descending and ascending eighth-note patterns. The bass staff has a more rhythmic accompaniment. Dynamics include *f* and *ff* (fortissimo). The key signature remains two sharps.

Fourth system of musical notation. The treble staff shows intricate melodic passages with many slurs and fingerings. The bass staff continues with harmonic accompaniment. Dynamics include *f* and *ff*.

Fifth system of musical notation. The treble staff has a melodic line with many slurs and fingerings. The bass staff includes some asterisks (*). Dynamics include *ff* and *p* (piano). The key signature remains two sharps.

Sixth system of musical notation. The treble staff continues with complex melodic lines. The bass staff includes some asterisks (*). Dynamics include *ff* and *p*. The key signature remains two sharps.

First system of musical notation, measures 1-4. The treble staff contains complex melodic lines with many accidentals and fingerings (1-5). The bass staff features a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation, measures 5-8. Continues the melodic and accompanimental patterns from the first system.

Third system of musical notation, measures 9-12. Measures 9-11 show a more active treble staff with sixteenth-note patterns. Measure 12 begins a new section.
marcato il Basso.
Giacoso.

Fourth system of musical notation, measures 13-16. The treble staff has a melodic line with frequent accidentals. The bass staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation, measures 17-20. Measures 17-19 feature a rapid sixteenth-note melody in the treble staff, marked with a forte (*ff*) dynamic. The bass staff accompaniment remains steady.

Sixth system of musical notation, measures 21-24. The treble staff continues with complex melodic figures. The bass staff accompaniment concludes the piece.

This musical score is for a piece titled "The Merry Widow" (No. 10), composed by Franz Lehár. It is a piano solo in 2/4 time, marked "Moderato". The key signature has two sharps (F# and C#). The score is written on a grand staff with a treble and bass clef. The right hand features a complex melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. The piece includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions like "Ped." (pedal) and "Rit." (ritardando). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

Musical score for 'The Merry Widow' (No. 10). The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody with various ornaments and fingerings indicated by numbers 1 through 5. The piano accompaniment includes chords and single notes. The score ends with a double bar line and a repeat sign.

Handwritten musical score for "The Merry Widow" by Franz Lehár, measures 1-5. The score is in 3/4 time, key of D major, and features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes fingerings, slurs, and a repeat sign.

Musical score for "The Merry Widow" (No. 10). The score is written for piano (p) and includes fingerings (1-5) and articulation marks (accents, slurs). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The tempo marking "Allegretto" is present at the beginning. The score concludes with a double bar line and a repeat sign.

This musical score is for a piece titled "The Merry Widow" (No. 10). It is written for a single melodic instrument, likely a violin or flute, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two staves. The upper staff contains the main melody, which begins with a treble clef and a key signature of one sharp. The lower staff contains the piano accompaniment, which begins with a bass clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes several trills and grace notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth-note runs and chords. The piece concludes with a final cadence in the key of D major.

SOUVENIR DE KIEFF.

(RECOLLECTIONS OF KIEFF.)

MAZURKA.

Introduction.

Allegro moderato. ♩ — 112.

Jules Schulhoff. Op. 39.

The musical score is written for piano and consists of five systems of music. The first system begins with an introduction marked 'Allegro moderato' and a tempo of 112. The introduction is in 3/4 time and features a series of eighth notes in the right hand and a simple bass line in the left hand. The main mazurka begins in the second system, marked 'f' (forte). It is in 3/4 time and features a more complex melody in the right hand with many eighth and sixteenth notes, and a bass line with chords and single notes. The score includes various musical notations such as fingerings (e.g., 1, 2, 3, 4, 5), dynamics (e.g., f, p), and articulation (e.g., accents, slurs). The third system includes a repeat sign and two endings. The fourth and fifth systems continue the mazurka and end with a final cadence. The score is published by Kunkel Bros. in 1886.

Handwritten musical score, first system. Treble and bass staves. Includes fingerings (e.g., 2, 4, 3, 3), articulation (accents), and dynamic markings (*p*, *f*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

Handwritten musical score, second system. Treble and bass staves. Includes fingerings (e.g., 5, 2, 1, 3, 2, 1), articulation (accents), and dynamic markings (*p*, *f*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

Handwritten musical score, third system. Treble and bass staves. Includes fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5), articulation (accents), and dynamic markings (*f*, *p*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

Handwritten musical score, fourth system. Treble and bass staves. Includes fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5), articulation (accents), and dynamic markings (*f*, *p*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

Handwritten musical score, fifth system. Treble and bass staves. Includes fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5), articulation (accents), and dynamic markings (*f*, *p*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

Handwritten musical score, sixth system. Treble and bass staves. Includes fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4, 5), articulation (accents), and dynamic markings (*f*, *p*). Fingerings for the right hand (r.h.) are indicated above the staff, and for the left hand (l.h.) below. A sequence of notes is marked "or 3 4 3 2 1".

First system of musical notation, measures 1-4. The right hand (r.h.) features a melodic line with various ornaments and fingerings (e.g., 2 5, 2 3, 4 3, 1 3 5 3 3, 4). The left hand (l.h.) provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* and *ff*. The system concludes with a repeat sign.

Second system of musical notation, measures 5-8. The right hand continues with a melodic line, including a trill in measure 6. The left hand accompaniment includes chords and single notes. Dynamic markings include *p*, *ff*, and *f*. The system concludes with a repeat sign.

Third system of musical notation, measures 9-12. The right hand features a melodic line with a trill in measure 10. The left hand accompaniment includes chords and single notes. Dynamic markings include *f* and *ff*. The system concludes with a repeat sign.

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with a trill in measure 14. The left hand accompaniment includes chords and single notes. Dynamic markings include *f* and *ff*. The system concludes with a repeat sign.

LET ME DREAM AGAIN.

SOLCH TRÄUMEN LIEBT MEIN HERZ.

Poem by B.C. Stephenson.

Music by Arthur Sullivan.

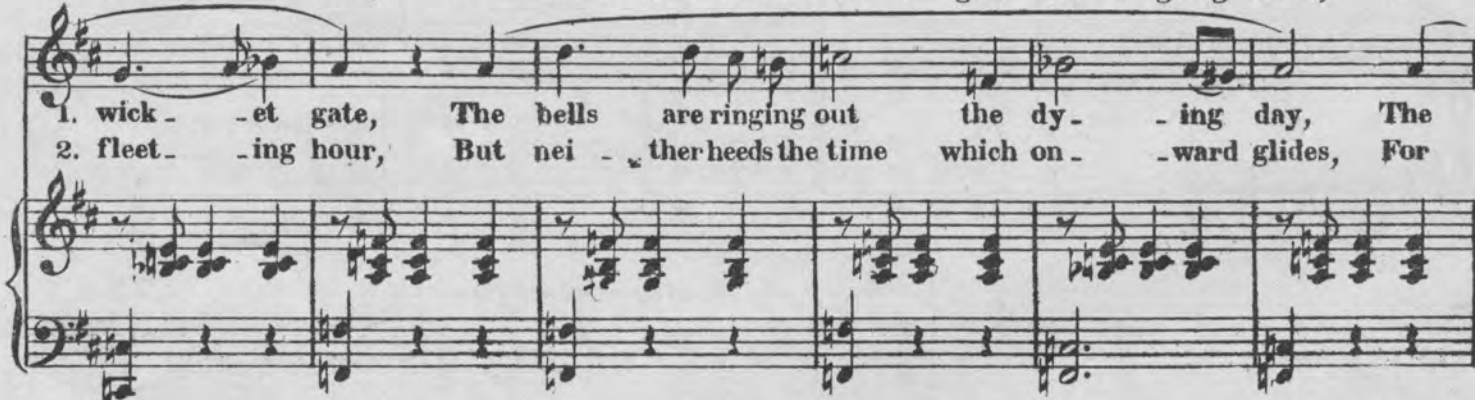
Andante espressivo. ♩ = 100



2. Die Kir - chen - uhr im Glocken - thur - me schlägt, Und Ah - nung spä - ter Stund'sich
1. Die Sonn' geht un - ter spät zur Ves - per - stund', Und wie - der neb'n der Garten -



2. in uns regt, Doch Bei - de achten jetzt nicht auf die Zeit, Denn
1. thür ich steh, Die Glo - cken sehn des Ta - ges Nei - gung kund, Die



2. sie ver - geht, Lieb' bleibt in Ewig - keit! Ich fühl' - sein Küs - sen auf der
1. Kin - der heim - wirts fröh - lich sing'n. A - de. Und Lie - bes - wor - te, süß zu
crescendo.



1. chil - dren sing while on their homeward way. And he is whispering words of
2. time may pass a - way, but love a - bides. I feel his kis - ses on my

1. hör'n er spricht, Wo - zu - halb zweifelnd. Nein ich sa-ge nicht.

1: sweet in - tent, While I, half doubting, whis - per a consent.

2. fe- - ver'd brow, If we must sev-er, why should it be now.

1. & 2. Ist es ein Traum! dann Wachen ist blos Schmerz— Lasst mich nur träumen

1. & 2. Is it a dream? then wak-ing would be pain Oh, do not wake me!

1.&2. sol_ ches liebt mein Herz. Ist es ein Traum? dann Wachen ist blos Schmerz,

1&2. let me dream a - gain. Is this a dream! then wak_ing would be pain,

1.&2. Lasst mich nur träumen, mich nur traumen.... solches liebt mein Herz.

1.& 2. Oh! do not wake me, do not wake me, let me dream a - gain

LES SYLPHES.

VALE CAPRICE.

G. Bachmann.

Allegro. $\text{♩} = 80$.

First system of musical notation, marked *Allegro.* $\text{♩} = 80$. The piece begins with a forte (*f*) dynamic. The melody is in the treble staff, and the bass staff provides a simple accompaniment.

Giocoso.

Second system of musical notation, marked *Giocoso.* and *p*. The melody continues in the treble staff, and the bass staff has a more active accompaniment. There are "Red. *" markings below the bass staff.

Third system of musical notation, marked *cres.* and *f*. The melody continues in the treble staff, and the bass staff has a more active accompaniment. There are "Red. *" markings below the bass staff.

Fourth system of musical notation. The melody continues in the treble staff, and the bass staff has a more active accompaniment. There are "Red. *" markings below the bass staff.

FINE.

Fifth system of musical notation, ending the piece. The melody continues in the treble staff, and the bass staff has a more active accompaniment. There are "Red. *" markings below the bass staff.

scherzando.

First system of musical notation for *scherzando*. It consists of a treble and bass staff. The treble staff features a melody with various ornaments and fingerings (e.g., 5, 4, 3, 2, 1, 2, 3, 4). The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat, and the time signature is 2/4. The system concludes with a repeat sign.

Second system of musical notation for *scherzando*. It continues the melody and accompaniment from the first system. The treble staff includes more complex ornaments and fingerings. The bass staff continues with its accompaniment. The system concludes with a repeat sign.

Third system of musical notation for *scherzando*. It continues the melody and accompaniment. The treble staff features a series of eighth notes with ornaments. The bass staff continues with its accompaniment. The system concludes with a repeat sign.

Fourth system of musical notation for *scherzando*. It continues the melody and accompaniment. The treble staff includes a series of eighth notes with ornaments. The bass staff continues with its accompaniment. The system concludes with a repeat sign.

Giocoso.

Fifth system of musical notation for *Giocoso*. It consists of a treble and bass staff. The treble staff features a melody with various ornaments and fingerings (e.g., 1, 2, 3, 1, 2, 3, 1). The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat, and the time signature is 2/4. The system concludes with a repeat sign.

Sixth system of musical notation for *Giocoso*. It continues the melody and accompaniment from the fifth system. The treble staff includes more complex ornaments and fingerings. The bass staff continues with its accompaniment. The system concludes with a repeat sign.

legato.

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

p *f*

Red. *

8

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

f

Red. *

2. 8 *marcato.* 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

sf

Red. *

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

Red. *

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

f *p* *f*

Red. *

8

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

f

Red. *

Repeat from the beginning to Fine.

THE PRIMA DONNA AND THE ACTOR.

MR. HENRY E. DIXEY is the owner of a St. Bernard dog that weighs perhaps 300 pounds, and after the fashion of the lamb that was so attached to Mary, this dog accompanies Mr. Dixey wherever he goes.

Twice across the ocean and all over this continent makes Prince the most extensive traveler of the canine kind.

Day before yesterday Mr. Dixey and his levathan dog were having a romp through the four or five rooms occupied by the Dixeys at the Richelieu.

First, Mr. Dixey would shut the dog up in the folding bed and hide himself in the wardrobe; then the dog would break away from the folding bed and begin a hunt for Dixey, humorously accompanying his labors with volcanic vocal eruptions expressive of fear, hope, anticipation, joy, etc.

This play lasted for about an hour, Mrs. Dixey sitting in the front room meanwhile, smiling con-

tentedly and thinking to herself how much better it was for Henry to be passing a quiet afternoon at home than to be frittering away his time in the company of frivolous men about town.

But Mme. Patti, whose apartments at the Richelieu are located directly under the Dixey rooms, must have thought differently, for while Mr. Dixey and his dog were in the midst of their genial sport—or, we might say, while the festivities were at their height—there came a knock at the door and Mme. Patti's maid, Hortense, looking like one of the Two Orphans, presented this message: "Mme. Patti complemongs Mme. Dix-ee, and will Mme. Dix-ee have ze goodness to make her little boy stop to play wiz ze dog?"

Mr. Dixey was highly indignant; he did not care so much for himself, but the insult to the dog was one he could scarcely brook.

Next morning, as he lay in his bed, he became cognizant of an angelic voice soaring in song—a voice so heavenly that it stayed not in the porches of his ear but penetrated his very soul and filled him with an ecstasy of ineffable delight.

"Ida, my dear," called Mr. Dixey to his wife, who was sewing in an adjoining room.

"What is it, Henry?" she answered.

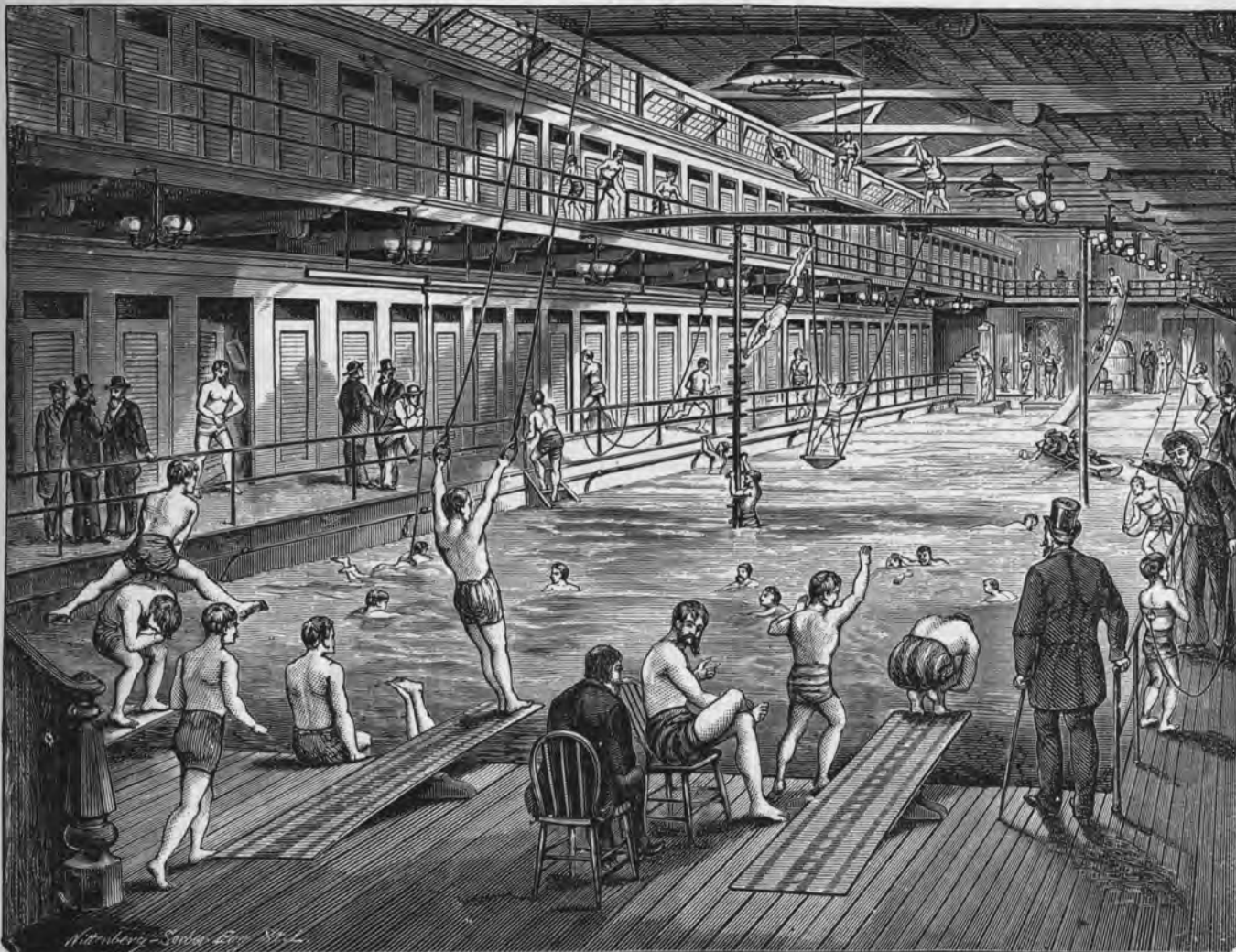
"You're in unusually good voice this morning, my dear," said Mr. Dixey. "I don't know when I've heard you sing so pleasantly."

"Why, Henry," exclaimed Mrs. Dixey, "I've not not been singing; that was Mme. Patti you heard—she is practicing Proch's variations, and isn't it just too lovely!"

But there was a cold, meaningful glitter in Mr. Dixey's eye, as he straightway arose from his bed, donned his trousers, and put on one of his red Hibernian wigs.

A few moments later, when, in answer to a brutal knock, Mme. Patti opened the door of her parlor, the incomparable song-bird's sloe-like orbs beheld what seemed to be a gaunt, raw Irishman standing in the portal.

"Misther Dixey's compliments to yees, mum," said this bulking apparition; "and wad yees mind shtopping the tra-la-la-loo, mum, till Mr. Dixey have a bit av slape?"—*Chicago News.*



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BOSTON.

Boston, May 18th, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—Our orchestra has returned from the West to our waiting arms, and is to give us one extra concert as a good-bye, this week. Next week the Cecilia Society are to present the "Damnation of Faust" in grand style, and one or two other concerts are on the tapis; therefore you see that even at this late day Boston is by no means concertless. During the past month the musical activity was unabated. We had all kinds of concerts—even though our orchestra had left us—from cantatas and club concerts, down to Patti. I say "down to Patti" advisedly, for assuredly such presentations of opera as were given by her company were never dreamed of by even the most experienced critic. Her own singing, although not up to the level of former years, was superb and effective, as also was that of Scalchi, but as one swallow does not make a summer, even two *prime donne* do not make an entire opera troupe. The chorus and orchestra were something fearful; the stage setting was shabby, and the solo singers (except the two mentioned) very inadequate. And all this at four, five, and six dollars a seat. "Semiramide" was especially maltreated. After hearing the choruses, I came to the conclusion that Babylon was destroyed because of its musical iniquities. I believe that some of the original Babylonians were in the chorus. Some of the choristers were very antique. In all seriousness one must protest against such a flagrant exhibition of the star system. German opera, as produced in New York, has taught Americans what *ensemble* means, and such performances only kill the Italian opera, which in this case is "slain in the house of its friends."

The Henschels have had excellent success here with their concerts, which are chiefly devoted to *Lieder* and folk-songs. A more musicianly performance than they give can not be imagined. Mrs. Henschel has a sweet and pure soprano voice, which is very flexible and well trained, and her pronunciation in any of four different languages is excellent. Mr. Henschel has all of the above attributes except the soprano voice, his own being a full bass-baritone, and his accompaniments being of the most artistic order. The pair of artists supplemented their concert course by giving one performance before the students of the New England Conservatory of Music. At this Mr. Henschel sang Schumann's "Two Grenadiers" in fine style, and Mrs. Henschel was especially excellent in "Der Nussbaum," by the same composer. During their visit, some of the advanced pupils of the conservatory gave an exhibition of their talents. The students of the conservatory had another pleasure in a visit of a different character. Queen Kapiolani, and suite, of Hawaii, made a call at the institution and inspected the building. Twenty-four of the students, arrayed in white, acted as maids of honor on the occasion. The conservatory was crowded with visitors and students who desired to hobnob with royalty.

The club concerts have been especially successful this month. I believe I have already alluded to the fact that the three chief clubs here give us our very best choral music, and in these final concerts they fairly outdid themselves. The Cecilia Club had the assistance of Mr. and Mrs. Henschel, and Mr. Henschel's singing of "Archibald Douglass," by Loewe, was something to be remembered for years. The choral numbers were also all well rendered. The Boylston Club, in their last concert, reached a point of excellence higher than they ever attained before. Their female chorus has always been the best in the country, but on this occasion the male chorus fairly rivaled them, and the concert was the best the club has ever given. The Apollo Club wound up its season's work with a playful and most enjoyable programme. Rollicking bacchanalian songs, mock-heroic legends, and pure farcical numbers were on the programme, but there were also some earnest and beautiful works: Buck's "Chorus of Spirits and Hours," for example, and all so charmingly sung that, although the concert was longer than usual, no one seemed at all fatigued, and very few left before the last number.

The Boston Oratorio Society, under Frederic Archer, gave Sullivan's "Golden Legend" last week, with good success. Of course the orchestral part could have been bettered, for the Symphony Orchestra was away, and several "picked musicians" (probably picked too early) made up an orchestra for the occasion. The chorus did excellently, singing with an enthusiasm that could not but move the audience to some degree of warmth. As to the work itself, it is so unequal that it is a disappointment. Sullivan has written comic operas so long that he can not turn immediately to the higher school of composition, and make a success. Nevertheless the orchestration is very fine, and some of the contrapuntal touches excellent.

COMES.

E. B. STORY, A. C. M., (A. C. M. is one of the titles granted by the A. C. M. I. e. American College of Musicians, the perambulating title-mill) Mr. Story, A. C. M., is N. Q. H. (not quite happy) because the Perambulator does not perambulate enough, and he feels K. O. L. (kind o' lonesome) in view of the fact that there are not enough of those who parade the A. C. M.'s A. C. Ms. to make it intelligible to the public what the letters mean. Hence he suggests that the examiners for A. C. M.-ships of the A. C. M. hold quarterly meetings in Boston, Philadelphia, Cincinnati and St. Louis. We are V. F. I. (very favorably impressed) by the suggestion. Why not extend the I. B. O. T. P. (inestimable benefits of this plan) still further and have Q. Ms. (quarterly meetings) monthly in every county-seat? This might necessitate some M. O. T. C. (modification of the calendar), it is true, but such a trifle should not deter the A. C. Ms. from attempting it, for "W. T. I. A. W. T. I. A. W." ("Where there is a will there is a way!")



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THE DOUBLE-BASS.

R. A. C. WHITE, one of the best living
 players of this instrument, read a paper
 describing his experience, at the meeting
 of the Musical Association on the 4th
 ult. The essayist gave an interesting
 sketch of the antiquity of the double-
 bass, showing that it was the great
 grandparent of orchestral instruments.
 He said that bass playing was fashionable before
 the violin became popular. Formerly there were
 many lady players. One amateur refused an offer
 of £800 for his instrument, and at an early period
 in violin history the proportion of double-bass
 players to violinists was ten to one. He spoke of
 famous instruments and performers, and described
 the development in shape of the instrument and
 the bow. Referring to the lack of double-bass pu-
 pils at the leading musical colleges, he regretted
 that now-a-days there was an impression that no
 instruction was needed to play the instrument. He
 pointed out as drawbacks, its unwieldy size, involv-
 ing heavy portage expenses, and the worthlessness
 of many new instruments, but he thought the
 most serious hindrance was want of uniformity in
 stringing, tuning, and bowing. A good instrument
 costs £40 to £50, and some players had several
 instruments, which were kept at the places they
 visited.

The longevity of bass players generally was an
 indication that theirs was a healthy exercise, chest
 expansion and muscle-strengthening being a suc-
 cessful antidote to the colds and draughts which
 orchestral players experienced. He showed that
 the instrument was capable of playing by harmon-
 ics the higher tones of the violin. At the lower
 extreme he had added a fourth string, which had
 become necessary since composers wrote for the
 lower notes; he had, moreover, lowered the third
 string to G, instead of the usual A, of the three-
 stringed instrument. He thought that recitatives
 when accompanied by double-bass and 'cello used
 to be more pleasurable to listen to, than the organ
 accompaniments of the present day, for it was dif-
 ficult for the organist to play in sympathy with the
 singer placed at a distance. The double-bass before
 the period of baton conductors used sometimes to
 lead the orchestra, and at one time in convent
 chapels it played the airs. Dragonetti, when out
 of temper, used to show it by upsetting the whole
 orchestra by his powerful discords. Mr. White
 elicited much applause on playing several solos re-
 quiring much agility and extreme range, his own
 paraphrase on the well-known German drinking-
 song, with piano accompaniment, being particularly
 successful. He believed that if a conference of
 bass players could be organized to settle the points
 of difference in stringing, &c., composers would
 write solo pieces for the instrument, and the double-
 bass would again be popular. He recommended
 students to take the first opportunity of hearing
 Bottesini play. He had himself showed that the
 double-bass was capable of producing most sympa-
 thetic tones, and when playing at Hereford, the
 audience, although inclined at first to laugh at the
 ponderous sounds heard and gymnastics gone
 through, were convinced before he finished that it
 was not a comic performance.

In the discussion, Mr. Matthews argued that the
 double-bass was constructed for three strings only,
 and a lower fourth string required a larger instru-
 ment, otherwise the lowest tones were very rough
 and indefinite to the ear when produced by ordinary
 players. Mr. Cummings said such low tones were
 necessarily of a rumbling character, but the bow at
 present used was not satisfactory. Mr. White, in
 reply to an enquiry, said a covering of wire would
 make no difference except to allow the use of thin-
 ner string, but probably a thicker gut string would
 give louder tone. Mr. Cummings suggested that
 possibly a wider sound-board would give better re-
 sults. He referred to a very large one-stringed
 instrument, called the monochord, which used to
 start the plain song at Wurtemberg, and also re-
 lated his experience that while few musicians could
 tell very low tones by ear, many blind students
 could do so quite readily.—*Sol-Fa Reporter.*

"What is said to be the original manuscript of 'Home, Sweet
 Home'?" says the Boston Transcript, "was buried in the grave
 with Miss Mary Harden yesterday. She was John Howard
 Payne's sweetheart, but rejected his offer of marriage on ac-
 count of her father's objection. Payne corresponded regu-
 larly with her, sending her, among other things, the original
 manuscript of his famous poem, interlined with protestations
 of love. Since her separation from Payne, Miss Harden has
 never appeared in society, and for the past fifteen years had
 shut herself up in the old family mansion, seeing no one but
 the few members of the little church to which she belonged."



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ers thrive in wild luxuriance; here the "Brother-
hood of Prayer" and "Church of God" sects, whose
curious rites of humility and penance recall the
history of Druidical worship.

On the southern slope of a mountain about five
miles beyond the settlement—as these primitive-
mannered people still call the villages—Edom
Smith, a Freewill Baptist preacher, pitched his
tent ten years ago.

His claims for preferment were speedily recog-
nized and a following obtained. The more misty
his eloquence the greater honors were heaped upon
him.

A rude hut was his dwelling place, in a dense
wood never touched by sunshine, and hard by a
little stream, spring fed, a twinkling water-fall.
Here the owls hooted grewsomely in the night
time.

Deacon Smith was pale, cadaverous and solemn.
His wife was of Gypsy type—dark, of stormy mien,
alert and active. That she ruled the deacon with
no gentle rod, no one had reason to doubt.

She held herself aloof from "his people," though
taking part in the Saturday night services. He
never preached save at night, and then only in the
light of the moon. For this he gave reasons
founded on Bible teaching and satisfactory to the
flock.

The dark woman was held in veneration by the
"seng diggers," for she sang as none others could,
and gave them healing potions and charms against
the power of the evil one.

Once it was said that when Edom Smith spoke of
death and the grave in his discourse she shrieked
aloud and rebuked her husband with angry words.
It was known that her terror of death amounted to
madness, and she had extorted an oath from him
never to consign her body to the ground, but to in-
close it in an oaken box, to be deposited on a
special stump near the house.

For want of sunlight she fell ill of rheumatism
one autumn and died when the leaves were coming
out again in the tangle of vines on the tent. Edom
Smith remembered his vow and respected it.

Within sight of the bridge path that led to the
highway a few miles beyond, on the stump that
Olga had selected, he laid the rude oak box contain-
ing her remains, but he said he durst not break his
word, for she had promised to haunt him for this,
and always kept her word. Then they made a new
path to the river that they might avoid the awful
spectacle of that discolored box, where the figure
in white came every twilight and wandered to the
waterfall. This weird vision was a common sight,
it was said, and they persistently prayed the
deacon to put the coffin underground, where the
dead belong. Elfish screams were heard in the
moonlight hour, it was told, and wild songs, such
as Olga used to sing as she sat at the cabin door.

All knew that strong, strangely sweet voice, and
shuddered when they heard its echoes among the
trees. But no one complained to the authorities
of the horror, and the box remained through that
summer and one winter undisturbed. It finally
disappeared, no one knew why, and all were afraid
to ask concerning it, but the mystery was explained
when he brought a bride to the hut. She had
steadily refused to share his lot until the former
wife was put away.

But the song went on as of old, and the awful
cries in the gloaming, till they called it the
haunted glen, through which belated travelers hur-
ried to the nearest habitation. It was found that
Edom Smith had carried the box to a cavern al-
most at the mountain top, on the other side.

How he succeeded in reaching the place without
assistance was more than anybody could under-
stand, but no one questioned about that awful
matter. There on a ledge of rock in the cave may
yet be seen the oaken box, over which the mosses
grow, and the ancient ferns, and where the dole-
some nightbirds scream a mournful threnody.
The rattlesnakes hiss about the place, and a fantas-
tic vine drapes the mouth of the tomb with scarlet
blossom. The tale is told that Deacon Smith had
never peace in the hut with his new wife, for the
ghostly songs of the restless Olga, and that his
Bible had finger-marks throughout.

So they left the place one night, going no one
knew whither, leaving everything as though they
would return, but they never did, none hearing

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from them, or the cause of their hegira. Perhaps they were murdered, say the "seng people." Who can tell? But the furniture disappeared from the hut months later, and then a fire destroyed the house—by what means no one could say. They still say the songs may yet be heard in the twilight and the awful shrieks in the midnight hours. And they will tell this tale to succeeding generations, and warn them of the haunted cave near the mountain top and the ghost of the lonely glen.—*West Virginia Correspondence Cincinnati Enquirer.*

BRASS BAND PATRIOTISM.

At one time I was a member of one of the military bands in the old army. It so happened that the regiment to which our band was attached was sent to Fort Pulaski. We were on one of the gunboats manœuvring in that region, and on one occasion in passing up the river, which had several outlet channels or mouths, the boat ran up the wrong channel, one so narrow that it did not permit a turn of the boat except under the very guns of the rebels. The officer in command soon discovered the mistake, but the question was how he was to get out of the scrape. Some distance to the front the channel widened, so that there would be no difficulty in turning the boat for a retreat if the rebel guns which commanded that part of the channel would keep quiet. The officer called the band together and instructed them to play *Dixie*. We did it, and did our best, and that Federal gunboat swung round into the wide part of the channel, the band playing the favorite Confederate tune, and the rebels cheering us instead of firing at us. As soon as the turn was made and the boat was out of the immediate range of the heavy guns, we changed instantly to *The Star Spangled Banner*, and then it was bang and crash and roar, the very men who had been cheering us not two minutes before, sending bullets after us.

"That reminds me," said an old Indianian, "of the Fourth of July, 1864, at Kenesaw Mountain, or at least in the Kenesaw campaign. The two armies were so close to each other at that time that one could hear the bands of the other almost as plainly as their own. In the morning, of course, the bands in the Union army celebrated the day by playing the national airs, while at the same time the bands in the Confederate army played *Dixie*, *Bonnie Blue Flag*, and other airs then in favor with the rebels. After there had been a spirited contest as to which side could make the most noise, there was an interval of silence, and, very much to the surprise of the Union troops, one of the bands in the rebel camp played *Hail Columbia*.

"Not to be outdone in the matter of courtesy, one of the Union bands played *Dixie*, so there was for a time an interchange of compliments, the Union bands playing Confederate airs and the Confederate bands playing national airs. This provoked considerable enthusiasm and a great deal of good feeling on both sides. While the two armies were in camp at Chattanooga I spent a good many nights on the outposts, and I never had so keen an appreciation of music as on the beautiful moonlight nights when scores of bands in the rival camps would play for the half hour preceding taps. On one side was a canvas city of 50,000 stalwart men in blue. Over on Mission Ridge and a little beyond were as many men in gray. There were probably twenty or thirty excellent bands in each army, and when they all played, national airs on one side, Confederate airs on the other, the pickets midway between the monster camps had the benefit of both concerts.

"I remember one night after most of the bands had retired from the contest three or four of the best in each army played for an hour or more as if in rivalry. In the Union camp, after the band had rendered *Hail Columbia*, there would be cheer on cheer from 10,000 throats. At the same time the strains of *Bonnie Blue Flag* would come from the other side, to be followed by cheer on cheer from as many men. At last the band on the Union side struck up *The Girl I Left Behind Me*, and for a minute there was silence over in the other camp; then the rebel band caught up the same strain and they played it together to the end. Then, as if by common impulse, came cheer on cheer from both camps, and the pickets, throwing caution to the winds, cheered together."—*Inter-Ocean.*

GRAY marble memorial tablets with these inscriptions:—"Here lived Franz Liszt from 1869-83," and "1848-61," were affixed to the "Hofgärtnerlei" and "Altenburg" in Weimar on March 12th.

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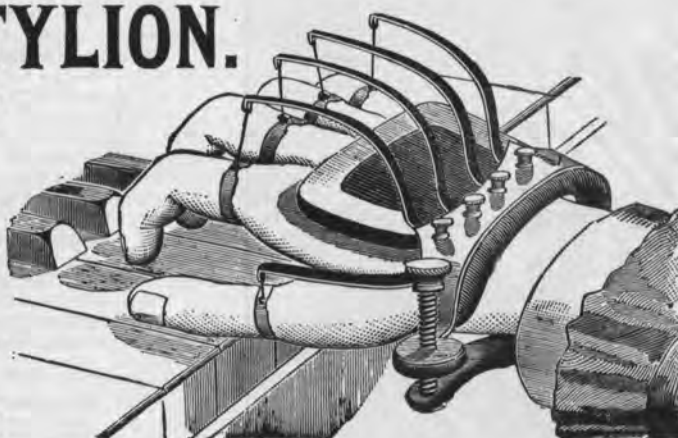
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MAJOR AND MINOR.

OVIDE MUSIN will spend the summer in Paris.

THE Ohio State Music Teachers' Association, Mr. J. Wolf-ram, president, will hold its convention at Columbus on June 29th, 30th and July 1st and 2d.

MISS JENNIE DUTTON has sung in several concerts in New York, with great success, thereby beginning the fulfillment of the prediction we made concerning her future.

ONE of our contemporaries advertises certain compositions as "edited for instructive purposes" and "translated from the German &c". Won't the translation need translating, if the title is a specimen of the translator's English?

SINCE our last issue we have had the pleasant visit of Mr. H. I. Solomons, the genial manager of Kranich and Bach's agencies. "Old Sol" grows younger every time we see him and jollier every day. He was in high feather over his success.

L'ALLEMAND.—Madame Pauline L'Allemand has brought suit against the American Opera Company for \$3,000 due her for artistic services. As she has refused to sing until a settlement is made, "Nero" is now presented with an elimination of Mme. L'Allemand's role (?)

THE May issue of Brainard's *Musical World* is illustrated by the title page of a new book of anthems. An organ loft is seen in which appear the organist and a quartette choir of three ladies and one gentleman. The question that puzzles us is: Which of the ladies is the basso?

MR. CARL PREYER, a young pianist and composer of great talent, was united in marriage on May 2, to Miss Grace Havens, said to be "one of Leavenworth's fairest daughters." We have not the pleasure of a personal acquaintance with either of the "high contracting parties," but nevertheless take pleasure in wishing them much joy.

MR. F. C. KURTZMANN has retired from the firm of C. Kurtzman, and Alexander Cordes has purchased an interest in the same.

Messrs. Louis S. Kurtzmann, Adolph Geiger and Alexander Cordes will continue the business at their present establishment, Nos. 108 to 110 Broadway, and 202 to 208 Elm Street, Buffalo, under the firm name of C. Kurtzmann & Co.

MR. ERNEST KNABE passed through St. Louis on his way to San Francisco on the 26th ult. He says it is a visit he has been wanting to make for ten years or more. Of course, Mr. Knabe's visit to the Pacific coast is purely one of pleasure, but it must not be forgotten that he takes great pleasure in doing business, so that if he get in a little of what others would call work, it must be understood to be only a part of the "pleasure" he anticipates.

ANTON SEIDL, conductor of German opera last season at the Metropolitan Opera House, New York, who had gone to Berlin to take the post of conductor at the Imperial Opera House there, found the terms of the contract he was expected to sign too stringent to suit one who had breathed the air of the New World even for one year and declined the proffered engagement. He has signed a contract for next season as conductor at the Metropolitan and Thomas, who thought he was well rid of a dangerous rival, is correspondingly depressed.

CHICAGO is to have a Philharmonic orchestra, through the efforts of Messrs. A. Liesegang, Wm. Lewis, Carl Becker, Fred. Hess and others. Among the members are Carl Becker, violin; E. Eichheim, cello; Mr. Moebius, William Lewis, Frederick Hess, Robert Glass, double-bass; Adolph Liesegang, Herman Pravin, trombone; W. Zeller, Mr. Helmes, flute; Jacob Barelther, oboe; Mr. Ulrich, bassoon; Aug. Miller, French. The limit is to be fifty members, except on extraordinary occasions, when assistants will be engaged. Series of four or five concerts are to be given at first, to be increased eventually to one popular concert each week.

WE were recently permitted to see a private letter from Oscar Ralf, the famous German teacher of the piano and eminent composer, to the parents of Mr. Herman Epstein (a younger brother of the well-known pianists and teachers Max I. and Abram Epstein) in which Herr Ralf speaks in the highest terms of the young gentleman's application and talents, and prophesies for him a bright artistic future. Young Herman laid a solid foundation for pianistic excellence by hard and conscientious practice under the intelligent tuition of his elder brothers, who will be entitled to a good share of the credit that may redound to the teachers from the achievements of the pupil. As Herr Ralf is said not to be too free with his commendations of pupils, this communication is unusually significant. We congratulate the parents, the brothers, Mr. Herman and Herr Ralf.

A MAGNIFICENT concert hall, says the *Musical World*, London, is in the course of erection at Berlin. It will contain 2,000 seats and standing-room for 1,000, a platform accommodating 500 chorus-singers and a band of 100, and a large organ, built after the model of that recently placed in the new Gewandhaus of Leipzig. Amongst other conveniences there will be a special room for the press, and it is to this feature that we wish to draw the attention of the authorities of St. James's Hall, the Albert Hall, &c. Such a room would be a great benefit to the critics of the daily press, whose notices appear in the issue of the next morning, and who would only be too glad to write and expedite part of their "copy" in the intervals of the concert. The House of Commons has a reporters' room; why should not the theatres and the chief concert-halls follow the example of our legislators?

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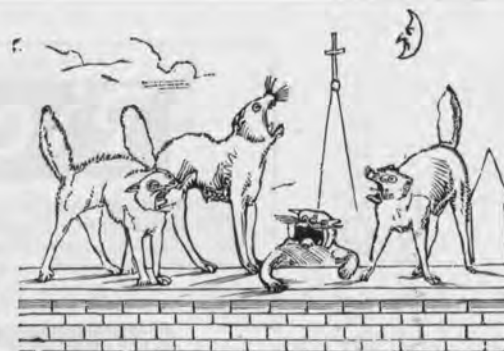
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"Yes," said Mrs. Seldomhit, "I keep off the evil spirits now by wearing an omelet around my neck."

The reason why Smith married two sisters was that he thought one mother-in-law enough.

A homely young girl has the consolation of knowing that if she lives to be forty-five, she will be a pretty old one.

LAWYERS are superior to musicians, of course, for they do good "deeds," while the harmonists only make good "resolutions."

"Let's go and dynamite," said one friend to another, leading the way into Koetter's dining-room. Then they said he was a nihilist.

The young lady said it was not because she was afraid of the cow that she ran, but only because gored dresses were no longer fashionable.

"Yer can't stuff me with them thar billed pipe-stems, mister!" said a gentleman from Texas to one of Koetter's waiters, who brought a plate of macaroni, the other day.

The temperance men are in earnest in the matter of clearing out the whiskey; they are full of it!" cried an excited temperance orator. He has not been invited to speak since.

"CAN you get people out safely in case of fire?" asked a traveler at the Windsor Hotel. The clerk: "Have no time to think of that; getting them in is what I have to look after."

ART critic from the country (who has looked through too many glasses at the "Battle of Chattanooga")—"Yesh, mosh (hie) natural pic(hie)ture ever shaw. Troops are actually in (hie) moshun!"

"How LONG can a pianist hold a note?" asked some one of Mr. Kieselhorst.

"I have held piano notes for years, and then lost money on them," was the reply.

"How do you like Sullivan's work?" asked Mr. Robinson, as he was running over the accompaniment of "The Lost Chord." "Oh, ever so much," she said; "but didn't he just lay out McCaffrey beautifully!"

"AMELIA, darling?" "Yes, Arthur." "You know we are soon to be married?" "Yes, dear." "And we should learn to be economical in small things." "Yes, my dear." "Haden't you better turn down the gas?"

"JONES gone crazy? Sorry to hear it!"

"Well, that's not what I said. He was sweet on a girl named Lucy, and her father forbade him the house, and since then, I said, he has had but few Lucy d moments!"

A MAN whose face showed the effects of a fight with his wife explained to the judge that his disfigurement was owing to the rise in iron. "How so?" asked the judge. "At least," said the prisoner, "it was an advance in nails."

The ancient proverb says: "You cannot get more out of a bottle than you put into it." That's an error. Besides what he put in, he can get a headache, a very sick stomach, and perhaps ten days in the lock-up. If you don't believe it, try it!

A SCHOOL TEACHER asked: "What bird is large enough to carry off a man?" Nobody knew, but one little girl suggested "a lark." And then she explained: "Mamma said papa wouldn't be home until Monday, because he had gone off on a lark."

AT THE OPERA.—"I can't explain the success of that singer."

"Neither can I."

"She sings through her nose most atrociously."

"Perhaps that is the reason why everyone is waving a handkerchief at her."

MISS MARY—"Well, judging from his appearance I should say he had a long life before him."

Dr. Bones—"Wrong, quite wrong; his life is not worth a six months' purchase."

Miss Mary—"Are you attending him, Dr. Bones?"

HERM MAYER (apologizing for the prima donna's non-appearance)—"Laites and shentlemens, Mme. Screechini will nod zing do-nighd; she haf a leedle horse. [Laughter.] No, no, I shoul haf zed she haf a schmall colt!" [Louder laughter.] Goes off swearing at the difficulties of the English language.

"ACH, Gott, Fraulein," exclaimed the old professor, as a fair debutante executed some extraordinary passage on the piano, "you shouldt be merciful und nefer blay de instrument oxcet you bin alone."

"I never do except I am, or desire to be," she retorted, hurling a double-handful of notes from the lower register into space.

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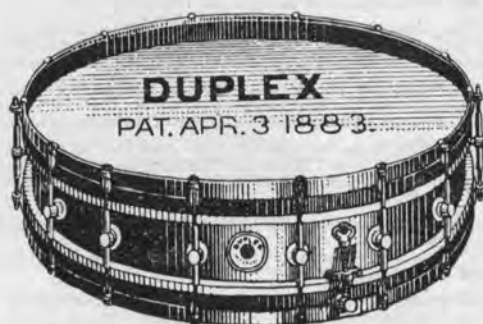
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AN important innovation in the economic department of artistic life has been introduced by the Russian government. In future no manager may give a performance without having previously deposited a sum of 2,000 roubles (about \$1,500), as a guarantee for the payment of the artists. This salutary law is healthily thorough, and will no doubt choke off some impetuous though sanguine speculators. Some of the artists of the National Opera Co. now wish they were in Russia, but Locke & Co. are glad they are here.

MRS. CHRISTINE NILSSON, now Countess Casa Miranda, was informed by an astrologer that she would have trouble from two causes—fire and lunatics. This prediction has been verified, for during the Chicago fire she lost \$20,000, and when Boston was burned her loss was said to be \$200,000. In New York, some years ago, a crazy man followed her for a week, believing that the words addressed by Marguerite to Faust were intended for himself. In Chicago a poor student decided to marry her, and wrote passionate letters, which remained unanswered. One day he came in a superb sleigh drawn by four horses to take his affianced bride to church. Mr. Jarrett quieted him by saying: "You are too late; Mlle. Nilsson has gone there to wait for you." The third insane person she had to do with was her husband, M. Rouzeaud, who died in an asylum.

ABOUT SLIPPERS AND THINGS.

Perhaps about no one article of dress has more been said, written or sung than the covering of our feet. From the ancient Bible days, when, to God's chosen people, to shake the dust of a place from one's sandals meant the acme of scorn and disgust for the city or people, down to our modern times of "dainty shoon," poets and artists have vied in making shoes immortal. In later days, the newspaper humorist, that ubiquitous mortal who caricatures everything under the sun, has had his share in the business. Who has not read the uses of slippers touchingly portrayed by some Burdette, and how *feelingly* has memory carried many an erstwhile bad boy back to the days of yore, when a slipper was handier and "hurt worse" than Solomon's "rod of correction?" And yet, such is the inconsistency of human nature, and such the difference time makes, that that same boy in a few years was a chained captive to some fair slipper-wearer, and ready to kiss the ground upon which those slippers rested. A slipper by any other name would doubtless have hurt just as bad in bygone days, but "circumstances alter cases," and the once feared weapon of war loses its sad associations and becomes a fetish to be worn in one's pocket, or an idol to enthrone on a mantel-piece.

This being a true statement of a well-known fact, it behooves you, oh, ye wearers of slippers, to be careful *how* and *where* ye buy. If perchance your dainty foot-wear is destined to be used as a corrective on some future President "of these United States," see that the soles are pliable and *strong*. But if, on the other hand, you want something to peep coyly out from your dress folds as you swing in a hammock, or if in your soul there sleeps a conviction that "somebody" is dying to own your slipper and say his prayers to it;—then purchase a dainty, arched, French-heel affair, and, at any odds, whether for use or beauty desired, go ye to Swor's, the old reliable, the ever-stylish, the best place for *elegant* foot-wear in the city. 311 North Fourth Street. Remember the place!

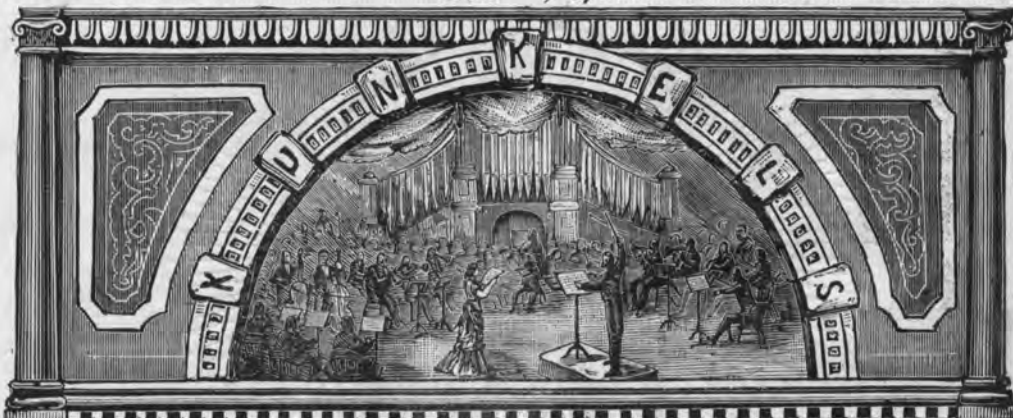
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