

MUSIC BOOKS.

PUBLISHED BY

OLIVER DITSON & CO.,

BOSTON, MASS.

A NEW ANTHEM BOOK!

Perkins' Easy Anthems.

By W. O. PERKINS.

Price \$1.00, or \$0.00 per Dozen.

A new, easy and low-priced Anthem Book will be gladly received by choirs.

Although easy, this is by no means a collection of tame and meaningless pieces, but contains noble music, fine choruses and a full supply of solos, duets and trios.

PERKINS' EASY ANTHEMS has 192 pages.

The subjects are well selected, and the music to such words as "O How Lovely is Zion," "How Beautiful are Thy Dwelling-places," "God is Love," "Softly now the Light of Day," "Savior, Breath an Evening Blessing," and the like is very melodious. There is a good provision of music for Christmas, Easter and other special occasions.

SINGING ON THE WAY!

A truly worthy and good book for SUNDAY SCHOOLS and SOCIAL WORSHIP.

By Mrs. BELLE M. LEWITT, assisted by Dr. J. P. BULDOGE.

Price, 35 Cents; Per Doz. \$3.00.

SINGING ON THE WAY has been before the public a few months, just long enough to be tested, and has received unqualified praise from the persons best able to judge. It is of the shape and size of the well-known "Gleeers, HYMNS," and admirably fitted for a Vestry or Social Meeting Singing Book as well as for the Sunday School.

175 of the best Songs and Tunes.

—THE— STAR CHORUS BOOK —FOR—

Conventions, Choirs and Musical Societies.

By W. O. PERKINS.

Price \$1; Per Doz., \$9.

THE STAR CHORUS BOOK is one that a choir or society in want of good sacred and Secular Choruses will eagerly adopt, as the selections are of the very best! 105 pages, large Octavo size, 35 Choruses, about half Secular, half Sacred. Organ or Piano accompaniments. For mixed voices.

Among the Sacred pieces will be found Haydn's "Glorious is the King," Mendelssohn's "I called for the Lord," Handel's "Hallelujah," and Rossini's "When thou comest." Among the Secular Choruses are: Benedict's "Home," Stewart's "Bells of St. Michael's," Verdi's "Storm King," and Hatton's "Stars of the Summer Night."

THE MODEL SINGER

A New Book for Classes, Schools and Choirs.

By W. O. PERKINS and D. B. TOWNR.

Price 60 Cts., or \$6.00 per Dozen.

All teachers of SINGING CLASSES, of all descriptions, are invited to examine this new CLASS BOOK. 192 pages. The Elements contain an ingenious Modulator, good explanations, the Manual Signs and 124 Exercises. There are 37 Glee and Part Songs, 25 Hymn Tunes, 4 Gospel Songs, 18 Anthems and 4 Chants. Surely a well-filled and practically useful book to the teacher at a moderate price.

NOW READY.

L. O. EMERSON'S NEW BOOK,

Choral Worship,

For Choirs, Singing Classes and Musical Conventions.

Full Church Music Book size. Price, \$1.00.

CHORAL WORSHIP has 320 pages.

CHORAL WORSHIP has 100 pages of Elements, Exercises, Easy and Graded Songs in one, two, or more parts, Glee, etc. A good variety.

CHORAL WORSHIP has 75 pages of the best Metrical Tunes.

CHORAL WORSHIP has 110 pages of the finest Anthems, Motets, Sentences, etc., for Choir use.

CHORAL WORSHIP has 35 pages of miscellaneous matter, including good material for Concert Singing, and for training the voice.

On the whole, *Choral Worship* is a book for the times, appearing as Chorus, Choir and Choral Singing is again coming in favor, and creating a demand for just what this book supplies—in the best way.

Send \$1 for Specimen Copy.


JUST ISSUED!
Revised Edition of
Melnotte's Great Duet,
IL TROVATORE
FOR FOUR HANDS.




ONE PRICE

◀ONLY▶

JOEL SWOPE & BRO.

No. 311 North Fourth Street,

ST. LOUIS, MO.

THE LARGEST RETAIL SHOE HOUSE

—IN—
AMERICA.

Satisfaction Guaranteed or Money Refunded.

Special Attention given to Orders outside of the City.

Illustrated Catalogue sent FREE on Application.

BRIGGS PIANOS.



The BRIGGS PIANOS are manufactured in the most thorough manner, and are offered at as LOW PRICES as will ensure a really good instrument.

All our Pianos are fully warranted for Five Years.

C. C. BRIGGS & CO.

Warerooms and Factory:

1125 Washington Street,

BOSTON.

THE BEST PIANO OF THE DAY.

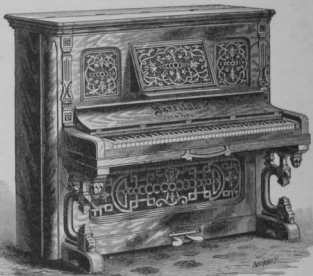
HAZELTON BROTHERS,

(Established in 1850.)

MANUFACTURERS OF

GRAND, SQUARE, and UPRIGHT

UNEQUALLED IN TONE, TOUCH, DURABILITY.



AND CONTAINS ALL LATEST IMPROVEMENTS.

PIANO-FORTES.

HAZELTON BROTHERS,

34 & 36 University Place, - NEW YORK.

DECKER

BROTHERS

PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above the keys:

Decker Brothers.

New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, NEW YORK.

DEVOTED TO MUSIC AND ART.

Vol. VII.

OCTOBER, 1884

No. 10.

GROUND ON EARLY MUSICAL TRAINING.

MUSIC is a language; it has all the characteristics of one. It is read, it is written, it is taught, it is learned. Like all other languages, it is perceptible to the eye and the ear. One thing only distinguishes it from the languages, properly so called, one feels it, or does not feel it. Still, although it has not, like speech, the special privilege of the word which is a precise and explicit representation of its object, yet music is a language, and those who speak it understand it very well by the signs of which it is composed, if not by the thoughts or sentiments which they express.

Now, if one reflects on the prodigious facility, the surpassing promptitude, with which children learn languages, not only their mother tongue, but several languages at the same time, without confounding one with another, it will be easy to admit what I say about early musical education.

I literally drank in music with my mother's milk. She was an excellent musician, possessing the methodic precision and clearness so necessary in a teacher.

Courageous and intelligent; when she was left a widow, she commenced her task—soon found myself a part of a group of pupils which the interest of her position, as well as her character and talent, enlarged every day about her.

Spite of my age—I was only five—I was looked on as an advanced scholar.

See how I became one. My mother had made me her pupil as well as her nursing, and familiarized my ear with sounds and with words. Hence my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak, I distinguished and recognized perfectly the different airs with which my ears were lulled. Here is a curious proof. Everybody knows there is a note which is called indifferently of *do*, and that the scale consists of a fundamental note, which is reproduced in the octave. We all know, too, that the scale is *major* and *minor*, according as the third and sixth form *major* or *minor* intervals, and that the *major* is more gay and joyful, the *minor* scale more sad and melancholy.

One day when listening to the street cries beneath our windows, I turned to my mother and said, "Mamma, he sings like that weeps," meaning that the sad expression of the cry belonged to the *minor* scale, as it really did. I was then only that years old.

When I was about six, a musician named Jardin called at our house. "I have a little boy," said my mother, "who seems to be well organized for music. If you will try his musical perception, it will, I think, interest you." I was placed with my face in the corner of the room like a naughty boy. "Now," continued she, "improvise, play anything you like, he will tell you in what key you play, and through what years old."

Jardin was much surprised at the unerring exactness with which I followed and indicated the different modulations which his improvisation had traversed.

It must not be concluded from this that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can initiate the ear to musical language as early as to spoken language, and develop the musical sense in a much larger number of children than is commonly done.

It is to be seen in my many examples of what I advance. I have known children sing false because their mothers and nurses sang false and spoiled the ear. It is not the voice of the child, but the perception of the intervals which has been falsified by vicious expressions.

MODERN ORATORIOS.

JUST as the old form of Italian opera has been succeeded by the more natural music drama, so has the old-fashioned oratorio been replaced by symphonic and dramatic sacred works. Rubinstein's "Tower of Babel," Liszt's "St. Elizabeth's," and Mendelssohn's "The End of the World," may be cited as instances. It was to be expected that the form of oratorio, worked to death by Handel, should give place to something less wearisome, at least in regard to construction, to say nothing of invention. Most of Handel's airs are divided into two distinct parts, the first part being repeated after the second without variation of any kind. Nothing more wearisome in idea and effect than this could well be planned and afterward executed. Even symphonies have undergone some change in respect to the repetition of the first section of a movement, and I believe, for the better. Haydn first brought into prominence the effective and continued variation of a theme, for every time it appeared some new matter accompanied it, and thus saved the movement from becoming intensely wearisome when the repetitions were brought in, as was necessary in a work that was founded upon the recognized symphonic form. Yes, Haydn was gifted in the direction of thematic development. When Mendelssohn produced his "Elijah," it was at once evident to musicians that he had written a truly dramatic oratorio, in which every part of the music alluded to each other as an individual cast, almost suited for representation on the stage. His *arias* and *duets* even were full of dramatic interest, while the choruses were no longer mere displays of contrapuntal writing, but expressed the text with realistic power. As instances may be cited, the three choruses of the priests of Baal, the short dramatic choruses sung by the people in answer to the Queen's excited questioning, and, finally, the three choruses of "Behold, God the Lord passed by," and "Then did Elijah the prophet break forth like a fire." All these numbers were new in design and unique in expression in the realm of sacred music. But if we approach nearer to our own times, we find the distance between the sacred and profane still lessened. Such as that contained in the "Tower of Babel" and the "End of the World," would stagger even Mendelssohn, if he arise and listen to it, as oratorio music. The three characteristic choruses of the three tribes (Sheen, Ham and Japhet) are, in my opinion, the best part of Rubinstein's ample if unequal work. Yet they sound distinctly operatic in style, and might well be performed to characteristic stage evolutions. It is to be expected that those who have never progressed beyond Handel's "Messiah," Haydn's "Creation," and even Mendelssohn's "Elijah" and "St. Paul," should condemn such writing as utterly out of place in a so-called sacred drama. And here I have struck the right name for modern sacred works: they are rather "sacred dramas" than "oratorios," so called and recognized. The purely religious and contrapuntal style of writing is fast disappearing, and the works that have been written by modern composers more or less in this style have been far from successful. Who could be reminded of St. Peter's work of more than ordinary merit? What position among modern oratorios do such works as Sullivan's "The Song of the Sea" and "The Light of the World," or high as Costa's two oratorios, "Eli" and "Naaman" rated by advanced musicians? How much more power is the exhibition in Macfarren's "St. John the Baptist" and "King David" and Gounod's "Redemption." None of these are likely to be remembered by posterity.

It is very evident taste has changed in the matter of oratorios, as it has in the matter of operas. The "Messiah" and "Creation" are heard with pleasure by large audiences, simply because they are thoroughly well known and have become revered on account of their age. Yet other works by Handel do not draw. What reception, then, would be accorded works by modern composers if written in imitation of "The Messiah" and "The Creation"? They would be an utter failure, of course. We like to listen to a Haydn symphony, but we would not go to hear a modern symphony if composed after the same style by a living composer. Works of the past age are accepted, especially those that are the offspring of genius, but modern works have to be modern or they are doomed before they are heard. Yet such a work of the past age as Beethoven's "Egmont" or "The Mount of Olives" is so popular as to be almost reasonably expected; whereas his great "Mass in D" is often brought before the public. Certain it is that the most modern form of oratorio (I prefer to date it the "Sacred Drama") will continue to differ more and more from the old school work which preceded it and upon which it is founded, for in development and scope it aims to portray the dramatic incidents of the story more vividly than has yet been attempted. The tendency of the times is to dramatic depth and vividness, and music that is only elegant and correct has very little chance of success in the long run. The orchestra plays a more important part than ever in large vocal works at the present time, whether they be secular or sacred, and to modern ears even the orchestra of "Elijah" appears tamer than what the music seems to require. In the sacred works by Rubinstein, Raff and Liszt, the orchestra is handled with symphonic grasp and fineness, not alone because the ideas call for such coloring, but because such instrumentation is a necessity and existing musical phrase of the times. This is the whole matter in a nutshell. I am convinced that the day is approaching when the serious operas and oratorios will not be very different from some other, *i. e.*, musically considered. The libretti will always naturally differ in scope and treatment, for oratorios will continue to possess a great deal of small jealousies, conspiracies, etc., so common in operatic plots. With regard to the music, however, there does not seem to be any reason why the work of an oratorio, numbers of a comparatively light and graceful character should not be introduced. They would serve to relieve the work of the homely monotony that must prevail where heavy counterpoint is brought in on every occasion, whether suitable for the situation or not. It is not to be excluding number of each part never fails to give the composer an opportunity to show his talent and his grasp upon complicated forms. There is nothing easier than for a composer to display profound knowledge and thorough workmanship in a final chorus. He be the fortunate possessor of musical gifts besides.

The "leit-motif" in oratorio has already been employed, and will continue to increase in importance therein. The old forms so dear to the immortal composers, Handel and Haydn, cannot be revived, and it would not be well for musical progress if they could be. These two composers wrote *according to*, if not only for, the age in which they lived, and as they broadened, the field of music of that time they lived, so would they be first in all that tended toward progress if they were in existence now. Thus it comes that in the greatest scope of Handel would shrink from having oratorios composed nowadays in the form and style of that giant musician. The "Sacred Drama" will, therefore, take the place of the old oratorio form, and in the hands of composers of genius will develop into an original art-form, the field of music of that time upon music and its creators.—H. W. Nicotris in *Friend's Weekly*.

HAVE you given the gold-fish fresh water as I told you, Marion? Marion—Why, yes, I have. I have given them what they have yet."

Kunkel's Musical Review.

KUNKEL BROTHERS, PUBLISHERS.

810 OLIVE STREET, ST. LOUIS.

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

SUBSCRIPTION.

One Year (with premium),	\$2.00
Six Months (with premium),	1.25
Four Months (without premium),	.75
Single Copy,	.25

For premiums offered, see page 100. This includes postage on paper, to all points except St. Louis. St. Louis subscribers must add at the rate of 25 cents per year to their subscriptions when they wish to receive the Review by mail. This is due to the possibility of the postal laws, which prevent monthly publications being sent at second-class rates in the place where they are published.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

HERE seems to be an inherent tendency in man to experiment, for the mere sake of experimenting, with any newly acquired powers and to make a display, merely for the sake of display, of newly obtained knowledge. In music, the discovery of harmony was followed by the development of those grotesque efforts at polyphonic writing, which today we see to be monuments of industry but quite devoid of inspiration. Yet these very works, worthless in themselves, used merely to display the knowledge of their authors, served to develop the skill to handle musical materials, and this skill afterwards enabled Bach, Handel and their successors to give their musical inspiration adequate expression. It seems to us that the increase of musical material in our day, the enlargement of the musical horizon by the breaking down of former harmonic limitations, is leading not a few of our modern composers to experiment with the new resources and to make a vain exhibition of acquired knowledge at the expense of artistic, emotional expression. Doubtless, good will come out of the evil in due time, and, in the hands of musicians of genius, the bizarre of the modern school will give place to forms of new and greater beauty.

WE fear that many young pianists, in their endeavor to excel as executants, spend so much time in practice that they have no leisure for study. This is not, as it may seem to some, a self-contradictory statement. Practice at the piano is generally neither study of the piano nor of the works attempted. As usually conducted, it deals exclusively with the development of technique, agility, correct tone-production, etc., which are all necessary as a means, but are pursued as an end. The proper aim of the pianist, the ability to give adequate interpretation to worthy compositions can never be attained by these means alone. When you have perfected the instrument, you have done something, you have done much perhaps, but you have not done all. To properly play a good composition is not merely to play the notes as they appear on the printed page, it is further to so play as to bring out the inner meaning of the work, and to so infuse it with intellect and feeling as to make it live again. This can only be done if the executant understands the melodic and harmonic construction of the composition and has,

by reflection and contemplation, learned to enter into the thoughts and feelings of the author. Many pianists who spend six hours per day over the keyboard play the finest works of the masters much as a school boy might read Shakespeare, rapidly, without mistakes of enunciation, but in a meaningless, prosy monotone, or with exaggerated and misplaced emphasis, and utterly without understanding. How much better it would be for them and for those who must listen to them if they would practice less and study more.

It is sometimes claimed for the fine arts that they have for their function and result the elevation of the moral level and the inculturation of moral and religious truth. It seems to us quite evident, however, that there is no direct or necessary connection between art and morals, the art feeling being often highly developed in those who are quite devoid of moral principle and vice versa. If, as the fine arts have no direct moral influence, no necessary moral or religious didactic force, it cannot be doubted, we think, that they have a certain power of intensification that adds to the strength of the impressions produced by the subject treated, and that the beautiful and the good are cognate ideas and suggest each other, so that artistic beauty, while it does not teach goodness, awakens the idea of it, or, in other words, creates an atmosphere favorable to its development. This, we believe, is the only real connection between art and morals, but it is far from being an unimportant one.

CANT IN MUSIC.

MUSIC in this country has passed the period of detraction. It has become respectable. Musician is no longer in popular estimation a synonym for vagabond. Music is a recognized element of our culture and musical knowledge and taste are the "open sesame" that give many an otherwise uncultured person access to the treasures that are supposed to be stored in the closed apartments of that somewhat indefinite portion of our people that is dubbed, or rather dubbis itself, society. "Society's" knowledge of music is, with us, as yet extremely superficial, and it easily becomes the dupe of musical cant, for there is cant in music just as there is in religion. Just as the religious hypocrite learns a few set phrases of more or less religious import which he uses "in season and out of season," in order to impress others with an exalted idea of his great spirituality, so the musical hypocrite commits to memory certain more or less technical formulae, expressions of opinion, etc., cant phrases purely, which are not at all the expression of his views or feelings, but simply the rendering of compositions which we felt were distasteful to several and unintelligible to nearly all, and we have heard these same people rave grotesquely over the "sweetness" of the music of Brunnhilde's self-immolation scene, or the "grandeur" of the dance of the peasants in the "Pastoral Symphony." We speak of those who had not read some analysis of the work written by some supposedly competent critic, for those that had generally saw in the work performed just what the fancy of the "analyst" had put there. Now, all this talk was "bancombe." Yet, if it were only that,

we might laugh at it and pass it by without further notice, but it is more than that, it is cant; and cant, the outward expression of inward hypocrisy, the indirect claim to an advancement that does not exist, means stagnation to the canters and discouragement to others, for it is evident that he who falsely claims to have reached any given degree of excellence, must thereafter cease all visible efforts to reach that point, or himself expose the hollowness of his pretenses; while those of the onlookers who are deceived by the fraudulent pretenses into believing them to be what they claim, conscious of their inability to reach the high plane which the canters say they occupy, cease making any efforts towards any advancement. Nor is this all:

This cant has set up a fictitious standard of excellence and prevented the recognition of merit that did not agree with the artificial and not seldom erroneous notions of those whom the canters looked up to as the judges upon whose opinion they would pin their faith. How many so-called musicians are ready to acknowledge great merit in a new composer, until some one whom he considers authority has given it his sanction?

This modern musical cant does have worse still. It has spoiled the power of correct listening, as well as warped the judgment of the listeners. Since it is a mark of intellectuality to have musical tastes and opinions, it came to be thought by our canters that they must listen for the intellectual contents of compositions, to find in them the expression of thought almost as definite as that of spoken language. The elementary truth that music is an art, and hence primarily addressed to the feelings, has been lost sight of; the imagination has been repressed and many who could have felt the beauty of music, since the sense of the beautiful is innate, have been led to attempt analysis, which presupposes a knowledge which they had never acquired, and to obscure with "a science falsely so called," the beauties which the Creator has prepared for the hearing of those who, though without musical training, have "ears to hear" and honesty not to pretend to hear more than they do in reality.

We do not pretend, of course, that it is necessary or wise for the ignorant to constantly parade their ignorance, for those who have no musical knowledge to go about advertising that fact, but we do say that there is an epidemic of false pretenses in music, a show of knowledge that does not exist, a claim to tastes that are not at all those of the claimants, and we insist that until honesty in the matter of music has become the rule, (whereas it is now the rare exception) no genuine, great advance in general musical culture need be expected. The canters, the phrases, the "correctness" of music, the worst enemies to-day, and conscientious musicians everywhere should unite in making a relentless war upon them; but before doing this, it might not be ill for them to examine their own baggage to see whether they themselves are entirely without the "leaven of the Pharisees."

NOW that the winter is approaching, we would again renew our plea in favor of the organization, wherever and whenever practicable, but especially in the country districts, of the old-fashioned singing-schools. We say singing-schools, not "musical normals," not "conservatories." The singing-school is the common-school of music, the "normal" so-called (ab-normal would be a better name) is the common-school pretending to teach university branches. There is nothing in common between the two, the one in pretenses or work actually accomplished. The singing-school, through teaching of the rudiments of music (and it cannot be thorough if it attempts any more) can do much for the advancement of music among our people.

FORSAKEN.

Yes, 't was for him I left my father's home,
For him and what he called his love. For him
I scorned both men and God. Now God and men
Hate me as scorn as hundred fold, and I,
Forsaken, wander here, a pest, a blight.

Men grasp his hand and women welcome him,
And yet 't was he that made me what I am,
And yet he loathes, a by-word and a snare.
For him the warmth, the friend's soft smiling glow;
For me the wintry blast, the snow, the want
Of common comforts all. 'T was he who said
And yet, 't was weary, weary into death!

If there's a God, why lets He such
things be?
Why hang the scales of justice, in
his hands,
Then thus? Why must I bear
alone,
Alone the dreadful burden of our
sin,
More painful heavier by his heart-
lessness?

Like mollen lead, my trespass
seigns
Searing my soul—yet cannot I re-
pent
Still less can I forgive my grievous
wrong.
I love him still with hatred long and
deep.
I hate him yet with ever hanging
love!

My lady, there! How oft he's said
to me
All he now says to you! Beware,
beware!
He lies! He lies! His wicked, forked
tongue
Is like a serpent's and his gentle
speech
Like Alice's songs that lull to dread-
ful wreck.

Would I could warn you now! Yet
why should I?
You'd scorn the outcast nor believe
her tale.
Yet pure as you was I until he came
With lowered words my influence
to scule.
Why should you not fall, even as I
fell,
Drink down the dregs of sorrow's
bitterest cup,
And learn how near to heaven hell
can be.

Hate unto love and faith to unbelief!
If I should kill him, he that murder-
ed me,
That took from me my life of inno-
cence,
What would men say? Perhaps I
shall some day,
When all my love has burned to hate,
but now,
My coward heart would still restrain
my hand.

A footstep! 'Tis the watchman's
measured tread.
Men must not see me weep—I must
away.
I. D. F.

AMERICAN AND GERMAN
PIANOS.

M. Mahillon, editor
of *L'Echo Musical*, author of a
well-known work on acoustics
and Conservator of the Museu-
m of Instruments of the Brus-
sels Conservatoire, in other
words, a very competent
judge, as reporter of the jury on
musical instruments exhibit-
ed at the Amsterdam Exhi-
bition, gives preference to the
American system of construct-
ing pianos. He says:

"The American system has
over the old system the con-
siderable advantage to unite
very many conditions of dura-
bility, to diminish the part
played in manufacture by the specialist workman,
to substitute the machine for the manual labor, and to
distribute better than the old system the division
of labor—the first source of cheapness and busi-
ness perfection."

Mr. Mahillon is not an admirer of the cheap
grades of German pianos. Of these he says:
"In the category of low-priced instruments
Germany prevails. Certain German makers have
transformed the art of manufacture into an exclu-
sive industry, largely using the facilities which
the American system has produced in mechanical
production. Some of these makers have even en-
ceeded in establishing an export trade in pianos,

the price of which is at least half that of those
manufactured under ordinary conditions. But if
these pianos have a sort of outward appearance, if
their construction permits them to resist the at-
mospheric influences of the different climates over
which their sale is distributed, the examination of
these instruments, in respect to musical qualities,
and the finish of the various parts of which they
are composed, betrays at first sight the vulgarity
of their origin. The piano is, in our days, a piece
of furniture, although still a musical instrument;
and we believe we do not exaggerate in estimating

two different sorts of makers, and, despite competi-
tion, the success of the one assures the success of
the other. [In what way?—Ed.]

The only actual method the two kinds can em-
ploy to rival Germany is, in our opinion, to break
definitely with the old method, and to adopt the
one neighbors on the other side of the Rhine, the
principle of the American system. Nobody will, in
idea, deny the superiority of this system, not only
of view of the facile construction of the instrument
and of its durability; while the admirable results
which have been obtained by the makers who pre-

occupy the front rank of Ger-
man manufacture prove equal-
ly that the pianos of the new
school respond to all the most
delicate exigencies of art.

We must certainly admit
that in the manufacture of art
pianos the benefits of the sub-
stitution of mechanical for
manual labor should be of lit-
tle importance, because here
the question of price has but
a small influence on the buyer.
We should also recollect that
the makers bearing great
names, faithful to the old
school—let us say more or less
faithful—have, happily, up to
the present, not been subjected
to German competition. But
will this situation be main-
tained? Doubt must be per-
mitted, and freely we believe
an absolute reply in the nega-
tive. If it were proved that,
with equal merit, the produc-
tions of the new school were
the further advantage of mod-
eration in price.

In industrial manufacture
the question of price surpasses
all others. To establish an
efficacious competition, the
first condition which is im-
posed is equality of the means
of production, and, conse-
quently, for the moment, a
complete reorganization of the
workshop. This would open
up the question of the price
of labor, which would be less
in Germany than elsewhere.
But do we not know that the
most complicated part of the
piano—the action—is very
often furnished to Germany
by French houses? And do
we forget that it is from Berlin
that most of these pianos,
whose cheap price has aston-
ished all visitors to the Am-
sterdam Exhibition, are ex-
ported? and that at Berlin the
price of labor ought not to be
lower than in Paris and other
capitals? What, then, is the
reason of the low price of
German pianos? It is in the
lack of complete finish in all
the parts which do no fall im-
mediately under the eye; it is
in the want of costly care and
trouble; it is in the economy
practised in the choice of all
the materials which do not co-
operate to assure the maker the
quality of tone; it is in the
establishment of a division of
labor on a very large scale, in
which the maker finds the re-
duction of price is effected.

It is certain that they can
not always sacrifice with im-
punity everything to cheap-
ness, and in manufacture, as
in other things, make the end justify the means;
and we venture to say that between the two kinds
of pianos there is no middle way. As the matter stands
now, the two kinds being incompatible."

The last issue of *Brassard's Musical World*
publishes as its own "The Musician in his Love," a
sort of *tour de force* in which musical signs, etc., are
used as rhymes, and which was written some years
ago by the editor of KUNKEL'S MUSICAL REVIEW
and published in its columns over the signature of
"The Editor." As the matter is now before us, we
suggest to our friend Merz, the policy of ac-
knowledging its source.



FORSAKEN.

they can combine with each other and produce new resultant notes, which are called resultant notes of the second order. There are thus resultant notes of the third, fourth, fifth, and so on, and these are so very feeble that even a practiced ear cannot succeed in distinguishing them, in most cases it is not worth while to take them into account.

The next most simple ratio that can be imagined after unison is that of 1:2. This is the ratio called that of the octave. That note is called the octave of the fundamental note that makes twice the number of vibrations per second. Doubling the number of vibrations of a note means doubling its octave above, and vice versa. So too, reducing the number of vibrations per second of a note to one half means descending to its octave below. The octave of the octave is represented by a number of vibrations per second four times greater, the third octave by a number eight times greater, the fourth, etc., octaves below are expressed by $\frac{1}{2}$, $\frac{1}{4}$, etc., of the vibrations per second of the fundamental note.

The harmony of the octave with the fundamental note is very consonant. When the two notes are perfectly in tune, which is recognized by the complete absence of beats, the ear does not distinguish between them. One single, open, clear note, as it were, is heard, with a somewhat modified timbre.

The Greeks who did not use harmony, properly so called, in their music, nevertheless admitted singing in octaves, which is easily understood, when it is remembered that the voices of women and boys are an octave higher than those of adult men; therefore a chorus singing all together, must produce an accompaniment in octaves.

The resultant notes produced by the combination of the notes 1 and 2 is again 1, which means that in the harmony of the fundamental note and its octave the resultant note serves to reinforce the fundamental note.

Other simple relations are furnished by the fundamental note 1 united to one of the notes of the harmonic series 2, 3, 4, 5, etc. The resultant notes, as has been seen, the octave: the note 3 is the twelfth, or as it may also be called, for reasons to be seen later on, the second octave; the note 4 is the octave of the octave, etc.

All these notes form agreeable harmonies with the fundamental note. Their order of succession in speaking, is that the intervals between them and the fundamental notes are very great. These harmonies, however, are certainly not all equally pleasant, and are especially used on the violin and other stringed instruments. The fundamental character of these harmonies is, that the resultant notes arising from them also belong to the harmonic series. Thus, for example, the resultant note of 1 and 2 is 2, that of 1 and 4 is 2, and so on; and the resultant notes of the second order are found, when we come to analyze them, to strengthen the fundamental notes.

But music would be extremely poor if it were wished to limit it to these few notes, although they are the most natural ones. Certain brass instruments, indeed, have no other notes at their disposition, as, for example, the primitive keyless trumpet, but the notes played on these instruments are very restricted and monotonous.

Practical musicians therefore, have been compelled to go farther into the matter, and to see if they could not find other ratios, which, although more complicated than the first, would be still strong enough to be acceptable. But it naturally follows from the principle laid down in the head of this chapter, that the less complicated the ratios the more perfect are the harmonies. The introduction into music of more complicated harmonies has therefore been made slowly and hesitatingly. This must be considered as progress in the sense that it has increased musical resources, but it is progress made at the expense of primitive purity.

Starting from this principle, let us see how far this has been done up to the present time, and how much aid it can reasonably give. We have seen that the result of successful musical education, an education which evidently primarily tends to the aesthetic aspirations of different nations, and on the state of their literature, in fact, history shows that all bold musical innovations have had to contend with immense opposition, and that it is convenient, though not inconsistent, with truth, to look upon such resistance as only a reaction of personal envy. The true reason for the mathematical expression being which to define with certainty when a ratio is simple and when it is not, and it is equally true that the more sound ceases to be agreeable. Whether it be more

or less simple, more or less complicated, more or less agreeable, it depends on the habit of the ear how far it will follow a bold innovation. In truth, which is well understood by all composers, perfectly admissible were not so considered in centuries, especially in the early stages of music. F. BLANKENHA.

"AULD ROBIN GRAY."

LIKE many of the popular ballads of Scotland "Auld Robin Gray" was written by an old man, which was first associated with words of a coarse and vulgar nature. This melody, which was the work of a woman, was frequently sung in the castle by a female friend of the family; and it was in consequence of her singing setting that "Auld Robin Gray" was written.

In a letter to Sir Walter Scott, Lady Anne Lindsay, the author, gave the following account of the song:

"I longed to sing the air to different words, and to give to its plaintive tones some little history of virtuous distress in humble life, such as might suit it. While attempting to effect this in my closet, I called to my little sister, Lady Lady Hardwicke, who was the only person near me:

"I have been writing a ballad, my dear. I am oppressing my brains with uneasy misfortune, and have already sent her Jamie to sea, and broken her father's arm, and made her mother fall sick, and then her brother Gray for a loyally traitor. I wish to load her with a fifth sorrow in the four lines, poor thing! Help me to one, I pray."

"Steal the cow, Sister Anne," said the little Elizabeth.

The cow was immediately lifted by me, and the ballad composed.

"Auld Robin Gray" soon became popular at Balcarres and throughout the shire; but Lady Anne did not like the song for a long time, though her reticence does not seem to have been caused by the mere wish to avoid publicity, but by her being unwilling to "disgrace" herself by being suspected of writing anything, perceiving the shyness it created in those who could write nothing." The song was not allowed to be sung in the castle for as the song gained in popularity, its authorship was more sought to be discovered, and a reward of twenty guineas was at last offered for the man who would definitely settle the point. Even the learned Society of Antiquaries took up the subject and their secretary was instructed to wait upon Lady Anne for information. The secretary had but little success, his cross-questioning meeting with a reply which left him as ignorant as before regarding the authorship of the song, Lady Anne saying to him:

"The ballad in question, in my opinion, has met with attention beyond its deserts. It set off with having a very fine tune set to it by a doctor of music was sung by youth and beauty for five years or more; had a romance composed from it by a man of eminence; was the subject of a play, Londoned by the press in investigation, and was acted in America, acted by *Punch*, and afterwards danced by dogs in the streets,—but never more honored than by the press in investigation."

Lady Anne subsequently explained to Sir Walter Scott, that had the secretary asked the question whether she had written the song, she would have answered, "No, my dear, she would have told him the fact distinctly but confidentially."

According to her brother, Lady Anne wrote a second part to the song many years later; though it was inferior in merit, and has been forgotten. Lindsay, as the writer, which was the first occasion on which the authorship had been announced publicly, and which induced Lady Anne to furnish the following powerful authorial assistance in her accompanying letter she thanked the author of "Waverley" for having "so distinguishedly noticed my little ballad, and for the honor of the long-continued ballad of 'Auld Robin Gray' to its real author."

Lady Anne wrote other songs, "Auld Robin Gray" was her only work possessed of sufficient merit to come into popular favor. This was one of the few songs of the kind of genius that she wrote but once in a lifetime. A distinguished critic said of it, that "The elegant and accomplished author, whose beautiful productions are distinguished by tenderness and simplicity, for which the Scottish

song has been so much celebrated, united a delicacy of expression which it never before attained." Sir Walter Scott characterized it as "a rare pastoral which is well fitted to the tastes of the Scotch and Phyllis have had together, from the days of Theocritus downward." "It is perfect; a ballad so tender, so musical, so full of feeling, that to criticism is disarmed, and falls down to worship before it."

"Auld Robin Gray" has not been left exactly as it came from the pen of Lady Anne. The first verse is omitted frequently,—for what reason we are unable to say,—but certainly a most fitting introduction to the story:

"When the sheep are in the fold, when the kye's at home,
And the weary world is rest and gone,
The voice of my heart is crying, 'Auld Robin Gray,'
Unseen by my guide man, who sleeps sound by me."

But besides this, several alterations have been made throughout the song, some of which called forth the remonstrance of Sir Walter Scott.

"Jennie, for their sake will ye no marry me?" is marred frequently by the omission of the word "no," and in the fifth stanza the name "Jennie" has been substituted most unwarrantably for "Jamie." Many other alterations in the text of the song have been made, one more or another; but a genuine copy will be found in "Songresses of Scotland."

The tune to which "Auld Robin Gray" is now sung is not the one to which Lady Anne wrote her verses. The old air, while not wanting in a certain rugged kind of beauty, is far from being the present popular melody, which was, in fact, composed by Rev. William Leves, rector of Kington, in Somersetshire, and which therefore cannot be claimed as a Scottish melody.

Lady Anne Lindsay married Andrew Barnard, son of the Bishop of Exeter, and afterwards secretary to Lord Macarney, Governor of Cape Colony, and thus spent a considerable portion of her life far from the home of her father and her early days. She died at the family residence in Berkeley Square, London, in 1855.—*Exchange*.

THE SINGER AND THE ACCOMPANIST.

N considering the art of accompanying it is often held that the singers' interest is the singer's standpoint. The accompanist, we are told, is to be the follower of the singer. Indeed, not only is he the follower, but also the slave, subject to all the whims of his master. The accompanist, in the majority of cases, has no enviable lot. He is often greatly the musical superior of the person whose vocal gyrations he is to follow; and is forced to abolish time and rhythm and to compound divers musical felonies to his disgust, because in no other way can he get along with honor. How many of our singers know anything of a key-board instrument? How many can realize the effect of an accompaniment? How many know anything of the science of the voice, or musical theory in any of its other branches? How many care for the success of the song as a work of art? How many are willing to sacrifice petty vanities in the display of choice notes for the sake of giving a well-rounded performance? In short, how many are there who are not the great artists? do had things to imagine that the little ones are any thing more.

There are vocal teachers who alter notes and words of songs in order to suit pupils' peculiarities, thus fostering the idea that the singers' interest are paramount and the song but the excuse or the occasion for display. If now the song itself (and by the term song the whole is meant, not the vocal part) is considered beneath the singer's respect, how much beneath his notice is the accompaniment? Of course we must have accompaniments. They are useful in the hurry-and-scurrying between the verses when the singer can acknowledge applause and smile sweetly on his friends in front row. Then the accompaniment is of some importance. When, however, the vocal part again claims our artistic interest, and the accompaniment is lost sight of, there is no attention given by the singer to characteristic figures in the accompaniment or to any thing but the expression time allowed for their careful delivery. Our singer gives no attention to rests, unless to shorten them, nor does he suffer the music to be interrupted (in a literal sense), but goes like a will-o'-the-wisp through the vocal part, here *adagio*, there *allegro*, now *fortissimo*, and then *pianissimo*. This he understands, in singing with expression. It is,

truly, expression. It expresses the singer's ignorance, his vanity, and his lack of all musical qualities. And just here an interesting query comes in: Why is it that contraltos pay so much more attention to the musical text, especially in the matter of time, than do the other voices? Such, at least, is the fact.

But what shall we say about the accompanist? Musician though he may be theoretically, he often shows little musicianship. There is the unimaginative accompanist who regards the accompaniment as a piece of instrumental music to be performed with all care. Well, does he carry out his self-imposed task? We can almost hear him counting *one, two, three, one, two, three*. If the singer does not keep with him it is surely not his fault, for has he not played it exactly as it is written? There is also the conceited accompanist who fancies the song is composed and the audience gathered together in order that his powers of virtuosity may be displayed. What a little prelude he gives us for his *argot* and big chords! *Thump! Bang!* Surely we have all known this gentleman. When the song is done and we have listened in vain to hear the singer above the thunder of the piano, and the singer has retired with doubtless malice in her heart, we heartily wish that all such accompanists were translated or otherwise disposed of.

We have, again, the accompanist who bungles and the one who forgets the repeats, and the good accompanist, accurate, sympathetic, watchful and worth his weight in gold to the singer. The singer and the accompanist may be likened to a partnership. The singer has contributed the greater capital by reason of his voice. The voice emanates from a living body and appeals to us as wood, iron and steel in piano-forte shape can do. Each member of this partnership must contribute to the success of the whole, and not endanger it by taking personal risks. Nor must the senior partner assume the whole; for, although he is the head, still his partner has rights he is bound to respect. Hence, although, for their joint honor, the accompanist must follow where he knows the singer is wrong, still the singer must not take unjustifiable liberties because he knows he will receive the credit.

The singer and the accompanist should have one end in view: to properly interpret the song. The qualities necessary for a good pianist are sympathy, executive ability, self-denial and the desire to do all that can be done to enhance the general effect. With mutual regard and respect, very little can be done. The partial independence of the accompanist manifest in the better class of song, in which the accompaniment has an interest of its own, is a further confirmation of the fact that the singer is not an absolute monarch, but a constitutional sovereign subject to law.—H. C. Macquardt, in *American Art Journal*.

Some one who believes that "brevity is the soul of wit" writes: "Don't testable lumber, they'll wup."

A BURGULAR got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in robbing him, and said: "Well, how do you like our song?" Strangers—very nice place. Just consider that there are twenty-two trains on which you can leave it daily.

A LITTLE girl who was watching a balloon ascending sadly exclaimed: "Mamma, I shouldn't think God would like to have that man go up to heaven like this."

HAVE said to his mother, who has false teeth: "Mamma, you are very lucky." "Why, my dear?" "Because if your teeth ache you can pull them out at once."

SENSE in the office of a Boston newspaper: "Make a minute of that deal at Princeton, Mr. Shearer," said the chief of the news office. "No," replied the subscriber. "Why not?" "Cause there's only two seconds in it." [Verdict of accidental death caused by sudden increase of salary.]

CITY BOARDERS—"I thought you said this place was convenient."

HONEST FARMER—"Yes, marm. We have found it very convenient."

"That's it two miles from the station."

"Oh! it isn't convenient to the station, of course. When I said the place was convenient I was thinking about the malaria."

"Malaria! Good heavens!"

"Yes, my. It's mighty convenient then."

"It's what way, pray?"

"We are only half a mile from the cemetery."

YOU WOULD SACRIFICE YOUR INTERESTS TO

Order or Buy any WATCHES, DIAMONDS, CLOCKS, BRONZES,

SOLID SILVER AND SILVER PLATED WARE, MUSIC BOXES, CUTLERY, JEWELRY, OR LAMPS,

Without first sending six CENTS for postage and receiving the magnificently illustrated catalogue of the

MEMMOT & JACCAUD JEWELRY CO., Fourth and Locust Sts., St. Louis.



OUR MUSIC.

"POLONAISE IN C SHARP MINOR,".....M. I. Epstein.

Competent judges place this polonaise on a par with similar works of Liszt and Chopin. It is not extremely difficult and yet demands a considerable amount of technical skill. It makes a very effective and at the same time meritorious concert number.

"CHILD'S PRATTLE," (Duet).....Sidus.

Sidus' easy compositions are certainly among the best things written for younger players, and this one is no exception to the rule.

"ENTHIA WALTZ,".....Lisle Colby.

A neat little composition for younger players.

"BLEEDING HEART," ("Nocturne in D flat").....T. Doehler.

This famous nocturne is one of the pieces in the repertoire of all noted pianists. Chevalier De Koniski has quite recently aroused great enthusiasm by his rendering of this fine composition. It is too well known to demand any extended notice at our hands.

"THE HERO'S RETURN," (Song).....J. D. Foulton.

The words of this song were originally written to fit a quartette written by Mr. E. A. Becker for a G. A. R. entertainment. Some weeks, or perhaps months, later, Mr. Geo. T. Bulling wrote asking permission to use the words for a song to be published in the east and kindly sent his manuscript that we might see what his setting was like. Before returning Mr. Bulling his manuscript with the permission asked for, we, with a couple of friends, were comparing his setting of the words with the setting of the quartette, when one of them banded us to set our own words to our own music—the result is the present song. It is one of the evidences of the elasticity (if we may so call it) of music that these three settings, not differing greatly perhaps in point of merit, and all at least fairly satisfactory, should not have a single bar alike. The quartette to which we have alluded is published by Kunkel Brothers.

The above pieces in sheet form, cost:

"POLONAISE IN C SHARP MINOR," M. I. Epstein \$ 75

"CHILD'S PRATTLE," (Duet).....Lisle Colby 50

"ENTHIA WALTZ," (Nocturne).....T. Doehler 60

"THE HERO'S RETURN," (Song).....J. D. Foulton 35

Total\$2.65

DO YOU WISH TO BUY A FINE

Silver Plated CATER, Silver Plated BUTTER, DISH, Silver Plated KNIFE, Silver Plated ICE PITCHER, Silver Plated CUP, Silver Plated GINSENG, Silver Plated CASH STAND, Silver Plated DEKAY BOWL, Silver Plated TEA SET. If so it will pay you to send six cents for postage, for the magnificently illustrated catalogue of the MEMMOT & JACCAUD JEWELRY CO., Fourth and Locust Sts., St. Louis, Mo., And learn at what low prices they sell the beautiful goods there illustrated.

NEW MUSIC.

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

Kunkel's Royal Edition

OF DUVERNOY'S *ECOLE DU MÉCANISME* Op. 120, in two books, each \$1.00.

JULIE RIVE-KING'S

Great Edition of LISZT'S *TANNHAUSER MARCH* \$1.50.

This edition is the finest ever published. The annotations, *cassia* and phrasing, it contains will be a revelation to pianists who play this piece as published heretofore.

"FRAGRANT BRIDGES," *Rive-King*.....60

"SUPPLICATION," *Rive-King*.....60

KUNKEL'S ROYAL EDITION

Of Standard Piano Compositions with revisions, explanatory text, *cassia* and careful fingering (foreign fingering by Dr. Hans Van Halow, Dr. Franz Liszt, Carl Klindworth, Julie Rive-King, Theodor Kullak, Louis Kohler, Carl Reinecke, Robert Goldschmidt, Charles and Jacob Kunkel, and others.

A BARRY NIGHT.....Sidus Smith \$ 75
La Sinfonia.....O. E. Lupton 50
Warblings at Eve.....Bridley Richards 50
Monastery Bells.....Lefebvre Wely 50
Return of Spring.....Theodore Mading 75
Spinnetried.....Wagner-Laf 100
Spinnetried.....Laf 50
Helmweb (Longing for Home).....Albert Jungmann 50
Chant de Berger.....M. de Ode 40
L'Argentine Mariska (Silver Thistle).....Eugene Ketterer 75
Bonnie Doo and Bonnie Dundee (Fantasia).....Wille Page 75
Nocturne in D flat (Bleeding Heart).....Doller 60
Grand Galop de Concert.....E. Ketterer 75

PREMIUMS

—50—

KUNKEL'S MUSICAL REVIEW

Every yearly subscriber to KUNKEL'S MUSICAL REVIEW will, upon sending ten cents additional to prepay postage, receive as a premium either

Kunkel's Parlor Album, No. 1, 128 pages.....\$1.00

Kunkel Bros. Album of Music, 64 pages......55

—50—
Kunkel's Parlor Album, No. 2, 128 pages.....\$1.00

—50—
Kunkel Bros. Album of Music, 64 pages......55

Subscribers for six months receive either of the Kunkel Parlor Albums, No. 1 or 2.

These Albums contain \$50.00 worth of music in sheet form. Send for catalogues containing contents, and other premiums offered.

WHAT SHALL I BUY FOR A PRESENT?

Send six cents for postage and receive Magnificently illustrated catalogue of 5,000 (illustrations) of the MEMMOT & JACCAUD JEWELRY CO., Fourth and Locust Sts., St. Louis, Mo., And learn how easily you can settle this question. These beautiful goods and low prices will surprise you.

POLONAISE.

MORCEAU de CONCERT.

Deciso ♩ — 104.

M. I. Epstein Op. 33.

The musical score is written for piano and consists of four systems. The first system is marked 'Deciso' and '104'. It features a series of chords and arpeggios in the right hand, with a bass line in the left hand. The second system is marked 'Cantabile' and features a more melodic line in the right hand. The third system continues the melodic line. The fourth system concludes the piece with a final chord. The score includes various dynamics (ff, sf, mf, f, sf) and pedal markings (Ped.). The copyright is Kunkel Bros. 1884.

Copyright. Kunkel Bros. 1884.

8

mf *ff*

Ped.

☆

mf *molto cres.* *f* *f*

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

ff *f* *f* *f*

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

ff *f* *f* *f* *f*

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

dolce. *pp*

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

Ped.

☆

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are indicated below the bass staff.

Second system of musical notation, measures 5-8. Continuation of the complex harmonic texture with many accidentals and fingerings.

Third system of musical notation, measures 9-12. Similar to the previous systems, featuring dense chordal structures.

Fourth system of musical notation, measures 13-16. Measures 13-15 are marked "cres." and "simili.", showing a change in texture. Measure 16 has a "Ped." marking.

Fifth system of musical notation, measures 17-20. Measures 17-19 are marked with a "3" (triplets). Measure 20 ends with a key signature change to D major.

Cantabile

First system of musical notation for *Cantabile*. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time and features a melodic line in the treble and a harmonic accompaniment in the bass. The key signature has two sharps (F# and C#). The system includes fingerings (1-5) and articulation marks. Below the staff, there are seven 'Ped.' (pedal) markings, each followed by a small star symbol.

Second system of musical notation for *Cantabile*. It continues the melodic and harmonic lines from the first system. The bass line features some slurs and ties. The system includes seven 'Ped.' (pedal) markings, each followed by a small star symbol.

Third system of musical notation for *Cantabile*. The melodic line continues with various ornaments and slurs. The bass line provides a steady accompaniment. The system includes six 'Ped.' (pedal) markings, each followed by a small star symbol.

Fourth system of musical notation for *Cantabile*. This system introduces a new texture with a more active bass line, marked with *ff* (fortissimo). The treble line continues with its melodic development. The system includes five 'Ped.' (pedal) markings, each followed by a small star symbol.

Fifth system of musical notation for *Cantabile*. The *ff* (fortissimo) marking is present at the beginning. The bass line is highly rhythmic with many chords. The system includes five 'Ped.' (pedal) markings, each followed by a small star symbol.

8

ff *ff*

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

8

ff *mf*

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

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

ff *mf* *ff* *ff*

Ped. *

4 5 6 7 8 9 10 11 12

ff *mf* *ff* *ff*

molto cres.

Ped.

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

simili. *molto rit.* *ff*

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

Cadenza.
Volante. *simili.*

or thus. *or thus.*

or thus.

or thus.

Cantabile.

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is in 2/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is marked with fingerings (1-4, 2-3, 3-4, 4-5) and includes a trill in the final measure. The bass staff includes a 'Ped.' (pedal) marking and a 'P.' (piano) marking. The score is written on a single system with a repeat sign at the beginning.

[illegible][illegible]

or thus.  or thus. 

ff 
Ped. * Ped. * Ped.

accel. 
Ped. * Ped. Ped. Ped. Ped. Ped.


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

ff 
Ped. *

a tempo. 
rit. *ff* Ped. Ped. Ped. Ped.

8 11

mf *ff*

Ped. *

Ped. Ped. Ped. Ped.

8

ff

Ped. *

Ped. Ped. Ped. Ped.

mf *ff* *rit.*

Ped. *

Ped. *

Ped. *

Vitace.

f *molto cresc.*

8

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

8 3 2

ff *mf* *fff*

Ped.

CHILD'S PRATTLE.

Carl Sidus Op. 78.

Allegretto ♩ = 120.

Secondo.

The musical score for "Child's Prattle" is a two-part setting (Secondo) in 2/4 time, marked Allegretto (♩ = 120). The piece is written for piano, featuring treble and bass staves. The notation includes various musical elements such as triplets, sixteenth notes, and dynamic markings like *mf* (mezzo-forte) and *cres.* (crescendo). The score is divided into two systems, each containing two staves. The first system includes a treble staff and a bass staff. The second system includes a treble staff and a bass staff. The piece concludes with a **FINE.** marking.

CHILD'S PRATTLE.

Allegretto ♩ = 120.

Primo.

Carl Sidus Op. 78.

p *cres.* *mf* *mf* *cres.* *f* *cres.* *f* **FINE.**

Trio. *Secondo.*

This system contains the first two measures of the Trio and Secondo sections. The Trio part (left hand) begins with a mezzo-forte (*mf*) dynamic, featuring eighth-note patterns with fingerings 3, 2, 3, 2, 3, 2, 3, 2. The Secondo part (right hand) enters in the second measure with a forte (*f*) dynamic, playing chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The system concludes with the Trio part returning at mezzo-forte (*mf*) with eighth-note patterns and fingerings 3, 2, 3, 2, 3, 2, 3, 2.

This system continues the Trio and Secondo sections. The Trio part (left hand) plays chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The Secondo part (right hand) enters with a piano (*p*) dynamic and a *dolce* marking, playing a melody with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The system concludes with the Trio part playing chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1.

This system shows the Trio part (left hand) playing a continuous eighth-note pattern with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The Secondo part (right hand) plays a continuous eighth-note pattern with fingerings 2, 3, 4, 5, 4, 3, 2, 1.

This system continues the Trio and Secondo sections. The Trio part (left hand) plays chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The Secondo part (right hand) enters with a mezzo-forte (*mf*) dynamic, playing eighth-note patterns with fingerings 3, 2, 3, 2, 3, 2, 3, 2. The system concludes with the Trio part playing chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1.

This system continues the Trio and Secondo sections. The Trio part (left hand) plays chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The Secondo part (right hand) enters with a forte (*f*) dynamic, playing chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1. The system concludes with the Trio part playing chords with fingerings 2, 3, 4, 5, 4, 3, 2, 1.

Repeat from the beginning to Fine.

Trio. **Primo.**

dolce.

Repeat from the beginning to Fine.

EDETHA WALTZ.

Tempo di Valse ♩ = 80.

By Lisle Colby.

The musical score for "Edetha Waltz" is written for piano. It begins with a piano introduction marked *p*. The main melody is in 3/4 time, marked *Tempo di Valse* with a tempo of 80 beats per minute. The score is divided into systems, each containing a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *mf* (mezzo-forte). It also features articulations like *Ped.* (pedal) and *CTEN.* (crescendo). The piece concludes with a *FINE.* marking and a *mf* (mezzo-forte) dynamic.



Repeat from the beginning to Fins.

Bleeding Heart

N O C T U R N E.

Revised by the Author.

T. Döhler, Op. 24

Lento cantabile. $\text{♩} = 138$.

[illegible]

8 *cres. molto.*

pp leggiero.

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

[illegible]

original.

8

mf *cres.* *f*

Ped. Ped. Ped.

rit. a tempo.

original.

8

f *f leggiero.*

Ped. (4) *

Cantabile.

original.

8

HP

Ped. (4) *

Cantabile.

agitato.

f

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

accelerando e *cres.* *slent.*

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

a tempo.

riten. *accel. ler. an. do* e

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

cres. cen. do *con forza* *ritard.*

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

a tempo.

ff leggiero. *dim.* *p rit.*

Ped. Ped.

original.

pp *leggerrissimo.*

marcato il canto.

Ped.

molto cresc.

f

martellato.

ff

Ped.

The musical score is written for piano and consists of four systems. Each system contains a grand staff with a treble and bass clef. The right hand (treble clef) plays a complex, rapid rhythmic pattern, often with slurs and fingerings indicated. The left hand (bass clef) plays a more melodic and harmonic line, sometimes with sustained notes and pedaling. The score includes various dynamics such as *pp* (pianissimo), *f* (forte), and *ff* (fortissimo), as well as articulations like *leggerrissimo*, *marcato il canto*, *molto cresc.*, and *martellato*. Pedal markings (*Ped.*) are placed below the bass staff in several places. The tempo and mood are indicated by the markings and the overall character of the music.

original.

original.

8...

ff

Ped.

Ped.

Ped.

Ped.

molto rit.

a tempo.

cres.

accel.

rit.

dim.

a tempo.

547-6

THE Hero's Return.

Words and Music by

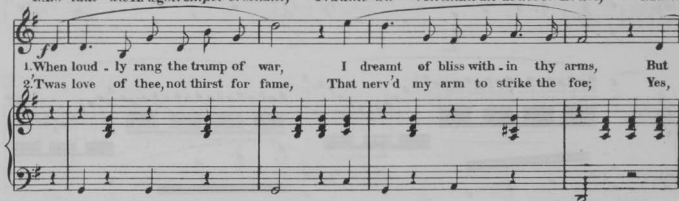
German by E. A. Zuendt.

I. D. Foulon.

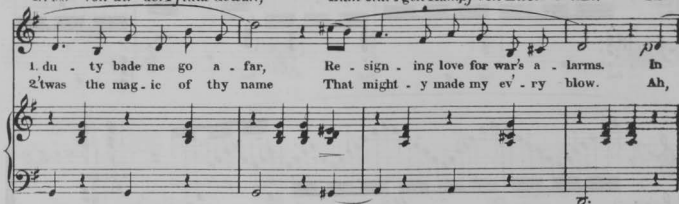
Martial ♩ - 126.



2. Die Lieb' zu dir, nicht Ruhm be - gier, Hat mein - en Arm zum Sieg ge - stählt; Was
1. Als laut die Kriegstrompet' erschallt, Träumt ich von Glück an dein - er Brust; Mich



2. ich vollbracht, ich dank' es dir, Dir, Süß - se, die mein Herz er - wühlt. Die
1. Lass von dir der Pflicht Gewalt, Zum blut - gen Kampf von Liebes - last. In



2. Lieb' ist stark, die Lieb, ist kühn! Wie Kraft und Muth sei dein der Ruhm; Für
 1. Thü - nen hauchtest du,, So geh! Die Schönheit ist des Tapfern Lohn! Treu

1. tears, I heard thee whis. per: "Go 'None but the brave de. serve the fair; Thoutt
 2. love is bold and love is strong! From thee the strength the praise be thine, Thine,

2. dir leg' mei. nen Kranz ich hin; Im Herzen ruht das Hel. den. thum. Aus ist der
 1. bleib' ich dir in Wohl und Weh! Sieg o. der Tod! Ich zog da. ron. Ich ging ron

1. find me true, come weal or woe, Go, vic. to. ry or death to share! In voiceless
 2. thine a. lone, shall be my song, And thine should be the bays they twine. The strife is

2. Kampf, der Lorbeer schmückt

1. dir. Mirschien das All

1. grief I left thee then, With music now I come to thee; I
 2. done, the vict. ry gained, Its trophies at thy feet I bring; My

Mein Haupt und dein! Lass singen mich Hin.

Ein leeres Nichts! Jetzt heingekehrt, Ruft

Tempo I. f

mf

1. grief I left thee then, With music now I come to thee; I
 2. done, the vict. ry gained, Its trophies at thy feet I bring; My

fort, wie mich der Preis be-glückt, Der mir er-blüht durch dich, durch dich! Hin-
dich der Siegs-san-fu-re Schall; Wach' auf, das mich dein Willkomm ehrt. Ruft

bring thee peace and joy a - gain, Then Sweet, a - wake and wel - come me! I
heart's unchanged, my sword unstained, Then haste, my Queen to crown me King! My

fort, wie mich der Preis be-glückt, Der mir er-blüht durch dich, durch dich!
dich der Siegs-san-fu-re Schall; Wach' auf, das mich dein Willkomm ehrt.

bring thee peace and joy a - gain, Then Sweet, a - wake and wel - come me!
heart's unchanged, my sword un-stained, Then haste, my Queen, and crown me King!

f

\$35.25 Worth of Music for - - - \$2.00

\$12.55 Worth of Music for - - - 2.00

The publishers have on hand a limited number of complete sets of "KUNKEL'S MUSICAL REVIEW," for the years 1882 and 1883, which they will forward for the regular subscription price of \$2.00 each.

N. B.—Sets will return on no circumstances be broken.

We give below the complete list of the music contained in each volume.

VOLUME V, 1882.

PIANO SOLOS—1882.

Beads of Champagne—Polka.....	F. Schuetz	60
Reverie Nocturne.....	R. Goldbeck	60
Heather Bella Polka.....	J. Kunkel	60
Reiter Waltz.....	C. Sidus	60
Content.....	Jean Paul	60
Valse Caprice (Daisies on the Meadow).....	Jean Paul	60
Charming Waltz—Waldteufel.....	C. Sidus	60
La Sonnambula—Fantasia.....	Jean Paul	60
The Spanish Student—Caprice.....	R. Goldbeck	60
Spring Dawn—Polka Caprice.....	Schaeffer-Klein	60
Study No. 1 (Etude de la Velocité).....	C. Cerny	60
Wardings at Eve.....	E. Richards	60
Woodbird Polka.....	Schaeffer-Klein	60
On Blooming Meadows (Hive-King).....	Jean Paul	60
Shepherd's Return—March.....	C. Cerny	60
Study No. 2, Etude de la Velocité.....	C. Cerny	60
Chant du Berger.....	Jean Paul	60
Lacerta Borgias—Fantasia.....	C. Sidus	60
Merry Sleigh Bells—Galop.....	C. Sidus	60
Joy of Spring.....	C. Cerny	60
Study No. 3—Etude de la Velocité.....	C. Cerny	60
Memory's Dream—Fantasia.....	J. P. Ahoit	60
Study No. 4—Etude de la Velocité.....	C. Cerny	60
Vita—Valse.....	Dr. E. Voerster	60
Study No. 1, Book II—Etude de la Velocité.....	C. Cerny	60
Awakening of Spring—Polka.....	J. J. Voellmecke	60
To Victory—Quickstep.....	N. Lehman	60
La Varsienne.....	R. Goldbeck	60
Bright Eyes—Rondo.....	C. Sidus	60
Study No. 2, Book 2—Etude de la Velocité.....	C. Cerny	60
Bonnie Doon and Bonnie Dundee—Fantasia.....	Willie Page	75
Study No. 7, Book 2—Etude de la Velocité.....	C. Cerny	60
Awakening of Angels—Reverie.....	C. Aucherer	60
Sounde from Paradise—Reverie.....	C. Aucherer	60
Mardi Gras—Quickstep.....	W. H. Greene	60

Total Piano Solos.....\$16 05

SONGS—1882.

Let me Dream Again.....	A. Sullivan	35
O Thank me not.....	R. Franz	35
Away now joyful Biding.....	F. Kueken	35
It was a Dream.....	F. W. Couven	35
The Image of the Rose.....	G. Meyerbeer	35
Home, Dearest Fisher Maiden.....	G. Meyerbeer	35
Peace, Peace to him that's gone.....	F. W. Wolf	35
My Little Darling.....	F. W. Wolf	35
Then we two parted.....	G. B. Selby	35
Those Evening Bells.....	F. W. Wolf	35
Forever and Forever.....	F. P. Toit	35
The Lake is Still—Barcarole.....	M. North	35
Then You'll Remember me.....	E. R. Kroeger	35
Wedding Bells.....	J. L. Roedel	35
Embarrassment.....	Frank Alt	35
Know'st thou a heart.....	G. Schaeffer	35
Kathleen Mavourneen.....	F. W. N. O'neach	35
Come again, days of bliss.....	G. Schaeffer	35
March Violet.....	W. Tumbert	35
I Cannot say Good-bye.....	J. L. Roedel	35
Love's Rejoicing—Waltz Quar.....	August Waldner	35
Love but these.....	E. R. Kroeger	35
Why the Cows came late.....	J. E. Jones	35
Quickstep.....	E. R. Kroeger	35
Hark! Hark! the lark—Serenade.....	F. Schubert	35
Through the Leaves—Serenade.....	F. Schubert	35

Total Songs.....\$9 90

PIANO DUETS—1882.

Philomel Polka.....	C. Kunkel	75
The First Ride.....	C. Sidus	75
Huzza! Hurrah!—Galop.....	H. Wallenaupt	80
Concert Polka—Bilse.....	C. Melodist	80
May Galop.....	J. L. Hickok	80
Zeitz Pul March.....	J. L. Hickok	80
Sylkary Polka.....	Chas. Dreger	100
Visitation Convalescent Bells.....	J. Kunkel	60
Norma—Fantasia.....	Jean Paul	100
The Flirt—Polka Caprice.....	Jean Paul	100
Waco Waltz.....	C. T. Nixon	60
Shooting Meteor Galop.....	Jean Paul	100
Total Duets.....		\$9 30

Grand Total for Vol. 5.....\$35.25

VOLUME VI, 1883.

PIANO SOLOS—1883.

The Zephyr and the Brook.....	J. Kunkel	75
Paul's Struggle—Rondo.....	C. Sidus	75
On the Wings of Song—Waltz.....	E. Schuetz	100
The Military—March.....	R. Goldbeck	60
Allegro from First Symphony (Sidus) Beethoven		35
The Child's Dream.....	Schaeffer-Klein	35
Study No. 1, op. 170.....	R. Schwalz	25
Study, op. 6.....	M. Clementi	25
The Liguette—Fantasia.....	Jean Paul	60
Finale from B flat Symphony (Sidus) Haydn		35
Studies.....	Schumann	25
Heinweh.....	A. Jungmann	25
Study No. 1.....	J. B. Cramer	25
Study—Tarentella.....	M. Clementi	25
Study No. 1.....	S. Heller	25
Satellite—Polka de Concert.....	J. C. Alden, Jr.	100
Menet Celebre, from Symphony in E flat		35
Dance around the Christmas Tree.....	Schaeffer-Klein	35

Study.....	H. Bertini	35
Study, No. 1, op. 120.....	J. B. Duvernoy	35
Old Hundred (Paraphrase of Concert) River-King		100
Fille du Regiment—Fantasia.....	C. Sidus	35
(Sidus).....	Mendelssohn	35
Study No. 2, op. 120.....	J. Loeschhorn	25
Study No. 1, op. 10.....	C. Cerny	25
Study No. 3, Book 2, Etude de la Velocité.....	C. Cerny	25
Novace, from 7th Symphony (Sidus) Beethoven		35
Il Trovatore—Fantasia.....	A. Loeschhorn	35
Study No. 3 and 4, op. 65.....	J. B. Duvernoy	35
Study No. 4, op. 120.....	J. B. Duvernoy	35
Study No. 6, op. 120.....	J. T. Coley	35
Lucia di Lammermoor—Fantasia.....	C. Sidus	35
Andante from Surprise Symphony.....	Haydn	35
Study No. 3, op. 120.....	J. B. Duvernoy	35
Two Studies from op. 65.....	A. Loeschhorn	35
Hand in Hand—Polka Caprice.....	River-King	75
Allegro from Symphony in E flat.....	Mozart	35
Merry War—Fantasia.....	C. Sidus	35
Study No. 5, op. 120.....	J. B. Duvernoy	35
Study No. 7, op. 120.....	J. B. Duvernoy	35
Study No. 8, op. 120.....	J. B. Duvernoy	35
Allegro Moderato from Unfinished Symphony in B minor (Sidus).....	Schubert	35
Heavenly Voices—Nocturne.....	E. A. Becker	60

PIANO SOLOS—1883.

Study No. 9, op. 120.....	J. B. Duvernoy	25
Fra Diavolo—Fantasia.....	C. Sidus	35
Les Fées—Mazurka.....	R. Trenchery	60
Study No. 10, op. 120.....	J. B. Duvernoy	25
Faust—Fantasia.....	C. Sidus	35
Scherzo from 8th Symphony (Sidus) Beethoven		35
Forget me not—Nocturne, op. 15.....	F. Chopin	50
Stella Grand Waltz.....	E. R. Kroeger	100
Study No. 11, op. 120.....	J. B. Duvernoy	25
Study No. 12, op. 120.....	J. B. Duvernoy	25
1. Puritani—Fantasia.....	C. Sidus	35
Andante from 8th Symphony (Sidus) Beethoven		35
Fluttering Butterflies—Caprice.....	H. Amsh	60
Scherzo from Reformation Symphony—(Sidus).....	Mendelssohn	35

Bohemian Girl—Fantasia.....	C. Sidus	35
Starlight—Polka-Mazurka.....	C. Sidus	35
Study No. 13, op. 120.....	J. B. Duvernoy	25
Water Sprites—Polka Caprice.....	C. Kunkel	60
Supplication.....	River-King	60
Christmas Chime.....	Schaeffer-Klein	35
Wm. Tell—Fantasia.....	C. Sidus	35
Spinnetier.....	H. Tittell	75
Leonora March, from Leonora Symphony—(Sidus).....	Raff	35
Will of the Wisp (Impromptu).....	F. Chopin	75
Home Sweet Home—Variations.....	K. H. Green	60
Pansy Waltz.....	M. McCabe	35
Lillian Polka.....	C. Sidus	35
Study No. 15, op. 120.....	J. B. Duvernoy	25
Rigoletto—Fantasia.....	C. Sidus	35

Total Piano Solos.....\$30 60

SONGS—1883.

God is a Spirit—Sacred.....	W. S. Bennett	35
'Tis I alone can Tell.....	C. Sidus	35
Thy Name—Ballad.....	A. G. Robyn	40
I cannot sing the old songs.....	Claried	35
Rose of Love—Serenade.....	P. Tumbarello	50
We meet above.....	L. Liebe	35
More.....	C. Kunkel	35
My Lady Sleeps.....	E. R. Kroeger	50
The Paper's Lament.....	G. E. Jones	35
Some Day.....	C. Sidus	35
When I breathe thy name.....	M. R. Henricson	35
The Stolen Kiss.....	J. D. Foulon	35
Sleep thou, my child.....	J. D. Foulon	35
I donna knew the reason why.....	J. D. Foulon	35
So much between.....	C. Kunkel	35
The Penitent's Prayer (Serenade).....	F. P. Toit	35
Let us Say Mamma.....	E. R. Kroeger	100
Moorside Serenade.....	E. R. Kroeger	50
Love's Morning Message.....	Frank Alt	35
Come to me.....	M. R. Henricson	35
The Bridge.....	Lady Cress	35
Three Fishers.....	C. Kunkel	50
Tick, Tack, Clock, Tick, Tack.....	C. Kunkel	50
Love calls my soul.....	Dr. E. Voerster	60

Total Songs.....\$10 95

PIANO DUET—1883.

Dance Caractéristique, No. 1.....	E. R. Kroeger	100
-----------------------------------	---------------	-----

Grand Total for Vol. 6.....\$43.55

Raven & Bacon,
—NOW—
RAVEN PIANOS.

(ESTABLISHED 1829.)
MANUFACTORY:
12 Washington Place, 13 East Sixteenth Street,
NEW YORK CITY.
Uprights a Specialty.



Two First Prizes American Institute, New York, 1881.
Grand Gold Medal from the St. Louis Merchants Exchange.

SCHARR BROS.,
713 and Olive Sts., ST. LOUIS.
WEDDING CARDS,
FINE STATIONERY,
MONOGRAMS, Etc.

Latest Compositions of E. R. KROEGER.

PIANO SOLOS.	
VALSE BRILLANTE, in A flat major.	75
Dedicated to Dr. Louis Mass.	
MARCH—HUMORESKE.	50
ZWEI ALBUMBLÄTTER.	50
MY IDOL, (song without words).	50
POLKA GRACIEUSE.	50
Dedicated to Miss Julia R. Kroeger.	
THE RIVULET.	1.00
Dedicated to Miss Julie Rivé-Kin.	
PIANO DUETS.	
MARCH—HUMORESKE.	75
POLKA GRACIEUSE.	75
MARCH OF THE AMAZONS.	1.00
Dedicated to Mr. P. X. Baud.	
DANSE CHARACTERISTIQUE, in C major, No. 1.	1.00
SONGS.	
MY LADY SLEEPS.	50
Dedicated to Miss Fannie E. Ward.	
CHICKADEE.	40
80 MARCH BETWEEN US.	40
Dedicated to Mrs. Annie Norton-Hartdiegen.	
GOODNIGHT SERENADE.	50
Dedicated to Mr. Theo. J. Toedt.	
MOOR NIGHT, MY LOVE.	50

St. Louis: KUNKEL BROS., Publishers.

GEORGE SWEET,
PUPIL OF VIANESI IN SINGING,
and of SALVINI IN ACTING.
Teacher of Vocal and Musico-Dramatic Art.
Studio and Residence, 45 Cass Street,
CHICAGO, ILLINOIS.

Refers, by permission, to KUNKEL'S MUSICAL REVIEW

MUSICAL HERALD.

A 32-PAGE MONTHLY.
Including 8 pages of choice Music. It is devoted to the advancement of Music in all its departments. Its editorials, by the large corps of editors, Questions and Answers, Reviews of New Music, Reviews of Concerts, Foreign and Domestic Notes, Musical Mention, Correspondence, etc., make it indispensable to Teachers and Students of Music.
Send stamp for sample copy to MUSICAL HERALD CO.,
Franklin Square, Boston.

THE PETERSILEA ACADEMY
—OF—
Music, Elocution and Languages,
281 Columbus Avenue, Boston.

The only School that makes the Piano a specialty.
Its branches of Music taught by eminent Professors, in private, or in classes of four pupils.
Elocution, Painting of all kinds, and the Languages, ancient and modern taught.
Circulars sent on request, mentioning this REVIEW
Full term commences Sept. 31, 1884.

BOLLMAN BROS.,
Sole Agents for the Celebrated
KNABE PIANOS, and the
Favorite DECKER & SON PIANOS,
and the PACKARD ORCHESTRAL ORGANS.
1104 & 1106 Olive Street,
ST. LOUIS, - - MO.

TUNING AND REPAIRING A SPECIALTY.
HENRY KILCEN,
Church Organ Builder,
No. 1706 Market Street, St. Louis.

Tuning and Repairing promptly attended to.
Organs from 12 to 14 Stops usually on hand.

ESTABLISHED 1850.
B. Shoninger Organ Corp'y,
MANUFACTURERS OF FIRST-CLASS
ORGANS & UPRIGHT PIANO-FORTES.
Factory Nos. 97 to 121 Chestnut St.,
NEW HAVEN, - - - CONN.

BOSTON, September 15, 1884.
EDITOR KUNKEL'S MUSICAL REVIEW.—Again your Boston correspondence writes from Boston, and, mindful of the prophecies, he does not even head his letter.

Home again! from a foreign shore.

I have brought with me no germs of cholera, so you need not formulate this letter before you print it.

From Norway I went to Sweden where I heard plenty of music of the brass and bass drum order, but no great artists. In Stockholm however, I heard an orchestra of boys perform some fine selections, only I was afraid that the little performer of the bass viol would be crushed if his instrument were held upon him, and that the three feet long bass drummer might get into his instrument and get lost. In Copenhagen, on my homeward journey, I found the weather so chilly that the mercury tried to crawl out of the bottom of the thermometer.

Sweden was sick abed with a severe cold, and I went out to the Trevi open air concert alone. Here I found Mr. Ovide Musin playing the Mendelssohn Concerto with a tremolo that was due to the atmosphere, and Madame Trebel's screeching while her teeth chattered. This was too cold a reception, so I started off for Germany. At Hamburg I met a number of German musical friends, among others some of the critics who had just come up from Bayreuth. They smiled in telling me that "Parsifal" was not so well performed this year as last, therefore, as I had described the Wagner performance in your columns last year, in August, I thought I would seek Frank Zeidler, and started for Cologne. In this city I was fortunate enough to meet Dr. Franz Hiller, who has recently resigned his post of Stadt Kapellmeister (which he has held for thirty-four years) and is to be succeeded by Dr. Franz Wüllner, he retiring to Bonn. Dr. Hiller is one of the greatest figures in modern music. He has been fifty years a musician of eminence, and has been the director of Schumann, Mendelssohn, Chopin, Heine, and dozens of other masters in literature and music; he has stood by the death-bed of Beethoven, and, on the other hand, he has been intimate with Wagner, and has been the teacher of some of the greatest modern musicians. As conductor, composer, teacher, or interpreter, he has been always in the front rank. To converse with such a master was the most interesting thing to me, and when I met him, a genial, kindly, old gentleman, who greeted me pleasantly in English, I felt that I could be at ease in spite of the conversation being so much by hill.

I shall not give a report of all that was said, since much was of a purely social nature, but I will try to record a few instructive remarks which he made, as these have a certain authoritative weight. Speaking of our music, he deprecated too gigantic efforts in art. He thought our festivals at times, too large, but felt that this evil would correct itself, and we would leave our habit of doing things by wholesale. He knew none of our great composers yet, unfortunately, but was anxious to be informed about them. He inquired as to the state of instruction in the United States. He said that one of our great New England Conservatory of Music, its vast number of 100 teachers, and its general influence. Hiller himself has been a director of the Cologne Conservatory and a teacher there for many years, therefore he is interested in the cause of Conservatory teaching. Speaking of opera, he hoped we would not give German opera, under the "star" system, as in these it was imperative that every part should be well filled. In speaking of the composers of the present he said that he felt that this was not the golden era of creation, and that our epoch could not compare with the great musical epoch of the very beginning of this century. But at least," he added, "we can claim that it is the golden era of execution. The great master works have never received such careful and perfect performance, as they do now."

Speaking of the influence of poets upon the songs of nations, he said that he thought that the German and French would have been created, even without Heine, and cited the fact that Heine was a poet before he became a musician.

Dr. Hiller spoke highly of English musical taste, and claimed for the English the highest musical taste among all nations. In speaking of composers in detail, he paid a tribute to Beethoven, whom he would not consider a composer in the symphonic field at present. When I left the Doctor I asked him if we might not hope to see him in America yet; he gave me a half sigh and then said, "Oh no; that is too now too late. All through the interview I was impressed with the quiet, conservative tone of Dr. Hiller. When he differed from any school of composition, or manner, he did so in the most courteous manner, without vehemence. But I observed that when he became eloquent the master, at once from the English into the German tongue."

I had a musical treat of quite another kind in Cologne, the next day. I was invited by editors of the *Kölnische Zeitung* and the *Kölnische Zeitung* to attend the welcome meeting of the Cologne *Kommersgesellschaft*, to the *Ballade* of Vienna. The latter club (a male chorus) had come up from Austria, never to visit the Cologne brothers again. I have never heard such massive and powerful singing from any other club of the Cologne Societies. The singing of the club was sweeter in quality, but thinner in tone, and less perfect in execution, but it was not only the singing which interested me. It was the grandmaster, the jolly old man, the proceedings. There were complimentary speeches in which the faculty and the club were interwoven, as well as the wines of the latter; there were impromptu poems read; a chorus of about twelve voices with a variety of songs taken from some subterranean cavity within him, and to have a command of about twelve voices with a variety of songs taken from the cellar's depth, I said, "without which no true German can be merry, and, finally, quite a number of the members were passed around, and we all joined in, singing the verses to a tune of Mozart's. Thus does your true German blend

Wm. Steinberg
303 N. 4th St.
MANUFACTURER

Seal AND
GARMENTS.

Henry F. Miller
PIANOS.

J. A. KIESELHORST,

General Manager, St. Louis,

1111 Olive Street.

TO PRESERVE THE HEALTH

Use the Magneton Appliance Co.'s

Magnetic Lung Protector!

PRICE, ONLY \$5.

They are precious to LADIES, GENTLEMEN AND CHILDREN with WEAK LUNGS; OR CASES OF PNEUMONIA OR CHOP; IS EVER KNOWN where these garments were worn. They also prevent and cure BRONCHITIS, DIPHTHERIA, CATARRH, AND ALL RESPIRATORY DISEASES. WILL WEAR ANY SERVICE FOR THREE YEARS. ARE WORN OVER THE UNDERCLOTHING.

CATARRH It is needless to describe the symptoms of this dangerous disease that is rapidly the life and strength of only too many of the fairest and best of both sexes. Labor, study and pressure in America, France and Eastern lands, have resulted in the Magnetic Lung Protector, affording cure for Catarrh, a remedy which cures without violence OF THE SYSTEM, and with the continuous stream of Magnetism permeating through the afflicted organs, until it induces them TO A HEALTHY ACTION. REPLACE OUR PRICE for this Appliance at less than one-twentieth of the price asked for any other remedy upon which you take all the chances, and we especially invite the patronage of the KANT persons who have tried BROUZEY'S STOMACH WITHOUT EFFECT.

HOW TO OBTAIN This Appliance. Go to your druggist and ask for them. If they have not got them, write to the proprietors, enclosing the price in letter at our risk, and they will be sent to you at once by mail, post paid. Write straight to the "New Dispensary in Medical Treatment without Medicine," with thousands of testimonials.

THE MAGNETON APPLIANCE CO.

218 State Street, Chicago, Ill.

NOTE—Send one dollar in postage stamps or currency in full at our risk with a case of shoe usually worn, and try a pair of our magnetic lungs. If you ever feel better while resting in our Magnetic Appliance. Positively no cost for where they are worn, or money refunded.

F. DE DONATO & CO.

Importers and Wholesale Dealers in

MANUFACTURED HAIR GOODS.
WANGRY
BAWS.
For Ornament and Hair Dressing.
510 Olive Street, ST. LOUIS, MO.

ADVICE TO SINGERS.

BY A SINGER.

"This little book is worth more than twenty times its cost to every teacher and student of music. It is designed for a pocket companion to be referred to daily, and as such will prove almost invaluable. It may be obtained of book and music dealers generally. Price, flexible cloth, 75c. Sent by mail. E. T. OULIER, Music Hall, Boston."

birth and jollity with his male parsons. At 1 A. M. I went to my hotel, but there was no diminution in the flow of spirit of different kinds. I understood that at 4 A. M. some Italian singers tried to open the front door of the Colosseum Cathedral, under the impression that they lived there, but had only a respectable and manageable Antzemmer the next day. From Cologne to New York there were no important prints of musical interest, and I finally have come back to work, but most unwillingly. I have taken the critical part of my campaign, dusted my desk, and now look around for some pianists and singers to devour in my next letter. Meanwhile I have come to the conclusion that while a vacation can be taken in three months, the recovery from it is much more protracted. Such at least is the experience of your very humble servant.
P. S. I send you a copy of the "Voice of Greeting," mentioned above, perhaps it may interest your German readers.

SÄNGERKUNST.

(Melodie von W. A. Mozart.)

Sie uns gegärzt die edle Sängerkunst.

Vom Konstantin an unsere deutschen Rheine!

Wir bringen unsere Sängerkunst dir dar,

Wir leuchten uns're Lieder gegen deine Thür.

Wir wollen schauen unsere schönen Strom

Mit seinen Ufern, Bergen und Eularen;

Doch, fest gestanden, bist du gerne auch erschienen,

Zu weihen dich an unsern Kölner Strom.

Wir schreiben dir besonders hoch es an,

Dass uns du neigendest in diesen Hain.

Die Wolkensburg in unsern Hain, wollen

Laus deine Lieder freudig hier erschallen!

Wir wissen, das in unsern Sängerkün-

Mit euch, mit Wien, wir lange schon Veranden haben,

Dass uns geheim ein Freundschaftsbund umschlingt.

Wie könnt's auch anders sein! Die deutsche Lied

Und Art soll ein solches Nationalität!

Die deutsche Kraft und Treu! Hens und Gemüth,

In Wort und That soll uns nicht mündig thronen.

Es ist die wunderbare Poesie

Von Wald und Fluß und Strom und Thau und Hohen.

Die wir in unssem deutschen Lied recht verstehen,

Verklart durch Melodie und Harmonie.

Es schwellt der volle deutsche Männerang

Bei Bescheidenheit, wie Leuchtauch schwillt die Saaten!

Wie so er der Minne Preis errang.

Wir suchten Sports zu belegen, Heilendsten,

O denken wir n'r das "Wacht am Rhein."

O denken das "Früh Gedenke der edle Ritter!"

Auch auf der Wasserfahrt, am Gürtel bei der Zither

Nicht deutscher Männerhand berücken sie!

Nun kommt an unsern Argonsteinen!

Kin froher Sängerkunst aus fernem Landen:

Reichthum! Liebt es gold an Liederhanden!

Wie soll die Weisheit wir sie immer fänden.

Die noch nicht mit seiner schmücken Fingerring!

Zeit auf dem Bispiegel einen stolzen Namen!

Wir sind die Sänger, die aus weiter Ferne kamen!

"Der Schieberbund!"—Ich halt' er mir gedacht.

Ihr Herrn von Kölner Männer'sangvereine,

Reichthum! Liebt es gold an Liederhanden!

Laßt uns die hehre Stunde festlich weihen!

Ergreift sich mit seinen Fingerring!

Gelt' jenseit eurer Sängerkunst, nicht!

Der Lieder Strom soll trüben sich ergießen!

Die neuen Freunde laßt uns in die Arme schließen!

Es lebe doch der Wiener Schieberbund!

PHILADELPHIA.

PHILADELPHIA, September 28, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW.—After a silence of three months I suppose you are wondering what has become of your Philadelphia correspondent. Well, you know, I have turned up since more than a year ago, and I have been very busy with my correspondence since I came here. I will give you a very short account of my travels, and will promise to write you again after thirteen days of a tiresome sea voyage from New York, we reached Hamburg, which is a beautiful city. The lake and the canal running through the city make it look more beautiful to me than to our American towns and cities. There we visited the Art Gallery, Zoological Garden, and several places of amusement and found them all excellent and were most highly pleased with the city. Then we went to Berlin, which struck our fancy at once. There we found the cleanest streets ever seen, which was indeed a treat to us, coming from Philadelphia. Of course, your readers will overlook any straying away on a Sunday afternoon to attend a symphony concert, but as every body else went to a place of amusement, we went too. In the evening we went to see Grete's Comic Opera, Matinee being the summer season, the principal theatres were closed, but I visited such places as were open. The Aquarium with its wonderful living objects we admired very much. Also Carfax's Panopticon of wax figures. The National Picture Gallery also took our fancy. At Knoll's Theatre we heard the "Merry Wives of Windsor"—there was here an excellent orchestra of forty pieces and a good chorus. After the opera, the garden concert commenced. The garden which is connected with the theatre surpasses all our American gardens; it is beautifully and brilliantly lighted. I visited several other theatres and found young and excellent voices everywhere. After a week's stay at Berlin we visited Potsdam and Schloßberg, the summer residence of the Emperor, which we were allowed to enter. To spend a day at Potsdam one will never forget. The Emperor's rooms at Schloßberg, the garden also the park of Sanssouci, the Picture gallery, the castle of San Souci, old Fritz and Voltaire's working room and the Museum. The Sultan garden, Grangewitz House, New Palais, with its 200 rooms, and the marble room beautiful with white and black and precious stones, are among the wonders there. The next place of interest was Cologne with its grand Cathedral which commenced in the year 818. The music in all European Cathedrals is grand and beautiful.

Attended several Comic Opera performance at the Wilhelm Theatre, and visited several other places. We went to Bonn, the birthplace of Beethoven. The house No. 7, Rheingasse displays over the door the portrait of the great composer. There we found a beautiful white marble monument to Beethoven in his name. Our next five weeks were spent in the Rhine

PALACE ORGANS,

The Best in the World.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO.,
WORCESTER, MASS.

SCHAEFFER,

MANUFACTURER OF

Square and Upright Piano-Portes,

456 West 37th Street, NEW YORK.

CCP These Pianos were AWARDED A GOLD MEDAL AT THE 1883 INTERNATIONAL EXPOSITION, 1883.

BARREIRAS'

PIANO WAREROOMS,

N. E. Cor. Eleventh & Olive Sts.,

ST. LOUIS, MO.

PIANOS AND ORGANS (new and second-hand) Bought, Sold, or Exchanged, Pianos for Rent—\$2.50 to \$7.00 per month.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

A. WADSWORTH, Director.

All branches of Music taught at this Institution, and every one represented by a first-class TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

Tuition—\$12.00, and \$19.00 quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginnings of their quarter course may be taken in any lesson they take. Send for circulars.

JAMES & HOLMSTROM,

MANUFACTURERS OF

GRAND, SQUARE, UPRIGHT

PIANOS

233 & 235 East 21st Street, NEW YORK

ALLEGRA.

W. L. Hofer's Musical Game.

A charming pastime and useful study combined. Teaches notes and rests, keys, etc. Aids in study of music. Bearly learned. And for not sale by your music dealer, a game will be mailed on receipt of price, 50 cents.

Address, **W. L. HOFER,**
Manhattan, Kans.

T. BAHNSEN,

MANUFACTURER OF

PIANOS

2721 & 2723 Laclede Ave.

ST. LOUIS, MO.

Bahnsen's New Scale Pianos are unsurpassed. Call and see for yourself.

Repairing a specialty. Tuning promptly attended to.

DECKER & SON,

(INCORPORATED 1884.)

GRAND, SQUARE, AND UPRIGHT
PIANOS.

Endorsed by all the Prominent Artists, Musicians, and Critics for Tone, Touch, and Superior Workmanship.

The Highest Standard of Excellence Attained and Maintained.

FACTORY AND WAREHOUSES
1550 Third Avenue, Cor. 87th Street, New York.

CAUTION—No connection with any other house of a similar name.

ZENBERG & CAUPEL
PIANOS
MANUFACTURERS AND WAREHOUSES
333 & 335 W. 36th Street,
Between 33th and 35th Aves.
SEPARABLE UPRIGHTS A SPECIALTY.
NEW YORK.

NEW ENGLAND
CONSERVATORY.

Tuition in Music, \$15 per quarter, with the ablest teachers. This includes collateral advantages amounting to one hundred and twenty-five hours of musical instruction in a single quarter, which is twice as much as is offered by any musical institution in Europe. Students in the conservatory have access to a library containing over 8,000 volumes on music. English branches free. Pupils now received. Send for calendar.

E. TOURJEE, Music Hall, Boston.

WILL DeFORD,

PORTRAIT PAINTER.

Room 17. 710 OLIVE STREET.

IRENÆUS D. FOULON,

Attorney and Counselor at Law,

219 Chestnut Street,

ST. LOUIS, MO.

valley with trips on the Rhine to Mayence, taking in Coblenz, Ems, Wiesbaden and the entire Rhine section, and down the Mosel as far as Treves. Nothing could be more delightful to an American than this beautiful Rhine trip. The music at all the bathing places, and summer resorts was of rather good order. We next turned towards Paris where we remained two weeks. Of all cities Paris takes the lead. The boulevards, gardens, parks, churches, fountains and monuments, seem to be the finest in the world. Indeed we could never tire of sight-seeing. Picture galleries and museums are found everywhere, and our two weeks were occupied in visiting them.

We also spent a day at Versailles and had hard work to get through in a day. The fine gallery and park are magnificent. There is so much to be seen both in Paris and Versailles that I cannot see how anybody can get through sight-seeing in three or four days as persons generally do. We took a number of concerts and plays, but nothing astonished us more than the Grand Opera house which is the finest I suppose in the world. The grand staircase in particular cannot be equalled by any of the royal palaces of Europe. Witnessed Chopin's "Sopha" and "William Tell." They had an excellent chorus of 120 voices with an orchestra of seventy players. At the concert of Pire Lachaise we saw the monuments of Chopin, Liszt, Berlioz, Bellini and Adrien Boinville, a description of which I am afraid would take up too much space. Our next two weeks were spent in London which we struck just as the opening of the theatrical season. There we also visited all the galleries, museums, parks and churches. At Covent Garden we spent two evenings. Promenade concerts are on the boards—orchestra one hundred performers, A. G. Grove conductor.

There are popular concerts and well attended. Leon E. Bach was solo pianist Sunday and Joe. Mass the singer. We were also at the Health exhibition, and Crystal Palace where military bands performed every day. Notable among them was Dan. Coffey's. I also attended an organ concert at Royal Albert Hall, where they claim to have the largest organ in the world. The Hall being round with four galleries, seats 800 persons and is the largest Hall I ever saw. We visited a number of theatres, and after our four weeks' hard work we turned homeward. After another dreary journey of ten days with several days sickiness we were glad to get home again.

So must give you also the news of Philadelphia. The Opera Co., holds the boards at Haverly's Theatre giving plays at the Chestnut Street Theatre. The first night given, William G. Mason, announced for next Monday, her new play of "My Life." Another play, "Skipped" is given. The Standard Theatre are announced at the Academy of Music and the series of five lectures will commence October 8. Philadelphians may now feel happy as fitting place in the combinations will appear here next Monday, October 8.

Philadelphia is no exception to the general run of other cities, if you find a bonanza, there are a dozen to embark in the same bonanza.

We formerly had one Dime Museum paying well, now we have three attempts to make money. The Eighth Street Theatre is converted into one as also the Old Masonic Temple and the Grand Opera House. As it is rather early in the season matters are very quiet just now, with no announcements for the present.

F. J. Menck.

CHICAGO.

Chicago, September 27, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW—After having given our "Temple of the Muses" a fresh coat of whitewash, and after generally renovating our places of musical instruction and amusement, the season has brilliantly opened and as Mr. Liebling in a letter to the *Advertiser* well says, "there is too much music in Chicago." I add "too much of all kinds of entertainment, including dramatic—lectures—church fairs (with real oyster stews) banquets—musical lunches—dinner fireworks and all other kinds of "shows" cannot help speaking, in this connection, of the Inter State Industrial Exposition, which is now open. It seems to be a general favorite for young and old, especially on Sunday evenings. The great barn, as it is termed, has been "whitewashed" in blue and terra cotta, and presents with its thousands of gas pipes and electric lights quite a dazzling sight. And what beautiful, well-kept, and well-kept music. I or others who have the place, while being disgusted with Apollo's art, he must be none deaf. An orchestra of thirty men to ten pianists, a couple of organs, all going in full blast at the same time; your readers may imagine in this condition your system may be after being subjected to such a torture. The most beautiful place in the music line is the Pavilion built by Julius Bauer & Co. It is a light structure in the Moorish style in blue and gold—lighted with electric gas and contains several fine specimens of Uprights and a Parlor grand, which stand on the Exposition. Further I notice A. Reed & Sons, Solmer and Mason & Hamlin; in musical instruments the popular Turner Hall concerts, with a fine program including as a novelty, a concert solo by Fred. Austin.

Piano and organ recitals will be given by our prominent musicians as usual, including Messrs. Liebling, Harrison, M. Wild (organist) Seebach, Mrs. Sarah C. Cole and others. Geo. Sweet has gone east to meet Mrs. Sweet, who with two little boys have returned from Italy. Max. Plaut, about whom I wrote you in my last, (reproduced in to-day's *Advertiser*) which seems to indicate, that my friend Fox did not know what wonders happen right in our midst, will soon make his first debut before a few selected musical circles. He will render "no allusion to 'daughter' please" Mendelssohn—Spring song (without words) a part of his plans will soon fit freely. Moritz's Oration: "The seven arches" and other beautiful music. He will play the piano accompaniments. The Chicago Male Quartette, Messrs. Coffin, Bird, Dew and Shureck, have summer engagements and do some effective work. They never fail to create enthusiasm.



Field, French Piano & Organ Co.

General Southwestern Agents for the

UNRIVALLED

CHICKERING PIANOS,

Wholesale and Retail Dealers in

Pianos and Organs

An immense stock always on hand,
in which are represented all the
BEST MAKES.

Prices and Terms to Suit Purchasers.

Special attention given to Renting New
Pianos. Correspondence Solicited.

No. 1100 Olive Street,
ST. LOUIS, MO.

JAMES HOGAN PRINTING CO.

ARTISTIC

Printing & Lithographing

MAKE A SPECIALTY OF FINE WORK.

413 & 415 N. Third Street, ST. LOUIS.

MATHIAS'
PATENT PIANO FOOTSTOOL,

WITH PEDAL ATTACHMENT FOR YOUNG PUPILS.



This Footstool should be with every piano on which children are to play. It is recommended by the most prominent pianists, and is used by Messrs. M. Mathias, F. Brandeis, Chas. Kunkel, Louis Stroh, A. J. Davis, A. P. Parr, Chas. Heydeman, H. S. Perkins, W. A. Stearns, and others.

Send for Circular.

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

Grand, Square

STECK

and Upright.

PIANO-FORTES.

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

WAREHOUSES: No. 11 East Fourteenth Street, NEW YORK.

STEINWAY PIANOS

J. MOXTER & CO.

NO. 915 OLIVE STREET.

Steinway Pianos, Gabler Pianos, Kurtzman Pianos, Engel & Scharf Bros. Pianos.

We make a specialty of Renting, Tuning and Repairing Pianos.

C. Kurtzmann, Manufacturer of Piano-Fortes,

GRAND, SQUARE AND UPRIGHTS.

106, 108 & 110 Broadway, BUFFALO, N. Y.

CORRESPONDENCE SOLICITED.

QUARTER
STOCKSAND TINNERS' STOCK OF ALL KINDS,
FOR SALE BY

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

I clip the following notice from the *Indicator* with reference to the new Waltz song, published by your house.

"Morris J. Rosen is the title of a new waltz song, by George Schieffelin. This is by far the most pretentious of Mr. Schieffelin's songs, and is undoubtedly the most successful character, making altogether a song above the ordinary ballad, yet possessing the same popular style. The success of this composition as a song writer is well known, and the present cannot fail to gain as great a sale as its predecessor."

The song, I fear, is having a great success wherever sung, and will be given by Mrs. A. B. H. as an interpolation to the new waltz, at the German theatre in Davenport, Iowa, and the Germania Liedertafel at Milwaukee, Wis. It is only with the Germania Liedertafel, that the song is so popular. The success of this composition as a song writer is well known, and the present cannot fail to gain as great a sale as its predecessor."

Trade is picking up and I will endeavor to give you a good account of this "branch of my duties" next month. Mr. Angelo DeProse, a local composer of note, has just written the admirers of "musically written" compositions.

"Popular songs" which are very pretty and which are written on this subject, which generally treat on old compositions. I never notice any justice done to these produced in the past. Who will buy my roses red? When the leaves begin to turn, "I'll meet them when the sun goes down." "Some day."

"I'll alone can tell" etc. etc. Some of these have certainly sold as well as some of the "ancient" works. I will finish with a short, but comical notice of the latest negro minstrel song, which, I cut out of a Chicago paper recently. This oddity, as it is termed, is equalled only by "Dem Golden Slippers" and will doubtless sell many thousands of copies.

"A ball frog on no nightingale" is a fact, which cannot be disputed, but still notwithstanding, to prove this assertion, to guard against newspaper controversies, and at once smooth over probable debates on the subject, before serious consideration is given to the pleasant duty of the Editor, I say "pleasant" advisedly to inform the gentle readers of this paper, that it has seemingly been a matter of vast importance to the authors, to forever settle a matter of doubt of long standing.

For further particulars on "small bills" in this case call at the music store for a copy of the "Great Billings" oddity, entitled as above.

I hope you will "take this all in" (I mean this letter) do not "cut it" and oblige.

LAKESIDE.

ZANESVILLE, OHIO.

ZANESVILLE, September 5, 1884.

EDITOR KUNKEL'S MUSICAL REVIEW:—In accordance with the arrangement made in the August number of KUNKEL'S MUSICAL REVIEW, the Zanesville Music Association, in connection with the College of Music, has given a series of Musical Festivals, consisting of three grand concerts, at Schulte & Co.'s Opera House, on Wednesday and Thursday, August 27th and 28th.

At the opening of this Festival music was crowned King, and has reigned for two days supremely triumphant not only in this beautiful Opera House, but through the entire city.

The people testified their interest in the success of the Festival by profusely decorating their residences, business blocks, and public buildings. With the show of enthusiasm one could only be impressed with the belief that the people had been raised to a higher educational standard in music through the influence of having become in such large numbers—students to KUNKEL'S MUSICAL REVIEW.

However this may be, it was quite evident that some mysterious musical power had turned those in charge to make this Festival a successful one, not only in attracting a large number of music-loving, as well as money-spending people to this substantial old city of broad avenues and hospitable homes, but also, in the advancement of a higher taste for good music well rendered.

It was a gladsome sight for our musical lords, while standing on the corner of Main and Fifth streets, to hear the people looking to Schulte & Co.'s Opera House like "livery doors to a spring for drink." Their eyes could not help but moisten with ardent expressions of gratitude in the belief that all efforts in behalf of this new enterprise were soon to be crowned with success.

Considering the benefit derived from giving this Festival in a city no larger than Zanesville, there need be no explanation about other cities undertaking to do likewise. As music has always been the leading art in civilization, it is reasonable to suppose that every effort put forth for its advancement, if undertaken by competent hands, will not fail of success. For all that has been gained by giving this Festival in Zanesville, let us extend our congratulations to those who have taken such earnest workers, and your agent, Mr. Hamilton, is entitled to a large share for the advancement of a higher standard of musical culture in Zanesville.

The choruses it appeared was the most interesting feature of the Festival.

The Zanesville chorus numbered about eighty of as highly cultivated voices as ever appeared in a chorus. Many of them had for a long time been students of the vocal school, and with their teachers joined the chorus, being ready and willing to assist in the development of an art to which they were so deeply devoted. To this may be traced the complete triumph of the chorus, and explains the remark made by the Cincinnati Commercial-Gazette's reporter, when he said:

"Fresher, truer soprano voices are seldom heard in chorus singing."

With fingers of this character under the skillful direction of Prof. William Libenthal it is easy to see why the chorus "was in the nature of a genuine surprise" to so many of the musical critics from the Queen City.

The city of Lancaster, also, furnished a fine body of singers, from other neighboring cities added strength and beauty to the music rendered. The chorus numbered about hundred and eighty and performed their part of the Festival work in a pleasing and highly creditable manner.

The audience was large and composed of the *élite* of the city. There were scarcely any present from the larger musical centers, some even from St. Louis.

After the Raymond overture by the orchestra, its members being selected for the occasion from among the best musicians of Cincinnati, with Mr. Libenthal at the piano, and Mr. W. H. W. as the local conductor, took the stand and directed the two first choruses, both of which were well rendered. The assembly with hearty applause. Mr. Michael Brand was the next skillful leader of the performance, and was especially the ladies of the chorus, were delighted with him and his directing.

MADE TO MEASURE. \$10 for 6 Keep's Custom Shirts,

The best that can be procured. Perfect Fit and Satisfaction Warranted.

KEEP'S PARTLY-MADE SHIRTS, 6 for \$7.

All Difficult Work Completed. Plain Suits Only to Finish.

SAMPLES AND CIRCULARS MAILED FREE ANYWHERE.

GIBERT BROS., 604 Olive Street,
Manufacturers. 613 Washington Ave.



WILCOX & WHITE
ORCAN CO.
MERIDEN, CONN.

THE ACKNOWLEDGED STANDARD OF THE
WORLD.

THE ONLY ORGAN HAVING
CHILDREN'S BLOW PEDALS.

PLEASE SEND
FOR
CATALOGUE.

ELEGANT IN DESIGN. SUPERIOR IN FINISH.
UNAPPROACHABLE IN TONE.

The solidity and durability of these organs, both internal and external, is thoroughly established through the record of each instrument made, and the same superiority of workmanship and tone is uniformly maintained in all styles manufactured by this company, and the elasticity of touch render them especially obedient to the requirements of the artist's fastidious taste.

WILCOX & WHITE ORGAN CO.,
MERIDEN, CT.

DEALERS OFFICES:
613 Main St., Kansas City, Mo.
50 West St., Pittsburg, Pa.
1515 Walnut Ave., Chicago, Ill.
1300 Chestnut St., Philadelphia, Pa.
21 Nassau St., London, Eng.



CONOVER BROS., MANUFACTURERS OF Upright Piano-Fortes,

Our Patent Repeating Action, Patent Tone Resonator, Patent Metallic Action
Frame, are Valuable Improvements to the Upright Pianos
which Pianists will Appreciate.

Catalogues Mailed upon Application to

235 E. 21st St., New York. 613 Main St., Kansas City

CHAS. A. DRACH & CO.,

ELECTROTYPERS & STEREOTYPERS

COR. FOURTH AND PINE STREETS,
(Globe-Democrat Building.)

ST. LOUIS, - - MO.

Johnson's College
Commercial College

210 & 212 NORTH THIRD STREET. ST. LOUIS, MO.

For Ladies and Gentlemen.

Open Day and Night all the Year.

ST. LOUIS SCHOOL OF ORATORY,
210 North Third Street. L. N. Beers, Principal.

Voices trained for the STAGE, DRAMATIC READING OF PUB-
LIC SPEAKING. For Circular, address

J. W. JOHNSON, Business Director.

PIANO DACTYLON.

A new invention of great practical value and
real benefit to the Piano Player.

To strengthen the fingers.

To improve the touch.

To ensure flexibility and rapidity.

To give correct position of the hand.

To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the

best of Pianists and Teachers, among whom—

Mrs. JULIE RIVE KING. Mr. S. B. MILLER.

MR. CHAS. KUNKEL. Mr. H. G. ANDER.

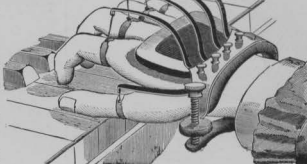
MR. ARTH. TORRENT. Mr. OTTO SINGER.

MR. GEO. SCHREIBER.

Introduced at, and used by, the different Col-
leges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

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



The Festival chorus of the evening, was the cantata "Hear my Prayer," the solo being sung by Miss Anna Groll. Miss Groll has a fine stage appearance, a good voice, and sings in a spirited and somewhat stately style, and has a few fine musical faults. These however will soon be overcome, especially should she remember not to be too formal in her delivery.

Mrs. Von Bonhoff won the favor of the audience at once. She has a charming alto voice, and her singing aroused the audience to a remarkable pitch of enthusiasm. She would be a favorite wherever she appeared were it not for her youthful mannerisms. Sister Statoli is master of the cello. His execution is of a wonderful character, and he charmed and made friends of all present, with his soul stirring music.

Mr. A. Palmer, Jr., has a well balanced voice and sings effectively. Signor Gornay played the Tannhauser Transcription by Liszt. He has a delicious touch and a brilliant execution. The piano has always been the leading musical instrument and why it should have been banished on one of the first of the Festival is remarkable. With a pianist like Signor Gornay, that the piano should have stood idle on any one of the first of the Festival. There should have been at least one piano solo at each concert.

Mr. W. J. O'Connor is a consummate artist. His violin playing was of the highest order of excellence. He played part of the Beethoven concerto, a superb adagio, and the violin duet by Sarasate, and all was enthusiastically received. Mr. W. J. O'Connor is a young man with these profound voice, and with careful training will in the future, make his mark in deep tones. Mr. E. L. O'Connor will be heard from again, it is to be hoped, as he is yet young, and also a devoted student of vocalization.

The attendance at the three concerts was in the aggregate about three thousand and nearly twenty-five hundred dollars has been taken, but this amount will not quite pay expenses; yet every one is happy. The orchestra, chorus and solo features, have given much an impetus here, from which it is to be hoped future enterprises will derive encouragement and success. There is a strong desire on the part of the organizers of the Zanesville Music Association, and to go to work at once on music another grand concert to be given during Christmas week. May the good work go on.

The Musical Critic and Trade Review of September 29, gives an account of a picture of "Anker," connected with "Musical Trade" and to think that up to this time "Flower" had had the credit of the authorship of the picture is a mistake. The picture is a reprinting statement in the number in question, however, for, at the head of the first page we read in large letters "Musical Trade" and in America, and the Organ of the Music Trade of this Country. This is the first intimation we have received of the suspension of publication of half a century of the Musical Trade papers having from New York, etc. but that is not what puzzles at the moment. What we cannot understand is the difference implied between "this country" and "America," "the New York" seemed from the rest of the States, or what?

A CONCERTO UNDER DIFFICULTIES.

THE celebrated Polish violinist, Henri Wieniawski, during a visit to St. Petersburg, was once commanded to play before the Czar, Alexander II. Reaching the Winter Palace at the hour appointed, he was shown into a magnificent apartment, and the Czar, accompanied by his gigantic Newfoundland, entered soon afterward. On the artist's beginning to play the dog, which had lain down at its master's feet, got up and strode slowly toward him. Wieniawski, dreading lest the animal was about to favor him with an accompaniment by howling with all its might and main, went on playing, though somewhat uncomfortably; but matters took an unexpected turn. When it had come close to the artist, the dog suddenly stood up and laid its broad paws on his thigh. That such a state of affairs was not calculated to improve the performance the reader will easily believe, but preserving, as best he could, his equanimity, Wieniawski still went on. The dog, however, did not remain passive. He raised his forepaw, followed every movement of the virtuoso's arm. The perspiration began to pour from the latter's forehead as he thought to himself: "A single angle, my friend, and there's an end for life of your playing." Nearer and nearer did the animal approach the artist's arm, so that to avoid touching it, he had to keep shortening his bowing. At last the Czar, who had followed the scene with a suppressed smile, took pity, and said: "Wieniawski, does the dog interfere with you?" "Please your Majesty," murmured the artist, "exhausted, I am afraid I interfere with the dog." Bursting into a loud laugh, the Czar called the dog away, and Wieniawski, much relieved, was able to continue his performance.

FIFTEN HUNDRED ILLUSTRATIONS SENT FREE

On receipt of six cents for postage, comprising

DIAMONDS, WATCHES,
ALUMINUM, POCKET BOOKS,
VASES, CLOCKS,
MUSIC BOXES, SCISSORS,
JEWELRY, LAMPS,
SOLID SILVER AND SILVER PLATED WARE,
MERMOLD & JACCARD JEWELRY CO.,
The most magnificent jewelry catalogue ever issued.

Fourth and Locust Sts., St. Louis, Mo.
You will be surprised to see how low the prices are.

SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS
6 CENTSFOR
POSTAGE

DO NOT FAIL

TO

OBTAIN ONE.

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.** It contains valuable and interesting information about **WEDDINGS, (Invitations and Anniversaries),** **PRECIOUS STONES, (Significance and Corresponding Months),** **SOLID SILVER WARES, (Their Value and Beauty),** **WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion),** **SILVER PLATED WARES, (Its Beautiful Forms and marvellously low cost),** **AND many other features of great interest to the** **ALL MARKED and particularly LADIES.** Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

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

BARR'S

ST. LOUIS,

Is Not One, but 30 Stores Under the Same Roof.

JUST SEE:

- | | | |
|-----------------------------|--------------------------------|------------------------------------|
| 1 Silk and Velvet Store. | 11 Embroidery Store. | 21 Art Embroidery Store. |
| 2 Dress Goods Store. | 12 Trimming Store. | 22 Millinery Store. |
| 3 Mourning Goods Store. | 13 Gents' Furnishing Store. | 23 Upholstery Store. |
| 4 Calico and Gingham Store. | 14 White Goods Store. | 24 Shoe Store. |
| 5 Summer Wash Goods Store. | 15 Cloth and Cassimeres Store. | 25 Blanket and Comfort Store. |
| 6 Lining Goods Store. | 16 House Furnishing Store. | 26 Underwear Store. |
| 7 Linen and Domestic Store. | 17 Flannel Store. | 27 Children's Clothing Store. |
| 8 Hosiery Store. | 18 Notion Store. | 28 Cloak Store. |
| 9 Glove Store. | 19 Ribbon Store. | 29 Shawl Store. |
| 10 Lace Store. | 20 Fancy Goods Store. | 30 Ladies' and Misses' Suit Store. |

Besides Six Workrooms connected with various Departments.

Address:

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

MAISON D'ORRE!
[CANDY]

FRASER'S CANDIES.

The Largest Exclusively Retail Candy Store in the World.

EXPRESSED TO ANY ADDRESS.

40c per lb., 3 lbs. for \$1.00.

FRASER'S CANDIES.

NO CANDIES SOLD AT WHOLESALE.

SEND \$1.00 FOR SAMPLE BOX.



MAJOR AND MINOR.

Lacocq will shortly produce his new opera, "The Lame Devil," in Paris.

A NEW Conservatory of Music is being erected, at a cost of two million francs, in the city of Lyons, in the Rue de la République.

The new tenor of the *Theatre des Italiens*, Paris, is a M. Lohert, who was discovered in a wine shop at Bordeaux.

The report is that Verdi will go to Paris this winter and conduct the orchestra at the one hundredth representation of "Aida" at the Grand Opera.

Why have not some of the democratic artists of the day denounced the republicans as bourgeois for trying to get into the White House with a Jimmy?

SCRIBNER and WELFORD, 75 Broadway, New York, have just issued a "select list of standard and miscellaneous works on music and musical literature" in a neat pamphlet of thirty-two pages. Send for it.

FARDELLO's old orchestra has been reorganized, and is to give a series of performances at the Cirque d'Aliver this winter, at reduced prices. The new conductor is M. Benjamin Godard, the composer.

Le Mouet, the new spectacular drama by Andran, composer of "Olivette," "La Marquise," etc., has made a great hit in Paris. On the other hand Hervé's new comic opera "La nuit aux souffles" has been a complete failure.

MR. GEO. W. CARTER, late of the Emerson Piano Company, and now connected with Yuse & Son, recently made us a pleasant call. He reports himself as very successful in enlarging the business of the firm with which he has become identified.

At the Follies Concerts, in the time of the French Empire, Faust sang for \$200 a week, and the first prize in Paris, and a republic better able to pay than an empire.

At the grand competition of German Male Choral Societies, held at Bonn, A. T. G. and his association, and thirty-six societies were represented; the chief prize is a gold medal given by the House of Hohenzollern, as well as the prize of the Emperor and Empress of Germany; were unanimously awarded to the choir from Aitz-Chapelle, or the Germans call it, Aachen.

PROBABLY no music school in the world holds out to its pupils such inducements to exertion in the shape of valuable prizes as the Conservatoire at Paris. There is the Pupils' prize of \$40 for the best female pianist; the Hahn prize of \$20 for the best vocal player; Nicodani's prize of \$10 for the best vocalist, and Goussier's prize of \$50 each for the two best opera scholars; besides pianoforte from each of the firms of Grand and Pleyel and Chickering for the best all round pupils.

The faults in singing are mainly two: 1. Singing with an insufficient amount of air, or with imperfect control over the respiration. 2. An undue excitement, generally upward, of the registers. This is frequent in baritone voices who are too soon in the very common in some artists, especially clergymen. The result is congestion, not out of the vocal ligaments, but especially of the pharynx, in which, as the result of forcing, the condition known as membranous pharyngitis with varicose veins, a disease very analogous to that of rectal hemorrhoids, is observed.—*London Review*.AN ATLANTA, Ga., picture dealer recently put in his show window one of the familiar prints of Lady Duff's progress through Coventry. He could not have dreamed of such a sensation as this produced. Some of the women of the city angrily upbraided him, others crossed the street rather than pass close by his store, and yet other persons of both sexes urged the police to remove the outrageous object. The dealer took in the picture, but the indignation continued. The matter was discussed at several meetings, and on the next day one preacher based a sermon upon it.—*Exchange*.

THE Epstein Brothers have been playing at Mr. Motzer's exhibit at the St. Louis Exposition, and their performances have, of course, given the public satisfaction.

However, a bone to pick with them. We note upon one of their programmes "Zampa Overture—Herald." As a matter of fact, what they played was Melotte's excellent piano arrangement of this fine overture. There can be but two explanations of their omission to give the author's credit. For this work: Either they are ashamed to play Melotte's arrangement, or they desire to be considered the authors of the arrangement they play. If an author is good enough to write, he is good enough to acknowledge the same, and whatever his reputation is, it is hardly the fair thing to plagiarize it. Besides, when a number of arrangements of the same overture exist, it is misleading to the public that should not attribute to the proper author the arrangement used. If, while the programme is being read, the Messrs. Epstein have done the same thing so often that it looks as if they were method in the omission.

The appraisers appointed by the court for the estate of the late Henry J. Miller have filed their report in the Probate Court, county of Suffolk, and find assets as follows:

Real Estate.....\$4,000 00

Personal Property.....176,541 02

\$180,541 02

ESTEY & CAMP
NO. 203 NORTH FIFTH STREET
ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

style of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATTHUSHER, FISCHER AND OTHERS,

Payments

giving a variety to select from that can not be found in any other house in the country.
Every instrument warranted. Catalogues mailed on application.

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



This wonderful little instrument is a remarkable triumph of mechanical skill, and is not only

A NOVELTY but is also an instrument of real merit. It consists of a small elegantly designed case, with a curved glass front, as shown in the above cut.

By working the crank, wind is supplied to the instrument, and, at the same time, a perforated sheet of parchment is drawn through, which operates as a slide valve, thereby producing the required tones.

These perforated sheets cost but a few cents, and can be used over and over again for years.

We are constantly issuing in this form all the latest and most popular music, so that any one possessing one of these Organons can perform wherever he chooses, entertaining both himself and friends without having himself the slightest knowledge of music.

TEN DOLLARS.

AGENT FOR
KRANICH & BACH PIANOS,
Vose & Sons Pianos,
CLOUGH & WARREN ORGANS,
AND FOR THE
ORGANINA.

WHOLESALE & RETAIL

—DEALER IN—

Musical Instruments,

—AND—

PUBLISHER OF SHEET MUSIC.



CHASE PIANO CO.

Manufacturers of

SQUARE, SQUARE GRAND, AND IMPERIAL UPRIGHT GRAND

PIANOS,

Every instrument Fully Warranted.

RICHMOND, INDIANA.

NICHOLAS LEBRUN, SOLE IMPORTER

OF THE

CELEBRATED 'ROUGH DIAMOND'

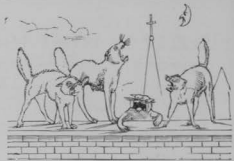
ITALIAN STRINGS

FOR VIOLIN, GUITAR, BANJO, CELLO, AND DOUBLE BASS,

AND OF THE "NE PLUS ULTRA" GERMAN ACCORDION.

Bands supplied and instruments repaired at lowest figures. Dealers supplied at New York figures. Sample orders solicited. Jean White's and Howe's entire catalogue in stock at publishers' prices. Largest and best stock west of the Mississippi. You wanted samples of "Rough Diamond" violin, guitar, or banjo strings mailed upon receipt of \$1.00

FIFTEEN YEARS OF SUCCESS.
NICHOLAS LEBRUN,
Manufacturer, Importer, and Dealer in
MUSICAL INSTRUMENTS
And Musical Merchandise,
207 SOUTH FIFTH STREET,
ST. LOUIS, MO.
TEN FIRST PREMIUMS.



COMICAL CHORDS.

No wonder Riemack wants to keep on the American hog. He never could stand a rival.—*San Francisco Post.*
SZZZZZZ—can conductor—"You can roll in whenever you want to." Fat man—"Yes, and roll out when I don't want to."

An English clergyman, waxing sarcastic in the pulpit over the enormities of the age, exclaimed:—"And these things, my brethren, are done in the so-called nineteenth century."

"Ah, Mr. Hobbleton, I hear that you have been called to the ministry." Well, I can hardly term it a call. They only offer me five hundred a year. Sort of a whisper, you understand.—*Archibuteo Traveller.*

A CHAF from the country, stopping at one of the hotels, sat down to dinner. Upon the bill of fare being handed him by the waiter he remarked, that he "didn't care 'bout readin' now; he wait till after dinner."—*Boston Transcript.*

"No," said Pogg meditatively, "I don't fear what may come to me in another world; it is the act of dying that fills me with a sort of nameless dread. I don't like the idea of crossing the dark river. I always was afraid of water, you know." "You shouldn't let that worry you," replied Mrs. F. "you'd have a splendid chance to dry your clothes when you reached the other side."—*Boston Transcript.*

DO YOU WISH TO KNOW ALL ABOUT

WEDDINGS, INVITATIONS and Anniversary, FANCIOUS STORIES, Significance and Co-responding Months, WATCHES, Gold, Silver and Nickel? WHAT SHALL I Buy for a Present? SOLO SILVER WARE, its Beautiful Forms and Quality. And numerous other interesting subjects? THEN SEND SIX CENTS FOR POSTAGE and receive free, the magnificently illustrated catalogue, (1,500 Illustrations), of the MEMORO & JACARD JEWELRY CO., Fourth and Locust Sts., St. Louis, Mo. It will be a revelation to you to learn of what REMARKABLY LOW PRICES this great house sells its fine goods.

WHEN Sir Hans Sloane lived in Bloomsbury Square, Handel visited him, and gave great offense by putting his muffin on one of the Doctor's dining books. The composer used to confess that it was a "careless trick," while he added: "But it did no monstrous mischief; but it pecked the old poem very dreadfully out of sorts. I offered my best apology, but the old miser would not have done with it if it had been a biscuit (would) not have mattered none. No! but muffin and butter!" And I said, "Ah, mine old friend, that was the rub; it was the butter. Now, mine worthy friend, Sir Hans Sloane, you have a notable excuse—your may save your coat and butter, and lay it to that unfeeling, unfeeling German, and den I know it will add something to your life by sparing your purse."—*London Society.*

A PHILOSOPHICAL TRAMP.

A Gentleman on East Fourth Street found a ragged tramp sitting on his front steps eating his lunch.

"Here! What are you doing there?" he shouted.

"Partaking of a slight lunch. Will you join me?" the tramp politely responded.

"No, I don't want any of your villainous feed."

"That's so, it is pretty tough kind of fodder. I just got it out of your kitchen. Your wife must be doing her own cooking now."

"What's that, you infernal hound!" exclaimed the angry man, starting toward the tramp, still sitting quietly on the step.

"Don't get excited, sir, don't get excited. Think a minute. Aren't you mistaken in calling me a hound?"

"No, I'm not, and I'm not."

"But, my dear sir, you are mistaken. I am no hound; I'm a seller."

The gentleman stared at the tramp in admiration and muttering something about a newspaper paragraph gone astray, he left him to finish his lunch.

SEND SIX CENTS FOR POSTAGE

For the magnificently illustrated catalogue of the MEMORO & JACARD JEWELRY CO., Fourth and Locust Sts., St. Louis, Mo. It presents very plainly the beautiful goods and You will be surprised to learn at what LOW PRICES THEY SELL THEM.