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NOTES FOR THE CURIOUS BETWEEN THE NUMBERS.

Art.—It is said that Mr. Albert Bierstadt sold his painting, "The Last of the Buffaloes," for \$50,000.

Literature.—The first book printed in the English language in America was a book of psalms. This was printed in 1640, in the Massachusetts Bay settlement, and called the Bay Psalm Book. A few years since one of these sold in New York City for \$1,200.

Medicine.—"As a medical Student, in 1865, I remember hearing Dr. Oliver Wendell Holmes say to his class at Harvard: 'When you begin practice, you will have twenty remedies for one disease; but after twenty years, you will have twenty diseases for one remedy.' This prediction is fulfilled in Antikamnia, which meets so many indications," writes Dr. W. E. Anthony, the great authority on medicine. Every year of its history Antikamnia has, while confirming its remedial qualities, continually exalted its value as a pain conqueror. In fact, the medical profession has now accepted it as the most satisfactory remedy in all cases where relief from pain, or rest in nervous disorders, is sought. To receive a

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Music.—It is a peculiar thing, according to the *New York Sun*, that so many of the most prominent musical composers were born in winter months. Mozart, Schubert and Auber were born in the month of January; Handel, Mendelssohn and Rossini, in February; Bach and Haydn, in March; Beethoven, in December.

Science.—It is stated that Mr. Edison owned between 400 and 500 patents. When experimenting, he wore a long, loose frock of checked gingham, reaching from his chin to his feet.

One of the most admirable uses to which rubber has been put is for horseshoes; it is not only light and durable, but it markedly improves the hoof.

One of the novelties exhibited at the National Cycle Show, at the Crystal Palace, London, was a can-

opy which protected the rider from sun or rain. This canopy is like the ordinary buggy top, and is steadied by means of a small wheel at the back which runs on the ground.

Life Thoughts.—Your life is what you make it. The best philosophy—a contented mind. If you would be strong, conquer yourself. Man should be ever better than he seems.

Intending visitors to Bayreuth next summer are informed that the dates of the Wagner performances have been fixed. There are to be two cycles only of "Der Ring des Nibelungen," namely, on July 22 and the three following days, and on August 14, 15, 16 and 17. The first (and perhaps the second) of these cycles will be conducted by Richter, and should Jean de Reszke attend the festival he will probably appear in "Siegfried" and "Götterdämmerung." For "Die Meistersinger," July 28, August 1, 4, 12 and 19 have been set apart. "Parsifal" is to be given seven times—on July 29, 31, August 5, 7, 8, 11 and 20—under the conductorship of Mottl.

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AN INTROSPECT.

At a recent meeting in Queenstown, Ireland, of the Munster section of the Incorporated Society of Musicians, the leading organization of professional musicians in Great Britain, one of the members, Mr. Frank Holmes, read an admirable paper on the present status of the musical profession. He called for honest self-examination and rigid criticism. The following is a summary of his paper:

"The man who does not, once and again, pull himself up and ask, 'Where do I stand in the world?' is either afraid to face the inquiry or conscious of his lack of desire or ability to stand higher. Music stands highest of all the arts. Where do musicians—the rank and file—stand? Nowhere? Why? Because we have neither aspired to a position nor entitled ourselves to it. The only thing we know anything about is music—and but little of that; and too often the musician, when he is a musician, is nothing more. We have not made ourselves in any sense a force in the world, and are not bound up in the great life of the nation. The best proof of this is the fact that we have found no place in the literature of the country—serious, romantic, dramatic, or comic. What great writer has ever taken an *organist* for his hero? What play has him even for its *villain*? There is no surer gage of the hold a class or profession has on the interests and sympathies of the public than the often recurrence of its individual types in the literature of the day. Our leaders in the profession are greater than their forerunners of the past three centuries. We, the rank and file, are of less account than the rank and file of any other profession then or now. The vast majority of us are held in humiliating contrast to all other professions. They despise us, and the world simply doesn't count us. Among many discouraging conditions which we *can not* help we include the amateur—that daring thing with more time, more money, and more brains than ourselves—doing all the things we do (some of them better)—and all for *nothing!* Music being, as I have said, the highest of the arts, and with the lowest of the professors, there is a want of adjustment somewhere which it is our duty to find out and set right, and thus establish between music and musicians that beautiful sense of proportion and harmony which—sadly we say it—does not exist now. Toward that desirable end may I make a few suggestions?

"Let us show more interest in, and sympathy with, the occupations and amusements of those around us. Let us claim and exercise to the full all the rights—municipal, political, etc.—we may be entitled to. Let us join every movement for the lessening of the heavy burdens which press and keep down our brothers and sisters in our own and other lands. Let us ourselves live beautiful lives, that so the refining influence of the art we love may shine through us and attract others. Let us, while extending our *general* knowledge of our art, so far as we can, find out the *particular* branch we have most natural aptitude, etc., for, and endeavor to excel in that. Let us, as often as may be, hear first-rate performances of first-rate works. Let us ourselves, whether as performers, conductors, or teachers, have nothing to do with music that is not of the best, never dreaming that popularity—or, for the matter of that, unpopularity—is a proof of excellence. Let us always have a free pupil or two on our list, with whom talent is more *en evidence* than the means to cultivate it. Let us never resent honest criticism—if only we are fortunate enough to get it. Let us remember that, in advancing ourselves, we are most surely advancing our art; and that it, in turn, will shed on us, as we walk along together, some of the additional luster we have gained for it by our faithful service.

John C. Freund, whose new journal, *Musical America*, is meeting with extraordinary and well-merited success, very aptly says in a recent issue:

A musical paper, to succeed, must offer an honorable business proposition to advertisers, as, from the conditions controlling the publication of newspapers, the subscription price and the price at which the paper must be sold at retail do not cover the expense. This honorable business proposition must be offered to teachers, singers, pianists, musicians of all kinds, managers and the leading firms in the musical industries.

If the paper is to be purely a critical paper and a paper for musicians and professionals only, it is obvious that it can offer no sound business proposition to advertisers of the kind mentioned, as the cards of the professionals would simply be read by other professionals.

From this it follows logically that a paper to offer an inducement, in an honorable way, to professional people to support it by their advertisements, must be read by the musical public, by the people who pay to go to the opera, to concerts, to musical entertainments of all kinds, to the theater, by the people who have money, as well as ambition to give their children a musical education.

AN IMPEACHMENT OF GERMANY'S MUSICAL TASTE.

The German capital, says Edward Breck, "adores squeaky singing and playing out of tune." As proof thereof he unkindly refers to the enthusiastic reception accorded Miss Lillian Russell, an "ordinary singer," and that lavished upon Miss Ada Colley, a young Australian lady, whose voice goes to an astonishing height till it resembles a whistle. When she sings "Cavalleria Rusticana," Mr. Breck's whole spiritual and physical being shudders with excruciating agony; but the Berlin audience rises as one man in a deafening din of applause. Mr. Breck is correspondent for the *New York Times*, and he continues his case of impeachment as follows: "Now, I do not want to draw the conclusion from this appalling fact that the Germans are not musical, but only that they are less so, particularly the masses, than we are taught to believe. In most ways the Germans are certainly the most musical people in the world; in a great many others they are the most unmusical. A conservatory student who engages himself at a small theater as third bandmaster, or 'choir repetitor,' at 100 marks a month or less, is required to read at sight badly copied orchestral scores, often corrected and altered to the point of illegibility, and he can do this; but, unless he be an exception, he may become a celebrated conductor without being able to distinguish between a true and a false tone. There is no country in the world where so much music can be heard: there is no country in the world where so much singing and playing off the key is tolerated, nay, enjoyed. Here again the German national dulness of sense, which precludes finish and finesse, comes in. . . . The German stands alone as a creative musician; as an interpretive artist he falls far below the Slav, the Hungarian, or the Latin; for the fire, the caressing touch, the *diablerie*—in a word, the artistic finish is not his; that unerring instinct for the 'nuance' which is the soul of artistic expression; 'Only of the preeminently classic is he a masterly interpreter, the music which allows of the least individuality on the artist's part, like Bach and Beethoven.'" As a further illustration, Mr. Breck refers to the celebrated German bands, which, he says, set his teeth on edge. Many a fife corps in the Fatherland you may hear playing tunes a whole half tone too flat.

DEATH OF MAX ALVARY.

Max Alvary, the great Wagnerian tenor, and a popular favorite in the United States, died on November 8 of cancer of the stomach, in Tabarz, Thuringia, Germany. He was forty-one years old.

Alvary's real name was Max Aschenbach, and his father is the well-known painter, Oswald Aschenbach.

Alvary's early training was not that of a singer. He had been an architect and a business man before he decided to cultivate his voice under Lamperti, in Dresden, and Stockhausen, in Frankfurt.

His progress was rapid, and in 1882 he made his debut at Weimar. His voice then was of a light tenor quality, and he was considered a talented exponent of the older Italian roles.

Alvary was ambitious, however, and he turned his attention towards Wagner. The "Trilogy" interested him most, and he made a close study of the poem and music.

During Lilli Lehmann's first season in New York, Alvary came here and sang Don Jose to her Carmen. He was very well received, but it was not until he appeared as Siegfried in Wagner's opera of the same name that he had a chance to show his true artistic metal. Then his popularity instantly became assured, and reached its culmination in 1890, when, after his "farewell" appearance at a matinee several hundred women waited at the stage door until he walked to his carriage, and, in their uncontrolled enthusiasm, embraced the handsome tenor on the open street.

Alvary then became a member of the Stadttheater in Hamburg, and, later on, twice returned to this country, under Damrosch's management.

With their customary fickleness, the New Yorkers had grown indifferent to their one-time idol, and Alvary's reception was lukewarm. He was in poor physical condition, and about two years ago he fell ill. His money was soon exhausted, and some few months back his friends in this country found it necessary to get up a subscription in order to aid him to support his family.

Alvary's Siegfried has come to be accepted as the standard interpretation of the role. He looked and acted the part to perfection. While retaining Wagner's declamatory style, he yet managed to lend his singing a lyrical background. Even De Reszke (a great admirer of Alvary, by the way) could not tell the story of Siegfried so simply and convincingly as Alvary. He had also sung at Bayreuth, as Tannhauser and Tristan, but these roles earned him little success in America, though he looked a most picturesque Tristan. His voice was already gone then.

His last appearance here was in 1896, with Katharine Klafsky, at the Academy of Music.

Alvary inherited some of his father's taste, and assisted Walter Damrosch in designing the costumes for "The Scarlet Letter." His confreres in the United States all thought highly of him as a man and an artist, and sincere sorrow is everywhere expressed.

NO VOCAL TEACHERS IN ITALY.

Adelina Patti and Mme. Sembrich represent the best traditions in singing. They both have always refused to enlarge their repertoires beyond the roles suited to their voices. Mme. Sembrich's opinions, therefore, carry much weight. In an interview she is reported as saying:

"There are no singers among the younger Italians who are properly taught or take the necessary time to prepare themselves for the operatic stage. There are no teachers left in Italy to-day. If I were asked, I could not name a single one there to whom I would send a pupil. This is, of course, the chief reason why the younger singers of Italy are taught as poorly as they are. Another reason is that now they give their attention chiefly to roles that they think can be sung without great study. To sing Wagner's music properly a person should know all there is to know about the art of singing. But a great many do not believe that. They think it is enough to declaim or shout dramatically. The younger composers of Italy are all writing music of that kind. Their imitation of Wagner has led to the neglect of merely lyric singing. So we see young persons without adequate preparation who begin to shout Wagner and the works of the younger composers. The result is that the voice goes within a very short time. I know one young Italian who is now only a few years over 30. She is beautiful and a fine actress, but her voice is completely gone, merely because she was never properly taught, and has been singing the dramatic music of the new composers. Formerly if they did not receive proper preparation there was some chance for them to learn ultimately. They began with the lyric operas of Verdi, Donizetti, and Rossini, and if they afterward learned to use their voices properly it was not too late. The music they sang was not of a kind to injure the voice permanently. But now, when they start in on Wagner and the young dramatic composers and sing their music without knowing how to sing, the voice is gone before they realize that good singing is as necessary for one kind of music as it is for another. But they would find it difficult to get the proper training in their own country to-day, for the art of singing has declined there now until even the teachers seem to have forgotten the old traditions."

ONE OF WAGNER'S DREAMS.

Mr. Percy Betts, of the *London Daily News*, calls attention to the fact that in the hitherto unknown letters from Wagner to Emil Heckel, the publisher, about to be issued by Fischer, of Berlin, the interesting fact is disclosed on authority that Wagner, at the time of his death, had in his brain the complete scenario for three new operas on the subjects respectively of Martin Luther, Frederic the Great and Duke Bernard of Weimar. A Wagnerian opera, with the Protestant Reformer as hero, should have been a masterpiece indeed. In some of these letters Wagner is frivolous: for example, in an epistle accompanying a photograph of his wife, he writes in German doggerel, "Dame Cosima is in good humor, though that surprises no one, for she possesses a superior husband who writes good music." Most of the letters are, however, upon the establishment of the Bayreuth Theatre, and they are of deep interest.

To the minds of many, it would seem almost an impossibility to conceive of Wagner's setting up Dr. Martin Luther as a hero of one of his highly emotional and passionately lurid music-dramas, although it must be admitted that the tearing down and burning of the Pope's Bull would have given the maestro a splendid chance for vehement declamation. Possibly Wagner intended to make Luther's interview with the devil, in which the learned doctor threw his inkstand at the arch demon's head, one of the scenes of the opera. By the introduction of red fire, with Mephisto conjuring up a powerful vision of temptation, to be followed by the discomfiture and flight of the infernal legion, Wagner would have had a superb inspiration for a weird and sensational effect. Frederic the Great, being of a satirical and philosophical bent of mind and without commanding stature or dignity of person, lends himself in a very slight way to the demands of a grand opera of the Wagnerian type. Both he and Neapolian looked very insignificant on horseback, and neither was in any sense a typical popular hero of the Gustavus Adolphus, Wallenstein, or Cromwell type. Certainly Frederic's philosophical conversations with Voltaire would not show off well in musical garb and then again, as Frederic was always proof against the charms of women, it would have been an opera *ex necessitate*, without a love-song.

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THOMAS M. HYLAND, EDITOR.

DECEMBER, 1898.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts given at the Fourteenth Street Theatre every Wednesday night are drawing large and enthusiastic audiences. Mr. Charles Kunkel, the head and front of these justly celebrated concerts, is sparing no pains to give the public concerts that, in so far as talent, scope of programmes and educative aims are concerned, are not surpassed. The public good is his aim. He gives music lovers an opportunity of spending a few thoroughly pleasant and profitable hours every Wednesday night. He invites the younger generation, the students of music, to come and hear the works of the masters, receiving the encouragement that will send them back to their studies with renewed energy and inspiration, so that both parents and teacher will share in the good results. That the concerts are successful, is evidenced by the great interest manifested in them. The following programmes have been presented:

- 226th Kunkel Popular Concert, (second concert of the season), Wednesday evening, Nov. 23, 1898.
1. Trio—For Piano, Violin and Violoncello, op. 59, *De Beriot*. (a) Moderato. (b) Adagio. (c) Rondo—Allegretto. G. Parisi, P. G. Anton and Charles Kunkel.
 2. Duet for Piano—Il Trovatore, Grand Fantasia, *Melotte*. Introducing Soldier's Chorus, Home to Our Mountains and Anvil Chorus. Charles J. Kunkel and Charles Kunkel.
 3. Song—Grand Aria, from *Somnambula*, *Belini*. Mrs. A. D. Chappelle.
 4. Violoncello Solo—(a) Andacht (Devotion), op. 50, No. 3, *Popper*. (b) Reigen (Ring Dance) op. 50, No. 4, *Ib.*
 5. Piano Solo—(a) Alpine Storm, a Summer Idyl, *Kunkel*. (b) In Dreamland, Valse Caprice, *Bloeser*. (c) Satellite, Polka Caprice, *Alden*. Charles Kunkel.
 6. Violin Solo—Carmen Fantasie Brillante, *Hubay*. G. Parisi.
 7. Song—Polonaise from *Mignon*, *Thomas*. Mrs. A. D. Chappelle.
 8. Trio—For Piano, Violin and Violoncello, op. 49, *Mendelssohn*. (Two movements.) (a) Andante con moto tranquillo. (b) Scherzo—Leggiero e Vivace. G. Parisi, P. G. Anton and Charles Kunkel.
 9. Piano Duet—To the Chase, Galop, *Mori*. Charles J. Kunkel and Charles Kunkel.

227th Kunkel Popular Concert, (third concert of the season), Wednesday evening, Nov. 30, 1898.

1. Duet for Piano—Zampa Overture, *Herold-Melotte*. Grand Concert Paraphrase. Charles J. Kunkel and Charles Kunkel.
2. Aria—Q mio Fernando, from *La Favorite*, *Donizetti*. Mrs. Josephine Hilty-Kimmel.
3. Violin Solo—Ballade et Polonaise, *Vieuxtemps*. Arnold Pesold.
4. Song—I Will Love Thee, (Romanza), *Stanzieri*. James J. Rohan.
5. Piano Solo—(a) Consolation, *Chopin*. (b) Whispering of the Fairies, *Rubinstein*. (c) Carnival of Venice, *Melotte*. Charles Kunkel.
6. Song—(a) Spanish Love Song, *Chaminade*. (b) When Love is Kind, *Old Melody*. Mrs. Josephine Hilty-Kimmel.
7. Violin Solo—(a) Legende, *Bohm*. (b) Scherzo, *Goens*. Arnold Pesold.
8. Song—(a) The Dew Upon the Lily, *German*. (b) Arabian Love Song, *De Koven*. James J. Rohan.
9. Duet for Piano—American Girls March, *Kunkel*. Charles J. Kunkel and Charles Kunkel.

ROSENTHAL.

Moritz Rosenthal, the Polish Pianist, has taken New York by storm. His success, unlike that of others of his art, was purely due to his tremendous virtuosity. It is not a case of stimulated enthusiasm, of excited imaginations. The man's personality does not dominate the artist's genius. Authority of style, mastery of technique, absolute command of an instrument, which seems to become a mere plaything in his hands, and a marvelous exhibition of artistic achievement, touching the limits of human possibility, these are the factors which arouse his audiences of musicians and music lovers to the sincerest bursts of applause a public performer has ever received in this country. Carnegie Hall has been crowded at every performance. The crush was such that the sale of tickets had to be stopped on several occasions. Strangely enough, there were no contentions, no faking of sides, no comparisons. The existence of differing forms of pianistic expressiveness was recognized. The creation of a new idol did not mean the toppling over of an old one. The acclamations were not "Le Roi est mort; Vive le Roi!" The assertion that Rosenthal is the greatest of all technicians cannot be attacked. Such absolute perfection in digital dexterity was never exhibited to an American audience. Running passages in the purest legato; trills as even and smooth as the trill of the nightingale; runs in thirds in strict tempo; glissandi that seemed to be fingered on harp strings; chromatic scales that swept the keyboard; and above all, octave effects that were simply wonderful in their rapidity of execution—these were the manifestations of Rosenthal's pre-eminence as an instrumentalist. Vivified as all this was by the bravura, the virility of a firm, masculine mind, directing an equally firm masculine touch, the effect was tremendous. It was a triumph of mind over matter such as is seldom seen even in these days of human victories over physics. It is true he aims at the use of manual dexterity purely as a means to the end, but the brilliancy of the physical work certainly overshadows the intellectual and emotional expressions. Of this more can be said when he has been heard oftener. He played a concerto by Schytte. This composer is a Dane, who writes simply and effectively. The first movement is brilliant, the second recalls the Scandinavian school, and the third is a Liszt-like piece of work formed of a succession of almost impossible technical problems. Then came two Chopin numbers, sweetly and deeply interpreted, an extraordinary contrapuntal study on a Chopin waltz; two Liszt compositions, fiery and dramatic, and as an encore a Henselt gem, deliciously played, and a Fantasie on the waltzes of Strauss, in which the themes were buried in a web of musical embroidery. These re-

citals will undoubtedly be the greatest musical treat we have ever had. Rosenthal will appear in St. Louis Monday evening, January 30th, and Wednesday afternoon (Matinee) February 1st, at the 14th St. Theater.

MISS BAUSEMER'S CONCERT.

One of the interesting features of the season was the concert given by Miss Edith Bausemer, daughter of Mr. and Mrs. Franz Bausemer, at Memorial Hall, on the 11th ult.

The appearance of Miss Bausemer in the dual role of pianist and violinist was looked forward to with special interest, and it may be said that the high expectations of the large and critical audience present were fully met. Splendid dash and brilliancy characterized her work, and every number showed artistic finish and unblemished technique. Miss Bausemer was literally showered with floral tributes, and was given a most enthusiastic reception.

ABORIGINAL AMERICAN MUSIC.

Professor Wilson of the National Museum states that music evidently occupied a prominent place in the arts of the ancient Mexicans, for it is mentioned by the early Spanish writers in connection with war, religious ceremonies, and of festivities of various kinds. The instruments described or mentioned were drums, timbrels, flutes, horns, trumpets, and rattles. According to Clavigero they had no stringed instruments. There is no representative of the ancient Mexican drum in the National Museum. It is described, however, the "teponaztli" of the Aztecs, as being made of a single block of very hard wood, somewhat oblong, square in shape, which was hollowed, leaving at each end a solid piece about three or four inches in thickness, and at its upper side was a kind of sounding-board about a quarter of an inch in thickness. In this were made three incisions, two running parallel some distance lengthwise of the drum, and a third running across from one of these to the other just in the center. By this means two vibrating tongues of wood were obtained, which, when beaten with a stick, produced sounds as clearly defined as those of the kettledrums of the present day.

The rattle, it is stated, appears to have occupied an important place in the ceremonies of the ancient Mexicans. A primitive form of dance rattle still used by the Yaqui Indians of Sonora, Mexico, is made of butterfly cocoons, which are divided into halves and sowed together at one end with a double cord. Each half of the cocoon contains a grain or pebble. They are attached to a long cord, which is wound around the leg of the dancer.

The only instruments of metal in the museum collection of Mexican antiquities are bronze bells. These appear to have been in general use by the Mexicans before the Spanish conquest, and they are often found figured in the picture writings representing the various objects which the Aztecs used to pay as tribute to their sovereigns.

Whistles were used in Mexico and Central and South America. The whistling mechanism in all is identical with that of the modern flageolet, and the only distinction that can be made between them is by classing the instruments which emit only one sound or note as whistles, and those which have one or more finger holes as flageolets. The smaller instruments are mostly grotesque caricatures of the human face or figure of animals or birds. The larger instruments are more like the modern flageolets. A figure is shown carved in marble. It has six round holes, the lower end being carved in imitation of an alligator's head. It is Professor Wilson's opinion that the antiquity of the instrument may not be very great. The fact of its having six finger holes, he thinks, suggests European contact, as in all other specimens of this class from the Western hemisphere the usual number appears to have been four holes.

Alexander Henneman, the well-known voice specialist, has erected at 3723 Olive street one of the best-adapted buildings for music teachers in the West. Each studio is sound-proof, and the recital hall, which is fitted up with a splendid stage and has superb acoustic properties, will comfortably seat two hundred and fifty persons. The appointments throughout are in the best of taste. Teachers have now a most desirable and convenient Hall in which to give recitals.

Emil Liebling, the well-known pianist and composer, played at a reception given by the Chicago Press Club, and scored a great success by his artistic rendition of "Hiawatha," an Indian legend for piano, by Charles Kunkel.

Miss Carrie Vollmar's new song, "United the Blue and the Gray," has brought her many deserved compliments. It was one of the features at the recent reception tendered President McKinley.

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the one of "many tones," embodies the highest attainments in the art of Piano making, and is in accord with the best ideals of piano construction.

The "Crown" Piano is strictly and in the fullest sense a high grade piano. It is not surpassed in any way by any "single tone" piano. **It is all, and has all that will be found in any other high grade piano; and, in addition thereto, its many-tone capabilities give it range and capacity above and beyond all others,** doing away completely with the objections to the ordinary pianos, because of the monotony of their one "single tone."

Its multi-tone adjustment does not complicate its construction, or in any way affect the quality of the piano tone except to more than double its life. It is an essential part in the construction of the "Crown" Piano, and is built into each and every "Crown" Piano made. All of the various tones and tone effects, aside from the regular piano tone, are produced by it. No other piano has this multi-tone adjustment; no other piano can have it, because it belongs exclusively to the "Crown" Piano.

The great varieties of tone, tone shading and tone effects produced by the "Crown" Piano, give it the greatest and most varied capacity of any piano ever made.

Any person who can play in the ordinary piano tone, can quickly learn to execute in the various tones. The original and exclusive attributes and capabilities of the "Crown" Piano in its piano tone and its other "many tones" charm and attract all pianists and vocalists who hear it. It is much more pleasing, entertaining and satisfactory than any "single tone" piano can be.

The confidence of the manufacturer in his product is evidenced by his ten years warranty, which is "burnt in the back" of each instrument. Illustrated catalogue with music free.

GEO. P. BENT, Mfr., Bent Block, Chicago, Ills., U. S. A.

BUTTERFLY GALOP.

GALOP CAPRICE.

Vivace ♩ - 138.

Claude Melnotte.

The first system of music is in 2/4 time and features a lively, rhythmic melody. The right hand (R.H.) plays a series of eighth-note patterns with fingerings 1-2-3-4 and 1-2-3-4. The left hand (L.H.) provides a steady accompaniment of eighth notes. Dynamics include *f*, *p*, and *ff*. Pedal points are indicated with 'Ped.' and asterisks. A slanted line above the staff indicates a dynamic or articulation change.

The second system is marked 'Scherzando' and features a more playful, syncopated melody. The right hand uses chords and eighth-note patterns with fingerings 2, 2, 2, 2. The left hand continues with a rhythmic accompaniment. Dynamics include *f*, *ff*, and *p*. Pedal points are marked with 'Ped.' and asterisks. A dashed line with an '8' above it indicates an eight-measure phrase.

The third system continues the 'Scherzando' section with a similar rhythmic pattern. The right hand features chords and eighth-note runs with fingerings 4, 4, 4, 4. The left hand maintains the accompaniment. Dynamics include *p*. Pedal points are marked with 'Ped.' and asterisks. A dashed line with an '8' above it indicates an eight-measure phrase.

The fourth system concludes the 'Scherzando' section. The right hand features chords and eighth-note runs with fingerings 4, 4, 4, 4, 4, 4, 4, 4. The left hand continues the accompaniment. Dynamics include *f* and *p*. Pedal points are marked with 'Ped.' and asterisks. A dashed line with an '8' above it indicates an eight-measure phrase.

System 1: Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs. Bass staff provides harmonic accompaniment with chords and eighth notes. A dashed line above the treble staff indicates an 8-measure phrase. Pedal markings are present at the end of the system.

System 2: Treble and bass staves. Treble staff continues the melodic line with slurs and accents. Bass staff accompaniment includes chords and eighth notes. A dashed line above the treble staff indicates an 8-measure phrase. A piano (*p*) dynamic marking is present. An asterisk (*) is placed below the first measure of the bass staff.

System 3: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and eighth notes. A dashed line above the treble staff indicates an 8-measure phrase. Pedal markings and asterisks (*) are used throughout the system.

System 4: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and eighth notes. A dashed line above the treble staff indicates an 8-measure phrase. The tempo marking *Leggiero.* is present. Pedal markings and asterisks (*) are used throughout the system.

System 5: Treble and bass staves. Treble staff features a melodic line with slurs and accents. Bass staff accompaniment includes chords and eighth notes. A dashed line above the treble staff indicates an 8-measure phrase. Pedal markings and asterisks (*) are used throughout the system.

First system of musical notation. It features a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings (1, 2, 3, 4). The bass staff provides a harmonic accompaniment. Pedal markings are indicated by asterisks and the word "Ped." below the staff. A first ending bracket labeled "1." spans the final two measures of the system.

Second system of musical notation. It continues the piece with similar melodic and harmonic textures. Pedal markings are present. A second ending bracket labeled "2." spans the final two measures of the system.

Third system of musical notation. The tempo is marked "Scherzando." and dynamics range from *ff* to *p*. The treble staff has a more rhythmic, chordal texture. Pedal markings are present.

Fourth system of musical notation. It features a melodic line in the treble and a steady accompaniment in the bass. Pedal markings are present.

Fifth system of musical notation. It concludes the page with a final melodic flourish in the treble and a sustained accompaniment in the bass. Pedal markings are present.

Con fuoco.

First system of musical notation for 'Con fuoco.' It consists of two staves: a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic and contains several chords and melodic fragments. The bass staff features a rhythmic accompaniment of chords. Pedal markings are present below the bass staff: 'Ped.*' under the first two measures, 'Ped.' under the third, 'Ped.*' under the fourth, 'Ped.' under the fifth, and 'Ped.' under the sixth. There are also asterisks (*) under the second, fourth, and sixth measures.

Second system of musical notation for 'Con fuoco.' It consists of two staves. The treble staff continues with chords and includes a 'cres.' (crescendo) marking above the fifth measure. The bass staff continues with its rhythmic accompaniment. Pedal markings are 'Ped.*' under the first, 'Ped.*' under the second, 'Ped.*' under the third, 'Ped.' under the fourth, 'Ped.' under the fifth, and 'Ped.' under the sixth. Asterisks (*) are placed under the first, fourth, and sixth measures.

8

Third system of musical notation for 'Con fuoco.' It consists of two staves. The treble staff continues with chords and includes a 'p' (piano) dynamic marking above the fifth measure. The bass staff continues with its rhythmic accompaniment. Pedal markings are 'Ped.*' under the first, 'Ped.*' under the second, 'Ped.*' under the third, 'Ped.' under the fourth, 'Ped.' under the fifth, and 'Ped.' under the sixth. Asterisks (*) are placed under the second, fourth, and sixth measures.

8

Fourth system of musical notation for 'Con fuoco.' It consists of two staves. The treble staff includes a 'cres.' (crescendo) marking above the fifth measure and a 'ff' (fortissimo) dynamic marking above the sixth measure. The bass staff continues with its rhythmic accompaniment. Pedal markings are 'Ped.*' under the first, 'Ped.*' under the second, 'Ped.*' under the third, and 'Ped.' under the fourth. Asterisks (*) are placed under the first, fourth, and fifth measures.

Grazioso.

Fifth system of musical notation for 'Grazioso.' It consists of two staves. The treble staff begins with a 'dolce.' (dolce) dynamic marking and contains a melodic line with triplets and slurs. The bass staff features a rhythmic accompaniment. Pedal markings are 'Ped.' under the first, 'Ped.' under the second, 'Ped.' under the third, 'Ped.' under the fourth, and 'Ped.' under the fifth. Asterisks (*) are placed under the second, third, fourth, and fifth measures.

System 1: Treble clef with a melodic line featuring fingerings 4, 1, 2, 3, 1, 2, 3, 2, 2, 4. Bass clef accompaniment with fingerings 1, 3, 1, 1, 1. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped.

System 2: Treble clef with fingerings 2, 3, 2, 3, 5, 3, 1, 2, 5, 4, 4, 4, 4, 4. Bass clef accompaniment with fingerings 1, 1, 1, 3, 4, 4. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped. Crescendo marking: *cres.*

System 3: Treble clef with fingerings 4, 4, 4, 4, 4, 4, 4, 4. Bass clef accompaniment with fingerings 3, 3, 1. Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped. Dynamic marking: *f*. Section marking: **Con fuoco.**

System 4: Treble clef with chords and melodic fragments. Bass clef accompaniment with chords. Pedal markings: Ped. *, Ped., *, Ped., *, Ped., *. Dynamic markings: *p*, *f*.

System 5: Treble clef with chords and melodic fragments. Bass clef accompaniment with chords. Pedal markings: Ped. *, Ped. *, Ped., *, Ped., *. Crescendo marking: *cres.* Dynamic marking: *f*.

8-----

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

8-----

ff *f* *cres.*
Ped.* Ped.* Ped.* Ped.*

mf *p* *ff* *ff*
Ped.

8-----

Scherzando.

f *ff* *p*
Ped.*

8-----

p
Ped.*

8-----

f *p*
Ped.* Ped.*

8-----

Ped.

8-----

Ped.

Con fuoco.

8-----

Ped. * Ped. * Ped. *

8-----

Ped. * Ped. *

8-----

Ped. * Ped. * Ped. *

1517-7

* Ped.

PLANTATION DANCE.

Regina M. Carlin.

Allegretto $\text{♩} = 100$

Glocoso.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto' with a metronome marking of 100. The mood is 'Glocoso'. The first system contains two measures of piano introduction, followed by a repeat sign and then a series of eighth-note patterns. Dynamics include *p*, *rf*, and *p*. Pedal markings are 'Ped.' and 'Ped. *'. The second system continues the eighth-note patterns with various fingerings and dynamics like *rf* and *p*. The third system is marked 'Ritolluto' and features a change in dynamics to *f* and *mf*. The fourth system concludes with two endings, marked '1.' and '2.', both ending with a *rf* dynamic and a final chord. Pedal markings throughout include 'Ped.', 'Ped. *', and 'Ped. †'.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with triplets and slurs, starting with a forte (*mf*) dynamic and moving to piano (*p*). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present: an asterisk (*) at the beginning and "Ped." followed by an asterisk (*) at the end of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures to the first system, with dynamic markings of *mf* and *p*. Pedal markings include "Ped." followed by an asterisk (*) at the start and "Ped." followed by an asterisk (*) at the end.

Third system of musical notation. The right hand part is characterized by a series of sixteenth-note patterns with fingerings (1, 2, 4, 5) indicated above the notes. The left hand continues with a steady accompaniment. Pedal markings are "Ped." followed by an asterisk (*) at the beginning of each measure.

Fourth system of musical notation, showing the continuation of the sixteenth-note patterns in the right hand. Pedal markings are "Ped." followed by an asterisk (*) at the beginning of each measure.

Fifth system of musical notation. The right hand part continues with the sixteenth-note patterns and fingerings. Pedal markings are "Ped." followed by an asterisk (*) at the beginning of each measure.

Sixth system of musical notation, the final system on the page. It concludes the sixteenth-note passages in the right hand. Pedal markings are "Ped." followed by an asterisk (*) at the beginning of each measure.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (2, 3, 2, 3, 2, 3, 2, 5, 2). The left hand provides harmonic support with chords and single notes. Pedal markings are present below the bass line.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (4, 2, 3, 2, 3, 2, 3, 2, 5, 3, 2, 3, 5). The left hand accompaniment includes chords and single notes. Pedal markings are present below the bass line.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a more active melodic line with slurs and fingerings (1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 5, 3, 1, 4, 1, 2, 4, 1, 5, 2, 1, 4, 1, 2, 4, 1, 5, 3, 1, 4). The left hand accompaniment includes chords and single notes. Pedal markings are present below the bass line.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the active melodic line with slurs and fingerings (1, 2, 4, 1, 2, 5, 1, 2, 4, 1, 5, 3, 1, 4, 1, 2, 4, 1, 5, 2, 1, 3, 2, 4). The left hand accompaniment includes chords and single notes. Pedal markings are present below the bass line.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a melodic line with slurs and fingerings (3, 2, 5, 3, 2, 3, 4, 3, 2, 1, 2). The left hand accompaniment includes chords and single notes. Pedal markings are present below the bass line.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the melodic line with slurs and fingerings (5, 3, 2, 3, 2, 3, 2, 1). The left hand accompaniment includes chords and single notes. Pedal markings are present below the bass line.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The bass line features a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. Pedal markings include "Ped. *".

Second system of musical notation. The treble staff continues with melodic lines, while the bass staff maintains the accompaniment. Dynamics range from mezzo-forte (*mf*) to forte (*f*). A "Ped." instruction is present.

Third system of musical notation. The piece continues with various dynamics including *f* and *mf*. Multiple "Ped." instructions are used throughout the system.

Fourth system of musical notation. Dynamics include forte (*f*), mezzo-forte (*mf*), and piano (*p*). The notation includes various articulations and fingerings.

Fifth system of musical notation. The piece becomes softer, marked with piano (*p*) and "(soft Pedal.)". A "Ped." instruction is also present.

Sixth system of musical notation. The piece concludes with piano-piano (*pp*) dynamics and a *dim.* (diminuendo) marking. "Ped." instructions are used at the end of the system.


FORGET ME NOT.

VERGISSMEINNICHT.

Nocturne.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

Hans Mettke. Op. 18.

Andante  -66.

p

Ped. * *Ped.*

cantabile.

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

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

Più mosso.

mf

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

First system of musical notation. Treble clef, key signature of two flats, 4/4 time. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with various fingerings (1, 3, 2, 1, 2, 3, 1, 4, 3, 2, 1, 2, 3, 4, 1, 3, 2, 3, 4) and a long slur over the first four measures. The left hand provides a steady accompaniment with fingerings (4, 2, 1, 2, 3, 2, 2, 1, 2, 3, 2, 5, 3). Pedal markings include "Ped." and "* Ped." with asterisks.

Second system of musical notation. The right hand continues with fingerings (2, 5, 4, 3, 1, 5, 4, 3, 2, 1, 2, 3, 4, 2, 1, 2). The left hand accompaniment uses fingerings (3, 1, 2, 1, 2, 5, 3, 1, 2, 1, 2, 3). Pedal markings include "* Ped.", "Ped.", and "* Ped." with asterisks.

Third system of musical notation. The right hand features more complex fingerings (2, 5, 4, 3, 2, 1, 4, 2, 1, 1, 2, 4, 1, 2, 6, 4, 1, 5, 2, 1, 4, 3). The left hand accompaniment uses fingerings (4, 1, 2, 1, 2, 5, 4, 1, 2, 1, 2, 1, 2). Pedal markings include "Ped.", "* Ped.", "Ped.", "* Ped.", "* Ped.", and "* Ped." with asterisks.

Con anima.

Fourth system of musical notation, marked *Con anima*. The right hand has fingerings (3, 1, 2, 5, 4, 3, 1, 4, 2, 4, 1, 2, 5, 4, 5, 4, 2, 1). The left hand accompaniment uses fingerings (3, 3, 3, 3, 1, 2, 3, 3, 2, 3). Pedal markings include "Ped.", "* Ped.", "* Ped.", "* Ped.", "Ped.", "* Ped.", "* Ped.", "* Ped.", and "Ped." with asterisks.

Fifth system of musical notation. The right hand has fingerings (2, 1, 2, 5, 4, 3, 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 3, 1). The left hand accompaniment uses fingerings (3, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2). Pedal markings include "* Ped.", "* Ped.", "* Ped.", "* Ped.", "* Ped.", "* Ped.", "* Ped.", and "Ped." with asterisks.

Musical notation system 1, consisting of a grand staff with treble and bass clefs. The music features complex fingerings and articulation. Pedal markings are present below the bass staff.

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

Musical notation system 2, continuing the piece. It includes a *rit.* (ritardando) marking in the final measure. Pedal markings continue throughout the system.

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

Tempo I.

Musical notation system 3, starting with the tempo change to *Tempo I.* The music is marked with a piano (*p*) dynamic. Pedal markings are used to indicate where the sustain pedal should be used.

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

Musical notation system 4, featuring a *cres.* (crescendo) marking in the first measure. The notation includes various articulations and fingerings. Pedal markings are present throughout.

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

Musical notation system 5, the final system on the page. It concludes with a piano (*p*) dynamic marking. Pedal markings are used to guide the performer.

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

SWEET REMEMBRANCE.

(SÜSSE ERINNERUNG.)

Rondo.

Hans Mettke Op. 20.

Allegretto  - 104.



mf
cantabile.

cresc.

p
f *cantabile.*

cresc.
*Ped. ** *Ped. ** *Ped. **

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

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

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

mf *f*
Ped. *

p *f cantabile.*
Ped. *

Ped. *

cresc. Ped.

* Ped. *

p Ped.

25 MELODIOUS STUDIES.

FESTIVAL SOUNDS.

(FESTKLÄNGE.)

Book II.

S. Heller. Op. 45.

15. Poco maestoso. ♩ - 100.

f *rfz* *rfz* *rfz* *f* *p* *f*

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

p *f* *f* *f* *f* *rfz* *rfz*

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

rfz *rfz* *f* *p* *f* *p* *f*

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

f *rfz* *rfz* *rfz* *f*

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

First system of musical notation, featuring two staves (treble and bass clef). The music consists of chords and arpeggiated figures. Dynamic markings include *p* (piano) and *f* (forte). Pedal points are indicated by asterisks and the word "Ped." below the bass staff.

Second system of musical notation. The upper staff begins with the instruction "deces." (decrescendo). Dynamics range from *p* to *ff* (fortissimo). Pedal markings are present throughout the system.

Third system of musical notation, continuing the piece with various chordal textures and dynamic contrasts between *p* and *f*. Pedal markings are used to sustain the harmonic background.

Fourth system of musical notation. The upper staff includes the instruction "poco rit." (poco ritardando). Dynamics include *rfz* (rassonnato fortissimo) and *f*. Pedal markings are interspersed with the musical notation.

Fifth system of musical notation, the final system on the page. It features *rfz* and *ffz* dynamics. Pedal markings are used to sustain the final chords. The system concludes with the page number "1464-26" and several "Ped." markings.

I'LL FOLLOW THEE.

ICH FOLGE DIR.

Song without words.

Andantino con tenerezza. ♩ - 104.

16. *p* *il accomp. leggiero.*

Ped. *

mf

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

1. 2.

* Ped. * Ped. *

f *p* *f* *p*

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

f *p* *mf* *mf*

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

3 2 1 2
4 1
4 1
mf
p
mf
Ped. *
Ped. *

a tempo.

ritenuto.
dolce.
Ped. *
Ped. *

mf
Ped. *
Ped. *
Ped. *
Ped. *
Ped. *

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.
f
delicatamente.
Ped. *
Ped. *
Ped. *
Ped. *

pp
Ped. *

AT EVE. DES ABENDS

17. Allegro. ♩ - 132.

p *f* *simili.*

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

p *f*

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

p *cantando.*

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

mf *f*

* Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. *

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*. Pedal markings: Ped. * (four instances). Fingerings: 2, 3, 4, 1, 2, 3, 4, 1, 2, 4.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *dim.*. Pedal markings: Ped. * (four instances). Fingerings: 2, 4, 1, 2, 3, 4, 1, 2, 4.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*. Pedal markings: Ped. * (ten instances). Fingerings: 2, 4, 2, 3, 2, 3, 2, 3, 2, 3.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *mf*, *f*. Tempo: *Vivo.* Pedal markings: Ped. * (six instances). Fingerings: 4, 3, 2, 4, 3, 2, 3, 2.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f*. Pedal markings: Ped. * (seven instances). Fingerings: 2, 4, 2, 4.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *tf*. Pedal markings: Ped. * (five instances). Fingerings: 5, 3, 3, 1, 3, 2.

MURMURING BROOKLET.

MURMELNDES BÄCHLEIN.

Allegretto grazioso. ♩ = 72.

18.

p
5 3 Ped. Ped. * Ped.

p
5 3 2 4 * Ped. * Ped. Ped. Ped.

mf
* Ped. * Ped. * Ped. * Ped. *

mf
Ped. * Ped. * Ped. *

p
2 5 2 3 2 3 2 3 2 3

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 2 3 1 3 1 and 1 3 1 3 1. The left hand (bass clef) has a bass line with fingerings 3 1 and 2 1. Pedal markings are present below the bass line.

Second system of musical notation. The right hand continues with fingerings 5 4 and 7. The left hand has fingerings 5 3 1 and 3 1. Pedal markings are present below the bass line.

Third system of musical notation. The right hand has fingerings 4 3 2 1 and 2 1. The left hand has fingerings 5 3 1 and 2 1. Pedal markings are present below the bass line.

Fourth system of musical notation. The right hand has fingerings 5 4 3 2 1 and 4 3 2 1. The left hand has fingerings 5 4 3 2 1 and 4 3 2 1. Pedal markings are present below the bass line.

Fifth system of musical notation. The right hand has fingerings 3 2 1 and 2 1. The left hand has fingerings 5 4 3 2 1 and 4 3 2 1. Pedal markings are present below the bass line. Dynamics include *fp*, *p*, *deces.*, and *pp*. A right-hand fingering *r. h. 2 2* is also present.

HUNTERS JOY.

JÄGERSLUST

Allegro vivace. ♩ - 120.

19.

IN THE COUNTRY.

AUF DEM LANDE.

Allegro vivo ♩ - 126.

20. *p* *smill.* *Ped.* *

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

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

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

mf *Ped.* *

poco riten. *a tempo.* *Ped.* *

1464-26

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

p *f*

Ped. * 5 2 Ped. * Ped. *

p *mf* *mf*

Ped. * Ped. * Ped. *

f *p* *p*

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

p *f* *p*

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

mf

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

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

mf

Ped. *

Ped. *

2 3 1 2 4
2 1 4

5 4 3 2 1

2 3 1 2 4
2 1 4

5 4 3 2 1

5 4 3 2 1

5 4 3 2 1

Ped. *

Ped. *

Ped.

sempre leggiero.

*

2 1

2 3 2 1 4

1 3 2

2

p

p

p

I dinna ken the Reason why

ICH WEISS NICHT WAS DIE URSACH IST

Words and Music by

I. D. Foulon

Cheerful. ♩ - 120

1 Ich weiss nicht, was die Ur säch' ist, Ob schon du fern, doch bei mir bist, Und

denk' ich auch mal nicht an dich, Gleich wie - der du um - schwe - best mich; So

wie zum Land-see fliesst der Buch, Ge - dan - ken mein nur dir gehn nach. Du

rins the bur - nie tae the loch, Sae flows tae thee mine ev - 'ry thoct; Thou

bist so süß, so lieb - lich mir, Drum e - wig mei - ne Lie - be dir!

art sae bon - nie, guid an fair, Thee will I lo'e for - ev - ermair.

3. O Lieb - chen hold, soll's nicht so sein, Dass
 2. Wohl An - dre hab'n 'ne Stern wie du So

2. Aye some may hae as brent a brow, As
 3. Ah las - sie, las - sie, blithe an' free, Thine

du bist mein, und ich bin dein! Mein Le - bens - stern, mein Himmels - glanz, Nimm
 weis, lieb Aug' süß Mund da - zu, Und lieb - lich Lü - cheln auch da - bei, Mit

heav'n - ly een, as sweet a mou; An' some may hae as bright a smile, A
 ain true luv'e wilt let me be! Life o' my life, soul o' my soul, Tak'

hin mein Herz ich geb' dir's ganz; Doch da ich herz-los nicht kann sein, So
ei-nem Herz-chen zart und treu; Auch schön wie du sie-mö-gen sein, (Doch

heart as true an' free frae guile; An' some may be as fair, I ween, Though
thou my heart, I gie it whole; But heart-less sin I can-na bide, Gie

gieb das dei-ne mir al-lein. Du un-aus-sprech-lich theu-er mir, Drum
nie ich's fin-den konn-te, nein!) Denn du bist un-ver-gleich-lich mir, Drum

sic I've nev-er, nev-er seen; But thou't tae me a-yont com-pare, Thee
me thine heart an' be my bride; Sae guid art thou, sae de-bo-nair, Ill

e-wig mei-ne Lieb' mir dir!
e-wig mei-ne Lie-be dir!

will I lo'e for-ev-er-mair.
lo'e thee weel for-ev-er-mair.

CHOPIN AS PIANIST AND TEACHER.

The following excerpts are from recent recollections of Chopin from the pen of Georges Mathias, who studied with the composer in Paris for five years. The translation is by Kathleen C. Thorp, for the *Record*:

What shall I say of Chopin as a pianist and teacher? As a pianist? All those who ever listened to Chopin's playing can testify that they never heard anything even approaching it! His playing was like his music, and what mastery, what strength! The latter, it is true, for only a few bars. What inspiration! What entrancing magic! The whole soul of the artist seemed to live in the instrument, and every hearer was filled with a sort of solemn awe. The instrument on which Chopin played has never given forth such sounds again! I know but one artist whose poetry, expression, and quality of tone remind me of Chopin. But I shall not mention his name.

In the presence of women, Chopin surpassed himself, and if they possessed a title, that was no disadvantage; on the contrary! He was positively infatuated with the aristocracy, and who would wish to blame him? This predilection was a consequence of his thoroughly refined, thoroughly gentle, and loving nature; he esteemed elegantly dressed women, white hands, and rosy fingers! There could scarcely be anything more beautiful than this circle of aristocratic women for whom Chopin played. A veritable Decameron which he rendered immortal through his dedications. The artist and his hearers were of equal birth.

This gifted artist interpreted Mozart and Beethoven with the soul of a Chopin, and that was glorious, wonderful! He did not belong to the historical critical race of pianists, though by this one does not mean to infer that the latter are wrong. Taste, knowledge, and technic are in themselves much; but geniuses are unusual phenomena!

Tonching his rubato, I must beg to be excused if I linger somewhat longer on the subject. Rubato is a sign which was already used by the old masters—Bach and others—and which, by means of altering the tempo, is one of the two factors that lead to music expression. Alternation in tone and tempo is as necessary as when in rhetoric the orator raises or lowers his voice according to the feeling with which he is inspired, accelerating or restraining the flow of expression. Rubato is then a shading of the tempo. It embraces acceleration and retardation of the speed as well as impetuosity and tranquility; but great moderation is required in the exercise of this mode of playing which is only too often misused. When listening to the interpretation of Chopin's music, one is constantly annoyed by the exaggerated use of the rubato. This is the fault of most dilettanti and, alas, also of many artists!

Who is not familiar with the grotesque mirror which reflects an image so distorted that one can scarcely refrain from laughter! The exaggerated rubato gives me exactly the same impression!

Chopin, as Madame Camille Duboif so rightly remarked, expressly required that the accompaniment for the left hand should be played strictly according to time, while the right hand with cantabile part glided smoothly on over the bar with all freedom of expression. And that is easy to attain. One accelerates in advance, and again slackens the speed, the apparent irregularity of both hands being equalized in ensemble. This mode of playing Chopin advised, more especially for Weber's music. It seems to me as if I heard him to-day; not alone for his own music has he often recommended me such a mode of execution, but also for Weber's compositions, as for example: the Sonata in A flat major, and also for the passage in A flat major, in the Concerto.

We shall now speak for a moment about Chopin as a teacher. I can still hear his "Excellent, my angel!" if anything went well, and can still see how he ran his fingers through his hair if anything did not go according to his mind. On one occasion, he dashed a chair to pieces before me! It is true, it was only a wretched straw-bottomed chair, such as might still be seen with artists at that time.

But what magnificent penetration into the spirit of the composition! What wonderful mastery in his power of elucidation, and of rendering the composition intelligible! As a means of expressing the poetry that was inherent in him, Chopin's language was as eloquent as his music. It was poetical as that of a poet. At one passage, for instance, in Weber's above-mentioned sonata in A flat major, I will remember his saying to me: "At this moment an angel flew through the heavens!"

I became acquainted with Chopin in the year 1840. He lived at No. 38, rue de la Chaussee d'Antin, in a house which has since then been pulled down to make way for some alterations in the rue Lafayette.

On my first visit—I was fourteen years old then—I played to him a composition of my former master, Kalkbrenner: "Une pensee de Bellini;" Chopin listened to this abominable music with the greatest composure, without even a contortion of his eyebrows. He accepted me as his pupil, and directed

me to take as preliminary studies, the A minor concerto of Hummel and Moschelle's Studies. (Chopin played the third study of second book with wonderful mastery.)

Once, when Chopin was ill, we were received by his pupil, Fontana, who played to us the master's first Ballade which my father—who was an excellent musician—and I scarcely understood. Chopin's music, in those days, was looked upon as the Music of the Future, which will certainly seem strange to the young people of 1897.

I remember the first Impromptu, opus 29 (Schlesinger), the Sonata with the Funeral March, the second Impromptu, the two Nocturnes, opus 37, the second Ballade, etc., which in 1840, at the time of the differences between Chopin and Schlesinger, appeared at Troupenas, in the rue Vivienne. But there was no sale for all these, and they remained on the shelves of the publisher!

Another time, when Chopin was ill and likewise confined to bed, he was kind enough to receive us. On the table by his bedside, I remarked the "Carnival," of Schumann, in Breitkopf and Hartel's first edition with an illustrated title page. My father asked Chopin what he thought of it; the latter answered with extraordinary coldness, and as if he scarcely knew the composition. That was in the year of 1840; the "Carnival" was published in 1834, but, as we have already said, Chopin not only outwardly conveyed the impression that he knew nothing of the opus 9 of Schumann, but did not evince the smallest desire to become acquainted with it. He was as classical in feeling and sentiment as he was romantic in phantasy, or rather, he was nothing of all this, he was simply a great genius!

In the highest and fullest sense of the term, Chopin was a simple man; not by any means simple in mind, but simple as regards criticism and literature. He was neither so widely read nor possessed of the many-sided interests of a Liszt or a Berlioz. He was Soul itself and not Psychology; the psychologists anatomize all the individual motives of a soul, but possess none themselves; they are but skillful surgeons.

Notwithstanding his friendship with George Sand, Chopin remained a stranger to all literary movement. He read little with the exception of the Polish poets, as for instance: Mickiewicz, a book of whose poems I always remarked on a little table in the saloon, "Marya Pan Padeusz." For Chopin was a zealous patriot, and all his money found its way into the pockets of Polish emigrants.

Often I have had in my hands Chopin's manuscript of his second book of studies which he dedicated to Comtesse d'Agout, mother of Frau Cosima Wagner. A small, neat, delicate, and very pretty musical handwriting. As Chopin often received his friends during the lessons, I once heard Monsieur de Parthuis, Adjudant to Louis Philippe, say to him: "Why do you not write us an opera?" and Chopin answered: "Ah, Nonsieur le Comte, let me keep to my pianoforte music, that is all I can accomplish!"

Chopin possessed an exceedingly small foot and loved to enclose it in sleek leather boots. I have never seen such glossy boots since! His coat, ever cut according to the latest fashion, was always buttoned closely to the chin. He carried himself with extreme elegance, and one was compelled to think on each occasion that he wore a perfectly new suit of clothes!

Brignoli.—The silvery voiced tenor, was asked by the late Father Henry McDowall, of New York, to sing in St. Agnes on a fete day (the Saint's day, I think). Brignoli, always obliging, agreed to do so.

Aware of his dilatory habits and forgetfulness of engagements, Father Henry asked me to go to the Everett House and fetch Brignoli to the church. If I had not gone to him, I am quite sure that Brignoli would not have arrived at the church until the service was over. I hastened his valet in dressing him, Brignoli submitting like a big overgrown boy.

It was his custom, on leaving his room, in the winter season, to wrap his neck in a large woollen "comforter." Before leaving his room he would make one wrap about his neck on leaving his room and another on each floor as he descended, completing the wrapping by the time he encountered the chilling air on the street.

When we finally arrived at the church, the sermon was in progress. Brignoli was motioned to a chair reserved for him, leaned with his arms on the elbow rest and endeavored to attract Father McDowall's attention. At last, catching the preacher's eye, he called out, "stoppa ze preach. I sing now. Stoppa ze preach."

Father McDowall brought his discourse to a speedy close, and the great tenor charmed the large congregation with one of his most popular airs.

I do not believe it is generally known that Brignoli's superb voice, which had been failing him for several years, returned to him on his deathbed in the Everett House. Like the dying swan, he sang his sweetest before expiring. Asking to be propped up on the pillow, he sang sweetly until, exhausted, he closed his eyes and breathed his last.

One careful investigator has estimated that 179 concerts will be given in New York this fall and winter, according to the present announcements, which do not include a number of others that are still to be heard from. These will possibly add a hundred more to the list, and the opera performances will also make their bid for the patronage of the New York public. And then they talk of "musical atmosphere" abroad.

Verdi, who has permanently taken up his residence here in order to superintend the final establishment of the Home for Musicians founded by him, is again credited with the composition and near completion of a new opera—"King Lear," according to some, but "Nero," according to other informants—Arrigo Boito being the librettist. The score, report adds, is to be submitted ere long to a circle of the veteran composer's intimate friends.

Leschetizky, the piano teacher, governs with rules of iron. He charges five dollars a lesson, and the money must be put in an envelope and laid on the piano by the pupil when he or she enters the room. We have some teachers who would like to adopt the same rule, but, unfortunately, they are not Leschetizkys!

I wish to endeavor to make it clear to the non-musical reader that all music is a matter of expression in sounds, whether by voice or instrument, and that nothing deserving the name of music can possibly be produced by ignorant people grinding out sounds by mechanical means, says a writer in an English paper. Every time this subject is discussed in the public press, there are some dunces ready to come forward and assert, with a show of virtuous indignation, that we "are trying to deprive the poor of their music."

The fact is that no influence could be more vulgarizing and more vitiating to the public taste than the grinding of common-place and threadbare tunes on a barrel organ. It can have no educational effect but in the wrong direction; our public is one of the most unmusical in the world by nature, and the barrel organs can have no effect but to aid in keeping this taste at its present contemplated level. Secondly, the system encourages and keeps among us a set of men who are merely idle loafers and vagabonds, common beggars, with the additional power of creating an intolerable nuisance. A man who plays a clarinet or a cornet-a-piston in a wind band, though he may not play very well, must nevertheless have acquired some small modicum of musical knowledge, and have given some little pains to learn the manipulation of his instrument; he is, therefore, in quite a different position, in principle, from an ignorant boor who merely turns a handle to produce mechanical noises; he is, in a humble and imperfect way, exercising a craft. The organ-grinder is not; he is a lazy and ignorant fellow who prefers to be lazy and ignorant, and who takes to this handle-turning rather than apply himself to honest and useful labor.

Max Muller, in "Auld Lang Syne," tells how he met Liszt at Leipsic, and gives the following interesting account of the meeting of Liszt and Mendelssohn: Liszt appeared in his Hungarian costume, wild and magnificent. He told Mendelssohn that he had written something special for him, and sitting down, played first a Hungarian melody and then three or four variations each more incredible than the previous one. We stood amazed, and after everybody had paid his compliments to the hero of the day, some of Mendelssohn's friends gathered near him and said: "Ah, Felix, now we can pack up; no one can do that; it is over with us." Mendelssohn smiled; and when Liszt came up to him asking him to play something in return, he laughed and said that he never played now; and this, to a certain extent, was true. But Mendelssohn sat down and played first of all Liszt's Hungarian melody, and then one variation after another, so that no one but Liszt could have told the difference. We all trembled, lest Liszt should be offended; but he laughed and applauded, and admitted that no one—not even himself—could have performed such a *bravura*.

Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist soul more racked with morbid thoughts of his work's unworthiness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and can't do it."

"He had made twenty different versions, the greater number of which would have satisfied most people."

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Mascagni is seeking an engagement in London for the orchestra which he is to conduct in Paris during the 1900 exhibition.

E. A. Schubert, director of the Orpheus Orchestra, at St. Charles, Mo., gave a very successful concert at the Opera House there on the 11th ult.

Mr. Emil Liebling, of Chicago, announces a series of Complimentary Piano Performances during the present season by advanced members of his class. At the first concert, S. Hell, Donner and H. Grun rendered Midsummer Night's Dream Music, for two pianos, by Liszt-Kunkel, receiving unstinted applause.

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Every now and then from some one come a plaint founded upon ill-luck in not getting ahead and being recognized among good professional musicians. The tale usually runs something like this:

"I can play as many notes per minute as any of them and I can play as long and as loud, but there seems to be a prejudice against me in the profession and I can not get recognized."

To such a one I would say the trouble seems to be mainly this: Your purposes are good, your courage is commendable, but your efforts have been misdirected; you have studied too much by yourself, been guided too exclusively by your own judgment. You have to a considerable extent mastered execution, but you are deficient in taste. Your performances are crude, unfinished, and disagreeable to a really fine ear, and the longer you practice in the manner you do the farther you will find yourself from your goal. What you need is to go directly and place yourself in the charge of a competent and accomplished musician of taste, and acquire some style and musicianship; for, rest assured, there is no road into the higher circle except through the qualification of fine susceptibility. There are few people whose native taste is sufficient as a guide for practice.—Leader.

Mrs. Nellie Strong Stevenson is in Berlin, enjoying and profiting by the opportunities offered in the musical line there.

Miss Vera Schlueter, a former member of the Tuesday Musicale, and also one of Mrs. Stevenson's talented pupils, has gone to Berlin to continue her studies with Mrs. Stevenson, who is spending some months abroad.

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