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WAGNER'S

DEVOTED TO MUSIC AND ART.

Vol. IX.

AUGUST, 1886.

No. 8.

FRANZ LISZT.

It was at Raiding, Hungary, on October 22, 1811, that Franz Liszt began a career which has no parallel in the history of musicians. His life was one summer day of success, of which he himself was the sun, rising upon the world in brightness, lighting it in unclouded splendor, and setting in a golden glow of glory. He has had none of the humiliations, felt none of the hardships which form such a dark background to the lives of so many musical geniuses. His father was a musical amateur of considerable ability, and fostered his son's evident talent for music. His first appearance in public, at the age of nine, was so marked a success that several Hungarian noblemen forthwith made themselves responsible for all the expense of his tuition in music, for the following six years. He first went to Vienna, where he became a piano pupil of Czerny, and took lessons in composition from Salieri and Randhartinger. Here he remained about three years, and then (in 1823) went to Paris with the intention of entering the *Conservatoire*. At that time, foreigners were not admitted to its privileges, and notwithstanding his remarkable talent, he was refused admission. This was hardly a drawback, however, for he received the private instruction of Reicha and Paër, while his fame as a pianist got additional lustre from the endorsement of the *connoisseurs* of a city which, then as now, held undisputed sway as the artistic capital of the world. During the first five years of his stay in the French capital, he made several extensive concert tours in Switzerland, Baden and England, the wonderful boy being everywhere received with the greatest enthusiasm. From 1827 until 1830, he was seldom heard outside of Paris. It was during this time (about 1828) that he formed a liaison with the Comtesse d'Agoult, better known by her *som de plume* of Daniel Stern, by whom he had three children, two of whom are dead, the third being Cosima, widow of Richard Wagner, who had, as is well known, enticed her away from her first husband, the pianist von Bülow. From 1830 until 1840, Liszt was on the wing, giving concerts throughout Europe, and exciting the wildest enthusiasm wherever he appeared. He then accepted an engagement as conductor of the Court theatre at Weimar, but gave it up in 1850. Weimar, however, remained his home down to the day of his death, although he every year spent a part of his time at Peth and Rome. His recent triumphal tour in England is fresh in the minds of all. True to his Wagnerian predictions he had gone to Bayreuth, the Mecca where is buried the prophet of his artistic religion, to be present at the representation of the prophet's inspirations, and there he passed away, while the festival was in progress, while the oracles were speaking, on the 30th of July.

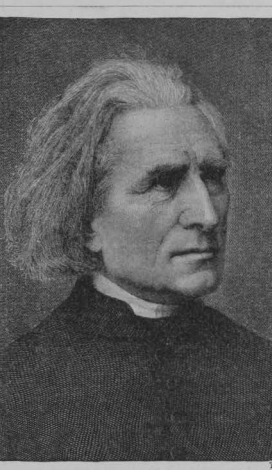
Liszt was a partisan—and a very enthusiastic one—of Wagner's doctrine. True to him, it is doubtful whether Wagner could ever have obtained a hearing. Here is Wagner's own account of how his "enigme" came to be presented: "At the end of my last stay in Paris, when ill, miserable and despairing, I sat brooding over my fate, my eyes on the score of my 'Lohengrin' which I had totally forgotten. Suddenly, I felt something like compassion that this music should be so

sound from off the death pale paper. Two words I wrote to Liszt; his answer was the news that preparations for the performance were being made on the largest scale that the limited means of Weimar would permit." It was on this stage also, and under Liszt's management, that "Tannhäuser" and "Der Fliegende Holländer" were first produced. His love of the Wagnerian art-work, has, however, never stood in the way of his appreciation of the beautiful in the compositions of the great composers of all schools and countries, and if, while in Weimar, he brought out Wagner, he also presented Berlioz' "Benvenuto Cellini," "Genevieve" by Schumann, and Schubert's "Alfonso and Estrella." Liszt was extremely generous and charitable,

and therein follows Berlioz without being a servile imitator. In the words of another: "The poetical programmes Liszt chooses are, as it may well be expected from such a highly intelligent and penetrating mind, pertinent, and full of great musical suggestions. The form of his symphonic poems is not that of the symphony as developed by Haydn, dividing it into four distinct contrasting movements, but rather that of Beethoven's last string quartettes, the different movements leading into each other without interruption. Another peculiarity of Liszt's compositions in question here is, that he generally develops his whole form out of one principal theme, sometimes out of one melodic motive; this he curtails, enlarges, varies, according to the laws of rhythm; *tempo*, harmonization, counter-point, and periodic construction, done here in the freest and most fanciful manner. By means of these different transformations of one main idea, the whole form gains a highly characteristic unity without becoming monotonous; the lights and shades produced by the different gradations and climaxes thus naturally belong to the whole picture; all the varied contrasts have an intimate connection with and relation to each other. These compositions, although sacrificing to some degree the compactness of the different, separate movements of the old symphonic form, and approaching, here and there, the style of free improvisation, are, however, far from being planless compilations; a most intelligent master hand has prepared and developed every phrase and period with rare ingenuity and aim of purpose. That which seems, on a mere superficial glance, incoherent, and arbitrarily put together, is, when closely examined, nevertheless found to be of a logical progression and poetic continuity. The most bitter opponents of Liszt's style and method of composing are, however, forced to acknowledge his great mastery over the raw material that forms the basis of his symphonic poems; his power of harmonic modulation seems inexhaustible in new and effective ways; the variety of his rhythmic changes imparts to every respective period new intensity of life; the thematic development of a melodic motive, or of part of it, evinces a great degree of imagination and fancy. With regard to effective and brilliant orchestration, following faithfully the poetical meaning of every phrase, of every motive, of every passage, Liszt is second to none. Orchestral coloring, and thematic-harmonic development, are means, which in his works are, however inseparably connected: one calls forth the other, logically and naturally."

Even in his life-time, Liszt seemed a legendary being. The tales of his wonderful powers of execution had invested him with a cloud of mystery similar to that in his day, hovered about Paganini; only Liszt's cloud was all illumined, a halo—while Paganini's was a mist, weird and eerie. As a result, his death seems scarcely a death, but the natural relegation of a legend to the never-returning past. But yet not a legend, but a man, who was living, breathing, active, moulding the musical thoughts and tastes of thousands. But then, who can estimate the power of legends over human destinies!

In our next issue we will publish an elegy for the piano, composed by the late memory of Franz Liszt, our talented friend Kröger. It is a noble composition, worthy of the deceased master.



FRANZ LISZT.

music having no value for him save as it served to advance the cause of art or alleviate the sufferings of the unfortunate.

As a composer, the true position of Liszt is unsettled. A few partisans consider him the greatest of the great; on the other hand, many opponents, while recognizing Liszt's merit as an executant, deny that he is seriously to be considered as a composer of the first or even of the second class. This is due to the originality and the freedom of his transcriptions of the works of others for the piano, which all admit to be unsurpassed. By the way, one of the best of these is "Lohengrin," that of "Rigoletto," which appears in this issue. In his original works, Liszt is an exponent of "programme

ing Cherubini's "Imperial Mass" for some special occasion, and was ready to give it in first-class style. On the Friday preceding the Sunday when the mass was to be sung, Mr. Oscar Steins, now with Steinel and Sons, who was also a member of the choir, called upon the lady and invited her to come down the next Sunday and hear Kunkel's new mass. She came. The mass was excellently rendered. On the church steps she was met by Mr. Steins and asked what she thought of the work. "Pshaw, a lot of operatic trash jumbled up together" was the brief criticism. She was set right as to the author, the right label was exhibited—*tabula!*

Whatever its source or origin, whether ignorance or prejudice, or both, labelism—if we may coin a new word—is certainly the greatest evil with which new composers have to contend, and perhaps the greatest drawback to the progress of music. To expose it wherever possible, and condemn it at all times, is not only a right but a duty.

ARMY MUSICIANS.

R. E. M. WALKER, bandmaster at Fort Custer, Montana, indorses the views expressed by us in reference to the government's duty in regard to army bands, and calls attention to another evil of the present system, to wit: the following letter to "The American Musician."

FORT CUSTER, MON., JULY 8, 1886.
ED. AM. MUS.—I noticed in THE AMERICAN MUSICIAN of July 3d a quotation from Kunkel's Musical Review relative to army bands that was so entirely in accord with my views that I thought you would excuse me for trespassing on your time to the extent of expressing my approval of said article, and urging you and our co-workers generally to try and influence the powers that be to legislate in favor of paying the salaries of army bandsmen their distinctive military duties so as not to tempt them to compete with their brethren in civil life. In their present position they are not only to be quite content to attend to their military duties only, and spend their spare time in perfecting themselves in their playing—as it now is, the army bands are doing more injury to citizen musicians than the mere competition. The merest toy gets into a band in the army, and by the time his time is out, if he has fair ability and perseverance, he launches out in civil life to swell the number of musicians. According to the regular course of enlistments and discharges, there are about 300 annual who would, if paid adequately, make the army their home. I am so much in earnest about this subject that I cannot write more than you would want to read, perhaps; so will close with sincere hope that you will continue on your good course.
Respectfully,
R. E. M. WALKER.

ANCIENT AND MODERN VIOLINS.

HERE is probably not one musical instrument about which more has been written than the violin. The instrument, with its singing quality of tone, though small, is, probably, the most difficult of any to construct perfectly, because, in a perfect violin, every note must be even, clear, distinct and powerful. It has been made in different styles, varying in shape, in the form of the back and top. The high model produces a deep, tubby quality of tone; the flat, a full, round, singing tone.

The violin attained its present form in Brescia and Cremona, where, in the sixteenth and seventeenth centuries, many talented makers flourished. The earlier makers of note were Gaspar da Salo and Maggini, the latter a pupil of the former. Gaspar da Salo is entitled to the credit of being the first maker of violins in their present shape. His instruments were generally large in size. One of the most celebrated of his make was owned by the late Ole Bull. Maggini altered the model and, as also the *f* holes, which he made shorter and broader, thereby producing a deeper quality of tone. The violin makers of Cremona continued to change the model until Stradivarius' time; he it was who introduced the flat swell and attained the greatest perfection of all. The founder of the Cremona

school was Andreas Amati. He had two sons, Antonio and Hieronymus, who worked together. Antonio, the greater maker, made the violin, and was a son of Hieronymus. He had many pupils, the most renowned being Antonius Stradivarius. Stradivarius was the first violin maker to get the notice by Paganini, the great violinist; from that time, every one who could afford it purchased a Cremona violin, and all the others were despised and often had two Cremonas made out of one. This also led to the idea of imitating them in appearance. The genuine labels were taken out and put into the imitations. At present, the genuine instruments are very scarce; they command from five to ten thousand dollars, if in good condition; this is, of course, a relic price. These old violins have had a great amount of playing since they were made; most of them have lost their power, especially on the lower strings. Many were repaired and improved, but after several years of constant playing, the old defect came forth again. It is no wonder that it does, because the continual vibrations and old age make them weak. Some violin makers gradually came to the conclusion that new violins of superior quality could be made. Nowhere has the endeavor of violin makers to prove modern violins superior to old ones been more marked than in this country. Here we have various makers who make fine violins, and all are pushing them to the front and claiming theirs as the best. How far this claim goes depends entirely upon the maker's knowledge of tone-quality and construction. Four points have to be thoroughly known by the maker: first, the selection of the wood; second, the outline, swell, etc.; third, the various inside constructions, as regards the style of graduating, and the right thickness of the quality of the wood, as also the base bar; fourth, the quality of the varnish. If the maker has only a part of this knowledge, he cannot make an instrument that will be highly appreciated by the connoisseur. Appreciation of a fine instrument depends largely, of course, upon the knowledge of the purchaser. A violin of the best type and style may be played for years, he has no judge, and probably never will be. He will continually keep changing his instrument. How long he will intend to keep your lady waiting, Colonel?" she asked at length.

"I did not know—I thought—I believed—"

"I have longed to see you, and to thank you for the honest opinion you gave me, and which none of my other friends dared to express. I now know how truly you are right, and how much I owe to you. I have made in Paris I owe to you honestly expressed opinion."

JENNY LIND AND THE COLONEL.

IT was in the year 1840, Jenny Lind was already accepted by the critics and the public of Stockholm as an artist, the first rank, but she had enough common sense to know that she was far from being a first-class violinist. Therefore, she called to visit Paris for the purpose of studying under the celebrated Garsia.

She soon she had scored in Stockholm naturally led her to dream of achieving similar, or even greater, triumphs in the capital of France. Shortly before her departure for Paris, Cologne was well known at that time as one of the finest conservatories of music, was her neighbor at a banquet given in her honor. The sole subject for conversation was her coming trip. Her fascinating face grew more and more animated, and her dreamy, poetic eyes sparkled at the thought of going to Paris. She desired to sing there as nobody had yet sung. She would enchant all, and extort the homage of the most celebrated and the best of the north.

"Or do you not think as I do, Colonel X., that my hopes will be realized?" she asked her neighbor.

"Why, all—even you—say that my voice is a most extraordinary one!"

"Yes, as extraordinary as beautiful; but—but—"

"Am I not capable of acting my parts, or of imparting to them their true character?"

"Yes, to be sure; but—"

"Well, why this 'but'? You seem to want to tease me, Colonel X."

"But do not be angry—you walk—excuse the expression—a little goose!"

The bursting of a bombshell could not have been more startling than this sudden indignation and wrath were the feelings that at once took possession of the fair singer. The joy that prevailed vanished; the wine remained untouched; and when

at last the dinner was finished, she accepted the arm of another to conduct her from the dining-room, instead of that of Colonel X., whose presence she requested to be permitted to have the honor of doing so she ungraciously declined.

Having returned home, she continued to hear those horrible words reverberate in her ears—"like a goose."

"No, this was really too much; but what if, indeed, he were right?"

All night these words caused her to toss restlessly on her pillow, and draw sleep from her eyelids. The next day, she called upon a mirror manufacturer, and ordered one of his largest mirrors. After it had been made, she had her portrait sketched the ablest ballet-master of Stockholm to call upon her, and began, with characteristic energy, under his guidance and tuition, to acquire the art of walking and standing. She studied the gait of persons, the art of gesticulation, etc. And when she arrived in Paris, this study became almost her chief task.

In time, the songstress returned to Stockholm. She again appeared in the various roles with which she had fascinated her fellow-countrymen; but one hardly recognized her—it was as if she had been transformed into a new being. There were in all her movements an elasticity and ease, in her acting a strength and inspiration, which almost made the audience forget her sublime singing. Hers was indeed a colossal success, of which one can hardly form an idea to-day. On the following day, a banquet was given by his Excellency Z., to which Jenny Lind was invited. All that the capital of Sweden claimed in the way of genius and wealth met here; but Jenny Lind had no eyes for ministers, ambassadors, etc.—no one but the artist. They were continually seeking a person decorated with far fewer decorations, crosses, etc., than those who swarmed about her. As the guests were about to enter the dining-room, she had, singly and enough, for all of these Highnesses who asked to be permitted to escort her to her seat at the table, this answer: "No, thank you. I have already secured an escort." At last, no one remained in the room but her and Colonel X.

"How long do you intend to keep your lady waiting, Colonel?" she asked at length.

"I did not know—I thought—I believed—"

"I have longed to see you, and to thank you for the honest opinion you gave me, and which none of my other friends dared to express. I now know how truly you are right, and how much I owe to you. I have made in Paris I owe to you honestly expressed opinion."

EVOLUTION OF THE PIANO.

AN interesting lecture on music and musical instruments by Mr. William B. Boehmer, of Philadelphia, the following history is given of the harp and the various musical instruments founded upon it, ending with the piano.

Places like the birthplace of Homer, various places lay claim to the invention of the harp. Much of the literature about it is mythical. Haplas and DuCange assert that it takes its name from the Arpi, a people of Italy, as the word harp, which seems very probable. Few persons perhaps are aware that they possess a pair of harps. They are called the harp of the ear, and the harp of the hand, and are located in the ear. They are estimated to have 8700 strings, being, of course, microscopic and varying in length from 1/1000 to 1/1000 of an inch. If you hold a properly tuned violin near a piano when the E string is struck the E violin string will vibrate and sound to you, so with all the rest. Now the 8700 strings of the human ear harp have such a wide compass that any appreciable sound in the ear would have its vibrating strings vibrating and the sound is conveyed through the connecting filament to the auditory nerve, thence to the sensorium, and thus a harmonic sound is received by the mind. Ireland, that much abused country, has been claimed as the home of the harp. With Erin it has long been associated, and is quoted on the coat of arms. An Englishman, as once asked why it was there, and he said because it represented Ireland—costing more to keep it in repair than it was worth. Ireland, the harp of the ear, contains harps that are 3000 years old. Bruce gives some copies of paintings in hundred-gated of the harp of the ear, and the harp of the hand, showing that before Athens was built the Egyptians used this instrument. Bible readers know that David was a harpist, and that King David called kinnor. It is said that when hung over his couch the wind caused the strings to sound at midnight—the principle of the Aeolian harp.

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SPRINGTIME.

W. Goldner.

Allegretto vivace. 4/8. - 80.

mf

Night in gales sang yes-ter-day,

Now the larks are sing-ing; Mys-tic meanings has the lay, New born rapture bring-ing.

Springtime! what a mag-ic spell Thro' the soul is go-ing! And hushed nature heard it swell,

All the buds are grow-ing. Bear-ing blessings o'er the earth Ring the wondrous sto-ry,

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

While im-mor-tal hearts have birth, Echoes of its glo-ry. Bearing blessings

Ped.

o'er the earth, Rings the wondrous sto-ry, While im-mor-tal hearts have birth, Echoes of its

Ped.

glo-ry. Sun-light dances in the skies, When two hearts are plighted,

Ped.

Thro' the gates of Par-a-dise, Float the pair u-ni-ted. May bells, too, a dain-ty chime

mf

To the twain are send - ing, Love that blooms in vio - let time Finds no wintry end - ing,

Love.... that blooms, Love.... that blooms, Love that blooms in vio - let time....

Finds no wintry end - ing! Love.... that blooms, Love.... that blooms, Love that blooms in

vio - let time Finds no win - try end - ing!.....

rit. molto. *al tempo.*

rit. molto. *al tempo.*

RIGOLETTO.

(Verdi.)

Franz Liszt.

PRELUDIO.

Allegro.

agitato.

acappriccio.

rinforzando.

The musical score is written for piano and organ. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into five systems. The first system begins with the tempo marking *Allegro.* and the performance instruction *acappriccio.* The piano part features a series of sixteenth-note chords. The organ part features a series of sixteenth-note chords. The second system includes the marking *rinforzando.* and the tempo marking *poco rall.* The third system includes the marking *f* and the tempo marking *reloce.* The fourth system includes the marking *accelerando.* The fifth system includes the marking *relocissimo.* and the tempo marking *And.* The score includes various performance markings such as *Pod.* (Pedal) and *8* (Octave). The organ part features a series of sixteenth-note chords. The piano part features a series of sixteenth-note chords. The score is written in a clear, legible style with standard musical notation.

8

dim.

8

5 4 2 1 14 4 14 13 12 8

l.h. retorissimo.

rit.

Ped. Ped. Ped. Ped.

Andante ♩ = 72.

Cantabile.

ten.

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

smorzando e rit.

a tempo.

piu appassionato.

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

a tempo.

cres. molto. f.

ad lib.

smorz.

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

8

Cadenza II.

ad lib.

una corda.

il canto ben marcato ed espressivo.

una poco marcato.

tranquillo.

una poco marcato.

tranquillo.

ad lib.

rinforzando.

The small notes may be omitted—in that case use fingering at A. When the small notes are played use the fingering at B.

dolcissimo. *poco cres.*

Ped. Ped.

pp leggiero.

Ped. Ped.

pp

Ped. Ped. Ped.

cres- - cen- - do. *poco accelerando.*

Ped. Ped. Ped.

molto.

Ped. Ped. Ped.

8^a

rapido.

f *Ped.*

Ped.

8

f *dolce.*

Ped.

un poco marcato.

8

f *tranquillo.*

Ped.

8

f *dolce.*

Ped.

un poco marcato.

8

f *tranquillo.*

Ped.

8

f

Ped.

Ped.

8

Lh. *rinforzando.*

Ped.

dolcissimo sempre una corda.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one flat. The melody is written in a single line, and the bass line is indicated by a 'Ped.' (pedal) marking. The second system continues the melody, with a 'Cres.' (crescendo) marking and a 'Ped.' marking. The score is written in a style typical of early 20th-century sheet music, with a focus on the melody and a simple bass line.

Con somma passione.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking "douce." and features a melodic line with various ornaments and trills. A first ending bracket labeled "8..." spans from the fourth measure to the eighth measure. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It provides harmonic support with chords and single notes, many of which are marked "Ped." (pedal point). A section starting at the fifth measure is marked "sempre".

8-----

cres. *molto.*

pp

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

8-----

rinforzando assai. *poco rit.*

marcattissimo.

Ped. Ped. Ped.

8-----

or this. *p*

8--- a tempo.

mf

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

8-----

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

8

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

8

rinforzando. assai. *ff rit.*

Ped. Ped. Ped. Ped. Ped. *

8

non troppo relice. *a tempo* *ff*

Ped. Ped. * Ped. * Ped. *

8

piu cres. *ff* *rit.*

Ped. * Ped. Ped. Ped.

8

a tempo.

Ped. Ped. * Ped. * Ped. *

8. *piu cres.* *ff* *rit.*

Ped. Ped. Ped. Ped.

8. *a tempo.* *ff* *rit.*

dolce. *una corda.*

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

Presto.

8.

8. *ff* *ff*

Ped. Ped. Ped.

8. *ff*

Ped. Ped.

CUPID'S ARROW

(Frauenliebe - Walzer - Fahrbach)
Secondo.

Carl Sidus Op. 78.

Tempo di Valse 3/4 - 80.

Pedale ad lib.

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CUPID'S ARROW.

(Frauenliebe - Walzer - Fahrbach.)

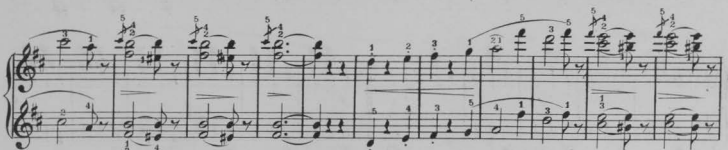
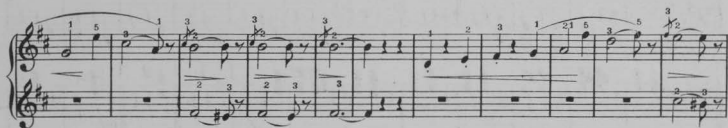
Carl Sidus Op. 78.

Tempo di Valse 3/4 - 80

Primo.



Pedale ad lib.



Secondo

This page contains a musical score for a piano piece, titled "Secondo". The score is written for two staves (treble and bass clef) and consists of seven systems. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system includes a treble clef and a key signature of one sharp. The third system includes a treble clef and a key signature of one sharp. The fourth system includes a treble clef and a key signature of one sharp. The fifth system includes a treble clef and a key signature of one sharp. The sixth system includes a treble clef and a key signature of one sharp. The seventh system includes a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *mf*. There are also first and second endings marked with "1." and "2.".

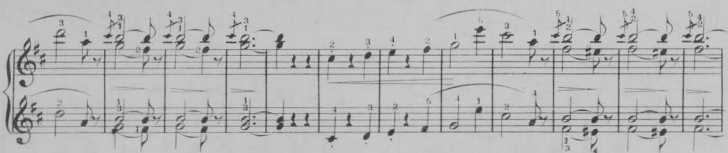
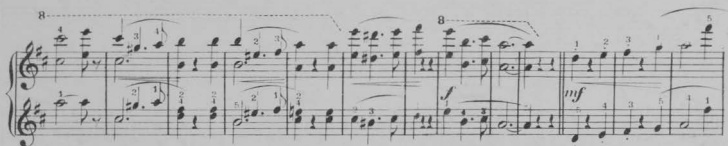
Primo.



Secondo.



Primo.



HAPPY WANDERER.

FROHER WANDERER.

Adolf Jensen Op. 17 N^o 2.

Sprightly and careless 100
Munter und sorglos.

The musical score is written for piano in 2/4 time, key of D major. It consists of 100 measures. The tempo is 'Sprightly and careless' (Munter und sorglos). The score is written for piano with a treble and bass staff. The piece includes various musical notations such as notes, rests, and fingerings. The piece concludes with the word 'FINE.'

abnehmend.
decrescendo.

FINE.

First system of musical notation, measures 1-5. The music is in 2/4 time with a key signature of two flats. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 6-10. This system includes a repeat sign at measure 6. Above the staff, the tempo marking *Allegretto* is written. At measure 8, the instruction *crescen-do* is written above the staff. Below the staff, the instruction *tr. CROSSES. L'ACCORSONE.* is written. A dynamic marking of *f* (forte) appears at the end of the system.

Third system of musical notation, measures 11-15. The music continues with complex rhythmic patterns in both hands, featuring many beamed sixteenth and thirty-second notes.

Fourth system of musical notation, measures 16-20. The musical texture remains dense with rapid sixteenth-note passages in the right hand and a steady accompaniment in the left hand.

Fifth system of musical notation, measures 21-25. The piece continues with intricate rhythmic figures. A dynamic marking of *p* (piano) is used at the beginning of the system.

Sixth system of musical notation, measures 26-30. The final system includes the instruction *etwas zurückhalten.* (slightly hold back) above the staff and *poco ritardando.* (slightly slowing down) below the staff. The music concludes with a final cadence.

GRAND ARMY MARCH.

Ida C. Wetzel.

Tempo di Macia ♩ - 112.

Con espressione.

Tempo di Macia ♩ = 112.

Con espressione.

mf

Ped. * *Ped.* *

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

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

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

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

Octaves marked thus: † are tied.

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mf

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

cris. *ff* *mf*

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

cris. *f* *mf*

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

cris.

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

f

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

Cantabile. *mf*

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

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a lower line with chords. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and a star symbol. Fingerings are indicated by numbers 1-5.

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TRADE NOTES.

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Notice.—By mutual consent, MR. CHAR. E. JULLIET
retires from our firm on the 1st inst. in terms of praise as a
business will be continued by the remaining partners
under the firm name of JACOT & SONS, who will assume all
liabilities and collect all outstanding accounts.

JACOT, JULLIET & CO.

New York, July 16th, 1886.

Referring to above announcement, we take this opportunity
to express to our friends our appreciation of the good shows
as in the past, and assure them that with increased facilities
larger stock and several valuable improvements in piano
boxes, among which is our **INVALUABLE SAFETY CHECK**,
we hope to receive, and shall strive to merit, a continuation
of their patronage in the future.

Respectfully,

JACOT & SONS.

CARTER (G. W.), the irrepressible, sends us printed copies of
recent letters from houses that handle the new Grover &
Fuller piano, all of which speak of it in terms of praise as a
good and popular instrument. Among the houses so writing
are: Jno. A. Bryant, Chicago; D. P. Fadden, Louisville, E. T.
Broome, Washington; Jos. Harris, Columbus, O.; and J. A.
Manville, Towson, Md.

Messrs. J. C. & P. Fischer write us: "The hot spell is here,
but it does not affect the demand for the 'Fischer' pianos,
as we find our shipments this month will exceed those of a year
ago. Fancy woods are being used more and more, and waxes
and mahogany cases are most in demand. With a new scale
of uprights and various designs of fancy cases in process of
construction we find plenty to keep us busy."

L. C. KUBERMAN, in date of July 15th, sends his compliments
to the REVIEW and adds: "Since my last visit to you, we have
just completed a new designed Upright in exquisite taste,
it is in a mottled walnut case, and we are ready to offer it
in an elevated case, which we have great hopes for. We have
an exceedingly fine retail trade, having sold nine piano
cases in the last of July, which we think is something unusual for July.
Our wholesale is increasing daily, receiving orders throughout
the West. We have all we can do in an average week's stock."

The Baltimore Sun says:

"The piano warehouses of Messrs.
Wm. Knabe & Co., Nos. 294 and 296 West Baltimore Street,
are the best located and decorated by Messrs. Emmart
& Quartley, of Baltimore. The ceiling is in rib work in panel
form, with the ceiling painted in the most refined and
fines, side walls and wainscoting are in freestone plastic
work, the surface being artistically manipulated and white and
a variety of colors, resembling enamel or reposed work.
The prevailing color is olive in various shades, and
by metal tins. The general effect is rich and elegant, and
the room is of a character peculiar to Messrs. Knabe
& Co. The rooms were supplied with crystal chandeliers
by Messrs. C. Davidson & Co. The Messrs. Knabe main-
tain a musical library, containing musical periodicals in all
languages."

IMPROVEMENT IN PIANOFORTES.—The New York Tribune,
speaking of the Mason and Hamlin piano, says:
"The new mode of construction introduced by MASON &
HAMLIN in upright pianofortes, consisting more of a different
method of stringing, is an unquestionable success,
accomplishing even more than was expected from it. By its
use, and becomes in important respects a very best of
the several forms of this instrument. Not that it equals in
power the much larger and more expensive grand pianos,
but in pure, musical quality of tone, which is the most
important excellence, these new uprights present a refinement
and beauty hitherto scarcely attained in any piano.
From the accurate and exact holding the strings by the new
mode of fastening, and the greater freedom of action allowed
the sounding-board, in the performance of its all important
functions, come more perfect vibrations of the string, and
reflection and development of these vibrations, resulting in
tones which are unusually pure, free from that more or less
imperfectly reflected vibrations."

As pianos generally are constructed, the strings are held by
wren-pins set in wood, which are turned in either direction
to regulate the tension and pitch of each string. Serious
objections to this mode of stringing are occasioned by the
insecure fastening. Nothing holds the string but the friction
of the pin upon the wood, which becomes less and less secure
as the instrument is tuned. The wood in which the
pin is held is also sufficiently influenced by atmospheric
pressure by swelling, shrinking, etc., with humidity or dry-
ness of atmosphere, heat, cold, etc., to affect seriously the
pitch of the string. Here arises the chief difficulty, so
pitch of the strings, keeping the piano in tune. The slightest slipping
of the pin in its socket, or change in its position from swelling
or shrinking of the wood is sufficient to throw the string out of
tune."

In the improved method of stringing introduced by MASON
& HAMLIN wood is entirely dispensed with. The frame is of
solid metal, made strong enough to bear every possible strain
upon it. The strings are fastened to this metal frame by
the insecure fastening. Nothing holds the string but the friction
of the pin upon the wood, which becomes less and less secure
as the instrument is tuned. The wood in which the
pin is held is also sufficiently influenced by atmospheric
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of the pin in its socket, or change in its position from swelling
or shrinking of the wood is sufficient to throw the string out of
tune."

The great advantage of standing in tune will perhaps be of
great practical importance in these pianos than the im-
provement in the construction of the piano. The difficulty of
the piano in tune has been the bête noire of players.
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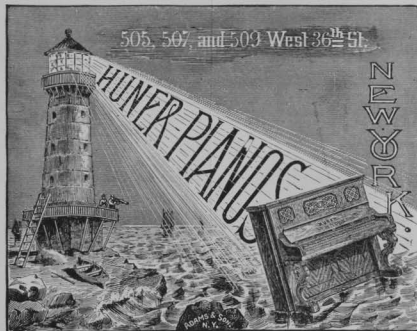
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MAJOR AND MINOR.

A statue of Hector Berlioz will be unveiled at the Place Vendôme, Paris, in October next, for which ceremony elaborate preparations are being made.

De Jossy JOACHIM has accepted engagements for concert performances during the entire month of January next, in Paris and the provincial towns of France.

ADELINE PATT likes to play billiards. Not long ago, Vigman came to give her a private exhibition. "Can you not teach me to play as you do?" she asked. "Yes, if you will teach me to sing like you." Had her there.

We call the special attention of both ladies and gentlemen who may be interested in medical education to the advertisement of the Homoeopathic Medical College of Missouri, which appears elsewhere. Personal acquaintance with all the members of the Faculty of this old and tried school enables us to say that it is one of unusual ability.

Pedals for the piano-forte were invented and patented by John Broadwood in 1759. Before that time, hand stops had been applied; but the invention now perfected was his work. In 1755, Watton, an Englishman, patented a sort pedal with shifting hammers; and in 1759, Stein, of Augsburg, patented a sort pedal with shifting action.

One Gordon, a vocalist of the last century, really accused Handel of accompanying him badly, and added that he would jump upon the harpsichord and smash it. If the composer did not change his style. "Let me know when you will do that," said the Saxon master, "and I will advertise it. I am sure more people will come to see you smash, den vill come to hear you sing!"

Of Paganini, Liszt said: "No one who has not heard him can form the least idea of his playing. The fourth string performances, the tunes in harmonics, and the arpeggios used as he used them, were all new to the public, and their players too: they sat staring at him open-mouthed. Every one can play his music now, but the same impression can never again be made."

A FRENCH physician, Dr. Sandras, is said to have discovered a means by which any given human voice may be considerably increased in its compass or its timbre improved, his treatment consisting in the inhalation of certain vapors in certain circumstances. The matter has been submitted to the Paris Conservatoire and the Academy of Medicine, the result of whose investigations will be looked forward to with much interest.

The mother of Paganini is said to have seen a wondrous vision, respecting the future of her marvelous son. She related her dream to him in these terms: "My son, you will be a great musician! For an angel, radiant with beauty, appeared to me in the night, and said that any request I might make should be granted. So I asked that you might become the greatest of all violinists, and the angel promised that my desire should be fulfilled."

"'Twas ever thus, etc." Some two months since we published "Schubert's 'Adieu,'" written expressly for the Review. The *American Musician* republished it, changing the title to "Schubert's Last Song" and omitting credit. Now comes Nord's *Music Journal* and publishes the story, crediting it to the *American Musician*. This sort of thing is getting too common to be funny, and we may find it necessary to protect our copyright matter legally.

A CERTAIN musician was passing No. 313 Chestnut Street recently on his way home, when he happened to see a woman when he heard a soprano voice which he did not recognize as that of Mrs. Pretorius. Inquiry revealed the fact that it was Mrs. Pretorius, a resident of the planet earth only since the 7th of June. Her persistency in vocal practice, even in the "evening hours," led her fond parents and their neighbors, for two blocks around, to think that she is to be a second Patti. "So note I be!"

Dutton's Musical Record is authority for the following:

ESQUIRE as she is known. Dear Sir: please send me A mask steamer (*Music Instruction*) & a Catalogue of Paul Brann Band. Please send me your Dress of your Name & when (when) I write to you my letters will come to you. I want to send for some horses. I want Pick them out. I want to see the Catalogue before I send for them. Please mark the music steamer in God on lived (on delivery) Paid on lived, risen soon to on Return Mail. (Send copy of a letter received by a music doctor).

THE Houston (Tex.) Post gives an account of the meeting of the Texas Music Teachers' Association which met this year in Austin, and speaks of it as an unusual success.

Work of Messrs. Brown, Hagdale, Clark and Heron is especially commended. Mrs. Townsend, Austin's reigning pianist, won great applause for her rendering of Liszt's Rhapsodie Hongroise No. 6, while Mrs. Gilbert carried off first honors as a vocalist.

We always welcome the news of the successful operation of State teachers' associations.

CHARLES E. LOCKE, manager of the American Opera Company, asked concerning the reason of Miss. Havtrelle's withdrawal, answered: "I think Miss. Havtrelle has believed with some lack of good judgment. She was engaged by us for the season at a certain sum for fifty performances. A week after the contract was signed, and after her success in New York, we voluntarily doubled the sum. She refused to take over next season's contract we offered again to double this sum, as the season was to be longer. She demanded that double what we offered, and said she had had an offer of that amount from the Metropolitan people. We were forced to decline her services."

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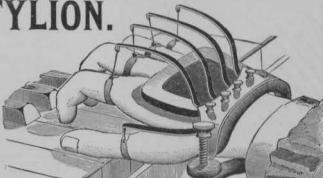
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SAINT-SAENS is a remarkable improviser. His improvisations on the organ, when he was at the Madeleine, were astonishing for their brilliancy, power, and ease of thought, and he can, apparently, work with elaborate skill upon a difficult theme at the shortest notice. It is a little over a month he preached scholasticism in the rehearsal of the orchestra, and accompanied him in the rehearsal of the accuracy and melodic chain. Afterwards he sat down at the piano, and improvised magnificently on the improvisations of Schumann—*The Theatre*.

AN ANECDOTE ABOUT GOUNOD.—Some years ago, after a charitable concert which was one of the uses of the season was performed, Father Didon, who happened to be in the audience, wished to be admitted to his and he was admitted to the green-room, where he was met by the embarrassed looks of Theodore, the brothers Llovet, and other veterans of the Bohemian tribe. Gounod rushed to the black-robed priest, bent low before him, and, apostrophizing him, said, "Oh, my knees and exclaimed: 'Bless us, O Father!' Then Father Didon, feeling at once the ridiculousness of the situation, mildly showed: 'Get up, Master. Here, it is Yours to bless.'

There is no doubt that ladies played in ancient times a varied assortment of instruments before the domestic tyranny of the key-board was begun. In what way we called them, however, the lady Violinist of Mozart's time will be remembered, but there is an interesting scene in an old play written about 1600, called the "The Roaring Girl," in which the heroine—really a fine character despite her contempt for the restraint of society—takes a music lesson in which she not only sings, but plays *la fiddle*. This would seem to point to the conclusion that lady fiddling was not, even then, an uncommon accomplishment.

Mrs. V. S. VAN ARK, the general President of the St. Louis Browns, "Champions of the World," gave his club and the members of the press a banquet, just prior to the club's start-up on its second Eastern trip. Speeches, songs, music by the band, etc., enlivened the occasion and that pleasant evening foreclosed it before the season's up. By the way, Mr. von der Aue has added a preliminary concert on two other attractions of the ball games that are played at his park. A genuine Grieg band furnished the music, and the orchestra, the Knight Templars' Band, under Prof. Richter, is, however, the one regularly employed.

The Russian comic songs, says Archibald Forbes, are full of "snaps" and verve; and they always have a rattling chorus, in which every one within hearing joins, while the singer, amidst the strains of his choruses with a ludicrously fantastic breakdown, in which he seems to dislocate every joint in his body. The plaintive melodies vibrate a strange pathos, that awakens the heart of the listener, even though he understands nothing of the words. And the grand chorus, with which the most fervent feelings come to the fore, is a glowing with the true force of fighting ardor. There is a legend of a battle song to which every man, like inspired moments to violate their tenets, and fight like men possessed.

The influence of the soft palate upon the pitch of the voice is probably due to the action of the palato-pharyngeal muscles, which pass from the soft palate down to the upper horns of the thyroid cartilage; so that the raising of the tip of the soft palate in conjunction with the muscles just named, has the effect of approximating the vocal chords, thereby narrowing the tube above the vocal ligaments, and assisting in the formation of a high tone. The action of the soft palate upon the quality of the voice is easily demonstrated, and depends entirely upon its degree of closure with the back of the pharynx, and the greater or smaller amount of nasal resonance consequent thereupon.—*Le-mus Bureau*.

LEVASSOR BROS. have deposited \$25,000 in the Russian State bank of St. Petersburg, to form a fund for a musical award, to be given away for the first time in 1900. The interest of the money is to be divided every five years, to the extent of 10,000 francs, amongst young musicians and composers, of from twenty to twenty-six years of age, who may show special talent. A single individual may receive the entire award, or it may be divided between two. The award is not to be confined to St. Petersburg alone, but will be given away alternately in St. Petersburg, Berlin, Paris and Vienna. Nationality, religion, etc., are to be entirely ignored in making the grant and talent alone is to be recognized. Ladies are expressly excluded from participating in the benefits of the fund.

Our confere, the editor of *Church's Musical Visitor*, says in his last issue:

"We regret that our absence from the city last month, caused us to miss the neighborly call of Mr. I. D. Follen, of St. Louis, the editor of *Kunkel's Musical Review*, who came to Cincinnati as legal adviser of the St. Louis B. & Club during its recent visit. Mr. Murray's statement might lead his readers to think that the St. Louis Browns had to do along a legal advice, and tell them what degree of 'rubbish' in an umpire's decisions would justify his immediate assassination. As a matter of fact, the 'Browns' are all 'too good' for 'righteousness' and strike hard only the ball. It was an adviser of the manager of the Browns and as an investigator of the doings of an alleged wicked player of the Cincinnati Reds, R. H. Yarnall, Mullane, that we had the pleasure of visiting Cincinnati. We intended to call on Mr. Follen of the Cincinnati Reds, who could not spare the time. Better luck next time!"

A FIRM of Belgian instrument-makers have manufactured for a new piece at the Alhambra some circular trumpets, after models actually in use in the army of ancient Rome. The two instruments now ready are the *lituus* and *cornu*, or buccin. Both instruments were referred to in Horace's first ode to Mecenas.

Mulor-cetra javan, at lituo tube

Per minute edition.

The *lituus* was the cavalry trumpet of the Romans, and the present specimen is a copy of the most famous of the ruler of Cerveteri and now preserved in the museum of the Vatican. The tube or *lituus* is in an S-shape, and it was the infantry bugle of the Roman army, and the present instrument is imitated from specimens found in the excavations at Pompeii, and now in the National Museum at Naples. Unless we believe the story of an old Chinese, or until somebody discovers the actual trumpet or *lituus* of China, or until we find the bones of Joshua demolished the walls of Jericho, these Roman instruments must be considered the oldest specimens of the trumpet family extant. It is, however, stated that an Egyptian tube capable of being played on exists in the British Museum.

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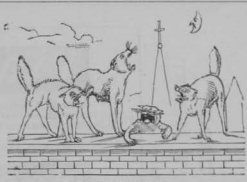
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COMICAL CHORDS.

"Oh! what shall I do?" was the song that he sung,
And his voice was terribly bad;

On each note with a tremulous quiver he sung,
In a way indescribably sad.

Six verses he warbled, yet reached not the end,
And once more came into the refrain—

"Oh! what shall I do?" when the voice of a friend
Answered, "Sing, oh, sing never again!"

MANAGER of opera house to the musical director: "Herr Capellmeister, I wish you would take your tempo faster to-day than usual, so that we may save gas."—*Spode Blatter*.

"Yes," said Aunt Kate. "Tilly has a very sweet voice."

"Now, I understand," said little Johnny. "why cousin Tom had his mouth so close to Tilly's last evening; he must be awfully fond of sweet things."

"Oh, don't drink it, Jack. It will make you thirsty." "I said a girl on the beach to her little brother, who had a cup of sea water in his hand."

"What's the odds?" said Jack, gulping it down. "there's plenty more."

MAMA:—"Why, Nellie, how pale you look! Have you been sick?"

Nellie (four years old, just returned from an unusually complicated supper):—"Yes, but I unswallowed myself, and I'm better."

Hee little brother (holding up the cat):—"Say 'Hoo,' Mr. Smith."

"What for, Johnny?"

"I want to see if you can. Sister says you can't say 'Hoo' to a cat.—*The Budget*."

"I promise," said Miss Emeralda Longfellow, entering a music store on Austin Street, "to purchase a piece of music for my little brother, who plays on the piano."

Here miss is, please, just what I want for 30 cents."

"Only 30 cents?" Why, he's much farther advanced than that, for last night he played the 'Topsy' for 30 cents. Haven't you something for a dollar?"—*Texas Siftings*.

JOHNIE and his elder sister made up the class and Johnny had come to rely on his sister's industry for his lessons.

"Johnny, upon what does the earth revolve?" asked the teacher.

"Ax is," replied Johnny, scratching his head to evoke an idea.

"Correct."

And as Johnny afterward explained to a companion, he was the "muzzled boy in creation."—*Tid Bits*.

"Why how yer do, Nancy?" said old Hester, addressing old Sanderson's daughter.

"Didn't yer get married last Saddy night?"

"No, the wedding' came off of didn't take place."

"Wahfo' didn't it, gal?"

"Well, case per wars' but thirteen present."

"All foolishness. Von oughten't to like in no sich foolish 'ption es dat."

"I clear to goodness, you makes me enshamed 't yer, putin' offer wedding' fee' below der warnt but thirteen dar."

"W-y'n't yer sen' out and lunge the fusten puxson ter come?"

"Well, daddo did go and beg him ter come."

"Well, w-y'n't yer go erhead and let him erlone?"

"Confuld!"

"Case de f'reenf man was de puxson what had promised ter marry me. I telly yer, Aunt Hester thirteen is bad luck."

The following comical blunder, caused by an error in transposing matter after the form had been made up, occurred in an Eastern paper during Nilsson's last visit to this country.

The inside form was just ready for press, when it came the editor with an item which must go in. The form was unlocked on the head of the press, and the item set up and put in, and in making room for it the foreman had to transverse and over-run matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and mailed.

On the editorial page was an article, written in the editor's grandest style, on the first appearance of Christine Nilsson, who had delighted the people and entranced the impressive editor by her wonderful singing of Roby's great concert waltz, "Bliss All Nations are Exulting." He wrote towards the close: "The voice of this singing bird is simply divine. Would that we could have her with us always. But alas! that can not be." And this closed the article as he had written it, and the last word had just filled out the last line and also completed a column. In his transferring and over-running another article on another totally different woman was up against the above article, and gave the editor of the edition singing this wonderful ending:

"Would that we could have her with us always. But alas! that can not be. Her many criminal shortcomings have at length brought upon her the retributive hand of justice, and she will give to our excellent State Prison the next three years of her unhappy life."

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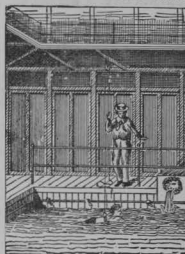
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