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TONE POWER.

It is not improbable that one of the great discoveries of the near future will be that it is the system of sound which moves the world, and in fact the whole system of worlds of which the sun is the center. Mr. Keeley, of Detroit, claims to start the motion of the vibratory engine by the sound produced with a fiddle-bow drawn across a magnet. It seems altogether likely that Keeley has discovered a force of some kind which he has not the scientific knowledge to understand or control. A niece of Darwin (Mrs. Hughes), writing upon the evolution of "Tones and Colors," advances theories, gained from Scriptural study, which correspond with those demonstrated by Mr. Keeley, says: "I firmly believe that exactly the same laws as those which develop sound keep the heavenly bodies in their order. You can even trace the poles in sound. My great desire is for some philosophical mind to take up my views, as entirely gained from the Scriptures; and I am certain they will be found to be the laws developing the natural science throughout the universe."—*American Musician*.

A MUSICAL EXPERIMENT ON ELEPHANTS.

THE French have the almost official study of the influence of music on animals in the experiment at the *Jardin des Plantes* of Paris, at the commencement of the century. A concert was given to the elephants at this garden, by distinguished musical artists of Paris, mostly *attache* of the celebrated Conservatory of Music. The orchestra was placed out of sight of the animals. The two elephants were named—the male "Hans," the female "Marguerite." All was ready; a profound silence reigned around; the door which concealed the animals was opened above them without noise, and the concert began with a trio of little airs, with variations for two violins and bass, in B major, of a moderate character. Scarcely had the first chords been heard, when Hans and Marguerite gave ear, and ceased to eat the dainties with which their keeper had supplied them. The scene which burst upon them, the motionless keeper, the silent audience, the strange instruments seemed to give them curiosity and inquietude. But the first movements of this inquest soon subsided, and then, without any mixture of fear they gave themselves wholly up to the emotions excited by the music. This change was remarked by all at the end of the Trio, which the performers concluded with a dance in B minor, from Gluck's *Iphegenia*, music of a savage character, strongly accented, which communicated to them all the agitation of its rhythm. In their gait—sometimes precipitate, sometimes retarded in their movements, sometimes sudden, sometimes slow and sustained—one would have said that they followed the undulations of the melody and the measure. Sometimes they bit the bars of their cage and pulled them with their trunks, as if they had not room for their pleasure and drew them as by a sort of enchantment. They moved a few steps, stopped to listen, came and placed themselves under the orchestra, swaying their

trunks gently, and seemed to breathe emanations of love. It is to be remarked that during the whole this air they did not utter a single cry; their movements were slow, measured, and seemed to participate in the softness of the song. This quiet scene suddenly changed its character; a tone of confusion to the gay and lively accents of "Ca Ira," played in D, by the whole orchestra. By their transports, by their cries of joy, sometimes deep, sometimes sharp, but always varied in intonation; by their whistlings, by their comings and goings, one would have said that the rhythm was pushing them, was driving them without ceasing, and forcing them to go along as itself. But happily the invisible power which brought the trouble upon their senses was also able to appease it, and the sweet harmony of two human voices singing an air from the opera "Dardanus," came to calm the violence of their movements.—*Ramboussin*.

THE SIAMESE NATIONAL HYMN.

WHILE on the subject of national hymns, writes H. Froehner in the last issue of the *Illustrated Times*, the following amusing incident, related by the late Mr. Markus, Conductor of the excellent orchestra of the Vicory, may be of some interest to your readers. In 1872, when the King of Siam was expected to visit London, long before the time of his expected arrival, great preparations were made; the King of Holland had given orders that his Siamese Majesty should be received with royal honors, and that no expense should be spared. Mr. Markus, of course, anticipated that, as usual, music would take a prominent part in the ceremonies, and that, no doubt, among other things, the Siamese National Hymn would be required. No one seemed ever to have heard of such a hymn; but the Conductor, recollecting that some time before, a music publisher at Rotterdam had advertised a volume containing a pianoforte arrangement of the national hymns of every country, ordered it, and sure enough there was the Siamese Hymn among the others. Although Mr. Markus had some slight misgivings regarding the genuineness of the piece, he arranged it for his orchestra, and as it was of a somewhat outlandish character, he trusted to his good luck to have found the right thing.

Shortly before the King's arrival, the official programme for his reception was published, and Mr. Markus saw that on the King's entry his band was to play the Dutch National Hymn. Not liking to have his light hidden under a bushel, he went to Government House and asked for explanation. He was told that as no one had ever heard of a Siamese Hymn, the most appropriate tune would be the Dutch National Melody. Mr. Markus replied that he had procured the Siamese Hymn, and that his band would be able to play it at the occasion of the King's arrival. The aide-de-camp was much pleased to hear this, and said he believed the King would consider it a very polite attention. There was a *reunion* at the Officers' Casino the next day, and the Siamese Hymn was asked for; it had to be repeated twice, and delighted every one present.

At last the King arrived. The Governor, with a brilliant staff, went on board the Royal yacht to welcome His Majesty. On their way, they met an excellently trained Siamese band saluted them with the Dutch Hymn. After the exchange of official greetings, the King and his suite were in admiration of the performance of the Dutch Hymn by the Siamese band, and asked if he might be permitted to hear the Siamese Hymn. The King, however, could not be complied with, as, up to that time, none of the European bandmasters had succeeded in harmonizing that strange tune according

to European harmonic laws. The Governor, however, remarked that his bandmaster had succeeded in doing so, and was in a position to receive His Majesty on landing with the Siamese Hymn arranged for European instruments. The King was surprised and much pleased. He said it had long been his great wish to hear his native melody played by a European band, and he should be glad to be allowed to have sonics made out at once for his own band.

The next morning the King came on shore. The band was stationed in front of Government House, and as the King's carriage came near, the Siamese Hymn was struck up; it sounded beautiful in the clear, still morning air, causing a feeling of profound satisfaction to Mr. Markus. As the carriage passed, the King stared hard at the Conductor, which the latter took as a sure sign of the excellent effect the hymn had produced on His Majesty. In the evening Mr. Markus went to Government House to conduct a Concert. On his arrival he was told that the Chamberlain had already enquired several times after him. He went at once to that gentleman, whom he found in great agitation. "For heaven's sake, my dear Markus," said he, "what have you done? The King is much annoyed; in fact, he thinks me a trick. Has he played him, after being told yesterday that our band would salute him with the Siamese melody, he hears to-day a strange piece of music (the Dutch Hymn) as the single note of the Siamese Hymn in it. Tell me what you can do to get out of this scrape, and wipe out the bad impression which the band has made. Moreover, I should like to know where you got that detestable tune from." After the perplexed Conductor had explained him what we know already he asked him to obtain the King's permission for him (Mr. Markus) to visit his yacht, and he would try to obtain there from the native musicians the genuine melody, and, if possible, arrange it for performance at the grand parade which was to take place the day after the morrow. The Chamberlain shrugged his shoulders, but promised to obtain the necessary permission.

There was now no time to be lost. Early the next morning Mr. Markus went on board the yacht, and by an interpreter made his wishes known to the band. At first they were unwilling to comply with his request, but when he explained that he did not wish to hear a complete performance, but merely to have the melody played to him, a clarinet player willing to do as he desired. Mr. Markus noted down the melody quickly, returned on shore, and set to work to harmonize it. It was a difficult problem, but after several unsuccessful attempts he completed the task, arranged it for his orchestra, and handed the score to an experienced copyist. Next morning at six o'clock the band met, and although they had only just time to go through the piece once, every one was much struck with the strange, solemn, but agreeable character of the music. Punctually at seven o'clock the King, accompanied by the Governor and suite, drove to the pier to greet the King. Mr. Markus, at the same time, led his band to perform the Siamese Hymn. In his anxiety he hardly dared to look up at the procession, but he saw the King's yacht, and depend on the success of the tune, but he was soon told that the King must have been favorably impressed by the melody, and that it was the first time. The Chamberlain also, who passed with the Crown Prince in another carriage, nodded approval to Mr. Markus. Mr. Markus, seated in a State banquet, and after the band had played a couple of pieces the King desired to hear the hymn again. Mr. Markus, however, did not wish to be listened standing. Mr. Markus concluded by saying "Rarely has anything in music caused me so much pleasure as the Siamese Hymn." As a reward, Mr. Markus received from the King the Order of the Siamese Crown, and the band a present of one thousand dollars.

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EDITOR.

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NATIONAL OPERA.

THE impression is general among the lovers of opera in this country that Mrs. Thurber is the first person who has endeavored to establish a national opera and school of opera in the United States. Such, however, is not the fact. At least forty years ago, the desirableness of having a national opera and school of music were being discussed by music loving New Yorkers. Nor did they stop at mere discussions. During the session of the New York legislature of 1831-1832 they obtained a charter for the Academy of Music whose purposes were in the said charter expressed to be "cultivating a taste for music by concerts, operas and other entertainments, which shall be accessible to the public at a moderate charge; by furnishing facilities for instruction in music, and by rewards of prizes for the best musical compositions."

Great expectations were raised in the breasts of the friends of the enterprise, when the Academy building, erected at a cost of \$350,000, was completed. The press of New York was enthusiastic. "It may yet come to pass," said the *New York Tribune*, "that art, in all its ramifications, may be as much esteemed as politics, commerce or the military profession. The dignity of American Artists lies in their hands."

In January, 1835, Ole Bull, then manager of the Academy offered the Academy a composer's prize of one thousand dollars for the best opera upon a strictly American subject. The offering

paragraph of his announcement was as follows: "The undersigned, a lover of an man of the Academy of Music, desiring to carry out both the letter and the spirit of the charter granted by the State legislature to the above establishment, has determined, as far as is in his power to make the Academy of Music not alone a home of refined and intellectual amusement, where all classes of citizens may resort with comfort, but also an academy in reality, whose principal object shall be the encouragement, the development and elevation of American art and artists."

Surely, nothing could be more "national" and musically patriotic than the plan of the famous violinist who had identified himself with the enterprise and proved his earnestness and honesty by investing largely his own capital as well as his time and labors in the new venture. The people and the press seemed enthusiastic, everything appeared to assure success and yet, but a few months later, Bull was bankrupted, and American art and artists were left without the protecting care of the Academy of Music.

This precedent is not an encouraging one for the friends of the National School of Opera to the liberality of Mrs. Thurber has given birth. Of that thirty years have vastly increased the musical culture, as well as the numbers of our people, and it may be said, with at least apparent truth, that the times have so changed that what was then impossible has now become easy. The present enterprise created through one season with fair success and has begun the second under favorable auspices. Let us hope it may be more and more successful. But it is useless to attempt to conceal the fact that what measure of success has been attained is solely in the presentation of foreign music very largely by foreign singers and a foreign orchestra. So far, about the only thing that has been really American about the "National" Operatic enterprise has been the money which Mrs. Thurber and others have furnished. We do not say, for we do not believe it, that it could very well have been otherwise at first. Indeed we do not pretend to here discuss the question of the more or less un-American character of the undertaking, so far as it has developed. We simply note what has been accomplished in order to pass beyond and call the attention of those interested here to the fact that should be the entire opera loving public of America to what seems to us a radical mistake in the plan by which the existence of the National School of Opera is made dependent upon the permanency of the operatic enterprise proper.

It is easy to understand, of course, how the projectors of the two "national opera" enterprises hit upon the idea of organically uniting the stage and the school of opera. The stage, they thought, would create a demand for singers and actors which the school would supply. The stage would itself become a school and afford an opportunity to meritorious American *debutants* and *debutantes* to be heard under favorable auspices. The plan looks well—on paper. The entire history of opera in all countries, however, is that the longest lived operatic managements have lasted but a few years, even with the aid of government subsidies. Is it to be expected that in this country such undertakings will fare better? But the *sine qua non* of success in popular schools is their permanency. There are good reasons for this which it is useless to discuss in this connection. It is sufficient here to note the fact which is undeniable. This being true, however, does it not seem foolish to make the very existence of a school of opera contingent upon the continuance of a management which is likely to be superseded by another within a few brief seasons? It may be said by the above-said, that there is no danger of a break in the continuity of the man-

agement of this particular operatic venture. If that were so, the fact would remain that it would be hard to persuade prospective students of that fact, and that the erroneous impression that the school was but ephemeral would be quite as effective in keeping them away as the proven fact itself. Again, if we understand the plan, the leading artists of the operatic troupe are to be the teachers in the school. Here again there seems to be an irreconcilable conflict. The opera going public want constant change—new faces, new voices. If these are not had, if new ones are not made to rise in the operatic firmament by the prudent manager, the public abandon him. But if new teachers are provided from season to season (granting even, what is not true, that eminent artists would necessarily be eminent teachers) where would be the system in the instruction and where that reputation, based upon results, of this or that teacher, which alone can bring any considerable number of desirable students to any institution?

The practical results of the school have so far, we believe, been nothing and they are not likely to be any more in so far as the school is run upon the present plan. Whatever the fate of the operatic enterprise, the school annex, thereto, cannot but be a failure. The fact is, we believe, that no school of opera can thrive as an annex to an opera troupe. If the National School of opera is to succeed, it must be as a separate enterprise. In other words, it must breathe its own breath and live its own life. Mutual helpfulness, if you will, the affection that exists between two and child may well exist between these two institutions, but all unbidden connections must cease between them, or death will seize upon at least one, if not both.

If then an independent endowment and a permanent corps of teachers are just as necessary to the success of a school of opera as to that of a college or university, why then the school is to be organized and give the school of opera that permanent footing that would not only attract large numbers of students to its portals, but would make it the mother-home from which successive operatic swarms could take their flight, to succeed perhaps on parlous to fall, but succeeding or failing without seriously impairing the strength or prosperity of the original school?

NOT a few of our exchanges are going rough-shod over the American Opera Company. Criticism is one thing, ill-will is another, and it seems to us quite evident that the former is the more of the latter as of the former expressed by the articles in question. Undoubtedly, there are many things to criticize in the organization and management of the American Opera Company. Undoubtedly (and we were among the first to so state in these columns) that the *Thurber* is the man who has been said at the head of such an enterprise. Possibly a few more Americans might have been secured for its important roles, but when all that has been said, it remains that the idea of organizing a national opera and school of opera was an excellent one, in the absence of competent American talent it is but right that talent should be imported; that in such an organization its ensemble is an all-important consideration, and that an excellent artist may not fit in with the rest of the company and for that reason should often be left out, and that Thomas is an article in the extreme, *prime donne* of all nationalities are proverbially unreasonable. Last, but not least, comes the consideration that this is the only American enterprise of the sort and that, if it fails, it will be many years before a similar undertaking is entered into. Give the American Opera a chance!

CHORON THE GOOD.

POOR CHORON! Who knows his name now-a-days? Alas, everybody has forgotten him—probably because he did only good. Gratitude is not a virtue of the heart, it is but little practiced by nations. They remember much better those who chastise or ruin them than those who do them only good: it is easier to remember a cyclone or an overflow that has spread devastation than the peaceful days of sunshine that have ripened the harvests of an entire country. Nero is better known than Trajan. Hardly do the names of the men survive the century of their life: it is always the greatest or the worst that escape oblivion. I wrote above the name of Choron. It was famous fifty years ago, but who remembers it to-day? No one!

It is in order to right this wrong of fate or of public opinion that I would now recall what was Choron, the good—I should perhaps say Choron the great, but I would rather make you love him than speak of his glory. Hence I adhere to my title.

Alexandre Choron was born at Caen, Normandy, where his father filled the then eminent office of superintendent of taxes like all his brothers who are endowed with genius for the fine arts. Choron in early youth exhibited a great predilection for the art of his choice, music; he was so good that he heard what they called foolish art notions, and he was entered as a student at the college of Jullien and later at the polytechnic school from which he graduated with high honors as a civil engineer. But, carried away by an irresistible vocation, he soon turned in his restoration and became the enemy of his family. His poverty then compelled him to take refuge in a garret where, living on next to nothing, he devoted himself enthusiastically to the art he cherished.

He was twenty-five years of age when he made the acquaintance of Grétry who gave him lessons from Abbé Roze. Choron followed his advice and soon became, himself, the most eminent teacher of singing in the musical school of the century—in spite of the Directors of the *Conservatoire* who relentlessly pursued him with their jealousy.

Among the institutions that owed their birth to the munificence of the Restoration that regenerated France the arts that were the first to rise after war under the Empire, one of the most remarkable and useful was the Classical School of Music, which in 1814, and whose pupils were known to Choron. This school, eminently popular in its character, spread the love and knowledge of musical art through all classes of French society, and to it is due the musical feeling that is met with to-day, even among the lowest classes of the French people.

Choron took his pupils wherever he could find a promising subject—in the workshops of the capital—but mostly in villages and hamlets. He took extensive trips over the entire country, and, making use of the right he had of entering all schools, he chose, upon the information of the village school-keepers, the best singers among all those unkempt and rough frightened little fellows. "Come, my good boy, sing me something, my dear fellow," he would say to the youngster, "du clair de lune," anything! The youngster opened his eyes very wide but kept his mouth tight. Choron, then, would turn to him, hummed something himself and at last conquered his timidity. "Well done—well done indeed, my boy; you are an excellent voice; your fortune is made!" he would frequently exclaim. And he returned to Paris with a dozen little scamps in whose slender throats he had already sown the seed of teachers, saying: "Gentlemen, these are the hope of France!"

These words raised a laugh at first, although Choron spoke them very seriously, but the future showed that he was not mistaken, for during nearly thirty years all the notables of the city of France and of the world were pupils of Choron's school.

Now, here is the picture of this good man: He was short, fat, with wild white hair, and a most open and expressive countenance, which was especially noticeable for its benevolent expression. He never walked, he ran. In the middle of the street, singing or whistling, stopping suddenly to think for an instant, then resuming his flight by reaching his destination. He was so good that he made numerous stops. All his movements were jerky; he spoke rapidly and well for he was a man of much wit and of great heart. He was called by his principal pupils, "Gentlemen," he said to them, "I am the new master." "The new master has been changed," Mr. de Lauriston is his chief, and he is very ill disposed toward us, for he

talks of suppressing our school. I have, however, with great deal of trouble, obtained from him the promise that before taking this step he would listen to your singing. I shall therefore take you to his residence to-day, so then he will hear, and the future depends upon you. You will sing what you know best—and he shall not resist! No, he cannot refuse, the Conservatoire will be obliged to you as angry can be!" As he made this last statement he hopped, he cried out, he sang—he looked well-to-do, he was well, he will go well! he will be good, I am sure of it! Now, brush your coats, black your boots, polish your buttons, be ready to go, glittering like a prince, and don't eat too much. Do you hear? Don't eat too much, so that you may breathe freely. You shall have a glass of champagne before you start, and you will strength—and courage! Now, go!" And the young men went out feeling somewhat anxious.

That evening, the young artists, the immense three-cornered hats of the day, with well brushed clothes and boots and buttons polished according to the recommendations of the master, wended their way toward the minister's. It was a beautiful July evening. The moon throwing her gentle light upon the tops of the trees whose dark shadows seemed like blotches on the earth, seemed to gaze at them most sadly, and Choron, full of an anxiety that was shared by his pupils, against his wont, walked alone silently. The young artists were four of them, each carrying a large roll of music, feeling the importance of the part they were about to play, beginning to lose confidence in themselves, and hence the stillness was now and then interrupted by a slight *roulade* attempted in order to give the audience practice to the ears or throat or perhaps to make sure that the voice was still there. But it was with well read that they approached the minister and this dread became a shudder when the usher on duty opening the door of a salon solemnly introduced: "Mr. Choron and his pupils."

They were ushered into a very large and brilliantly lighted room in which were gathered two or three hundred persons, the minister, his wife, ladies in brilliant toilets, for the minister is held a levee that night and the *déjeûner* of the aristocracy. The young artists, the gentlemen, entered with a lead but wearing the insignia of St. Louis and of the Legion of Honor came slowly to meet them. It was as if they were about to be introduced to the king, and they said to each other, "Are those all your pupils, sir?"

"No, Your Excellency," answered with dignity Choron, "these are the pupils of my school, the pupils which he thought he received a bit of disdainful irony, 'my school numbers many pupils. The four whom I have the honor of presenting here are representatives of the advanced class. The hope of France!"

"Ah, sounds! The hope of France! That's quite another thing!" said the minister, smiling, and his hilarity was shared in by all those who surrounded him.

"Your Excellency will judge of their merit," replied Choron, without noticing the general hilarity. And going to the piano, followed by his pupils, he opened it, preluded lightly, then: "Come, Duprez, come Scudo, your duo from 'La Belle Nièce.'"

The young men, much abashed, but still determined to do their best for themselves, their teacher and their school, began, trying to overcome their nervousness.

A silence that to the young artists seemed frightful had taken the place of the confused buzzing of the piano. The minister, the gentlemen, the champions, to pass judgment upon them, with but little good will, as it seemed. The poor boys and girls, who had been so much abused, but who were not coldness and their powers were lessened thereby. But Duprez and Scudo had seraphic voices; after the first few notes, a unanimous approval passed through the *salon*, then the young singers, who, that they were appreciated, felt their lungs dilate. They sang, sang, sang, and their voices grew steadier and stronger, sustained by the exact accompaniment of the master. They sang with such confidence, with such confidence, that they stopped a third of applause told them that they stopped a little more, but they were not to be deterred. They had only been heard but understood and that their case was a matter of course. The minister, who was a Magnificent? They were enthusiastic and expressive heard on all sides.

"That was magnificent!" cried Choron, loaded of all his eyes full of tears and in a voice made unsteady by emotion. "Did I not tell you that the hope of France was in you, boys, some of these things else?" and he was under the impression of being with pride and joy: "All goes well! France is saved!"

They sang again and repeated whatever was asked of them, and left the ministerial residence

only after midnight, more joyful than they had come.

The school was kept up and from that time on Choron's pupils were jokingly called "The hope of France."

But, after the revolution of 1830, Choron's great school that had furnished such eminent singers and teachers as Duprez, Scudo, Delch, Mme. Stoltz, Mlle. Duprez, and others, fell into the hands of artists was at last sacrificed to the jealousy of the conservatoire. The protest of its suppression was that it bore the name of "royal school of religious music," and then as now they would have nothing religious in the government.

Poor Choron was carried away in the wreck of the monarchy. The revolutionary wave that was about to cast upon the throne the son of a regicide drowned at once the *lyre* and *Saint Louis* scepter, and the decree of the government of July which suppressed his school gave Choron his death blow.

Choron, ill, received proposals from Lord Cunningham to establish a similar school in England. These he declined through patriotism and died soon afterwards in the arms of Duprez and Mlle. Duprez.

COUNT A. DE VERVINS.

THE COMPOSER OF "FAUST."

HARLES GOUNOD, who spends four or five weeks each year in the Queen of the South, is described by a correspondent of the *Frankfurter Zeitung*:

Gounod, who in spite of his sixty-eight years, is still a very active man, reminds one in his personal appearance a little of Victor Hugo, although he was not nearly so reserved as was the hero of the *Notre-Dame*. His traditional black velvet skull-cap is not wanting. The composer of *Faust* is a busy at work revising his other compositions. We have been introduced to him as Germans when he began descending on the glory of Beethoven and Mozart, growing more and more enthusiastic as he proceeded, and relating characteristic traits of these great masters. Gounod had studied thoroughly, in Vienna, Artaria's collection of manuscript autographs of Beethoven and Mozart, and he described how Beethoven had filled five or six pages with notes and erasures before he found the first of his *Adios* to the world. After he had decided on them, he wrote the first lines in a large, heavy hand, as it is said. Thus it shall remain, with Mozart, in the *Handwritten*, 'that son of God,' who at the age of twelve knew all that he needed to know, everything flowed from the pen as if by supernatural inspiration, and remained unchanged."

THE CHAMPIONS.

AFTER winning the championship in the American Association of Base Ball Clubs, the "St. Louis Browns" played the Chicago, champions of the American League, for the Championship of the World, and defeated them by a score of 19 to 9.

They also won, almost without trying, the local championship from the St. Louis League club, the first of the *Big League* series. It is unprecedented in the history of the national game. The Browns have been "wined and dined," greeted and honored, and a greater honor has been done to us, however, that, in complimenting the players, the fact has, to some extent, been lost sight of that Mr. Von der Brugg, the president of the Association, is the man who originally gave life to the Association, it was he who brought together the club that has since grown into the great and for St. Louis. When, some three years ago, Lucas organized his piratical "Union Association" and all the vicious and all the ignorant, all the ball matters rallied to his standard, entailing large loss to the manager of the "Browns," Mr. Von der Brugg stood his ground. When, later, the League disregarding its pledges, pressed for the admission of the Lucas club to its own ranks, he knew how to wait the time and wait for him then pitted against ball players. Not a few of those who now hurrah for the "Browns," had at the prospect of their speedy disbandment, been not only altered, and even on spending his money, judiciously but liberally, to secure the champion team.

And he has his share in large receipts, and in the knowledge that his efforts to secure the champion club have been successful. He has the approval of all the fellow-citizens that they have given; he deserves, we repeat it, the larger share of the credit for the success of the team, fairly entitled to the title of The World's Champion Manager of the Base-Ball Champions of the World.

David work their way into the hearts of the people, and help them to understand him by all the legitimate means at your disposal. If the Psalmist confesses sin, help the people with the most delicate stops of your choir organ; if he prays, do not try to storm heaven's doors with loud-throated principals, fifteens, and mixtures, but reduce your swell organ to the subdued tone which alone is becoming to prayer; if he praises, "my strength and my salvation," draw every stop and coupler on your organ, and praise God as if you meant it. But away with such lawdry fingerings as nimble thunders, toy storms, and all other attempts to call attention to your organ and yourself while you should be laying both at the feet of the Maker. On the stage, realism is absolutely necessary; in church, it is gross superstition. Best assured that there are some worshippers who are trying to realize the presence of God; some who are thinking of the moon and the stars which He has ordained, and asking themselves "What am I, that Thou art mindful of me?" Do not come between these souls and their God, by going out of your way to make hideous noises which are not music. Play the music before you with such expression as you are master of; the place where you stand is holy ground, and stage trickery is woefully out of place there. Eschew it; it is a delusion and a snare, and utterly unworthy of the holy office you fill, and which you should adorn by bringing all your powers to bear upon the noble services to interpret which is your highest honor.

CHARLES FRADEL.

CHARLES FRADEL, pianist, teacher and composer, died at his residence in Tremont, New York, Sunday, Nov. 7, and was cremated on Wednesday at Fresh Pond, L. I., in accordance with his last wishes. Fradel had just published a new edition of his having been born in Vienna, Aug. 29, 1821. He came to New York nearly thirty years ago, and was for many years a name for himself. He first studied with Sechter, the famous author of Sechter's Fundamental Harmonics, which is now being translated through C. C. Muller's translation. For some time he held the position of court pianist to the Duke of Saxe-Weimar, and during his sojourn in Paris and London enjoyed the friendship and patronage of many royal and noble families, among them Prince de Polignac, Prince Richard Meternich, Prince Henry of Reuss, Hohenzollern, and Liechtenstein, the Baroness Nathaniel de Rothschild, Marchioness of Devonshire, etc. Of his piano playing we can not give a better idea than by quoting the following from the pen of Henry C. Watson, on Fradel's concert at Irving Hall, March 16, 1866, since which time he has rarely appeared in public in that capacity: "Mr. Fradel played two selections from his own works, both elegant and charming compositions. He does not claim to be a first-class performer, but he nevertheless plays with the grace, refinement and method of an accomplished artist. He throws character and changed expression into his performance, which give it a peculiar interest and make us feel that we would rather hear him often than many others who are first-class performers. He played a portion of his own Grand Polonaise, which is a spirited, melodious and characteristic composition, with S. B. Hille, so well that it won an unanimous encore, when he performed one of his spirit-stirring dances, which pleased every one."

Fradel wrote hundreds of light pieces for the piano-forte, the majority of which have long since been forgotten; and very few of his compositions will outlast his memory the greater portion of them having been dashed off when his necessities demanded that he should pay a visit to the publishers, for whom he wrote under many different names to supply a public demand in any groove taste might be running for the time being.

His personal popularity with the profession was maintained all through his life, and he never greeted his fellows without making some witty remark or relating some anecdote. He was one of the shining lights of the musical and literary coterie that congregated at Pfaff's and Schwartz's fifteen or twenty years ago, and outlived them all. His buoyant spirits, even when his pen was most slender, were proverbial. He was always a gay and light-hearted Viennese in character, and hundreds of people have been made acquainted with an anecdote to relate of "Charlie" Fradel.—*Am. Art Journal.*

MAINTY a writer of notes languages in prison. Put another man's name on the note, you see.

OUR MUSIC.

"CARMEN FANTASIA".....Paul.

This fantasia treats two of the best numbers of this meritorious opera. Probably those who have never seen the opera will fail to fully grasp the beauty of this arrangement. Those who have, however, will get from it a double enjoyment—that of reminiscence and that of the excellent development of the peculiar, though choice Spanish melodies. The best judges give the palm of excellence among operatic fantasias to those of Paul.

"JULIA'S FAVORITE RONDO".....Sidus.
Sidus has a happy facility in laying out technical details in the most attractive style. This composition, if analyzed, will be found to contain no small amount of systematic technical work, but while it might be called an exercise it is an exercise without the tedium of an exercise. The opening portion is particularly bright, while the trio is quite classical in style.

"CHARLIE'S FAVORITE POLKA" (Duet).....Sidus.
This is another of Sidus' excellent compositions for the young. It has already been given to our readers as a solo. We now present it as a duet, in which form, of course, it makes more effect.

"DANSE RUSTIQUE" (Idyl) (Op. 23, No. 3)......Schulhof.

In the September issue we gave the author's "Chant du Berger" which is No. 1 of this same opus. As there is no more a piece of music whose duc and brilliancy fit it specially for concert use, this composition is one of the best octave studies imaginable. This is a recent addition to the Royal Edition. By the way, Kunkel Brothers have just issued a complete and revised list of the Royal Edition with very special prices to teachers only. If our friends of the music teaching profession have not seen it, they will do themselves a favor by sending for it. Sent free.

"LA FONTAINE".....Lysberg.

This is probably the most celebrated of Lysberg's compositions, and justly so. The melody is full of inspiration and life development is most piano-like. Sophisticated pianists will see that this edition a few harmonic harshnesses that existed in the work in its original form have been removed. Others may regret that they do not meet the mistakes which familiarity has endeared to their ears. This is also an addition to *Kunkel's Royal Edition*. See what the best authorities in this country say about it, on the page just beyond the music.

"Love's Glimpse".....Kroeger.

Mr. Kroeger's compositions are long and easy introduction to our readers, who know that they are all meritorious, though, of course, not all suited to all tastes. This is an excellent song for a medium voice. The first and last portions of the words are a newspaper walk, the middle part was concocted in the REVIEW rooms.

The pieces in this issue cost, in sheet form:

"CARMEN FANTASIA".....Paul	\$ 60
"JULIA'S FAVORITE RONDO".....Sidus	35
"CHARLIE'S FAVORITE POLKA" (Duet).....Sidus	35
"DANSE RUSTIQUE" (Op. 23, No. 3).....Schulhof	25
"LA FONTAINE".....Lysberg	40
"LOVE'S GLIMPSE".....Kroeger	50

Total.....\$2 80

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Carmen

JEAN PAUL.

Allegro moderato. M. M. ♩ = 126.

espressivo.

staccato.

rit. ard. a tempo.

Ped Ped Ped *

dim. *

ff smor... zan... do f f

Allegretto. M. M. ♩ = 126.

The musical score for the first section, 'Allegretto. M. M. ♩ = 126', is written for piano and bass. It consists of six systems of staves. The piano part is in the upper staff of each system, and the bass part is in the lower staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto' with a metronome marking of ♩ = 126. The score includes various musical notations such as notes, rests, fingerings (e.g., 1, 2, 3, 4, 5, x), and articulations (e.g., accents, slurs). Pedal markings ('Ped') are indicated below the bass staff in several places, often with asterisks to denote specific pedal points or changes. The piece concludes with a double bar line and a repeat sign.

Allegro. M. M. ♩ = 112.

The musical score for the second section, 'Allegro. M. M. ♩ = 112', is written for piano and bass. It consists of a single system of staves. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegro' with a metronome marking of ♩ = 112. The score includes various musical notations such as notes, rests, fingerings (e.g., 1, 2, 3, 4, 5, x), and articulations (e.g., accents, slurs). A Trombone part is indicated by the word 'Trombo.' below the bass staff. The piece concludes with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

8. M. M. - 112.

ten. ten.

1st time *mp* 2nd time *mp*

The musical score for 'L'Espresso' by Debussy, piano part, features a complex arrangement of ornaments and dynamics. The piano part is written in G major, 3/4 time, and includes a variety of ornaments such as mordents, grace notes, and trills. The dynamics range from *pp* (pianissimo) to *f* (forte). The score is marked with 'Ped' (pedal) and 'cres.' (crescendo). The tempo is marked 'Allegretto'.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 2/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains a melody with eighth and sixteenth notes, and the second staff contains a bass line with chords and single notes. The score includes dynamic markings such as *p* (piano) and *f* (forte). There are also fingerings and breath marks indicated above the notes. The piece ends with a double bar line and a repeat sign.

8

The musical score consists of six systems of staves. The first system includes a piano (Pd) part with a bass line and a treble line. The notation is in G major (one sharp) and 3/4 time. Fingerings are indicated by numbers 1-5, and accents are marked with 'x'. Dynamics include *sf*, *f*, *p*, and *pp*. The second system continues the piano part with *pp* and *poco* markings. The third system introduces a vocal line with lyrics: *poco... cres... cen... do... molto... cres...*. The fourth system continues the vocal line with lyrics: *cen... do sf ff sf*. The fifth system features a piano part with a treble line and a bass line, with a *p* marking. The sixth system continues the piano part with a treble line and a bass line.

cres cen do

rit.

Allegro moderato. M.M. ♩ = 112.

ff

ff

cantabile. 4

ff

Musical score for piano, featuring complex rhythmic patterns and dynamic markings. The score is divided into systems, each with a treble and bass staff.

System 1: Treble staff begins with a piano (*p*) dynamic. Bass staff includes pedal markings (*Ped*) and asterisks (*).

System 2: Treble staff begins with a forte (*f*) dynamic. Bass staff includes pedal markings (*Ped*) and asterisks (*).

System 3: Treble staff includes a crescendo marking (*cres.*) and a decrescendo marking (*de...*). Bass staff includes pedal markings (*Ped*) and asterisks (*).

System 4: Treble staff includes a fortissimo (*ff*) dynamic. Bass staff includes pedal markings (*Ped*) and asterisks (*).

System 5: Treble staff includes the instruction *ben marcato il canto.* Bass staff includes the instruction *staccato.*

System 6: Treble staff includes a forte (*f*) dynamic. Bass staff includes pedal markings (*Ped*) and asterisks (*).

System 7: Treble staff includes a forte (*f*) dynamic. Bass staff includes pedal markings (*Ped*) and asterisks (*).

The score concludes with a final system showing complex rhythmic patterns and pedal markings.

Grandioso.

Grandioso.

ff

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* 8... * *Ped* * *Ped* * *Ped* *

ff *ff*

Ped * *Ped* * *Ped* * *Ped* * *Ped* * *Ped* *

piu animato.

mf

8

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

Ped *Ped* *Ped* *Ped* *Ped* * *Ped* *

JULIA'S FAVORITE RONDO.

Carl Sidus. Op. 108.

Allegretto ♩ - 108.

The musical score is written for piano in 2/4 time. It features a melody in the treble staff and a harmonic accompaniment in the bass staff. The piece is characterized by its lively tempo and simple, accessible melody. The notation includes numerous fingerings and articulation marks to guide the performer. The score is divided into six systems, with a key signature of one flat and a tempo of 108 beats per minute.

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FINALE.

Repeat Trio to Fine then repeat from the beginning to f then go to the finale



CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

Allegretto ♩ - 120.

Secondo.

f *p* *mf* *f* *fx*

cres. *cres.* *fx*

Ped.

CHARLIE'S FAVORITE POLKA.

Carl Sidus Op. 101.

Allegretto ♩ = 120.

Primo.

The musical score is written for piano and features a variety of musical notations and dynamics. The tempo is marked *Allegretto* with a quarter note equal to 120 beats per minute. The score begins with a *f* (forte) dynamic and includes a *p* (piano) section. The piece is marked *Primo.* and includes a *cres.* (crescendo) and *decres.* (decrescendo) section. The score is written in 2/4 time and includes various musical notations such as slurs, ties, and fingerings. The piece concludes with a *f* (forte) dynamic.

Secondo.

First system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *f* and *ff*.

Second system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *mf* and *p*.

Third system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *mf* and *f*.

Fourth system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *f* and *p*. The system ends with a repeat sign and two endings, labeled 1. and 2.

Fifth system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *mf* and *f*.

FINALE.

Repeat from the beginning to § then go to the finale

Sixth system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music is in 2/4 time. The right staff contains chords and single notes with fingerings (1-5) and accents. The left staff contains a bass line with chords and single notes. Dynamics include *ff* and *f*. The system ends with a repeat sign and a final chord.

Primo.

8.

FINALE.

Repeat from the beginning to 8. then go to the finale

DANSE RUSTIQUE.

IDYLLE.

Vivace quasi Presto. ♩ = 120.

J. Schulhoff Op 23. N° 3.

The musical score is written for piano and consists of four systems. The first system begins with a mezzo-forte (mf) dynamic and includes a crescendo to forte (f). The second system features a repeat sign and a 'Ped.' (pedal) marking. The third system continues the piece with various dynamics and a 'Ped.' marking. The fourth system concludes with a first ending (1.) and a second ending (2.). Fingerings and articulations are indicated throughout the score.

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legato.

The musical score consists of six systems of staves. The first system begins with the instruction *legato.* and features a complex, flowing melody in the right hand with many beamed sixteenth and thirty-second notes, while the left hand provides a steady accompaniment. The second and third systems continue this intricate texture. The fourth system introduces a section marked *ff* (fortissimo) and includes the instruction *marcato il basso.* (marked in the bass). The fifth system is marked *ff sempre marcato.* (fortissimo, always marked), showing a more rhythmic and accented passage. The sixth system concludes the page with a return to a more complex, flowing texture, marked *f* (forte). Throughout the piece, there are numerous fingerings indicated by numbers 1-5 above or below notes, and various articulation marks like slurs and accents.

First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music is marked with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff.

Second system of musical notation. The treble staff begins with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff.

Third system of musical notation. The treble staff begins with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff.

Fourth system of musical notation. The treble staff begins with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff.

Fifth system of musical notation. The treble staff begins with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff.

Sixth system of musical notation. The treble staff begins with a forte *f* dynamic. The bass staff includes the instruction *crvs.* (crescendo) and the word *And.* (Andante) is written below the staff. The system concludes with the word *Fine.*

LA FONTAINE.

IDYLLE.

Moderato. $\text{♩} = 80$.

Ch. B. Lysberg Op. 34.

p poco a poco accelerando.

Andantino. $\text{♩} = 108$.

mf

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff. The treble staff contains the melody, which is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Above the treble staff, there are four measures of fingerings, each with a circled number indicating the finger to use. The bass staff provides a simple accompaniment, primarily consisting of whole and half notes. Below the bass staff, there are four measures of fingerings, each with a circled number. The score is marked with 'And.' (Andante) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

sonore il canto.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The piano accompaniment is in bass clef. The score consists of four measures. The first measure has a vocal line starting on a whole note G4 and a piano accompaniment of a whole note chord (F4, A4, C5). The second measure has a vocal line of a half note G4 and a half note F4, with piano accompaniment of a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The third measure has a vocal line of a half note G4 and a half note F4, with piano accompaniment of a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The fourth measure has a vocal line of a half note G4 and a half note F4, with piano accompaniment of a half note chord (F4, A4, C5) and a half note chord (F4, A4, C5). The score includes fingerings for both hands and dynamic markings like "p" and "f".

This musical score is for the piece "Lento" from Franz Liszt's Anna-Balena Album. It is written for piano and features a complex, arpeggiated texture throughout. The tempo marking is "Lento". The notation includes numerous fingerings and articulations such as accents and slurs. The word "delicatamente." is written above the right-hand part in the middle of the page.

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of D major, and consists of two systems. The first system features a piano (p) and a vocal line (soprano) with lyrics "L'Espresso". The piano part has a melody of eighth notes, and the vocal part has a melody of quarter notes. The second system continues the piano melody and includes a vocal line with lyrics "L'Espresso". The piano part has a melody of eighth notes, and the vocal part has a melody of quarter notes. The score includes dynamic markings "poco a poco", "cres.", and "dim.".

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly detailed, including numerous fingerings, slurs, and dynamic markings. The first system begins with the instruction "marcato il canto." in the upper right. The piece concludes with a "rit." (ritardando) marking and a final double bar line. The page is numbered "10" in the bottom right corner.

a tempo.

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern with fingerings 2, 1, 2, 5, 4, 1. The left hand provides harmonic support with chords and single notes. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern with various fingerings. The left hand includes a measure with a sixteenth-note triplet. The system concludes with a double bar line.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note pattern. Measure 10 is marked *p* *delicatamente.* Measure 11 is marked *cres.* The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern. Measure 15 is marked *f*. The system ends with a double bar line.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern. The left hand features a measure with a sixteenth-note triplet. The system ends with a double bar line.

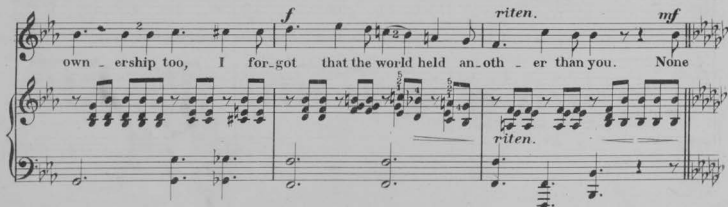
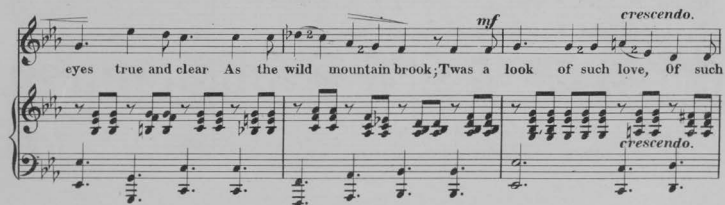
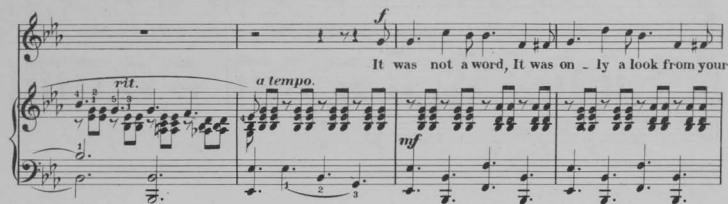
Sixth system of musical notation, measures 21-24. The right hand continues the sixteenth-note pattern. Measure 21 is marked *sempre più decres.* Measure 22 is marked *pp*. Measure 23 is marked *rit.* The system ends with a double bar line.

LOVE'S GLANCE.

To Mr. George H. Wiseman.

E. R. Kroeger.

Allegro vivo. 6.-132.



a tempo.

saw it but me, But it beam'd from your eyes, Swift and sweet in - to mine, Like an
a tempo.

agitato.

Al - pine sun-rise, With a strange, trembling joy Was my heart thrill'd through, As it

agitato.

f *ritard.*

strug - gled in vain 'gainst the rap - ture so new. *Piu meno mosso.*

f *mf*

dim.

It was on - ly a look but when words are too weak,

p
It is left for the eye love's own

mf *dim.*

lan - guage to speak 'Twas a glance from your eye, But a beam from your heart; Now 'tis

mf *accel.* *cres.*

cen - - - do *f* *rit.* *a tempo.* *mf*
pri - son'd in mine nev - er more to de - part. It was not a word, It was

a tempo.
cen - - - do *rit.*

on - ly a look! But twas ea - sy to read As it had been a book; So

f

ten - der so mas - ter - ing, With out touch or tone, It caught me, it held me, and

made me your own. So ten - der so mas - ter - ing With - out touch or tone, It

caught me, it held me, and made me your own. a tempo.

rit. *ff* *a tempo.*

ff *ff*

What Competent Critics Say of Kunkel's Royal Edition.

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DR. LOUIS MAAS,

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156 Tremont St., Boston, Sept. 15, 1886.

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LOUIS MAAS.

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Yours very truly,

ERNEST R. KROEGER.

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Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.

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LOUIS C. ELSON,

Boston, Oct. 4th, 1886.

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Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

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I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent character of the illustrations and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisers. Have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

New York, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

Boston, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

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Chicago, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such persons as von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful points in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the conscientiousness and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

St. Louis, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de V. Flötic* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS—Allow me to acknowledge the receipt of your edition of Czerny's *Velocite Studies*, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of pianos and organs in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition.

Very truly yours,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's *Studies of Velocity* (Royal Edition) has been received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausermer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Czerny's *Etudes*.

Yours very respectfully,

KARL KLAUSER.

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St. Louis, October 8th, 1886.

Messrs. Kunkel Brothers:

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Messrs. Kunkel Brothers:

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Respectfully,

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Messrs. Kunkel Brothers:

Respected Sirs—The music which I sent for arrived last Friday and must say that I am more than pleased with the Royal Edition and I shall try to send you all the orders I can command.

Respectfully,

SISTER M. EUDOCIA.

From

ST. MARY'S INSTITUTE.

DAYTON, O., Oct. 7, 1886.

Messrs. Kunkel Brothers:

I have been using your "Royal Edition" for over a year, and I find it far in advance of all other editions. It is a great aid to the teacher and a sure guide for the student.

Respectfully yours,

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BOSTON.

Boston, October 20, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW.—After a few desultory concerts, at last we find ourselves in the thick of the season, with symphony concerts already begun, and club concerts, chamber concerts, of all sorts and kinds, all in the state of progress. The symphony concerts opened last week with the following programme: Overture (by C. M. von Weber), C. M. von Weber, *Pr. Last*, Madame Rive-King (Italian). No. 4 op. 59, *Pr. Mendelssohn*, Allegro Vivace.—Andante con moto.—Con moto moderato.—Scherzo (Symphony)—I am glad that Mr. Gericke does not feel it incumbent upon himself to begin each year as Mr. Henschel did, with Beethoven's "Dedication of the House." After a few years it would seem as though the house had been dedicated enough. It reminded me of the clergyman who had had him for dinner for three consecutive days. The fourth day he brought a guest home with him; the same man appeared. He sat down and at once began the meal. "Why, my dear," said the anxious wife, "you've forgotten to say grace." "No, I haven't," responded the husband: "I've asked the Lord to bless this old ham all I'm going to!"

There are a few new men in the orchestra (which has about 75 members) this season, but the most important are the horn-player who comes from the grand orchestra at Bayreuth, and the harpist who is a mere youth, but a wonderful player whose sons and style are commendable. There was an important innovation made in, or rather above, the stage, at the opening concert, in the shape of a huge sounding-board, intended to improve the general effect of the tones upon the audience. I cannot say that it did so in any marked degree, but the effect may have been better at the back of the hall than where I sat. Mr. Verelke, the conductor, was received with much enthusiasm, this being his first appearance since his return from Vienna. His rendering of the numbers of the programme was excellent, but conspicuous in the *Pr. Last* Rhapsody, where all the various shadings and caprices of *traps* and *style* were brought out in a fine manner. In this the flute did some excellent work, and the wood-wind generally showed improvement over last seasons. The harp had important work to do, and did it gloriously. The harp has become so regular an instrument in the modern orchestra, that I am glad that some passages as the slow movement of the *Pr. Last* Rhapsody, or the last movement of Corelli's *Violin Symphony*, and other similar works with important harp passages. The piano concerto was splendidly performed. Madame Rive-King's brilliant technique suits excellently to such a work. In octaves, trills, runs of double thirds and sixths, her playing was commendable, and the ensemble of the entire work was perfect.

The only other concert of very recent date was a "Liszt Memorial," given at the New England Conservatory of Music by Mr. Otto Bendix, assisted by Signor Rodoli, both of the Faculty of the institution. An excellent programme was made up, entirely of the compositions and transcriptions of the dead master, and both songs and piano works went finely. Such concerts are by no means rare at the Conservatory. Every Thursday evening some of the faculty give concerts which may rank as the best chamber music of Boston. This is natural enough, when one thinks of the talent which is in the faculty, and which, therefore, is often heard at these concerts. The students of the Conservatory avail themselves with avidity of their right to attend these concerts free of charge, and the audience is always sure to be large and enthusiastic. The Liszt Memorial programme is to be repeated by the same artists, down town at Sumner Hall, next Friday, and the general public will then have an opportunity of seeing the artists in *Pr. Last*, who, however, always preferred being known by his orchestral and oratorio works, rather than by his piano compositions.

Next month there will probably be a host of concerts to be recorded by

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FT. MYERS.

FT. MYERS, FLA., Oct. 28, 1886.

EDITOR KUNKEL'S MUSICAL REVIEW—Your Musical Re-
view is a very welcome visitor to me away down here in this
southern portion of Florida. There are 10 pianos and 6 cabi-
net organs in this village of about 300 inhabitants. Is not that
speaking musically well of so small a place? There are some
true lovers of music here; some here as well as elsewhere
whose only love for it is as for anything else fashionable.Your September Review seems to the writer especially at-
tractive, both as to reading matter and music. "Sleep Thou,
My Child," is the first song of this class that I ever liked. This
I consider beautiful, and one certainly can but speak in com-
mendation of the instrumental.You can but have the thanks of every music teacher for the
care you take in your selections in your Review, the finger-
ing being so complete.

Yours, thankfully,

M. M. G.

OUR BOOK TABLE.

PIES FROM PRAIRIE-LAND, Minnie Gilmore—New York: Cas-
sell & Co.—We confess to a prejudice against books of poems
by young ladies. Their descriptions of nature, "the purple
hinges of the skies," etc., make one think that the youthful
more or less poetesses have an idea that Nature keeps a
sort of upholstering establishment or millinery shop. When
they attempt sentiment, they not infrequently try the Byronic
vein, and a female Byronic is about as much like the real ar-
ticle as a female page on the stage is like the page of reality.
Both are interesting, if at all, only by reason of their unna-
turalness. When they attempt to do more than to give us
tastefully printed books of poems, to read it we do so in a
spirit of resignation—expecting to be bored—and we were dis-
appointed. We read at first with suspicion, then with interest
and finally with pleasure. Miss Gilmore is young yet, and, as
is always the case with young writers, she shows traces of the
influence of her favorite poets, not so much in matter as in
manner, however; but, aside from this, which cannot be called
a fault in one of her age, her book, from cover to cover, has
a breezy freshness which well betrays its title. There is not a
trace of the fashion-plate descriptions of nature nor of false
sentimentality. Nature is natural and the sentiments are not
pinch-back—but the pure gold of a feeling soul. Miss Gilmore
has done so well that we feel she can do still better, and we
shall look with pleasure for excellent work from her more
mature pen. We speak incidentally of this work in the bio-
graphical sketch of Col. Gilmore—but had then done more
than glanced at the outside of its covers. Hence, our descrip-
tion of it was limited to the diplomatic, prudential statement
that it was "readable." We repeat it, however, it is not only
readable, it is quite meritorious.

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PROF. CHAS. W. LUNDEN, Director of Claverack College Conservatory, is giving to his students a course of lectures on the History of Music, accompanied by illustrative programmes.

MESSRS. AUGUSTUS BARS & Co., with characteristic energy, have rebuilt the factory which is destroyed so recently, and in rebuilding have considerably enlarged it. They are now back in their old quarters, 251 & 253 E. 23d St., New York, more determined than ever, they say, to make the same piano the best piano of them all.

M. GOSWOLD delivered a discourse at the annual public meeting of the Paris Academy on the 25th ult., his subject being "Nature and Art," which latter the veteran French composer defined as "one of the three incarnations of the ideal in the real." Goswold's peroration it is said to have partaken largely of the character of a sermon.

DVOŘAK, the composer has not yet grasped all the peculiarities of the English language, as will be seen by the following copy of a telegram received by the Leeds (Eng.) Festival Committee as a notice of his arrival in this country: "Cologne. I am coming to-day in Victoria. Will somebody snatch me from the station, as I might not recognize the journey?"

THE SCIENTIFIC AMERICAN, published by the great patent agency firm of Munn & Co., New York, is the most practically useful publication of its kind in the country. Indeed, it occupies a field distinctly its own. Not alone for the machinist, manufacturer or scientist, but it is a journal for popular personal and study. It is the standard authority on scientific and mechanical subjects. It is placed at a very low rate of subscription, \$1 per annum, which places it within the reach of all.

DURING a rehearsal of the new ballet, *Pinus*, at the Eden Theatre, Paris, one of the horses took fright on hearing the music, and dashed furiously, beyond all control, on the rider into the orchestra. The musicians, who saw the score on the stage, were able to make a timely retreat, and fortunately all escaped personal injury. Violins and other instruments were smashed to pieces. The rider, who had so far plied his seat, was finally overthrown, having a badly sprained wrist only. The groans and screams ultimately got the horse back to his stable, the rehearsal being abandoned for that day.

THE election of Mr. George H. Chickering as president of the Handel and Haydn Society places one of Boston's first gentlemen in one of the most important musical positions of the city, says the *Boston Home*. For many years Mr. Chickering has been prominently identified with the growth and prosperity of the Handel and Haydn Society, and his business capacity, culture and refinement are so widely respected that the choice naturally fell upon him as the worthy successor of the late President Perkins that could be named. It would seem evident that the society's action will meet with a wide spread public approval.

THE Felix Mendelssohn-Bertholdy State scholarship for composers this year has been awarded to Hermann von Schwelm, formerly a scholar of the Royal Saxon Conservatory at Leipzig, and that for practicing musicians to the pianist, Olga von Radeck, formerly a student at the Conservatory at Stuttgart. From the reserve fund of the bequest, smaller awards were granted to Charles Gregorovich of St. Petersburg, Royal Academical High School of Music at Berlin, and Ferdinand Krieger, of the Royal Bavarian Music School, Munich, and to the blind organist, Bernhard Pfannenstiel, of Leipzig, *id.*, *Mus. Zeitung*.

THE sudden death at Stratford, near Ontario, Canada, is announced by cable of Mr. David Kennedy, the well-known Scottish vocalist. Being a British musician, a biography of him is to be found in Sir George Grove's "Dictionary." Mr. David Kennedy was born in Perth, in April, 1824, and he was almost entirely self-taught. For some years he was a teacher of singing in Edinburgh, where he was precursor at one of the churches. His concerts of Scottish song, and particularly his *Nickie my Burns*, first became popular in Scotland, but eventually Mr. Kennedy traveled with his entertainment through England and also through America, Africa and Australasia. As a singer of Scottish songs there was no greater favorite among Scotchmen in many parts of the world. —*London Figaro*.

I DO NOT believe we are ever likely to see in England, at any rate in its Persian form, the work entitled *Adam and Eve*, a fantastic opera in four acts, by Mr. Gaston Sereto, the librettist by Blum and Tschel, produced recently at the Nouveaux. The curtain rises on the Garden of Eden, with Madane Theo as Eve, surrounded by beauties of graceful Parisiennes, averaging the age of seven or sixteen, as angels. All are, says the *Review*, clothed with scarcely anything except their innocence. The music was light and sparkling, but suggestive of rather too sweet champagne. As for the plot, *Adam and Eve* appear in the last scene, and the occasional note of steam yachting on the Seine, with a chorus of steam whistles, the rhythmic measure of the piano, and the occasional note of the letting off steam, are the accompaniments of this local adaptation. The younger Brasseur made a very graceful and dashing Adam. Theo, with a branch of an apple tree bending low with the forbidden fruit, was Eve. —*London Figaro*.

ACCORDING to some chatty and interesting "Reminiscences of Mozart," contained in recent issues of the *Neue Zeitschrift für Musik*, the true author of the *Magic Flute* was one Giesecke, a runaway student from the University of Halle, who earned a precarious livelihood as a circus stager at the operative entertainment conducted by Schikaneder at Vienna. The story of the book, it is added, is a barefaced one, and Schikaneder's share in it amounts to some alterations here and there, and to the addition of those odd personalities, Papageno and Papagena, although he has always been credited with the authorship of the entire *opera*. The latter as everyone knows, is a curious mixture of Oriental fancy and mere realism, displayed upon a background replete with lofty sentiments borrowed from Freemasonry, but of which by no means altogether so absurd as some superior persons at the present day would have us believe. To confine to the above narrative, Giesecke, being a member of the then persecuted body of Freemasons, and liking himself even as he as the author of the book of "The Magic Flute," fled from Vienna about the year 1796, and eventually became a highly-respected professor of natural history at Dublin.

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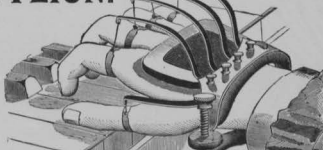
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MUSIC IN ST. LOUIS.

The local musical season was in reality inaugurated by the first concert of the Musical Union. The concert opened with a new work, at St. Louis the second symphony. The work itself is an excellent one not only from the standpoint of workmanship, for no one else where Saint-Saëns has written a workman, but also from the standpoint of gentility and originality. The work, however, at least one rehearsal before the workmen and we trust it will receive it. Mr. Waldner and his orchestra, but excellent in this first rehearsal, but it could not still better with more rehearsal. Still, if there were any improvements, they are not such as we have acquainted with the score. Mme. Bloomfield appeared with the orchestra in Kuhnke's piano concerto in B minor. Mme. Bloomfield, however, the improvisation due made upon it at the time of her first appearance in this city last year. She is undoubtedly an artist of the first rank, a mistress not of technique alone but endowed with the higher and rarer ability of instinct and sympathetic interpretation. The orchestra in this number, fell short of what the work demanded of it—the whole of the orchestra, we doubt the propriety of an orchestra organized like that of the Musical Union being required to play the accompaniment to such a piano concerto. It has been tried here repeatedly and with very inefficient success. We do not pretend to reflect unfavorably upon the ability of the orchestra, which we consider a good one, we simply mean that we do not believe it possible for an orchestra that is so situated that it can have but very few rehearsals of a work of this sort and only one of these with the solo artist, to do either itself or the pianist justice. Mme. Bloomfield gave a fuller exhibition of her powers in Liszt's "Tarentelle" where, being by herself, she was at herself. We believe the general verdict agrees with our opinion that it would have been better for Mme. Bloomfield to appear in two purely solo numbers. A quartette of ladies, leading the not over euphonious name of the "Chicago Lady Quartette" rendered several selections of very artistic nature. They sang with a finish that proved long and intelligent practice had been put into the "crabbed" and "giddy" and the "gunning giddy etc." It is a pity that four such good musicians as Mrs. Waldner, Mrs. Kunkel, Mrs. Moore and Miss Annie and Pauline Kommes should be crushed by such an awkward collective name.

The lighter orchestral works were all given in good style. The concert as a whole was a great success and if it be taken as an earnest of what the season has in store for the subscribers of the Musical Union, promises them a series of "musical treats" such as they have never yet had.

A most excellent popular concert was that given for the benefit of the St. Louis Home for the Free Dispensary and of which the following is the programme:

"Piano Duet," Jolly Blacksmith, Mrs. Moore, Kunkel and Kroeger. Recitation "Lasse," Miss Schofield; Soprano Solo, "Kremer and Aris" from *Der Freischütz*, Weber, Mrs. Steinway-Kroeger; First Solo, "Concert Caprice on 'Anna to the'"; Kieselhorst, Mr. Benoit; Soprano Solo, "Love's Song," Kroeger; Mr. Wassman; Duo for two pianos, "Nocturne, Fairy Dance, Wedding March," Mendelssohn, Messrs. Kunkel, Kroeger; Soprano Solo, "Duo for two pianos, 'Rode, Miss Matthews'; Violin Solo, 'Scene de Bal,' Rode, Miss Gray; Contralto Solo, 'Sleep Thou, my Child,' Poulton, Miss Kilpatrick; Piano Solo, 'Home, Sweet Home,' Elmer King, Mr. Kunkel; Soprano Solo, 'Valse Song,' 'Merry I roam,' Scholinger; Mrs. Steinmeyer-Bovick; First for two pianos, 'Serenade,' Taffel, Messrs. Kunkel and Kieselhorst; Duo for two pianos, 'Etude du Nord,' Wille-Meyerhofer; Messrs. Kunkel and Kroeger.

Every number was faultlessly rendered and coarser were the order of the evening. Mrs. Block is no seldom heard in our concerts, she is an excellent dramatic soprano. Miss Matthews the other soprano is, we think, one of the best light sopranos in the West. Miss Kilpatrick has sung as well as roles and proved it in the rendering of her selection. Mr. Wassman is always musically and his staging on this occasion was as tick water mark. Mr. Benoit made his first bow before the public on this occasion. His execution is good and that which he sang and played during the evening, a true, full tone. Mr. Benoit has been blessed with such a goodly supply of this world's goods that it is not likely he will be heard in any of our concerts. So far as the public are concerned, it would be a pity. Kieselhorst appeared with his pupil Mr. Benoit in a duet for piano and also joined the latter being played by Mr. Kieselhorst. The alto flute is very hard to play as it claims there are not three in the United States. It blended most excellently with the soprano flute. Miss Schofield was very successful with her selection and Miss Gray, a pupil of Mr. Spiering, rendered her selection in a way that was highly creditable both to herself and her teacher. Better two piano playing cannot be wished for than was shown on this occasion by Messrs. Kunkel and Kroeger. The two grand (Clavichord), upon which they played were in excellent condition and were better carrying power than the remotest part of the hall as they loudest blunder.

An elegant lunch was set out for the participants at the residence of Dr. Parsons, dean of the college with all the dispensary is connected, where the participants and the members of the college faculty regaled and had a jolly time.

A Hard Fate

It is indeed, to always remain in poverty and obscurity; be enterprising reader and avoid this. No matter in what part you are located, you should write to J. J. L. & Co. in St. Louis, Maine, and receive free, full particulars about that work that you can do and live at home, at a profit of at least \$50 in a day, all new, capital not required. You are started free. Either Sex. All ages. Better not delay.

As a speechless one need that stammerers are never troubled with eling, and sought to impress this on his superstitious who was badly afflicted with that weakness. One day the young man rushed up from the cellar with wild gesture "Mmm-mm-mm—th-th-th—sing it!" He abused the speechless, whereas the stammerer was with the same tone of Weber's "A wreath of flowers we twice for free!"

"The alcohol is all gone
And help must soon be on for,
I sleep on eagles' wings
I think the house is done for."
Further vocal selections were not necessary.—Elean.

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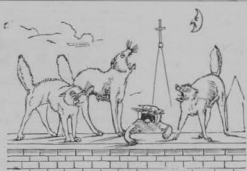
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One morning, when spring was in her teens—
A morn to a poet's wishing.
All tinted in delicate pinks and greens—
Miss Bessie and I went fishing:

I, in my rump and easy clothes,
With my face at the sunshine's mercy;
She, with her hat tipped down to her nose,
And her nose tipped—vice versa.

I, with my rod, my reel and my books,
And a hamper for lunching recesses;
She, with the bait of her comely looks,
And the seine of her golden tresses.

So we sat down on the sunny dike,
Where the white poodles loitered,
And I went to fishing, like quaint old Ike,
And she like Simon Peter.

All the noon I lay in the light of her eyes,
And dreamily watched and waited;
But the fish were cunning and would not rise,
And the halter alone was baited.

And when the time for departure came,
The bag was flat as a flounder:
But Bessie had neatly hooked her game—
A hundred and eighty pounder.

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"Sue—"How do you like my new belt?" It was of shining yellow metal. He—Well, I suppose of a little metal at an evening party, but isn't a brass belt rather too loud?"

"Can, can?" said a colored waiter in a New York hotel to Theodore Thomas not long since. He asked him lay in the "saxophone" with his knife. "Please, sah, don't cut dar hole you bigguh or dey'll be nuffin left for de oder gummens."

A St. Louis physician of note, who in his younger days was a teacher of notes, hangs a red lantern from his buggy at night because, as he says, "You see, in that way they avoid me, because they think I am a wreck or a heap of rubbish." Fact!

A FAKER thus describes a talkative female: "I know a lady who talks so incessantly that she won't give an echo her play. She has such an overrating relation of tongue that an echo must wait until she dies before it can catch her last word."

"WHAT, NEVER?" Never make fun of a poor singer. He may have fallen on the ice when young, and cracked his voice.—Philadelphia Chronicle.—Which would make it a fall-seiter voice, of course.—Record. But it ought to have made it a voice voice in the lower register.

GEORGE SELWYN once affirmed in company that no woman ever wrote a letter without a postscript. "My next letter shall relate you," said Lady G.—Selwyn soon after received a letter from her ladyship, where, after her signature stood: "P. S.—Who was right, you or I?"

MRS. CARY RAYMOND relates that in Pittsburgh the secretary of a cremation society came to her and wanted her to sing for the benefit of its "burial fund," and actually had the impudence to offer as an inducement to give her free cremation whenever she should need it!

A BRIGHT little boy who had been engaged in combat with another boy, was reproved by his aunt, who told him he ought always to wait until the other boy pitched into him. "Well," exclaimed the little hero, "but I'll wait for the other boy to begin. I'm afraid there won't be any fight."

ONE day Spohr, who was on intimate terms with Beethoven, met the great master, after several days having passed without seeing him, when he asked if he had been indisposed. "No," said Beethoven, "I was not ill, but my boots were, and as I have only a single pair, I had to remain indoors until they got well."

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CARL ROSA is in Liverpool, looking after the scenery for Mr. Corlier's new opera, *Nordens*. The idea that the music resembles *The Bohemian Girl* is, of course, only Mr. Corlier's little joke, although the principal incident of the plot, the discovery of a long-lost daughter, is, of course, similar to the wonderful story unfolded by the poetess, Franz. In Mr. Corlier's opera, Oscar is the Thakdane, and Nordens the Norwegian Artist. Mr. Corlier uses dialogue, but accompanies it throughout with melodrama, after the plan successfully carried out by M. Massenet in *Rene*. The chief parts will be played by Medames Burns and Claydon, Messrs. Scoell and Salvage, and the composer will be present. Carl Rosa has, it is said, under consideration the libretto of a new opera from the pen of a gentleman of Birmingham. Good libretto writers are wanted badly enough.

A DRAMATIC suicide in the Politeama Theatre, of Palsano, France, is recorded in the journals of that country. The opera of *Lacis di Lousmeur* was being sung for the benefit of the prima donna, Elvira Brambilla. One of the pilled youth of Milan, named Giovanni Fiore, occupied one of the orchestra boxes and appeared to be very enthusiastic in his appreciation of the performance, especially the singing of Brambilla, applauding vigorously each air of Lucia. He threw Brambilla three beautiful bouquets to each of which was affixed a valuable ring. At the close of the opera, the young man secured an introduction to the prima donna, and entered into conversation with her in her box. After talking for a few minutes, he suddenly exclaimed: "I have seen and heard Brambilla! The object of my life is attained!" With these words he drew a revolver, placed the muzzle to his temple, pulled the trigger, and fell dead at the feet of the prima donna. Another foul game.



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