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INTERESTING NOTES FOR TEACHER & PUPIL.

Music.—Westminster Abbey has been supplied with an echo organ, placed at a distance from the main organ, but so connected with it electrically as to make it as sensitive in responding to a touch of the keys as the main instrument.

Modjeska was instrumental in introducing the now famous Polish pianist, Paderewski, into the musical world. When in Poland, some years ago, Modjeska met and heard Paderewski and recognized his genius. She advised him to continue studying, and advanced a large sum of money for his education on the piano. Modjeska, modest and unassuming, has not breathed a word of this, but Paderewski does not make a secret of this great kindness shown him by his countrywoman.

Art.—It is to the natural taste of women for beauty and riches that the greatest progress of industry and art is attributable.

Medicine.—Highly spoken of as a pain reliever in the treatment of neuralgia, rheumatism, etc., is Antikamnia. As may be imagined, says the *London Lancet*, it is a most valuable addition to the list of coal-tar derivatives of the benzole series, into which,

however, certain amine groups have been introduced. It is a white powder, not disagreeable to take, and of alkaline reaction. It may be had in either powder or tablet form, the latter being made in five-grain size. It affords relief to existent pain, and, by the presence in it of the amine group, exerts a stimulating rather than a depressing action on the nerve centres and the system generally. It possesses great advantages over other crystalline coal-tar products, and is a boon to headaches of all descriptions, nervousness from brain work, excesses, severe colds or grippe—and all conditions in which pain is prominent. Antikamnia tablets bearing the monogram *AK* are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five-grain tablets kept about the house will always be welcome in time of pain.

Science.—The Hoosac Tunnel, four and a-half miles long, maintains to this day a queerness in respect of electricity, for which no explanation has ever been found. Every effort to make a telegraph line through it work has failed. The line has to be carried nine miles over the mountain, strung on poles, but why a line through the tunnel will not work, no one has been able to find out.

Literature.—Homer was a beggar.

Hesiod was the son of a small farmer.

Demosthenes of a cutler.

Lucian was the son of a statuary.

Virgil of a potter.

Horace of a shopkeeper.

Ben Johnson worked for some time as a brick-layer.

Robert Burns was a plowman in Ayrshire.

OZONE IN CLEAN CLOTHES.—What a sweet idea this is about "ozone in clean clothes." There is no fragrance more refreshing than that of well laundered linen, and tradition has it that when a suspicion of lavender leaf mingles with it, human olfactories can desire nothing more or better. We have always known that the sick rested easier when the bed linen was renewed, but the reason has not been patent. The *London Lancet* now makes it clear that it is due to the "ozone" gathered from the fresh breezes in which the linen has hung to dry, and is not released until exposed to the air of the room. Thus it appears that the old-fashioned laundress who "hangs out" in sunny, wind-swept places, has it in her power to make her customers healthier and happier than any one has realized.

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MUSIC AS A HELP TO THOUGHT.

There can be no doubt that soft, low music is a great encourager of ideas, especially if the player happens to strike upon some melody that is dear to the listener and thinker. The explanation of the phenomenon, says the *American Art Journal*, is very simple. Thought is the rhythmic action of the brain. This is proven by the fact that one thought has the power to awaken a whole series of ideas in a line of relationship or similarity, just as any one note sounded on one musical instrument sets the corresponding string of another in vibration. It is very easy for the mind to get "out of tune," and then, as all thinkers know, thoughts won't come. The pen hangs poised over the paper, the right word pulls back like a stubborn child, the wrong simile presents itself, the verbs and the nouns won't agree, and prepositions and conjunctions play at hide and seek, until finally the writer throws down his pen in utter despair, and snatching up his hat goes out for an airing, which, of course, sets all things in the right order, for the simple reason that walking is rhythmic action—in fact, a sort of slow dancing. Some one may say: "Well, why not stay at home and dance around the room?" The answer is that it would be all very well, but going out for an airing also gives the eye the charm of visible rhythm in the waving of trees, the flight of birds, and in the "frozen music" of thatched cottage and village church. The fact that music is a thought-producer explains why great writers and thinkers have always been so fond of simple music in which the "time" is strongly marked. As is well known, Tolstoi sees no beauty in the Wagnerian school of music, while very few of our popular novel writers can tell a scherzo from a largo, or explain what a fugue is to save their necks from a hempen cord. Carlyle had a very good ear for music, but cared very little for grand opera. His musical taste was simple, and, above all, did his wife's piano playing afford him the keenest enjoyment. There is no doubt of it that she often "played" his brain into working order. He may have thought that he was listening to the old Scotch melodies, but he was not. He was "thinking out" things, as he lay there upon the sofa. In his "unpublished letters," he tells us how he used to enjoy her playing. "In old years," said he, "I used to lie that way, and she would play the piano to me: a long series of Scotch tunes which set my mind finely wandering through the realms of memory and romance, and effectually prevented sleep. One evening I had lain but a few minutes, when she turned round to her piano, got out the Thompson-Burns book, and, to my surprise and joy, broke out again into her bright little stream of harmony and poesy, silent for at least ten years before, and gave me, in soft, tinkling beauty, pathos and melody, all my old favorites: 'Banks and Braes,' 'Flowers of the Forest,' 'Gilderoy,' not forgetting 'Duncan Gray,' 'Cauld Kail,' 'Irish Coleen,' or any of my favorites, tragic or comic. . . . That piano has never again sounded, nor in any time will or shall. In late months, it has grown clearer to me than ever that she had said to herself that night, 'I will play his tunes all yet once,' and had thought it would be but once. . . . This is now a thing infinitely touching to me. So like her; so like her! Alas, alas! I was very blind, and might have known better how near its setting my bright sun was."

Dr. Dvorak perhaps now that Brahms is dead, the most famous of the great serious composers of Austro-Hungary, has just received from the Emperor, on the occasion of the royal jubilee, the decoration, "For Arts and Sciences." This order, says *Music Trade Review*, is very rarely bestowed, the last musician who received it being Brahms himself.

Writing of Dvorak brings to my mind the fact that he quite recently issued cards announcing his silver wedding. The circumstances of his marriage were rather romantic. He was thirty-one, and was miserably poor, receiving, indeed, only a pittance as a member of the Bohemian Opera House, Prague. He had been for a long time engaged to a girl, and it was agreed that they should marry directly he could afford to keep a wife. Dvorak was composing symphonies and chamber works and operas, but they brought him neither fame nor money. In 1873, however, Dvorak was appointed organist at St. Adalbert's church, Prague, at a salary of \$150 a year, and the income, eked out by a little teaching, justified him, as he imagined, not only in giving up the orchestra, but also in marrying. Two years later the Austrian Emperor granted him a pension of \$250 a year, and Dvorak considered himself a man of opulence.

A French scientist claims that the pitch of the human voice is falling. Our forefathers were tenors; to-day the average male voice is baritone. Our descendants will sing operas in which basses will be the leading male characters. He assigns no reason for the change.

CHARLES GALLOWAY.

Charles Galloway, the talented young organist, in whom St. Louisans are specially interested, and whose picture adorns this page, has returned to his native city, after an absence of nearly four years spent in Paris under the celebrated master, Alexander Guilmant.

Mr. Galloway's pursuit of his favorite studies—organ and theory—have borne excellent fruit and won him not only the high encomium of his worthy teacher, Guilmant, but also the warm commendation of the musical world of Paris. Shortly after his advent there, Mr. Galloway appeared in duo work with Mr. Guilmant at a concert given at Mendon, Bellevue, which proved eminently successful. Later on, by special invitation, Mr. Galloway appeared in solo work at the Trocadero, where Guilmant has given concerts for the past twenty years. Mr. Galloway is the only American organist to whom this honor has been accorded. He selected as his number "Theme with Variations," by L. Thiele, and confirmed the current reports of his artistic work.

From the six leading French papers, we quote as follows:

Le Progres Artistique, 29 Avril, 1897. "Un beau theme avec variations pour orgue, de L. Thiele, un musicien mort en 1848, a 32 ans execute avec une rare perfection et entente des effets par M. Charles Galloway, eleve de Guilmant."

Le Figaro, 24 Avril, 1897. "Notons le tres grand succes de M. Ch. Galloway organiste, eleve de M. Alexandre Guilmant, qui a joue avec une rare surete les variations de L. Thiele piece tellement difficile que tres peu osent l'aborder."



Le Menestrel, 9 Mai, 1897. "M. Charles Galloway, organiste Americain, eleve de M. Guilmant, a debute devant le public parisien au Palais du Trocadero. Ce jeune artiste a joue d'une facon tres artistique. En somme, tres heureux debut et succes tres merite."

Le Peuple Francais, 28 Avril, 1897. "M. Galloway, eleve de M. Guilmant, digne disciple d'un tel maitre a fait preuve de beaucoup de talent dans Theme avec variations de Thiele, morceau herisse de difficultes, destine a mettre en relief la virtuosite, M. Galloway s'en est tire a merveille et a recueilli de chauds applaudissements."

Le Monde Musical, 30 Avril, 1897. "Il ne me reste que bien peu de place pour parler de la premiere partie du programme, particulierement interessant ce jour la. Un jeune eleve de M. Guilmant, M. Ch. Galloway, fit honneur a son professeur en se faisant applaudir dans le Theme avec variations, de L. Thiele, sa belle technique a ete tres remarquee."

L'Europe Artiste, 25 Avril, 1897. "Dans le Theme avec variation en si bemol de Thiele (1816-1848) l'executant, M. Charles Galloway, eleve de l'eminent organiste, M. Guilmant, est un grand jeune homme sympathique a qui son professeur tient a manifester, publiquement son contentement dans un vigoureux shake hand a son troisieme rappel: la libre Americaine peut etre satisfaite de son enfant. Tres difficile, le morceau comporte, apres le theme, des variations faiblement accusees qui se developpent chaudes, vivantes et valent a juste titre, une triple ovation a M. Galloway, un artiste de talent et d'un bel avenir."

At a special concert for the benefit of the Missionary Trappists of Palestine, given at the Troc-

adero, Oct. 15, Mr. Galloway, on the recommendation of Mr. Guilmant, assisted in the programme and achieved a signal success. His numbers were "Melody in D," by Guilmant, and "Finale in B flat," by Cesar Frank.

Among the souvenirs of his sojourn in Paris, Mr. Galloway prizes a "Fugue in D," presented to him by Guilmant and bearing the inscription—"A mon excellent eleve Mr. Charles Galloway, affectueux temoignage de satisfaction et de sincere amitie. Paris, 5 Janvier, 1897."

And several photographs, with the words: "A mon excellent eleve Mr. Ch. Galloway affectueux souvenir, Juin, 1898."

Two of Guilmant's organ compositions have been dedicated to him.

To Mr. Galloway's credit, it is to be noted that while in Paris, he was organist of the American Church of the Holy Trinity, winning the position over three competitors. His recitals, given after the regular service, were thoroughly enjoyed and appreciated and were looked forward to as events of special importance by the fashionable congregation.

Before leaving Paris, Mr. Galloway played for Saint-Saens the latter's 6 "Preludes and Fugues" and "Fantasie in D flat," delighting him so greatly that he was obliged to yield to Saint-Saens' request to play them on another occasion.

The wide popularity which Mr. Galloway gained in Paris could not, however, dissipate the charms of his native heath, and so he turned his face homeward, reaching St. Louis on the 28th of December, 1898.

Immediately upon his return, Mr. Galloway was tendered a position, and is now organist and director of music at St. Peter's Episcopal Church, Lindell and Spring Aves. While abroad, Mr. Galloway had several excellent offers made him. His present position is a splendid one, from every point of view, and a better organ has been promised him in the near future. A chorus choir of 18 picked voices will assist Mr. Galloway in rendering works that will prove a valuable adjunct to church work. He will also introduce musical selections after the conclusion of the regular church services.

Mr. Galloway has held responsible organ positions since his ninth year, developing extraordinary talent and love for his work. He has enormous hands that can easily make a stretch of twelve notes. His repertory is almost endless, although he confines himself to strictly organ music, being strongly opposed to orchestral arrangements of organ music.

Mr. Galloway now stands in the front rank of American organists. He takes special pride in his work of teaching, and will no doubt be widely sought by pupils. As modest as he is talented, Mr. Galloway justly merits the high esteem in which he is held by the profession at large and the general public.

HUGO SOHMER ON THE DEPARTMENT STORE.

The subject of pianos in department stores is evidently stirring the trade deeply, says the *Review*. Hugo Sohmer, of Sohmer & Co., declares emphatically that manufacturers of high-grade pianos should not place their products with department stores on any terms.

"Three times we have had direct propositions put to us—propositions, on their face, of the most favorable kind—but they have been promptly declined," said Mr. Sohmer. "In one instance, a very wealthy firm of high repute offered to guarantee the purchase of an enormous number of instruments per annum, paying cash down for every shipment received.

"This offer was of the most tempting kind, including the throwing open of a whole floor for the exhibit and sale of our products exclusively. Yet we stood firm, and, so far as we can see now—I mean so long as we hold to our present views, and we are not given to changing our mind, when once it is made up—our attitude will remain as it is today. There are many reasons why we should stand fast, and not one plausible excuse for yielding.

"Would it be just to ourselves, after exerting whatever we may possess of talent and energy for the best part of a life-time in order to reach a perfect artistic standard? In the case of the dealers, they would, naturally, lose all ambition to maintain the artistic standard, and, instead, would be led to look upon our products as purely commercial.

"A good piano is a work of art. The idea of having it made the central attraction at some particular Friday sale, is entirely repulsive to us. And, say what you will, a successful department store is successful only just so long as it is able to compete favorably with other department stores in matters of price."

That Tschaiakowsky's popularity is still on the increase, it is never possible to doubt. His B-minor piano concerto was played by Mme. Carreno and by Herr Siloti at the Philharmonic and the Gewandhaus concerts at Leipzig on two succeeding days.

MUSICAL REVIEW

March, 1899.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 22—No. 3.

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THOMAS M. HYLAND, EDITOR.

MARCH, 1899.

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KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts continue their successful run every Thursday night at the Association's Hall, Y. M. C. A. Building, Grand and Franklin Aves. There is no doubt about the great good these concerts are doing for music in this city and the invaluable aids they are holding out to the growing talent who will one day exercise a paramount influence in our musical affairs. The programmes are at once pleasing, elevating and refined, rendered by the very best talent, and offering rare treats in solos, duos, trios, etc.

The following are the last programmes rendered:

234th Kunkel Popular Concert (tenth concert of the season), Thursday evening, Jan. 26, 1899.

1. Duos for two pianos—*a.* Variations, op. 64, von Wilna. *b.* L'Etoile du Nord—Grand Fantasia, on themes from Meyerbeer's Star of the North, Kullak-Kunkel. Charles Kunkel and Louis Conrath.

2. Violin Solo—Fantasie Caprice, Vieuxtemps. Master Hubert Bauersachs.

3. Song—Grand Aria—Der Hölle Rache kocht in meinem Herzen (The Pangs of Hell are raging in my breast), from Magic Flute, Mozart. Miss Mae Estelle Acton.

4. Duos for two pianos—*a.* Intermezzo, Conrath. *b.* Spinning Song from Wagner's Flying Dutchman, Liszt-Kunkel. Charles Kunkel and Louis Conrath.

5. Violin Solos—*a.* Siciliana, Mascagni-Wilhelmy. *b.* Mazurka-Russe, Wieniawski. Master Hubert Bauersachs.

6. Song—Nymphes et Sylvains—Grand Valse, Remberg. Miss Mae Estelle Acton.

7. Duo for two pianos—Second Rhapsodie Hongroise, Liszt. (Transcribed for two pianos by Kunkel and Conrath.) Charles Kunkel and Louis Conrath.

235th Kunkel Popular Concert (eleventh concert of the season), Thursday evening, Feb. 2, 1899.

1. Trio for Piano, Violin and Violoncello, Third Trio, op. 59, in C minor, Jadassohn. *a.* Allegro patetico. *b.* Romanze, Andante tranquillo. *c.* Allegro grazioso. *d.* Finale, Allegro moderato ma energico. G. Parisi, P. G. Anton and Charles Kunkel.

2. Song—My Heart at thy sweet Voice, Saint-Saens. (From "Samson at Dalila.") Mrs. Grace Titcomb-Dobyne.

3. Violoncello Solo—*a.* Yearning, Tschaiakowski. *b.* Dance Rusticana, Bocherini-Gruetzmacher. P. G. Anton.

4. Piano Solo—Old Folks at Home, Kunkel. Concert Paraphrase. Charles J. Kunkel.

5. Violin Solo—*a.* Nocturne, op. 9, No. 2, Chopin-Wilhelmy. *b.* Dream, Parisi. *c.* Romance Andaluse; *d.* Zapateado, Sarasate, G. Parisi.

6. Song—Night Time, Van de Water. Mrs. Grace Titcomb-Dobyne.

7. Trio for Piano, Violin and Violoncello—*a.* Dante and Beatrice (Meditation), Eranzini-Walter. *b.* Serenade, Widor. G. Parisi, P. G. Anton and Charles Kunkel.

8. Duet for Piano—Pegasus Grand Galop, Schotte. Charles J. Kunkel and Charles Kunkel.

236th Kunkel Popular Concert (twelfth concert of the season), Thursday evening, Feb. 9, 1899.

1. Piano Solo—Sonate, op. 2, No. 3, Beethoven. *a.* Allegro con brio. *b.* Adagio. *c.* Scherzo—Allegro. *d.* Finale—Allegro assai. Charles Kunkel.

2. Violin Solo, in G minor, op. 26, Bruch. *a.* Vorspiel—Allegro Moderato. *b.* Adagio. *c.* Finale—Allegro Energico. Guido Parisi.

3. Song—Oh, how delightful lovely flowers, Wekerlin. Miss Vivian Palmer.

4. Piano Solo—*a.* Supplication (Transcription of Jensen's Song, "Lehn deine Wang an meine Wang"), Rive-King. *b.* Fragrant Breezes (Transcription of Jensen's Song, "Murmeldes Lüftchen Blütenwind"), Rive-King. *c.* Berceuse (Cradle Song), op. 57; *d.* Two movements from Sonate, op. 35, in B minor, Chopin. 1. Marche funebre. 2. Scherzo Allegro. Charles Kunkel.

5. Violin Solo—*a.* Intermezzo, from Ballet Sylvia, Delibes. *b.* Hongroise, Hubay. G. Parisi.

6. Song—Little Heart, Bischoff. Miss Vivian Palmer.

7. Piano Duet—American Girls March, Kunkel. Charles J. Kunkel and Charles Kunkel.

237th Kunkel Popular Concert (thirteenth concert of the season), Thursday evening, Feb. 16, 1899.

1. Trio for Piano, Violin and Violoncello, Gohr. *a.* Allegro (Wiedererwachen des Frühlings,) (Awakening of Spring.) *b.* Andante molto cantabile, (Liebeszene,) (Love Scene.) *c.* Intermezzo, (Tanz der Grosseltern,) (Dance of the Grandparents.) *d.* Finale molto appassionato, (Aufschwung und Triumph,) (Triumph and Exaltation.) Charles Kaub, P. G. Anton and Charles Kunkel.

2. Song—Hosanna, Granier. Miss Mary Norris Berry.

3. Violoncello Solo—Fantasie et Variations. La Valse de Schubert "Le Desir" (Schmuchs Walzer), Servais. P. G. Anton.

4. Piano Solo—Vive la Republique—Grand Fantasia, Kunkel. Treating "La Marseillaise," "Star-Spangled Banner," and "Yankee Doodle." Charles Kunkel.

5. Violin Solo—*a.* Cavatina, op. 314, No. 2, Bohm. *b.* Berceuse (Cradle Song), from "Jocelyn," Godard. *c.* Scherzo, op. 12, No. 2, Van Goens. Charles Kaub.

6. Song—*a.* There, Little Girl, Don't Cry, Champion. *b.* On the Banks of the River Manzanares, op. 21, No. 6, Jensen. Miss Mary Norris Berry.

7. Trio for Piano, Violin and Violoncello—*a.* Nocturne, Widor. *b.* Spanish Dance, op. 12, No. 1, Moszkowski. Charles Kaub, P. G. Anton and Charles Kunkel.

8. Piano Duet—Sparkling Dew (Caprice), J. Kunkel. Charles J. Kunkel and Charles Kunkel.

The solo performer at the New York concerts of the Boston Symphony Orchestra was Lady Halle, formerly known as Wilma Neruda, and later as Mme. Norman-Neruda. Lady Halle is on the eve of her sixtieth birthday; but is said to play with the same technical finish and noble breadth that were always her dominant artistic traits.

AT THE THEATRES.

Coming Attractions.

CENTURY.

Sunday, March 5, Clay Clement Romantic plays.
Sunday, March 12, De Angele's Opera Co.
Monday, March 20, De Wolf-Hopper Opera Co.
Monday, March 27, Julia Artour.

OLYMPIC.

Monday, March 6, Olga Nethersole.
Monday, March 13, Stuart Robson.
Sunday, March 19, Stuart Robson (new play).
Sunday, March 26, "On and Off" (comedy).

ROSENTHAL CONCERTS.

The Rosenthal Concerts, which are looked forward to with the keenest interest, have been postponed, on account of Rosenthal's illness, to Wednesday evening, April 5th, and Friday matinee, April 7th. In all likelihood, the house will be entirely sold out for both concerts. H. E. Krehbiel, the eminent critic, writes as follows in the New York Tribune:

"Herr Rosenthal said farewell for the time being to the New York public at a recital in Carnegie Music Hall yesterday afternoon. Before he returns to us he will have demonstrated the extreme possibilities in some respects of pianoforte-playing to the people whose faces are turned westward to the new American empires from the Pacific Coast. Happy people! *Imprimis*, happy in the prospect of hearing such an artist! Happy, then, in the opportunity to begin at the beginning of the list of adjectives which has been exhausted here in the effort to characterize the wonderful playing of this master technician, this profoundly analytical musician and this charming poet in tones, when poet he wishes to be. 'Amazing,' 'astounding,' 'bewildering,' 'incredible,' 'marvelous,' 'stupendous'—all are turned over to the men who must write and talk now, while New Yorkers permit the spell that he wove about them to wear off, or maintain the intoxication by going over what they heard in memory.

He has permitted the denizens of the Borough of Manhattan to hear him in four recitals and two orchestral concerts, and yesterday, at the last, he made us wish to borrow the exclamation of Dominic Sampson—*prodigious!* In the 'Paganini' section of Schumann's 'Carnival,' in a waltz by Poldini, the 'Pres du ruisseau,' by Rubinstein; the 'Andalouse and Toreador' (the last from the same composer's 'Bal Costume'), and the Davidoff 'Springbrunnen,' which he played after his last number, so that those who crowded forward in the aisles below him might be completely mystified through their effort to see how his hands and fingers moved, he was simply prodigious. But in the piece which he had set as the conclusion of the recital, he was even more—and to others must be left the attempt at a description. It was a Hungarian rhapsody constructed by him out of melodies formed from two of Liszt's Hungarian rhapsodies—the tenth and twelfth—after the model he himself had set in the arrangement of Strauss waltzes exploited on former occasions. Live paradox! Therein was the impossible outdone! After raising a melody from each of the Liszt works to the tenth power, he combined them, playing one with the left hand, one with the right, and twining glittering arabesques around both with the help of those unseen diabolical agencies which come at his command. But to the hearts of his listeners he spoke most eloquently in the tones of the Chopin preludes which opened the second part of his programme."

The next festival at Bayreuth will commence July 22d and close August 20th, and will comprise the "Nibelungen" tetralogy, "Die Meistersinger," and "Parsifal."

Mrs. K. G. Broaddus is giving, this winter, a series of musicales at her new studio in The Annex of the Westmoreland Hotel. Mrs. Blair and Mr. Kroeger assisted at the first concert, Mlle. Pernet and Mr. Vieh at the second, and Miss Mahan and Sig. Parisi at the third concert. Miss Mahan's rendition of the Chopin Polovaise in C sharp minor has been especially praised.

Subscribe for KUNKEL'S MUSICAL REVIEW, the greatest of all musical journals.

Charles L. Doerr, the well-known young pianist, participated in the concert given for the benefit of the German Evang. Protestant Church. His very artistic rendition of Rubinstein's "Kamennoi Ostrow" proved one of the chief features of the programme.

Edward Lloyd, the foremost British tenor, proposes to retire in 1900, after a series of farewell concerts in the United Kingdom. He will withdraw in the very zenith of his power.

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

FLOWERET, FORGET ME NOT.

(BLÜMLEIN VERGISSMEINICHT.)

GAVOTTE. ————— T. Giese Op. 220.

Transcribed by Eugene Ketterer.

Moderato. ♩ - 138.

The musical score is presented in four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 138 beats per minute. The score includes various dynamics such as *p* (piano), *f* (forte), *dim.* (diminuendo), *cres.* (crescendo), and *dolce.* (dolce). Performance instructions include 'Ped.' (pedal) and asterisks (*) indicating specific pedal points. The score features first and second endings in several places, with first endings marked '1.' and second endings marked '2.'. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece concludes with a final cadence.

Giocoso.

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

f *mf* *dim.* *Ped.* * *Ped.* *

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

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

dolce. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

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

First system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *p* and *cres.*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

Second system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *p*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *f*, *fz*, *p*, and *dim.*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *f* and *cres.*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *fz*, *p*, *dim.*, and *f*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of one sharp (F#). Dynamics include *f* and *ff*. Pedal markings are present with asterisks. Fingerings are indicated with numbers 1-5.

GALOP de CONCERT.

Galop militaire.

Charles Mayer. Op.117.

Vivo. $\text{♩} = 92$.

ff Tromba.

sf *p* *cres.* *molto.* *ff*

leggiero.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains several measures with notes and rests, including some with fingerings (1, 2, 3). The bass staff contains notes and rests.

Second system of musical notation. The treble staff has notes with fingerings. The bass staff has notes and rests. Dynamic markings include *fp* and *cres*. The word *cen* is written below the bass staff.

Third system of musical notation. The treble staff has notes and rests. The bass staff has notes and rests. Dynamic markings include *ff* and *p*. The word *do.* is written below the treble staff. Pedal markings *Ped. ** are present below the bass staff.

Fourth system of musical notation. The treble staff has notes and rests. The bass staff has notes and rests. Dynamic markings include *cres. molto* and *ff*. Pedal markings *Ped. ** are present below the bass staff.

Fifth system of musical notation. The treble staff has notes and rests. The bass staff has notes and rests. Dynamic markings include *f* and *p*. The system concludes with first and second endings, labeled *1.* and *2.* Pedal markings *Ped. ** are present below the bass staff.

p dolce.

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped.

* Ped. * Ped. *

risoluto.

p dolce.

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

2 cres.

dimn.

Ped. / * Ped. / *

or thus:

p

Ped. * Ped. *

System 1: Piano accompaniment. Treble and bass staves. Includes fingerings (5, 4, 3, 2, 1, 4, 5), dynamics (*p*), and pedal markings (Ped. *).

System 2: Piano accompaniment. Treble and bass staves. Includes fingerings (3, 2, 1, 4, 5, 4, 3, 2, 1, 2, 3, 1, 2), dynamics (*mf*), and pedal markings (Ped. *).

System 3: Tromba part. Treble and bass staves. Includes dynamics (*ff*, *sf*), fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 3, 2), and pedal markings (Ped. *).

System 4: Piano accompaniment. Treble and bass staves. Includes dynamics (*sf*, *p*, *eres. molto.*, *ff*), and pedal markings (Ped. *).

System 5: Piano accompaniment. Treble and bass staves. Includes dynamics (*sf*, *p*, *f*), and pedal markings (Ped. *).

leggero.

p

cres- cen- do.

ff

*Ped. ** *Ped. **

sf *p* *cres. molto.* *ff*

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

animato.

sf *p*

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

sf *p* *f*

*Ped. ** *Ped. **

La Sonnambula

Jean Paul.

Allegro $\text{♩} = 126.$

Secondo.

The musical score is divided into five systems, each with two staves. The first system starts with a *mf* dynamic. The second system introduces a *f* dynamic. The third system features a *p* dynamic followed by *f* and *mf*. The fourth system continues with *f* and *mf*. The fifth system concludes with a *ff* dynamic. Pedal markings and asterisks are placed below the bass staff of each system. Fingerings are indicated in the treble staff of the second and third systems.

La Sonnambula

3

Allegro ♩. - 126.

Primo.

Jean Paul.

The musical score is presented in five systems, each containing a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The piece is for the first piano ('Primo') and is by Jean Paul. The score includes various dynamic markings: *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). Pedal markings ('Ped.') and asterisks are used to indicate specific pedaling techniques. Fingerings and articulation marks are clearly indicated throughout the piece.

Secondo.

Musical notation for the first system, measures 1-4. It features a grand staff with treble and bass clefs. The right hand plays chords with some fingerings (5, 3, 2) indicated. The left hand plays a rhythmic accompaniment. Dynamics include *mf* and *ff*. Pedal markings (Ped.) and asterisks are present.

Musical notation for the second system, measures 5-8. The right hand continues with chords, and the left hand has a more active line. Dynamics include *mf* and *p*. Pedal markings and asterisks are present.

Musical notation for the third system, measures 9-12. The right hand has a melodic line with some slurs. The left hand continues with chords. Dynamics include *mf* and *p*. Pedal markings and asterisks are present.

Musical notation for the fourth system, measures 13-16. The right hand has a melodic line with slurs and fingerings (3, 2, 1). The left hand has a simple accompaniment. Dynamics include *p*, *sf*, and *ff*. Tempo marking *lento.* is present. Pedal markings and asterisks are present.

Andante sostenuto. ♩ = 160.

Musical notation for the fifth system, measures 17-20. The right hand has a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 3, 2, 1, 2). The left hand has a simple accompaniment. Dynamics include *pp*. Pedal markings and asterisks are present.

Musical notation for the sixth system, measures 21-24. The right hand has a melodic line with slurs and fingerings (1, 2, 5). The left hand has a simple accompaniment. Pedal markings and asterisks are present.

8

Primo.

mf *ff* *mf*

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

8

p *mf*

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

8

f *f*

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

8

lento.

sf *ff* *p*

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

Andante sostenuto ♩ = 160.

ff *mp* *mp* *mp*

semplice.

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

f *molto espressione.*

Ped. * Ped. *

Secondo.

1 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

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

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

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

rit. 3 1 4 2 4 2 5 4 3 1 a tempo.

f cresc. *ffp dim. mf* *p* *rall.*

Ped. * Ped. * Ped. * P * P * P * P * Ped. *

2 3 5

* Ped. *

Primo.

1 2 4 4 1 2 1 1 2 5 5 3 2 2 1 1 2 5 7

mf *ff*

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

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

ff *f*

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

5 3 2 1 4 4 3 1 4 2 8 3 2 3 2 3 2 3 2 3

cresc. *rit.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P * P * P * Ped.

a tempo.

ff *p* *dim* *mf* *p* *cresc. rall*

* Ped. *

p

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

p

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

Secondo.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The tempo is marked "Moderato" with a quarter note equal to 132. The key signature has two flats. The system includes dynamic markings "p" and "p".

Musical notation for the second system, continuing the piece. It includes dynamic markings "p" and "Ped." with asterisks.

Musical notation for the third system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. It includes dynamic markings "f" and "Ped." with asterisks.

Musical notation for the fourth system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. It includes dynamic markings "p" and "Ped." with asterisks, and the tempo marking "rit. a tempo."

Musical notation for the fifth system, featuring a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. It includes dynamic markings "f" and "Ped." with asterisks.

Primo:

p *dim.* *p* *pp*

Ped.

Moderato. ♩ = 132.

p

Ped. *

f cresc. *f* *f*

Ped. *

f *do*

Ped. *

a tempo.

rit. *mf*

Ped. *

f

Ped. *

10

Allegro. $\text{♩} = 100$

Secondo.

Allegro. $\text{♩} = 100.$

Primo.

11

First system of musical notation, measures 1-8. The piece is in 2/4 time with a key signature of two flats. The right hand features a complex melodic line with many triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth-note patterns. Dynamics include *mf* and *f*. Fingerings are indicated throughout.

Second system of musical notation, measures 9-16. The right hand continues with intricate melodic figures, including slurs and ties. The left hand maintains its accompaniment. Dynamics include *f*. Fingerings are indicated throughout.

Third system of musical notation, measures 17-24. The right hand features more complex melodic patterns with slurs and ties. The left hand accompaniment continues. Dynamics include *f*. Fingerings are indicated throughout.

Fourth system of musical notation, measures 25-32. The right hand has melodic lines with slurs and ties. The left hand accompaniment continues. Dynamics include *f* and *cres.*. Fingerings are indicated throughout.

Fifth system of musical notation, measures 33-40. The right hand has melodic lines with slurs and ties. The left hand accompaniment continues. Dynamics include *f*. Fingerings are indicated throughout. Pedal markings are present at the bottom.

Secondo

1 1 *f* cres... cen... do

mf
Ped. * Ped. *

f *mf* *f*

f *mf*

ff *f* *ff*
Ped. *

8. *Primo.* 13

THE WANDERER.

To Lila L. Haskell.

Poem by Thos. Moore.

William D. Armstrong.

Andante. - 120.

mf

A - lone in crowds to wan - der on, And
 Tho' fair - er forms a - round us thron'g Their

sostenuto

feel that all the charm is gone, Which voi - ces dear and
 smiles to oth - ers all be - long, And want that charm which

rit.

eyes be - loved Shed round us once where - er we roved,
 dwells a - lone Round those the fond heart calls its own,

rit.

Ped. * *Ped.* *

a tempo. *cres.*

This, this the doom must be Of all who've
Where, where the sun - ny brow! The long known

a tempo.

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

loved and lived to see The few bright things they
voice where are they now! Thus ask I still, nor

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

dim. *p*

thought would stay For - ev - er near them die a - way.
ask in vain, The si - lence ans - wers all too plain.

dim. *sf*

Ped. * *Ped.* *

STUDY VII.

Theme and Variation. Choral in Four Part Harmony. (Dennis.)

At A the pedal note is tied, because the chord is repeated; but at B it is released, although the harmony, the C major triad, is not changed. The pedal is released, first, to keep the harmony perfectly pure (four part harmony); second, to keep the melody from losing its proper construction.

Example: Producing the effect of six part harmony if the pedal is not released at B.

Six voices.

A musical diagram showing six voices in a grand staff. The top staff is treble clef and the bottom is bass clef. The music consists of three measures. In the first measure, a C note in the bass clef is tied to the second measure. Fingerings 1 through 6 are indicated for the notes in each voice part.

Besides this effect of six part harmony, the melody note E in the first chord destroys the melodic construction by singing two quarters instead of one, as shown by the tied notes.

If the pedal is not released on the third quarter, the result is not noticeable, as the melody rises, though it would in effect, as previously stated, produce six part harmony.

THEME.

Slow.

Hans Georg Naegeli, 1768-1836.

A musical score for the 'THEME' section. It features a piano accompaniment in grand staff (treble and bass clefs) and a vocal line below. The piano part includes fingerings and articulation marks. The vocal line has fingerings and markings 'A' and 'B' indicating specific points of interest. The score is in 3/4 time and consists of 12 measures.

STUDY VIII.

In this variation the melody, which changes continually from hand to hand, must be rendered perfectly legato. To accomplish this and accompany it with ornamentation notes and bass, it makes an exceptionally useful study for the pedal.

VARIATION I.

Slow.

The first system of musical notation for Variation I. It features a grand staff with treble and bass clefs. The melody alternates between hands, with notes connected by dotted lines. Fingerings are indicated by numbers 1-5. The pedal line shows a sequence of notes with grace notes.

The second system of musical notation for Variation I. It continues the grand staff and pedal notation from the first system, showing further melodic development and fingerings.

The third system of musical notation for Variation I. It concludes the grand staff and pedal notation for this variation, ending with a final chord and a sustained pedal note.

STUDY IX.

Theme and Variations. Choral in Four Part Harmony. (Hamburg.)

At A one might dispense with the use of the pedal after the third quarter, as the notes for the right hand can be connected perfectly legato with the fingers. The use of the pedal is, however, imperative on the second eighth of the fourth quarter to connect the Cs in the tenor, which otherwise would lack the richness and fullness of tone that the preceding chords receive through the support of the pedal.

Reasons given at A are applicable to B.

THEME.

Lowell Mason, 1792-1872.

Slow.

The musical score consists of three systems of piano and pedal parts. Each system includes a piano part with a treble and bass clef, and a corresponding pedal part. The piano part includes fingering numbers (1-5) and articulation marks like slurs and accents. The pedal part includes dynamic markings like *p* and *or thus.* with alternative pedal line notations. Markers A and B are placed above the pedal lines to indicate specific points of interest.

System 1: The piano part begins with a treble clef and a bass clef. The right hand has a treble clef and the left hand has a bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The tempo is marked "Slow." The dynamic is *p*. The pedal part is marked *Pedal.* and includes the alternative *or thus.* notation. A circled letter "A" is placed above the pedal line in the fourth quarter.

System 2: Similar to the first system, it continues the piano and pedal parts. A circled letter "B" is placed above the pedal line in the fourth quarter.

System 3: The final system of the theme, showing the piano and pedal parts concluding the piece.

STUDY X.

In this Study both hands have embellishments which are to be struck simultaneously.

Slow.

VARIATION I.

The musical score for Study X, Variation I, is presented in three systems. Each system consists of a grand staff (treble and bass clefs) and a separate line for the pedal. The music is in 2/4 time and features a variety of chords and melodic lines. Fingerings are indicated by numbers 1-5. The first system begins with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The second system continues the piece with similar dynamics. The third system concludes the variation with a final chord and a double bar line. The pedal line in each system provides a harmonic foundation for the main melody.

STUDY XI.

Here the melody and complete harmony of the Choral, though allotted to the left hand, sound, through the artistic use of the pedal, as if played by both hands. The right hand has only embellishments to play, which if omitted would in no way destroy the sense of the composition.

VARIATION II.

Slow.

The musical score for Variation II consists of four systems, each with a piano part and a pedal part. The piano part is written in treble clef with a common time signature (C). The first system begins with a piano dynamic marking (*p*) and includes fingerings 3 and 4. The second system includes fingerings 4, 3, 3, and 4. The third system includes fingerings 3, 4, 4, and 4. The fourth system includes fingerings 4, 4, 3, and 3. The pedal part is written in bass clef and provides a harmonic accompaniment for the piano part. Each system concludes with a double bar line and repeat dots.

STUDY XIV.

Theme and Variation.
Choral in Four Part Harmony. (Greenville.)

THEME.

Slow.

Jean Jacques Rousseau, 1712-1778.

At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure, instead of the one noted, as the passing notes, G for the soprano and B flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissible.

Example.

Most players, for want of requisite knowledge of harmony, would indulge in the faulty pedaling, overlooking the fact that the G and B flat are foreign to the triad F, A, C, as in example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III.

Example I.

Example II.

Example III.

STUDY XV.

VARIATION.

THE STRUGGLE FOR A PUBLIC CAREER.

As the musical agent, if he is a man of intelligence, must know a good deal about the things that make for the success or the failure of the public performer. I ventured, says a writer in the *Etude*, to ask Mr. Henry Wolfschn—one of the most active and successful agents of to-day—for some opinions upon this score from his purely business point of view. I know that for several years Mr. Wolfschn has been besieged almost daily by professional performers—veterans as well as beginners—who want an opportunity to delight and perhaps amaze the public. For some of these applicants he has found plenty of work; for the great majority he has been able to do nothing.

"A musical agent," said Mr. Wolfschn, "is a business man first of all, but, of course, he has to be something of a musician as well. He watches very keenly the careers of the people whom he helps to place before the public, and if his judgment is bad as to what will please, his business will soon come to an end. Scores of little musical societies, or social organizations, or even private persons, wishing to give musical entertainments, constantly apply to him to furnish attractions, and, as a rule, they take what he offers in the way of a singer, a violinist, or a pianist. If the artist pleases, the agent receives part of the credit; if not, he gets all of the blame. Do you wonder that I am anxious to know all about the people I recommend?"

"Of course, in the case of artists already before the public and possessing a certain reputation, we rely largely upon what the newspapers say. Our scrap-books show, for instance, that Miss A. was uniformly well received and spoken of in a concert tour through New York State, while Miss B. was barely tolerated. Thus people who apply to us for artists can see at a glance what is said of Miss A. or Miss B., both artists who may have been recommended to them. But in the case of singers and players utterly unknown or virtually so, the agent has to make up his own mind as to whether they are worth recommending. As a general rule, they are not; and if anything that you can say in print will deter nineteen out of twenty of the young people now hoping for a public career, you will be doing a favor to the public, to these young people themselves, and, finally, to the musical agents.

"I suppose that I receive twenty calls a week from young men and women, chiefly the latter, who want me to help them to appear before the public. Usually they bring with them some newspaper scraps from their local village or town papers praising them up to the skies. The more extravagant the praise, the less I expect. Once a week I hold a sort of examination, when I listen to those who choose to come and sing or play. It is rather a dreary sort of concert. As a rule, it doesn't require two minutes to show complete incompetence—one minute is often more than enough. I suppose that in the latter case I ought to say that I can do nothing and that the case is hopeless, but I have not the heart to do it, and I say that I will do what I can.

"Hundreds, literally hundreds, of these young people, some of them not so very young—pass through my rooms every year and drift on to other agents. How many do you think ever amount to anything and are heard of again? About one in a hundred. *Punch's* advice to those about to marry ought to be blazoned in shining letters over the doors of the scores of teachers and conservatories who make a specialty of preparing people for the concert or the operatic stage.

"The mania to play or sing in public ends so often in misery and disappointment that to encourage a girl to hope for a public career is nothing short of criminal, unless her gifts are most remarkable. The weary waiting, the struggle against poverty, the hoping against hope, are pitiable. I have known families to be broken up and ruined, the father neglecting his business to come here and waste months and months in trying to get a daughter before the public, finally returning home broken in pocket and spirit. I have known a man to break up his home and live in a cheap boarding house in order to send his daughter and wife to Europe so that the girl might become an artist. He would have done better to have thrown his money into the gutter.

"If a girl has genius and a great voice, no amount of discouragement will avail, so that I feel authorized to say, when called on by the anxious father or mother for advice, Do not. Some people imagine that the life of a concert singer in New York is one of perpetual bliss. If they could only know of the heart-burnings, the petty intrigues, the scandal, the disappointments, that await even a fairly successful singer!

"Nine-tenths of the singers and players who come here fresh from the schools and conservatories and boldly ask me to get them engagements have neither voice, technic, musical taste, nor personal magnetism—all essentials for a successful career upon the stage. They hear, for instance,

that good concert sopranos earn large salaries, and have more engagements than they can fill; which is perfectly true, as in all professions there is room at the top. There is not in New York to-day one soprano concert singer of the first rank—of the rank, say, of Clementine de Vere or Lillian Blauvelt. This place is empty for the present, and there are fully five hundred applicants for it. It takes more than a voice to make a great singer, more than technic, more than European study; you must have all these combined.

"Talking of European study, by the way, although we have excellent musical schools in this country, the fact remains that all the concert singers who have made fine positions have almost invariably studied for some years in Europe; but the time to go to Europe for study is when a singer has already obtained a certain position here. I know, as a business man, that, so far as the public is concerned, it does not matter a particle whether a singer has studied in Europe or not. The men, who come to me to engage singers for the concerts of their societies never ask whether the singers studied in Europe, but whether they pleased the audience of this or that town. An audience applauds a singer because they like the singing, and know nothing, and care less, as to where or how the singer studied.

"Tell the young woman with musical aspirations to stay at home and remain content as the star of the village choir and occasional lyceum concert until the neighboring villages begin to demand her services. There is actually more money in singing at a village concert than in New York, if you are unknown. People seldom know what it costs to give a concert in this concert-ridden city and how few tickets the public will buy.

"I will give you one instance from actual experience: A pianist quite well known in Europe came here a few years ago and announced a concert. His expenses for rent of hall, advertising, and printing amounted to more than \$300. What do you think the receipts were? Bear in mind that his name was well known to musical people, and that his concert was well advertised. The receipts were exactly \$7.50."

THE MAN BEETHOVEN.

In all the annals of music there is no personality so attractive and so fascinating, both on account of its originality and its extraordinary strength, as that of Ludwig van Beethoven, says an exchange.

Coming into existence, as he did, when Europe was on the eve of being shaken to its foundations by the ambitious projects of the first Napoleon, it fell to the lot of Beethoven to voice through the medium of his art the hopes, fears and triumphs with which his kinsmen were soon to be thrilled. And, of a truth, the man was pre-eminently fitted for his great vocation, for his was an unique and rare nature. Possessed of a will as powerful as that of Napoleon himself, in conjunction with a philosophical mind of almost Socratic mould, he was yet dominated by the very deepest and strongest emotions which swept across his soul with resistless and overwhelming force, from whence emanated so many of those impetuous and deeply inspired strains which he has bequeathed to the world of Art. This impulsiveness, however, was no more a symptom of weakness in the character of Beethoven than it was in that of Luther. Each was impulsive, but each was also a giant of strength.

There is something touching and pathetic in the spectacle of this great and good man filled with dreams of immortality and visions of loveliness, though his ears were so soon to be closed, so that the finest of his works (which were composed when he was totally deaf) were never really heard by himself; and, as we look at that somewhat slovenly and ungainly figure, his features aglow with the fire of genius, we feel that we are in the presence of one who can worthily be placed beside a Homer, a Dante, or a Shakespeare.

By the irony of fate, the noblest minds are often unable to assert their nobility in the ordinary routine of life, and they frequently have to give place to others of commoner clay. Thus Beethoven, pining as he did after the "ewige Weibe," and to whom it was well-nigh indispensable that he should have some one on whom to lavish that affection with which his great heart overflowed, met with sad disappointment in the chief romantic episode of his career. Whether Beethoven ignored, in his own independent fashion, those restrictions which the laws of etiquette impose in matters of this nature, I know not; but certain it is that the man of art went in one direction, and she who was destined to become the Countess Guicciardi went the other.

The feelings that Beethoven then experienced have been recorded by him in one of the most romantic of his earlier works—the so-called "Moonlight" Sonata—and may it not be that he was spurred by the intensity of his feelings to achieve that which he could never otherwise have done?

I confess I do not altogether agree with Liszt

when he poetically compares the allegretto in the C sharp minor Sonata to a "floweret between two abysses," for I do not perceive anything abysmal in the simple though exceedingly beautiful adagio with which the Sonata opens. To my mind, the Sonata is simply a musical love letter, and the fact that it is dedicated to the Countess Guicciardi seems, I think, to lend color to this view. Thus, the first movement may be said to depict the sweet, plaintive whisperings of love, the second movement fills the soul with rapturous hope, which is so suddenly and so rudely interrupted by a veritable avalanche of wild, stormy despair, culminating in that mad downward rush of broken minor chords with which the Sonata closes.

The mainsprings of Beethoven's genius appear to have been an intense love of God, of nature and of humanity; and, without assuming the role of the preacher, it may surely be said that a deep though unorthodox religious faith was the fountain from which Beethoven has drawn his most profound inspirations. It was no empty egotism that led him to say that God was nearer to him than to his brothers in the art.

Then we know of his deep love of Nature and how he has so wonderfully pictured (in the Pastoral Symphony, for instance) the babbling of brooks and the sweet carolling of birds.

His love for humanity is illustrated by those magnificent lines which he has incorporated in the colossal Choral Symphony, "Freude schoener Goetfunken."

In domestic life the love of Beethoven fell into stony places. His beloved nephew Karl, to whom he addressed that touching exhortation "Imitate my virtues but not my faults," appears to have been a worthless fellow who returned his illustrious uncle's boundless generosity with base ingratitude, and brought him little but care and sorrow, while to the Countess Guicciardi I have already referred. It should be said, however, that amongst the enlightened Viennese aristocracy, many of whom were highly talented amateurs, Beethoven numbered several real and well-trying friends.

Thus did Beethoven enter that sad, severe school of sorrow, from which, indeed, he never really emerged. As his deafness increased he became more and more absorbed in the splendid dreams of his inexhaustible fancy, and at the same time less accessible to social intercourse.

THE PAST AND THE PRESENT.

"That higher musical education hasn't really brought forth the great army of talent fondly looked for is certain," said a bandmaster a few days ago. "This absence of genius is particularly noticeable now, when a comparison is made between the few songs that have been evolved about the late war and the works of musicians of thirty years ago. During the civil war fully a dozen patriotic anthems were written, which even to-day cause a tingling of the nerves when they are heard. What loyal citizen has not felt a thrill at the swing and rhythm of the melody of 'Tramp, Tramp, Tramp, the Boys Are Marching,' 'When Johnny Comes Marching Home,' 'Marching Through Georgia,' 'The Battle Cry of Freedom,' or 'Tenting To-Night on the Old Camp Ground?' These are only a few of the songs that originated during the civil war. There are others equally good. 'John Brown's Body Lies Mouldering in the Grave' is another type of composition.

"The soldiers who wore the gray also had their patriotic songs. 'Maryland, My Maryland,' is a classic second to none in its magnificent rhythm; 'Way Down South in Dixie' will be remembered and sung for a century, while the melodious 'Bonnie Blue Flag' is one of the best songs ever written in the English language.

"Such songs as these form an indelible part of the history of the bitter struggle between the North and South. Compared to them the hundreds of songs that have been written on the war with Spain are in nearly every case absolutely barren of real merit from the standpoint of a patriot or a musician. Among the best may be cited the 'Manila Te Deum,' composed by Walter Damrosch and sung by the Oratorio Society a few weeks ago. This is, in every respect, a scholarly composition, but is dependent for patriotic sentiment almost entirely upon the interpolation of a few national songs. There are a few songs that appeal to certain classes, which met with some temporary success, but have already been relegated to oblivion. Nothing has appealed directly to the soldiers in the field, who, in lieu of any soul-stirring new war song were compelled to fall back upon the old-timers, such as 'The Girl I Left Behind Me,' and other old favorites, or contented themselves with popular songs of the day which, although bright, lively and generally pleasing, contain absolutely nothing that could be construed as patriotic or that will perpetuate them for more than a year at most.

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Chorus choirs are gradually taking the place of quartet choirs in the large churches of Chicago, the "Times-Herald" of that city reports. The change is not agreeable to the lovers of fine music, but it saves much money, and that is, probably, the chief reason for the discharge of the quartets. The pastors find other reasons, however. One of them is quoted as saying: "The church chorus, made up of the members of the congregation, gives the members of the church an opportunity to have a personal interest in the singing, and the members of the chorus the benefit of instruction. The quartet has had its inning, has given us music with frills on it, and now we will give the singers among church members a chance.

Leschetitzky, the famous Vienna pedagogue, once reproached Paderewski for spending four hours daily in practicing Czerny exercises. "Think ten times and play one time," he said.



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Do n't leave off sticking to it because your neighbors complain: neighbors are impossible people mostly.

Do n't play on a decrepit piano—it is stupefactive. Do n't buy a cheap new one—it is sheer prodigality.

Do n't engage a cheap teacher—unless you can afford to pay him to look on. Then he might learn something.

Do n't try to teach your master—dismiss him.

Do n't neglect your scales, or when weighed you'll be found wanting.

Do n't spend much time in adjusting your seat—your listeners may be sorry you sat down to it at all.

Do n't think to disarm criticism by saying, "Oh, I have n't practiced for ever so long." Ten to one it will be self-evident.

Do n't play trivial pieces either when by yourself or in the presence of others.

Do n't play with dirty hands. Dirt disfigures the keys and impedes your execution.

Do n't abuse the pedals: if you do n't know how to employ them, leave them alone.

Do n't skip difficult phrases; rather skip the easy ones.

Do n't attempt to tune your own piano; you will surely make a mess of it.

Do n't practice your five-finger exercises always in the tenor part of the keyboard—give the bass a turn, and so equalize the wear on the instrument.

Do n't forget, in practicing, that an ounce of technical studies is worth a pound of pieces, if the quality of the practice be right.

Do n't regard your exercises as a dreary imposition: you can't be an artist without taking pains.—*Ex.*

A statue of Tschaiakowsky, representing him at the conducting stand, has just been put up in St. Petersburg. It stands at the entrance to the Royal Conservatory.

Dvorak has just received from the Emperor Francis Joseph the decoration "For Arts and Sciences." The last musician who received it was Brahms.

The Abbe Perosi, composer of the oratorio, *The Resurrection*, which created so much stir in Rome, has been appointed by the Pope musical director of the Sistine Chapel. He is also the recipient of a warmly worded telegram of congratulation from Verdi.

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