

KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, JANUARY, 1880.

No. 5.

AN OPERATIC HOMICIDE.

It is a scene with beauty filled,
Lust-flowers round garden statues languish;
Count What's-his-name is sabred, killed—
The audience is bowed with anguish.

Th' event all pleasure seems to drown
Throughout the house, while faster, faster,
The saline tear doth trickle down
The female cheek of alabaster.

Their looks denote the wish that he
The fatal sabre-blow had parried,
Especially when they see
Him off the stage by supers carried.

But while they look demure and meek
As pensive nuns in sacred cloisters,
The Count's meandered, so to speak,
Around the corner for some oysters.
R. K. M. in *Musical Times*.

COMICAL CHORDS.

LARGE for its eyes—an owl.

A WINTER'S tale—the ulster's.

AN aïress—the woman who goes up in a balloon.

NOTES that cannot be counterfeited—Marimon's.

NOTES discounted—music sold to "teachers" and the trade.

CAN four lady postal clerks rightly be called a mail quartette?

THE household that keeps a baby can afford to sell its alarm clock very cheap.

AN Irish doctor lately sent his bill to a lady as follows: "To curing your husband till he died."

"NO! ALGERNON, dear, I say that the boy shall not be brought up on the bottle. Look at its granpa's nose!"

A GENTLEMAN named his dog "Penny," because it was one sent to him, and has had ten mills with the cat.

THERE are some men who so dislike their fellow-beings that they'll bring up their children to be music-teachers.

A WAG suggests that a suitable opening for many choirs should be, "Lord, have mercy on us, miserable singers."

A DETROIT man was surprised the other day to find the telephone could talk French. He said he thought it was an English invention.

CHURCH CHOIRS are remarkably poor this winter. All the best singers are out trooping over the country with some Pinafore company.

AN editor recently insisted that poets should be brief. He received a composition entitled "The Ballad of the Merchant," "Trust—Bust."

"MY son is a great mechanical genius," said a lady, speaking of her son. "He has made a fiddle out of his own head and has plenty of wood left for another."

"A SENSES-TAKER?" said the old lady; "waal, there's me an' Jeremiah, an' Sarah Ann, an' that's all, 'cept Jim, an' he's a fool an' ain't got no senses to take."

"ANNIE, is it proper to say this 'ere, that are?" "Why; Kate, of course not." "Well, I don't know whether it is proper or not, but I feel cold in this ear from that air."

"DARLING, Kiss My Eyelids Down," is the latest moonshine song, and he kisses them down, and up, and crosswise, and then settles on her lips as a steady thing.

"O Ethel, Ee-eth-el-! I offer you my hand!" "So I observe, Edwin." "And you will take it?" "Hard—that is, not muchly." "And why, beloved one?" "'Cause it's dirty."

IN EXTREMES—Pat (in a dreadfully delapidated condition): "De ye buy rags and bones here?" Merchant: "We do, sir." Pat: "Thin, be jabers, put me on the schkales!"

A RESTAURANT proprietor told one of his waiters he would make a good clairvoyant: "Because," he explained, "you know more when you are asleep than when you are awake."

THE *Spirit of the Times* charges Joe Emmet with "singing his own songs through his nose." Would it help matters were he to sing other people's songs through some other man's nose?

A WELSH JOKE.—Y mae rhywbeth na welir ond dwywaith mewnblyddyn, unwaith mewn wythnos, ac iunwaith, yn y dydd—beth?—Y llythyren "Y." Funny, isn't it?

"WELL, Grimes," queried a friend of the queer old fellow, "do you really believe the Bible is true?" "Oh, Lord o' mercy, yes. I shouldn't dare to disbelieve it whether I believed it or not."

BULKINS, in referring to the time when his wife complimented him, says the fire needed replenishing, and she pointed toward the fire-place with a commanding air and said, "Peter, the grate."

THE Rev. Thomas K. Beecher is responsible for the following bit of advice: "If your wife objects to kissing you because you smoke, simply remark that you know some girl who will. That settles it."

PHELIM (to tourist who had taken shelter in a leaky shebeen).—"Dade and it's soaked to the bone you'll be gettin' wid the shframes through the roof. Come outside, sorr—it's dryer in the wet!"

ART CRITIC (who has been treated liberally by his host, who in return requests his opinion of a favorite picture)—"Yesh, (hic) mosh nashural (hic) 'ver saw; waves are (hic) actually in mo- (hic) shun."

"WHAT'S fame?" yelled an excited orator. "What's fame! that ghost of ambition! What's honor?" And a weak-minded man in the crowd said he supposed she had clothes on her, as any durned fool ought to know.

MISS SOPRANO (who has just finished playing)—"Did I drop any notes, John?"

HER COUSIN (from the rural districts).—"No, not as I knows on, but I'll look under the pianny an' see."

MISS MULOCK says that bear and forbear are the two bears of matrimony. Bliffers says she makes a mistake in her addition. Bear and four bear, he argues, are the five bears of matrimony, not to speak of the little troubles constantly bruin.

"DON'T you love her still?" asked the judge of a man who wanted a divorce. "Certainly I do," said he; "I love her better still than any other way, but the trouble is she will never be still." The judge, who is a married man himself, takes the case under advisement.

"AND how is your neighbor, Mrs. Brown?" inquired one nicely dressed lady of another. "She's well enough, I suppose. I haven't seen her to speak to her for six weeks." "Why, I thought you two were on the most friendly terms." "Well, we used to be; but we've exchanged servants."

A MUSICIAN OF THE FUTURE.—Prigsby—"I—a—confess I do not care for Mozart. He's—a—too tuney for me!" Miss Smart (innocently)—"Dear me! And is that—a—the result of a defective ear, in your case, or is it merely for want of proper training?" Utter collapse of Prigsby.—*Punch*.

A WESTERN boy thought his mother was praying overlong the other morning, and he said: "Oh, mother! there's a hawk over the hens." The old lady brought her devotions to a poultry standard of measurement in double-quick time and sprang to her feet with "Amen! Out wid yees, Thomas, and save thim hins."

THE ancient jibe against the young lady who was only "Piscopal pious," is now matched by the story of the interesting stranger at camp-meeting, who replied to the usual question asked by a young apostle of the emotional school: "My dear young friend, have you got religion?" "Oh, no, indeed, thank you, I'm a Presbyterian."

SOME German Socialists recently got hold of a soldier, and treated him to a large quantity of beer. When the man was well primed, he was asked if, in the event of a revolution, he would fire on the people. "Never!" answered the soldier, and more "bocks" were ordered. The question "Why would you not fire?" was then asked. "Because I have no rifle; I belong to the band," was the reply.

Kunkel's Musical Review.

ST. LOUIS, MO., - - JANUARY, 1880.

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Six Months,	75
One Year,	1 50

SEE our offer of Premiums to Subscribers in Publishers' Column, page 72.

IF ANY of our subscribers have failed to receive any of the numbers of the REVIEW, or should do so in the future, they will greatly oblige us by informing us of the fact, so that we may be enabled to trace the fault to its proper source.

TO EACH of the seventeen thousand families, colleges and seminaries which this number of KUNKEL'S MUSICAL REVIEW will visit, the publishers send greeting, and sincere wishes for a new year of happiness and prosperity.

SCHOOLS, and teachers, wishing to become familiar with our publications, will receive any they may wish to see for selection, and they can return them, if they are not suited to their wants. Remember, we publish nothing but good music, such as every teacher should introduce into his class. Good music elevates the taste.

WE have not followed the example of some of our contemporaries in issuing "a special holiday number," because all our numbers are *special*, in the sense that we make each issue as good as we can, regardless of dates or seasons. We do not rely upon spasmodic activity for the success of our paper. We aim to fill each number with the best reading matter possible, and we are vain enough to think that we publish the best musical monthly in America and frank enough to say so. The rapid increase of our subscription list seems to indicate that some others share our views upon this subject.

ORIGINALITY.

Whenever a new composition is brought to the attention of the musical public, the first question asked, though usually the last settled, is: *Is it original?* There is perhaps no quality which is so strenuously contended for by the admirers of an author, and so persistently denied him by his opponents, as that of originality. Both parties seem to regard imitation as a confession of inferiority, and affirm or deny its existence as if that alone would forever settle the relative excellence of the author in question. Nor is it to be wondered at that the discussion of this question should prove almost endless, for, as a matter of fact, the most original writer or composer can only be relatively so. A large, indeed the larger part of our tastes, thoughts and knowledge is transmitted to us

from those who have preceded us; and if we said nothing, wrote nothing, composed nothing, some part of which at least had not been said, written or composed by others before, speech, writing and composition would soon be numbered among the lost arts. There is in the human mind and in human thought a solidarity which runs through all nations and ages, and from this there results a unity in art and in literature, which, though it lessens the possibilities of originality, makes true art to speak an universal tongue, and thus adds much to its influence and greatness. In music as in other things, it is neither possible nor desirable that we should free ourselves from the influence of those who have gone before. The musical language which the great masters have used is the existing language of musical art, and from that as a basis, subsequent composers must necessarily start, however much they may afterwards enrich its vocabulary.

It is a mistake to think that imitation is a confession of inferiority. The Grecian temple had as its original the log buildings which the primitive inhabitants of Hellas used to construct. Year after year, the ancient Greeks imitated, but in imitating improved their log cabins, until in their stead there stood forth such structures as the Parthenon, the glory of architecture. And right here is the distinction between that imitation which is a confession of inferiority, and that which, on the contrary, is an assertion and a proof of superiority, that in the first case the imitation is inferior to the original, while in the latter it is its superior. In the latter case indeed, we lose sight of the chronological order of the productions, and the later seems the original; the old has been absorbed and recreated in new beauty, and the new beauty makes us forget the old material. These are true and brave words of Lowell:

"Though old the thought and oft exprest,
'Tis his at last who says it best—
I'll try my fortune with the rest."

A more or less erratic talent explores new paths to eminence; it seeks out the strange in order to obtain the striking; but genius, conscious of its own powers, disdains to turn aside because others have gone before, and only thinks of surpassing its predecessors, well knowing that if it be first in rank, few will care whether it was first in time.

WAGNER THE BEGGAR.

The New York *Musical Review* of December 11th gives four of its columns to the publication of a letter, written at Wagner's instigation by Herr von Wolzogen, to Mr. B. J. Lang, of Boston, asking that gentleman to place himself at the head of an agitation, whose object should be to enable Herr Wagner to give a great musical festival at Bayreuth in 1881, and periodically thereafter.

Wagner has been disappointed in his expectations; in the words of this remarkable letter:

"He had promised the members [of his Patron's Union that his latest great work, *Parsifal*, should open the series of these periodical festivals, if enough interest were shown in the matter

to enable him to begin with it in 1880. This expectation has proved delusive; in the first place, because the rate of subscription to the necessary fund had been fixed at a very low figure, out of regard for the small means of a large number of German artists, so that now a list of members, which has in two years reached the number of 1,700, has not been able to raise 100,000 marks (about \$25,000); and, in the next place, because our exertions to procure *larger* subscribers, in which we thought ourselves justified in again appealing only to German friends of art, met with scarcely any notice.

If we wish to make the beginning of the enterprise possible, as early as 1881, we must now look to renewed agitation, to enable us at least to quadruple our small fund next year.

* * * * *

At the beginning of this new agitation, we turn our eyes all the more to foreign countries, since our own native land has only proved hitherto that it does not possess the means to furnish the needed material aid to the ideal cause."

So then, it has come to this! After having deified the German nation in the hope that it would in turn give a due apotheosis to his genius, Wagner finds himself, although with an alleged organized following of 1,700 disciples, unable in two years persistent begging to raise \$25,000 in his own country. What a confession! In his extremity "the *Meister*" looks abroad, and the only nation whose music he has not anathematized, is the United States, which owes the distinction of having escaped his insults solely to the fact that it has no music of its own. Is not America the land where they dig gold? An idea strikes Herr Wagner; he will write for the *North American Review* something about himself, in which he will say to these gold-digging but gullible Americans: "You are almost as intelligent as we Germans—you are of the same blood as I—in your country my art will reach its highest development." Then will come his master-stroke: he will write to America that he wants to give a grand musical festival at Bayreuth; he will appoint a chief of agitation, and, *presto*, these gullible Americans will furnish the funds he so much needs. But hark! He speaks!:

"That you may know something definite about our plans and aspirations, I send the following condensed announcement, which might, perhaps, be brought to the knowledge of your fellow-countrymen in the form of an advertisement in American newspapers, so that the affair may be made known as generally as possible in the outset.

Richard Wagner is prepared to institute periodical repetitions of the great festivals of Bayreuth, by the most artistic forces in Germany, under his personal supervision.

In order that such festivals may be given at least every third year, beginning with 1881, the Bayreuth Patrons' Union, which was founded for the purpose, is still in need of the sum of

\$100,000

which must be raised by that time.

This sum is to be raised by large subscriptions during the year 1880.

Only subscribers will obtain admission to the festivals.

The following conditions apply to American subscribers:

1. Every subscriber of one hundred dollars obtains admission to eight separate performances of the festival-stage-plays in Bayreuth.
2. The choice of performances is at the subscriber's option.
3. Every repetition of the same play is to be accounted as the same performance.
4. Whoever does not desire to visit a performance in person, can transfer his right to another person, after having the transfer endorsed by the board of directors of the Bayreuth Patrons' Union.
5. Whoever wishes to visit only three performances of the next (first) festival-play in Bayreuth, but does not purpose at-

tending the subsequent festivals, has to pay only twenty-five dollars, but has no right to transfer.

The next (first) festival-play in Bayreuth will be:

"PARSIFAL,"

BY

RICHARD WAGNER.

The performances of *Parsifal* will be followed in the ensuing festival-years (1884, 1887, 1890), by the other works of Wagner; several being given at the same festival, as far as possible, and each work repeated several times.

What a magnificent offer! Just think! For only one hundred dollars you may have the privilege of attending at Bayreuth eight performances of *Parsifal*, *Tannhauser*, *Lohengrin*, or the *Nibelungs*! Here are the tickets! Don't all speak at once!

But seriously, Wagner must think America is a grand lunatic asylum, if he supposes that such a wild scheme could meet with anything else than utter failure. Americans are inclined to be liberal; they love to hear all sides of a question, and if Wagner would come to this country to give a practical exposition of his theories, his opponents as well as his partisans would be sure to patronize him liberally; but we venture to say that there are not a dozen Americans who think the Wagnerian or any other system of music of such importance, as to induce them to send him or any one else one hundred dollars for the performance at Bayreuth of any opera whatever. Homer begging from door to door for his daily food, is a pathetic and dramatic figure. Wagner, in his pink satin domino, dictating to Wolzogen a begging advertisement for American journals, would be a comical, if it were not an abject figure. If Wagner be a genius, this letter shows conclusively that genius and common sense do not necessarily go together.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

STUPID ANGELS.

The following is the opening stanza of the new national hymn, just published and copyrighted by Gilmore, of jubilee fame. He claims that the text was furnished him "by the angels":

"Columbia! first and fairest gem
On Nature's brow—a diadem,
Whose lustre, bright as heavenly star,
The light of Freedom sheds afar,
Like Noah's Ark, a God-sent bark,
In search of land, through day and dark,
First found thee held by Nature's child,
The red man in his wigwam, wild."

If the angels are really guilty of this bad rhetoric and involved language, they must be extraordinarily stupid; indeed they must have been translated to the higher regions direct from a lunatic asylum. But we cannot bring ourselves to think that any angel, however humble his origin, could be the author of these words. Mr. Gilmore must have been mistaken as to the character of the spirits that inspired him to write such verses, and we fear that the genuine angels may sue him for libel. The following lines, from a poem on the death of Abraham Lincoln, may serve as an inspiration to our author; they have the same ring as his "angel" lines, and are equally historical. The poet, speaking of the Ship of State, said:

"This ship he rode to battle-fields,
And placed himself and men as shields,
And in the conflict lost the bark,
But saved himself in Noah's Ark."

MUSIC IN ST. LOUIS.

THE past month opened with the rendering of the "American" opera of "Sleepy Hollow" by the ill-starred Maretzek troupe. The opera and the troupe deserved a better fate, for, while both were far from perfect, they had merits and popular qualities which, had they belonged to some foreign combination would have insured a better patronage.

The Patti concert troupe and Salsbury's Troubadours followed soon after. The name of Patti carries with it so much of prestige that her performances were doubtless judged more severely than would those of a singer less well known. Then, too, she was reported sick. Still the universal verdict was that the glory of her voice has departed. Ciampi-Cellej, the baritone, and Toedt, the tenor, are fair concert singers; Toedt has a voice of remarkable purity and pleased most. DeMunck, the cellist, although we mention him last, is the best feature of the troupe. It will pay our readers who may not have heard him many times the price of admission to hear this wonderful artist. We doubt whether he has an equal—a superior he could hardly have—for his playing seemed simply perfect.

The Troubadours gave their extravaganza of "The Brook" to very good houses. Except Miss Dingenon, who has a very fair voice, the troupe, as singers, are only ordinary—but the acting of all is very good, and the entertainment, as a whole, is very amusing.

HAVERLY'S Genuine Colored Minstrels held sway one week at the Olympic. They drew well from the class who patronize that sort of entertainment. The musical portions of their programmes were well rendered. King, the tenor, has really a magnificent voice and sings with expression. He has a fortune in his voice, if he only knew it. Let him go to Paris, and we predict he will create a *furor*. Then, with the stamp of that success he could dictate his own terms.

OUR local talent has not been idle. Many concerts have been given—so many that we will not pretend to mention them all.

On Tuesday evening, Dec. 16th, the choir of the Union M. E. Church gave their second concert. The audience seemed to be a more than ordinarily critical one; there was less of that disposition to encore everything, which is characteristic of so many concert—especially church concert—audiences. The following was the programme rendered:

Piano duet—Overture, "Merry Wives of Windsor," arranged by *Melotte*, Messrs. Chas. and Jacob Kunkel; Quartette—"The Tritons," *Molloy*, Misses Lee and Uhl, Messrs. Doan and Cunningham; Piano Solo—"Lucrezia Borgia," grand caprice de concert, *Henry Litolf*, Master Chas. Shattinger; Quartette—"How Sweet the Moonlight Sleeps!" *Leslie*, Misses Lee and Uhl, Messrs. Doan and Cunningham; Baritone Solo—"Maid of Athens," *Goumou*, Mr. Colville; Quintette—"Lullaby," *Smart*, Misses Lee and Uhl, Messrs. Doan, Colville and Cunningham; Alto Solo—"The Day is Done," Miss Uhl; Duet—"Suoni la Tromba" "Puritani," *Bellini*, Messrs. Colville and Cunningham; Tenor Solo—"Bolero," *Alfred Robyn*, Mr. Doan; Piano Duet—(a) "First Smile," *Paul*, (b) "Scotch Dances," *Chopin*, (c) "Jolly Blacksmiths," *Paul*, Messrs. Chas. and Jacob Kunkel; Sextette—"Chi Me Frena," "Lucia," *Donizetti*, Misses Lee and Uhl, Messrs. Doan, Crawford, Colville and Cunningham.

The vocal parts of this programme were finely given. There had evidently been no lack of preparation on the part of the singers. The duet "Suoni la Tromba," and the solo "The Day is Done," were finely executed, but the gem of the vocal pieces was doubtless the quintette "Lullaby," which was sung with truly artistic shading and effect. We regretted very much not hearing Miss Lee in solo. Hers is one of the most silvery and pure soprano voices we have heard. Master Chas. Shattinger covered himself with glory by his rendering of Litolf's "Caprice de Concert on Lucrezia Borgia." For one so young, his execution was truly remarkable. While much is doubtless due to his natural talent, the evidences of thorough and able training showed that no mean share of his success was due to his teacher, who, upon inquiry, we found to be Mr. Franz Bausemer. The relations which the Messrs. Kunkel sustain to this paper forbid our speaking of their performances as they deserve. Suffice it to say that the playing was worthy of their reputation.

THE HANUCAH CONCERT at the Synagogue of the United Hebrew Congregation, on Dec. 16th, was well attended and gave great pleasure to the audience. Prof. E. Bondi, director of the Lafayette Park Music Rooms, played several piano numbers, the best of which was "Bubbling Spring," by Mme. Rive-King. We cannot say much for Hummel's trio for piano, violin and cello. The instruments were not in harmony and the execution not accurate. Miss Lizzie Matthews sang Cowen's song "It is a Dream" in excellent style. She has a very pure and sweet voice and deserved the encore which she received. The duet by Mrs. Summerfield and Mr. Crucknell was good. The choir deserve commendation for the manner in which they rendered von Weber's quartette with flute obligato "The Shepherd's Pipe."

ON Thursday evening, Dec. 18th, The Beethoven Conservatory gave a musical *soiree* at which the following was the programme:

Overture—"Felsenmuehle," *Reissiger*, Misses M. Clark, A. Williams, and Messrs. M. and A. Epstein. Duet—"La Partenza" (The Departure), *Tamburello*, Misses Alfretta I. Lake, Mary S. Hughes. "Polonaise Heroique," *Mme. Rive-King*, Mr. H. Albitz. "Gems of Scotland," *Mme. Rive-King*, Miss Mamie

Clark. Alto Solo—"Io non ti posso offrir," *Donizetti*, Miss Lucy Taussig. (a) Character pieces, *Hofman*, (b) Etude, *Raff*, Miss Ada Williams. Violin Solo—"Sounds From Home," *Gungl*, Master George Schindler, accompanied by Miss Ella M. Davis. Sonata, Op. 31, *Beethoven*, Miss Martha Brashler. "Teco dall' are pronube," Aria *Saffo*, *Pacini*, Miss Nettie Crane. Ballade, A flat, *Chopin*, Miss Lulu Sloss. Hommage a Haendel (for two pianos), *Moscheles*, Miss Martha Brashler and Prof. Carl Retter. "La Biondina," *Tamburello*, Miss Rosa Schumacher; violin obligato, Mr. A. Waldauer. Scherzo, E flat Minor, *Chopin*, Miss Lillie McEwing. Trio—"Tornera," *Tamburello*, Misses Laura Fisher, Mary S. Hughes, Lucy Taussig.

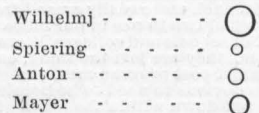
It would be unfair to judge of the performances of learners, as were all the participants in this concert, from the standard of artists. The execution of the programme was, upon the whole, very creditable. The three compositions for the voice, of Prof. Tamburello, recent productions, are destined by their melodic beauty and their effectiveness to become favorites for concerts. The best sung was doubtless "La Biondina," but as compositions we prefer the other two, especially the trio "Tornera." Mr. Waldauer may well be proud of his institution.

HERR WILHELMJ gave two farewell concerts in St. Louis; one at the Mercantile Library Hall, on Dec. 19th, the other at the Apollo Theatre, on Sunday following. The latter we did not attend. At the former, notwithstanding the inclemency of the weather, a good, almost a large audience was present. The programme rendered was the following:

Concerto—violin—(First time in St. Louis), *Max Bruch*, Herr August Wilhelmj, Messrs. E. Spiering, F. Schillinger, P. G. Anton, M. Mayer. Aria—"Nabucco," *Verdi*, Signora Marie Salvotti. Sonata Appassionata, *Beethoven*, Mr. Max Vogrich. Bridal Song (First time in St. Louis), *Vogrich*, Herr August Wilhelmj. Song, *Abt*, Signora Marie Salvotti. Fantasia—"Sonnambula," *Liszt*, Mr. Max Vogrich. Fantasia—"Othello," *Ernst*, Herr August Wilhelmj. Valzer, *Arditi*, Signora Marie Salvotti.

Of Herr Wilhelmj's playing it were useless to say more than that it was characterized by the same breadth and perfection of execution which have made him famous on two continents. On this occasion, departing from his former course in St. Louis, he gave two new compositions, the "Concerto," by Bruch, and the "Bridal Song," by Vogrich. The former justly ranks with the best violin *concerti* of the day, and when rendered as it was on this occasion by Wilhelmj will always carry an audience. In the "Bridal Song," somewhat Wagnerian in its style, Mr. Vogrich appeared as a composer of unusual talent.

The accompaniment to the "Concerto" by the string instruments of the Philharmonic Quintette Club was too indistinct. As they played substantially the parts of the piano score, about all they added to the "Concerto" was the scenic effect of their presence in the background. The audience insisted upon an encore, which Herr Wilhelmj granted, playing with Messrs. Spiering, Anton and Mayer the "Andante con Variazioni," from Schubert's D Minor quartette. In this composition our local musicians acquitted themselves remarkably well, although they could not come up to Wilhelmj nor could Wilhelmj come down to their level. The difference in the tones of the first violin and the other instruments was entirely too great, and as a result the quartette lacked homogeneity. The volume of tone produced by each player may be fairly represented by the following diagram:



Signora Salvotti is a very good concert singer, and added much to the entertainment. Mr. Vogrich, the pianist, appeared in St. Louis for the first time. Coming so soon after Joseffy was perhaps a disadvantage to him, but, without being the equal of Joseffy, he is an artist in the best sense of the term.

DR. GUSTAVE SATTER, the world-renowned pianist and composer, gave two concerts at Mercantile Library Hall, one on Dec. 6th, the other on Dec. 12th, which were not patronized as they deserved. Mr. Satter's playing was very fine indeed. When an artist of such eminence appears, all music-lovers should attend. Such exhibitions are the cheapest music lessons students of the piano can have. Want of space prevents going into detailed criticism of his playing.

Mr. Satter's third concert takes place January 7th at Mercantile Library Hall, and we hope he will be greeted by an immense audience, worthy of his great reputation.

THE STABAT MATER CONCERT, on Dec. 18th, at the Mercantile Library Hall, under the direction of the organist of Dr. Post's church, Mr. G. W. Belcher, was a successful affair. If we had more such amateurs in St. Louis, such true lovers of music as Mr. Belcher, our city would soon take a high rank as a musical center.

Miss Anna Spaeter.

This distinguished pianist is at present visiting her mother and family in this city. Kullak of Berlin, at whose high school of piano playing she was employed as teacher for the past years, speaks in the highest terms of her as an artist and teacher. We hope she may be prevailed upon to make St. Louis her permanent home; also, that we will soon have the pleasure of hearing her in public.

AMONG OUR EXCHANGES.

The *Folio*, of Boston, comes to us as a double number. It begins its eighth year of publication. We wish it all the success it deserves.

The *Vox Humana* announces its own demise. The Messrs. Wood have found publishing and organ building incompatible and abandon the former to give all their energies to the latter. The *Vox* of its able editor is not to be silenced, however. Mr. Elson's able articles will grace the pages of other magazines. He has our best wishes wherever he may go.

The holiday number of *Church's Musical Visitor* was a treat to both the sight and the understanding. Why not make the improvement permanent?

What has become of *Brainard's Musical World*? We have not yet received its December number. We hope it is only the mail that is at fault, and that no harm has come to our friend Merz.

The Indianapolis *Musical World* is the name of a new weekly which has just been born at ten years of age. At any rate, it begins its existence with "volume X." It has not yet had time to learn the ten commandments, for, on the cover of its second number, it publishes concerning itself, the following peculiar statement: "The only Musical Literary Journal Published West of New York." The two numbers before us are not very literary nor very musical, but we should not judge the youthful too harshly. The paper will doubtless improve with age, if it only gets the age.

BOOK REVIEWS.

We have received from Oliver Ditson & Co. their recent edition of Bizet's great opera of "Carmen." It is superior in typography, correctness and general make-up to the European editions and is sold at the remarkably low price of two dollars. Those of our readers who may wish to obtain this opera cannot do better than to purchase Ditson's edition.

The Vienna Impression Tablet.

Some simple and reliable method of duplicating writings and drawings has been a long-felt desideratum. A number of inventions have, during the last few years, been presented to the public, each claiming to be the very thing needed. Still, the public were not satisfied; some were too expensive, some too cumbersome, some did the work in a very imperfect manner, and all were far from satisfactory. The latest invention which claims to have filled this long-felt want, consists of a gelatine tablet, to which the writing, made with an aniline ink of special preparation is transferred and from which impressions are then taken; as many as one hundred and fifty being obtained from one original copy. Many rival manufacturers are in the market, giving to their tablets all sorts of names: Hectograph, Autograph, Autogram, etc. We have examined most of them, and after careful comparison have given the preference to the Vienna Impression Tablet. We find its surface smoother, and so made that the ink is much more easily erased from it than from any other. We have had two in use in our office which give entire satisfaction. For schools and colleges, literary and musical societies, lodges, etc., they are just the thing, enabling them to reproduce at a nominal cost programmes, etc. Their utility to business men is too obvious to need to be pointed out. Finally, the price has been put down within the reach of all and, as we are informed, but a little above the actual cost of manufacturing—less than half of what is in many cases asked for inferior articles of the same nature, by other manufacturers.

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Pope's Theatre.

The engagements at this popular resort, as far as made, for the month of January are: Miss Adele Belgarde and Mr. Bandmann. The theatre is doing a very good business. Its many good points are becoming daily better known.

MISTAKES OF PAINTERS.

The works of many celebrated painters present some remarkable blunders. Tintorel's painting of "The Children of Israel Gathering Manna" represents them armed with guns. In Verrio's "Christ Healing the Sick" the lookers-on wear periwigs. Albert Durer painted "The Expulsion of Adam and Eve by an Angel" in a dress trimmed with flounces. The same painter in the picture of "Peter Denying Christ" has a Roman soldier enjoying a pipe of tobacco. A Dutch picture of "Abraham Offering up his Son" represents him holding a blunderbuss at Isaac's head. In a French painting of "The Lord's Supper" the table is ornamented with glasses filled with cigar lighters.

BREAKING UP OF A "PINAFORE" SEASON.

According to the veracious chronicler of the *New York Times*, a recent "Pinafore" season in Lynn, Mass., was broken up in a most reprehensible manner. The writer seems to have had exclusive information. He says: "A company had engaged to produce 'Pinafore' at Lynn, and it was at one time feared that the opera house would not be ready for them. The seats were wooden chairs, with perforated bottoms, and on the day before the opera was to have been given, they were still unvarnished, owing to an oversight on the part of the building committee. It was obvious that no time was to be lost; the committee therefore went to Mr. Brewster, who had opposed the building of the opera house, and explained that they wanted a quantity of the best varnish without delay. Somewhat to their surprise Mr. Brewster consented to sell the varnish, and even showed a good deal of energy in the matter. This injured him in the estimation of the opponents of the opera house, who said that they could not understand how so good a man could sell his principles as well as his varnish. All the opera house people laughed derisively, and said, 'Aha! Aha!' some of them going so far as to say that a descendant of the Pilgrims could always be counted upon not to permit his principles to interfere with his business, and that the only really earnest moralists were those who built opera houses and attended representations of 'Pinafore.' The house was varnished, and on the next evening it was opened by the new 'Pinafore' company. Every one of the 700 seats was occupied, and it must be admitted that among the audience were many of the leading citizens of the town and their wives and daughters.

The first act of the play was listened to with the most serious attention, and when the curtain fell not a single person went out for cloves. The manager was delighted, and remarked to the leading singer that he had never seen as intelligent an audience in the whole course of his life. The second act was received with the same quiet and serious attention, and there was even a look of painful anxiety in the faces of several of the men in the audience. Sir Joseph began to feel annoyed at the solemnity of the audience, and asked the manager if the people took him for an undertaker, and believed they were attending a funeral. At the end of the act there was the same absence of any apparent thirst among the young men that had been noticed after the first act, and the artists began to entertain gloomy doubts as to whether beer was attainable in Lynn. The play came to an end, and the curtain fell amid a silence as of the grave. The orchestra rose and departed, but the audience sat still. The manager came to the foot-lights and announced that the opera was over, and, as the announcement had no apparent effect, begged to be informed whether the opera house was a deaf and dumb asylum, or whether he himself had suddenly become stark mad.

It was then that Esquire Standish beckoned him to his side and explained that the audience would gladly retire, if any way could be devised of separating them from their seats. No less than eight gallons of turpentine were bought of Mr. Brewster that night, and used in detaching the ladies from the seats, to which the undried varnish had glued them. When the ladies had all disappeared, the male part of the audience, with many irreverent exclamations and cries of anguish, tore itself loose and went home through the back streets. The opera house has remained closed ever since the opening night, and it is the belief of Lynn that Mr. Brewster, who mixed the varnish, and was subsequently found in his shop at eleven o'clock at night, ready to sell turpentine in quantities to suit purchasers, deliberately brought about the catastrophe that broke up the 'Pinafore' season in Lynn."

MAKING IT EASY.

Joe Tasso, a renowned Western violinist, tells of a performer he used to have as bass viol in his orchestra. Matthieu, the delicate-eared, exquisite French musician, was leading, and Joe was playing second. They had got some glorious pieces from the old German masters, but when they struck up, poor Matthieu looked as if a flea was on his back. As they progressed, the thing grew worse and worse. Matthieu screwed and squirmed, until his face looked like one of the pictures in "Fox's Book of Martyrs." He could not stand it; he halted midway to see whose instrument was out of tune; but, lo! upon trial, everybody was in unison, and off they went again; but scarcely were they under way, when poor Matthieu exhibited an agony as if some person had pricked him with a pin cushion full of pins in the middle of his stomach. The cause could not be found out, until coming round to the bass, they found he had taken all the flats and sharps in his part and scratched them off of his score!!!

"Say, pa," asked a youngster inquiring
 One day "tell me, what is a ring?"
 "A ring," said the parent, admiring,
 "Let's see—well it's not a square thing."

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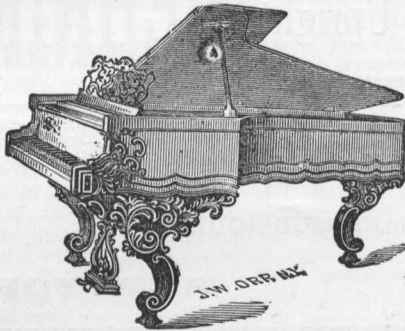
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To-night brings together the grand chorus of six hundred singers, soloists and orchestra for a final rehearsal of the "Messiah." It is the general remark about the city that on no occasion has this noble oratorio been given with such brilliant surroundings or with finer prospects of musical success. The sale of seats for the "Messiah" has been large—so large that no other hall or place in the city would hold the half of them. Fortunately one seat in this superb Music Hall is nearly as good as another, and so the popular desire to hear the "Messiah" can be gratified.

The afternoon concert to-morrow will attract people even from holiday shopping. Miss Henninges, the new soprano, appears for the first time. The remainder of the programme, which we herewith append, is of varied interest.

The rehearsal takes place at half past two o'clock P. M., at which the following programme will be given:

Suite No. 3, D major.....	Bach
Overture. Air. Gavotte.	
Air—"Rejoice Greatly" (Messiah).....	Handel
Miss Dora Henninges.	
Organ Solo—Concert Fantasia on a Welsh March.....	Best
George E. Whiting.	
Symphony No. 2, D major, Op. 73 (new).....	Brakms
1. Allegro non troppo.	
2. Adagio non troppo.	
3. Allegretto grazioso (Quasi Andantino).	
4. Allegro con spirito.	

The choir of forty boys with a double quartette of adults is already underlined. The first concert takes place Saturday night, January 3d. It is to be made a great occasion.

Rumor says that Miss Emma Thursby has been engaged for the next May Festival, in this city, in 1880.
BROTHER JONATHAN.

Lexington, Mo.

LEXINGTON, MO., December 20th, 1879.

Editor Kunkel's Musical Review:

The Christmas Concert of the Baptist Female College took place last night at Hagan's Opera House. Although the programme was a long one, containing in all twenty numbers, the general excellence of the performance was such and the different styles of music were so skillfully intermingled that there was no weariness manifested by the audience.

The College has recently purchased from A. Sumner & Co. of your city, two Decker pianos—a Parlor Grand and a Baby Grand. The former of these was used at this concert and proved to be a truly magnificent instrument and captivated the audience.

The programme contained such numbers as "The Rhapsodie Hongroise," No. 2, with Julia Rive-King cadenza, Liszt; Epstein's very effective duet, "Grand Operatic Fantasia"; Kunkel's "Vive la Republique," and Chopin's "La ci Darem," Op. 2, Julia Rive-King's adaptation. All the performers acquitted themselves in excellent style. They were Misses M. Hawkins, M. Sparks, L. and S. Wikoff, J. Kriehrn, Lulu Martin, May Creel, Ida Ferguson, I. Cartwright, B. Waddell, Maud Hardwicke, E. Brasher, M. Thomas, Emmie Powell, the gentlemen of the Lexington Male Quartette and the vocal class of the College.

VIATOR.

Clifton Springs, N. Y.

CLIFTON SPRINGS, N. Y., December 17th, 1879.

Editor Kunkel's Musical Review:

The Sixth Musical Soiree of the musical department of the Foster School in this place, occurred on yesterday evening. Clifton Springs is proud of its school, and especially of the department of music. The programme of the evening was skillfully chosen for variety and effectiveness. It was as follows:

Piano Duet—"Scotch Dance," Chopin. "Danse de Concert," Bendel, Miss Alice Parker. Melodie in F, Rubinstein, Miss Lida Connelly. Song—"Katie Strang," Wallace, Miss Emma Lisk. "Thine Own," Lange, Miss Anna McMann. "The Two Larks," Leschetizky, Miss Jennie Stiles. "Marche des Goblins," Julia Rive-King, Miss Mattie Thompson. Waltz Song—"Come, My Bark is Moving," Torrey, Mrs. Adams. "Hortensia Waltz," Lange, Miss Anna Walker. Adagio from Sonata, op. 13, Beethoven, Miss Jennie N. Long. Polonaise in B flat, Sherwood, Miss Mildred French. Vocal Duet—"See the Pale Moon," Campana, Mrs. Adams and Miss Dewey. Piano Duet—"Daisies on the Meadow Waltz," Paul.

Mr. O. S. Adams the principal of the musical department, under whose direction this concert was given, is the right man in the right place. The proficiency of his pupils in this concert is the best proof of his ability.
RODRIGO.

Nashville, Tenn.

Editor Kunkel's Musical Review:

A charming musical entertainment was given here yesterday by the Lutheran Church at the Masonic Theatre. The programme opened with Melotte's fine piano duet from "Il Trovatore," by Misses Weber and Thompson, in which they gave themselves full credit. In response to a warm encore they gave "The Whirlwind." The violin solo, "Elisire D'Amore," by Donizetti was admirably performed by Mme. Diaz, accompanied by Mr. Charles Nelson, Jr. One of the most enjoyable features of the evening was Miss Helen Hasslock's rendering of Melotte's "Why are Roses Red?" It was sung with true artistic feeling, and fairly brought down the house which insisted upon an encore. To this Miss Hasslock gracefully yielded, giving then a Swiss mountain air, which was also greatly appreciated. The piano solo, "Wiener Bon-Bons"—Rive-King—by Miss Lillie Hasslock, was loudly applauded, but she refused, after a very graceful acknowledgment, to repeat it.

Miss Lillie Hasslock is a very young lady, a sister of Miss Helen Hasslock, who, although so young, has composed a march—"Rock City Guards March"—which is about to be published, and is said by those who have heard it to be really good.

The violin duet, from "Norma," by Mme. Diaz and Mr. F. W. E. Peschau, was everything that could have been wished. Both showed that they were thorough artists. The audience would not permit them to retire until they had played a gem from the "Barber of Seville." The concert closed with a trio, "Te Sol Quest Aninia," by Verdi, in which Miss Belle Brennan and Messrs. A. H. Stewart and J. M. Anderson participated.

The concert was an entire success. The proceeds will be devoted to the payment of the indebtedness of the Lutheran Church.
TENNESSEE.

St. Joseph, Mo.

ST. JOSEPH, December 20th, 1879.

Editor Kunkel's Musical Review:

The St. Joseph Female College gave a literary and musical entertainment on yesterday evening. The literary part of the programme was excellent. The musical programme was as follows: "The Jolly Blacksmiths" (Inst. Duet), Jean Paul, Miss Malissa and Miss Viola Means. "La Baladine," Lyberg, Miss Nellie Poulet. "Sing, Sweet Bird" (Song), W. Ganz, Miss Ella Ashby. "The Hunters' Chorus" (from 'Freischuetz'), C. M. v. Weber, Misses Ida Michau and Nettie Moorehead. "On Blooming Meadows," Julia Rive-King, Miss Lulu Smith. "What Fond Hope" (Song), Jules Cohen, Miss Nellie Poulet. "Gems of Columbia," Prof. Wm. Siebert, Miss Luada Schuster. "Huzza Hurrah," Wollenhaupt, Miss Bertha Beller and Miss Susie McCord. "Last Idea" (C. M. v. Weber), arranged by Henry Gramer, Miss Ettie Bailey. "The Fishers" (Vocal Duet), Gabusse, Miss May Scott and Miss Nellie Poulet.

The musical part of the entertainment was under the charge of Prof. Wm. Siebert, whose long experience and mastery skill were evident in the reflected skill of his pupils. Where all was so good, it would be invidious to make comparisons. We were however particularly pleased with the very effective duet of the "Jolly Blacksmiths" and Rive-King's "On Blooming Meadows." The "Huzza Hurrah Galop" of Wollenhaupt, and Prof. Siebert's "Gems of Columbia" are also very fine compositions and received adequate interpretation at the hands of their performers.
TELEPHONE.

TEACHING BIRDS TO SING TUNES.

This is done in the town of Fulda, Germany, where they keep educational institutions for bulfinches. They place the young birds in classes of six or ten each, and keep them in the dark, turning a little hand-organ for them when they are fed. Finally, the birds commence to associate the music with the feeding, and when hungry they commence to sing a few notes of the tune they hear daily. Those who do this are at once placed in a more cheerful room, when light is admitted. This encourages them, and makes them more lively; then they like to sing and are taught more. The most difficult part is the starting of the birds, some of which have to be kept a long time in the dark and on starvation rations, before their obstinacy is overcome. In order to teach several tunes, they receive, after being taught in classes, private instructions from the little boys of Fulda, each of whom has a few private pupils of this sort. Their education lasts nine months, when it is completed, and the birds sent into the world as accomplished performers. The principal markets are London, Paris, New York and Boston. They are valued in Europe at twenty dollars for every tune they sing.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

MAJOR AND MINOR.

A NEW opera house, capable of accommodating 3,000 persons, is to be erected in Bologna.

BEFORE Miss Emma Thursby left London she presented Mr. Louis Engel with an elegant baton.

MRS. J. M. OSGOOD has joined the Trebelli Concert Company for a tour in the English Provinces.

THE Mapleson season of Italian opera in London has been one of the most successful ever known in that city.

NEARLY four thousand persons attended each of the three concerts given by Miss Emma Thursby in New York.

CAPOUL, the handsome French tenor, makes \$200 a night. He expects to make \$50,000 in this country during the present season.

REMEYNI says that it requires a little lunacy to play well on the violin, and that fiddlers ought to be shut up in a lunatic asylum.

MANAGER MAPLESON pays Mlle. Marimon \$30,000 (and traveling expenses for five persons) for a season of five months in America.

RUBINSTEIN'S "Nero" is to be produced next season at Covent Garden. Vianesi is now in Hamburg studying the representations.

GRAU'S English Opera Company, including Miss Blanche Corelli and M. Henri Laurent, disbanded in Detroit, owing to poor business.

MR. ARTHUR SULLIVAN was only fourteen years old when he won the Mendelssohn Scholarship at the London Royal Academy of Music.

"THE SORCERER" was recently given by the Republican Society of Mount Union College, Ohio, under the direction of Prof. Wm. Armstrong. The performance was in all respects successful.

THE Mason & Hamlin Organ Co. is so busy on orders that it has to run its factory until nine and ten o'clock in the evening. It has shipped as many as a thousand organs to England alone during the year.

THE building formerly known at Constantinople as the El Dorado, and afterward as the Varietes, has been re-named the Theatre Verdi, the baptismal change being celebrated by four performances of "Ernani."

OLE BULL, the fiddler, discovered that on the occasion of his eleventh and last farewell tour in America he forgot several persons, and now he has sailed from England for New York to bid them good-bye.—*London Figaro*.

FORTY years ago Oliver Ditson began the sale of sheet music at a side counter in a Boston book store. To-day he publishes six catalogues embracing 80,000 pieces of sheet music with nearly 1,000,000 plates and 2,000 music books.

A CALIFORNIA paper says: "If any one has noticed a certain stiffness in the acting of the members of Baldwin's Theatre this week they will please to take into consideration that Dr. Bishop vaccinated the entire company last week."

GEORGE SAND loved to talk of music, although she understood little about it. In "Consuelo" she plunged into musical dissertations in which we can see the dominant influence of Chopin; her remarks, however, about Porpora, Durante and the Italian school are full of errors in fact.

ON account of their increase in business, Vose & Sons, in addition to their factory on Concord street, Boston, have leased a large factory on Wareham street, with steam power. This firm shipped fifty-four pianos during the first eighteen days of December. Their retail trade is also good.

SIGNOR GALLONI, at one time a resident of our city and a pupil of Prof. Tamburello, is now in New York City, where he is winning golden opinions from the critics as a concert singer. His performance at the concert of the Italian Choral Palestrina Society, on Dec. 1st, was remarkable and remarked.

A MILANESE journal enumerates twelve composers who have set "Romeo and Juliet" to music: Benda, Dresden, 1772; Schwanberg, Brunswick, 1782; Marescalchi, Rome, 1789; Rummeling, Carlsberg, 1790; Dalayrac, Paris, 1792; Steibelt, Paris, 1793; Zingarelli, Milan, 1796; Giuglielmo, 1816; Vaceai, 1826; Bellini, 1830; Marchetti, 1865; Gounod, 1867.

A GOUNOD Festival has been held at Antwerp, at which only music by the composer of "Faust" (conducted by himself) was performed. The Antwerp journals are loud in praise, and the reception given to M. Gounod was of the most flattering. The Festival lasted three days, and a street in Antwerp is about to be rebaptized with the name of the French composer.

THE pitch of the Royal Italian Opera, London, is to be lowered next season to the *diapason normal*. This alteration, which will involve an outlay of more than \$5,000 for new wind instruments, has been decided upon mainly at the instance of Mme. Adelina Patti, whose voice has deepened considerably of recent years at the expense of her upper register. M. Lassalle, the baritone, is also said to find the difference in pitch between the Paris Grand Opera and Covent Garden very embarrassing.

DAVID ROBERTS, the painter, once received from an acquaintance, who had published a very sharp criticism on one of his pictures, the following note: "My Dear Roberts—I dare say you have seen my critique on your picture; I hope that it will make no difference in our friendship. Yours truly," etc., etc. To which the artist wrote back: "My Dear So-and-So—The next time I meet you I shall pull your nose; I hope that it will make no difference in our friendship. Yours," etc., etc.

ACCORDING to the *Trovatore*, the number of new operas produced in Italy was 33 in 1859; 37 in 1860; 19 in 1861; 22 in 1862; 20 in 1863; 21 in 1864; 23 in 1865; 23 in 1866; 29 in 1867; 23 in 1868; 34 in 1869; 33 in 1870; 41 in 1871; 56 in 1872; 24 in 1873; 35 in 1874; 50 in 1875; 41 in 1876; 33 in 1877; and 28 in 1878. Six hundred and twenty-five new operas, by some five hundred different composers in twenty years! How many of them, inquires our contemporary, are still performed? Echo answers: Very few.

"HE held in his arms Music (heavenly maid) herself, and embraced and caressed her. Now he seemed to pat her or to stroke her soothingly, or clasped her in his arms, and once or twice, we think, he tickled her; but whenever he touched her he evoked sweet sounds, whether it was under the chin, about the throat, with delicate fingers, or when he flung his arms passionately around her waist." It was Herr Wilhelmj, out in Michigan, who behaved in this scandalous manner, and who, according to the local critic just quoted, "looks the gifted, cultured artist and gentleman he is, and he plays as if he had a soul at least seventy-five feet high."—*Boston Times*.

ROSE CZILAG, who probably created the greatest operatic sensation Vienna has ever known, was as *chic* and wayward as Aimee, whose artistic wickedness knew no bounds. Upon her farewell night in Vienna, several years prior to her arrival in America in broken down condition, she had the misfortune to loose her skirts, but her genius, which never deserted her, came promptly to the rescue, and as quick as lightning she kicked the garment over the head of the double bass man in the orchestra, created astounding enthusiasm, and went on with the opera. The amazement and surprise of the directors of the Hof Theatre was not only seen by the expression of their eyes, but also the canceling of the prima donna's engagement. The great Czilag was never permitted to sing there again.

THERE is no law against students making asses of themselves. Remenyi played at Ann Arbor on Dec. 12th to an audience of nearly 2,000 people, producing the greatest excitement and enthusiasm ever known in the history of that college town. After the concert, the students unhitched the horses from Remenyi's carriage, and, with a long rope attached to it, 400 of them drew the concert party through the street for nearly a mile. Then a party of the students carried Remenyi on their shoulders to the parlors of the hotel, where he made a short speech. He has since been engaged for a third concert for the fund of the poor students. The company give a concert in Henry Ward Beecher's church January 14th. Their route then is gradually West, until they reach Kansas the first week in February, where they are engaged for twelve concerts.

See our offer of premiums to subscribers, in Publishers' Column, page 72.

THE LION AND THE MOUSE.

The *Figaro*, a German musical paper of critical pretensions, says: "Mr. Wm. Sherwood, a highly promising American pianist, of German education, who has been very much prized in Boston during the past year, both as a teacher and pianist, gave three piano recitals in Steinway Hall last week, the first two being very poorly patronized, and the last somewhat better. Mr. Sherwood belongs to the Joseffy school of technique, and in this respect he is not his inferior, and at the same time he has command of a larger if not quite so beautiful a tone, and also a deeper and more thoughtful conception. They resemble each other in their poetical conception and a lack of physical strength. Where Joseffy excels is in his delicacy of delivery, the wonderful effects of light and the expression that he has at his command, and in this, at least, Mr. Sherwood falls."

We are obliged to differ with the critic of the *Figaro*. To compare Mr. Sherwood with Joseffy is, in itself, ridiculous. Mr. Sherwood's technique is deplorably weak and faulty, whereas Joseffy's resembles a shower of pearls and diamonds in its beauty and perfection. Mr. Sherwood's tone is hard and harsh; Joseffy's is round and mellow as the murmur of a mountain when heard in the soft summer twilight. Mr. Sherwood has no originality whatever, and no depth of thought or poetical conception, while Joseffy is all poetry and harmony, whose beautiful thoughts and original ideas surround everything he plays with a new charm, an indescribable grace that appeals to every heart.—*American Art Journal*.

A GEOGRAPHY recitation in Nevada must be interesting. Just imagine a schoolboy standing up and gravely rattling off the following before a committee of the board of education: "Buttermilk cañon is in the Paradise mountains, northwest from Eden, about ten miles from Gouge-Eye, on the road leading from Limburger to Whoop-Em-Up, by way of Bell Town, Lay-Em-Out and Hungry, just over the mountains from Bung-Eye and Knock-Em-Stiff."

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