

KUNKEL'S

# MUSICAL REVIEW.

NOVEMBER, 1879.

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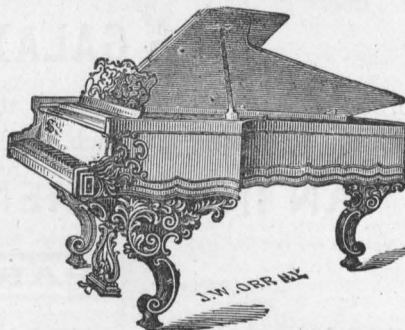
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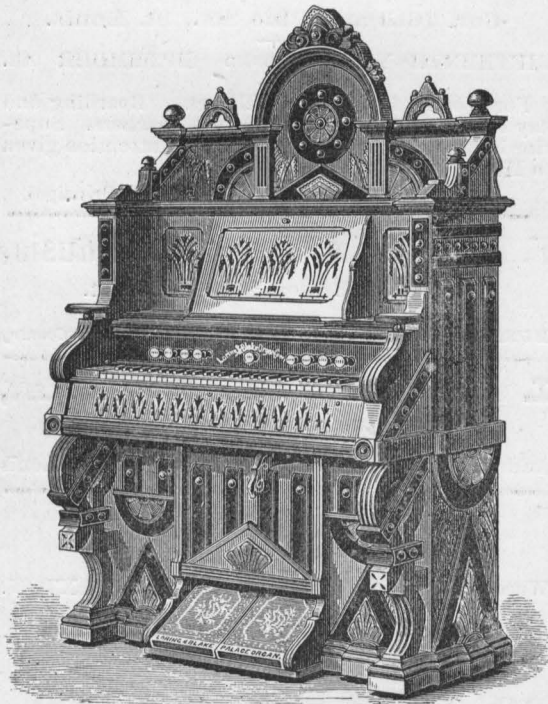
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# KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. II.

ST. LOUIS, NOVEMBER, 1879.

No. 3.

## A SERENADE.

I sing beneath your lattice, love,  
A song of great regard for you;  
The moon is getting rather high,  
My voice is, too.

The lakelet in deep shadow lies,  
Where croaking frogs make much ado,  
I think they sing a trifle hoarse;  
I sing so, too.

The blossoms on the pumkin vine  
Are weeping diamond tears of dew:  
'Tis warm; the flowers are wilting fast,  
My collar, too.

All motionless the cedars stand  
With silent moonbeams slanting through;  
The very air is drowsy, love,  
And I am, too.

Oh, could I soar on loving wings,  
And at your window gently woo!  
But then your lattice you would bolt—  
So I'll bolt, too.

## COMICAL CHORDS.

SPiRiT of the press—cider.

HARD to beat—boiled eggs.

A BEAR SPOT—the North Pole.

A DOUBLE-SHELL race—clams.

A DRINK for the sick—well water.

A STIRRING time—making porridge.

THE latest thing in boots—stockings.

ALL the rage with the girls—marriage.

THE English home ruler—the lady of the house.

HIGHEST approbation—Applause from the gallery.

THE board of education—the schoolmaster's shingle.

SONG of the dry goods clerk—"Swinging in delainé."

GOING out with the tied—a wedding party leaving the church.

IF a girl wants to get married she generally says so to her popper.

"WHAT is marriage?" "One woman the more and one man the less."

IT was Hood, we believe, who said that a good clergyman is piety parsonified."

WHEN a man calls his wife's maid an angel is it time for the wife to make her fly.

"AH," said a deaf man who had a scolding wife, "man wants but little hear below."

THE king of the Fiji Islands is said to relish "Baby Mine" very much. He likes it well done, too.

NOAH was the first man who strictly observed Lent. He lived on water for forty days and forty nights.

UPON a modest gravestone in a Vincennes cemetery appears the plaintive legend: "His neighbor played the cornet."

"THE music at a marriage procession," says Heine, "always reminds me of the music of soldiers entering upon a battle."

A MAN who bought a box of cigars, when asked what they were, replied, "Tickets for a course of lectures from my wife."

WHERE do we find the earliest mention of a free admission to the theatre? When Joseph was led into the pit by his brethren for nothing.

A WESTERN editor says that water has tasted strong of sinners ever since the deluge, and that's the reason why he takes whisky in his'n.

GENTLEMAN:—"I say, waiter, I've just cracked this egg; look at it." Waiter.—"Don't look very nice at that end, I must say; try the other."

"BEDAD! Look at the baste, wid his two toothpicks stickin' out er his mouth!" was how the first sight of an elephant affected Bridget Muldoon.

At a fashionable wedding in a Western city, as the bridal procession was passing up the aisle, the organist struck up, "Beware! she's fooling thee."

"JENNIE, what makes you such a bad girl?" "Well, mamma, God sent you just the best children He could find, and if they don't suit you, I can't help it."

BYRON once said of a lady whose tongue suggested perpetual motion to every visitor, that she had been dangerously ill but was now dangerously well again.

A TON of gold makes a fraction over half a million of dollars, and when a man says his wife is worth her weight in gold, and she weighs 120 pounds, she is worth \$30,000.

'Tis night. Two lovers lean  
Upon the gate;  
A nearing form is seen,  
It is their fate.

A piercing scream from her  
The weikin rent;  
It was, as you infer,  
Her pa-ri-ent.

The lover sought to scoot,  
Alas! too late;  
He's hoisted with a boot  
Beyond the gate.

CHARLEY: "What girl was that you had in tow last evening?" Harry (on his dignity): "What you please to call tow, sir, is what people of culture generally speak of as blonde tresses, sir." Goes off in a huff.

AN earnest Methodist was hauled over the coals by a council of brother ministers for the sin of exaggeration. He arose and said: "The punishment they had judged him was just. He had shed barrels of tears over it."

A BORE once said to Jerrold, in a company which was discussing the merits of a certain piece of music, "That song, sir, always carries me away." The wit quietly turned to his friends and asked: "Will some one kindly sing it?"

"THROWED up the sponge, did he?" said Mrs. Spilkins, as her husband finished reading an account of a prize fight. "Why, he might have known he couldn't keep a sponge on his stomach. What did he swallow it for, anyhow?"

A LITTLE boy whose sisters stroll in the woods for the bright hued leaves of autumn time, saw them coming home the other day with a red whiskered gentleman, whom he greeted with the remark: "My! you got autumn-leave whiskers, haven't you?"

"DAN," said a four-year-old, "give me five cents to buy a monkey." "We have one monkey in the house now," said the elder brother. "Who is it, Dan?" "You," was his reply. "Then give me five cents to buy the monkey some nuts." The brother could not resist.

AN old Scotch lady, who had no relish for modern church music, was expressing her dislike of the singing of an anthem in her own church one day, when a neighbor said: "Why, that is a very old anthem: David sang that anthem to Saul." To this the old lady replied: "Weel, weel; I noo for the first time understand, why Saul threw his javelin at David when the lad sang for him."

MODJESKA is writing a story for *Scribner's Monthly*. It is a love story. The heroine's name is Griseldavitch Toppelwackitzky and the hero's Vladimir Tschazarotsh. The scene is laid in the quiet little Polish village of Stirritupitvish, on the banks of the classic river Muddioschky, in the region of the Kotzebutzelosky mountains. We extract a passage from advance sheets: "Within her wan hands she had her face concealed, when to her Vladimir asked if she did truly love him. Yea, I do love thee; by yonder bale moon I adjure it. Let us, then, said he, flee, but she hesitated by reason of her trunks, which were still unpacked. The tears wandered from her eyes, but meanwhile Vladimir repeated what for she would not be coming pretty soon, not having been aware of the gash the words of him made on the inside of her heart."—*Troy Times*.

## Kunkel's Musical Review.

ST. LOUIS, MO., - - NOVEMBER. 1879.

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WE call the attention of our readers, especially of those who are music teachers, to the letters, on page xiv, from prominent pianists and teachers, in reference to the new set of *Operatic Fantasies* by Jean Paul, published by Kunkel Brothers. These are but a few of the many letters of commendation which the publishers have received and are still daily receiving.

#### AMERICAN INDUSTRIAL ART.

Speaking upon the subject of industrial art, the Rt. Hon. Sir William E. Gladstone, in an address delivered at the opening of a fine art exhibition at Chester, England, said:

"I have been speaking of Americans, with whom I trust we shall always continue in peace and bonds of brotherhood (applause); and if you take the industrial productions of America, I am sorry to say, we find that very few have any beauty at all (applause). The circumstances of their national existence down to the present time have, from the scarcity of labor and other causes, compelled them to do a thing in the shortest and most effectual way for answering the immediate purpose, and the beauty of production has been entirely overlooked." (Hear, hear.)

We suppose that for an English eye English productions may have a beauty which others cannot see; and it may be we are also swayed by national taste or prejudice when we say that, so far as we have been able to compare them, American manufactures are superior in beauty to those that come from England. If we refer the decision of this question to impartial judges, in other words, to buyers in markets that are foreign to both England and the United States, we will find that these judges do not agree with Mr. Gladstone. The United States are in many branches driving England from the markets of Australia and

South America. As to pianofortes and cabinet organs, those of American manufacture are preferred, even in conservative England, to the best English makes. We dare say that in Mr. Gladstone's own parlors there might be seen pianofortes of American manufacture, in which beauty has not been entirely overlooked."

#### THE PROCESSION OF THE VEILED PROPHETS. A CRITIQUE.

The press of St. Louis has exhausted the vocabulary of expletives in its praise of the procession of the "Veiled Prophets," which occurred on the eighth of October, but so far we have failed to find one word of reasoned criticism of this much lauded pageant. This induces us to review critically the allegorical "panorama of progress," presented by this mystic organization to the hundreds of thousands who thronged the streets of St. Louis on the night of their second annual parade.

The purpose of the "Veiled Prophets" is in all respects a praiseworthy one; their lavish expenditure of time and money shows that they are far-seeing and disinterested gentlemen. For all this they deserve all the praise which they have received. Nor will we deny that the panorama of the eighth of October was well worth seeing, and reflected credit upon the organization which presented it, as well as upon the city which the veiled brotherhood call their home. From a critical and artistic stand-point, however, it fell short of what we had expected, and still more of what the "Prophets" themselves could and should have had with the same expenditure of money.

The late panorama was obnoxious to two classes of criticisms: first, as to its conception, and, second, as to its execution. As to the first of these, it is to be noticed that street pageants, such as those of the "Veiled Prophets," are a branch of the decorative art. In such work, whatever the subject treated, it must be rendered *decorative*, that is to say, agreeable to the eye, both as to form and color. Many very artistic compositions are not at all decorative. The "allegorical panorama of progress" gave the designer the amplest scope (mythology and the entire history of the world) from which to draw his subjects, and surely it could not have been difficult for him, had he borne in mind the basis principle we have just laid down, to have found twenty-two truly decorative subjects. Yet nothing less decorative, as color, could well be imagined than the wood, granite and limestone represented in profusion upon several of the floats; and as to form, the float of "Architecture" and the "Cave of the Cyclops" were simply ignoble.

Again, there is a wide difference between decorations which are to be seen in a theatre and those which are to be exhibited in the street. In a theatre, a curtain, a decorative panel, scenery of any kind, are placed in one position, lighted in a certain way, and the work is seen only from a certain distance and from one direction; in the street, on the contrary, the light is ever-varying, and the spectators press within a few feet of the passing floats, which are viewed from

all sides and from above. This difference of conditions necessitates a difference of treatment. Here, painting must, as far as possible, give way to sculpture, which, being truer to nature, is not so dependent for its effect upon light and surroundings. In this respect, the first procession of the "Prophets" was vastly superior to their last, for it contained a much larger number of decorative sculptures, horses, statues, etc., which gave the floats a realistic effect unattainable otherwise. The New Orleans societies understand this better than our St. Louis organization, and hence their pageants are more meritorious.

Passing now from the conception to the execution of the work, we find there still greater shortcomings. The brutal yellow or black of the floats was certainly not the work of the designer, and for it we must blame the executant. To the painter also must be attached the blame of all the promiscuous and tasteless sticking of spangles, gold and silver leaf, aimlessly shaking in the wind. Such work is inartistic; it conceals, instead of bringing out, the forms and lines of the objects represented and gives the whole an air of unfinished, or rather of a large lot of second-hand and ragged circus clothes, freshly unpacked and waving in the breeze. There were some exceptions, for instance the float representing pottery; but why the artist who did so well on that should have done so ill in most of the others, is a puzzle which we cannot solve. The rocks under which the Cyclops worked were painted altogether too light for the proper effect of the fire-light of the surrounding forges. The dinner service might, with advantage, have been made much more gorgeous. There were many other minor defects of execution which we have not the time nor space to enumerate. In a word the designs could have been better, but their execution, as a whole, could not well have been much worse.

With the experience gained during the last two years, the "Prophets" should be able to avoid the mistakes of the past, and their next year's panorama will, we trust, prove that they have profited by their previous ventures, and be equal to those of the Crescent City. "So mote it be!"

#### ZULU MUSIC AND POETRY.

The Zulus, who through their recent conflict with England have become known throughout the world, are, in their way, musicians and poets. Their vocal music is of the most vigorous kind. It is no rare thing for hundreds of Zulu warriors to sing in unison at the tops of their voices, their different war songs. The Zulu singer almost invariably squats when he sings, swinging his body backward and forward, and often bringing his elbows violently against his ribs, in order to expel the air with greater force. The Zulu's way of singing is much like that of the Chinese (whom he resembles in other respects, since the name of Zulu, which he applies to himself, means, in his language, *celestial*, a term which the Chinese apply to themselves in the same sense, *i. e.*, as denoting their origin); they delight in strong contrasts, pass-

ing abruptly from the highest falsetto notes to the lowest and gruffest tones, the whole in that peculiar nasal twang which characterizes uncultivated singers the world over. The Zulu melodies are not pleasant to the European ear, although travelers say that, sung by the Zulus, they have a charm which cannot be understood when others attempt them. They know nothing of harmony, and do not attempt anything that resembles it. As a keeper of time the Zulu is said to be a perfect metronome. The Zulu women emulate the singing of the men in more peaceful songs, and troops of them carrying milk, eggs, potatoes, wild fruit, etc., from their kraals, to sell them to the colonists of the adjoining country, can often be heard beguiling the tedium of the journey with their shrill chants. The words of their songs are not devoid of poetry; indeed, some of them are full of the boldest oriental imagery. Take this, for instance, from a song in honor of Tschaka, one of their successful warrior chiefs, who, like Alexander, is said to have sighed for more worlds to conquer:

"Thou hast finished, finished the nations!  
Where will you go to battle now?  
Hey! where will you go to battle now?  
Thou hast conquered kings!  
Where are you going to battle now?  
Thou hast finished, finished the nations!  
Where are you going to battle now?  
Hurrah! Hurrah! Hurrah!"

Or this, from a song in honor of Panda, Cetewayo's father:

"Thou brother of the Tschakas, considerate forder,  
A swallow which fled in the sky,  
Whose cattle was ever in so huddled a crowd;  
Thou false adorer of the valor of another,  
That valor thou tookest at the battle of Makonko."

These extracts, necessarily weakened by translation, show a considerable poetic genius in their rude composers; although their songs referring, as they usually do, in figurative language, to the personal history of the party in whose honor they are composed, are almost unintelligible to one not familiar with that history. Thus, in the last extract, the first two lines, refer to the skillful and secret manner in which Panda eluded, by swimming across a stream, the pursuit of his enemy Dingan; the third to his great wealth (in cattle), and the last two to his overcoming of the aforesaid Dingan in a battle which settled the royal succession.

The musical instruments used by the Zulus are few and very imperfect. One of the most popular is a whistle, which is used by them with deafening effect to reinforce the power of the voices in the rendering of some of their songs. They have also a rude sort of tambourine made out of the shell of a gourd, from which the top has been removed, and to the sides of which pieces of shell are attached, which serves mainly in marking the time of their rude songs. Then they have an instrument which has been given different names. It consists of a bow about five feet in length, made exactly as if intended to propel arrows. Its cord is made of twisted hair, and is tightly or loosely strung according to the pitch desired by the performer. Near one end of the bow a calabash

is lashed to increase the resonance of the bow. The instrument, thus strung, is struck by the musician with a small stick. Its tone is very feeble, and, like other Zulu instruments, it can serve to little more than to mark time.

Another Zulu instrument is made of iron rods or bars placed upon a rectangular board, seven inches long by four broad. The rods, laid in parallel lines, are attached to one end of the board by another rod laid transversely, which is fixed to the board with brass wire. A strip of wood running under the middle of the iron bars, acts as a bridge, and the part of the rods emitting sound is that comprised between the bridge and the flattened end of the instrument, which is set in vibration by means of an iron band, shaped like the oar of a boat. Between the six longest bars are placed several shorter ones, like the black keys of a piano between the white ones. There is very little system or regularity about this instrument, which gives forth a mixture of sounds agreeable enough to the ear, but still quite devoid of melody. Upon the front of the board is attached a piece of gourd with fragments of shells, so that the instruments can be made to emit two series of sounds; for when the iron rods are struck the vibration reacts upon the gourd, which contributes to the general harmony. A sort of flute, or rather flageolet, which they have borrowed from their neighbors, the Bechuanas, and which is the only one of their instruments which can play anything like a definite melody, completes the list, as far as known, of the instruments used in a Zulu Orchestra.

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### THE BLIND AS MUSICIANS.

It is a remarkable and merciful provision of Providence that, as a rule, the loss of one of the senses is compensated, as far as possible, by an increased activity of the remaining ones. The sense of sight, besides the functions which are peculiar to it, also serves as an aid to all the others, and hence, following this law of compensation, we find that when it is lost, all the other senses usually receive added power and intensity. The sense of hearing in such cases usually attains a perfection which seems marvelous to the uninitiated. This, in itself, explains in part the remarkable capacity for musical culture so often exhibited by the blind.

The musical aptitude of the blind is, however, we think, due still more to the fact that their blindness itself leads to a concentration of their attention upon the sensations produced by music through the ear upon the mind.

Attention is, in any given person at any given time, practically a fixed quantity. If it be spread over many objects, it is, so to speak, diluted and weak; the perceptions of those objects are vague, and their impressions evanescent. If on the contrary it be, for any reason, concentrated upon any one object, that object is clearly perceived and its impressions are permanent. To so train the mental faculties that they shall be subservient to the will and susceptible of prolonged and concentrated attention is one of the principal purposes of a well conducted education. With this power, dull minds have step by step plodded their way to the hill-tops of fame, while without it

native genius has worn out its sublime wings in vain attempts to soar even to a secondary elevation.

Now, attention, which in the case of those who see, is usually the result of long training and of the prolonged exercise of will-power, is, in the blind, so far as music is concerned, the natural result of their blindness; their perceptions of sound not being mingled with nor distracted by their perception of objects of sight. To descend to particulars: if you go to a concert you will unconsciously look at the audience, at the decorations, at the singers, at the instrumentalists; you may, moreover, be conscious of the fact that one and another are observing you. All these things take some share of your attention, and that share is necessarily subtracted from that which you give to the music as such. To concentrate your thoughts upon the music, in other words, to eliminate all these extraneous matters from your mental perceptions and sensations, would demand an effort of the will (perhaps an unsuccessful one) which itself often becomes an object of perception, *i. e.*, attention, and hence detracts from the perception of the music. Not so with the blind man. He sees no audience, no decorations, no instruments, no performers; his attention is necessarily concentrated upon the music and reflexively upon the emotions it arouses in him; his perceptions are consequently clearer, their effect more permanent. Each concert a blind pupil attends is a music lesson, every artist he hears becomes a music teacher. Add to that the retentive memory, trained by sad necessity, which the blind usually possess, the mental repetition to themselves of the strains they have heard, prolonging and repeating the lessons they have had, and the musical taste and aptitude of the blind seem no longer anything but natural, and our admiration is transferred to that beneficent law of nature which causes the affliction of the blind to become indirectly a means of alleviating and compensating the privations it imposes.

### Apologue of Jean Paul.

One day the guardian genius of all who possess strong sensibility thus addressed Jupiter:

"Father divine! bestow on thy poor human creatures a language more expressive than any they now possess, for they have only words signifying how they suffer, how they enjoy, and how they love."

"Have I not given them tears?" replied the deity, "tears of pleasure, of pain, and the softer ones that flow from the tender passion?"

The genius answered:

"O, God of men! tears do not sufficiently speak the overflowing of the heart; give, I supplicate thee, to man a language that can more powerfully paint the languishing and impassioned wishes of a susceptible soul—the recollections, so delightful, of infancy; the soft dreams of youth, and the hopes of another life, which mature age indulges while contemplating the last rays of the sun as they sink in the ocean; give them, father of all, a new language to the heart!"

At this moment the celestial harmonies of the spheres announced to Jupiter the approach of the Muse of Song. To her the god immediately made a sign, and thus uttered his behests:

"Descend on earth, O Muse, and teach mankind thy language!"

And the Muse of Song descended to earth, taught us her accents, and from that time the heart of man has been able to speak.—*American Art Journal.*

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## MUSIC IN ST. LOUIS.

The musical season in St. Louis is just opening, and numerous concerts of different sorts are on the tapis. The principal musical events of the last month were the Haverly Juvenile Pinafore, and the Grau *Fatiniza* and *Cadets*, all of which were heard at Pope's Theatre. Mr. Grau, than whom but few men have had more experience, volunteered the remark to us, that Pope's Theatre had acoustic properties superior to any theatre he had ever visited in the United States. This is a high, but we believe not too high, compliment paid to our new and elegant *bijou* of a theatre. By the way, the success of Pope's Theatre seems at first sight something strange, but on second thought it is seen to be but the natural result of natural causes. Respectable people naturally seek respectable places—places about which there hang no reminiscences of evil deed and evil associations. Such a place is Pope's. Add to that the excellent tact and remarkable urbanity of the business manager, Mr. Zimmerman, and the stage knowledge and experience of the proprietor, and the wonder is not that the new theatre is so well patronized by the very best class of the citizens of St. Louis, but rather that the audiences should not be even larger than they are. While Pope's is already the theatre of the present, it is pre-eminently the theatre of the future, for the public cannot but become more and more convinced of its great superiority over its rivals in all that goes to make a first-class theatre. But, *retourmons a nos moutons*. The Juvenile Pinafore Company drew immense audiences, which were extremely well pleased with the singing and acting of the young vocalists and histrions. Grau's *Fatiniza* Company must have greatly improved since we first heard of it, for its performances, although not perfect, were certainly meritorious. Mr. Laurent, as Julian, the reporter, who has been much criticised elsewhere, sang his part remarkably well here, and acted it to perfection. The *Fatiniza* of the company sings well enough, but her presence and action are far from satisfactory. The Company as a whole did fairly well, but will, with a little more time, doubtless do much better. In *Cadets* the acting of Miss Corell was much more natural than it had been in *Fatiniza*. Indeed, historically speaking, the whole company, with the exception perhaps of Mr. Laurent, appeared to better advantage in *Cadets* than in *Fatiniza*. *Cadets* itself we hardly know how to criticise. If originality is sought, it is a failure, for it is imitation all through. It cannot be denied, however, that it is a clever imitation, with many elements of popularity. The libretto abounds, however, with pre-Adamite puns, which detract from the merits of the play, and have a tendency to lower it to the level of low comedy. They should all be mercilessly lopped off, as a means of increasing the merits and popularity of the performance.

THE vocal and instrumental concert, given on the evening of October 27th, at Mercantile Library Hall, by Prof. D. C. Price and a number of amateurs, was patronized by a considerable number of the Professor's friends and admirers. It would be unfair to criticise the performances of amateurs as if they were professionals, and hence we will, by way of general criticism, only say that the concert as a whole was enjoyable. Mrs. Garrison's singing was doubtless the best of the evening. Her voice, though not strong, is pure, resonant and well cultivated. Miss Minnie Mitchell fairly earned the enthusiastic applause and *encore* she received by her really artistic rendering of that ever popular *morceau de concert*, *Vive La Republique*. Even in the most rapid passages each of her notes fell upon the ear with remarkable distinctness, and in her phrasing and expression she was perfection. For *encore* she gave *Bubbling Spring*, by Mme. Julia Rive-King, in very good style indeed. We hope to hear more of Miss Mitchell, for if her playing at this concert is a specimen of what she can do, she is a *pianiste* of much more than ordinary attainments. The playing of Mr. J. P. Grant, late of Cincinnati, also deserves special mention for its excellence. He is still a very young man, and we believe there is a bright future in store for him. The printed programme had "a bad spell." Out of thirteen selections, seven had their titles or the names of the composers misspelled.

AT the concert for the benefit of the Lafayette Park Presbyterian Church, at the Mercantile Library Hall, October 28th, a fair audience was in attendance. The programme was rather lengthy, as is generally the case, where amateur talent predominates, and where each amateur desires the position of a solo performer. The opening trio by Mrs. Pritchard, Messrs. Winchester and Hays, was good. Mr. Buchroeder's zither solo was enjoyed as a novelty. He brought out all the possibilities of his instrument. See the *Pale Moon*, by Misses Fisher and Tschudi, was very satisfactory. Miss Benkendorf has merit as a pianist, and her rendition of Chopin's Polonaise, in A major, was acceptable. Mr. Schoen's violin solo was deservedly well received. Miss Laura E. Fisher sang *Why are Roses Red?* very prettily indeed. Miss Fisher has much improved since we last heard her. She bids fair to take a high place among our *soprani*. Miss Pomarede's solo was well rendered, and one of the best on the programme. Mr. Kieselhorst always plays the flute excellently, and he was frequently interrupted with deserved applause. The programme closed with *Lovely Night*, by the West End Quartette Club. This organization comprises some of the best male voices in the city, and faithful practice has harmonized their voices so that their names on the programme was an assurance that the selections would be good, and that they would be meritoriously rendered.

THE concert at the Union M. E. Church, on the evening of the 28th of October, was a success in all respects. Bach's Toc-

cata and Fugue, in D minor, was played upon the organ in a masterly manner by Prof. Bowman. *La Melodia d'Amore*, Goldbeck, and *Bubbling Spring*, Rive-King, two very beautiful compositions, received an artistic rendering at the hands of Mr. Jacob Kunkel; and Goldbeck's latest, as well as one of his best compositions, *La Marche des Jeunes Dames*, had all its beauties brought out beneath the magic touch of himself and Mr. Jacob Kunkel. The piano, a Steinway Grand, furnished by the Messrs. Conover Brothers, beneath the touch of these artists, seemed instinct with life; and as its beautiful tones gave expression to the music, the hearers were almost inclined to give it credit as being a third artist ministering to their pleasure. The singers, Misses Lee and Uhl, and Messrs. Doan and Cunningham, surpassed themselves, and the accompaniment on the 'cello by Mr. Mayer, to Miss Lee's rendering of *Angel's Serenade*, was worthy of his well-known skill.

THE Beethoven Conservatory is to give a concert in a few weeks, at which *La Partenza* (*The Parting*), duet for soprano and contralto, and *Tornera* (*He will Return*), trio for soprano, mezzo-soprano and contralto, both by Signor Paolo Tamburlo, will be sung.

THE concerts for the benefit of Mrs. Edwina Dean Lowe could not be called successes in any way. Mrs. Lowe deserved better at the hands of the musicians and of the public.

MR. A. J. PHILLIPS, late of Montpelier, Vermont, a tenor singer and teacher of vocal music, now singing in the choir of the First Presbyterian Church, is a late welcome addition to the musical profession of our city. Mr. Phillips comes with the best of reputations and recommendations.

THE Clough and Warren Organ Company, for the third year in succession, obtained the first prize at the late St. Louis Fair. It is represented in St. Louis by Mr. Shattinger.

THE exhibit of brass and string instruments, made by Mr. Lebrun, at the recent St. Louis Fair, was by far the finest seen in St. Louis in many years. It is doubtful, in fact, whether so complete a collection of first-class brass instruments as he there presented could be duplicated in this country. Its beauty of exterior and arrangement pleased the great public, while its completeness and quality secured the suffrages of the musicians.

## Pope's Theatre.

For the month of November Pope's Theatre has the following list of attractions: November 3d, return of Haverly's Juvenile Pinafore Company, who are to play for the benefit of St. Luke's Hospital. November 10th, Hooley and Emerson's Megatherian Minstrels, "one hundred strong, one hundred solid." November 17th, Ford and Zimmerman Church Choir Children's Company, in *Fatiniza* and *Little Duke*. For Thanksgiving week arrangements have not been completed, but extraordinary attractions will be offered.

## The St. Louis Fair.

When we were a small boy, our parents and teachers often told us that "What was worth doing at all was worth doing well." We have no doubt that the directors of the Fair Association were, in their youth, often edified with the same sage remark. We fear, however, that in some respects it was with them "seed sown by the wayside," and barren of results. We do not wish to pass any criticisms upon their general management; that, we believe to have been good, and besides it is not within our province. Their management of the musical exhibits, however, concerns us, and they could not have been worse. As a result most of the leading music firms of our city were not represented at all.

If it be worth while to give prizes for musical instruments, it is worth while to make those prizes large enough to make them an object; and still more, to appoint judges (remunerating them if necessary) who shall be fully competent to pass upon the relative merits of the exhibits. For some years past this has not been done, and as a consequence not only distant manufacturers but even our local dealers have dropped out of the list of exhibitors, fearing that through the incompetency of judges an inferior exhibit might receive awards which would appear to place it above its betters.

The Fair Association is doubtless too much taken up with fat hogs and mule races to give this subject the attention which, in the estimation of musicians, it deserves; and the best thing it can do, under the circumstances, is to withdraw all premiums, give music dealers exhibition room, and let the public decide of the merits of the several exhibits. We have it from a number of music dealers themselves, that had this course been pursued, they would have had extensive exhibits, whereas, under the existing system they preferred not to compete.

WE have received from Keokuk, Iowa, a very fine programme of a complimentary concert tendered to Prof. Reps of that place, and which is to take place on the evening of the 17th instant. It contains such numbers as Haydn's Symphony in D, the Adante from Schubert's string quartette in D minor, and Chopin's Scotch Dances, as arranged by Kunkel Brothers. Such a programme speaks well for the musical culture of the bright little city in Iowa.

## THE DUET.

FROM THE GERMAN OF REINICK.

There sat a little bird on a spray,  
On a silent, lovely May day's eve.  
In the grass beneath a maiden lay,  
On a silent, lovely May day's eve.  
The bird was hushed when the maiden sang,  
Then listened the maid when its warbling rang,  
And echoes prolong  
The duo song,  
As they bear it the moonlit vale along.

What sang the little bird on the spray,  
On the silent, lovely May day's eve?  
And what was the gentle maiden's lay,  
On the silent, lovely May day's eve?  
The little bird sang of spring so bright,  
And the gentle maiden of love's delight.  
How that duet  
My heart beset,  
I never, never shall forget!

## Chopin's Musical Joke.

Chopin's birthplace was Zela-Zowa-Wola, a village near Warsaw. In his earlier years he was extremely sensitive to music, soon evidencing such a love for the pianoforte that instruction was obtained for him by his father, one Nicholas Chopin a Frenchman by birth. Such good progress did he make under the training of his tutor, Zywny, that he appeared in public at a concert before he completed his ninth year. Even at this early age he had a wonderful command over the instrument with which his name is so immediately associated, as the following short sketch clearly proves:

"If his father's pupils made too much noise in the house, Frederic had only to place himself at the piano to produce instant and perfect quiet. One day when Professor Chopin was out there was a frightful scene. Barcinski, the master present, was at his wit's end when Frederic, happily, entered the room. Without deliberation he requested the roysterers to sit down, called in those who were making a noise outside, and promised to improvise an interesting story on the piano, if they would be quite quiet. All were instantly as still as death, and Frederic sat down to the instrument and extinguished the lights. He described how robbers approached a house, mounted by ladders to the windows, but were frightened away by a noise within. Without delay they fled on the wings of the wind unto a deep dark wood, where they fell asleep under the starry sky. He played more and more softly, as if trying to lull children to rest, till he found that his hearers had actually fallen asleep. The young artist noiselessly crept out of the room to his parents and sisters, and asked them to follow him with a light. When the family had amused themselves with the various postures of the sleepers, Frederic sat down again to the piano, and struck a thrilling chord, at which they all sprang up in a fright. A hearty laugh was the *finale* of this musical joke."

## GERMANS AND THEIR MUSIC.

Here there is a great desire to advance in everything intellectual; but Music, I should be inclined to say, is the favorite study as well as the favorite recreation. It is very hard for one on a level to criticise those on a higher; but I can't help making my observations, and, to my humble apprehension, the Germans have got on to almost too high a level. Music with them is a thing rather to be criticised than enjoyed; indeed, the enjoyment of it consists in criticising as much as in feeling it. I am reminded, when I hear them speak about it, of Sterne's observations, beginning with: "And how did Garrick speak the soliloquy last night?" the answer to which question is, "Oh, three minutes too long by a stop-watch," and so on.

Of course they must feel and love music or they would not follow after it as they do; but feeling seems at least subordinated to judgment; they will not allow themselves to be affected until they are satisfied that compositions to which they listen will bear picking to pieces.

Not very long since I conversed with a German of high musical reputation—a man fully entitled to speak with authority on the subject;—my knowledge of it being that of the average vagabond Englishman.

He spoke so disparagingly of several operas which I had been accustomed to admire as masterpieces, that I at length asked him what he thought of Italian music generally.

"Oh, it is nothing."

"You don't see anything to admire in Bellini?"

"No, nothing; he is so feeble."

"Verdi? Donizetti?"

"There are some pretty things—but oh, it is poor!"

"Well, what do you say to Rossini?"

"Some merit in 'Il Barbiere'—the rest, nothing."

"Surely 'Semiramide' is fine?"

"Oh, for a fair; but as music—No."

"Pray name some composers whom you think admirable?"

"Bach, Haydn, Beethoven, Mozart, Gluck, Mendelssohn."

I should think it anything but a gain to be educated up to this height; the science or refinement I should obtain would never repay me for loss of the pleasure I now experience in hearing the music of "Tancredi," the "Lucia," the "Trovatore," and a score of other old delights.

As I write this confession, there comes across me Burke's supposition of a person thoroughly unacquainted with sculpture admiring a barber's block. But even if it be my ignorance which attaches me to my old friends, there is much bliss in the ignorance.—*Blackwood.*

## Treue (Fidelity); Weeping Rock; Minerva Grande Polonaise.

PUBLISHED BY G. SCHIRMER, 701 BROADWAY, NEW YORK.

In noticing, hastily, a large number of new piano works, by Robert Goldbeck, in our issue of last month, we promised ourselves a closer examination of these masterpieces of modern composition. That their author will lastingly occupy a foremost place among distinguished writers, seems to us not in the least doubtful. In looking over the field of recent musical productions, be it in Europe or America, we do not readily find such purity of form, such natural yet skillfully involved flow of melody. We are not certain whether we shall more admire the creative power of this composer, or his resources of imagination and taste in the minor points and minute details of composition. The first named of the above pieces, "Treue," is one absolutely classical in every measure, but so passionate in feeling and generous in tone-color, that its intellectuality is completely effaced by its charm and power of thought, "Weeping Rock" is a lovely, soulful melody, accompanied as it were by teardrops of mingled joy and pain. "Minerva Polonaise" is undoubtedly one of the grandest piano pieces of modern times—one which, under a Rubinstein or Josefy, would assume giant proportions.

"I have a cousin," said a truthful Gascon, "who is a partner in a great commercial house in the north of France. He met at a tavern one day a merchant from Provence, who asked him, 'Are you doing much business?'"

"An enormous business," he replied.

"But what do you call enormous?"

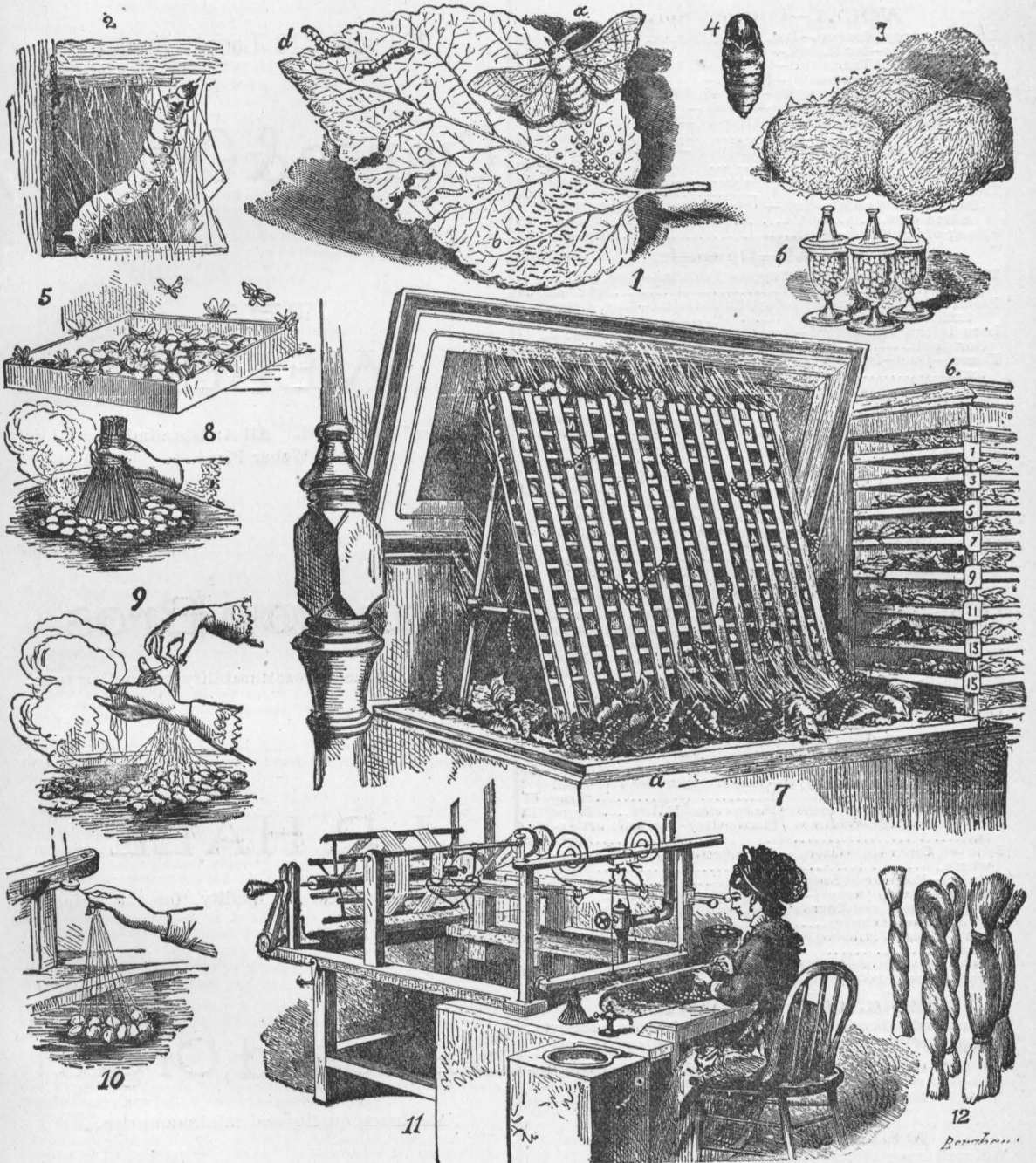
"Well, to give you an idea of it, I will tell you that in our correspondence our house uses two thousand franks' worth of ink in a year."

"Ta! what's that?" said the other. "Our house at Marseilles saves every year four thousand francs in ink just by omitting the dots to the i's!"

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Yours truly,  
ROBERT GOLDBECK.

ST. LOUIS, October 27th, 1879.

MESSRS. KUNKEL BROTHERS:—

*Gentlemen:*—With all the wealth of great and noble productions which the different periods and forms of musical art have contributed to the pianoforte literature there is a deficiency in some of its departments. Composers have almost completely ignored the wants of that numerous class of players who have attained to a considerable degree of mechanical development by prolonged practice of studies, exercises and compositions of more serious character, and who naturally wish for some lighter music, selections from operas, etc., suitable for home and parlor entertainment. True, there is a multitude of potpourris and fantasias, so called; but they are in most instances the effusions of musical penny-a-liners, clumsily transcribed, without the knowledge of musical laws and technical requirements, degrading in their tendency and ruinous in their influence.

The publication of your Operatic Fantasies, by Jean Paul, is to be considered in many regards an event of importance, as the great amount of knowledge and practical experience which the author has deposited in his work must prove a most valuable addition to the scanty material of a much-neglected musical sphere. Without wishing to enumerate the very many excellent traits of these Fantasies, I am sure that amateurs will not be slow in discovering their great attractiveness, and that teachers will immediately recognize their euphonic effectiveness and pedagogical features, such as systematic fingering, correct setting adapted to the peculiarities of the instrument, and will admire the cleverness of the author who offers useful technical material in a most interesting musical garb.

I feel confident that this opinion will in a very short space of time be endorsed by a unanimous popular verdict.

I am, very truly yours,  
FRANZ BAUSEMER.

CHICAGO, October 27th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have just examined a series of Opera Fantasies, edited by your house, which seem to me to fill a want long felt. It is to be hoped that the old-time Potpourris of Cramer and Beyer, already becoming obsolete, will be driven out entirely by just such fantasies. I have already taken occasion to compliment your editions. What I said then applies equally to these works, which are by their complete fingering and phrasing especially adapted for teaching purposes. There is no squeamishness observable about the use of the thumb on black keys, and a change of fingers at a recurrence of the same note. The duets are real four-hand pieces and not simply a treble arrangement with a baby bass to it. I hope that the prevalence of foreign fingering will induce you to issue an edition in which it is used. Almost anybody can write difficult music, but Mr Jean Paul seems to have conquered the art of writing easy music as well.

Believe me yours truly,  
EMIL LIEBLING.

NEW YORK, October 24th, 1879.

MESSRS. KUNKEL BROS.—

*Gentlemen:*—I have carefully and conscientiously examined both the solo and duet form of the Fantasies on Fatinitza, Trovatore and H. M. S. Pinafore, the first of the set of operatic fantasies by Jean Paul, which you were so kind to send me.

They have charmed and astonished me; such grand effects by such simple means I did not expect. I have, as you know, had no little experience as a teacher of music, and I assure you that I find in these Fantasies what I have long vainly looked for, good and artistic teaching pieces—pieces that will educate while they please pupils of one or two years study. Please convey to the author my congratulations and thanks.

To yourselves, as publishers, many thanks are due by all teachers of music, not only for the beauty of typography of these publications, but also for the indicated correct fingering of every note, the indication of the tempos, etc., which are invaluable helps to both teacher and pupil.

I am, yours thankfully,  
CLAUDE MELNOTTE.

ST. LOUIS, October 22d, 1879.

MESSRS. KUNKEL BROS.:—

I have carefully examined the new Operatic Fantasies, *Il Trovatore* and *Pinafore*, as solos and duets, and think Jean Paul has added fresh laurels to his already well established fame as a popular writer. The airs are very pleasingly and effectively arranged; players of moderate ability can have no difficulty to learn them.

A very commendable feature of these editions is the careful fingering to be noticed in every measure whereby the pupil, in the study, and the teacher, in the teaching thereof, is much assisted. I heartily recommend them to my friends and the profession.

WALDEMAR MALMENE.

CHICAGO, October 25th, 1879.

MESSRS. KUNKEL BROS.:—

*Gents:*—With great pleasure I have played over some of Jean Paul's Operatic Fantasies, published by you, and found them superior to any that have been hitherto in the market. Both by their effective arrangements and choice selections of melodies, still evading very difficult passages, they are made accessible to the bulk of piano pupils. Please send me your different Fantasies as soon as published. Very respectfully,

H. WOLFSOHN.

ST. LOUIS, October 23d, 1879.

MESSRS. KUNKEL BROS.:—

*Gentlemen:*—I have with pleasure perused the fantasies of *Il Trovatore*, *Fatinitza* and *H. M. S. Pinafore*, both as solos and duets, from the new set of Operatic Fantasies by Jean Paul, published by your house. I unhesitatingly pronounce them the most beautiful, practical and effective Operatic Fantasies now in existence, suitable to the wants of the average pupil.

Their typographical beauty, correctness of fingering throughout every measure (to the value of which every teacher will certify), and their general correctness could certainly not be surpassed.

I am sure they must soon become the favorite set of Operatic Fantasies of the profession, for whosoever they are once heard they can unfold their banner with the proud motto, *Veni, vidi, vici*. Please send me the different Fantasies as they are issued.

Very truly yours,  
MARCUS I. EPSTEIN,  
Teacher of Piano and Harmony at the  
Beethoven Conservatory of Music.

I heartily concur in the above.  
A. EPSTEIN.

MOUNT UNION COLLEGE, OHIO, Oct. 19th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—I received the Fantasies—*H. M. S. Pinafore* and *Fatinitza*—of the new set of Operatic Fantasies, by Jean Paul, which you have just published. They are arranged in an unusually pleasing and instructive manner, bringing out the principal melodies clearly and yet with such embellishments of accompaniment as suggest other effects and ideas than do those miserable scribbles of airs from these operas that flood the land.

One who has heard *H. M. S. Pinafore* performed immediately finds himself sailing "the ocean blue," presently little Buttercup comes on board with her quaint song, the bell trio suggests that lively scene, and lastly he is worked up to an enthusiastic spell—more particularly if there is any British blood in his veins—by the spirited strains of "He is an Englishman."

The *Fatinitza* Fantasia introduces "Now up, away," "Chime ye bells," the waltz song, "Ah! see how surprised he is," and "March forward fearlessly," making a good and well wrought out selection of the best airs from this favorite opera.

The exact tempo, indicated by the metronome marks, is quite an assistance to those who have "never," or "hardly ever," been present at a performance of said operas, as in ninety-nine cases out of one hundred the original effects are completely lost by wrong *tempi*.

The correct fingering throughout every measure, is another feature deserving the greatest praise.

These fantasies by Jean Paul are, without exception the best pianoforte arrangements of *H. M. S. Pinafore* and *Fatinitza* I have seen yet.

Yours truly,  
WM. ARMSTRONG.

ST. LOUIS, October 24th, 1879.

MESSRS. KUNKEL BROS.—

*Gents:*—Interesting myself in all new publications adapted to teaching purposes, I found opportunity to scrutinize and play your new arrangement of several operas by Jean Paul.

Allow me to congratulate Mr. Paul upon the wisdom of his course in not overtaxing the abilities of piano pupils of one or two years practice.

The fact that Kunkel's publications have such a deserved and prominent name, as far as correctness of copy and fingering are concerned, saves me the task of mentioning it again in this instance.

Yours,  
RUDOLPH BONDI,  
Director Lafayette Park Music Rooms.

A more satisfactory recital was Eddy's organ recital on the 5th instant, the organ numbers of which were Bach's "Fantasia" and "Fugue," in G minor; Lemmens' "Allegretto," in B flat; Merkel's "Variations," op. 45; Wider's "Sixth Organ Symphony;" Listz's "Orpheus," and Thiele's "Concertsatz" in E flat minor. The entire programme was rendered in a masterly way. Mr. Eddy is an artist of whom Chicago can justly be proud, as she is.

At the second chamber concert of the series at Hershey Hall, October 25th, the instrumental part of the programme will consist of the Mozart trio in E, No. 3, and the Beethoven trio in D, op. 70, No. 1. Messrs. Eddy, Lewis, and Eichheim will play.

The Strakosch Opera Company opened the season at McVicker's on Monday evening with "Faust;" Tuesday they played "Trovatore;" last night "Mignon;" to-night they are to play "Aida;" Friday "Lucia," and Saturday "Il Trovatore" at the matinee, and "La Traviata" in the evening. The company is a remarkably strong one. The new singers, Teresina Singer, and Bianca, *alias* Davenport, as they say in the police records, have won a high place in the estimation of all who have heard them.

At last Tuesday's rehearsal of the Beethoven Society Mr. Samuel Kayzer, at the request of Mr. Wolfsohn, read Bulwer's translation of Schiller's "Lay of the Bell," the musical setting of which, by Max Bruch, is now in rehearsal by the society. It was beautifully done, and no doubt the members of the society will be aided by this reading to more fully understand, and thus better interpret this masterpiece of German lyric poetry.

The Wilhelmj concert, for the benefit of that excellent institution, the Alexian Brothers' Hospital, takes place this evening at McCormick Hall. The programme is as follows:

Overture, "Masaniello," *Auber*; Reading, "Mary Queen of Scots," Miss Bianca Pick; Concert for Violin, *Paganini*, Wilhelmj; Song, Scena and Aria, "Der Freischutz," *Weber*, Mme. Marie Salvotti; Andante and Intermezzo, *Vogrich*, Wilhelmj; Farewell Meditation, *Lachner*; Song, "Mystic Waltz," *Arditi*, Mme. Marie Salvotti; Hungarian Dances, *Brahms*, Wilhelmj; Hochzeitsmarch, *Mendelssohn*.

The fame of the leading artist, as well as the charitableness of the object, will doubtless secure a very large audience.

The piano recitals by the pupils of Mr. Emil Liebling are a credit to both teacher and pupils. At the first of the series one of his best pupils rendered Goldbeck's *Moonlight at Green Lake* in a very artistic manner.

The position of organist at the Trinity Episcopal Church, vacated by the death of Mr. Creswold, has been accepted by Mr. C. E. Reynolds, formerly of Rochester, N. Y.

Mr. A. O. Mueller, the pianist, has returned from his European studies to the city, and will hereafter devote himself to playing and teaching. His sister, Miss Mary Mueller, made her debut with success at Mainz, September 27th, as the *Page* in "The Huguenots."

The managers of the Chicago Musical College have taken a new departure in the establishment of a department of drawing and pastel and water coloring, which will be in charge of Prof. H. Hanstein, of the High School. It is difficult to see with the naked eye what appropriateness there is in this move; but then if it does no good it cannot do much harm. QUIDAM.

The REVIEW is Free of Charge—see Card in Publishers' Column

THE VOICE AND ITS CULTIVATION.

An Introductory Treatise to Goldbeck's Vocal School.

The publishers are now ready to fill orders for Goldbeck's Vocal School, and desiring to give the readers of the MUSICAL REVIEW some idea of the scope and import of this admirable work, they have selected for their present issue some portions of the theoretical part which comprises the following subjects: *Anatomy*—Structure of the Vocal Apparatus; The Larynx; The Vocal Cords. *Physiology*—Respiration; Diaphragmatic Breathing; Functions of the Vocal Organs. Price of introductory part, 50 cts. Goldbeck's Vocal School, complete, \$2.50.

Extracts from *Regulation and Equalization; Modification of Chest Tones; Strengthening of the Medium Tones; Combined Exercises; Messa di Voce; Solmization and Vocalization* :

EXTRACT FROM ANATOMY—THE VOCAL CORDS.

Within the larynx are the superior and inferior ligaments. The latter are also called the vocal cords. They are two thick and very firm elastic bands, attached behind the arytenoid cartilages, and in front to the thyroid cartilage. They lie nearly parallel to each other, leaving between them a longitudinal fissure, called the glottis. When the vocal cords open or close, they follow the impulse of the two arytenoid cartilages, which, by an apparatus of muscles, as said before, can be brought nearer together or separated further apart. When air is inspired the opening of the vocal cords is greatest; when expired, it is less wide. In the production of sound the vocal cords are more or less closed. Ordinarily, when inactive, the vocal cords are open, and have but little tension, but when

sound is to be produced the muscular apparatus becomes active, stretching and contracting them. The vocal cords are essentially capable of sonority by means of more or less rapid vibrations. Their tissue differs from all other tissues, not only in the color and chemical composition, but also in the disposition of the fibres. The average length of the vocal cords in the male is, when at rest, about 18 millimeters (an inch being equal to about 25 millimeters); in women, a little over 12. At the maximum of their tension they arrive at a length, respectively, of 23 and 15 millimeters. Vibration and sonority are not limited to the vocal cords. The ligaments which attach the different parts of the larynx, as also the longitudinal fibres of the membrane which covers the bronchia and windpipe are equally formed of elastic tissue, so that all the parts of the larynx and its surroundings are capable of co-vibration. The experiments of physiologists show that the superior ligaments or cords, situated above the "true vocal cords," and much wider apart from each other, do not have the same importance as the latter in the production of sound. The section of the superior ligaments does not cause entire loss of voice, while that of the inferior ligaments brings about complete aphony. The superior ligaments are therefore regarded merely as co-vibrators.

EXTRACT FROM PHYSIOLOGY—FUNCTIONAL MECHANISM. *Respiration.*

It is conceded by the most competent authorities, that respiration in singing should be diaphragmatic (abdominal) instead of clavicular or lateral. The diaphragm is a large and thin muscular partition, dividing the cavity of the chest from that of the abdomen. When at rest the central portion of the diaphragm ascends, dome-like, into the chest, the lungs resting upon it with their base. During inspiration the diaphragm is flattened by contraction, pressing down the viscera, thus increasing the capacity of the chest by one-fifth. During expiration the diaphragm resumes its convex position. When it ceases thus to act the viscera return to their place and the abdomen falls in. It is to this mechanism that the attention of the singer is called. It requires but a small number of muscles to effect this mode of breathing, since displacement of the soft and yielding viscera of the abdomen is all that is needed; the larynx then remains in its normal position, the glottis is not unnecessarily enlarged, the vocal cords are not interfered with in their function of contraction and relaxation. Expiration, necessary to the production of sound, finds the vocal organs in their natural position and tension, and the various movements of the larynx can be effected without resistance or struggle.

FROM FUNCTIONS OF THE VOCAL ORGANS.

Beauty and purity of tone are qualities which exclude all manifestations which might disquiet the hearer. To convey an impression of repose, it is necessary that all those parts of the vocal organs, which contribute to the production of tone, should be allowed to perform their natural functions, and that indications of an artificial action should nowhere appear. The training of the larynx, therefore, presents no other difficulty than the adherence to its natural functions and their improvement in the same direction. It is different with the cavities, situated above it, with their soft and hard parts. The phenomenon of tone-formation is often too exclusively attributed to the larynx, and the cavity of the mouth considered as a secondary agent.

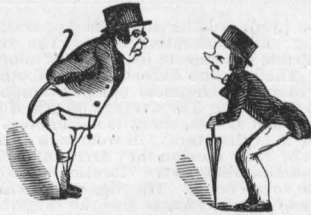
\* \* \* \* \*  
 "Free tongues without embouchure, and sent upon the air without intermediary, are sharp and twanging." It is in this sense that the mouth, as an embouchure to the vocal tube, plays an important part in the modifying, enlarging and rounding of the tone, produced in first instance by the vibratory motions of the vocal cords.

\* \* \* \* \*  
 The air contained in the vocal tube (pharynx and mouth) is thus, so to speak, vocalized, i. e., vibrated or undulated, the generated sound moving in the direction of the propagation of the air-waves—that is, to the outer air, there continuing to spread, not unlike the advancing ridges of a water surface struck by a stone. By each recoil of a vibration of the vocal cords the air-current is partly or entirely interrupted, the equally repeated shocks of which are thus communicated to the atmosphere, which, pressing upon the interior ear of the hearer, produce the impression of sound.

\* \* \* \* \*  
 The vocal tube as a whole, as well as in part, is capable of different length and width, and, according to Helmholtz, the air within it (as before intimated) is tuned to a certain pitch, which varies with its diverse changes of size, and holds relation to the principal tone (of the vocal cord) which it reinforces. The production of clear and sombre tones (*timbre*) depends upon the relative activity of pharynx and mouth. The latter predominating, the tone is clear; the pharynx preponderating, the tone is sombre. The vowel *a* represents, in a general way, the clear tone; nevertheless the *a* may be sombre. The vowel *u* gives rise to the sombre quality. The contrast from clear to sombre is to the singer an important resource of expression, providing he does not adopt the system practiced by some of producing a very marked sombre *timbre*, endowed with power, but causing much strain to the larynx, and involving a great expenditure of muscular force, in the following manner:

TELL your friends to read the REVIEW.





SMITH AND JONES.

Smith.—How do, Jones? I see you've got your good clothes on. Been to see the Fair, I suppose.

Jones.—Tush, Smith! folks might hear you!

Smith.—Well, what if they do? But how were you pleased?

Jones.—Pleased? Why, my dear fellow, she's just splendid—a daisy, Smith! I'll introduce you, and you'll—

Smith.—Bah! I mean the St. Louis Fair, you gump!

Jones.—That's not she. She's from New Orleans; a daisy, and—

Smith.—Now, Jones, you're a monomaniac on that subject; I mean the Fair at the Fair Grounds.

Jones.—Well, why didn't you say so? Yes, I've been there; She and I went there together.

Smith.—What's the best thing you saw there?

Jones.—The organette. Why, any fool can play it. She plays it beautifully. She had been taking lessons from a piano teacher for two years, and she could play "The Sweet By and By," "Yankee Doodle," and "We Won't go Home till Morning," pretty well. But, pshaw! that organette beats that! So she's dismissed her teacher and bought one of those instruments. You just stick in a roll of paper, and you work the pedals, and the music grinds out all right. Big thing, Smith; saves time, money, demands no skill; any fool could play it; you could play it yourself.

Smith.—Big thing; I see.

#### "As Ithers See Us."

The *Art Critic*, a journal which grows better with every number, thus kindly mentions us:

"A new journal, KUNKEL'S MUSICAL REVIEW, published in St. Louis, contains much that is commendable. The whole tenor of the paper indicates life and spirit, and we chronicle its success with pleasure. The Messrs. Kunkel are not only excellent musicians, but enterprising business men, and have built up in the West an establishment that will bear comparison with many older houses. Though largely in the music-publishing business, they have withstood the temptation of filling their magazine with new pieces designed to test the public taste, and have thereby materially forwarded the interests of their REVIEW. The majority of musical journals are such only in name; issued in the interests of some large houses, these fill nearly all its pages with music, good, bad, indifferent, just as the publication-mill may chance to turn. Then come the advertisements, calling attention to the masterpieces issued, and whatever space is now left is filled by articles mostly clipped from other papers. The sole object here (very thinly disguised) is to aid the publisher in unloading his wares and bring to notice some piano or organ for which he is agent. On this account there will always be found amongst true musicians a prejudice against such journals as include music in their pages. Not that they object to the music as music, but they do protest against its being used simply as an advertising medium, and thrown in, pell-mell, without plan or method."

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Tripped lightly 'mid the trees,  
And sniffed a pungent odor  
That floated on the breeze.  
"O, tell me, ancient farmer,  
With arms so brown and bare,  
What is this wondrous flower  
That scents the morning air?"  
Loud laughed the ancient farmer  
Till tears rolled down his cheek:  
"Why bless you, that's a pole cat—  
I've smelt him for a week."

Who Mrs. once to take a kiss,  
Has Mr. thing he should not Miss.

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*Fatinitza* is nobody, that is, a young Russian officer takes for sport, that character in a masquerade, and the general falls in love with a supposed lady, who afterwards, of course, disappears. The form of the Opera turns on this occurrence, which happened during the Turkish war, and the actors are seen, now in the Russian, now in the Turkish camp. An ubiquitous Reporter is one of the characters, and mixes and unmixes the plot very skillfully.

### Doctor of Alcantara.

By EICHBERG. \$1.50.

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The Doctor's wife, and daughter and servant girl credit themselves with a serenade, which was really intended for the second of the three. The lover, to secure an interview with his fair unknown, is brought into the house in a large basket. Some dozens of comic situations arise out of this, including the tipping into the river of the basket, and the supposed drowning of the young man.

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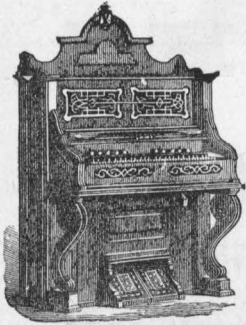
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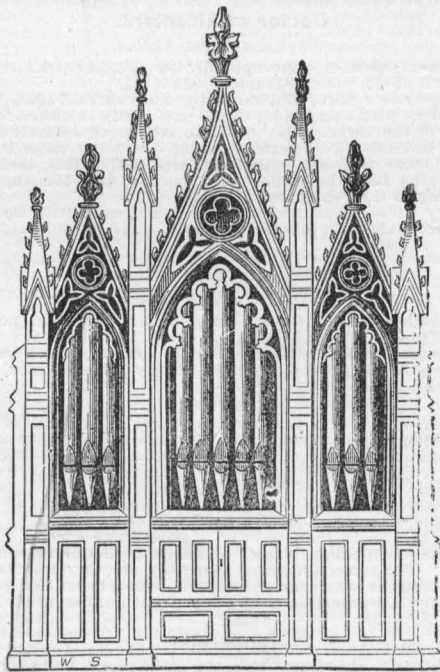


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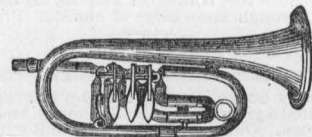


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"Well," replied the leader, "I will sing it in church for you soon, and I will wager a big apple that you won't know it."

The leader watched his opportunity, and in due time the minister put out the hymn "When I can read my title clear." The piece was sung in measured time to the old air of Yankee Doodle. At the close of the service, the deacon was the first to approach the leader.

"Why, what was that tune you sang those words to?" eagerly asked the deacon; "it was the best I have heard in church for some time."

The leader responded, "That was Yankee Doodle. Didn't I tell you I was going to sing it, and you wouldn't know the difference?"

The deacon hummed the tune, and found that he was caught, and the only difference between the two was the time and the "long face" put on in singing it. The leader is looking for that "big apple," and the deacon begins to think that a religious tune can be made out of anything.

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"Not a word of either," responded the applicant in tones of bewilderment.

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The advertiser twisted round in his chair several times, and bit his lips in disgust, after which he continued:

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