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KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature and the Drama.

VOL. I.

ST. LOUIS, JUNE, 1879.

No. 10.

COMICAL CHORDS.

THERE were more (Moore) celebrations on the 28th of May than any other day since one hundred years.

The best and about the only way to get even with a treacherous mule—and who ever saw any other—is to take his shoes off, lead him on to smooth ice and then blackguard him. He dare not indulge his natural propensity, and the vexation of spirit exhibited in his intelligent countenance is really interesting.

A YANKEE who had never paid more than twenty-five cents to see an exhibition, went to a New York theatre one night to see the "Forty Thieves." The ticket seller charged him seventy-five cents for a ticket. Passing the pasteboard back he quietly remarked: "Keep it, mister; I don't want to see the other thirty-nine," and out he marched.

A LOVELY young lady, at the time when belles in Glasgow were scarcer than they are now, was talking with a gentleman from a distance about that city and its gayeties. The conversation turned upon balls and the attendance at them, when the gentleman laughingly asked the question: "Have you many beauties in Glasgow, Miss—?" on which the young lady naively replied: "Oh, yes, sir; there are five of us!"

TALK TO THE POINT.—At a recent meeting of Frank Murphy's a dark-bearded man, after signing the pledge, turned and began: "Ladies and gentlemen, intemperance, like an undying worm, gnaws at the vitals of—" "My dear boy, don't make a long speech," Mr. Murphy interrupted. "If you have anything to say, then say it." "Certainly," the speaker replied, and turning to the audience again with "Intemperance, like an undying wor—" "Look here, my good man, have you signed the pledge?" "Yes, sir." "Do you mean to keep it?" "Yes, sir." "Then sit down, that's the best speech. The people have been talked to death about temperance," Mr. Murphy added.

LACKED EXPERIENCE.—His bootmaker brought him a number five and a quarter boot to go on a number six and a half foot, and the process of trying it on convinced him of the tortures he would have to undergo in what Shakespeare has called "the taming of the shoe."

"Too small," he says; "they hurt."

"Hurt? replies the artist, bitterly; "hurt? They can't hurt. I made 'em myself from measurements I took myself, and they must be a roomy fit."

"But they do hurt."

"How in Erebus do you know anything about it? Are you a shoemaker? What experience have you had, anyhow?"

THEY were both short-frocked frilled darlings of the mid-dicracy, and were at school at a most select abode of learning and propriety at Poughkeepsie. Number One was the daughter of a member of Congress. The sire of Number Two occupied a distinguished position in the gallery of Congress. The girls were boasting about their respective parents, and Number One awed them all by saying: "My papa is a member of Congress!" "Very likely," rejoined the irrepressible Number Two; "but my papa is a reporter!" Number One was quite extinguished, "till she made inquiries during the Easter holidays. She returned radiant, waited her opportunity, and before the whole of the school, said to Number Two: "Ah, I know now what your papa is! He's obliged to sit in a cage and write down whatever my papa likes to say!"

ON the last night of "Pink Dominos" at the Criterion Theatre, a gentleman, whose countenance was of a very serious cast, stepped up to the box-office, holding a note in his hand.

"Will 'Pink Dominos' be played to-night?" he asked, with the utmost solicitude.

"Yes, sir—yes sir—how many seats, sir?" ejaculated the bland autocrat of the box-office.

"With the full force of the company?"

"Yes, sir—yes, sir."

"And is this the last night?"

"Yes, sir, positively the last night."

"Well—a—thank heaven for that!" exclaimed the man, as he pocketed his money, and without a smile, strode rapidly away.

HIS VISITING CARD.—A very good story is told of the late Admiral Goldsborough with regard to the etiquette of visiting cards. He was a bluff old sea-dog, and hated sham and pretense. An airy young diplomat, a great man of society and fashion, called on the Admiral, and finding him out, left his card, with the letters E. P. penciled on it. The brave salt was puzzled thereby, and when the young man accosted him on the

street and asked, "Did you get my card, Admiral?" he shouted out, "Yes! and what's the meaning of E. P. that you wrote on it?" "Oh, why, that means 'en personne,' that I called in person." "It does, eh?" said the Admiral, and went off in a mood of disgusted meditation. In a few days he returned the call by sending his card around by a messenger, first writing S. B. N. in one corner. Again the two met. "You received my card, did you?" inquired the Admiral. "Yes, and what does S. B. N. mean?" asked the young gent. "Sent by a nigger!" thundered the Admiral.

HER MISTAKE.—In going down Washington avenue on the car the other day, a woman partly rose up at a street corner, and one of the men across the aisle at once sprang up and pulled the bell. The woman pulled her shawl around her and sat down again, and after the car had waited quite a spell the man remarked:

"I rang the bell to let you off."

"But I don't get off here," she replied.

"Well, you rose up as if to ring the bell, and I pulled it for you," he continued. "The car has stopped, and the driver expects some one to get out."

"I didn't want the bell rung," she answered.

"I see you didn't, now, but as long as you led me into the mistake it is only right that you should get off. The driver is looking right at you, and his car is losing time."

The woman rose up and walked off without another word, and the man sat down and paid not the least attention to the amazed looks of the passengers.

OLD BOGGS RATIFIES.—Old man Boggs wished to make some slight repairs on the top of his residence, and for this purpose had occasion to tear up a few shingles. In doing so in a quiet and inoffensive manner, he was astonished to find that he had disturbed a hornets' nest. The hornets swarmed out upon Mr. Boggs. They made it hot for him at the very first onset. He rushed to the ladder, attacked from behind, when, horror of horrors, a neighbor had borrowed his ladder. Mr. Boggs cavorted, he tumbled, he rolled from one end of the roof to the other, screaming as he went, "Ladder! Ladder!" The hornets continually increased, they flew at his nose, his ears, his cheeks; they danced on his forehead, they crawled down his back, they flew up his breeches-leg, they met half-way and fought each other. They stung here and there, and every where—before, behind, above and below. Boggs' wild gesticulations and terrific shouts attracted the attention of the whole neighborhood. His friends mistook the shouts of "Ladder!" "Hornets!" for "Hayes and Wheeler!" and thought he was ratifying, but so much seriousness was depicted on his face that a ladder was finally procured and a rescue effected. Mr. Boggs is laid up for repairs now, and his face looks like the newspaper pictures of Wheeler.

GOING TO SLEEP.—We called upon the nicest girl in Murfreesboro the other evening. Returning home, we went to bed with the intention of going to sleep.

But we didn't go to sleep. The harder we tried, the further we got from the sweet restorer.

At last we recollected of having read that no one can count a hundred in bed before going to sleep. We could see. Directing our mind to the numerals, we commenced:

1, 2, 3, 4, 5, 6—

She was looking extraordinarily well to-night.

7, 8, 9—

Wonder if she was really in earnest when she said—

10, 11—

That hand! It would be worth twenty-five cents an hour to

hold—12, 13—

She blushed heavily when I—

14, 15—

Blamed if I don't believe I'm ahead of—16—Jim Butts.

17—

Booby—!

18, 19—

Wonder what she'd have said if I had squeezed it—20—harder.

Ah, me, how—21—bosh!—22, 23, 24, 25—

Did she mean by "cabbage head" me or—26—Jim Butts! This

—28—humbug!—29, 30, 40, 41—Chickens for breakfast—42, 43—

blueness of sky caused by—44—boots to be half-soled this week

—45—shirts missing—46—must tell wash woman that—47—

Scientists say—Kosmos and—48—rainbows—49—if he brings ac-

count—50—break his—57—concert. Tuesday evening would like

to go with her. Where's the ticket money to come from? Sym-

ptoms of—Bother!

1, 2, 3, 4, 5—maybe can sell old hat for enough—6—enough!

We give it up. The fellow was right.

Music.

Never is a nation finished while it wants the grace of art;
Use must borrow robes from beauty, life must rise above the mart.

MUSICAL PLAGIARISM.

We hear much of literary borrowing, for hardly a great poet has lived who has not been obliged, sometimes with justice, to lie under the imputation of this kind of theft. Shakespeare was one of the most unscrupulous of all the literary thieves, and Massinger and Ben Jonson were not far behind. In our own day a very clear case might be made against Tennyson, Browning and Longfellow. In music, the history of coincidences or of purloinings, as the thing may be defined by different critics, is still more striking. In some cases it is but just to say the similarity is accidental, so far as can be judged; as, for example, the identity between Haydn's trio in "The Season," "With Joy the Impatient Husbandmen," and Rossini's "Zitti, Zitti" in the "Barbieri;" between Handel's "Harmonious Blacksmith" and the *andante* in Herold's "Zampa" overture, both of which agree strongly with a passage of Corelli's, which in its turn is said to be a transcript of an old French air. A long list of such coincidences might easily be made.

The old tune of the "Ratecatcher's Daughter" is a literal copy from two sources. The first part is from Mozart's hymn tune, "Belmont," the opening phrase of which reappears in the aria *Languir per una bella*, in "L'Italiana in Algeri;" the second, a beautiful passage from Jackson's fine "Te Deum in F." Thus a vulgar popular tune has been manufactured out of music originally designed for the highest services of art. The opening phrase of Molloy's fine song of the "Vagabond" is the beginning of Mendelssohn's "Hear my prayer," translated in minor key and triple time. So the melodious chorus which greets the Knight of the Swan in Wagner's "Lohengrin" is almost note for note the tenor solo and chorus at the beginning of the "Walpurgis Nacht" by Mendelssohn; while the *cantabile* melody of the march in Tannhauser reminds one of phrases in "Der Freischutz." Schumann did not disdain to steal a chorus in "Masaniello" to do duty as a melody in "The Merry Peasant," and the magnificent prayer which ends the third act of Meyerbeer's "Le Prophete," too clearly owes its origin to one of Beethoven's romances. The *quis est homo* in Rossini's "Stabat Mater," and the tenor aria in Donizetti's "Lucia," *Salla tomba cherrinserra*, are too nearly alike to be accidental, and the melody of Mendelssohn's No. 6 of the "Two-voiced Lieder ohne Worte" is identical with the opening bars of "With Verdure Clad." Schumann's "Schlummerlied" is "If With All Your Hearts"—key, time, rhythm and all.

Mendelssohn simply transposed an air from Bach's "Magnificat" to make the exquisite song "Lord, at all Times" in his "Lauda, Sion;" and the mighty Sebastian also was heavily laid under contribution by Mozart, who borrowed from one of his fugues the whole theme of the "Magic Flute" overture. In many such cases, the composer borrowing from another has made some slight changes in musical form, while again he has appropriated the whole thing, body and soul.

Another kind of borrowing is where the original is artistically used to revive the associations with which it is connected, though such examples can hardly be called plagiarism. Some instances of this will interest musical people. Meyerbeer, in the prelude and elsewhere in the great opera of "Les Huguenots" has made wonderful use of the great German chorale "Ein feste Burg," to intensify his dramatico musical effects. In Carafa's "Masaniello," which would have been a widely recognized success if Auber's greater work on the same theme had not superseded

it, there is a very clever introduction of the "Carnaval de Venise;" and in Schumann's song of the "Two Grenadiers" there is a superb introduction of "Le Marseillaise," which gives the most striking quality to the song.

But the greatest of all the musical thieves is that gigantic genius, George Frederick Handel. It was no more trouble to this fecund brain to write original music than to copy it. Yet he did not hesitate to appropriate any movement which he fancied, and he would adopt passages wholesale. The "Happy We" in his English re-rendering of "Acis and Galatea" is a Welsh melody. The chorus, "Hear Jacob's God," in "Sampson," is, note for note, "Plorate filia Israel" from Carissimi's "Jeptha." The most flagrant cases of the great Handel's pilfering, however, are nine movements in the "Dettingen Te Deum," and six in the oratorio, of "Saul." These are appropriated bodily, or with very slight change, from Urio's celebrated work. But if Handel was unscrupulous in appropriating, his magnificent genius, so unapproachable in its way, saves him from the reproach which might otherwise attach to him. No one would think of applying to him Charles Bannister's witty *bon mot* when sneering at a contemporary oratorio: "Well, if another flood was to occur, it would be worth while to preserve this oratorio as affording specimens of the works of all previous composers."

It is sometimes difficult to draw the line where a suggestion ends and plagiarism begins. In poetry, the great number of parallel passages where the same thoughts and imagery occur, with but little change of wording, will occur to every reader. In music, as we have indicated above, the parallelisms are not less remarkable. But in music the facilities for variation and original coloring are much greater. A change in the rhythm, transposition of time or key from major to minor, or *vice versa*, will often give a distinct and novel flavor to an old and familiar theme. Musicians have availed themselves of the fact, and have made it their justification for so ruthlessly rifling the works of their predecessors. Certainly, when such great composers as Handel, Mozart and Meyerbeer have not scrupled to use this "*pasticcio*" process, we can view it with a certain degree of indulgence.

Rossini and Meyerbeer.

Some years ago in one of the European capitals there was announced the performance of a New Grand Opera, the title role of which was to be sung by a new rising star who was said to possess an unequalled soprano voice. From near and far the lovers of the new and beautiful were gathering in the city anticipating the enjoyment of the great treat in store for them. Among the many arrivals were Rossini from Paris, and Meyerbeer from Berlin. The evening of the performance Meyerbeer occupied a box. Rossini came late and as there were no more seats to be had the impressario ushered Rossini into Meyerbeer's box. Knowing that they were total strangers to each other, the manager, for the sake of having a joke, did not introduce them. When the much heralded soprano had finished her first grand aria, the manager asked Meyerbeer for his opinion; Meyerbeer admitted she was very good, but the training of her voice in the upper register must have been faulty, as it was uneven, etc. This had the desired effect upon Rossini, who of course considered himself an undisputed master in these matters. He was of a different opinion, and it did not take long for an argument to ensue, each one defended his opinion to the bitter end. The argument grew hotter and hotter, when all of a sudden, Meyerbeer who felt indignant at having his authority disputed, rose and exclaimed, Sir! I am Meyerbeer. The other in return, rose and exclaimed, Sir! I am Rossini. This novel introduction ended the manager's joke, and the two princes of music quietly enjoyed it after the opera, over a cup of coffee.

PECULIARITIES OF COMPOSERS.

Composers differ as much as authors in their manner of working. M. Gounod is one of those whom composition throws into a very fever, and who can bear no interruption of domestic sounds about them while they sit at the piano, thumping the keyboard with one hand, and noting down their score with the other. Poor Madame Gounod once drove him wild by coming in to ask him for her thimble while he was endeavoring to link two phrases of an aria.

Meyerbeer used to compose methodically, sitting down to his piano as a business man to his desk, and never showing the least irritation if called away from a work, which he seemed able to take up and drop with the utmost ease.

Rossini composed best lying on his back in bed; and if once he was *en réve* he would lie abed all day, humming his airs to himself until he had learned them by heart, and scoring down a whole act at a time after he had hummed and rehummed it to his satisfaction. His musical memory was prodigious; but his voice was so untuned that once an Italian innkeeper, in whose house he once hummed for three whole days at a stretch, ran up to beg him that he would desist, for that his "noise" could be heard through the open window, and disturbed some English tourists dining *al fresco* down stairs.

Auber, even up to an advanced age, used to derive musical inspiration from a glass or two of champagne; and Wagner can only compose with the assistance of suits of satin cloths of divers colors, which he dons and puts off, according to the style of thing at which he is working. For instance when spinning off a pastoral duet he will array himself in primrose satin; when he comes to a martial chorus, quick he bolts off to his dressing room to don a pair of scarlet satin pantaloons, with tunic and cap to match. These delightful antics were made known to the public through the very distressing circumstance that the author of the "Tannhauser" was sued by his milliner for the cost of his composing vestments, and was made to pay an extremely long bill.

Among those whom we may call minor composers, M. Lecocq is the most happily endowed, for he can forge solos and choruses any where and any time—in trains, in a hot bath, on the top of a bus, in the rain, or in a dentist's room while waiting to have a tooth drawn. M. Vasseur, composer of "La Timbale d'Argent," who is an organist by profession, contrives his liveliest melodies by allowing his fingers to run wild over the keys of his large organ, and he, too, is a fertile workman. M. Offenbach, on the contrary, though he has composed so much, is only prolific during the spring time of the year, and while residing by the seaside. If he tries to compose elsewhere, and at other times of the year, his works are worth little, according to his own testimony.

CATALINI AND JENNY LIND.

When Jenny Lind first went to Paris, her distinguished precursor of nearly forty years, Madame Catalini, happened to be there also. Catalini had for many years lived in her charming home at Florence, firmly resisting all temptations to make distant journeys; but shortly before Jenny Lind arrived at Paris, Madame Vivier, Madame Catalini's daughter, had lost her husband, and as he was a Frenchman, it was necessary to visit Paris to go through certain legal forms before taking possession of the property he had bequeathed. Madame Catalini unable to resist her daughter's earnest request, accompanied her. On her journey, and for the first time in many years, the famous prima donna crossed the alps. European newspapers are not in the habit of chronicling the arrivals and departures of visitors, therefore it may never have come to Jenny Lind's knowledge that her distinguished predecessor was in the same city with herself. By mere accident a mutual friend acquainted Mlle.

Lind of the fact, and the Marquis of Normandy, who was then British ambassador at Paris, invited them both to dinner to meet each other. When Jenny Lind received the invitation she broke out in joyous exultation. "It has been the wish of my heart to be brought face to face with that great artist," she said. She had always thought it would be a hopeless desire since it was not deemed probable that Catalini would ever again leave Florence, but of all by-gone celebrities in the walk of art she herself pursued, Catalini was the one she most longed to see.

It is worth noting that Catalini's career offered the greatest similarity to that of Jenny Lind. Both had enjoyed unbounded popularity. Both had received the greatest social attentions from the English nobility. Both were of unsullied private character. As a lyric artiste Catalini had excelled all of her contemporaries, and it was likewise Jenny Lind's good fortune to attain the same pre-eminence.

Jenny Lind was anxious to meet Mme. Catalini prior to the dinner party at the Embassy. So she set out alone in a carriage to meet her in her own rooms in the *Rue de la Paix*. She sent in her card by the servant. The old cantatrice rushed out to meet her and embraced her in the hallway, and conducted her into the *salon* where they had a long *tele-a-tele*. Catalini was joyful over her good fortune, saying that she never dreamed such a chance would befall her in her old age of looking upon a face she had so longed to see, which had excited the mind of the people in a way that reminded her of her former triumphs.

The dinner party at the Embassy was a small one. After dinner the party, it being warm, strolled into the garden, the two *cantatrici* talking much together. In the evening some little embarrassment arose about asking Jenny Lind to sing. The Marchioness hesitated to do so, because it is understood that a request by a representative of royalty must never be refused, and her ladyship did not want to place Mlle. Lind in such an embarrassing position. But Catalini who was burning with curiosity to hear the young prima donna, went over to her and said: "C'est la vieille Catalini, qui dé-ire vous entendre chanter, avant de mourir."

Jenny Lind of course complied, and sitting down to the piano gave her incomparable "Non credea mirarti." The *salon* of the Embassy was very ill adapted to vocal display, she also had to accompany herself, nevertheless the many merits of her method, style and execution enchanted the Italian ear of Catalini who sat on an ottoman in the center of the room enjoying the rare treat and murmuring loud enough to be heard: "Ah! La bella cosa che la musica, quando si fa di quella maniera." Before leaving Jenny Lind sang "Ah non guinge" to the renewed gratification of the illustrious prima donna, who afterwards became quite vivacious and related anecdotes of her own career. She still retained traces of her former beauty and had a very engaging smile.

The sequel to this story is a very sad one. A few days afterwards it was heard that Catalini was sick. Jenny Lind and her friends hastened to her hotel to enquire for only to find that she was no more. This sudden death struck a sad cloud in the heart of the young singer who had conceived a great regard for Catalini. The aged Italians expression "vous entendre chanter, avant de mourir" seemed to the imaginative Swede a sort of "second sight" now that she was in truth departed.

It was said of a lady who had just completed her two score years, and who played very loudly upon her piano, but never spoke of her age except in a whisper, that she was *forte* upon her piano, but *piano* upon her forty.

If Longfellow had to write his well known poem, "The Old Clock on the Stairs," now-a-days, he would end each verse thus:

Forever?—Never!
What, never?—Well, hardly ever!

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ST. LOUIS, MO..

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THE statement now being circulated that Col. Mableson has become the purchaser of Her Majesty's Theatre seems too absurd to need contradiction. Any one who has seen the immense building at the corner of the Haymarket must know that it could scarcely be the property of a man who was scarcely able to liquidate his debts on his recent departure from this country.

THE time is at hand when a long drought may be expected in the musical line, especially in St. Louis. Theatres, Opera Houses and Concert Halls will be closed for the hot season; out-door amusements, such as pic-nics, garden concerts, etc., will be the order of the day, and we shall have to be content with such amusements until the refreshing irrigation of the fall season sets in. However, through all the trials of the Plutonian heat, the REVIEW will spare no exertion to bring all the musical news from near and far to its readers, and it is hoped that its pages will be refreshing during the summer as they have been instructive and amusing during the winter.

OPERA and play goers have of late been shocked by the liberties singers and actors have taken with the text of their respective parts.

It is bad enough when a singer adds cadenzas and variations of his own to the music, but when verses of questionable character are interpolated into otherwise pure and inoffensive songs, it is high time that the press should raise its voice against such levity. Singers and actors have no more right to offend public decency than any body else, and they should be held accountable for all such misdemeanors. We send our

daughters to an opera or an instructive and amusing play, and, for all we know, the actors or singers will introduce some ambiguous language, for the benefit of the gallery or pit. The stage should be the advocate of truth. There the beautiful and pure only should be sought, vice should be punished and virtue rewarded. It should ever be uncontaminated by lasciviousness. It is an amusement which should be instructive and not demoralizing. To make ourselves understood, we will quote a verse which has been surreptitiously introduced into the comic opera "Pinafore." There is nothing in the whole text of a dubious nature that we know of; but "Sir Joseph" of one of the companies lately performing here, found it necessary to add the verse which is as follows:

"I am Sir Joseph Porter,
And I'm courting the captain's daughter,
I wear knee-breeches 'cause I can't wear pants."
Hebe—"And so do his sisters and his cousins and his aunts."

This is one of the most innocent of all the innovations of this kind, and will be considered by a great many to be a good joke. We must refrain from quoting any of the actually vulgar expressions indulged in, but emphatically condemn all and every liberty taken with texts, for the sake of provoking lasciviousness.

The Sorrows of Genius.

Homer was a beggar; Platus turned a mill; Terence was a slave; Boethius died in jail; Paul Borghese had fourteen trades, and yet starved with them all; Tasso was often distressed for five shillings; Bentivoglio was refused admittance into a hospital he had himself erected; Cervantes died of hunger; the celebrated writer of the "Lusiad" ended his days, it is said, in an alms-house, and, at any rate, was supported by a faithful black servant, who begged in the streets of Lisbon for the only man in Portugal on whom God had bestowed those talents which have a tendency to erect the spirit of downward age; Vagelas left his body to the surgeons to pay his debts as far as the money would go; Bacon lived a life of meanness and distress; Sir Walter Raleigh died on the scaffold; Spencer, the charming, died in want; the death of Collins was through neglect, first causing mental derangement; Milton sold his copy-right of "Paradise Lost" for fifteen pounds, in three payments, and finished his life in obscurity; Dryden lived in poverty and distress; Otway died prematurely and through hunger; Lee died in the street; Steele lived a life of perfect warfare with bailiffs; Goldsmith's "Vicar of Wakefield" was sold for a trifle to save him from the grip of the law; Fielding lies in the burying-ground of the English factory at Lisbon, without a stone to mark the spot; Savage died in prison at Bristol, where he was confined for a debt of eight pounds; Butler lived a life of penury and died poor; Chatterton, the child of genius and misfortune, destroyed himself.

Schumann's Maxims.

OBSERVE the tone and character of the different instruments; try to impress their peculiar tone-colors on your ear.

QUESTION older artists about the choice of pieces for study; you will thus save much time.

YOU must gradually learn to know all the most remarkable works by all the most remarkable masters.

DO NOT be led astray by the applause bestowed on great virtuosos. The applause of an artist should be dearer to you than that of the masses.

IF you pass a church while the organ is being played, go in and listen. If you long to sit on the organ bench yourself, try your little fingers, and wonder at this great musical power.

MUSICAL PRODIGES.

BY WALDEMAR MALMENE.

Perhaps no word is more foolishly misapplied, through indiscriminate use, than "prodigy." Talent and genius do not seem strong enough terms to qualify natural abilities. Much mischief arises therefrom, for which fond parents and flattering friends are responsible.

It is natural for a loving mother to look upon her first-born as the most beautiful baby she has ever set her eyes on, she has reason to believe it because all her friends tell her so. As the family increases, comparisons are unavoidable, not only among her own children, but also among those of her neighbors, and vain illusions are thus dispelled.

Now it is also perfectly natural that musical talent should gladden the heart of parents, that their hopes and wishes should be raised for the future welfare of their offspring; but why parents should entertain the most presumptuous ideas of their children's talent, and why they are not satisfied with cultivating their talents so as to make them useful members in the large family of musical people, is not quite clear. The disappointed hopes of so many proclaimed prodigies, both as singers and players as well as composers, ought to keep their hopes within reasonable bounds.

Real prodigies have been so rare in the world's Art history, that they could easily be counted. It is true, that not always will this comprehensive word be used openly, but as actions speak louder than words, so we also find that the course parents pursue plainly indicates that they are imbued with that idea.

Talents can be as easily developed as they are destroyed. The latter is accomplished by early and frequent public exhibitions of children. Unfortunately the Church and its representatives, although openly condemning pride and vanity, allow their youngest members to appear in fine clothing both in church festivals and concerts. Even theatricals are looked upon as legitimate for these purposes, and floral offerings are powerful stimulants to promote self-esteem.

It takes a very strong mind to withstand the alluring effects of public applause, to which even older people succumb.

Taking it for granted that a child possesses talents of a superior order, which might almost make it appear a prodigy, it is yet self-evident that study ought to precede all public exhibitions. It is a most difficult task for a teacher to instruct prodigies which have already been exposed to the intoxicating effects of public favors. First on account of the precocity of the young aspirant no less than the mistaken ideas of the parents. They have heard a certain performer or singer exhibit his skill in certain difficult instrumental or vocal solos, and the teacher receives the gentle hint to select from these. Neither parent nor child seem to realize the want of preparatory technical work, a proper understanding and appreciation of artistic expression, a certain physical strength to produce tone, and, above all, a cultivated mind able to enter into the spirit of the composition.

Can all this be expected of a juvenile performer? Comparisons are almost unavoidable between the man and the child, which do not always turn out in favor of the latter.

As plants cannot flourish and bring forth good fruit unless the soil and climate are genial, so in like manner can no satisfactory results be expected from a talented child unless the influences surrounding it are genial.

It is not the dazzling light of the concert room, but earnest and secluded study which will promote the development of talent.

The lives of our great masters ought to be taken as examples. The world has designated them as "great" and "master minds;" their youthful career was beset with difficulties and trials; although their talents were duly recognized and applauded, yet they were never overrated, on the contrary they were often discouraged by their nearest relatives.

Poverty and privation were an incentive to their studies; their labors were devoted to the cause of music for the love of the art, not for mercenary motives, and few succeeded in procuring more than the common necessities of life.

The following synopsis of the lives of great composers is but intended to point out these difficulties to strengthen the foregoing remarks.

BACH, the great and unrivaled composer of fugues, was not considered a prodigy by his nearest relative, who discouraged him, and fate seemed to be against him. At ten years of age he was left an orphan. His brother John Christopher, an organist, although giving him his first instruction, showed little disposition to reward the boy's perseverance, for he destroyed the copy the boy had made of a book which his brother used with his pupils and to which he forbade him access. What a blow to the boy's ambition who sought for self-improvement and had devoted six months hard work in copying it. When fourteen years old his brother died, and once more he was thrown destitute upon a cold and friendless world. He then obtained a position as choirboy at Luneburg, where he was kept till his eighteenth year, and we are told that he often made journeys on foot to Hamburg, a distance of about forty miles, in order to hear the famous organist Reinken. Bach's organ playing became justly renowned; the first position he obtained at St. Blasius' Church at Muhlhausen was not a very lucrative appointment, as the following terms for the year's service show: "Eighty-five gulden (\$21.25), three malters of corn, two clatters of wood (one of beech and one of other wood), and six schock of small firewood, to be brought to his door." With such a start in life Bach married. In 1723 he succeeded in being elected organist to St. Thomas' Church in Leipsic, which position he held up to the time of his death in 1750.

HANDEL, of oratorio fame, met with violent opposition from

his father in the study of music, who desired him to become a lawyer and not only forbade him to touch any musical instrument, but also removed every thing from his house that might prove a temptation or encouragement. The duke of Saxe-Weissenfels having accidentally heard him play the organ in his chapel, succeeded in persuading his father to allow him to prosecute the study of music, for which nature had evidently fitted him. Handel's predilection for operatic music occupied the greater part of his early life, although he wrote a few sacred works which were well received; but it was not till after his operatic failures as impressario that he gave his whole attention to the composition of his great oratorios which have established his fame forever as the great oratorio composer. The immense number of compositions which Handel wrote, testify of a busy life devoted to the interests of art. Like Bach, blindness seemed the inevitable fate of such overstraining of his eyesight, and at the age of seventy-four, April 14th, 1759, Handel expired on Good Friday.

GLUCK, the regenerator of the opera, was the son of poor people, who, although not objecting to his musical predilections, were yet unable to gratify his wishes. Having lost his father at an early age and being destitute of the most necessary means, he was forced to join a band of wandering musicians. The hardships of such a life can be better imagined than described. His perseverance was duly rewarded, for at the age of twenty-four he was able to proceed to Italy where he studied diligently for four years under Padre Martini. Gluck's operas caused quite a revolution in the prevalent style, for he ventured "to restrict the art of music to its true object—that of aiding the effect of poetry by giving greater expression to the words and scenes; but without interrupting the action of the plot, and without weakening the impression by needless ornamentation." The difficulty of this task of common sense *versus* fashion was not a small one; two factions arose in Paris known by the name of Gluckists and Picinists, the latter being the admirers of the composer Picini, whose sweet Italian airs were to many a far greater attraction than the solid harmonies and unpretending melodies of Gluck. The accounts of this musical warfare are highly interesting, for no less a personage than Marie Antoinette, the wife of Louis XVI, was the patron of Gluck, while the king himself was the defender of the Picini party. Gluck died in 1787; posterity has called him the "Michael Angelo of Music."

HAYDN, who laid the foundation of the modern symphony, was the son of a poor wheelwright. From the position of a choirboy in the Cathedral of St. Stephen in Vienna, he worked his way up by his own industry. The accounts of his early struggles, his privations and hardships ought to be encouraging to those whose zeal is genuine. One particular circumstance in the early history of his life is noteworthy. Haydn was a great admirer of the old Neapolitan *Nicolo Porpora*, whose works were justly celebrated. In order to obtain advice and instruction from him, Haydn did all kind of menial service for him, such as cleaning his boots, coat etc., for which at first he received the courteous salutation of *fool* and *blockhead*. What better proof can we give of Haydn's unostentatiousness than his living for thirty years at Eisenstadt, the country seat of Prince Esterhazy, occupying the position of musical director of his employer, for whom he had daily to furnish fresh musical food in the shape of symphonies and quartettes. The death of his patron in 1790 released him from this slavish task, and from his visit to England dates the period of his greatest works, the composition of twelve celebrated Salomon Symphonies, the Creation, the Seasons, etc., which have gained him an immortal reputation.

MOZART was unquestionably a child prodigy, whom nature had endowed with supernatural talents both as a performer and composer. Notwithstanding the recognition of his abilities by all who heard him, still his genius was not half recognized, and many were the disappointments, pecuniarily and artistically, which he had to experience, as can be gathered by the interesting collection of his letters. How little pecuniary profit had he directly from the fruits of his genius which he has bequeathed to the musical world! But a few sorrowing friends followed him to the grave and a few years later nobody could point out the spot where the body of the immortal genius had been laid.

BEETHOVEN'S youth is another example of trials and difficulties which few would have surmounted. The son of a drunkard, by whom he was cruelly treated, he was nevertheless fortunate enough to obtain sufficient gratuitous instruction from Neefe so as to be able to play the greater part of Bach's "Well-tempered Clavichord" in his eleventh year. In 1787 Beethoven played before Mozart, and his improvisation on a subject given him by Mozart caused the greatest admiration. In 1792 he placed himself under Haydn, but his methodical mode of instruction did not please Beethoven who imagined that his teacher was jealous of him. After this he had a course of instruction in counterpoint and fugue from the well known master Albrechtsberger. The Symphony and Sonata reached a perfection through his masterly treatment, combined with the inspiration of genius, which has not been excelled since. His unfortunate deafness, which deprived him of hearing and enjoying in later years the gems he produced, was the cause of despondency and irritability of character which often made his life a burden to himself and others. His sufferings ended March 26th, 1827.

WEBER, the originator of the so-called romantic operatic school, was the son of a traveling actor, and his wanderings about the country was little calculated to promote the musical studies and develop his genius which early manifested itself. But notwithstanding his trials and difficulties, he succeeded in bringing out his opera "Abu Hassan" in 1811, which was a great success. His Freischuetz, Oberon, Euryanthe, etc. are the monuments on which his fame rests.

ROSSINI was the son of a town crier, who possessing sufficient knowledge to play the horn, seemed to accept engagements to

play at fairs, where his wife sang at the same time. Rossini's musical talents showed themselves very early, and being gifted with a very sweet voice, it was the means of bringing him prominently before the public. After a year's study under Mattei, he made himself prominent by the composition of a Cantata in his sixteenth year, and from this we may date his rapid success; his works were soon performed in all countries and still retain their popularity.

The list of renowned composers who rose to fame through persevering study, undaunted by surrounding difficulties, could easily be augmented.

Ballad Singing.

The Moore Centennial which has been celebrated in almost every city of the Union, mainly by the singing of exquisite ballads, makes the following personal reminiscence of the poet from Blackwood more than usually interesting.

Moore, more than any other modern, united the characteristics of the bards of old. He made his own poetry, composed his own music, and sang his own lays in the presence of the great and fair. All the world is acquainted with his poetry, and many of his melodies have become popular; but his qualities as a singer, known to comparatively few, were perhaps not less remarkable than his genius as a poet and a musician. We had once the opportunity of hearing him, and it was a pleasure we never can forget. With a mere thread of a voice, just sufficient to "fill" an ordinary drawing-room, and accompanying himself with a few chords on the piano, he chanted (rather than sang) his own ballads with such exquisite grace and finish, such sweetness, tenderness and fire that he produced effects on his hearers unequalled by the greatest professors of vocal art. Pasta, who once heard him, expressed her delight with Italian fervor. Moore modestly disclaimed such high praise, saying that what he did could not be called singing. "No Mr. Moore," said the lady, "it is not exactly singing, but it is something a great deal better." It was, in truth, the perfection of ballad singing; and its charm lay in its delicacy, simplicity, and that earnestness of utterance and manner which showed that every word, every note, came from the heart. Why do not our fashionable and popular ballad singers endeavor to charm in a similar manner, instead of loading simple melodies with unmeaning flourishes, miscalled ornaments?

NEW MUSIC.

"Life's Lights and Shadows," by Alfred G. Robyn. This is one of the most tender songs that has ever come to our notice. The melody is exquisite, and the harmony is rich and beautiful. Besides the piano accompaniment, there is a violin, or violin and organ accompaniment, which can be employed *ad libitum*. The words are so beautiful, that we here repeat them:

I was sitting alone one evening,
Watching the sunset sky,
With its crimson and golden flashes—
Flashing to fade and die;
And deep in my heart I wonder'd,
Is it so with life's bright joys?
Are they nothing but sunset driftings,
That a passing cloud destroys!
I stood by my window next morning,
Watching the first gleam of light,
As it gilded the eastern horizon
As if heralding no more night;
And deep in my heart a voice whispered,
In tones inexpressibly sure:
The joys of the world are fleeting,
But the joys of heaven endure.
This is the night of shadows,
With only one guiding star,
And a few faint gleams of sunshine,
That come from the light afar;
But our life is a journey eastward,
Toward the rising of the sun,
And when we wake in the morning
We will find the night is gone.

"November" — another of this talented author's songs. This is as good as the preceding one; also

very tender and full of pathos. We recommend them to all singers who wish to sing beautiful music.

PIANO DUET—"Vive La Republique," by Charles Kunkel, embracing the two great French national hymns "La Mar eillaise" and "Mourir pour la Patrie," with several effective and brilliant variations. This piece has for some time been favorably known as a piano solo, and has been sought after as a duet by scores of people to whom it will be good news to learn that it has at last been published as a brilliant piano duet.

"Hand in Hand"—impromptu a la Polka, piano solo, by Mme. Julia Rive-King. We need not say that this is a good piece, the name of the authoress is a guarantee for this. It is sprightly and will win favor with every one. It is in the modern style, yet it bears the stamp of one thoroughly versed in the higher order of music. One particular thing in its favor is, that it is not very difficult, being about third grade.

"Our School Days now are Over"—chorus with soli or semi-chorus for female voices—by Waldemar Malmene. A fine composition for colleges and schools, full of good sentiment and spirit. The alternate melodies are very beautiful and effective. It is unusually well written and deserves the attention of all who are interested in this kind of music. Published by Balmer & Weber, St. Louis, Mo.

FLATS AND SHARPS.

Aida has been particularly successful at the Liceo, Barcelona. MEYERBEER'S *Dinorah* has been revived at Wiesbaden with success.

THE Italian operatic season was inaugurated at Bilbao by *L'Africaine*.

HERR LINDEN, a Wolfenbittel tenor, is engaged for the Paris Grand Opera.

THE season at the San Carlo, Naples, has been brought to a premature termination.

Ekkehard, a three-act opera by Herr M. Jaffé, has been moderately successful in Bremen.

M. RIVIERE'S CONCERTS at the Teatro del Principe Alfonso, Madrid, have been well attended.

SPOHR'S oratorio, *Die letzten Dinge*, was performed in Gera on Good Friday, by the Musical Association.

PERGOLESE'S *Stabat Mater* was performed in the French Roman Catholic Church, Moscow, on Good Friday.

The publication of Sig. Antonio Ghislanzoni's *Giornale Capriccio*, temporarily suspended, is to be resumed in June.

THE first performance, at Mannheim, of *Rheingold* took place on Easter Sunday, and of *Die Walkure* on Easter Monday.

A NEW theatre, to be called the Teatro Nazionale, is in course of construction at Florence. The stage will be larger than that of the Scala, Milan.

THE Czar has conferred on Mme. Nissen-Saloman a mark of especial distinction in the shape of the Order of the Red Cross, to be worn on the left shoulder.

IT IS proposed to erect a handsome theatre, worthy of the city on the site now occupied by the Villa Colonna and the grounds of the Monastery of San Silvestro, Rome.

HERR R. BIAL, formerly lessee of Kroll's Theatre, Berlin, has accepted the musical directorship of a large concert hall, under his brother's management, in New York.

AT THE sale of works in the Royal Albert Hall, Dr. C. G. Verrinder played on the grand organ an interesting selection of music from the great masters.

MME. PADILLA-ARTOT and Senor Padilla are about commencing a tour in Germany, and will take part in the musical festivities at Berlin in honor of the Golden Wedding of the Emperor and Empress.

M. V. comes to the headquarters of the New York Police. His daughter is missing, and he wants search made for her. "What's her description?" asks an officer. "Tall; blonde; and three or four years younger than she looks."

Yacup—"Vell Hannes, can you tell me ven de commencement exercises at de cemetery commence?"

Hannes—"Yah."

Yacup—"Vell! ven is dat?"

Hannes—"Ven all such fools like you graduate, and dat was doomsday."

National Notes.

(We do not always endorse the opinions of our correspondents.)

GOTHAM GLEANINGS.

[From our Special Correspondent.]

NEW YORK, May 20th, 1879.

Musical matters here have but little interest, the season is over. Mr. W. H. Sherwood, a Boston pianist and teacher of eminence, and Mr. Franz Rummel have given recitals at Steinway Hall. Not having the pleasure of hearing either, I can give you no report of them, especially as the reports I hear are so contradictory.

Haverly is running two Pinafore Companies at his cozy theatre, the Lyceum—a juvenile in the afternoon, and one composed of the members of the Hess English Opera Company. Both are doing well.

A private letter from Mr. Jarrett, Nilsson's manager, states positively that she will not come to America with Mapleson next season. He will probably bring Mlle. Ambre.

Wilhemj goes to California. No artist of any eminence is as yet named who will accompany him. It is rumored that Remenyi's great discovery (the second Mozart), Vog-itch, will be one of the company. Remenyi will also go on about the same time, with a company from Chicago. Remenyi, it is said, has been engaged by some "Lyceum bearers" in that city for two hundred concerts next season.

The Moore Centennial at the Academy of Music, on the 28th, is to be conducted by P. S. Gilmore.

The new Concert Garden of Koster & Bial, twenty-third street, near sixth avenue, is not a success.

Boonville, Mo.

BOONVILLE, MO., May 25th, 1879.

You will probably be astonished at the programme I herewith send you, but as it indicates, we had, on the 14th, a performance of the entire work of Romberg's "Lay of the Bell." Although we are pretty far out West, yet we are a very musical people. The performance was given under the auspices of the Boonville "Turn- und Gesang-Verein," and was a great musical as well as financial success. Great credit is due Professor Carl S. Mayer, who, through his indefatigable zeal, achieved a well earned success. Mr. Sauter, also, who is indispensable on such occasions, lent his helping hand in a most praiseworthy manner. Professor Chalfant was the able organist of the occasion. Everything went off so well that a repetition is demanded by our citizens.

A. B.

Yankton, Dak.

YANKTON, DAK., May 14th, 1879.

A Concert was given at the Methodist church, Yankton, Dakota, by Mrs. S. L. Whitney and her pupils. The programme was replete with gems, and great credit is due to all the participants. Special features, to be mentioned, were the piano duet "Scotch Dances" by Chopin, arranged for four hands by Kunkel Bros., performed by Miss Maud Shurtliff and Mrs. S. L. Whitney. The next was "Jolly Blacksmiths," duet by Jean Paul, which created quite a sensation, performed by Misses Oesterling and Poore. Miss Poore also elicited most hearty applause by her rendition of Jean Paul's transcription of "Maiden's Prayer." This is indeed a beautiful concert piece. All passed off well, and we hope to have frequent repetitions of this kind of performances.

B. J.

ST. LOUIS, May 29th, 1879.

DEAR REVIEW:—I heard the remark in your office the other day that you would like to have articles in your columns of the same style as those of "Flanneur" in the New York *Trade Review*. Now it seems to me you think a great deal of this New York *Trade Review*, and really I must confess that I do too; but then I have one serious objection to it, and you can easily guess what that is, considering the depleted state of my purse. In this country of freebooters, free fights, free lunches, etc., a man of my financial condition does not feel like paying for information which he can get for nothing. "I pay my money and take my choice," that is, I pay nothing and take your

REVIEW, for, as you will remember, I bought one dollar and fifty cents worth of music from you, which makes me a subscriber to your paper for a year. Do you know the old German proverb "Much cry and little wool"? I was forcibly reminded of this the other evening when I attended one of Mr. Sherwood's piano recitals. Mr. Sherwood comes from Boston—I think they ought to call it Bosstown, the inhabitants of that conceited village certainly thinking it is the Boss town, and every thing that emanates from there is perfection. I have always entertained a high opinion of the Boston criticisms, but unless they prove to be more accurate in the future than I have found them to be in Mr. Sherwood's case, I shall be obliged to go back on them. This musical prophet, I am inclined to think, will receive more encouragement in his own land than abroad. Mr. Sherwood comes to us with the highest encomiums from the press of Bosstown, announces prodigious programmes which he plays from memory, and leads us to believe that we are going to hear a second Rubinstein, and actually allures an old *blaze* like myself to go and hear him. And what did I hear? Nothing but a good piano player who wades through a lot of music, apparently for quantity's sake. What was new to me sounded comparatively well, the credit being due to the compositions; that which was known to me I do not care to hear again by the same performer. Mr. Sherwood should remain in Bosstown, give lessons and recitals to his pupils, which will evidently pay better than to send an agent about the country to beg subscriptions for piano recitals.

Thomas, I understand, is going back to New York; that musical incubator they started in Cincinnati does not seem to breed as much harmony as was anticipated; the great hen that was to hatch the game chickens seems to have set upon a nest of goose eggs. Mr. Nicholl, the president of the college, seems to be the chief cause of all the trouble, and looking at their troubles from a bird's-eye view, it seems to be a very picayunish business, since a "Nickel" is at the bottom of it all. Mr. Thomas evidently considers himself worth more than a "Nickel" (Nicholl), for he said, "either you go or I will go," and I am inclined to think the whole business will be no go.

The whole affair reminds me of a whale hunt, the proprietors of the Cincinnati Music College were the whale hunters and Thomas was the whale. In whaling they sometimes get a whale by throwing him a red hot brick, which he devours not knowing what kind of a meal is put before him, but which makes him very sick in a short time. The Cincinnati Music College threw Mr. Thomas a red hot brick in the shape of a \$10,000 salary. Thomas gulped it down without even consulting the small fry about him, and now he feels very sick. Some say it wasn't a whale after all. President Nicholl says it was a shark, and others say it was only a minnow.

VAGABOND.

Very Possible.

The fact that few people can tell a good picture from a bad one by their own unassisted judgment receives illustration from this little story, which we find in the Boston *Herald*: "At a picture sale last week, a small landscape was in the hands of the auctioneer, and, after a good deal of 'dwelling,' he was only able to run the bids up to sixty-five dollars. Just as he was going to declare its sale, the superintendent of the collection happened in, stepped in front of the audience, and said: "Ladies and gentlemen, that picture was painted by the celebrated French artist Frere, now deceased, and has won two prizes, in exhibitions held in Europe, for its artistic beauty. The name of the artist was left off the catalogue through a mistake, and I assure you the picture is just what I represent it to be." After this explanation the bidding began to be very lively, and the gem was eventually sold at two hundred and sixty dollars."

PROGRESS OF CHAMBER MUSIC.

Musica da camera, as properly called, is that which was executed at the royal and imperial courts as a private entertainment. In early times, none but those attached to the courts were invited or admitted. Now the character of these entertainments are changed, and they are called "court concerts." But "chamber music" is now understood as indicating a distinct style or class of compositions, which belong neither to the church, the theatre, nor the ball-room, yet appeal to the largest refinement and culture for appreciation and understanding.

"Chamber music" is always of a highly refined character. It appeals to no vulgar or vitiated feeling; its whole tendency is to the elevation and refinement of taste in art. As in literature there are few readers of the authors whose works have become classic, so in music the audiences frequenting the *Chamber Concerts* do not compare in number with those who are attracted by programmes of more popular performances. We do not quarrel with the man who devours Dickens but has never tasted Milton. Then, it may be asked, why should we complain of the amateur who prefers the sensuous and simple strains of the lyric drama to Beethoven's Sonatas or Bach's Fugues? In music there is such a delightful variety of styles, and so many degrees of excellence, that all tastes may be gratified. But, unfortunately, there is in our country a too common prejudice against *Chamber Music*, which attributes to it many unattractive qualities, such as heaviness, lack of melody, and so forth, and keeps many from ever going to places where it may be heard. This is a misapprehension. Many compositions of the *genre* are full of brilliant musical thoughts, and sparkle with flowing melodies, which, in some instances, are scarcely less catching than the song-tunes of the people. It is true there is no dramatic passion, no exaggerated expression, no breadth and depth of coloring; but the same individual may be pleased with different departments of art, and no man of an advanced civilization is satisfied to eat of the same dish continually, for, as the French have it, *toujours perdrix*, even partridge loses its attractiveness by undue familiarity.

The man who relishes Dickens may consistently enjoy Milton; the admirer of a Claude landscape may find pleasure in contemplating a stage-scene by Russell Smith; Haydn and Mozart, Beethoven and Schubert, Mendelssohn and Schumann, have written string quartettes and instrumental solos that may interest the most ardent lovers of Verdi's, Weber's, or Meyerbeer's operatic strains. A cosmopolitan taste is among the possibilities and should be cultivated. But there is an indifference, nay, almost antagonism, shown by the followers of one school or style to any other, which is to be deplored. Men are to be pitied who thus put narrow limits to their enjoyments and not even attempt to enlarge their domain. The spirit shown by Fontenelle when he asked of the Sonata, "*Que me voulez tu?—What do you want of me?—*should be avoided. The Sonata might have much to say to an organization more musical and less witty than Fontenelle, whose love of a *bon mot* was so strong that no subject or occasion could be spared; even his death-bed gave his wit a chance for display, when he said: "I don't suffer, my friends; but I feel a sort of difficulty of living any longer."

If pleasure be not derived from the performance of a well-composed quartette, come to the humiliating admission of want of taste, or find an excuse in the imperfect execution which, it must be acknowledged, cannot be tolerated in Chamber Music, nor is it likely to happen, for musicians have a love for it, and know full well that in such works the respective performers must have nearly balanced skill, and should be animated by the same spirit. The indifference, the attention, or the enthusiasm of the performers communicates itself to the public, and makes them indifferent, attentive, or enthusiastic, for there is a recip-

rocal action of the audience upon the artists, and of the artists upon the public, which creates the charm or the torments of both. Quartette players should, and generally do, understand this relation, and, perhaps, in no department of executive music can such exactness, precision, care, and *esprit de corps* be found among this class. As we have seen, according to Lichtenthal, *musica da camera*, properly called, is "that which was performed at court for the private entertainment of kings and nobles, officers and courtiers, but now, in Europe, large audiences are assembled in the great cities to hear these, at present fashionable performances. In London, Joachim's announcement of a programme of three Beethoven quartettes is sufficient to crowd St. James' Hall; in Paris, since twenty years, M. Padeloup has established classical concerts, which drew every Sunday to the Cirque National audiences numbering 4,000 persons, and the thought came to him to give Mozart and Haydn quartettes by all the stringed instruments of his large orchestra, so as to popularize them, and he has been successful; his imitators have been many, and some have even applied his idea to vocal music, that is, have taken dramatic quartettes from the operas and had them sung by large choruses. This was a palpable error of judgment and was not sustained by public favor.

Symphonies, concertos, fantasias, sonatas, variations, quartettes, trios, duos, instrumental solos, as well as vocal, may be properly comprehended under the head of Chamber Music.—*American Art Journal*.

Ernst Friedrich Richter.

Ernst Friedrich Richter, who recently died in Leipzig, where he was musical director of the University, was a musician of great ability. He was born at Grosschonan in 1808, and first began his profession by singing in a church choir at Zittau. He began early in life composing motets and other church music in which he excelled very much, he was subsequently made conductor of the Singacademie. In 1851 he accepted the post of organist of St. Peters and on the death of the great theorist, Hauptman, in 1868, he was appointed his successor as Cantor of St. Thomas which office he held for the last eleven years. His works consist chiefly of ecclesiastical and chamber music.

Evelyn Spyer.

The "Little Prodigy," Evelyn Spyer of St. Louis, has just completed a most successful series of dramatic impersonations throughout the West. She visited the principal cities in this and adjoining States, and received ovations everywhere. At Kansas City she played two engagements by request, also at Columbia, Mo. Wherever she has appeared, the press and public have been loud in praise of her talents.

A drama is now being written for her and adapted to her size, age and characteristics, in which she will assume the leading role and appear next season.

MAJOR AND MINOR.

MR. W. PECHER has been appointed organist of the new Catholic cathedral, on Fifth avenue, New York, and will receive a salary of \$2,500 a year.

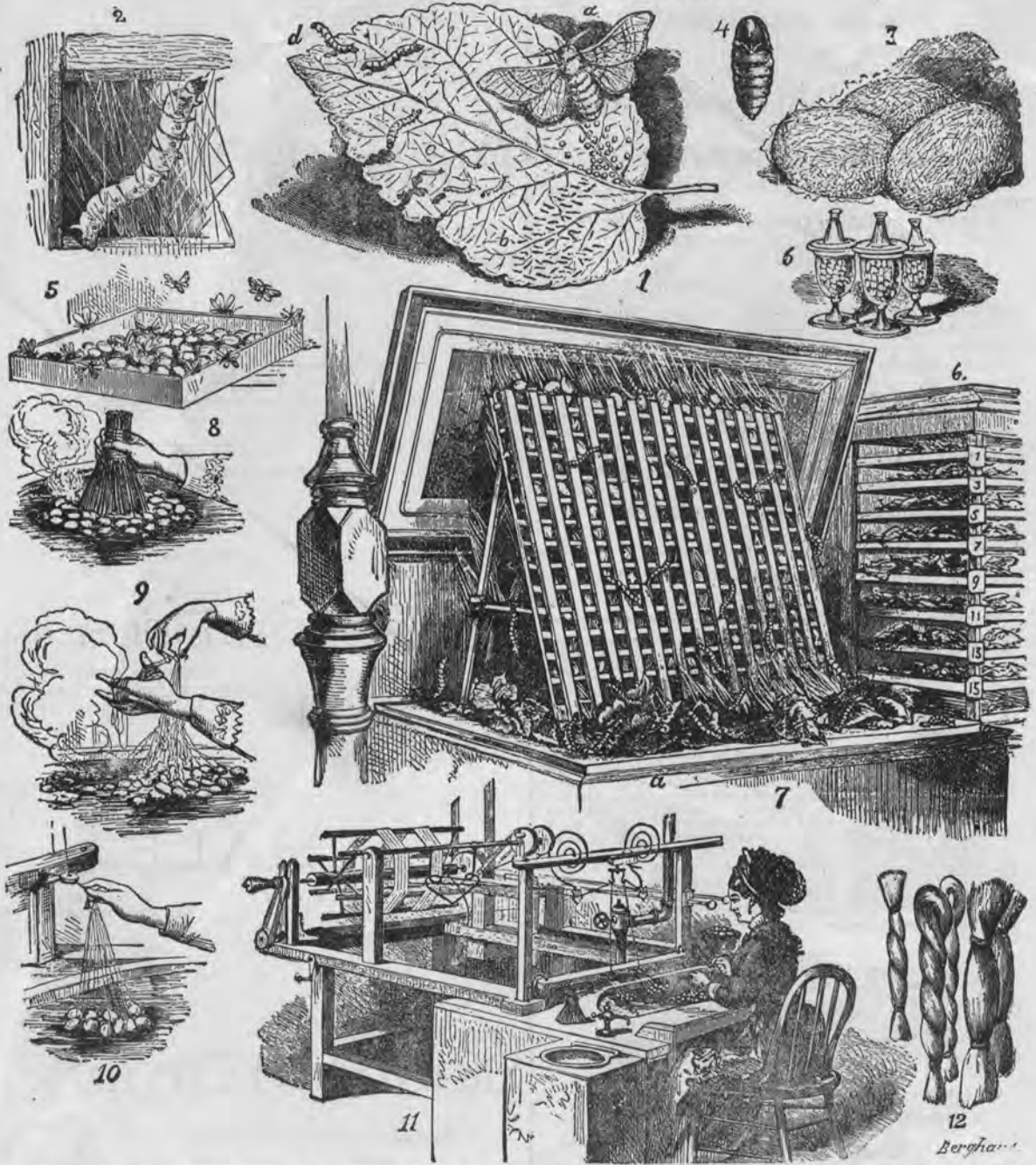
M. MONTEVERDE'S statue of "Jenner," representing the doctor vaccinating a young child, has been bought by the Duchess of Galliera for \$10,000, and she intends presenting it to the Hospital of Genoa.

AT A concert given at Beaver College, Beaver, Pa., March 27th, Miss Alice Lyon and Prof. Rhu performed "Melnott's" celebrated concert arrangement of the Overture to William Tell. This duet is superior to all other arrangements of this popular Overture. The performance is spoken of in the highest terms of praise.

WE ARE in receipt of a beautiful souvenir programme of "Carmen," from Messrs. Sherman, Hyde & Co., San Francisco, Cal. It encloses a fine photograph of Mme. Marie Roze, as she appeared in the title role of this opera. On the back thereof there appears endorsements of the Weber pianos, by all the leading singers of the age. The beautiful prima donna and Weber's pianos are fit companions.

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f

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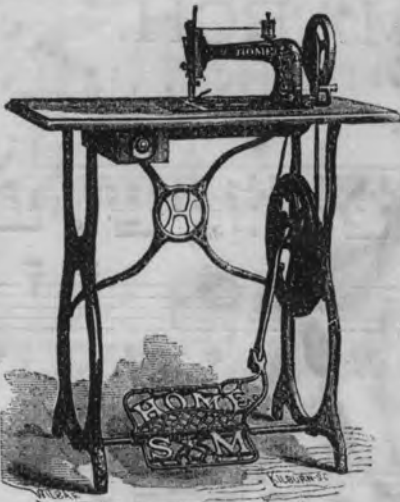
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Ped. * *Ped.* *

3. Das Vög - - lein hört'n wir sin-gen, Es war
 2. Ein Vög - - lein hört' er sin-gen, Denn sein
 1. Ein Vög - - lein hört' ich sin-gen, Als im

1. I heard a wee bird sing-ing, In my
 2. He heard the wee bird sing-ing, For its
 3. We heard the wee bird sing-ing, Af - ter

tempo.

3. vie - le Jahr' her - nach, Der Glo - - cken traut Er - klin-gen Lud
 2. Stimmchen war so klar, Wie Hoch - zeits-glo - cken klin-gen, Har-
 1. Bet - te ich noch lag, Die Fen - ster - flü - gel schwingen, Das

1. cham-ber as I lay, The case - - mento - pen swing-ing, As
 2. notes were won - drous clear, As if wedd - ing bells are ring-ing, Me-
 3. ma - ny years had flown, The true - - bells had been ring-ing, And

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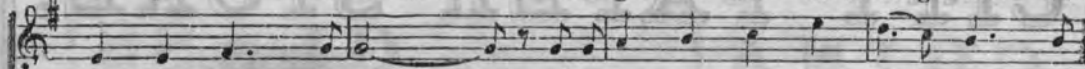
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3. ums zum Hoch - zeits-tag..... Ott-mals wenn wir im Wal - de geh'n, Deut'
 2. mo - nisch schön für - wahr..... Und im - mer - fort das Vög - lein sang, So
 1. Ta - ges - licht an - brach..... Die grü - nen Ae - ste schwingen sich Im



mor - ning woke the day. And the boughs a - round were twin - ing, The
 lo - dious to the ear. And still it rang that wee bird's song, Just
 3. Wil - lie was my own. Oft stroll - ing thro' the forest glade, I



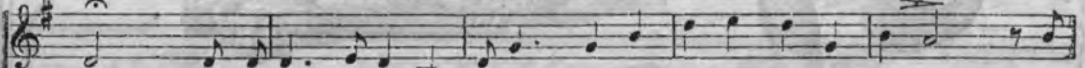
3. Ich für ihn des Vög - leins Tön', Des Morgens als von fer - nen Höh'n Er kam und mir sich
 2. wie die Glo - cken bang, bing, bang, Zum Taktschlag sich mein Her - ze rang; Ich fühl't's, er nah' mir
 1. Glanz der Son - ne wun - der - lich, Und lan - ge schon ich gräm - te mich nach Wil - lie Tag für



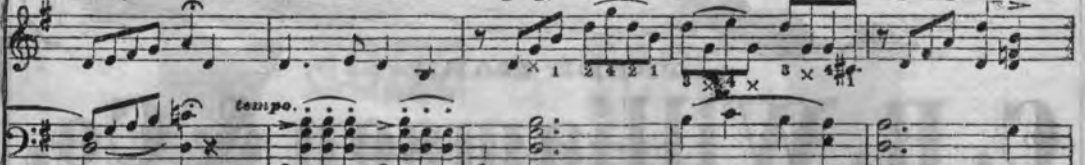
1. bright sun thro' them shin - ing, And I had long been pin - - ing, For my Wil - lie far a
 2. like the bells ding dong, ding dong, While my heart beat thus quick and strong, I felt that he was
 3. mind him what the wee bird said, That morn when he no long - er strayed, But flew to me a



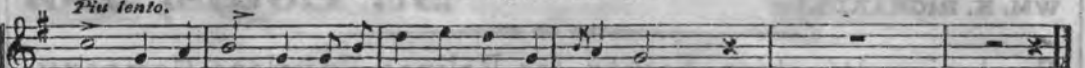
3. gab. Oh! wie lieb des Vög - leins Singen, Oh! wie lieb des Vög - leins Sin - gen. Des
 2. war. Ach! das Vög - lein hört' er singen, Ach! das Vög - lein hört' er sin - gen. Das
 1. Tag. Als ich hört' das Vög - lein singen, Als ich hört' das Vög - lein sin - gen. Das



1. way; When I heard that wee bird singing, When I heard that wee bird sing - ing, That
 2. near; Ah! he heard that wee bird singing, Ah! he heard that wee bird sing - ing, That
 3. lone; Oh! we love the wee bird singing, Oh! we love the wee bird sing - ing, That



3. Vög - leins, des Vög - leins, Oh! wie lieb des Vög - leins Sin - gen.
 2. Vög - lein, das Vög - lein, Ach! das Vög - lein hört' er sin - gen.
 1. Vög - lein, das Vög - lein, Als ich hört' das Vög - lein sin - gen.
Piu lento.



1. wee bird, that wee bird, When I heard that wee bird sing - ing.
 2. wee bird, that wee bird, Ah! he heard that wee bird sing - ing.
 3. wee bird, that wee bird, Oh! we love the wee bird sing - ing.



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First system of musical notation. Treble clef staff contains a melodic line with various fingerings (e.g., 12, 11, 2, 2, 1, x, 2, x, x, x, x, 3, 3, 3, x13, x1x, 4, 2, 2, 1, x, 2, 14, x12, x4x) and trills. Bass clef staff contains a harmonic accompaniment with pedaling instructions: Ped., 1 x 8 * Ped., * Ped., * Ped., * Ped., *

Second system of musical notation. Treble clef staff continues the melody with fingerings (e.g., 4, 3, 2, 1, x, 2, 1, x, 1, x, 4, 3, 1, x, x, 1, 2, 4, 5, 2, 1, x, 2, 1) and a *rit.* marking. Bass clef staff continues the accompaniment with pedaling instructions: Ped., * Ped., * Ped., * Ped., * Ped., *

Third system of musical notation. Treble clef staff begins with *risoluto. a tempo.* and fingerings (e.g., 2, 3, 2, 1, x, 2, 3, 2, 1, x, 3, 3, 2, 1, 2, 3, 2, 1, x). Bass clef staff continues the accompaniment with pedaling instructions: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Fourth system of musical notation. Treble clef staff includes a *tr* (trill) and *a lib.* marking. Bass clef staff continues the accompaniment with pedaling instructions: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Fifth system of musical notation. Treble clef staff features a *Triop.* (triple) marking and *Sua.* (suave) markings. Bass clef staff continues the accompaniment with pedaling instructions: Ped., * Ped., * Ped., * Ped., * Ped., *

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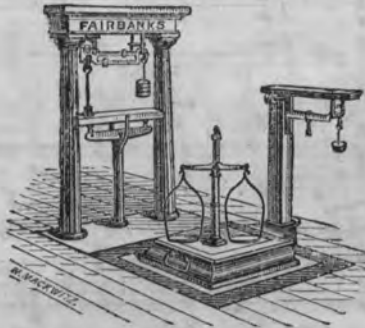
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3. Die Mä-her durchstreiften die rei-zen-de Flur, Und fröh-lich ihr' Stimme er-klang, Doch
2. Und Bes-sie, die Milch-magd, recht lustig sang, Die Au' war frisch, der Himmel klar, Die
1. Der Thau lag schimmernd auf der Flur, Ein Ne - - bel auf dem Bach, Bei dem

1. The dew lay glit - t'ring o'er the grass, A mist lay over the brook, At the
2. And Bessie, the milk - maid, merri - ly sang, The meadows were fresh and fair, And the
3. And over the meadows the mow - ers came, And mer-ry their voi - - ces rang, And

3. ei - ner von ih - nen be - eil - te sich nur, Dort-hin wo die Milch - magd sang; Und
2. Mor-ge-n-luft küs - te ih - - re Wang', Und spielt' mit dem nuss - braun Haar; Doch
1. er - - sten Blick der Son - - ne fuhr Die Schwal-be vom Nest am Dach; Des

1. ear - - nest beam of the gold - en sun The swallow her nest for - sook; The
2. breeze of morn - ing kiss'd her brow, And play'd with her nut - brown hair; But
3. one a - mong them wend-ed his way To where the milk - maid sang; And

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3. als er well-te an ih - - rer Seit,' Trotz War - nen durch Freundes Mund,..... Er-
 2. oft sie sah' sich um und um, Und gab ih - re Unge-duld kunt,..... S'war
 1. Ha - ge-dorns Blü-then weiss wie Schnee Den Bo-den schmückend lagen bunt,..... Die

1. snow - y blooms of the haw - - thorn tree Lay thick-ly the ground a - dorn - - ing, The
 2. oft she turned and look'd a - round As if the si - lence scorn - - ing, 'Twas
 3. as he lin - ger'd by her side, Des - pite his com-rades warn - - ing, The

3. gab sich von Neu-em die al - - te Mähr'. } Um fünf Uhr in der Morgenstund. { Er-
 2. Zeit dass der Mä-her die Sen - - se schärft, } Swar
 1. Vö - - gel san-gen in je - - dem Busch, } Die

1. Birds were singing in ev' - - ry bush, } At five o'-clock in the morn-ing, { The
 2. time for the mower to whet his scythe, } 'Twas
 3. old, old sto-ry was told a - gain. } The

3. gab sich von Neu-em die al - - te Mähr'. } Um fünf Uhr in der Mor-gen-stund.
 2. Zeit, dass der Mä-her die Sen - - se schärft, }
 1. Vö - - gel san-gen in je - - dem Busch, }

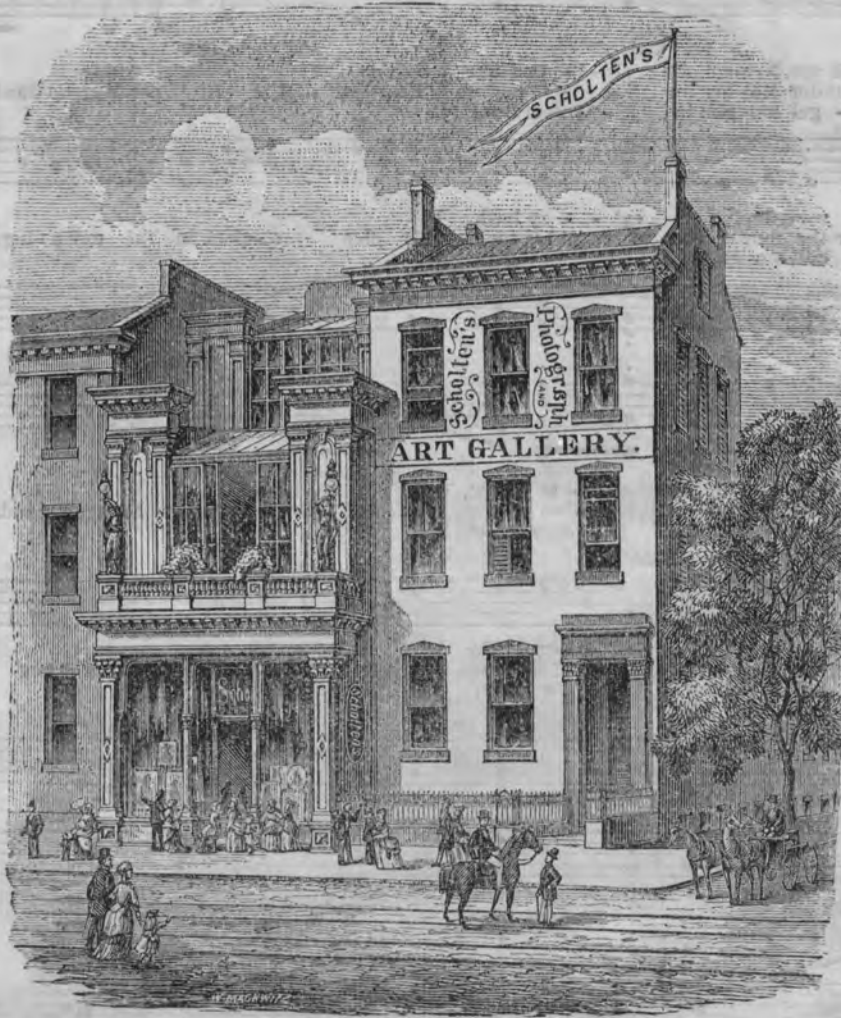
1. birds were sing-ing in ev' - - ry bush, } At five o'-clock in the morn - ing.
 2. time for the mower to whet his scythe, }
 3. old, old sto-ry was told a - gain, }

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First system of musical notation for the waltz. It consists of a treble staff and a bass staff. The treble staff has a key signature of one flat and a time signature of 3/8. It contains several measures with fingerings (e.g., 4, 3, 1, 1, 3, 3, 1, 4, 2, 2*) and dynamic markings like *p*. The bass staff has a key signature of one flat and a time signature of 3/8, with notes and rests. Pedal markings are present below the bass staff.

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

Second system of musical notation. It continues the piece with treble and bass staves. It includes first and second endings, labeled "1mo." and "2do." respectively. Fingerings and dynamics are indicated throughout.

Ped. * *Ped.* *

Third system of musical notation. The treble staff has a key signature of one flat and a time signature of 3/8. It starts with a forte (*f*) dynamic. The bass staff has a key signature of one flat and a time signature of 3/8. Pedal markings are used.

Ped. * *Ped.* *

Fourth system of musical notation. It continues the waltz with treble and bass staves, including various fingerings and dynamic markings.

Ped. * *Ped.* *

Variation I.

Variation I of the waltz. It features a treble staff with a key signature of one flat and a time signature of 3/8, and a bass staff with a key signature of one flat and a time signature of 3/8. The variation includes a section marked "Sva." with a wavy line above it. Fingerings and dynamics are indicated.

Ped. * *Ped.* *

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Sra.

Ped. * Ped. *

Variation II.

Sra.

Very brilliant.

Ped. * Ped. * Ped. *

Sra.

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

Sra.

1mo. 2do.

ff crescendo

x 1 3 1 4 1 x 1 3 1

Sra.

1 * 3 2 x 2 x

ff ff ff rf rf rf

Ped. *1 *1 *1 *

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Words by ANDREW WANLESS.

Music by G. ESTABROOK.

Allegretto.

1. Sweet Kate O'Boon-tree, ye maun un-derstand, Has a dark roll-ing o'e and a li-ly-white hand, My
2. A-fare, I saw Kate, I'm free to declare, I whistled and sang like a lark in the air, But
1. Schön' Käte O'Boon-tree, die schön-ste im Land, Hat ein lohl-schwar-zes Aug' und 'ne schnee-wei-ße Hand, Mein
2. Sa, eh' ich ge-fühl der Lie-be Ge-walt, Da sang ich so lu-stig wie die Vög-lein im Wald, Jetzt

1. dear-y! she's played un-co ha-vo wi' me, And I'm fair-ly bewitched wi' sweet Kate O'Boontree! I
2. now in my bon-net I've got-ten a bee That hums a' the day a-bout Kate O'Boontree! At
1. Him-mel! als ich sie zu-erst er-blickt, Das Herz aus dem Bu-sen hot sie mir ent-rückt! Ich
2. glaub ich: ich hab' ei-ne Die-ne im Ohr, Die summt Tag und Nacht mir von Kät-chen was vor. Ich

1. think o' her beauty, per-fection and grace, And I dream o' her ringlets, her ribbons and lace; Though
2. times I will stand and for-get my-self sair. Then doon I will plump on a stool or a chair. I'm
1. den-le an sie bei Tag und bei Nacht, Den ro-si-gen Mund und die Lo-cken-pracht. Ob-
2. bin ganz ver-lo-ren, ver-wirrt in dem Sinn; Dann werf ich mich feuf-zend auf's La-ger hin; Ich

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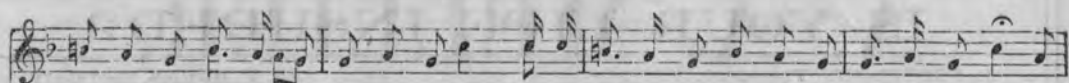
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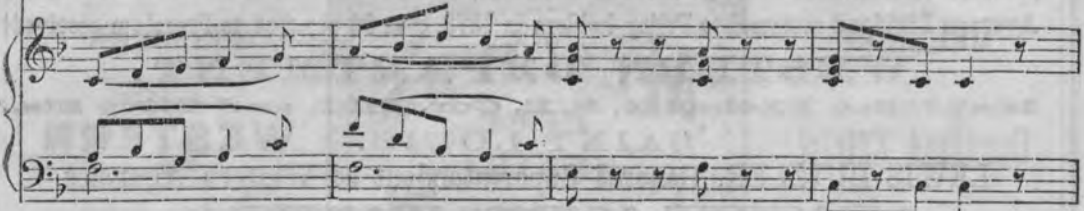
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1. ab-sent, guidfaith! She's aye present wi' me. In the heart o' my bo-som dwells Kate O'Boontree! 'Twas
 2. nae soon-er doon, then off I will flee, To muse in the woods a-bout Kate O'Boontree! Ayel
 1. schön sie ist weit, doch stets seh ich sie. Tief in mei-ner See-le wohnt Käte O'Boon-tree! Ich
 2. mei-de den Tanz, vom Wet-ne ich stieh, Am Wal-de zu träu-men von Käte O'Boon-tree! Einst



1. nae long a-go I thought love a joke; But now my heart leaps like a cat in a poke, Il-ka
 2. once on a time I was hear-ty and stoot; I'm now like a lath, and as white as a cloth, I
 1. hat-te ge-glaubt die Lie-be sei Scherz; Jetzt süß-le ich's deut-lich, sie raubt mir das Herz. All die
 2. war ich gar stark, die Wan-ge war roth, Jetzt bin ich ganz schwach und bleich wie der Tod. So



1. hair on my head I would wil-ling-ly gi'e For twa or three kis-ses frae Kate O'Boon-tree!
 2. can-na live lang and that you will see, Un-less I get married to Kate O'Boon-tree!
 1. Schä-ße der Welt, wie gern gäh' ich sie für zwei bis drei Küß-se von Käte O'Boon-tree!
 2. kann's nim-mer geh'n; den Tod gibt mir sie, Wird sie nicht mein Weib-chen, schön' Käte O'Boon-tree!



1. Kate O' Boon-tree! Kate O' Boon-tree! Frae twa or three kis-ses frae Kate O' Boon-tree.
 2. Kate O' Boon-tree! Kate O' Boon-tree! Un-less I get mar-ried to Kate O' Boon-tree.
 1. Käte O' Boon-tree! Käte O' Boon-tree! Für zwei bis drei Küß-se von Käte O' Boon-tree.
 2. Käte O' Boon-tree! Käte O' Boon-tree! Wird sie nicht mein Weib-chen, schön' Käte O' Boon-tree.



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Dolce. 1 3 2 1 2 4 x 1 x 3 2 1

3. Friends will de-*s*ert thee, all who claim The earth-ly ti - - - tle of a friend,

1. If far a - way from friends you be, And sor-row clouds thine ach - ing breast,
2. When by mis-for - tune's blow you fall, And think you are too weak to rise,

p

3. But one who bears that heav'n - - ly name, Will stand by thee un-

1. And strangers are un - kind to thee, Think not for thee there
2. Just pause and list - - en to the call, That wins thee up - - ward

3. to the end. Then turn to him while yet 'tis day,

1. is no rest, For there is one who sees thy grief,
2. to the skies, Oh! do not fal - - ter on the brink

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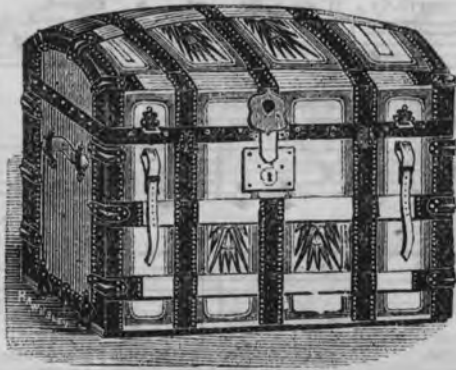
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3. And all his bound - less

1. And of - fers thee his
2. Of dark - ness still in

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

mer - - cies prove.

For-

change - less love.
him to rove.

Then
From

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

3. sake — each vile and sin - - - ful way, And put your trust in

1. go to him and seek re - lief, And put your trust in
2. such a du - - ty do not shrink, But put your trust in

2. one a - bove.

3. one a - bove.
1. one a - bove.

D. C. al F

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

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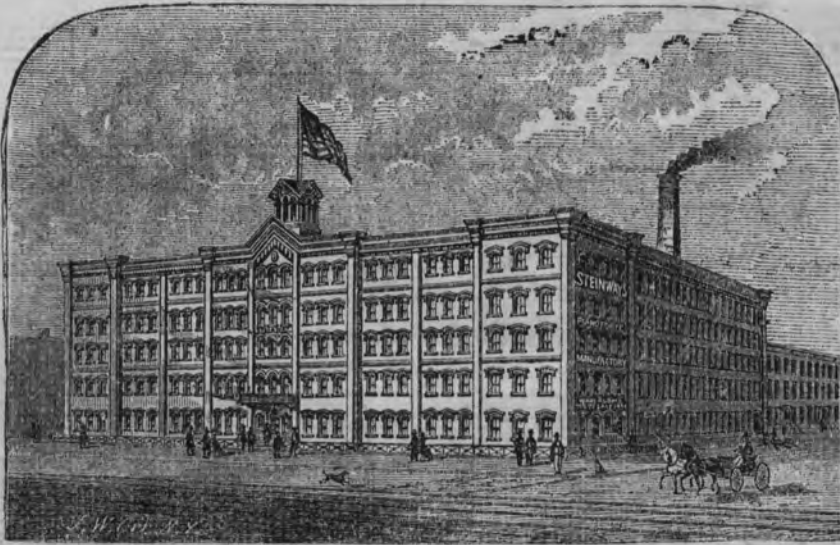
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Musical notation for the first system of the Polka section. It continues the melody and bass line from the previous system, featuring slurs, triplets, and a forte (f) dynamic.

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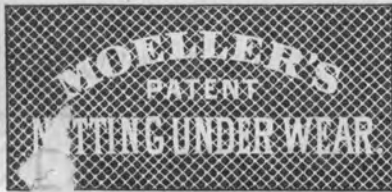
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