

KUNKEL'S

MUSICAL REVIEW.

SEPTEMBER, 1880.

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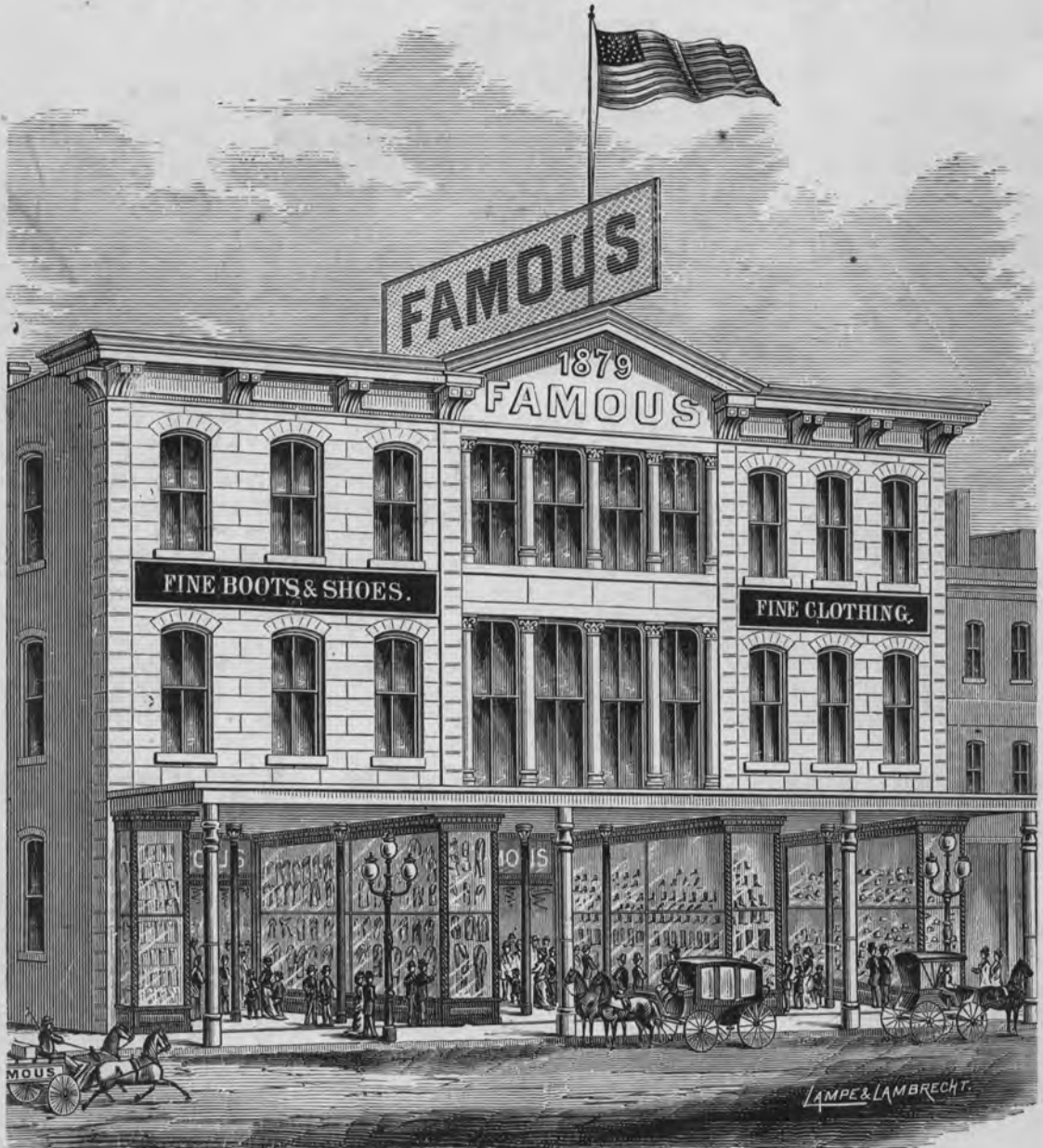
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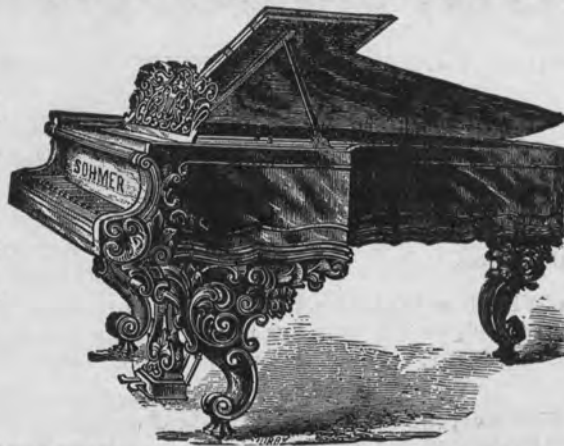
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KUNKEL'S MUSICAL REVIEW.

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Devoted to Music, Art, Literature and the Drama.

VOL. III.

ST. LOUIS, SEPTEMBER, 1880.

No. 1.

THE WHISTLER.

Frogs have their time to croak and owls to hoot,
The patient flutist hath his time to toot;
The fiddler fiddleth when his work is done,
But thou, O bore, hast no set time—ah, none—
To whistle.

We know when Bangs will play his horn of brass,
And Dingleby his flageolet, alas!
We know when comes the dulcet fish-horn's tone;
But, horrors! thou hast all times for thine own,
O whistler!

When old pianos have worn out an air,
And voices crude have worn it very bare,
Thy puckered mouth doth still emit the strain,
But all our prayers that thou should'st cease are vain,
O whistler!

Long after honest folks have gone to bed,
Wearied with toiling for their daily bread,
Then, thou, O lazy, long-eared midnight bird,
'Mid many imprecations still art heard,
Whistling.

I call thee bird—one of the shrill voiced sort;
For 'tis quite plain that music's not thy forte,
Thou should'st be feathered as the vultures are—
You get the feathers, I'll produce the tar,
O whistler!

COMICAL CHORDS.

IN a bass drum two heads are better than one.

CAUGHT in the act—the performer who forgot his part.

It was Nicholl of Cincinnati who said, "Thomas—scat."

THE man who hanged himself died of his own free will and a cord.

KNOCKING a friend down is a sure way of dropping an acquaintance.

THERE is something fishy in the language of a man who calls a freckled girl a speckled beauty.

"YES," said Johnny, "lapsus may be the Latin for slip, but when mother laps us it usually means a slipper."

"COUNTERFEITING," remarks the Danbury *News*, "has finally got down to where it concerns us. Bogus ten-cent pieces are afloat."

A LITTLE girl, noticing the glittering gold filling in her aunt's front teeth, exclaimed: "Aunt Mary, I wish I had copper-toed teeth like yours."

KUNKEL'S MUSICAL REVIEW is free of charge. see publisher's card, page 34, and learn what you must do to have it mailed to you regularly.

MAMMA—"When grandpa was your age, Effie, tea was ten shillings a pound and bread one shilling a loaf." Effie—"And is that why poor grandpa is so thin?"

THE very latest definition of a fugue, from a non-musical point of view: "A piece in which one part runs away from the others, and the hearer runs away from them all!"

A WESTERN paper, in a review of a concert there, says: "The fiddler imitated the cat, or rather two cats, the canary bird, the chicken, a dying pig, and a man getting a tooth pulled."

SOME crusty, rusty, fusty, musty, dusty, gusty curmudgeon of a man gave the following toast at a celebration: "Our fire-engines—may they be like our old maids—ever ready, but never wanted!"

A BRIDE of a month went to a married lady of a quarter of a year, and said: "My darling says that women are fools." "Never mind," said the other, "he is only studying nouns; wait until he reaches adjectives."

MARK TWAIN, speaking of a new mosquito netting, writes: "The day is coming when we shall sit under our nets in church and slumber peacefully, while the discomfited flies club together and take it out on the minister."

SUNDAY-SCHOOL scholar (to the teacher)—"Did you say that the hairs of my head were all numbered?" Teacher—"Yes, my dear." Sunday-school scholar—"Well, then," (pulling out a hair and presenting it) "what's the number of that one?"

BOSTON at Saratoga—"Ah, Miss Jones, who may I ask is that atomic formation dancing and co-existent with that mass of particles in a dress coat opposite?" "That etherialized essence of protoplasmic adumbration? O! she's a Miss Smith."

"WILL you please pass the milk, Miss Brown?" asked a young man of a fidgety maid at the supper table. "Do you take me for a waiter, sir?" she answered. "Well," he added, "as no one has taken you thus far, and you've waited so very long, I should think you were one."

AT a theatre in Dublin, a gentleman requested a man in front of him to sit down, adding sarcastically, "I suppose you are aware, sir, that you are opaque." "I shall sit down when it suits me," was the response; "and, if you want to handle my name, mind its not O'Pake at all, but O'Brien."

A SOLDIER was sentenced, for deserting, to have his ear cut off. After undergoing the ordeal, he was escorted out of the court-yard to the tune of the "Rogue's March." He then turned, and in mock dignity, thus addressed the musicians: "Gentlemen, I thank you, but I have no ear for music."

THE young lady came and tried to sell me a manuscript story. "My teacher likes it," she said, when I had repeated our usual formula of no space, no money, no time and no anything to her. "Teacher an editor?" I inquired mildly. "No, indeed," was the answer; "she's a person of refinement and education."—*Boston Transcript*.

TWO of the best amateur piano players of Galveston gave the avil chorus the other night at a little social gathering. After the applause had ceased, one of the young ladies said it was beautifully rendered. "Yes," said a young man who was not musical; "it brought real tears to my eyes. It reminded me so vividly of the time when I used to work in a blacksmith shop, with a cooper shop next door."

FOR many years Moses, a Negro, was a servant at the University of Alabama, and waited on the students very faithfully; but he was a most notorious hypocrite. He was, on that account, commonly called "Preach" among the boys. One day he was passing a crowd of students, when one of them, out of mischief, called to him and said: "I say, Preach, what are you going to do when Satan gets you?" "Wait on students," was the ready reply.

IN the far west what may be termed the religious traveler is occasionally met with—the perambulating parson or the migratory missionary. "Where are you going," said a young gentleman to an elderly one in a white cravat, whom he overtook a few miles from Little Rock. "I am going to heaven, my son. I have been on my way for eighteen years." "Well, good-by, old fellow! If you have been traveling toward heaven for eighteen years and got no nearer than Arkansas, I will take another route."

ROSSINI was at the Opera in Paris one evening, and seated next to him in the stalls was a pompous individual, who, from his anything but *sotto voce* remarks upon the performance, must have considered himself, as a musical critic, *par excellence*. The opera was "Il Barbiere di Siviglia," and the heroine was represented by a *cantatrice* celebrated for her florid vocalization. At the conclusion of "Una voce poco fa," which brought down the plaudits of the house in general, and of Rossini's neighbor in particular, the *maestro* asked the latter who was the composer of the air they had just heard. "Why! Rossini, of course. What a question." "Really, Monsieur, I beg your pardon; but it is the first time I ever heard it!" "Ah!" said the critic, turning superciliously round to Rossini, "one can easily perceive that you are not very well acquainted with operatic music."

Kunkel's Musical Review.

I. D. FOULON, A. M., LL. B., - - - EDITOR.

ST. LOUIS, MO., - - - SEPTEMBER, 1880

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WE give in this number two Campaign songs, one Republican and one Democratic, as specimens of two series which we are publishing, the "Boys in Blue" series of Republican songs, and the "Cock-a-doodle-do!" series of Democratic songs. The publishers furnish the songs of either series printed upon thick white paper with border, elegantly gotten up at the following fabulously low prices:

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VOLUME III.

With this number, the REVIEW enters upon its third annual volume. This new year of its existence opens most auspiciously. Its course, since its very first issue, has been one of steady and rapid advance in every direction. The question of its viability and stability has long since been settled, and at present the only doubt is as to the possibilities of enlargement in its circulation, and the publishers have determined not to rest until their subscription list shall number one hundred thousand *bona fide* subscribers. This is, we admit, a very high number to aim at, but our aim, though high, is not, we think, unattainable, if we may take our past prosperity as an earnest of future success. For the accomplishment of this desirable end, we must, to a great extent, rely upon the good will and kind assistance of our readers. This co-operation we bespeak with the greater freedom, since we propose, in the future, as in the past, to make them sharers in our prosperity, by giving them more and more for their money. During the year that has just closed, the REVIEW was twice enlarged, and some new and valuable attractions were added to it, prominent among which we may mention the publication of select copyright music within its covers, with lessons

by eminent teachers. This last feature which makes of the REVIEW an eminently practical and valuable teachers' and pupils' journal, is original with us, and is possessed by no other musical publication in the world. We have other and further plans, which will develop during the current year, and which will make our paper still more valuable than it is at present. To this end, the publishers and the editor will, in their respective spheres, spare no pains to properly perform their duties. We have erased from our vocabulary the word fail. We shall undertake only that in which we know we can succeed, and we shall succeed in what we shall undertake, and whatever promises we shall make from time to time, will be more than fulfilled. In that respect, we shall only continue the policy which we have followed hitherto.

THE UNIVERSALITY OF MUSIC.

It is so easy and cheap a way of obtaining notoriety, if not fame and power, to flatter national pride and prejudices, that it is not to be wondered at that writers upon the history of music should attempt to give to the lands of their birth, credit for originating and possessing all that is valuable in the divine art of song. The German, in involved and labored sentences proves to his satisfaction that to the *German element* the world is indebted for all that is grand in the tone-art; the Italian laughs a merry laugh at this and sneeringly grants to the Teuton the skill of the musical mathematician, but denies to him the divine *afflatus* which fills with melody only those artists who have been born beneath the sunny skies of his own native land, while the Frenchman gives his moustache an extra twirl, as he flings a sarcastic criticism at either, in his heart of hearts believing that Gallia is still and ever will be the home of what the old Provençals called "*le gai saber*."

We, upon the hither side of the "great pond," or at least those of us who are sufficiently emancipated from the bondage of traditions and national antecedents, cannot but see, and seeing rejoice, that music is not the birthright of any nation or race, but a development of a gift, natural to the whole of mankind, a development in which the civilized nations of the world are co-workers rather than rivals and in no sense enemies. That national characteristics will appear in music is as undeniable as that one composer's style will be different from that of another. Surroundings, customs, blood, politics and religion act and re-act upon each other and produce the emotions that are eventually voiced forth by the musician, who thus becomes the often unconscious interpreter not only of his inner self, but also of those national characteristics which have become a part of that very selfhood.

But, however varied the expressions of music, however distinctly marked by national peculiarities or idiosyncrasies, facts show not only that it has as its basis an universal gift of mankind, but, also, that the principal nations or races which make up the world of modern civilization have all contributed their quota to the sum of our present science and art of music.

A very rapid glance at the history of music cannot but substantiate that statement.

By common consent, the Christian church is credited with being the mother of our modern music. It was the Christian faith which gave inspiration if not life to the art of song in Europe. Now, of what nationality was the Christian church? That force which set in motion the whole of our present tone-thought was entirely outside of national origins or race influences; indeed, as the revelation of the fatherhood of God and brotherhood of man it was one which was destined largely to obliterate all distinctions of race or nationality.

If we look at the nationality of the early teachers of the art, we also find that they belonged to different nations. The Keltic monk, Hucbald, the Italian Guido, of Arezzo, the German, Franco von Köln, the Frenchman, Jean de Muris, all have very respectable, if not equal, claims to our admiration and gratitude as pioneers in the art of harmony.

In the more purely secular branch of music, the *jongleurs*, *trouvères*, or *troubadours*, of France, come first to the front, but from Italy comes the first opera. Then comes an era of great activity and transcendent ability among the Gallo-Belgians, illustrated by the names of Dufay, Josquin des Pres, Willaert and Goudimel. Then Italy again looms up and later Germany, beginning with Bach, produces a dynasty of tone kings who, though dead, still live. And yet, at this day, if we except Wagner, whose proper place in the hierarchy of musicians will be fully decided only by generations to come, Germany is to-day without a really great composer. Whose turn next? France claims that even now she holds the scepter; Italy has still her Verdi and now comes forward with her Boito, and points to the great activity of her younger composers to show that if the "music of the future" is not hers, hers is the future of music; the Germans will not believe that the scepter can depart from among them and look anxiously but confidently to see the new race of tone-poets who shall rival Bach, and Handel, and Haydn, and Beethoven; England hopes not to be last in the race, and even we have begun to think that the time may not be far distant when we shall contribute to the music art of the world not only famous executants but famous compositions. Our nation being made up of so many heterogenous elements, has therefore fewer peculiarities, in other words, fewer national characteristics or a less distinct national life than any other, and hence a distinctively American art of music should not be expected among us. But for not being distinctively American need it be inferior? Are not the conditions of our social life the most favorable to the free and greatest development of the individual; and when the great musician arises among us will not his work be only the greater for being the expression of his broad humanity? We think so, though perhaps "the wish is father to the thought." At any rate, if we remember that music is not the special birthright of any race, that it is innate in all people and may be developed by all; we shall on the one hand be ready to judge with impartiality the musical productions of all countries and we shall have faith in our own musical future. In such matters, to believe is almost to have.

"THE GEM SERIES" BY ROBERT GOLDBECK.

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Teachers are constantly complaining that in the enormous large field of brilliant and effective, but at the same time, easy piano pieces there is little of musical value to be found. Yet the demand for such pieces is very great and he to whom the musical education of the pupil is confided has to do himself violence when he provides a class of music which falls so greatly below his standard of excellence. Nay, it is a well-known fact that the piano pieces which sell by the cart load are the veriest trash and can do no possible good to those who come in contact with it. The question may be asked why people buy such stuff? The answer is that it is showy and easy! Recognizing the necessity of counteracting the contaminating influence of bad music, we have many a time pondered how the problem could be solved of furnishing music that shall be written in correct, scholarly style and at the same time present the desirable features of beautiful melody, brilliancy, perfect ease of execution; music which the player will love to play because it is comfortable and flowing under his fingers, developing, however, no less nimbleness of execution because free from awkward corners and difficult catches which no player can ever quite overcome. At last we think we have obtained just what was needed. Having made a liberal and sacrificing offer to Mr. Robert Goldbeck to compose twelve pieces of the kind described, the distinguished artist accepted, and from his pen flowed rapidly gem after gem, so completely fulfilling the delicate task that we gave the collection the title of "Gem Series." Our next number will contain the first of the collection, "Maiden's Lullaby," each successive number containing one or two until finished. We know our friends will be charmed with this exquisite music, which, we predict, will ere long resound throughout the land.

THE MUSIC OF NATURE.

Many of the rules which apply to the voice in singing, apply also to the voice in speaking. Both are regulated by the same laws, although the speech voice cannot be considered so true a musical sound, as its pitch varies through its duration. It goes to prove, however, that all are endowed by nature with the power of music, which may be greatly improved and enlarged by careful practice. We laugh and speak, and cry and ask in music. A laugh is produced by repeating in quick succession two sounds which differ from each other by a single tone—a cry arising from pain or grief is the utterance of two sounds, differing from each other half a tone—a yawn runs down a whole octave before it ceases—a cough may be expressed by musical intervals—a question cannot be asked without a change of tone, which musicians call a fifth, a fourth, a sixth, or an eighth. In short, every sound of the human lip is loaded with music. This is the music of nature, and there is not a man who speaks five minutes, without gliding through the whole gamut, only in speaking, the tones not being protracted, glide imperceptibly into each other. It is this protraction of sound which constitutes the singing voice, distinct from that of speech; but the laws of articulation remain the same, and the sound, though protracted, receives the same impulses as in speaking. The notes by which the pitch of the voice is varied in speaking are termed slides, accents and reflections: they may be imitated by sliding a finger along the finger-board of a violin, while the bow is being applied to the strings. These notes may have an ascending or descending course in pitch; sometimes they have both on a syllable. The varying pitch of a speech-note may be illustrated, if the reader, with an intense feeling of inquiry, utter aloud such an exclamation as Hamlet's interrogatory, "pale or red?" The note on the word "pale" will consist of an upward movement of the voice; while the note on "red" will be a downward movement, and in both words the voice will traverse so wide an interval as to be even conspicuous to the most ordinary ear; while the cultivated perception of a musician will detect the voice moving through a less interval of pitch, while he is uttering the word "or" of the same sentence; and being able to record in musical notation, the sounds which he hears, will perceive the musical interval traversed in these vocal movements, and the place also of these notes on the musical staff.—F. A. HOFFMAN, in *Musical Record*.

Musical.

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

THE PERPETUITY OF SONG.

It was a blithesome young jongleur
Who started out to sing,
Eight hundred years ago or more,
On a leafy morn in Spring;
And he caroled as sweet as any bird
That ever tried its wing.

Of love his little heart was full—
Madonna! how he sang!
The blossoms trembled with delight,
And round about him sprang,
As forth among the banks of Loire
The minstrel's music rang.

The boy had left a home of want
To wander up and down,
And sing for bread and nightly rest
In many an alien town,
And bear whatever lot befel,—
The alternate smile and frown.

The singer's caroling lips are dust,
And ages long since then
Dead Kings have lain beside their thrones,
Voiceless as common men,—
But Gerald's songs are echoing still
Through every mountain glen!

—[James T. Fields, in *Atlantic Monthly*.]

MUSIC IN DENMARK.

Some time ago, a young lady asked me where I had received my musical education. When I answered, in the Copenhagen Conservatory, in Denmark, she seemed quite astonished to learn that the little Kingdom of Denmark had a Conservatory of Music. This suggested to me to write for the REVIEW the following short biographical sketches of distinguished Danish musicians:

Every pianist knows, of course, the celebrated "Sonatinen fuer die erste aufaengern," op. 55, by Friederich Kuhlau. Kuhlau was born in 1786, at Uelzen, in Hanover, but in his early youth removed to Denmark, where he lived in Copenhagen. He composed numerous pieces for the piano, of which his sonatas and some of his potpourris are known all over the world. His compositions for the flute are also well liked. His operas did not go outside of Denmark, as most of them were of a national character, and unfit for the foreign stage. His overture, "Die Elverhægél," is renowned all over Germany, and was very often played at the Theodore Gouvy concerts during the Paris Exposition of 1878. Kuhlau died on the 12th of March, 1832.

C. E. F. Weyse (1774-1836), lived at the same time as Kuhlau, and was one of the best organists of his age. His romances and songs are very beautiful, and so are his cantatas and operas.

F. P. E. Hartmann (1805), is a pupil of Weyse, and one of the founders of the Copenhagen Conservatory. He, like his great master, Weyse, offered his great talents to his own country alone, and that is the reason why he is so little known outside of Denmark. American amateurs are not to be blamed for not knowing either Weyse or Hartmann. The composers are rather to be blamed for not having used their talents in such a way as to benefit other than a small nation.

Niels W. Gade (1817), understood how to use his talents. His first orchestral composition, "Ossian Overture," made a great sensation, and he was at once noted as a great musical genius. Mendelssohn said to one of his friends when he saw this composition: "Look out for him. He will be a great composer." Gade was a friend of Mendelssohn, and has studied his works very carefully, as is shown by his C minor symphony, whose style is perfectly *a la* Mendelssohn. In instrumentation Gade is second to none. It is hard

to understand why our musical directors and leaders of string orchestras do not play Gade's compositions. His "Polisher Vaterlandslied" is a master work. The opera singer Simonsen, of Copenhagen, had great success with this piece, not only in Copenhagen, but also in Hamburg and other cities of Germany.

Since the opening of the Conservatory in Copenhagen, Denmark has educated some fine musicians, such as Asger Hamerick in Baltimore, Leopold Rosenfeldt in Hamburg, Lange, Mueller in Stockholm, and others.

Wexshall and Ernst Simonsen are both renowned violinists. The first named traveled, 1830-35, through Germany, Austria and Italy, with great success. Simonsen (1803), a pupil of Charles Lipinski, was royal *hop violinist* during the period of Christian VIII. His op. 9, "Scandinavie," for violin with orchestra, is a great favorite in Germany.

Edward Neupert, the professor of the piano in the Conservatory is a great artist, and has educated some fine pianists, such as Siegfried Lanygaard, now in Germany, and Sebastian Simonsen, now in the United States.

Would it not be a good plan for some of our American music publishers, to publish some of the compositions of Danish authors, so that the lovers of music in this country, could get a taste of them. I am sure they would soon ask for more.—N. N.

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OLE BULL'S LIFE AND DEATH.

A cable dispatch announces the death, August 20th, at Bergen, Norway, of the famous violinist, Ole Bornemann Bull, who is known all over the world, in the seventy-first year of his age. The life of Ole Bull was an eventful one from boyhood to old age, and he leaves behind him hosts of friends in both the Old and the New World. He was born in Bergen, Norway, February 5, 1810. His father was a chemist of considerable skill, and although Ole, at a very early age, evinced a passion for music, he was forbidden by his stern parent to follow his inclinations. His father intended that he should be a Lutheran clergyman, and with a view to preparing him for this, placed him, at the age of eighteen, at the University of Christiania. Here he found that his favorite study of music was as completely under a ban as if he had been at Rome. But neither father nor Professors could wean him from his first love. He neglected his recitations to play on the violin and to go wherever he could hear an orchestra. He was a regular attendant at concerts and theatres, and one evening, when the leader of an orchestra was suddenly taken ill, he occupied his place, and acquitted himself most creditably. For doing this he was dismissed in disgrace from the University, and he then determined to devote himself to music, notwithstanding his father's opposition. He went to Cassel to study under the renowned Spohr, then chapel master of the Duke of Hesse-Cassel. He was received so coldly by the Professor, however, that his heart failed him, and he went to Göttingen where he began a course of law at the university. This he soon found to be distasteful, and he gave up the law and hurried off to Minden, where he gave a concert, winning great applause by his performance on the violin. Here his quick temper involved him in a quarrel with another young musician, which led to a duel, in which he mortally wounded his adversary. As a result of this encounter he was forced to fly from Hanover to escape the penalty of the law.

For several months Ole Bull, poor and friendless, wandered about the continent a refugee, and finally arrived in Paris. Here, miserable and forsaken, he awoke one morning to find that he had been robbed of what little he had left to keep life in his body, and what to him was more than all, of his beloved violin. Driven to despair, the young musician sought to end his life by suicide, and leaped into the Seine. He was rescued, however, before drowning, and his story getting into print, secured for him the friendship and aid of a lady who had just lost her only son, and who fancied that the friendless musician resembled her boy. She provided him with means and enabled him to give a concert, which proved very successful. With a Parisian reputation thus suddenly acquired, he started out on a musical tour of Europe, and everywhere was received with unbounded favor. Crowds thronged to hear him play, and he was acknowledged to be a great artist by the critics of Europe. At the end of seven years he had acquired a fortune, and, then, at the age of twenty-eight he returned to Bergen, his native place, carrying with him a Parisian wife, and settled down into private life on an estate which he had purchased near the city.

In 1843 Ole Bull first came to this country on a professional tour, giving his first concert on Evacuation Day, November 25. "John Bull," he said, "went out on this day and Ole Bull comes in." He became popular from his first performance, and since then has spent his time alternately in Europe and America. He became greatly attached to this country, took a great interest in its republican form of government, and could talk politics with even more earnestness and force than he could talk music. His first tour of America occupied two years, and he returned to Europe in 1845, taking with him golden American opinions and untold American dollars. For a long time he roamed in the Old World. He gave concerts in all the larger cities of Europe, built a theatre in his native town, and tried to establish there national schools of literature and art. But his ideas fostered in America, were too liberal for Scandinavia, and his sentiments offended the Government, resulting in many lawsuits and dissipation of his wealth. His wife died, and in 1852, after an absence of seven years, he again came to this country.

Here he put into practice a scheme which he had long contemplated, an which, like most of his business speculations, resulted disastrously. He purchased 120,000 acres of land in Potter County, Penn., six miles from New Bergen, and attempted to found there a colony of his countrymen. He designed the castle for his permanent home, and erected it on the summit of a mountain, from which there was a commanding view. He spent a large sum of money on this project. Painters and gilders were taken from this city to embellish the structure, one great room of which was intended for a music hall. Before the castle was completed the colonists grew discontented, and at about the same time he learned that the title to the land which he had purchased was worthless. The persons who sold it to him had no claim to it whatever, and the legal owner came forward to assert his rights. Ole Bull relinquished everything, returned to this city, and again had recourse to his violin to repair his bankrupt fortunes, and the colony gradually went to pieces, the colonists scattering in all directions. All that remains as a reminder of this grand scheme is the village of Oleana, named after Bull, which clusters around the base of the mountain capped by the once lordly castle, which is known to this day as "Ole Bull's Folly."

Ole Bull, after this unfortunate episode in his career, resumed his concerts and at the opening of the Academy of Music in this city in 1854, tried to establish Italian opera here, but failed, losing heavily. He recrossed the ocean and made a tour of Europe with his violin, making money wherever he went. He returned to America in 1860, and has resided here most of the time since, settling down in a home of his own in Cambridge, Mass. In 1870 he married a Minnesota lady, young enough to be his grand-daughter, but the marriage was a happy one, and his young wife loved him fondly. Ole Bull was a man about six feet two inches in height, and at the age of seventy his form was as straight as that of a man of twenty-five. He was gifted with a remarkable memory, and could rehearse every action of his life, from the age of six years. He was a man who made and retained many friends. Longfellow, Holmes, Lowell, and many of the prominent men of Boston, were his friends and companions. On his seventieth birthday, which occurred last February, a surprise party was given in his honor at his home in Cambridge, at which all the literary celebrities of Boston were present. He was then, to all appearances, strong and healthy. He sailed for his summer residence in Norway early in the summer. He leaves a wife and one child.

Concerning Ole Bull's professional rank among the musicians of the generations before whom he has appeared, it may be truly said that he achieved his reputation when it was a comparatively easy task to do so. There was but little musical cultivation in this country when he first came here, and by his strong personality, apparent mastery of his instrument, and sole occupation of the field, he became famous and very popular. But the standards of to-day in the performance of music are very different from those of thirty and forty years ago. It was melancholy and pathetic last year to see this venerable man striving with so much enthusiasm and vigor to recall the past, and to arouse some of the old time interest in his work. Yet one cannot remember an instance where a former favorite was ever treated with more kindness and consideration on the stage. When La Grange and Mario essayed to sing in concerts they at least showed by their methods that they were still artists, though nature had cruelly robbed them of their voices. But Ole Bull, as he appeared of late years, made too many demands on the personal consideration he claimed. Speaking critically and not in defamation of one over whom the grave has not yet closed, it should be recorded that he never was a great artist. His tone was generally good, being manly and clear, but in his best days he was often distressingly out of tune. Of late years this unpardonable fault was conspicuous. His fondness for personal display and childish vanity led him to adopt some mannerisms by way of distracting attention from his faulty performance, and the unthinking persons of his audience were thus easily distracted. He prided himself that his playing was addressed to the hearts rather than the sensitive ears of his hearers, but there was no doubt that his affectations were as much a part of his performance as the drawing of the bow across the strings. The few concert pieces he always played were mostly of his own composition, and have no rank, and will die with him. While every violinist plays the works of Paganini, Siveri, and the late Wieniawski, no one will be likely to give any attention to any of Ole Bull's sentimentalities, or his still more objectionable "popular" pieces. In the history of music, if it shall be written by a musician, Ole Bull will be classed as a minstrel,

who gave much innocent pleasure to the untutored public, rather than as one of the great violinists of this century. He frankly made no pretensions to being a musician of the modern school, and always had enough admirers to sustain him in the belief that in him music found its truest exponent, and that he occupied the first position in the world of art.—*New York Times*.

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NOT A LOST ART.

G. L. Chapin, who has been an enthusiastic student for thirty years of violin making, has recently written to controvert the opinion that it is a lost art. Nothing relating to music, he says, has been more fruitful of silly legends, romance and superstition than the violin. Not that the old masters did not produce some grand instruments. But it is a mistake to suppose that they worked by a rule, system, or secret which invariably gave good results; that a violin is excellent simply because it bears the name of Da Salo, Maggini, Amati, Stradivarius or Guarnerius, or that the best productions of these masters can never again be equaled. Stradivarius, for instance, had more poor than good violins and made more bad ones than any other maker of the great period. He is said to have turned out two thousand instruments, but only twelve really fine ones of his make are now known to be in existence. Da Salo and Maggini each made no less than five hundred instruments, but only about a dozen of each maker are extant. In a recent work on the subject, Charles Goffrie, after an examination of the Cremonas in the collections of Plowden, Gillott, Villaume, Bonjour and others, says that he "found that they were decidedly hard in tone, resembling new instruments." And Prof. Le Brun, who played in the same concerts with Paganini, and had in his hands nearly all the noted Cremonas fifty and sixty years ago, says that the Guarnerius from which that great violinist drew such wonderful tones would have attracted little attention in the hands of an ordinary professional. Mr. Chapin's conclusion is that "the old makers made some instruments as good as can be made, but emphatically no better. Also, they made some instruments as good as can be made now, but the larger number made by them are not up to the present standard of power, and the few that are up to this standard are in the hands of artists or in collections, and entirely out of the market. A large number of good violins have been made since the great period, and it is safe to say that a large number of instruments bearing the marks of the old makers and accredited to them were never near Cremona." The old instruments do not appear to have been made according to any fixed rule or principle, but on the "cut and try" plan. Nor is there any uniformity in their make or published directions concerning their construction. Mr. Chapin tells us that he has owned two of the masters' instruments of the great period and fifty instruments of the best reputed imitators, has examined more than two thousand other violins of various grades and patterns, and has read what has been published on the subject, but that he has failed to find "even how long to make the F's in a given sized instrument, to say nothing of where they should be placed." He gives certain ratio, measurements, and directions for constructing a violin in accordance with the laws of sound, and remarks that "instruments made to demonstrate this theory can be seen." Violins, he claims, can and should be made on scientific principles, as other musical instruments are. As good violins can be produced here as have been made at Cremona, and the chief reason why this is not done, he says, is that the people will not pay for them.—*The Courier*.

REMEMBER the REVIEW contains thirty dollars' worth of select vocal and instrumental music during the year.

Miscellaneous.

A BROKEN STRING.

Sing, and to you! No, no—with one note jarred,
The harmony of Life's long chord is broken;
Your words were light, and by light lips were spoken,
And yet the music that you loved is marred.

One string, my friend, is dumb beneath your hand—
Strike, and it throbs and vibrates at your will,
Falters upon the verge of sound, and still
Falls back as sea-waves shattered on the sand.

Touch it no more, for you shall not regain
The sweet, lost tone. Take what is left, or let
Life's music sleep to Death. Let us forget
The perfect melody we seek in vain.

And yet, perchance, some day before we die,
As half in dreams we hear the night-winds sweep
Around our windows when we fain would sleep,
Laden with one long, sobbing, moaning cry.

One faint, far tone will waken and will rise
Above the great wave-voice of mortal pain,
Hand will touch hand, and lip touch lip again,
As in the darkness it recedes and dies.

Or, lingering in the summer evening glow,
Then, when the passion of the crimson West,
Burning like some great heart that cannot rest,
Stains as with blood the waters as they flow—

Some old, forgotten tones may rise and waken
Our dying youth, and set our hearts aflame
With their old sweetness—to our lips the name
Of Love steal softly, for the old love's sake —*Exchange.*

MAJOR AND MINOR.

BOITO has left London.

WILHELMJ is at Saratoga.

ADOLPH FRANOSCH is dead.

MISS EMMA ABBOTT is at Block Island.

BELLINI'S Monument at Catania is at last completed.

JENNY LIND intends to pass next winter at Cannes, France.

THE Isle of Shoals is the summer home of Prof. John K. Paine.

MME. CHATTERTON-BOHREK, the English harpiste, is in Boston.

MME. GERSTER has left London for her summer home at Bologna.

MR. B. J. LANG will soon begin his preparations for producing Berlioz's "Romeo and Juliet" in Boston.

BOITO'S "Mefistofele" will be performed by Mr. Mapleson's company during the course of the American season.

MR. JOHN ZUNDEL, the well-known organist, is at Stuttgart. His health is very feeble. His eyesight has nearly failed.

EMMA THURSBY'S tour through Sweden has been prevented by the death of Ole Ball, with whom it was to have been made.

MME. BELLOCCA is expected in Paris this autumn, and will sing there, unless engaged with Mr. Mapleson for the coming season in New York.

THE pupils at the Paris Conservatoire who study the organ, are required to have a thorough knowledge of harmony and counterpoint, and show considerable skill in improvisation.

GOUNOD has completed his own libretto for his new three-part oratorio, "The Redemption," and he is at work upon the score. It is to be first performed at the Birmingham festival of 1882.

THE Cincinnati Conservatory of Music, under the direction of Miss Clara Baur has recently issued its last annual announcement. We say to our readers seeking a musical education, send for it.

M. DE BEAUPLAN has engaged Mme. Lablache for his French Opera Company, for which one hundred and ten passages have been engaged on board the steamer St. Laurent, to sail from Havre October 8th. On their arrival in New York they will leave by special train for New Orleans.

PROFS. BOWMAN and NORTH, and MR. HAMMERSTEIN of our city, were the "bright particular stars" of the Ohio Normal Music School, at Youngstown, Ohio. The programme before us shows that in Mr. Bowman's analytical pianoforte recitals most of the classical masters were interpreted.

THE title of Grand Officer of the Legion of Honor has been conferred on Charles Gounod and Jules Barbier by the French government, and ordinary knighthoods on M. Salvayre, author of "Le Bravo"; Edouard Lalo, Louis Obin, and Theodore Ritter, the pianist.

MISS FLORENCE COPLESTON will give three matinee recitals at Steiway Hall, on November 9th, 16th and 23d, 1880. She will be assisted by Mrs. Florence Rice Knox, Herr Franz Rummel, Herr Rafael Jo-ffy, Mr. Charles Arnold and Mr. Charles Werner. Miss Copleston is very highly spoken of by the Eastern press.

KUNKEL'S MUSICAL REVIEW contains during the year twenty to thirty dollars' worth of the choicest instrumental and vocal music which is accompanied by lessons as to how it should be played and studied, prepared by the most eminent artists and teachers, the lessons and music representing during the year \$78.00.

OF the Theatres in Rome the Circo Reale and the Politeama accommodate 4,000 spectators each; the Argentina contains 3,500; the Apollo and the Sferisterio, 3,000 each; the Corea, 2,500; the Valle, 1,500; the Capranica, 1,200; the Quirino, 850; the Metastasio 750; the Manzoni, 700; the Rossini, 400; the Consolazione, 300; the Alfieri, 250; and the Tiberino, 200. The new Teatro Nazionale will be larger than any and capable of holding 5,000 persons.

SIGNOR NICOLINI is now residing on Mme. Patti's estate, Swallow Castle, South Wales, and it was told to Signor Nicolini that the proper recreation for a Welsh land proprietor was *la chasse à l'é.*, to shoot the birds. So Signor Nicolini attired himself faultlessly in the traditional costume, that is to say, in velvet jacket with many pockets, broad beaver hat with a large ostrich feather, leather breeches, top boots and spurs, and went forth to shoot. Unhappily a policeman came along and marched off the astonished gentlemen, who had omitted the formality of taking out a license.

A PIANOFORTE workman recently made a very effective temperance address in London. In his hand he held a loaf of bread and a knife. The loaf of bread represented the wage of the working man. After a few introductory remarks he cut off a moderate slice. "This," he said, "is what you give to the city government." He then cut off a more generous slice, "and this is what you give to the general government." Then, with a vigorous flourish of his carving knife, he cut off three-quarters of the whole loaf. "This," he said, "you give to the brewer." By this time only a thin slice remained. He set aside the greater part of this to the "public house," and had left only a few crumbs; "and this you keep to support yourself and family."

ALREADY Grand Officer of the Legion of Honor of France, Verdi has recently been awarded the distinction of Grand Cross of the Crown of Italy. The celebrated composer of "Rigoletto" and "Aida" is now exclusively giving attention to the new opera founded upon Shakspeare's "Othello," the libretto for which has been written for him by Signor Arrigo Boito, whose "Mefistofele," in its condensed and revised form, has been everywhere received with such enthusiasm, and whose "Nerone" now very nearly completed, is looked forward to with general interest. In "Nerone" as in "Mefistofele," Signor Boito is his own librettist. His co-operation with Verdi, in an opera which has one of Shakspeare's greatest tragedies for basis, is likely to yield results of which history may have to speak. The conduct of the story, we are given to understand, follows Shakspeare as closely as consorts with effective musical treatment. Therein it widely differs from the weak concoction prepared for Rossini at Naples in 1816, to which, nevertheless, we owe one of the most eloquent pages in the lyric drama—the third act, containing the "Willow Song" (a long drawn out melody such as comes to few), the last ebullition of Othello's frenzied jealousy, and the death at his hands of the innocent Desdemona. Here Verdi is likely to find most difficulty in contesting the palm with his renowned predecessor, who in cheerful mood would often call him "*ce dernier des Romains.*"

A RECIPE FOR PIANO STRUMMING.—Professor Weyse, one of the most talented of Danish composers, had once the misfortune to reside in a house wherein a certain family were domiciled, the members of which, although not musically gifted, were in the habit of daily strumming "from morn to dewy eve," on an antiquated pianoforte. One evening, the *maestro*, deeply engrossed in some new musical composition, was startled by the too familiar sounds proceeding from the instrument of torture. The thing was simply intolerable. He quickly made up his mind what to do. In his dressing-gown and slippers he descended the stairs, and knocked at the door of his obnoxious neighbors. Upon its being opened, he found himself in the presence of a large party, who, notwithstanding his unexpected appearance, gladly welcomed the intellectual stranger. Having saluted the host and hostess, he seated himself very leisurely, without saying a word, at the piano, and played one of his most spirited fantasies, much to the delight of the audience. Suddenly he arose, locked up the instrument, put the key in his pocket, and departed, as he had come, merely saluting the astounded assembly with a demoniac grin. For the time being, he had effected his purpose. Was it permanently effectual?

TELL your neighbors and friends to read the REVIEW.

SPECIAL CHARACTER OF KEYS.

When will the old-time fiction of the special characteristics of the keys in music be exploded? The old music master's axiom that all sharp keys are of necessity bright and sparkling, and all flat keys dull and sorrowful, in their respective effects, is a misleading error, and ought at once to be discarded. Common sense has, fortunately, prevailed to a great extent in the view taken at the present day on the question; but with some minds this superstition still lingers. That the mechanical exigencies of a keyboard, or the necessities of an imperfect—albeit the best—musical notation, cannot possibly affect the sounds of the notes, or give complexion to the keys, is open to demonstration. The fact at the same time must be admitted that, by reason of the system of equal temperament that obtains, certain instruments will happen to sound better or worse in certain keys. But such individuality is not inherent in the keys themselves; and where a local coloring exists the reason for it must be looked for otherwise than in the fact that one key has four flats and another six sharps in its key-signature. With an assiduity worthy of a better cause, one of our American contemporaries has been at some trouble to tabulate, for the benefit of such mortals who still walk in darkness, the various assumed idiosyncracies of the keys; and, further, suggests that a player should always perform in those keys that are suitable to his or her prevailing mood at the moment! If your soul is sad, choose D minor; if a sense of exhilaration has taken possession of your spirit, select A major. Those of our readers who are following A. J. Ellis in his interesting and exhaustive paper on "Musical Pitch," now being printed in these columns, will receive corroboration of a fact which they were without doubt well aware of, that organs at present exist varying a semitone, or even more, in pitch. As a consequence, therefore, the E major of one instrument ("sparkling," according to our esteemed contemporary) must of necessity be similar in pitch to the E flat ("pathetic" of another). We believe that our readers will go with us in characterizing statements like those just alluded to as the merest charlatanry. At the same time, if there be any proof to the contrary, we shall not mind receiving the deliberations of our readers on the subject. Here are one or two more definitions which can be brought to the bar of each individual judgment, and either accepted or rejected as may be thought prudent. B minor, "peculiarly adapted for artless and sincere melodies and words." A minor, "the simplest (?) key of all." E minor, "very sad indeed." But the height of absurdity is reached when we are gravely informed that the key of F is "mixed." What is "mixed?"—*Opinion.*

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ANECDOTE OF NEILSON.

The following story of Adelaide Neilson, whose recent sudden death in, or rather near, Paris has startled the world of her admirers may not be deemed out of place at the present time: She had a big husband named Lee, from whom she was afterwards divorced. He seemed more of a factotum. A New Yorker fell madly in love with the actress while she was playing as *Rosalind* and *Amy Robsart* at Booth's theatre. Every night he was in an orchestra chair, with a big floral emblem for her, and every afternoon, after having obtained an introduction, came bearing more flowers. The charming actress liked nothing better than to loll back in the divan, with a rich bouquet to pick at, while the admiring eyes of several gentlemen beamed on her from ottomans and easy chairs about her. The love-lorn young man was annoyed by the big fellow

who used to sit off in one corner, apparently abstracted, yet ever too near to permit any passionate declaration to be properly made.

The big fellow smoked his cigars, read his foreign papers, yawned, looked at his watch, but never left the room. He was there when the lover came, and was there when he went. Everything was marked Miss Adelaide Neilson. The flowers all came to Miss Neilson. Her pictures were labeled Miss Neilson, and the lover never heard of Mrs. Lee. One day, when he had spent enough upon flowers and presents to pay a winter's board, he impatiently said to his adored actress: "Miss Neilson, who is that stupid fellow who is always hanging about you? Why don't you send him off?" "Oh, never mind him," answered the actress. "he is only my husband." The love-lorn young man shoved the top of his opera hat out, bowed himself as graciously as he could, under the circumstances, and shot out of the room.

ANECDOTES OF BEETHOVEN.

Beethoven always spent the summer months in the country, where he was accustomed to write in the open air with the greatest comfort and the richest results. He once took lodging in the romantic village of Modburg, that he might enjoy, to his heart's content, the Switzerland of Lower Austria, the lovely Briel. A luggage-wagon with four horses was freighted with a very small proportion of furniture, but on the other hand, with an immense mass of musical matters. The towering machine was put slowly in motion, and the proprietor of its treasures marched before it *per pedes Apostolorum* in the most perfect contentment of mind. Scarcely was he out of the city—between green corn-fields, and undulated by the Zephyr's breath, with the song of the lark thrilling above him, as it greeted in ecstasy the advance of spring—than his creative spirit awoke. Ideas jostled each other, were selected, arranged and noted down with the pencil—and the journey and its object were clean forgotten. The gods only knew where the composer had wandered in the long interim; but at length, about twilight, he arrived at his chosen Tusculum, prespring at every pore, covered with dust, hungry, thirsty and dead-tired. Heaven help us! what a spectacle awaited him! The wagoner had accomplished his snial's progress without adventure; for his employer, however, who had already paid him, he waited two hour in vain. Totally unacquainted with the composer's eccentricities, and having settled that the horses must sleep in their own stable, the wagoner made short work of it, shot down his entire freight into the market-place, and returned home without further delay. Beethoven was at first very angry, then he burst into a fit of laughter, and at length, having hired a dozen of the gaping boys in the street, he had enough to do, before the hour of midnight was called by the watch; and fortunately favored by Luna's beams, to collect the scattered elements of his property and deposit them under a safe shelter.

When the composer brought out his *Fantasia* for the first time with an orchestra and chorus, he directed, at the usual hasty rehearsal, that the second variation should be played through without repeat. In the evening, however, completely absorbed in his own creation, he forgot the order he had given, and repeated the first part, while the orchestra accompanied the last, a combination which did not produce by any means a good effect. At last, when it was a little too late, the composer began to smell a rat, suddenly stopped, looked up in amazement at his bewildered band and said dryly: "Over again;" the leader, Anton Wranitzky, unwillingly asked: "With the repeat?" "Yes," was echoed back, and this time things reached a happy conclusion. That Beethoven had to a certain degree affronted these excellent musicians, by his irregular proceeding, he would not

at first allow; he contended that it was a duty to repair any previous error and the public had a right to expect a perfect performance for their money. Nevertheless, he readily begged pardon of his orchestra for the unintentional offense, and was generous enough himself to spread the story abroad, and to lay the blame upon his own abstraction.

The more his want of hearing, and (in his later years) his increasing derangement of bodily health got the upper hand, the oftener did every fresh symptom bring with the martyrdom of hypochondriasis. Then would he begin to complain of the deception and treachery of the world, of its wickedness, falsehood and suspicion; he would exclaim that there were no longer any intelligent beings to be met with, and, in short, he saw everything in the darkest possible hue, and he at length even distrusted his life-long friend and housekeeper. Suddenly he took the resolution of becoming independent, and this strange idea, like all others, was no sooner formed than it was carried into execution. He went himself to market, chose, bargained and brought, and set himself to work, with his own hands, to prepare his own eatables. Thus he went on for some time, and as the few friends whom he would still endure in his neighborhood, made strong remonstrances with him on the subject, he became very indignant, and invited them to dine the next day in order that they might see the proofs of his proficiency in the noble art of cookery. The guests did not fail, in expectation of what would happen, to arrive punctually at the time appointed. They found their host in dressing-gown, his head covered with a stately nightcap, his waist girdled with a cook's blue apron, and fully occupied at the stove.

After an hour and a half's trial of patience, during which the imperious demands of hunger could with difficulty be kept down, dinner was at length served. The soup reminded one of the refuse which is charitably disposed of, as such, at hotels; the beef was scarcely warmed through, and fit only for the digestion of an ostrich; the vegetables swam in a reservoir of luke-warm water and grease; and the roast meat was burned to a cinder. Nevertheless, the master of the feast failed not heartily to recommence the attack on every dish, and endeavor to animate his reluctant visitors both by his own example and by the most extravagant praises of the delicacies he had set before them. These, however, after contrived to swallow a few morsels, declared themselves satisfied, and made their dinner chiefly of dry bread, fresh milk, sweet-meats and the unadulterated juice of grape. Happily, the composer, soon after his memorial task, grew tired of his adventures in the kitchen. He voluntarily resigned the sceptre, the housekeeper was reinstated and her master returned to his desk, which he did not again venture to desert for the sake of giving himself an indigestion by his own culinary preparations.

THE UNMUSICAL ACCOMPANIMENT.

When the curtain rises on the third act of "Carmen," says the London *Telegraph*, recumbent smugglers, picturesquely grouped, are discovered in the enjoyment of peaceful slumbers. From this well-earned repose, however, they are speedily roused by a watchful comrade. A few nights ago, during the performance of this episode at the Vienna Opera House, one of the leading bass smugglers, although energetically prodded in the ribs by the conscientious sentinel, remained totally insensible to all the efforts compatible with stage decorum made to awaken him. Finding their endeavors fruitless, his fellow-supers resolved to let him lie, trusting that the noise of the proximate chorus would startle him from his lethargy. This it failed to do; and presently *Carmen*, represented by Mme. Lucca, advancing to the foot-lights from

the recesses of the contrabandists' cave, found her tuneful utterances accompanied obligato by a snore, which is described by an eminent Viennese musical critic as only comparable in vehemence of sonorosity to "an avalanche, the roar emanating from a traveling menagerie at feeding-time, or the howling of a cyclone." The audience, of course, laughed loudly, and the smugglers, gathering round the prostrate producer of these stupendous sounds, belabored him to such purpose that *Carmen* herself pleaded that some mercy might be shown him. Finally, he was dragged off into the wing, where some of the female smugglers contrived to awaken him by holding his nose and stuffing their handkerchiefs into his gaping mouth, whereupon he staggered dizzily to his feet, and, upsetting a rock or two of the cavern on his way, stumbled into its depths to "have his sleep out."

The Responsive Chord.

In the early spring of 1863, when the Confederate and Federal armies were confronting each other on the opposite hills of Stafford and Spottsylvania, two bands chanced, one evening to discourse sweet music on either bank of the river. A large crowd of soldiers of both armies gathered to listen to the music, the friendly pickets not interfering, and soon the bands began to answer each other. First the band on the northern bank would play "Star Spangled Banner," "Hail Columbia," or some other national air, and at its conclusion the "boys in blue" would cheer most lustily. And then the band on the southern bank would respond with "Dixie," or "Bonnie Blue Flag," or some other Southern melody, and the "boys in gray" would attest their approbation with an "old Confederate yell." But presently one the bands struck up, in sweet and plaintive notes which were wafted across the beautiful Rappahannock, were caught up at once by the other band and swelled into a grand anthem which touched every heart. "Home, Sweet Home!" At the conclusion of this piece there went up a simultaneous shout from both sides of the river—cheer followed cheer, and those hills, which had so recently resounded with hostile guns, echoed and re-echoed the glad acclaim. A chord had been struck responsive to which the hearts of enemies—enemies *then*—could beat in unison; and on both sides of the river:

Something down the soldier's cheek
Washed off the stains of powder.

MANY carefully educated in music justly complain that the classical works which they have studied, and whose beauties they love and adore, find but a cold response when performed before their friends, who invariably ask them to play something pretty, something they can understand, and that will not put them to sleep. Such a state of affairs is of course very discouraging. Yet, we say to the student, do not give way or fail to assert your intellectual musical position, otherwise you will surely be brought down to the level of your listeners. A very clever, but firm and resolute man, said "that whenever he found anything did not agree with him, he continued taking it till it did." Without going to such extremes, we should bear in mind that music would by no means be true to her heavenly origin if every one could at once penetrate her mysteries, or comprehend at one hearing that which has cost the scholar years of profound study to understand. It is the mission of an able player rather to instruct than amuse; but to do this successfully, he must have patience; he must lead his listeners, as it were, by the hand, and gradually unfold to them the intrinsic beauties of an art to which they have hitherto been blind. Select such pieces for performance that are pleasing, yet chaste. Do not overwhelm your hearers at the outset with dry figures, and retire disheartened because they are not appreciated. Take our symphonic concerts as an illustration. At first, many of the audience showed signs of weariness; then they began to be a little ashamed of this, seeing so many of their friends appreciative listeners; gradually they succeeded not only in keeping their eyes, but their ears open; and this point gained, victory was certain, for those who were not conquered were taken prisoners. Let our art student profit by this example. He will find that only two or three will listen at first, but if his selections are skillfully graded, if he perseveres, and, above all, has patience to wait, he may rest satisfied that the rest will soon follow his example.—*Art Critic*.



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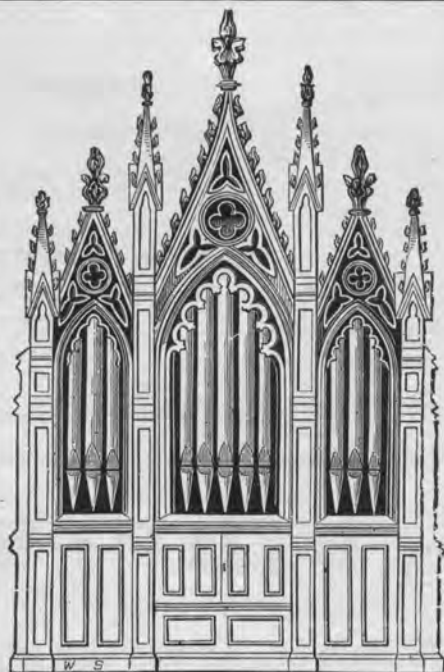
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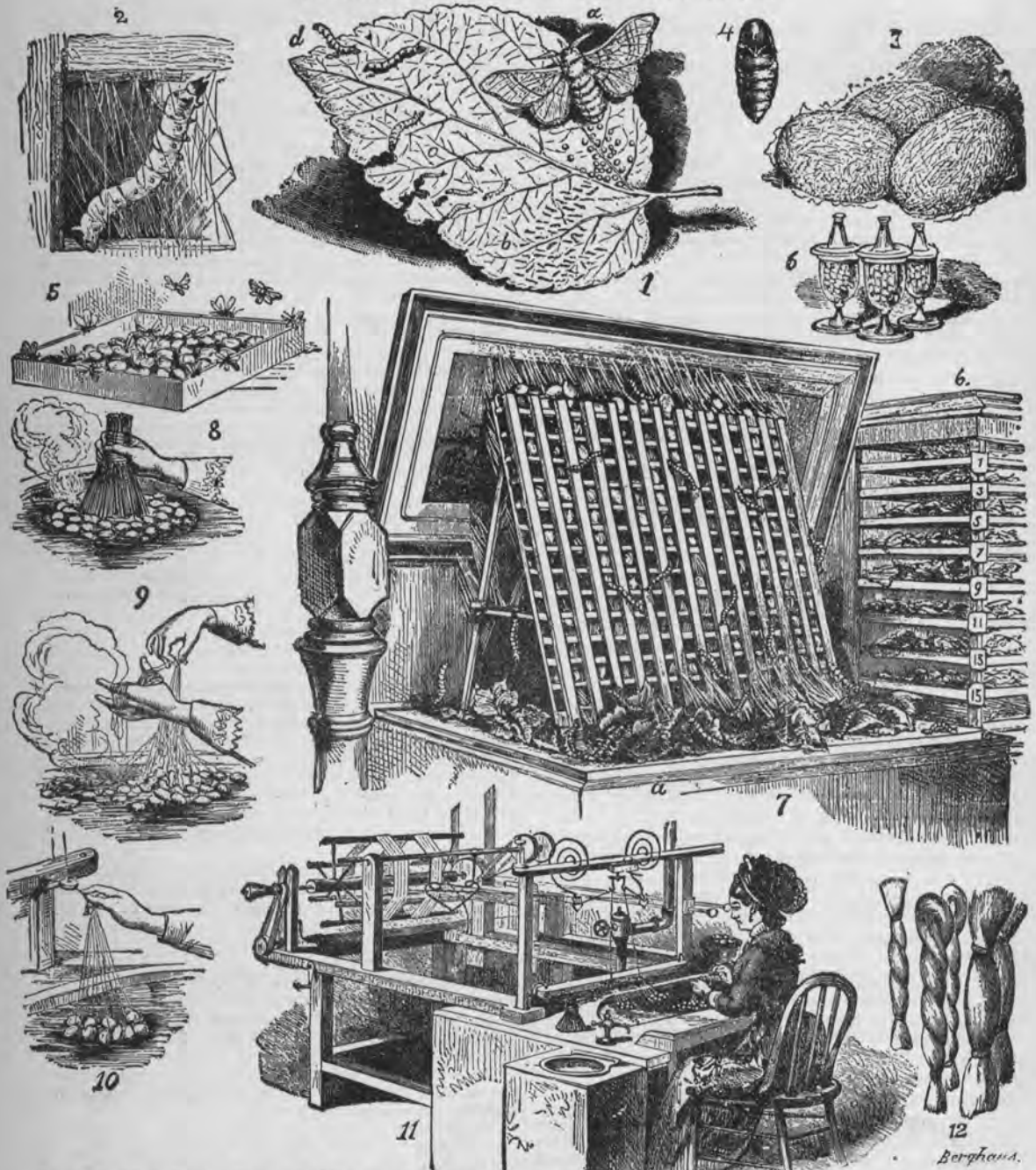
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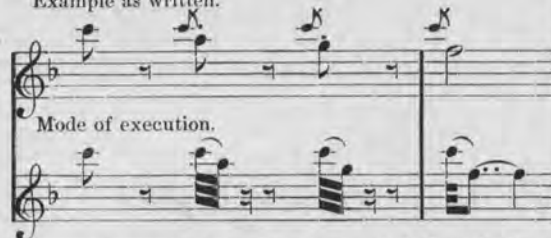
BY JACOB KUNKEL.

A. This composition offers no special technical difficulties. Its chief charms lie in its simplicity and beauty of form. In studying and performing it, heed well the dynamic marks *f. p.* etc., and especially the phrasing indicated. By carefully observing them the player can produce most charming effects, which one would hardly anticipate in so modest a composition.

B. M. M. stands for Maelzel's Metronome—an instrument, or rather a clock, said to have been invented by Maelzel in the year 1815 to enable composers to indicate the precise time in which a composition should be performed. Parties not in possession of a metronome can take the exact time thus indicated by a watch. For instance ♩=60 at the beginning of a piece signifies that sixty quarter notes are to be played in a minute—one-quarter to each second. If ♩=90 that ninety half notes are played in a minute, one and a half notes or three quarter notes to each second.

C. The grace note must be struck with the chord in the bass simultaneously. Its value is taken from the note following:

Example as written.



Some players perform the grace note before the large note, taking its value from the preceding note, but this method of execution is wrong. In classical compositions of the great masters, Bach, Beethoven, Mozart, Hayden, etc., the execution of the grace notes is always as shown in the examples—the grace note takes its value from the note following and not from the preceding. Be careful not to dwell on the notes A and B they must be given *staccato*.

D. Give the half note F its full value, and treat all similar sequences in like manner.

E. Attack the first note G of this passage, with a flexible wrist and not the arm. Treat likewise the note E commencing the passage on beat two in the measure following, also take great care to give the run very smoothly (*legato*).

F. Observe well the phrasing indicated by the slur.

G. The first two notes (C's) in the bass, are to be played *legato* the same as the notes of the right hand, while the chords following on beats two and three are to be given *staccato*.

H. Heed well the *crescendo* throughout the next three measures.

I. The middle notes in the chords throughout this part for the right hand, if found too difficult and tiresome for small hands, may be omitted. In that case it will perform the octaves only.

K. Give this run of arpeggios very *legato*, and observe well the change of fingering as to whether the second or third finger is to be used, as the run progresses. Although the rule of performing and fingering broken chords is a simple one very few players observe it. The rule which is applicable to both hands is this: The third finger is used, when the interval between the third and fourth finger is a third (that is from F to A or A to C,) the second when it is a fourth (from C to F).

ABOUT SOME FAMOUS COMPOSERS.

Bellini, while composing, ate candies and cake, probably to keep him at the proper pitch of sweetness for his work. His sweet life came to an untimely end through intemperance.

Auber, while improvising at his piano, always noted down melodies that occurred to him while so engaged. When composing an opera he generally had recourse to his material treasured up in this way. On a certain occasion, however, an idea occurred to him while riding about the streets of Paris. He rode home furiously, breaking innumerable pieces of crockery, while riding through a market. The maledictions and threats of the vendors of these goods had no effect upon him, and, together with the demands for compensation, were alike disregarded. To him had just occurred the beautiful market scene in "La Muette de Portici."

Halevy is said to have written slowly and deliberately, writing but a few lines a day, and these he continually changed and tried to improve. Thus he wrote his operas over nearly one hundred times, until he was satisfied. When his composition grew absolutely too slow for him, he set his tea-pot upon the stove, and with its merry tune, he could proceed faster.

Doni Letli, one of the most profuse composers of opera known to the world, was ever reticent, and derived his inspiration in very peculiar ways. The following incident will illustrate: The good citizens of Bologna had for a long time noticed a pale man walking through the streets of their city, and always stopping before a show window, and fixing his eyes steadfastly on some object in it. For more than two months he repeated this act daily, and was noticed to look at a particular hat continually. The busy people about him thought him some impecunious lover who longed to purchase the head-gear for his sweetheart, but was minus the necessary wealth. His despondency seemed to increase, and when asked at length why he acted so strangely, he replied: "I am looking for the finale of the third act of the Duke of Alba." Whether the finale was hidden under the coveted hat, and Doni Letli was waiting for some one to turn it, is not known. It is sufficient to say that he found it somewhere.

Rossini, in his younger years, wrote notes with wonderful rapidity. When he was in a musical humor, he quickly invited his friends to a dinner. At that time he was as well known for his skill in cooking as for his musical compositions. When the guests were enjoying the product of their host's skill in the highest measure, and the glow of their warm souls was augmented by his excellent wine, the central figure of the occasion quietly stole away and wrote music until he was entirely exhausted. Two or three of such dinners, and an opera was completed.

Later in life he became very indolent, seldom composed, and when he did, it was in bed; but at that time his fame was established.

Meyerbeer, another composer of the present era, the disciple of Beethoven, though never personally acquainted with him, loved to compose in the top-most story of his house, when the wind howled a hurricane, and the storm beat upon the roof and windows. The most beautiful parts of "Les Huguenots" and "Robert le Diable" were written under such circumstances.

Berlioz composed in the woods while his wife read to him from Shakespeare.

Liszt goes about his work like a business man, composing a portion of the day, and resting during long intervals.

Shower of Rubies.

(CAPRICE.)

I. PROSINGER.

Allegretto. M. M. $\text{♩} = 100.$

The musical score is arranged in six systems, each containing a grand staff with a treble and bass clef. The first system begins with a piano (*p*) dynamic and includes chords A, C, and D. The second system includes chord E. The third system includes chords F and G, with dynamics *cres.* and *f*. The fourth system includes chord G. The fifth system includes chord G. The sixth system includes chord G. Pedal markings are present throughout, often with a circled cross symbol. Fingerings and slurs are clearly indicated for both hands.

First system of musical notation. The right hand features a complex melodic line with many ornaments and slurs. The left hand provides a steady accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues with intricate ornamentation. The left hand accompaniment is consistent. Pedal markings are present below the bass staff.

Third system of musical notation. The right hand features a melodic line with slurs and ornaments. The left hand accompaniment is consistent. Pedal markings are present below the bass staff.

Fourth system of musical notation. The right hand continues with a melodic line and ornaments. The left hand accompaniment is consistent. Pedal markings are present below the bass staff.

Fifth system of musical notation. The right hand features a melodic line with slurs and ornaments. The left hand accompaniment is consistent. Pedal markings are present below the bass staff.

I

f

Ped. + 3 2 1 + Ped. 1 + Ped. 3 2 1 + Ped. + Ped. + 3 2 1 +

p *mf*

1mo. *2do.*

Ped. 1 + Ped. + Ped. + Ped. 3 2 1 + Ped. 3 2 1 +

f *p*

Ped. 3 2 1 + Ped. + Ped. + 3 2 1 + Ped. + Ped. +

p

1mo. *2do.*

Ped. + Ped. +

Repeat from 8:to (), then go to Finale.

Finale.

p

K 4 + 3 4 + 3 4 + 2 4 + 3 + 3 + 2

+ 1 3

mf

Ped. 1 +

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A. See paragraph C in lesson to "Shower of Rubies" concerning the execution of grace notes.

B. Pay special attention to striking of the notes F sharp and D on the beats one and two, and G and D in the measure following. Few players perform such passages distinctly. It is not an uncommon thing to hear performers in executing such passages omit one-half of the notes.

C. Observe well the phrasing. Be sure to give the first note of this measure, and the next three measures with the right hand *staccato*, in the order to define each group clearly.

D. Pay special attention to the phrasing indicated by the slurs.

E. Light and shade are of great importance in this part, hence heed well the dynamic marks *f. p.* Likewise the *staccato* dots and slurs, as the proper phrasing depend upon their scrupulous observance.

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Tempo di Polka.

Con Allegrezza.

The first system of the Skylark Polka consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a piano (*p*) dynamic and a crescendo (*cres*). The melody features eighth-note patterns and rests. A fermata is placed over the eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The system concludes with a section labeled 'A' containing two measures with a first ending bracket and a section labeled 'B' with a triplet of eighth notes.

The second system continues the piece. The upper staff features a melody with eighth-note runs and rests, marked with a mezzo-forte (*f*) dynamic. A section labeled 'C' is indicated. The lower staff continues the accompaniment with chords and single notes, including a triplet of eighth notes in the third measure.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a section with a crescendo (*cres*) and a section labeled 'cen' (crescendo) followed by a 'do.' (do). The lower staff continues with chords and single notes, including a triplet of eighth notes in the third measure.

The fourth system concludes the piece. The upper staff features a melody with eighth-note runs and rests, marked with a forte (*f*) dynamic. The lower staff continues the accompaniment with chords and single notes, including a triplet of eighth notes in the third measure.

Con brio.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and slurs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). Fingerings and articulation marks are present throughout.

The second system continues the piece and includes first and second endings. The upper staff features a melodic line with slurs and ornaments. The lower staff provides accompaniment. Dynamics include *f* (forte) and *p cres* (piano crescendo). The system concludes with the word *cen*.

The third system features vocal-like syllables: *do.*, *p*, *cres*, *cen*, *do.*, and *f*. The upper staff has a melodic line with slurs and ornaments. The lower staff provides accompaniment. Dynamics include *p* (piano), *cres* (crescendo), and *f* (forte).

The fourth system continues the piano accompaniment with two staves. The upper staff has a melodic line with slurs and ornaments. The lower staff provides a steady accompaniment with chords and single notes.

The fifth system concludes the piece. The upper staff features a melodic line with slurs and ornaments. The lower staff provides accompaniment. Dynamics include *f* (forte). The system ends with a double bar line.

Trio. dolce.

Scherzando.

Repeat polka from beginning to §; then go to finale.

Finale.

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Music by CLAUDE MELNOTTE.

Moderato.

1. O'er the slumb'ring earth, Hush'd in
2. Down in prisons dark, Where the

p

Ped.

still - y spell, Wings se - raph - ic sweep, With me - lo - dious swell; Speeding through the air, Ev - er
wretched moan, Wings of an - gels burst Thro' the walls of stone; O'er the lone - ly cots Where the

in the night, Come the An - gel - band From their homes of light. Hear the whis - p'ings of the
or - phans sleep, An - gel mothers, come Si - lent - ly, and weep. Hear the whis - p'ings of the

an - gels: "Ye dear ones, Ye dear ones," The whis - p'ings of the an - gels: "Be -
an - gels: "Ye dear ones, Ye dear ones," The whis - p'ings of the an - gels: "Be -

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[Angels' Visits, - 1.]

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hold us!" "Be - hold us!" The wav - ing of their pin - ions, Their pin - ions, their
hold us!" "Be - hold us!" The wav - ing of their pin - ions, Their pin - ions, their

pin - ions, The rust - ling of their gar - ments, As they come to vis - it us. Through the
pin - ions, The rust - ling of their gar - ments, As they come to vis - it us. Ev - er

fastened door, Thro' the windows barred, Naught may them ar - rest, Nothing can retard; Si - lent -
in the night, Mates of by - gone years, When the earth is hushed, Wipe a - way our tears; Brothers,

ly they come, With un - ceas - ing sweep; Soon their broad wings crown Beds where lov'd ones sleep.
sis - ters then, From the realms of bliss, Hov - er soft - ly o'er Lov'd ones whom they kiss.

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THE VETERAN'S VOICE.

[Die Stimme des Veteranen.]

Words by I. D. Foulon.

Music by Charles Kunkel.

— Translation by M. NIEDNER. —

3. Zu viel es ge - ko - stet mir Fuer des Man - nes glei - che Recht,
 2. Wie ich focht, so stimm' ich auch, Ge - gen je - den U - nion - Feind,
 1. Ich in Get - tys - burg mich schlug, Half er - rin - gen je - nen Sieg,

Martial.

1. Yes, at Get - tys - burg I fought, Help'd the vic - t'ry to a - chieve,
 2. As I fought so will I vote, 'Gainst the U - nion hat - ing horde;
 3. Too much has it cost to me For the e - qual rights of man,

Jetzt zu sehn, ja, glau - be mir, In dem Lan - de Herr und Knecht.
 Han - cock folgt Re - bel - len - Brauch, Dar - um er kein U - nion - Freund.
 Und die Ko - sten auch mit trug, Wenn ich auch kein'n Ni - ckel krieg.

Know the price with which 'twas bought, On - ly see this emp - ty sleeve.
 Han - cock in a reb - el coat Is but food for U - nion sword.
 Now to wish this Land to see Ruled up - on the Ya - zoo plan.

Ich zum Auf - marsch gar nicht taug' Nach der Dix - ie Me - lo - die,
 Ich kenn' sei - ne Fol - ger recht, Oft mit ih'n zu - sam - men kam,
 Han - cock fuehr - te an, du sagst— Im Ge - fecht ein gro - ser Mann—

Han - cock led, you say, that's so, In the bat - tle he was grand;
 I know those who fol - low him, I have met them o'er and o'er,
 I could nev - er fall in line To the tune of "Dix - ie Land."

Weil sie ist Re - bel - len - Brauch, Selbst wenn Han - cock lei - tet sie.
 In und au - ser dem Ge - fecht, Selbst als Han - cock fuhr - te an;
 Ob ich fuer ihn stimm', du fragst? Nein, o nein, das geht nicht an.

f

Vote for him, you ask? Ah, no! That is more than I could stand.
 In the haze of bat - tle grim, And when Han - cock went be - fore.
 Reb - el mu - sic can't be mine, Al - though Han - cock lead the band.

Einst trug er das U - nion - Blau, Jetzt liebt er Re - bel - len - Grau.
 Als er trug das U - nion - Blau, Und nicht liebt' Re - bel - len - Grau.
 Da - mals trug er U - nion - Blau, Jetzt liebt er Re - bel - len - Grau.

CHORUS.

p

Then he wore the U - nion blue, Now he's donned the Reb - el gray;
 When he wore the U - nion blue, Ere he donned the Reb - el gray;
 Once he wore the U - nion blue, Now he's donned the Rel - el gray;

f Trumpet

Ich steh' fuer die U - nion ein, D'rum fuer Gar - field
 Ich steh' fuer die U - nion ein, D'rum fuer Gar - field
 Ich steh' fuer die U - nion ein, D'rum fuer Gar - field

f

I'm still to the U - nion true, Gar - field is my
 I'm still to the U - nion true, Gar - field is my
 I'm still to the U - nion true, Gar - field is my

ich muss sein, D'rum fuer Gar - field ich muss sein.
 ich muss sein, D'rum fuer Gar - field ich muss sein.
 ich muss sein, D'rum fuer Gar - field ich muss sein.

ff

man to - day, Gar - field is my man to - day.
 man to - day, Gar - field is my man to - day.
 man to - day, Gar - field is my man to - day.

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[Des Soldaten Stimme.]

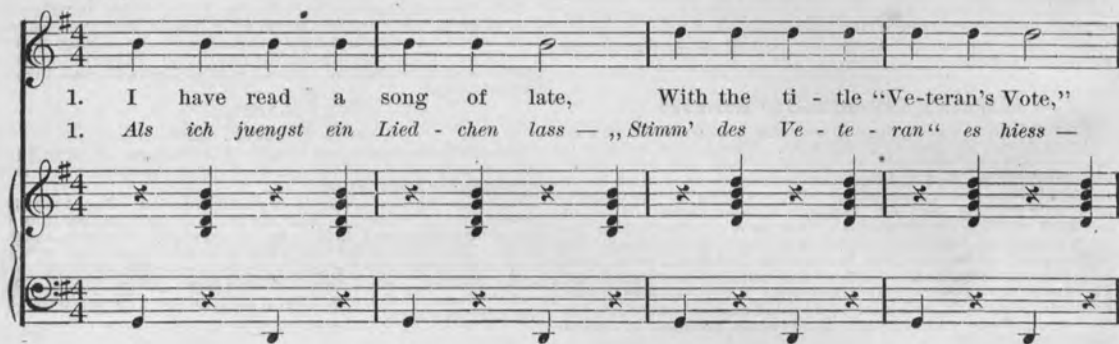
[Antwort auf den Republikanischen Wahl-Gesang: "Des Veteranen Stimme."]

Words by **M. NIEDNER.**


Music by **JACOB KUNKEL.**



Lively.



1. I have read a song of late, With the ti - tle "Ve - teran's Vote,"
1. Als ich juengst ein Lied - chen lass - ,,Stimm' des Ve - te - ran" es hiess -



Which seemed some - what out of date, 'Makes no dif - ference who it wrote;
Dacht' ich, der die Zeit ver - gass, Wer die Wor - te von sich liess;



For in laud - ing U - nion Blue, And de - noun - cing Reb - el Gray,
Denn im Lob von U - nion Blau, Schmae - hen der Re - bel - len Grau,

f

He points out the "blood - y hue" on his "emp - ty sleeves" to - day.
Reisst er al - te Wun - den auf, Giesst dann Vi - tri - ol noch drauf.

CHORUS.

I, as sol - dier, cast my vote For the man and not the coat;
Als Sol - dat geh' ich fuer'n Mann, Kehr' mich nicht an Rock und Ort;

Han - cock is by far the best For the North, South, East and West.
Han - cock Al - les ein' - gen kann, Ost und West und Sued und Nord.

2.

Hancock, to the Union true,
 Fought and conquered Rebel Gray;
 Hancock, in his Union Blue,
 Hero-like forgave the stray;
 Hancock speaks in suasive tones,
 Touching thus the hearts of "Rebs";
 Hancock knows that *only bones*
 Make a Union but of shreds.

CHORUS.

2.

*Hancock war der Union treu,
 Und besiegt' Rebellen Grau;
 Hancock, nun der Krieg vorbei,
 Bleibt derselb' im Union Blau;
 Hancock wuenscht, dass ganze Land
 Reiche sich die Bruderhand;
 Hancock weiss, wenn's Herz dabei,
 Nur die Union Wahrheit sei.*

Chor.

3.

Thus the "bloody shirt" appeal
 By the "Veteran" patriot,
 Nothing ought it does reveal
 But the "I-forgive-thee-not"!
 Drop the words of "Blue" and "Gray",
 Drop the terms of "Fed" and "Reb",
 And we'll make, I savelly say,
 For our weal a glorious step.

CHORUS.

3.

*D'run, du "Stimm' des Veteran",
 Zeige nicht dein blutig Hemd,
 Damit ist nichts Gut's gethan,
 Denn die Herzen bleib'n sich fremd.—
 Sprech nicht mehr von Union Blau,
 Denkt nicht an Rebellen Grau;
 Damit ware viel geschafft,
 Was dem Lande gäbe Kraft.*

Chor.

MUSIC IN ST. LOUIS

THE organization to which St. Louis is principally indebted for its summer music is the St. Louis Grand Orchestra, which, under the leadership of Mr. L. Mayer, has given three concerts, weekly, during the season, two of which have been given at their own risk. This organization and its success so far, give the lie to the frequent charge that musicians lack in public spirit and enterprise. Its history is briefly this: Early in the season fourteen musicians organized under the name given above as an independent orchestra. Subsequently they were reinforced by other artists. The orchestra as now organized:

	PROF. L. MAYER,	Director	
			Richard Schuchmann, Chef d' Attaque.
1st Violins			Geo. Heerich,.....Violin Soloist
			Otto Knobel }.....Violin Soloist
			Carl Venth }.....Violin Soloist
2d Violins			Val. Schopp,.....Assistant Director
			F. Saenger.
Viola			John Boehmen,
Violoncellos			Daniel Driscoll,
			W. Hahn,
			Frank Geks.
Double Basses			A. Porbeck.
			L. Mayer, Jr.
Oboe			Wm. Fischer.
Flute			H. Loewe.
			L. Brun.
Clarionets			A. Kleinguenther,
			James Stevens, solo cornet.
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			C. Gebhardt.
			C. Boefer.
Horns			Geo. Zaenglin.
			C. Kruse.
Trombone			Jac. Bauer.
Timpani			Ivan Ernestinoff.
Snare Drum			J. Felsing.

From the first it has been the aim of the gentlemen composing this orchestra to dispense to the St. Louis public a higher class of music than is played by ordinary bands. In this they have been met more than half way by our public, who have shown an appreciation of classical compositions far above what we had expected, by a most liberal patronage of these concerts. High as has been the estimate of the public, it has not been one whit too high. The work done by the orchestra has never been equaled by any resident organization, and never surpassed by any visiting orchestra, excepting that of the "late lamented" Thomas. Take for instance the concert of August 13th, and we venture to say that the overture to "Ruy Blas" could hardly have been better rendered by any body of musicians of equal number. Light and shade were beautifully blended and contrasted in a most artistic manner. Incidentally, we may mention Mr. Dabney Carr's flute solo, as having been very finely executed. Mr. Carr is not a member of the orchestra and calls himself an amateur, but could teach some professionals a trick or two. In Mme. Rive-King's great concert waltz, "On Blooming Meadows," the orchestra again distinguished itself. This composition, which is familiar enough to the more cultivated of our readers as a pianopiece, develops wonderfully as an orchestral work. The artistic capacities of the orchestra were again exemplified in the overture to Von Suppe's "Estray to Fortune." The gem of the evening was, however, Bruch's Grand Concerto for the violin. Mr. Venth the violinist, in selecting this composition showed no small degree of self confidence, for he knew Wilhelmj had been heard in it here. Mr. Venth is not Wilhelmj yet in all that goes to make up a violin *virtuoso*, but he is an excellent player, full of the divine fire of artistic inspiration, and he rendered the concerto in a manner second only to Wilhelmj. This was the first time that this concerto had been heard here with orchestral accompaniment. The accompaniment surpassed all our anticipations. We expected much in this from the leadership of Mr. Mayer, who is not only an excellent cellist, but a thorough musician, but here he and his orchestra astonished us, and we felt that both soloist, orchestra and leader deserved the ovation which the public gave them at the close of the *Andante*, and which interrupted the performance for several minutes.

Now, the question arises: Shall this orchestra be allowed in the future to disintegrate and fall to pieces for want of proper support? It is too much to ask of the artists who compose it to forever sacrifice themselves to the public without certainty of a remuneration somewhat approaching adequacy. With them we could have a series of symphony concerts. Shall we have them? Other cities support such organizations; why should we not? We suggest to Mr. Mayer that a subscription should be started for a series of symphony concerts during the coming winter, and we now say to our citizens that if that should be done they should extend to the enterprise an enthusiastic and tangible support. St. Louis is usually slow in doing things, but when it does them, does them well. May we not express the hope that although behind in time, as compared with some of our sister cities, we shall be found abreast of the foremost in the support of such an enterprise, should Mr. Mayer be prevailed upon to organize it.

THE SPANISH STUDENTS had a very successful season at Uhrig's Cave, during the first half of the month of August. Their performance was a novelty, which attracted many who

would have scarcely walked across the street to hear much better music of another sort. We are disposed to concede that the *Estudiantina* accomplished all that could be accomplished with their mandolines and guitars. The perfection of their tempo, their faultless response to the directions of their leader, were indeed remarkable, but it seems a pity that so much talent, so much time and labor should be wasted upon instruments of such limited capacity. It is to be feared that the financial success of this troupe may lead others to invade our peaceful shores. They would however, receive their meet punishment in the neglect which would follow repeated inflictions of this trivial music.

THE Fall term of the Beethoven Conservatory begins Sept. 6th. The Faculty for the coming year is constituted as follows: Prof. Waldauer, violin; Prof. M. Epstein, piano and harmony; Prof. H. G. Hanchett, piano; Prof. A. J. Goodrich, voice and theory of music; Prof. A. Epstein, organ; Miss Lillie McKwigg, primary classes; Prof. J. Anann, guitar; Prof. E. Buechel, flute. Chorus classes will be formed, and lectures, recitals, and concerts given. For further particulars, address the director, PROF. A. WALDAUER, 1603 Olive Street.

THE "Compton Hill Quartette Club" is the name of a new club composed of Messrs. C. J. Winchester, first tenor; W. T. Maginnis, second tenor; John Green, first basso, and David Elwanger, second basso. They are hard at work and propose to give the older quartette clubs of our city a lively fight for first honors. There cannot be too much emulation in the ranks of our musicians, and we hope to see the Compton Hill Quartette make its power felt in our midst.

PROF. BOWMAN, with his wife and daughter, has recently returned from the East, where he says they had a delightful time. He says, in a recent letter to the editor: "I heard or played a dozen or more organs in New York, but I prefer ours of the Second Baptist Church to any of them." Our next number will probably contain an article from the able pen of our distinguished organist.

THE OLAF BULL CONCERT COMPANY concluded their season the 16th of June, with a Grand concert in their home city, Baraboo, Wisconsin. The troupe from the 16th of September 1879, to the 16th of June, 1880, played in thirty-eight concerts in Wisconsin, seventy-two in Illinois, two in Indiana, twenty-nine in Iowa, two in Nebraska, eight in Kansas, and four in Missouri—in all 154 Concerts.

SEBASTIAN SIMONSEN, late pianist of the Olaf Bull Concert Troupe, has settled in Racine, Wisconsin, where he has organized a large class of piano pupils. Mr. Simonsen played at the college commencement concert, Beethoven's Moonlight, Sonata, "A La Bohemienne," by Tausig and "Gems of Scotland" by Rive-King. His playing secured him great applause and numerous friends.

MR. LOUIS KOHN has returned from the South, looking much younger. He is a candidate for matrimony—sealed proposals will be received at the office of the REVIEW—and has not contracted yellow fever—all reports to the contrary notwithstanding.

OUR friend, Robert Goldbeck, has re-opened his classes at 1314 Olive street, and his school is being rapidly crowded with pupils.

LISZT'S WRITINGS ON MUSIC.

Liszt wrote in French, and in French only, and yet it may be said that he has likewise enriched and expanded the German language. For he wrote in the spirit of the newly emancipated language of the country which may justly claim modern music to be the production of its own genius. In the articles published in the *Gazette Musicale* of 1838 Liszt introduces himself to his readers in these words: "Some fifteen years ago my father quitted his peaceful roof to wander into the world with me. He settled down in France, where he thought would be found the most suitable sphere for the development and maturing of my genius—as, in his silly parental pride, he would call my musical talents. Thus have I early in life forgotten my original home, and have learnt to look upon France as my fatherland." The first tribute he paid to his adopted country was by mastering its language, which, it may confidently be asserted, no born Frenchman has ever handled with greater freedom, originality, or even creative power; while the neologisms and Germanisms with which he has sometimes been taxed can only have been discovered by the envious of his unique style. This latter is distinguished by a boldness, pithiness, refinement, and richness of expression which are truly surprising and absolutely

enchancing. Even through the mask and mockery of existing translations of these writings, the gleaming eyes of the giant look upon us, and as one of his translators justly remarks: "Just as unique, unapproached and unapproachable as is his play, is also Liszt's style. Both are the peculiar property of his genius; in both we meet with the same genial *nonchalance*, which, however, even, when accompanying the highest flight of his enthusiasm, never offends against the laws of the beautiful." If fault were to be found at all, it could only be with a superabundance of thought and a luxuriant imagination which knows no limits to the variety and novelty of the images it creates. This, however, is only the natural result of the exuberant wealth inherent to the subject with which he deals; and if he, as well as German writers on music, have frequently been taunted by other nations with a certain haziness and mysteriousness of language, especially where Beethoven's compositions are concerned, the inference may not unreasonably be drawn that they have not yet approached as closely as ourselves to the full appreciation of this particular phrase in the development of our art.

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BUSINESS BUZZES.

Chickering's New Upright Pianoforte Action.

Chickering & Sons have recently patented a new upright pianoforte action which will doubtless enhance the already great popularity of this form of their pianos. By this improvement, the number of centres, or pivotal points, where one distinct part of the action works upon another distinct part, has been reduced from fourteen to nine. These parts were formerly made of wood and much affected by every change in temperature or humidity of the surrounding atmosphere. In the recent improvement of the Chickering the action is so arranged that wherever two parts come together at a common centre these parts are made of metal, so that at such centres there can be no unequal expansion or contraction, as is the case when such parts are made of wood. The improvement seems in all respects a great and practical one, and is well worth examining.

Steck's Baby Grand.

THE "BABY GRAND" fever is on the increase; one of the latest and one of the best of the family of little-big instruments is the Steck, of which the *American Art Journal* says enthusiastically:

"In a word the Steck Baby Grand is a masterpiece in all that goes to make a great instrument, fully meeting every essential in tone and touch, and we take no risk in hazarding the opinion that its combination of excellent musical qualities will meet with a spontaneous and enthusiastic endorsement from critics and musicians. In volume of tone it will compare most favorably with the full Concert Grand, although an expert in science would fail to perceive the agencies that bring about the result, for the instrument is but five feet eight inches long, and does not admit of a string longer than four feet in the bass. Its quality of tone is alike remarkable in all its registers and its singing power has rarely been equaled in any form of instrument; the bass is rich, full and sonorous, the middle notes, so frequently defective, are delicious in their evenness and mellowness, while the treble is fully up to the standard. Without being over lavish in its praise we may pronounce its scale one of the most harmonious we have met with in many a day, its tone *par excellence* in everything the pianoforte is capable of in sweetness, richness and sustaining power, with the nicest possible gradation. In fact, this new instrument is an emphatic success in every respect and will do much to extend the well won fame of its manufacturers, who have earned a reputation upon the sole merits of their productions."

MR. C. T. Sisson, of Austin, Texas, agent of the Steck and Gabler pianos and the Mason & Hamlin organ, has been in St. Louis for some time. He reports business booming in the "Lone Star State." He looks happy, and that seems to emphasize his statements.

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