

KUNKEL'S

MUSICAL REVIEW.

FEBRUARY, 1881.

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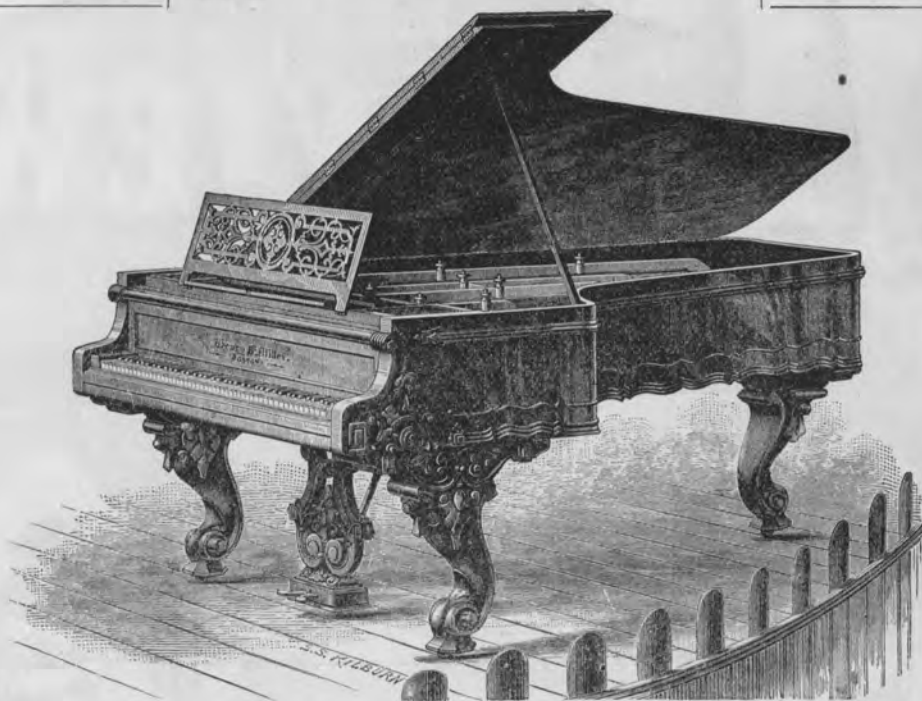
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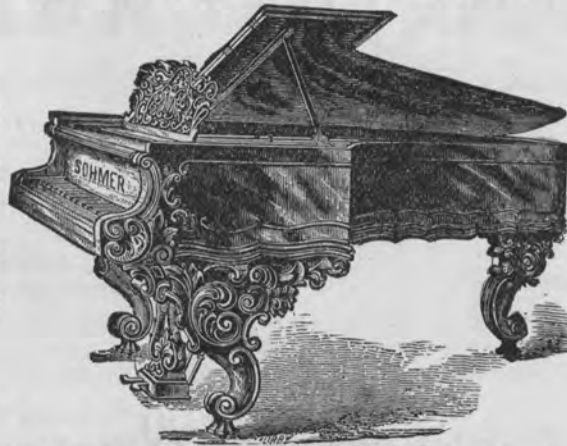
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KUNKEL'S MUSICAL REVIEW.

A JOURNAL

Devoted to Music, Art, Literature, and the Drama.

VOL. III.

FEBRUARY, 1881.

No. 6.

For Kunkel's Musical Review.

THE VOLUNTEER TENOR.

O, dulcet tenor, gaunt me! spare,
Both thin of voice and him of hair,
Thou never leavest in the church
The would-be-tony country church;
For, in the choir a volunteer,
Thou singest on without a fear—
O, dulcet tenor!

Yes, stretch thy neck and cock an eye,
And cast the other tow'rds the sky;
Then loud above the common herd
Let thou thy silver tones be heard,
For thou'rt, in truth, sweet music's self,
Singing for song and not for self—
O, dulcet tenor!

Ah, what is time to one like thee,
While singing of "eternitee?"
And why with pitch thy song defile,
Dressed in thy Sunday best the while?
True genius' crown adorns thy brow,
And rules are not for such as thou—
O, dulcet tenor!

If envious saints have aught to say
'Bout when shall come thy dying day,
Thou'rt safe, sweet man, thou'lt never die,
For sure they'll claim that e'en on high
Thou'dst screech, and wheeze, and bawl, and blow,
And spoil their songs—as ours below—
O, dulcet tenor! I. D. F.

COMICAL CHORDS.

SOUND citizens—music teachers.

THE Turkish position—Cross-legged.

THE postmaster sometimes stamps his feet.

WOMEN'S hearts and violins are very much alike. It takes a bean to play on either of them.

AFTER hearing a harp solo, a Boston critic (not Elson) exclaimed: "Really, I did not know that so much music could be gotten out of a gridiron!"

JONES thinks a man is fortunate who has his will contested after death only. He says his will has been contested ever since he married Mrs. Jones.

SOME one who has no fear of the future says: "Girls are a contraction of guerrilla, because they lie in wait, set man-traps, capture and slay or subject to bondage all who come in their vicinity."

A MAN went to the theatre when Mrs. Blank was advertised to appear in two pieces. After the play he demanded the return of his money, for the lady had appeared whole in both performances.

"MAY we get married? Please wire consent immediately, as ceremony will be performed this evening anyhow," was the telegram sent by a runaway pair of Wisconsin lovers to their anxious parents.

A YOUNG lady who had ordered home a pair of unusually high-heeled boots was flushed by the announcement of Bridget, fresh from answering the door-bell: "If ye plaize, miss, there's a man in the hall below wid a pair of shittles for yez."

"DOCTOR," said Mrs. Pepper to the pastor, "do you think that a little temper is wrong in a woman?" "Certainly not," replied the gallant clergyman; "On the contrary, it is a good thing, and she should be careful never to loose it."

THE doctor's daughter—"I declare, you're a dreadful fanatic, Mrs. McCizson. I do believe you think nobody will be saved but you and your minister!" Old lady—"Aweel, my dear, ah whiles I hae my doubts about the meenister!"

A YOUNGSTER, while warming his hands at the fire, was remonstrated with by his father, who said: "Go away from the fire—the weather is not cold." "I ain't heating the weather; I'm warming my hands," the little fellow demurely replied.

A LITTLE girl of twelve years, the daughter of a clergyman, was asked: "Sadie, does your papa ever preach the same sermon twice?" After thinking a moment, Sadie replied: "Yes, I think he does, but I think he hollers in different places."

"MAMMA, I don't think the people who make dolls are very pious people," said a little girl to her mother one day. "Why not, my child?" "Because you can never make them kneel. I always have to lay my doll down on her stomach to say her prayers."

A FELLOW wrote to a down-town store as follows: "Dere sur: if yew hev gut a book called Daniel Webster on a bridge, please send me a copy by Pyser's express, c. o. d.—I want to git it ter-morrer if I kin, cause my spelin techer says I ought ter hev it."

"MOTHER sent me," said a little girl to a neighbor, "to ask you to come and take a cup of tea this evening." "Did she say at what time, my dear?" "No, ma'am; she said she would only ask you, and then the thing would be off her mind. That was all she said."

YOU'D naturally think a turtle in a tank would be an inoffensive pet; but when the reptile's owner begins to sing, and the reptile leaves his food and tries to crawl down the supply-pipe of the tank, the owner can't help feeling that he has been insulted by the critter.

"WHAT," asked a Sunday-school teacher, "is the invisible power that prevents the wicked man from sleeping and causes him to toss about upon his pillow, and what should he do to enjoy that peace that passeth understanding?" "Sew up the hole in the mosquito bar," was the prompt answer from the boy at the foot of the class.

ONE day the poet Whittier was exchanging reminiscences with Miss Abigail Dodge (Gail Hamilton), when he told the following story of an old friend, who was very much annoyed one afternoon by some boys following him and jeering and swearing at him, and especially when his hat blew off, calling out to him, "Go it, Broadbrim; Limber up and you'll catch it yet!" The friend noticed another boy coming down the street, and said, "Boy, is thee profane?" "You bet." "Then (handing him a quarter) cuss those boys two shillings' worth."

A WEALTHY English parvenu who began life with a lapstone on his knee invited Kullak, the great pianist, to dinner, and immediately after the meal insisted on his playing for the company. Kullak complied, and invited the snob to a dinner at his residence on the following Sunday. After the meal Kullak astonished his guests by placing a pair of old shoes before his rich parvenu friend. "What are these for?" queried the latter. Kullak replied: "Last Sunday you did me the honor to invite me to dinner, and insisted upon my paying with music. I have returned the compliment, and require my shoes to be mended. Every man to his trade."

AT a meeting of some colored brethren, it was decided to make a collection. The minister concluded to pass the contribution box himself, and, in order to encourage the others, he put in a ten-cent piece. After the collection, during which every hand had been in the box, the preacher approached the altar, turned the box upside down, and not even his own contribution dropped out. He opened his eyes with astonishment, and exclaimed, "I'ze eben lost de ten cents I started wid!" Then there was consternation on the faces of his congregation. It was evidently a hopeless case, and was summed up by one brother, who rose in his place and said solemnly, "Dear pears to be a great moral leason roun heah somewhar."

NOT long since a choir of Cincinnati Tom-cats gathered for a private rehearsal under the windows of the editor of *Musical People*. The drowsy editor thought the voices familiar, and soon recognized among them, as he thought, those of a couple of Maretzke's most promising *prime donne*. Yes, now he understood it, merit was appreciated at last, and he was being serenaded by the operatic class of the College of Music. To dress was the work of an instant. The window was raised, the blinds opened, and, as the music seemed to cease, he began: "Ladies and gentlemen, this is the proudest moment of my life —." A parting wowl, a glimpse of the vanishing forms of the serenaders, a sudden retreat, and an end to editorial eloquence.

Kunkel's Musical Review.

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

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WE desire to call the special attention of all our readers to the advertisement of KUNKEL'S PARLOR ALBUM NO. 1, on page 294 for we believe that very many of them will wish to secure this magnificent collection of choice music at the special rates offered.

OUR readers are respectfully requested to read, in another column, the letter from Robert Goldbeck to our publishers. The delay in the appearance of his book on Harmony will eventually be to the advantage of the purchasers, who will get a better and larger book for their money.

WE are vanquished, squelched, snuffed out! The editor of *Musical People* has, in two successive issues, called us "Ike!" No one can survive the disgrace of being called Ike by the double-ended editor. By the way, Ike, as an abbreviation or corruption of Irenæus is good, remarkably good! We bespeak for ourselves the sympathy and commiseration of our friends.

AFTER our January number had been issued, the date of the appearance of the Mapleson Opera Company was changed from the 31st of January to the 14th of February—a wise move, as it gives a breathing spell between the Bernhardt and the opera seasons. The company comprises a large number of excellent artists: Gerster, Swift, Valerga, and Valleria, SOPRANI; the beautiful de Belocca, our St. Louis girl, Ricci, and Cary, everybody's friend, CONTRALTI; Ravelli, Runcio, Lazzarini, Rinaldini, Grazzi, and last but not best, Campanini, TENORI; Del Puente, Bellati, and Galassi, BARITONI; and Monti, Corsini, and Novara, BASSI. We repeat what we said in our last number, that it is the duty of St. Louisans to give this company the support it deserves by nightly crowding the Olympic during the season of one week with which our city is to be favored. The repertoire as announced is as follows: Monday, February 14, "La Sonnambula;" Tuesday, February 15, "Carmen;" Wednesday, February 16, "Lohengrin;" Thursday, February

17, "Marta;" Friday, February 18, "Aida;" Matinee, February 19, "Lucia di Lammermoor;" Saturday night, February 19, "Don Giovanni."

WAGNER AGAIN.

In the month of December 1879 there appeared in one of the New York musical papers a four-column letter written to a Boston musician, at Wagner's instigation, by Von Wolzogen, his humble admirer, in which the Boston man was asked to put himself at the head of an agitation in this country with a view of raising funds for the festival which was to occur in Bayreuth in 1881. The letter made some strange admissions; among others, that Wagner's *Patrons' Union*, with a list of 1,700 members, all enthusiastic Wagnerians, had not, in two years of persistent begging, been able to raise \$25,000 in the country which, above all others, is supposed to take a pride in the prophet of the new school. We then (January number, 1880) took occasion to animadvert at some length upon this peculiar contribution to epistolary literature, foretold the utter failure of the wild scheme and expressed an opinion of its author, which we here reiterate: "Homer, begging from door to door for his daily food, is a pathetic and dramatic figure; Wagner, in his pink satin domino, dictating to Wolzogen a begging advertisement for American journals, would be a comical, if it were not an abject figure. If Wagner be a genius, this letter shows conclusively that genius and common sense do not necessarily go together."

Having said our say, we waited for the results of the "agitation" started simultaneously in this and other non-German countries. Soon the first festival play "Parsifal" was postponed to the year 1882, and it is more than probable that it would, for want of funds, have been delayed from year to year indefinitely, had not that harmless lunatic Ludwig, by the grace of Bismarck, King of Bavaria, opened his purse to the musical beggar and furnished him the funds necessary to start his show. At last, then, Providence and Bismarck permitting, we shall have in 1882 the long-heralded rendering of the last great work of the self-idolizing iconoclast, and we shall again, above all the clangor of Wagner's orchestration, hear a clashing of opinions concerning the worth of the work, and the theories of its author, like that which was produced by the Bayreuth festival of 1876.

The subscriptions to the festival were evidently intended by Wagner as a test of the progress which his theories had made; for it was part of his scheme that only his partisans should be allowed to subscribe. Drawn on the one hand by the persuasive voice of "the master," goaded on the other by the taunts of his enemies, one might have expected, had the disciples been either sincere or numerous, that they would furnish all the necessary funds. The result we know. Shall we accept it, as Wagner intended it, as a test of the number and earnestness of his adherents? If so, the "music of the future" is likely to remain "the music of the future," unless indeed it should become the music of the past, without ever having been the music of the present.

MUSICAL PROGRAMMES.

We not unfrequently receive inquiries in reference to proposed musical entertainments, as to which of two or three programmes submitted will be the best. Such inquiries we usually answer as best we may, guided by what knowledge of the surroundings our correspondents' letters afford. But if it be no easy matter to prepare a really good programme with the knowledge of both audience and performers, it is an almost impossible task when that knowledge is wanting. We propose here a few common-sense suggestions upon this topic.

The character of a programme must depend largely, of course, upon the end in view—whether it be to please, to educate or to astonish. According as one or the other of these purposes is uppermost, the programme will have to be modified. As a rule, the concert programme which combines all these elements will be most successful, since an average concert audience may be said to be made up of those who wish to be entertained, those who desire to be "improved" and those who expect to be astonished by some ground and lofty tumbling of a musical sort.

The first thing to be considered in the preparation of a concert programme is the ability of the performers. And here the fact should never be lost sight of that a simple thing well done is better than a difficult one indifferently or badly performed. In the former case, the audience are not only pleased, but, seeing what is attempted accomplished, they naturally give the performers credit for an ability to accomplish more; while in the latter, seeing failure in what is undertaken, they will as naturally make that the measure of their judgment, and label "failure" performer and performance. Amateurs are too much inclined to attempt more than they can do—to put themselves in a position where comparison with finished artists is inevitable and inevitably disastrous. When that disposition is manifested, unpleasant as the duty may be, the manager of the entertainment should be gently autocratic, and so arrange his programme that the different participants shall be allotted only such parts as they can render satisfactorily.

In the next place, the degree of musical culture of the probable audience is to be considered, and the best they can appreciate (if within the powers of the performers) should be given them. We do not say the absolute best, for, independently of the difference of opinion which might exist as to what that term would embrace, the best might be so far beyond the comprehension of the listeners as to be to them an unknown language. We have seen professional musicians go into ecstasy over a "fine programme," which was simply stupid. What sense is there in playing to a mixed audience, however intellectual otherwise, a long programme of selections which even professional musicians have had to study and carefully analyze before they could really enjoy them? As a rule, one "learned" or "intellectual" composition is quite enough—it is not unfrequently too much in an ordinary concert programme. Some will say we are talking treason, but we believe we are simply talking common sense.

Upon the other hand, it is still more important to avoid giving selections below the standard of the audience, as is often done. We have seen on concert programmes numbers which belonged properly to a second-class minstrel show. Such things are, of course, always out of place on programmes that make the least pretension to respectability.

Variety must next be attended to—and here a nice discrimination is needed, not only to select proper numbers but to arrange them in such order that they shall be mutually helpful. There may sometimes be reasons for bringing into juxtaposition productions of a contradictory character, but as a rule, it will be found that glaring contrasts are unpleasant and that a gradual shading from one style of composition to another will be best.

Finally, the length of the programme must be considered. Musical programmes, especially those of school exhibitions, are usually too long. Surfeit, especially a surfeit of sweet things, is nauseating, and it is better both for performers and audience that the latter should feel like lingering for another selection than that they should impatiently consult their watches and reckon the probable length of the remaining numbers half an hour or an hour before the close of the entertainment, which then becomes a bore.

OUR sister editor of *Barr's Ladies' Journal* speaking, of the words of Melnotte's great concert song: "Why are Red Roses Red?" recently published in the REVIEW, facetiously remarks:

"Why are red roses red?
For roses once were white;
Because the loving nightingales
Sang on their thorns at night;
Sang till the blood they shed
Had dyed the roses red.

"It reads prettily, but anybody who has sampled a tack left on a chair by a small boy will see at a glance that even nightingales are not big enough idiots to sit down on a thorn and sing."

Gentle sister, if you will sit down on a thorn and not sing *molto rapido con espressione*, we'll set up the (ginger) beer.

A COMICAL BLUNDER.

The following comical blunder occurred in a New England paper, caused by an error in transposing matter after the form had been made up.

The inside form was just ready for press, when in came the editor with an item which *must go in!* The form was unlocked on the bed of the press, and the item set up and put in, and in making room for it the foreman had to transpose and over-run matter from one column to another. The result of his manipulations was discovered after the edition had been worked off and mailed.

On the editorial page was an article, written in the editor's grandest style, on the first appearance of Christine Nilsson, who had delighted the people and entranced the impressible editor by her wonderful singing of Robyn's great concert waltz, "Bliss, All Raptures Past Excelling." He wrote towards the close: "The voice of this singing bird is simply divine. Would that we could have her with us always. But, alas! that can not be." And this closed the article as he had written it, and the last word had just filled out the last line and also completed a column. In his transferring and over-running, the printer had contrived to get the closing sentence of another article on another totally different woman made up against the above, so as to give the notice of the divine singer this wonderful ending:

"Would that we could have her with us always. But, alas! that can not be. Her many criminal shortcomings have at length brought upon her the retributive hand of justice, and she will give to our excellent State Prison the next three years of her unhappy life."

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.

MUSIC IN ST. LOUIS.

The following is the programme of an entertainment recently given by Wildy Lodge, I. O. O. F. to a very large, select, and appreciate audience:

PART I.

1. Zampa Overture—Piano Duet, "Concert Paraphrase,"—Melnotte.—Messrs. Charles and Jacob Kunkel.
2. Vocal Duet—*I Pescatori*, "The Fishermen,"—Gabussi.—Messrs. E. Cooper and Oscar Steins.
3. Recitation—"Scene from Fazio,"—Mrs. Annie M. Scott.
4. Quartette, Vocal—"Bella Figlia," ("Beautiful Maiden,") from *Rigoletto*,—Verdi.—Miss Cora Carpenter, Mrs. George Watson, and Messrs. E. Cooper and Oscar Steins.
5. Recitation—"Seven scenes from Life of Mary, Queen of Scots,"—Miss Clara Gillies.
6. Soprano Solo—"Ernani Involami," ("Ernani, fly with me,") from *Ernani*,—Verdi.—Miss Cora Carpenter.

PART II.

7. Piano Solo—"Gems of Scotland," Grand Fantasie A.—Julie Rivé-King.—Introducing "Kathleen," "Annie Laurie," and "Blue Bells of Scotland,"—Mr. Charles Kunkel.
8. Alto Solo—"One morning, oh so early,"—Gatty.—Mrs. George Watson.
9. Recitation—"The Serenade, as told by Joshua Allen's Wife,"—Mrs. Annie M. Scott.
10. Vocal Duet—"When through Life," *grande valse vocale*,—Schoenacker.—Miss Cora Carpenter and Mrs. Geo. Watson. Poem by Thomas Moore.
11. $\left. \begin{array}{l} a. \text{ "The first Smile Waltz,"} \\ b. \text{ "Jolly Blacksmiths,"} \end{array} \right\}$ J.—Paul.—C. & J. Kunkel.
12. "Good Night,"—Quartette Pinsutti.—Miss Carpenter, Mrs. Watson, Messrs Cooper and Steins.

From first to last, the programme was beautifully rendered. "Gems of Scotland" and "When through Life" bringing forth such *encores* that they could not be resisted; "Bubbling Spring" being given as *encore* piece for the former, and the fair vocalists repeating their song.

The programme of the Liederkrantz Society, as arranged for the balance of the present season, is as follows: February 12, soirée; February 17, concert, oratorio; February 26, masquerade soirée; March 12 and April 2 and 23, concerts and soirées. Only the entertainment on the 17th prox., will be public—all the others are exclusively private, only members being admitted.

The world-renowned composer and pianist, Robert Goldbeck, has been engaged by Messrs. Story and Camp to give a piano recital at their ware rooms, on the 3d of March prox. This will be good news to the favored ones who receive invitations.

Professor Waldauer is preparing an entertainment to be given at his (the Beethoven) conservatory during the coming month. An unusually interesting performance is expected.

The Mahn English Opera Company, which is to visit our city in a few days, is highly spoken of by the press of the cities where it has performed. The Mahn Opera Company last year was one of the best English opera companies on the road, and this is said to be quite as good if not better. After the nauseating Leavitt English Opera Burlesque Company (the company was worse than a burlesque) with which we were afflicted some weeks ago, it will be a relief to have something really meritorious.

The advent among us, after an absence of some five years, of such an artist as Mme. Rivé-King is an event which deserves more than a passing mention. When she first appeared in New York City the verdict of the critics was unanimous that she was an artist of unusual excellence; the *Tribune* said: "No pianist since Rubinstein has made a more brilliant debut in New York;" the *Herald* said: "It is an event of the greatest importance to be able to chronicle such a grand triumph as that which Miss Rivé achieved last evening;" the *Sun* said: "Miss Rivé's playing of the great rondo in E. flat of Chopin was an astonishing exhibition of power, poesy, virtuosity, and clear understanding of the genius of Chopin;" the *Times* said: "Miss Rivé's performance was a great surprise, and well nigh a revelation. She produced a favorable impression from the outset, and the impression deepened as she progressed, and was asserted when her work was done by a tribute of applause bordering more closely upon a *furor* than was paid to any artist by a Philharmonic audience in a good many years. We can fairly say that she proved herself to be one of the most finished pianists we have in our concert-rooms, and a player second to none in sensibility and natural taste;" the *World* said: "She was enthusiastically applauded, as she well deserved to be, for it must now be said with perfect truthfulness that Mme. Rivé-King has reached almost the highest position attainable by the classical pianist," and the *Graphic* remarked: "The success won by Miss Julia Rivé was

instantaneous and great. Her efforts were of a higher order than have been furnished by any pianist save Rubinstein." This verdict was afterwards endorsed by the press and the critics throughout the country. Excellent as was Mrs. King's playing at that time, it is far better now. The five years which have elapsed since her first appearance have been years of study and improvement, and she has now reached such eminence that no lover of music, no pianist however excellent, can hear her playing without being benefitted and instructed, as well as pleased. She is so good a pianist because she is more than a mere *virtuoso*; she stands not only pre-eminent, but almost alone among her sex as a composer of real ability, as is attested by her many excellent compositions such as, "Liszt's Rhapsodie Hongroise, No. 2;" "Prelude and Fugue" (Haberbier-Guilman); "Chopin's Variations," op. 2 (La ci darem la mano), adapted for the piano alone, with explanatory text; "Pensées Dansantes," valse brillante; "Hand in Hand," (polka caprice); "On Blooming Meadows," concert waltz; "Wiener Bonbons," waltz (Strauss), with arabesques for concert; "Carmen" (grand fantasia); "Andante und Allegro—aus Mendelssohn's op. 64;" "Popular Sketches," (concert caprice); "Bubbling Spring" (tone poem characteristic); "Concerte Sonate"—in A major—Dom. Scarlatti (revised); "Old Hundred" (paraphrase de concert); "Polonaise Heroïque;" "Mazurka des Graces;" "March of the Goblins;" "Ballade et Polonaise de Concert—Vieuxtemps, op. 38," arranged for piano; "Gems of Scotland" (caprice de concert.) The other members of the troupe, with the exception of its excellent conductor, Mr. Dulcken, are, we believe, new to our city. The soprano Signora Bellini, is possessed of a remarkably clear and sympathetic voice, and has all the finish of several years' study under the best masters of Italy. Miss Emma Mabella is spoken of as a contralto of rare qualities. Mr. Broderick is an artist of reputation, and Herr Reinhard Richter, *Concert-Meister* Imperial Opera, St. Petersburg, is a violin *virtuoso* of the very first class. The concerts which are to take place in our city are given under the auspices of Messrs. Kieselhorst and Colville, and will occur on the 18th and 19th instant, at "The Colwick." The programmes for the two evenings are as follows:

PROGRAMME—FIRST CONCERT.

- Duo—"Favorita"—Donizetti. Miss Emma Mabella and Mr. G. Broderick.
- Violin Concerto—"Andante and Finale"—Mendelssohn. Mr. R. Richter.
- "Aria, Ah, Rendemie"—Rossi. Miss Emma Mabella.
- Piano Solo—"Tarantella" in E. flat.—Liszt. Mme. Julie Rivé-King.
- "Aria," from *Traviata*—Verdi. Miss Laura Bellini.
- "Aria," from the *magic flute*—Mozart. Mr. G. Broderick.
- Piano Solo— $\left. \begin{array}{l} a. \text{ Etude in C, sharp minor No. 7, op. 25,} \\ b. \text{ Valse, A flat, No. 1, op. 34,} \\ \quad \text{Chopin, Mme. Julie Rivé-King.} \end{array} \right\}$
- Violin Solo—"Andante and Scherzo"—David. Mr. R. Richter.
- Duet—"Aubade Espagnole"—Dulcken. Miss Laura Bellini and Emma Mabella.
- Piano Solo—"Wiener Bonbons"—Strauss—Rivé-King concert paraphrase. Mme. Julie Rivé-King.
- Trio—Fabiani. Misses Laura Bellini, Emma Mabella, and Mr. R. Broderick.

PROGRAMME—SECOND CONCERT.

- Duo—"Don Giovanni"—Mozart. Miss Emma Mabella and Mr. G. Broderick.
- Duo—"Andante and Variations," from "Kreutzer Sonate"—Beethoven. Messrs. F. Dulcken and R. Richter.
- "The Rose Bud"—Blumenthal. Miss Emma Mabella.
- Piano Solo—"Second Concerto op. 22 G. Minor. Saint-Saens Allegro, Scherzando, and Tarantella," with orchestral accompaniment on an organ, by Mr. F. Dulcken. Mme. Julie Rivé-King.
- "Jewell Song" from *Faust*—Gounod. Miss Laura Bellini.
- Violin Solo—"Morceau de Salon"—Richter. Mr. R. Richter.
- "Nazareth"—Gounod. Mr. G. Broderick.
- $\left. \begin{array}{l} a. \text{ "Prelude and Fugue"—Haberbier-Guilman.} \\ \quad \text{Transcribed by Rivé-King.} \\ b. \text{ "Gavotte," A Minor op. 55—Brandeis.} \\ c. \text{ "Bubbling Spring," caprice—Rivé-King.} \end{array} \right\}$ Mme. Julie Rivé-King.
- "Ave Maria"—Luzzi. Miss Laura Bellini.
- "Trio," from *Semiramide*—Rossini. Misses Laura Bellini, Emma Mabella, and Mr. G. Broderick.

CARL MUELLER-BERGHHAUS, of Stuttgart, who has become extensively known through his effective orchestration of Rubenstein's Valse and Liszt's Rhapsodie Hongroise, has presented to Theodore Thomas, through his brother, Wilhelm Mueller, the celebrated cello virtuoso, four manuscript arrangements for orchestra of Lidolf's Walpurgisnacht, op. 43; A. Fesca's La Sylphide, op. 19; Beethoven's C major Sonata (Intr. and Finale); Beethoven's Quartet in B major. All these arrangements will probably be played by Mr. Thomas' orchestra in the course of the winter. Carl Mueller-Berghaus is engaged on an original composition for orchestra, which he is to dedicate to Theodore Thomas.

RUBINSTEIN'S opera "Nero," recently performed for the first time at the Berlin Opera, met with a very cool reception, and is not expected to remain long on the *repertoire* of the royal establishment—at least such is the opinion expressed by the *Allgemeine Deutsche Musik Zeitung*.

OSTAVA TORRIANI.

Signorina Ostava Torriani, as she is known to the public, or Fraülein Ostava Tornquist, as she is known to her friends, is a native of Hamburg, where her family, which is of Swedish extraction, move in the most aristocratic circles. Like the Pattis and some other great singers, she became noted as a pianist be-

turned her attention to their development. The appreciative mother began herself her gifted daughter's instruction for the stage as soon as she had reached her fifteenth year.

Having gone as far as she could with her mother, Ostava was next sent to Paris, where she became the pupil of Wartel and Delle-Sédie, the teachers of Nilsson and Trebelli. Here she met many musical



fore her vocal powers had been suspected. Already, at the early age of ten years, she appeared as a child-pianist at several charity concerts given for the benefit of the poor of Hamburg, winning golden opinions of both the public and the critics. Fortunately for her, and for the opera-going public, her mother, who was a musician of real ability, although not professionally such, soon discovered in little Ostava those qualities which go to make up the successful *prima-donna*, and

celebrities; among others, Rossini, who was highly pleased with her abilities, and gave her letters to the famous Lamperti, of Milan, with whom she further prosecuted her studies. It was in the latter place that she made her *debut* in *Rigoletto* during the season of 1869. Her success was such that she was immediately sought after by *impressarii*, and played engagements in Padua, Venice, Turin, Leghorn, Pau, Nice, and other large cities of Italy; thence to Spain, where she

delighted audiences in Barcelona, Seville, Cadiz, Granada, and Malaga. She then returned to Italy, where she sang repeatedly in Genoa and Pisa. Paris next welcomed her at the *Theatre des Italiens*. After her undoubted success there, she became a member of "Her Majesty's Opera" in London. In 1873 she first appeared in the United States, and was the first *Aida* ever heard on this side of the Atlantic. After a season whose honors were divided between herself and Nilsson, she returned to her native city of Hamburg. A tour of Germany, two years with Carl Rosa in England, and another tour of Italy preceded her present engagement with the Strakosch & Hess Opera Troupe. She has sung with Tamberlik, Stagno, the sisters Marchisio, the sisters Ferni, Nilsson, Nannetti, Brocolini, Medini, and, in fact, all the celebrated vocalists on both sides of the Atlantic, and she knows thoroughly and has played more than forty roles. For the present season in the United States she has played or will play in *Mefistofele*, *William Tell*, *Trovatore*, *Faust*, *Aida*, *Lohengrin*, *Mignon*, *Marriage of Figaro*, and possibly some other operas.

We had the pleasure of conversing with her in English, French, and German, and we understand that she speaks Italian and Spanish also with perfect ease and fluency. She is unassuming and natural, and, were she a man, we should unhesitatingly pronounce her "a good fellow." As an artist, her successes wherever she has appeared make it needless for us to say that she excels.

A Letter from the Author of Goldbeck's Harmony.

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GENTLEMEN:—When I sent to you, early in October, the first sketch of my book of Harmony for your examination and consideration to purchase the same, I did not fully realize that its rewriting and finishing by the 1st of February, in the midst of a busy season, might prove an impossibility. Now that more than half of the work is in type, you have had ample opportunity to witness with what care and patience each paragraph had to be written, thought over, and written again to make it finally what it should be, a clear and exhaustive, yet condensed, exposition of the subject under consideration. The kind reader who has so far followed me in what you have given of my work in your valuable paper will probably admit that I have pursued a method of my own to elucidate a science which can only be firmly established when the numerous exceptions which arise from higher considerations of art (such as can not be explained by or reconciled to set rules of strict science) are brought under a comprehensive system of what might be termed "by-laws." To me this is a "labor of love," but, at the same time, a labor requiring the closest thought and much time. I am grateful to you that you have not held me strictly to the letter of our agreement, and allowed me three additional months to accomplish my task. By the first of May the entire manuscript shall be in your possession, so that your advance orders can be filled with certainty in the month of June. Very truly yours,

ROBERT GOLDBECK.

The above letter explains itself, but we would like to say to our readers that each succeeding page of the book, as we receive it from the author's hands, seems to us superior to the preceding one. We have the firm conviction that a great benefit will be conferred upon the musical world. For terms of the nearly gratuitous distribution of the first 25,000 copies of this work, the reader is referred to our advertisement on another page.

KUNKEL BROS.

February, 1881.

For Kunkel's Musical Review.

"THE LAST CLOAK."

BY COUNT A. DE VERVINS.

The last cloak known to my Parisian contemporaries was the property of a charming young man of twenty-six years of age, the Viscount de Cheverny, who had gotten it from his uncle, a witty, elegant, prodigal old gentleman, a great lover of all the arts and a fervent adorer of beauty—amiable qualities which had quietly led him to ruin himself, for, when he died, he left his nephew nothing but the furniture of the little apartment which they inhabited in the *Rue Grammont*, a yearly income of twelve hundred francs—just enough to keep him from starving—his the cloak, faithful companion of more than one duel and of many gallant adventures, and lastly his acquaintance in the *Faubourg St. Germain*.

All this constituted but a small equipment for him who was about to continue alone the great struggle of life; for the price of the furniture had nearly been absorbed by the expense of the funeral, which Raoul would have worthy of the name of his old relative; the cloak was of but little use to him, otherwise than in enabling him to oblige friends who came to borrow it whenever this garment, proscribed by fashion, seemed useful to them in some rather doubtful enterprise in which they did not desire to be recognized, and finally, the cheap lodgings which he had taken and the diminutive proportions of his income had considerably restricted the circle of his aristocratic acquaintances, among whom he could go only when dressed with a certain elegance. But our Viscount was twenty-six years old, and, being an artist, was endowed with a large fund of philosophy. He was a composer and had faith in his future, because he knew he was young, and felt that he possessed talent. And yet Fate was not friendly to him. Like the majority of those who work well, Raoul worked rapidly and had already offered two operas to the *Theatre Lyrique*, a grand opera in the *Rue Rossini*, and over a hundred songs, waltzes, symphonies, and other productions to the different music publishers of Paris. But at the *Lyrique*, as well as at the *Opera* he had been put off from day to day, and the publishers with an unanimity and accord such as is found in but few orchestras had given him many commendations, but not one had consented to take the risk of publishing the works of an unknown author. But he had an abiding faith in himself, and, far from despairing, he kept all his cheerfulness and that freedom of thought which is so necessary and so dear to all true artists.

Now, if we examine more closely the life of the young composer, we will understand that he had a genuine merit in thus rising above surrounding circumstances, for the slimmness of his purse caused him no little embarrassment, and the cloak I have spoken of brought him endless trouble. One day it was a gentleman, a perfect stranger, but quite combatively inclined, who came to demand satisfaction for the abduction of his wife, who had left his bed and board one week before. Raoul began by asserting his innocence, but the outraged husband would listen to nothing, and with numerous threats reiterated that he had been perfectly recognized by his cloak. The artist would then remember that one week before he had indeed lent his cloak to a friend, a nineteenth century Lovelace; and to satisfy his visitor, or to serve his friend, he fought the fellow, who came near killing him, for while Raoul shot into the air, his opponent's shot grazed his neck, leaving a scar which never disappeared. Upon another occasion (this was something more serious) he came near being sent to Lambessa, whither His Majesty Napoleon III. shipped any one who dared to think that under his reign "everything was not for the best in the very best of worlds." Upon this occasion, as I was saying, he was called upon by a gentleman dressed all in black, like the page of Lady Marlbor-

ough, in the song, who stated to him that he was a *commissaire de police*, and with the obstinacy peculiar to that class of people, undertook to prove to him that he was a member of a secret society, and conspired against the safety of the Empire.

I conspire against nothing at all, answered Raoul, and I belong to but one society, that of the *nine sisters*.

"What are their names?" asked the magistrate, in a tone of authority, as he took out his note-book to register them.

The artist smiled and began: "Euterpe, who presides over music; Polyhymnia over lyric poetry, Terpsichore over the dance—"

"Look here! What do you mean?" said the *commissaire*, who grew furious when he saw he was being mystified.

"Mean? Why, I am giving you the names of the nine Muses; of those whom poets are wont to call 'the nine sisters.'"

"To Prison!" vociferated the minion of the law, whose anger had become exasperation; and the unfortunate artist was indeed taken to the Madelonnettes, where he spent two months before he was able to make the judge who was to examine the charge made against him understand that if the accusation rested solely upon his having been recognized by his cloak, he was certainly not the culprit, since he could prove that he had lent it more than three months before to a friend who was now in Italy. His case was at last dismissed for want of evidence; but his name remained upon the records of the Police Department as that of a man who needed watching.

Therefore he returned to his humble rooms in the *Rue Vaugirard*, and had the satisfaction of finding there his cloak, which M. de Levy, the friend in whose stead he had just been imprisoned, had just sent back to him.

However, those who had borrowed the cloak had not all been guilty of misbehaviors. Good sometimes conceals itself with as much care as evil, and in such a case it also needs a cloak. Thus, one morning soon after his return to his apartment, which he continued to prefer to the Madelonnettes, he received the visit of a little old man, who thanked him effusively for the nursing and care he had procured for him while he was sick. It was in vain that Raoul protested; old Dodieze would not be undeceived, and, notwithstanding all the Viscount's denials, he persisted in seeing in him his anonymous protector, answering all his objections by saying that *his cloak had told on him*.

This old Dodieze, whom we will meet again further on, was a music teacher. Being somewhat embarrassed because of the services which he thought he had received from Raoul, he related to him that he had a ward who was beautiful as an angel, chaste, and a musician like St. Cecilia, and who had a voice like that of a seraph; a contralto such as had never been heard, he said proudly. "She would have surpassed Grisi and Malibran," continued he, with enthusiasm; "she was Philomel herself, a veritable nightingale! What skill, what power of expression! She was a prodigy. And now," added he, in a tremulous tone, as he quickly wiped away a tear which caused his little gray eyes to sparkle, "she is lost for me, which, after all, is but a small matter, but she is also lost to art, which is a real misfortune."

"What!" said Raoul, deeply interested, "is she dead?"

"No, thank God!" answered the old artist, "but she has become a great lady, immensely wealthy, and." he added, with some bitterness, "it seems that now her name forbids her to speak to men the language of the angels. But it was inevitable," he continued, with an air of melancholy resignation. And, after a short pause, he added: "We gave but one concert, three years ago, in the *salle Hertz*, for the theater makes demands which alarmed her modesty, and she had resolved to sing only in concerts; but as soon as

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she had been seen and heard, she became the object of the love of all those who love our divine art. To be short, she married a young Russian Count, the owner of I know not how many villages and peasants in his own country. That caused me great sorrow, as you will understand, since you too are an artist; but I loved her as a father loves his child, for herself, and therefore I endeavored to hide from her my sorrow, which might have caused her to refuse what people call a great future, though in reality it is only a great fortune. I therefore seemed to be glad of her marriage; but, through a sentiment which you will understand, I would accept nothing that came from that Russian, whom I hated; besides, I needed nothing; I was left alone, and my lessons furnished me an ample support."

After another pause he continued: "The Count's health was bad, and that was why he had come to live in France. Soon his physicians ordered a milder climate, and they left for Italy, then for Greece, then for Corfu. It was then that I became sick. You know," continued he, with a suggestive smile, "that artists do not usually save much. As soon as it became impossible for me to attend to my lessons I was pinched, and then became absolutely destitute. My sickness was long and severe, and but for your generosity—"

Raoul protested with a gesture. "All right! All right!" replied the old musician, with an incredulous smile. "You wish to keep all the merit of your good deeds; but, I repeat it, your cloak betrayed you!" And as Raoul was again about to deny, he smiled again, took his hat, and withdrew, saying: "Now I have resumed my lessons, the evil days are past, and, Viscount, I shall have the honor of seeing you again." And thereupon he left, bowing low to him whom he obstinately called his benefactor and savior.

Several months went by without remarkable occurrences. The managers of the *Theatre Lyrique* and of the *Opera* continued to keep a silence full of dignity, which was much regretted by the young *maestro*, and the publishers remained obdurate. The winter had come, and, in order not to shiver while he composed, our poor Viscount was often compelled to seek in the fire of inspiration an auxiliary to that of his fire-place. The days were short and sad, and our hero, notwithstanding his philosophic cheerfulness, felt himself grow melancholy.

It was under these circumstances that, one morning, the janitor brought him a perfumed note, which he hastened to open. It was an invitation from the Marchioness d'Hauterive for that evening. For the reasons I have given, M. de Chevigny went but little into society, but the Marchioness had been his deceased uncle's best friend, and she had always shown him much sympathy; besides, her letter politely insisted upon his coming, and asked the young composer to bring a few of his compositions, because the soirée was to be largely musical, since it was given by the Marchioness in honor of a foreign lady who, since more than a month, had set Paris agog, less through her beauty, gracefulness, and wealth—which however were great—than because of her voice and talent as a singer, which were really extraordinary.

Raoul, then, resolved to accept the invitation tendered by his old friend, but when he began to take an inventory of his apparel, he came near changing his mind. His coat was three or four years old, his hat out of fashion, his shoes where somewhat—tired, indeed, to be frank, run down. Still, as it is said that "necessity is the mother of invention," and as, by chance, this adage is true (Most of them lie like prospectuses!), he succeeded in making up a toilette which, if it was not the *ne plus ultra* of elegance, was at least quite respectable—his fine form and beautiful head assisting.

The soirée was what it should be, in one of the finest

mansions of the aristocratic *faubourg*, but that which for Raoul gave it an especial charm was the beautiful foreign lady of whom the Marchioness had spoken. She was a Russian Countess, who bore one of the greatest names of that vast empire; but she had gotten the name from her husband, who had been dead a year, for she herself was French. She had been presented and introduced into society by the ambassador of the Czar, whose receptions were all the fashion since the beginning of the season—thanks, it was said, to the presence of the Countess, who exercised a veritable charm over all those who approached her.

Eaoul, as an artist, could, better than any one else, appreciate the rare qualities of this angelic creature, and, of course, fell head over heels in love with her; but though his heart was conquered, his reason was not. He had passed the age when the imagination greets with smiles the most senseless dreams. His lack of success as a composer, notwithstanding the consciousness which he had of his talent, had made him modest, and the perpetual pinch in which the smallness of his income put him had made him even timid. Therefore he had a proper appreciation of the absurdity of his love—poor as he was, and unknown to her whom the wealthiest and the most elegant members of the most elegant society in the world surrounded with their homage. Then he compared himself to a Chaldean shepherd enamored of a star. Therefore he contented himself with raising in his heart an altar to his idol. It was for her that he composed; but in his wildest dreams he was satisfied with hoping that some day perhaps she would sing some of his compositions.

But Fate has sometimes strange fancies!

One night, while she was traveling in Italy with her sick husband, the carriage of the Countess had been stopped by brigands, and they had been rescued by M. de Levy, the friend to whom, as you will remember, Raoul had lent his cloak, and who had sent it back to him in so sorry a condition. This new complication had results which I must now relate. It was in vain that Raoul tried to deny, when later she had a conversation with him about it; the young woman having heard from the Marchioness d'Hauterive that Raoul had been persecuted by the imperial police because of Italian affairs, she attributed all his denials to some solemn oath such as conspirators are everywhere accustomed to take, and hence she refused to believe him.

Hopeless as his case seemed, the Viscount might have hoped if he had known that the Countess had noticed the scar upon his neck and thought that by his cloak she had recognized him as the man who had rescued her in the Pontine marshes. It is true that she had fainted during this terrible adventure, and that she had caught only a glimpse of her liberator, but the Count and the servants who accompanied her had told her that their rescuer was a young French nobleman, captain of a troop of partisans of the King of Naples; that he had been wounded in the neck while defending them, and that, after the fight his men had carried him off wrapped up in his cloak. Now, at the close of the soirée of the dowager, while the Countess, muffled up in her furs (for it was cold enough to hatch out white bears), was waiting for her carriage to drive up, Raoul, with his cloak folded about him, had passed by her, and perhaps, already won over by the manners and talents of the young artist, it had seemed to her that an inner voice had whispered, "It is he!"

At any rate, from that day, everything changed for the young artist; for it is because of the sovereignty exercised by a woman who is the fashion that this motto has been invented: "What woman wills, God wills!"

One week later Raoul received a call which filled him with astonishment and joy. Perrin, the illustrious Perrin, manager of the *Grand Opera*, came in person to inform him that his opera was accepted and

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would be immediately put into rehearsal. Two days later it was Carvalho, manager of the *Theatre Lyrique*, who brought him similar news, stating that his delay in coming was due to multiplicity of other engagements. Then the publishers of *Rue Vivienne*, those of *Rue Vaugirard*, and those of the boulevards followed each other, asking him to please honor their house with some of his admirable productions, and each of them, as he went, left bank-notes by way of earnest money.

Our Viscount was stupefied; he wondered whether he were one of the exceptional geniuses who compel recognition, or the victim of a hallucination, a dream from which he would some day awake to the obscurity and poverty of by-gone days. But after the first performance of his opera he must have believed in his genius, for its success was immense. On the eve people called him "Viscount de Cheverny;" on the morrow they said Cheverny, as they said Bouïdier, Meyerbeer, or Rossini. But a greater joy awaited him. Raoul, who, since about a month, had received more than 20,000 francs, had descended from the top story to the second floor, where he furnished a charming mite of rooms. He was overseeing his upholsterers and setting his papers to rights when his servant brought him two cards, one of which was that of old Dodieze, the other that of Countess K—vitch, the idol of his heart, the good fairy of his life. In a voice full of emotion he ordered his visitors to be shown in, and himself approached the door to receive them. It was indeed the Countess and Dodieze; the old man dressed in a long *pelisse*, out of which his shrewd, *spirituelle*, and gay little face peeped out as if it were the head of a mouse coming out of a muff. He ran, rather than walked, into the apartment, saying to his companion, who exhibited less impetuosity: "Why, come in, I tell you; come in without so much ceremony—he's my friend, my savior! He defies it; but I tell you that but for him I should have died—died, my dear, without seeing you again!"

"Viscount, forgive us this invasion of your domicile," interrupted the Countess, somewhat embarrassed by the familiarity and gush of her uncle—for my readers have already guessed that the Countess and Dodieze's ward were one and the same person. "But," continued she, "my good uncle finds an excuse for his conduct in the warmth of the feelings which your generosity—"

"Permit me to undeceive you, madame; your uncle's gratefulness is a mistaken one, as I have already told him. I should certainly have been very glad to have been able to render him the services he speaks of, but—"

"Tut, tut, tut!" interrupted Dodieze. "All that is discretion; tales, you know." And as he spied the cloak upon a hook, "Ask that cloak!" he said, as he turned toward his niece.

However, the conversation soon took a less loud and broken course. Raoul, bowing respectfully, gave the Countess a chair, and taking his old friend Dodieze by the hand, he compelled him to be seated also. The old music teacher then related how he had again found his niece, who had lost sight of him when, during his sickness, he had been compelled to change his residence. Then he talked to Raoul of the success he had just obtained, of the praise which the press was unanimous in giving him, and of the bright future which awaited him. The Countess, who by this time had fully recovered her self-possession, added her congratulations to those of her uncle, and found means to mingle with them some of those delicate allusions which women alone know how to express.

"Yes," said Raoul, in answer to all those agreeable things; "I believe, or at least I hope, that my future is assured, if God does not take from me the gifts which it seems He has kindly granted me; but if I should reach fame, shall I attain happiness?"

"And why not?" cried Dodieze, impulsively, from out his wraps. "You are young, good-looking, good, and noble; you have genius—"

"That is not always enough to—." He stopped suddenly, as if he feared to say too much.

"To what?" asked the Countess, blushing.

"To inspire with love the woman whom I should choose among all," said Raoul, with some effort, and stammering like a lover.

"Why," replied the Countess, after a pause, during which she seemed to be selecting her words, "I think very much like my good uncle. You have genius, youth, probably a great fortune in the future, besides an honored name and high connections; what woman would not appreciate all those things? Be less modest, Viscount, and believe me, not woman is so high but that you may aspire to her love."

"Except one," said he.

"She is a Queen, then!" answered the young woman gaily.

"Yes, madame," replied Raoul, as, yielding to a spontaneous impulse which he was unable to master, he fell upon his knees and grasped her hand, "she is a queen in beauty, in accomplishments, in heart."

Old Dodieze, who was at first rather surprised (for it was a declaration of love; the tone and the looks of the Viscount proved it beyond a doubt), looked at his niece, and what he read in her face seemed to be particularly agreeable to him, for he began to rub his hands for very joy, saying, "What fine music we three will make! What fine music!"

Dodieze was right; for it is to this day in the parlors of the Viscountess de Cheverny that the best chamber music is heard.

The "Musical Times" (London) on Dr. Delauney.

The generalizations of scientific men should always be received with caution, because, in the race for the honors of discovery, they are apt to arrive at conclusions from insufficient data. This caution would seem eminently applicable to the statements made by Dr. Delauney, before the Medical Academy of Paris, on the "History and Limitation of the Human Voice." The doctor said, among other things, "the lower the race-type, the higher pitched the voice," and to this conclusion he was probably helped by the prevalence of high voices among Eastern peoples. But if it be generally correct, how are we to account for the splendid basses heard in profusion throughout Russia, or for the fact that the average pitch of the male voice in England is higher than it was a century ago? At present we have very few legitimate bass voices before the public, while the music written for basses by old English composers is now often found too low. Our American cousins, moreover, are noted for a high pitch, and they certainly do not belong to a low-type race. The doctor goes on to say that, as a rule, "tenors are tall and slender, whilst profound basses are short and thick-set." But the exceptions to this rule are, for the theory, disastrously numerous. Among the tenors of our own country, how many are tall and slender, and how many of the class to which Signor Foli belongs are short and thick-set? Among foreign artists best known to us, Signor Mongini was not tall and slender: neither was Signor Giuglini, nor is Signor Campanini. We greatly fear that Dr. Delauney has been somewhat too hasty, and not extended his data far enough; or else has formed his conclusion first, and then looked up materials to support it. When the Pickwick Club found a stone covered with mysterious letters, they began by determining it to be an object of antiquarian interest, and gave themselves a lot of trouble in search of proof; whereas, looked at with an open mind as well as an open eye, the inscription plainly read, "Bill Stumps, his mark."

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VON WEBER.

BY MISS EVELYN HUNTER.

Carl Maria Von Weber was born in 1786 at Eutin, a small town in Holstein. His father, who was a violinist, gave him an education and enabled him to cultivate his talents for music and painting. His ardor in the study of painting abated as he became more engrossed by his love of music. After he had acquired great skill as a piano-forte player, his father placed him under the care of Michael Haydn, brother of the illustrious Joseph Haydn. Under him Weber labored earnestly, but, according to his own account, without much success. At this time, in 1798, his first work was published, consisting of six "fughetti," or short fugues, which were noticed favorably by the *Leipsig Musical Gazette*. In the same year he went to Munich, where he studied under M. Kalcher, the organist of the royal chapel, and it is from him that Weber says he gained his knowledge of the laws of counterpoint. Under this master he composed an opera, a grand mass, and many instrumental pieces, but afterwards committed them to the flames. At the early age of fourteen he composed the opera "Das Waldmädchen" (the wood girl), which was first performed in November, 1800, and well received at Vienna, Prague, and Petersburg. The whole of the second act was composed in ten days—"one of the unfortunate consequences," he himself says, "of those marvelous anecdotes of celebrated men which act so strongly on the youthful mind and incite to emulation." His next attempt was to revive the use of forgotten instruments, and to compose in the ancient style. Accordingly he composed "Peter Schmoll und seine Nachbarn" (Peter Schmoll and his neighbors), which had little success, but was highly thought of by Michael Haydn. He next visited Vienna, where he became acquainted with the Abbe Vogler, a learned and profound musician. Aided by his advice and assistance, Weber devoted himself for two years to a severe study of the works of the great masters. After finishing this course of study, he received the situation of *maestro di capella* at Breslau. During his residence there he composed an opera called "Rubezahl," or Number-Nip, the celebrated spirit or fiend of the Hartz Mountains.

In 1806 he entered into the employment of Duke Eugene, of Wurtemberg. Here he composed several symphonies and other pieces of instrumental music; he also remodeled his opera of "The Wood Girl," and reproduced it under the title of "Sylvana." In 1810 he composed the opera of "Abu Hassan" at Darmstadt. This piece is founded on a well-known story in the "Arabian Nights," and had considerable success. In 1813 he was employed to reorganize and direct the opera at Prague, and gave up the management three years after, having accomplished the object for which he undertook it. He then gladly accepted an invitation to Dresden for the purpose of establishing a German opera there, as he had long wished to place on a proper footing the national opera of his own country. He held this situation until his death. At Dresden he composed his far-famed "Freischutz," but first brought it out at Berlin, in 1822, by permission of his sovereign. It was received with an enthusiasm which rapidly spread over Germany, and raised his name to the summit of popularity. In July, 1824, an English version of it was produced in London at the English Opera House, and met with great applause; but Hogarth, in his musical history, says that it was injured by wanton changes, mutilations, and interpolations, according to the prevailing usage in English adaptation of foreign operas. It was, however, played night after night to overflowing houses. In the winter of 1822 Weber produced the musical drama of "Preciosa," founded on a tale of Cervantes; this piece was very successful in Dresden and throughout Germany, but was never adapted to the English or French stage.

In November, 1823, the opera of "Euryanthe" was produced at Vienna and warmly received. It was

coldly received at Berlin. Weber says in one of his letters: "The effect produced by my 'Euryanthe' is just what I anticipated. My indiscreet friends have in this instance lent their hands to my enemies, by requiring that it should seduce as many as the 'Freischutz' had done; both the one and the other are equally foolish in doing so." "Euryanthe," however, was calculated to gain a lasting success.

In February, 1826, he came to London for the purpose of superintending the preparation and bringing out of "Oberon," on which he had been employed during the year 1825. The letters written by him to his wife, Caroline Brand, a distinguished actress to whom he had been married for some years, give an account of everything that occurred to him at this time. "The English way of living suits me exactly. The people are really too kind to me. I know not what I would have given to have had you by my side, that you might have seen me in my foreign garb of honor. And now, my dear love, I can assure that you may be quite at ease, both as to the singers and the orchestra. Miss Paton is a singer of the first rank, and will play 'Reiza' divinely. Braham not less so, though in a totally different style. There are also several good tenors, and I really can not see why the English singing is so much abused." Thus he writes to the wife with whom it has been rumored he lived unhappily; but if Mr. Moscheles' statement may be taken, no rumor ever had less foundation than this. His wife's grief seems to have been genuine, and their correspondence of the most affectionate nature.

Weber was found dead in his bed on the morning of the 5th of June, 1826. On the 21st of June his remains were interred in the vaults below the Roman Catholic Chapel in Moorefields. The funeral service took place in the presence of 2,000 persons. He left two sons to mourn their loss.

I have taken these facts from "Hogarth's Musical History," thinking they might be interesting to the readers of KUNKEL'S MUSICAL REVIEW.

NOT THAT FLAT!

Minnesota rejoices in the possession of a town called Winona where, some five years ago, Mme. Rivé-King played to so small a house, that in her subsequent tours, her husband and manager avoided the place. The little city, however, has a musical missionary in the person of Mr. Merriman, a music teacher of real ability, who, by personal efforts, secured to the Rivé-King troupe on its present tour a \$500 house. Among his most liberal patrons is an insurance agent, Mr. H., to whom he, of course, desired to sell some tickets for the proposed concert.

"Well," said Mr. H., "is this the woman who played here some years ago?"

"The same!" said Merriman.

"Then I guess I won't buy any tickets—I guess I won't go—You see, she plays all them tunes with an op. after 'em an' I don't like 'em. No, I guess I won't go! I don't understand that kind of music, anyhow."

"Of course you don't," answered the musician, "because you are not educated up to it—you don't hear that sort of music often enough, and therefore you should seize every opportunity to hear it. Here, you've bought a six hundred dollar piano; you pay me about two hundred dollars a year for lessons to your wife and daughter, and you spend say fifty dollars a year for sheet-music—and yet you'll learn more in one evening from that concert for one dollar than you have through all this expense. Why, you owe it to yourself, to our city, and to art, to attend."

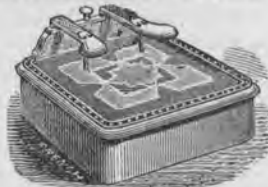
Mr. H. succumbed to the eloquence of the professor of music, and on the evening of the concert was in his seat.

On the programme, Mrs. King had two Chopin numbers, the latter being his *Waltz in A flat*. When she got through with the first number, such a sigh of

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Interval of the Seventh, forming the A 4-toned chord, or chord of the Seventh, complete.



All four-toned chords are dissonant, for they contain, in essence, the principle of discord: the second. The seventh, which encompasses every four-toned chord (when in its original position) is merely an inversion of the second.

The 7th, its encompassing Interval. Inversion of the 7th: The Second.



Triads and Chords of the Seventh analogous to Concord and Discord.

§ 39. As the Third is the elementary expression of Harmony (see Part I, § 10, page 11), and the Second the elementary expression of Discord, so are the three-toned chords the Consonant and the four-toned chords the Dissonant Chords in music.

Resolution of 4-toned into 3-toned Chords.

§ 40. "Every Discord must be resolved into a Concord."

(See Part I, page 13.)

In the same manner every chord of the seventh (four-toned chord) must be resolved into a Triad (three-toned chord).

Discord resolved into Concord.



Chords of the Seventh resolved into Triads, or parts of them.

A. B. C.



Part of a Triad.

NOTE.—As A we gave as the resolution of the chord of the seventh *a part* only of the chord of the Tonic, because we desired that the Tonic should form the lowest tone. Thus we had no way of arriving at the 5th G, necessary to complete the chord of the Tonic. Incomplete chords are often acceptable.

The two principal classes of Chords.

§ 41. The Triads and Chords of the Seventh are the two principal classes

of chords. There are, however, other chords, those of the 9th, 11th and 13th, formed by a further accumulation of thirds.

Chord of the 9th. Chord of the 11th. Chord of the 13th. Resolution.



The greater the accumulation of thirds in a chord, the greater the dissonance produced, and the less frequent the occurrence of the chord.

Three-toned Chords made dissonant.

§ 42. Triads are consonant chords, but they may be made dissonant by altering one of their tones.

Three-toned Chords in their original and unaltered form.



We often meet with dissonant chords, having but three tones, and yet none of them altered by sharps or flats. Such chords are originally four-toned chords, with one of the four tones omitted.

Three-toned Dissonant Chord, originally a four-toned chord, but with one tone omitted here.



The chord in Example 85, B, is an inversion of the chord of the seventh upon G:



Mild and Sharp Chords of the Seventh.

§ 43. Some chords of the 7th are more dissonant than others. Those which contain in essence a small second, are necessarily sharper than those containing a large second, since the small second is the sharpest discord of the two.

Chord of the Seventh, mildly dissonant. Seventh encompassing the Chord. Large Second, the inversion of the 7th.



Chord of the Seventh, sharply dissonant. Seventh encompassing the Chord. Small Second, its inversion.



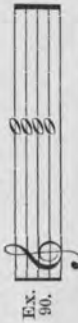
The Principal Triad.

§. 44. The principal Triad is the major chord formed, upon the first tone of any scale. It is called the Chord of the Tonic, or Major Chord of the Tonic.



The Principal Chord of the Seventh.

§ 45. The principal four-toned chord, or chord of the seventh, is that built upon the Dominant of any key, that is, the 5th tone of the scale. It is called the Chord of the Dominant Seventh, and is closely related, as above shown, to the chord of the Tonic, while it stands to it, at the same time, in perfect contrast.



Inversion of Triads.

§ 46. Any Triad has two inversions: the first inversion, called the Chord of the Sixth, and the second inversion, called the Chord of the Fourth and Sixth.

Chord in its original position. First Inversion. Second Inversion.



The figure 6 means chord of the 6th, and the figures 4-6 designate the chord of the 4th and 6th (the lower interval being named first, where there are two or more figures).

If we were to write the following complete chord would

be meant: and were we to write we

would mean

Chords with a Bass, in close position.

Ex. 101.

Chords with a Bass, in dispersed position.

Dispersed position may be varied in any manner to suit the purpose of the composer. The following are some examples:

Ex. 102.

In the following Example we give the chord of the Dominant 7th in close and dispersed position:

Ex. 103.

Chords of the Dominant 7th in dispersed position.

Ex. 104.

and leave all other four-toned chords for later considerations. The same rules of inversion apply to all four-toned chords.

Ex. 105.

Chord of the Dominant 7th in its original position.

1st Inversion: Chord of the 5th & 6th.

2d Inversion: Chord of the 3d & 4th.

3d Inversion: Chord of the 2d.

Chord of the Dominant 7th in its original position and three inversions, with Bass added.

Chords of the Dominant 7th in different positions without having effected an inversion.

Ex. 106.

In Ex. 106 the position of the chord of the Dominant 7th is changed in the Treble parts (right hand, if considered written for the piano), but the Bass remains unchanged, therefore no inversion has taken place.

In Ex. 107 the chord appears in its inversions, because the Bass or lowest tone of the chord combinations is changed in a manner to produce these three different inversions.

Ex. 107.

Chord of the Dominant 7th in its inversions.

Original Position, 1st Inversion, 2d Inversion, 3d Inversion.

The reader will perceive that the inversion tones of the Bass have been omitted in the upper parts. This is good musical writing, It occurs con-

Inversions of four-toned Chords.

§ 48. Any four-toned chord has three inversions. The first inversion is called the Chord of the 5th and 6th; the second inversion the Chord of the 3d and 4th; the third inversion the Chord of the 2d. To illustrate the inversions of a four-toned chord, we will take the Chord of the Dominant 7th,

stantly in pieces written for four parts. It will presently appear why this style of writing is desirable.

The inversions of the chord of the Dominant 7th (or any other four-toned chord) have received the names of chords of the 5th and 6th, 3d and 4th and 2d, from the intervals, which form and distinguish them from each other. If we were to write:

Ex. 108.

the following chords would be meant:

Ex. 109.

Chords Indicated by Figures.

Ex. 110.

§ 49. Bass notes without figures in the study of Harmony are always understood to be plain three-toned chords in their original position, that is, chords resting upon their foundation tone. Thus the chords in Ex. 110, which have no figures attached to them, are chords in their original position, resting upon their foundation tones, the Tonic, or Dominant.

Ex. 110 completed in 4 parts.

NOTE.—The Chord of the Dominant 7th at *f* is incomplete. This will be explained hereafter.

Analysis of the Major Chord of the Tonic.

§ 50. The Major Chord of the Tonic consists of three tones and three intervals. The three *tones* are the Tonic, Mediant and Dominant.

Ex. 111.

The three *intervals* are: The Major Third, Minor Third, and Perfect Fifth.

Ex. 112.

Of the 2 thirds contained in the chord, that formed of the foundation tone (Tonic) and Mediant, strikes the ear more impressively than that formed of the Mediant and Dominant, therefore the *lower* third decides the character (mode) of the chord, that is, the chord is major when the lower third is major.

Ex. 113.

When the lower third is minor, the entire chord is minor.

Ex. 114.

Repose and Motion.

§ 51. There are chords of Repose and chords of Motion. All chords of the Tonic are essentially chords of Repose, hence all pieces of music (with a very few whimsical exceptions) end with a chord of the Tonic. All other

chords are, more or less, chords of Motion. Dissonant chords are *essentially* chords of motion. The chords of the Dominant and Dominant 7th are chords of motion, because they contain one or both of the leading tones. They are therefore especially adapted as Link chords between two chords of the Tonic.

Ex. 115. Chord of Repose. Link Chord. Chord of Repose.

The chords of the Dominant and Dominant 7th act as Link chords equally well between two minor chords of the Tonic.

Ex. 116. Chord of Repose. Link Chord. Chord of Repose. Motion. Repose.

Ex. 117. Chord of Repose. Link Chord. Chord of Repose.

It is thus shown that the chords of the Dominant or Dominant 7th remain the same in major and minor. This is principally due to the circumstance that the leading tone establishes between the two chords a melodial relation, which would be impaired were the leading tone destroyed.

Ex. 118.

Here we have destroyed the leading tone *b* by flattening it, hence a less sympathetic relationship between the two chords, with loss of identity of the chord of the Dominant.

RULE: The Chord of the Dominant (or Dominant 7th) remains the same in the major and minor modes.

NOTE.—The chord of *g* minor may occur in a piece written in *c* minor, but it then indicates a modulation into a kindred key. It cannot act as a chord of the Dominant in *c* minor.

The Musical Succession of Chords.

§ 52. Taking the chords of the Tonic and Dominant, as we find them in the scale, upon their respective foundation tones they offer no musical succession.

Ex. 119.

The same chords in musical succession :

Ex. 120.

or with a Bass :

Ex. 121.

In Ex. 119 the chords each rest upon their foundation tone, but are not in musical succession. In Ex. 120 they are arranged in musical succession, but the chord of the Dominant does not rest upon its foundation tone. In Ex. 121 we retain the musical succession, and each chord rests upon its foundation tone, through the addition of the Bass.

Musical Succession defined.

§ 53. In Ex. 121 the two chords (Tonic and Dominant) are written in 4 parts: the lowest, or Bass part, reading *c g c*; the Tenor part, immediately above the Bass, reading *c b o*; the Alto part, above the Tenor, reading *e d e*, and the Soprano part, as the highest, reading *g g g*. In the same manner we must consider and study all successions of chords. Good 4 part writing (the foundation of all composition) requires that each part (generally regarded in the nature of a *voice*) should be written in flowing, musically logical style. A disconnected, rambling style would be unbeautiful. To

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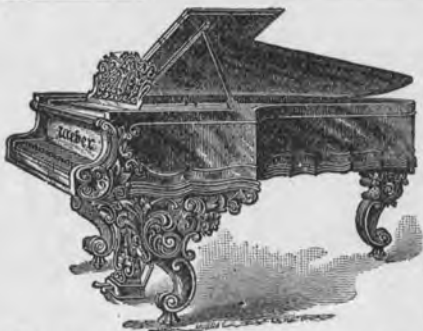
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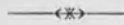
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Allegro. M. M. ♩ — 144.

First system of the piano accompaniment. It consists of a grand staff with a treble and bass clef. The music is in 4/4 time and the key signature has two sharps (F# and C#). The first measure is marked with a forte *f* dynamic. The piece features a complex texture with many triplets and sixteenth-note patterns. Pedal markings are indicated by a circled cross symbol (⊕) below the bass staff.

Second system of the piano accompaniment. It continues the intricate melodic and harmonic patterns from the first system, featuring various fingerings and articulations. A *ped.* marking is present at the end of the system.

Third system of the piano accompaniment. This system includes vocal line notation with lyrics: *cres - - cen - - do. sf p*. The piano accompaniment provides harmonic support for the vocal line. Dynamics include *sf* and *p*. Pedal markings are present.

Fourth system of the piano accompaniment. It continues the vocal accompaniment with lyrics: *cres - - cen - - do. ff p*. The piano accompaniment features a variety of dynamics including *sf*, *mf*, *cres*, *ff*, and *p*. Pedal markings are present.

Fifth system of the piano accompaniment. It concludes the piece with a final flourish. The dynamics range from *f* to *p*. Pedal markings are present.

The second time an octave higher.

First system of musical notation. Treble clef has notes with fingerings 3, 1, 1, 3, 3, 2, 2, 1, 2, 1, 1, 4, 1, 4. Bass clef has chords and single notes.

Second system of musical notation. Treble clef has notes with fingerings 4, 3, 4, 1, 1, 2, 3. Bass clef has chords and single notes. Includes first ending (*1mo.*) and second ending (*2do.*) markings. Dynamic markings *p* and *f* are present.

Third system of musical notation. Treble clef has notes with fingerings 4, 3, 2, 4, 3, 2, 3, 3, 4, 1, 3, 2, 4. Bass clef has chords and single notes. Includes first ending (*1mo.*) and second ending (*2do.*) markings. Dynamic markings *f* and *p* are present.

Fourth system of musical notation. Treble clef has notes with fingerings 2, 3, 4, 2, 3, 4, 1, 4, 3, 1, 3, 3, 4, 1, 2. Bass clef has chords and single notes. Dynamic marking *f* is present.

Fifth system of musical notation. Treble clef has notes with fingerings 2, 4, 2, 3, 1. Bass clef has chords and single notes. Dynamic markings *p* and *f* are present.

Sixth system of musical notation. Treble clef has notes with fingerings 1, 1, 2, 3, 4, 2, 2, 1, 3, 1, 2, 1. Bass clef has chords and single notes. Dynamic markings *f* and *p* are present.

1mo. 2do.

f

4 1 + 4 2 3 + 1 + 3 + 2 1 4 3

f

f

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Andante.

Allegro.

f *f* *p* *brilliant.*

3 1 4 + 4 1 2 1 + 2 1 + 2 1 +

p *sf* *p*

2 1 2 + 2 1 + 2 1 + 2 1 + 2 1 + 2 1 +

'TIS THE LAST ROSE OF SUMMER.
Andante. M. M. ♩ = 55.

p

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕ Ped. ⊕

First system of a piano score. The right hand features a melodic line with various ornaments and slurs. The left hand plays a rhythmic accompaniment with triplets and sixteenth notes. Pedal markings are present below the left hand. Dynamics include *f cres.* and *f p*.

Second system of the piano score, continuing the melodic and rhythmic themes from the first system. Pedal markings and dynamic markings are consistent with the previous system.

Third system of the piano score. The right hand has a dense texture of sixteenth notes with a *simili.* marking. The left hand continues with its accompaniment. Pedal markings are used throughout.

Fourth system of the piano score. The right hand features a *r. h.* marking and a complex sixteenth-note pattern. The left hand has a more active role with triplets and slurs. Pedal markings are present.

Fifth system of the piano score. The right hand has a *r. h. mf* marking and a *f* dynamic. The left hand continues with its accompaniment. Pedal markings are present.

Musical score system 1, featuring a treble and bass clef. The treble clef contains a complex melodic line with many sixteenth notes and slurs. The bass clef contains a simpler accompaniment with triplets and slurs. Pedal markings (Ped.) are present below the bass line. Dynamics include *cres* (crescendo), *do.* (do), and *f p* (fortissimo piano).

Musical score system 2, continuing the piece. The treble clef features a dense texture of sixteenth-note runs. The bass clef continues with a steady accompaniment. Pedal markings (Ped.) are present. Dynamics include *simili.* (simile) and *f* (fortissimo).

Musical score system 3, starting with the tempo marking *Allegro. M. M.* and the number 132. The treble clef has a melodic line with slurs and accents. The bass clef has a more active accompaniment. Pedal markings (Ped.) are present. Dynamics include *f* (fortissimo) and *p* (piano).

Musical score system 4, featuring a treble and bass clef. The treble clef has a melodic line with slurs and accents. The bass clef has a steady accompaniment. Pedal markings (Ped.) are present. Dynamics include *p* (piano) and *cres* (crescendo).

Musical score system 5, continuing the piece. The treble clef has a melodic line with slurs and accents. The bass clef has a steady accompaniment. Pedal markings (Ped.) are present. Dynamics include *do. p* (do piano) and *cres do. f* (crescendo do fortissimo).

First system of a piano piece. The right hand features a melodic line with triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *p* and *f*. There are fingerings like 3, 4 and accents marked with 'x'.

Second system of the piano piece. The right hand continues the melodic line. The left hand accompaniment includes a *cresc.* marking. Dynamics range from *p* to *f*. The system concludes with the word *do.* written across the staff.

Andante. M.M. 192.

Third system, beginning the *Andante* section. The right hand has a slower melodic line with slurs and fermatas. The left hand has a steady accompaniment. Dynamics include *f* and *p*. Pedal markings are present.

Fourth system of the *Andante* section. The right hand features a melodic line with slurs and fermatas. The left hand accompaniment is consistent. Dynamics include *f* and *p*. Pedal markings are present.

Fifth system of the *Andante* section. The right hand has a melodic line with slurs and fermatas. The left hand accompaniment includes a *f* dynamic. Pedal markings are present.

Sixth system of the *Andante* section. The right hand has a melodic line with slurs and fermatas. The left hand accompaniment includes a *pp* dynamic. Pedal markings are present.

Musical score system 1, featuring a grand staff with treble and bass clefs. The bass line includes dynamic markings *cres.*, *cen.*, and *do.*. Pedal points are indicated by "Ped." and circled cross symbols.

Grandioso.

Musical score system 2, marked *ff*. It continues the grand staff notation with multiple pedal markings and circled cross symbols.

Musical score system 3, continuing the grand staff notation with various musical notations and pedal markings.

Pomposo.

Allegro Vivo M.M. ♩=160.

Musical score system 4, featuring a grand staff with a 2/4 time signature. It includes dynamic markings *ff*, *Largamente.*, *ritard.*, *sf*, and *f*. Pedal markings and circled cross symbols are present.

Ped Ped Ped Ped Ped Ped Ped Ped.

Musical score system 5, concluding the page with a grand staff. It features dynamic markings *f*, *ff*, *sf*, and *fff*, along with a final pedal marking.

Lesson to "Row, Slumber, Love"

BY A. J. GOODRICH.

This is a Gondellied, or boat song, and the words evidently relate the questions and answers exchanged between the young men and maidens of a party of Spanish Gypsy smugglers who, away from the Alguazils (Spanish police), are enjoying the pleasure of a boat ride.

Certain queries are propounded by the youths, and in each case the girls reply with but a single word. This *chanson* has the chief requisites of a first-rate vocal piece, namely, a brief, but beautiful poem, and appropriate music.

A. Begin tolerably light, and increase the force of the tone as far as the first of the second measure. Then separate the tone G from the F, as if there was a slight rest between the words *how and said*.

B. Strike the upper F here distinctly and true. Then hold it firmly and sing smoothly the four notes to one syllable. Vocalize upon ho— and join the t with lets, thus: *boa - tlets*. The tone C, which is held through three measures and a half is to be begun softly and developed to a considerable extent.

C. The reply of the maidens beginning here, is to be separated from the previous phrase. Swell and then diminish the sustained tone, E, according to the composer's directions.

D. From here to the end of the strain the tone should be gradually diminished, and the phrase must be sung without stopping in the middle to take breath.

E. To produce the desired effect here, do not hurry the time, and be extremely careful in making the half-*portamento* from D up to G without dragging the voice or repeating the syllable. Do not make the last note of the cadence (second bar beyond E) quite so short as an eighth—the value of a quarter note would be better.

F. This strain marked *giocoso*, is the refrain or chorus, and should be sung a trifle faster and as brightly and cheerfully as possible. Execute the notes distinctly and *non-legato*, preserving an equal amount of tone.

G. More accents should be employed here, and the expression is to be careless, but animated and buoyant.

H. Strike the last note here with force, and sustain it, with nearly the same amount of tone throughout. In leaving the tone, keep the mouth and vocal organs in the same position, and give the tone a forcible impulse, so that the sound will vibrate after it leaves the mouth.

In songs of this character the vocalist should endeavor to represent the general sentiment and style, rather than to give actual expression to each word and sentence. The questions by the youths and the brief replies by the girls should, however, be plainly enunciated, but without any of the *parlando*, or declamatory style of singing used in narrative ballads or descriptive songs. A slight shade of difference in the style may be observed in singing the other verses. But have a care that you do not change the entire color of the musical picture. The last of the third stanza, "*Dormez, dormez*," ought to be sung sotto voce, very piano; in which case the accompaniment must also be very light. The movement of a Barcarolle is moderately fast, in imitation of the rocking of a boat upon the water.

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The publishers have just issued KUNKEL'S PARLOR ALBUM No. 1, containing twenty-two choice selections of vocal and instrumental music, which in sheet form would cost \$20. The more difficult pieces are accompanied with lessons similar to those that appear in the REVIEW, making the book invaluable alike to teachers and pupils. The regular price of this ALBUM is \$1, but in order to immediately secure for it a good introduction by the sale of the first edition, 10,000 copies, they will fill all orders the next — months at 50 cents per copy. The ALBUM contains 130 pages, is printed on fine tinted paper, and its contents are as follows:

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The First Ride (galop).....	Sidus.
Cuckoo and the Cricket (rondo).....	Sidus.
Waco Waltz.....	Sisson.
The Jolly Blacksmiths (caprice, with lesson).....	Paul.

Miscellaneous.**MAJOR AND MINOR.**

MDME. RISTORI has been playing at the Theatre Royal, Munich.

ZARE THALBERG will shortly take part in some concerts at Naples.

CARLOS GOMEZ, composer of "Il Guarany," has returned from Brazil to Milan.

STAGNO, the tenor, has purchased two villas in the Rion Amadeo, Naples.

THE Choral Society of Milan announce a performance of Berlioz's "Damnation de Faust."

THE Emperor of Brazil has conferred the Imperial Order of the Rose on Giulia Riccardi.

RICHARD WAGNER is, we understand, preparing for publication a pamphlet on Johannes Brahms.

MDME. ALBANI has accepted an engagement for a series of performances at the Brussels Theatre de la Monnaie.

MISS EMILIA RISLEY, a young American lady, pupil of Mad. Marchesi's, has made a debut at a concert in Vienna.

A NEW operetta, entitled "Die Carbonari," composed by Carl Zeller, has been well received at Vienna.

At the Hamburg Stadt-Theater a successful revival has recently taken place of Auber's little-known opera, "Sermont."

M. TWADAR NACHEZ, a young Hungarian violinist, a pupil of Her Joachim, has won the golden opinions of German connoisseurs during his recent concert-tour in that country.

CHARLES LECOCQ has completed a new comic operetta to a libretto by MM. Meilhac and Halévy. It is entitled "Janot," and is shortly to be brought out at the Paris Theatre de la Renaissance.

M. LEO DELIBES, the composer of "Le Roi Pa dit" and "Jean de Nivelle" has been elected Professor of Musical Composition at the Paris Conservatoire in the room of the late Henri Reber.

A NEW Russian pianiste, Madame Varette Stepanoff, is just now engaged upon a Continental concert-tour, creating much enthusiasm by her eminent technical qualities and the "manly energy" of her playing.

THE price of a thousand florins offered for the composition of an opera to be performed at the inauguration of the new national theater at Prague has been awarded to the composer Smetana for a work entitled "Libressa."

HER Majesty's Opera Company had the most successful season ever given in Boston. The receipts for eleven entertainments during the eight days footed up \$61,231.50. "Lucia di Lammermoor" was given for the farewell performance.

THE *Continental Gazette* states that, "M. Massenet has communicated his score of "Herodiade" to Christine Nilsson, and a joint agreement has been come to that the celebrated Swedish cantatrice should create the part of Salomé next winter in Paris."

THE opera entitled "Die Geisterbraut," composed by the Duke Eugen, of Würtemberg, has been splendidly mounted at the Stuttgart Hof-Theater, and was announced to be performed last month. The libretto is founded upon Bürger's ballad of "Lenore."

THE *Musical Record* talks in glowing terms of Boston musical culture. Said culture, with all due respect to our esteemed contemporary, is two-thirds "bosh." Ask L. C. Elson! He is one of the very few Bostonians who can tell the truth about "Bawston." By the way, would not Bosh-ton be a better name for the place?

THE programme of the concert given by the Petersilea Academy of Music, on January 29th, is an attractive one. We notice that Petersilea chooses the Miller pianos for his concerts; this is a high but a deserved compliment. Indeed, from the programmes we frequently receive from Boston, we infer that, so far as the Miller piano is concerned, it is hardly true—or, rather, it is evidently not true—that "a prophet is not without honor, save in his own country."

ACCORDING to Vincenzo Galilei, father of the great Galileo Galilei, the violin and the violoncello were invented by Neapolitans; the bow at present in use for the violin, viola, and violoncello was the invention of Viotti; that for the double-bass was brought into use by Dragonetti; the oboe was improved by the Besozzi brothers, of Parma, towards the middle of the past century; the fagotto was invented by a canon of Pavia, Afranio, so far back as 1359; the pianoforte was the invention of Bartolomeo Christofori, of Padova, towards the year 1720.

Row, Slumber, Love.

RAMEZ, DORMEZ, AIMEZ.

BARCAROLLE.

Poem by **VICTOR HUGO.**

Music by **LEON REMBIELINSKI.**

Con moto.

- 3. Com - ment
- 2. Com - ment
- 1. Com - ment

disaient - ils
disaient - ils
disaient - ils

Ou - bli -
En - chan -
A - vec

3. er que - rel - - - - - les, Mi - sère et pé - rils?
 2. ter les bel - - - - - les Sans phil - tres sub - tils?
 1. nos na - cel - - - - - les Fuir les Al - gua - zils?

1. in our boat - - - - - lets 'Scape the Al - gua - zils?
 2. ma - gic po - - - - - tions Can the fair be won?
 3. be for - got - - - - - ten, And dan - gers and woes?

3. Ah,
 2. Ah,
 1. Ah,

Dor -
 Ai -
 Ra -

1. Ah,
 2. Ah,
 3. Ah,

Row,
 Love,
 Sleep,

3. mez,
 2. mez,
 1. mez,

Dor - -
 Ai -
 Ra - -

1. Row,
 2. Love,
 3. Sleep,

Row,
 Love,
 Sleep,

3. mez disaient el - - - - - les.
 2. mez disaient el - - - - - les.
 1. mez disaient el - - - - - les.

1. Row, said the maid - - - - - ens.
 2. Love, said the maid - - - - - ens.
 3. Sleep, said the maid - - - - - ens.

Giocoso.

F

Tra la la la la, Tra la la la la,

Ped. Ped.

Tra la la la la, Tra la la la la la la la,

Ped. Ped.

Tra la la la, Tra la la la.

Ped.

1st & 2d Verse. 3d Verse.

1. 2.

Ped.

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The eminent pianist and composer, Gustave Satter, has just given a series of concerts in Boston, which were liberally patronized. The Boston press unanimously speak of his performances as excellent, and of his compositions, especially of his "Stella (*scène de bal*)," as ranking him among the foremost of modern composers.

EUGENE Sanzay, Achille Dien, and Camille Saint-Saens have taken the initiative of a subscription to erect a monument to Henri Reber. The members of the Academy of Fine Arts and the professors of the Paris Conservatory have already covered this list with their signatures.

In the "Musical Almanach" of G. Paloschi, published by Ricordi, Milan, it is asserted that, from the year 1600, the period about which the opera was invented, up to the present time, there have been represented more than 40,000 operas, 11,000 of which are Italian.

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PIECES VERY DIFFICULT.

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MODERATELY EASY.

Banjo, Lauterbach Waltz—Lutz, each \$1 00.... The Flirt Polka, Shooting Meteor Galop, The Jolly Blacksmiths—Paul, each \$1 00.... Scotch Dances—Chopin, \$1 00.... Night Blooming Cereus Polka—Scheuermann, \$1 25.... Huzza, Hurrah Galop—Wollenhaupt, 80c.... Pansees Dansantes Waltz—Rivé-King, \$1 00.

MODERATELY DIFFICULT.

Butterfly Galop, Carnival of Venice—Melnotte, each \$1 25.... The First Smile Waltz, Daisies on the Meadow Waltz—Paul, each \$1 00.... Gem of Columbia Galop—Siebert, \$1 00.... On Blooming Meadows Waltz—Rivé-King, \$1 50.

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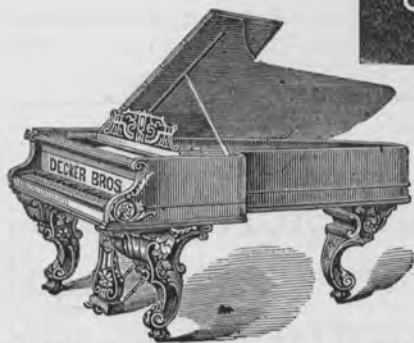
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 Smith—What! and you claim to be a musician?
 Jones—Yes; that's just the reason why I did not go.
 Smith—How so?
 Jones—Why, their playing may do for amateurs in a small way, you know, but not for musicians. Did you go?
 Smith—Won't you tell anybody?
 Jones—No!
 Smith—Yes, I did; but, if that may be an excuse, my ticket had corners clipped off. Then, I like to go where there is plenty of room, plenty of ventilation; I don't like crowds. By the way, my next neighbor said the hall was papered.
 Jones—Well, was it?
 Smith—I scratched the wall to see, but there was no paper there. I told him so, and he chuckled to himself, and said I didn't scratch the right place—that there was more paper than anything else in the hall. He was a lunatic, I think.
 Jones—One of you was, beyond a doubt.

A Chicago Broker's Happy Investment.

Lewis H. O'Connor, Esq., whose office is located at 93 Washington street, this city, lately related the following in the hearing of one of our reporters as an evidence of special good fortune: I have been suffering, said Mr. O'Connor, for a number of weeks with a very severe pain in my back, believed to be from the effects of a cold contracted while on the lakes. I had been prescribed for by several physicians and used various remedies. Three days ago, I abandoned them all, and bought a bottle of St. Jacobs Oil, applied it at night before retiring and to-day feel like a new man. I experienced almost instant relief and now feel no pain whatever.—*Chicago Journal.*

BALTIMORE.

SOMETHING ABOUT MUSIC IN BALTIMORE.

In music, as in everything else, Baltimore is decidedly slow; in point of fact, our citizens are so conservative that they grasp an enterprise as if it was hot, and only take a firm hold when success is assured beyond a reasonable doubt. The great musical feature of the moment—one that has probably occasioned more talk, excitement, and astonishment than any recent event—is the Oratorio Society of Baltimore City. For sometime past Mr. Otto Sutro has had an Oratorio bee in his bonnet, and to him we owe the inception, organization, and inauguration of the present society, with the following corps of gentlemen for its officers:

President, Mr. E. Otis Hinkley; Vice-President, Mr. Edgar G. Miller; Secretary, Mr. W. R. VanAntwerp; Librarian, Mr. A.

K. Shriver; Assistant Librarian, I. C. Grist; Treasurer, Mr. John Curlett; Musical Director, Mr. F. Fincke; Pianist, Mr. J. H. Randolph.

The first rehearsal took place Thursday evening, January 13th, over four hundred being present by actual count. The requisite of membership being a good voice and a fair knowledge of music, you can form an idea of the effect of the Hallelujah Chorus, which Mr. Fincke gave them as a test. The walls almost trembled and the lights very nearly grew dim, and Mr. Fincke was so astonished that he smiled all over; pleasantry aside, it was marvelously well done.

The number on roll of membership is over four hundred and fifty, and more are joining, so that it is confidently expected that the society will make its debut this coming spring, in Handel's Messiah, with a chorus of at least five hundred voices. The society meets for rehearsal in the main hall of the Young Men's Christian Association Building every Thursday evening, from 8 till 10 o'clock. We will watch its progress with interest and let you hear from us again on this subject.

The Hayden Musical Association gave its regular concert to a crowded audience in the Academy of Music. The programme was miscellaneous, but pleasant and entertaining. Miss Ross, the prima-donna, has a sweet and pleasing voice, but her vocal organ is a little strained, probably from venturing too often on the high C's.

The Wednesday Club recently gave a part of Mendelssohn's Oratorio of Elijah, in their rooms on North Charles, to a select and fashionable audience. They delivered the music very nicely except the double quartette, which was mangled horribly—the singers singing in one key, the accompanist playing in another, and the Musical Director beating time in another. It sounded "like sweet bells jangled out of tune." This club, which was started some seventeen years ago, by Mr. Otto Sutro, is now such a close corporation that it is easier for a camel to go through the eye of a needle than for an ordinary mortal to become a member or even gain admission to one of their semi-occasional entertainments.

The Rossini Musical Association, Mr. H. Porter, Musical Director, will give their next concert February 1st. They promise something nice, and if they keep their promise you will hear all about it.

Trade is satisfactory; sheet music steady; Knabe is doing a good business; Steinway pianos, Chickering pianos, Mason & Hamlin organs, and Geo. Woods & Co.'s organs are selling well also.

Will write you again.

B. B. C.

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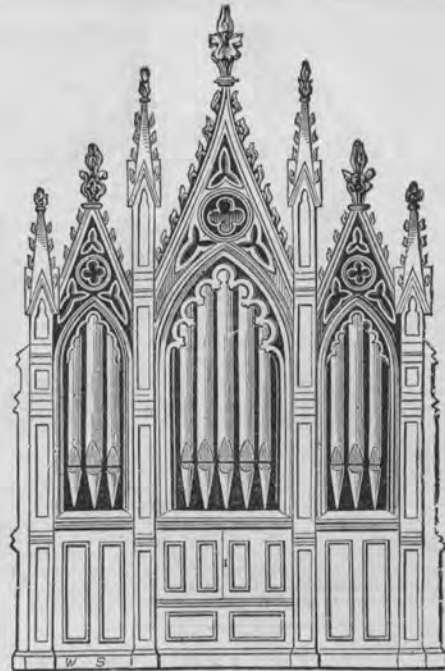
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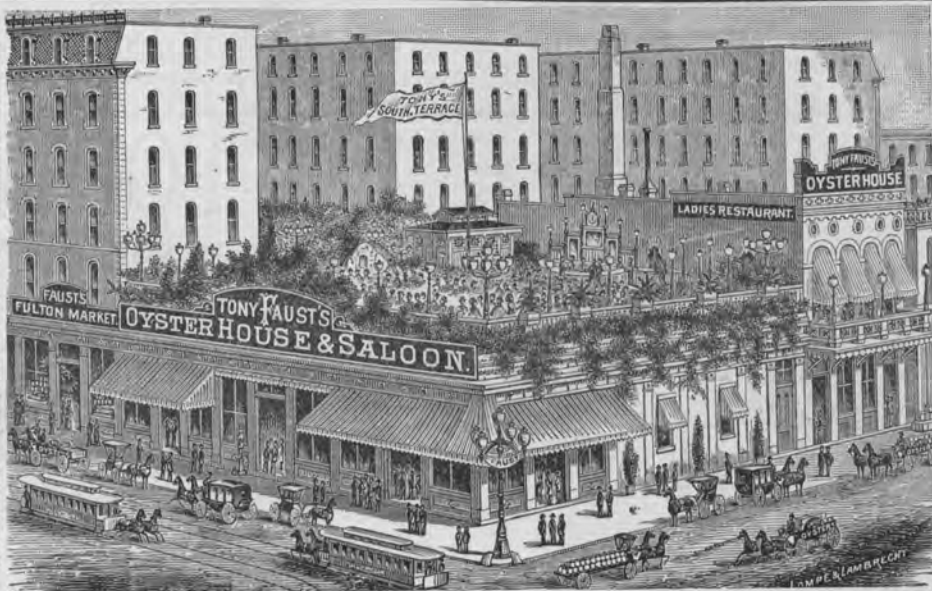
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