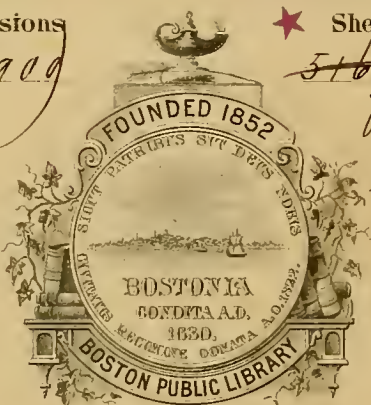




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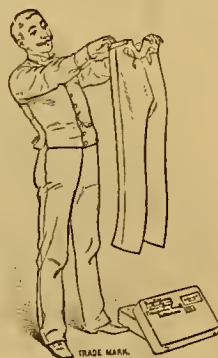
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BOSTON MUSICAL HERALD.

Vol. 10.

BOSTON, JANUARY, 1889.

No. 1.

MUSICAL student, plodding at your work eight, and ten hours a day, you are both gaining and defeating an object in your career. Technique is a great deal; in these days of specialism, technique is the most important thing to acquire, but it is not all. When you have acquired all possible technique, you will see that it is a means and not an end; you must have something to say with it. Back of the technique there must be a mind, a heart, a soul, and if you are developing the fingers and wrists only, you will possess merely the bucket, without any well wherein to use it. You must broaden your nature as well as develop your muscles. You must read, you must think, you must study history, you must form an acquaintance with the arts outside of music, and then when your technique is developed, with a well-rounded mind, a sympathetic nature, and a healthy physique, you will step in the arena fully armed and equipped, an ideal musician.

Those who write English words for music would do well to study the poetry of the Elizabethan age, for herein will be found a combination of earnestness, rhythmic regularly and musical flow of language, that is both necessary and desirable in such productions.

It must be remembered, too, that for singing purposes the verses must be distinguished by simplicity of structure and diction, besides evidencing on the part of the author an instructive apprehension of the melodic capabilities of verbal sounds. Samuel Lover, who was a fluent poet and composer of popular type, thus summarizes the matter: "The song writer must frame his song of open vowels with as few gutturals, or hissing sounds, as possible. He must be content sometimes to sacrifice grandness and vigor to the necessity of selecting singing words and not reading words." These are veritable utterances of wisdom, worthy the attention of all would-be musical poets.

THE scheme of a series of concerts with orchestra, chorus, and soloists, in Mechanics' Building, has been abandoned, and probably with wisdom. Boston is, no doubt, as musical a city as any in the United States, but, after all, the love of the higher forms of music is confined to comparatively few people. There may be some five thousand persons who delight in music and go to all the important concerts, but as to an appreciation of classical music existing among the rank and file of our population this may be doubted from the start, and in fact does not exist in any city of the world. Every person in the habit of regular attendance at concerts can verify this, by noting how the selfsame faces appear and reappear at each musical occasion. This little army of concert-

goers is well supplied with musical food in the Symphony concerts, and any opposition scheme would have to draw its patronage from their ranks. It is a mistake to suppose that because Music Hall is crowded to repletion on Fridays and Saturdays, a large mass of people are shut out, unable to obtain the concerts they crave.

The study of the antique has an irresistible fascination for many votaries of art. Nevertheless the mere antiquity of an object does not necessarily imply its artistic value. "The softening hand of time" does not always enhance its beauty. In the case of executive artists this is particularly noteworthy, more especially with singers. Prima donnas do not resemble violins, which produce a purer and more luscious quality of tone as they advance in age. In spite of this fact, there are some who not content with the large fortune amassed by the exercise of their talents while in their prime, sully the scene of former triumphs by reappearing when bereft of their former charm by the ravages of time. Such a proceeding is indefensible from every point of view. Instead of resting on worthily earned laurels, these indiscreet veterans practically annihilate their past reputation, commit an outrage on art, and insensibly deprive younger aspirants of the opportunity which is their due. It is no doubt painful for an artist to retire into private life, but it is far better to do so than to "lag on the stage," an object of toleration at best, a mere wreck of the past.

WHY not play solos from the notes? Put it the other way: Why play solo pieces from memory? He is a rare man whose memory never fails him. He is often to be found, whose memory needs only the slightest reminder to keep it on the track. Schumann said that playing without the notes meant freedom; but bear it in mind, Schumann was a man with great brain, and a man too, whose brain succumbed deplorably to overwork. To play before an audience means in almost every instance an increased strain of the mental and nervous resources. Where fear and uneasiness come in, the nerve—wear and tear is yet greater. Now add to this the feat of reproducing a composition note for note, expression mark for expression mark, and what have we? We have a marvellous thing, let it be said, when it is well done; a thing which ought to be a strong argument for the divine origin of man. There is something surpassingly wonderful in the accuracy of the thousands of movements necessitated, something more wonderful yet in the brain behind the movements. But we raise the question; does this playing without notes always pay? And we leave each reader to ponder and answer in his own way.

THE musician always regards the critic as his natural enemy, and, as may be seen by another editorial in this issue, there is unfortunately often something of truth in the supposition, but it may not be unjust to look at the other side of the picture. Does the musician ever think upon the disagreeable side of the conscientious critic's existence? With the average artist a good critic is one who praises him, and a bad critic, one who finds fault with anything he does, even in the least degree. The writer has known of years of friendship counting for nothing against a word of blame, advice, or caution given to an artist who was not attaining the best possible results from his talents. The honest writer on musical subjects may be a prince among courtiers one moment, a pariah among Brahmins the next. There is not one artist among a thousand who will take criticism in a fair-minded spirit, and if the reviewer praise the musician's efforts as if he were describing an Apollo, and say that the face is beautiful, the pose magnificent, the form divine, but one toe is slightly out of proportion, that distorted toe will outweigh all the rest of the description.

WHEN are we going to get rid of that exotic nuisance, the ballet in opera? The Italian and French opera companies may plead as excuse, that in presenting a ballet in connection with opera they are only following the custom of their native lands and an ancient custom at that, but why, in the name of all that is American, should the native opera companies, who are giving opera in English, follow the debasing custom? The latest instance of this excrescence, flourishing upon an American Opera Company, is found in the performances of the Kellogg Troupe where, in the market scene of "Faust," four lonely jumpers, leaped about in a disconsolate and inane manner, without rhyme or reason. They looked about as hearty in their twirlings as the cotillion set in a London drawing room, described by Theodore Hook who said: "They look as though they were hired to do it and were doubtful about getting paid." It was a deplorable spectacle, and when one thought that the management hoped by this weak exhibition, to please the American taste, it became more deplorable still. Let the ballet run its course in France and Italy where it has a *raison d'être*, but do not let us choose the weakest features of foreign art for domestic imitation.

OUR readers will be greatly interested in the sketch which appears elsewhere of the life of Mr. Oliver Ditson, the most widely known music publisher in America. The accompanying portrait is a very correct likeness of the original.

AMERICA is well supplied in the matter of pianists. In Boston if one throws a stone in any direction there is a strong chance of hitting one celebrated pianist or another. Yet there is a new army of invasion starting from Europe, composed largely of piano players. Rosenthal, Bülow, Hegner and others are about to compete with our native and resident geniuses, and to deplete the pockets of American concert-goers. Congress is protecting the wool industry, the iron industry, the ship-

building industry, but how is it with the piano-pounding industry? Is our noble army of muscular instrumentalists to be forced into competition with imported labor? For it is labor to play the Don Juan Fantasie, and Liszt Rhapsodies, in octaves, fortissimo. Would not the revival of the stamp act have a good effect? Let every foreign pianist be compelled to put a five dollar internal revenue stamp back of each ear before playing a Liszt piece, ten dollars for a Chopin Concerto, and twenty for a Brahms variation. Violinists who bring forth the Mendelssohn Concerto should, of course, be taxed much higher. Or it might be possible to obtain a large revenue by taxing foreign musicians forty per centum ad valorem on landing, and allow them to assess their own value. The American pianist should be put under the sheltering wing of Congress before it is too late.

DOES criticism criticize? is a question that is often asked in these days when the power of the press is being arbitrarily and tyrannically used in its art departments. Without attempting to answer the question we can at least combat the mistaken impression that there is much more abuse in America than in Europe in this field. In tracing the career of some of the leading critics abroad, we find as much unwarranted favoritism, as much despotic crushing out of personal enemies as in the most corrupt circles of American criticism. There are no Schumanns nowadays. This great master was the very model and flower of criticism. Honest and fearless, sympathetic and tender, he proved what a power for good, musical criticism might be. He discovered rising geniuses right and left; Brahms, Franz, Gade and Berlioz received words of encouragement from him when they were unrecognized by the world. Contrast this with the manner in which the greatest living critic of the world, Hanslick, stamps out whatever does not agree with his views and one can see that the proverb "Knowledge is power" does not by any means prove that Knowledge is a blessing, unless it is directed in proper channels. The arbitrary critic, the careless critic, the ignorant critic and many other varieties often make us wish that criticism were abolished altogether, unless it could be brought to the high standard to which Schumann elevated it.

How few of the great vocalists can sing a simple folksong! Yet almost all of them endeavor to enter the popular heart by this route. When they attempt to adorn a ballad by singing it in public, they consider it a condescension on their part, in the first place, which is a great mistake, and they try to show the difference between artistic singing and merely popular vocalism. Every little hold is magnified into a tremendous *messa da voce*, and they cling to each note like a drowning man to a straw. If they come to a diminuendo they dwell upon it with fiendish glee; they diminish it until it has become inaudible, and then shade it down two or three degrees more. Violinists will play "Home, sweet Home," and dwell upon "Home" until it would seem that they ought to pay rent. Sometimes they give the last *ppppp*. in dumb show merely, and allow the audience to imagine the tone,

which, alas, they often obligingly do. Most comical of all is it, when a singer who knows not a word of the language, undertakes to sing such a number in English. We have seen the "prepared" copies for the use of such bold parties. The sounds are presented in *Italian*, and the "Last Rose of Summer" begins thus:

"Ties te la stro sov Somma
Leift blu ming ah lon."

Under these circumstances the expression which the public often extravagantly praise, must be represented by "X"—an unknown quantity.

UGHT one to anglicise the names of composers? Can custom alter the name of a composer? It has done so in some celebrated cases. The name of Hændel, for example, has definitely become Handel, and the pronunciation has been changed from the German to the English sound of the letters. Hændel had so much difficulty in getting the English to pronounce his name, that he sometimes spelled it "Hendel" which came nearer to the true phonetic sound. It is nevertheless wrong for musical people to err in so easily pronounced a name as Beethoven, which not a few give as if it were "Be-toh-ven." Another error frequently takes place in the pronunciation of this name. Many change its prefix into "von" whereas it should be "van" since Louis van Beethoven came of old Dutch or Belgian (not German) stock. The prefix "van" was very freely used in Holland, but in Germany the "von" always denotes noble descent. A German court was once misled by this prefix into taking a lawsuit in which the composer was concerned, into a tribunal which dealt only with the aristocracy. When the error was discovered the case was sent to a more plebeian court.

Of course it is difficult for the average American to acquire the correct pronunciation of some of the names which follow the Italian or French rules; Cherubini often becomes softened in its first syllable in a manner that would have made the name unrecognizable to its owner; Chopin is a good deal better played than pronounced by some musicians, while of course the Russian and Poles, such as Tschaiowsky and Moszkowski, are crucial tests on the pronouncing powers of many.

Dvorak is especially unfortunate in his name, that is among English-speaking people. Almost all are oblivious to the fact that there is a mysterious wiggle over the "r" in the spelling of the word, and that this hieroglyph gives the sound of "ch" which is to precede the vowel, so that the name actually becomes "Dvorchak," after which one would be likely to say that "worak" would spell "woodchuck," which it might—in Bohemia.

CHOPIN'S VIEWS AS TO "TOUCH."

Chopin, emphatically the "poet of the piano," possessed such a marvellous power of extracting every conceivable variety of tone from the instrument, that the system of technic adopted by him is fraught with the utmost interest, and therefore such authentic particulars as can be gleaned from his pupils are of special value and worthy of preservation. He considered that the leading

requisite for attaining a good touch was a proper position of the hand, and insisted on rigid attention to this important preliminary. In his day the progressive education of the hand and the gradual acquirement of technical qualifications formed no part of the system of instruction pursued by German *virtuosi*, eminent as many of them were. Chopin proceeded to remedy this state of things, and invariably insisted on the observance of arbitrary rules for preparing the hand to combat all executive difficulties before permitting it to reproduce musical ideas. To cultivate a graceful and advantageous position, he directed his pupils to throw it lightly on the key-board, in such a manner that the five fingers rested on the notes E, F-sharp, G-sharp, A-sharp and B, which he regarded as the normal position. Then, without alteration of position, a series of exercises designed to produce independence and equality of fingers, were carefully practised. At first each note was played *staccato* in order at once to prevent heaviness and clumsiness of touch by developing the flexibility of the wrist. For the purpose of insuring the independent muscular action of the fingers, Chopin would frequently place his own hands under the wrists of the player, in order to ascertain if any wrist pressure were employed. This method of practise not only effectually produces equality of finger pressure but also counteracts most rapidly the natural weakness of the fourth and fifth fingers, which is so great a stumbling block in the path of the beginner. Plainly expressed, Chopin's maxim was, "Educate your fingers and your wrists will take care of themselves," and therein lies the great secret of a perfect technic. The subsequent development of wrist action is a matter of comparatively little trouble.

MUSIC FOR THE STAGE.

Altho it is admitted by leading managers and playwrights that "incidental music" is a most important factor in artistic stage representations, it is nevertheless true that neither the music itself nor the manner of its performance is worthy of the occasion. Costumes are accurate, the scenery and *mise en scene* are all that can be desired, and supplied without regard to cost, but the effect of the whole is generally spoilt by the wretchedly inadequate and inappropriate music inflicted on an audience thoroughly capable of appreciating better things. Even Henry Irving is open to censure on this point, for altho he has placed the selection of appropriate music for most of his productions in competent hands, in plays like "Much ado about Nothing" he has not adopted this plan, and the result is decidedly unsatisfactory. A Tarantella of Gounod, "The Ellen Terry Valses," and other equally incongruous compositions are as much out of place as 19th century costumes would be on the stage, and yet such is the class of music used at the presentation of this play of the celebrated English actor-manager.

It cannot be pleaded that eminent composers cannot be persuaded to contribute appropriate music for stage purposes. Mendelssohn at few hours notice wrote an overture for "Ruy Blas," and his incidental music to a "Mid-

summer Night's Dream" is one of his most notable and highly esteemed works. Beethoven, Gounod, Saint Sæns, Bizet, Sir Arthur Sullivan, and scores of eminent men, have also devoted some of their best efforts to the production of incidental and illustrative music for stage use.

The Inter-Act music likewise needs reformation, or else, as at the Comedie Francaise, it should be dispensed with altogether. What would be the sensations of an audience at a classical concert, if a comic song were introduced for the purpose of beguiling the weariness of the interval elapsing between the first and second division of the program? Yet this is precisely the system adopted at the theatre. The repertoire of suitable compositions is already large, but if found insufficient, there is no lack of composers competent to provide music suitable for the occasion, and of a character to be generally understood and appreciated. At the same time, stage music should not be of too low a type for those possessing taste and cultivation, nor yet so obtuse as to be adapted only for those conversant with the most advanced style of art, and above all things it should be in keeping with the character of the work presented on the stage.

THE LARGEST ORGAN IN THE WORLD.

The new instrument now in course of construction by Messrs. Hill & Son, of London, England, for the Town Hall, Sydney, (New South Wales), will be the largest yet built. It will contain 140 registers, 126 of which will be speaking stops, distributed among five manual and one pedal Claviers. There will also be thirty-three pneumatic combination pistons beneath the respective manuals, ten combination pedals to Great and Pedal organs and four other mechanical pedals.

The internal width of the instrument is eighty feet and the depth twenty-six feet. The case will be of great size, containing the thirty-two feet metal pipe work. It has been designed by Mr. Arthur G. Hill, F. S. A. The style is Northern Renaissance, in conformity with the architecture of the Hall.

The bellows will be operated by a gas engine.

The following is a summary of the contents of this gigantic organ.

| | | |
|--------------------------------|-----------|-----------|
| Manual compass, CC to c | - - - | 61 notes. |
| Pedal compass, CCC to F | - - - | 30 notes. |
| | | Stops. |
| Great Organ, | - - - - - | 28 |
| Swell " | - - - - - | 24 |
| Choir " | - - - - - | 20 |
| Solo " | - - - - - | 20 |
| Echo " | - - - - - | 8 |
| Pedal " | - - - - - | 26 |
| Couplers | - - - - - | 14 |
| Combination Pistons and Pedals | - - - | 47 |

The great organ at Riga built by Walcher of Sudwigsburg and hitherto the largest in the world as far as number of speaking stops is concerned, (containing 124) is now outtrivalled by the Sydney instrument.

The unique feature of a sixty-four feet reed is also an element of novelty in the forthcoming colonial monster, although it can only be regarded as a curious experiment.

The possibility of producing a note at that extreme depth that shall be appreciable to the human ear is more than doubtful owing to the slowness of the vibrations. It is scarcely possible for even an educated ear to detect and locate a note of thirty-two feet pitch unless accompanied by another of sixteen feet.

However, in these days of scientific marvels, even the laws of acoustics may perhaps be defied.

THE NEW DEPARTURE.

A course of reading for musicians and students of music! Good! We hail and heartily endorse the scheme. There is a demand for it, and therefore it should be. It is demanded because devotees of music are no longer willing to be the light-weights—the social nobodies they have long been esteemed. They are not content that one judge or one physician should weigh, in the opinion of the public about them, as much as twenty music teachers.

A recent popular novel obliges the hero, who has attained the highest eminence as a pianist, to give up his profession and become a banker, in order that he may have a chance to win the hand of a banker's daughter.

The rich father had an invincible contempt for any person who gave his whole life to music. To him a musician was a nonentity worthy of no notice or friendship.

But this is a type of opinion which is destined to pass away. Notwithstanding the exacting character of the musical profession, the time is probably not far distant when a musician will be thought of for public office as naturally as a merchant or a lawyer. Already graduates from the great musical schools which insist on mental culture as a pre-requisite to graduation, are in lively demand for positions in literary institutions where they take their places beside professors of great intellectual consequence.

The study of music alone can never give the mental breadth and force which will command a wide respect; neither will endless practice and performance, without general study, ever render any man or woman worthy the name of "Musician."

This truth is recognized so widely, that now the ideal has come to be A BROAD AND GENEROUS EDUCATION WITH MUSIC IN ITS CENTRE.

Therefore you may claim for yourselves without hesitation the credit of public servants and benefactors in giving to the musical world what will so manifestly meet its necessities.

ENDORSER.

ERRATA.—In the November issue of THE HERALD the second line of second paragraph in article entitled "Characteristics of Pitch," read C-flat major for "E-flat major;" and in sixth line of same paragraph read *crimson* for "purple."

THE RELATIONS OF PUPIL TO TEACHER.

BY BENJAMIN CUTTER.

ON the leaf of a stray note book we find the following: "He whose course of study brings him in contact with a master mind, be the mastery in whatsoever domain of doing, is ever after conscious of having received from that mind new vigor, either of purpose, or of ideal, or of both."

There are in every calling, men who combine high power to do with comprehensive outlook over their fields of doing. To afford learners contact with such men has always been an aim of institutions of learning, and from time immemorial the young have suffered hardship, and privation even, that they might receive the ideas and partake of the strength, the impulse, the broadened views which these master men have possessed.

The attitude of the pupil toward his master is the feature of musical life we would here consider. Our day, in its doings, is marked by an intensity of effort for achievement which in our art of music has lifted the standard of excellence very high, and which brings students in a given time much farther along technically, than even in the days of Mendelssohn. With this heightening of the powers to do, has grown also in the pupil a self-confidence and assertion, which mars the balance of relationship—so many think—that should exist between master and pupil.

We have sometimes noticed that the advanced pupil who, within a few day's time, has spent hours on a piece demanding much mechanical skill, is apt to underrate the teacher (tho an acknowledged master by all,) who in an effort to illustrate his ideas, fails and strikes false notes or brings out a bad tone, without giving due regard to the fact that some of the world's greatest music teachers have been poor performers. It seems important to call the attention of pupils to this fact—that to meet high technical requirements one must be strung-up, so to speak, to the pitch of a piece. Picture to yourself a piano master teaching in one forenoon Weber's Polonaise, the Schumann A minor concerto, one or two Beethoven Sonata movements, and possibly a Liszt Rhapsody; imagine him giving his brain force to the task of detecting mistakes, correcting this fault and that, and ask yourself if he fail sometimes when called on to play a piece—foreign for weeks, perhaps, to his fingers—ask yourself, pupil, if you could do as well, and if he any the less deserves your respect.

With this idea of the pupil's relation to the master in mind a question comes which is not easily answered. Ought the pupil to surrender his individuality unconditionally to the master? We might write much in answer both pro and con. This we will say: Mr. A, a master pianist, has a splendid technique, marked by individual ways of performance, (what we call style), and an excellent general training. But the pupil B hesitates as he asks himself the above question.

The outcome, however, of the pupil's training is the winning of a living—generally speaking. To be successful B must meet with public commendation, and

if Mr. A has been successful we can see no reason why his pupil B should not submit himself unqualifiedly to his teacher's training. One thing is sure; men do not stand long, nowadays, who teach false or harmful principles, and, our word for it, we would give little for that pupil, who having completed a course and made himself a master, could not on reaching the years of musical majority alter at will this or that in his technique. We think it a good thing to sit at the feet of a man, called by the public a master, and to follow him implicitly.

Referring again to the relations of master and pupil, and especially upon the intellectual plane, we recall how active a part was once played in our life by a very excellent but not well-known German *Kapellmeister*, and how lasting and beneficent have been the results. This was a large-minded man, large, too, in body, and larger yet in soul, a man of the highest musical associations and friendships. To us the irascibility which drew a pencil over a carefully worked out page of counterpoint or brought down the heavy fist on a sturdy knee at the least mistake at the pianoforte, was atoned for when the man and musician were allowed to show themselves in their higher and proper sphere. Seated at the piano, busy with the analysis of a Beethoven sonata or symphony, playing with his thick violinist fingers, accentuating this and that with the correctness of an orchestral player and the abandonment and passion of a truly warm musical nature, the heat which he threw out was irresistible and kindled enthusiasm—an enthusiasm which not only took in the man but made the music played what it has ever after been—live reality. The words which were spoken in the fire of the moment burned themselves into our memory. And to-day, well along in the years of musical majority, we cannot but say that we are glad we bowed down and humbly took what this man had to give us from his store of learning. In closing we would emphasize these words from our note book: "It is well in study-years to meet with a master mind."

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CONSOLATION.

Upon the sand down at old ocean's feet
I lie and watch the waves break on the shore.
What is the wisdom in the sea's dull roar
That gives the heart a patience calm and sweet?

I cannot tell. I only know my soul
When it is racked by doubt, oppressed by sin
Finds a strange comfort where white waves curl in.
My feeble hopes like them shall find their goal.

And shall I grieve when their sad fate they share
And silver tinged with foam lie on the sand
Forever powerless? Nay! Within God's hand
Their spent force breaks and leaves its treasures there.

ALICE DENISON.

OLIVER DITSON.*

The story of the life of Oliver Ditson is the story of a phenomenal success. He rose from the bottom to the summit; from an insignificant clerkship to the headship of the music publishing business of America, if not of the world; from a little counter at the "Old Corner Bookstore," to the ownership and control of a vast firm with branches in several of the leading cities of the country, doing annually a business of over two millions of dollars, and publishing more than 100,000 pieces of sheet music and 2500 books, filling the homes and halls, the schools and churches of America with the elevating influence of music.

How to account for this great success is an interesting question. By what characteristics and abilities, did this man rise steadily, while others failed and disappeared, until he distanced all his competitors without losing their respect and esteem?

This prince of publishers was born in Boston, at the lower end of Hanover Street, nearly opposite the residence of Paul Revere, October 20, 1811, the same year which gave to the world the eminent statesman, Charles Sumner. He was one of seven sons. His parents were of Scotch extraction, their ancestors, soon after the landing of the pilgrims, having been driven from Scotland by religious persecutions. His father was one of a firm of well-to-do shipowners, and Oliver knew no hardship till the failure of his father's firm. Graduating with honor from the North End public school, he sought employment of Colonel Samuel H. Parker, father of Mr. J. C. D. Parker the eminent organist and musical author and teacher. Colonel Parker owned a bookstore on Washington Street, near Franklin, and the bright intelligent lad of twelve, found himself apprenticed to the work of selling books and attending a circulating library. Col. Parker also kept a very few pieces of music, hardly to be dignified by calling the same a "stock," but great in suggestiveness in view of future developments.

During this period of his life he acquired a liking for the tales of Walter Scott, which he never lost. Colonel Parker was then republishing the Waverley Novels as rapidly as they could be procured from Europe. They were admirably suited to please and charm the boy who was one day to lead the music trade of America.

It would seem that the peculiar directness of aim which has characterized Mr. Ditson from first to last, led him to leave Colonel Parker's store for a time, that he might learn the printer's trade. This he did with Isaac Butts, and afterward with Alfred Mudge, the well-known printer, who had an office in what was then called "Sweetser's Court." This knowledge of printing he afterward turned to great account in the store of Colonel Parker.

While he was the main support of his father and mother, he, by his varied abilities and tenacious attention to business made himself indispensable to his employer. About 1834 fire destroyed the store of Colonel Parker. With what was saved, he took his young friend into an old wooden building on Washington Street, near School, occupied by Munroe & Francis, and afterward he moved

to a single counter in the famous "Old Corner Bookstore," then owned by Wm. D. Ticknor. Here was formed the firm of "Parker & Ditson." At this time Ditson was twenty-one years of age. He put his whole force into the business and changed it into a music store.

In 1840 he bought out Colonel Parker's interest, the firm was changed from Parker & Ditson to Oliver Ditson, and alone and unaided by capital or influential friends, the career of this remarkable publisher may be said to have been fairly and successfully launched. And it is found that he had not forgotten personal culture in the midst of his early business activities. The sole proprietor of the music store in 1840 had become an organist, a singer, and an accomplished writer of notes and letters, which had a special reputation for their lively brightness.

He had furnished himself with so much information that he was everywhere desired in society, and had many invitations showered upon him. He had been organist and choir leader in the Bulfinch Street Baptist Church and organist and teacher for many years in the Bethel of the famous Father Taylor. He had organized and led a Glee Club called the "Malibran," devoted to serenades and private concerts. He was already a many sided and accomplished man, the delight of his numerous friends, and everywhere welcomed for his buoyant, sparkling and kindly manners.

He had been happy in his intimate companionships. His chum and nearest friend, had long been Mr. J. P. Healy, a young man who studied law in the office of Daniel Webster, and afterward became the partner of that eminent lawyer and statesman, and attained to high position and honors. The intimacy between Oliver Ditson and Mr. Healy, was close and life-long; Mr. Ditson having power to keep his friendships unbroken, a great ability which many do not possess, and, by lack of which, they lose the most valuable treasures of life.

In the year 1840, on the threshold of his great career, he had the good fortune to marry a young lady from one of the oldest families of New England, Miss Catherine Delano, of Kingston, Mass. She was a direct descendant of Wm. Bradford, the second governor of the Colony of Plymouth. Her father, Mr. Benjamin Delano, was a prominent and successful shipowner.

Five children blessed this union: Mrs. Burr Porter, Charles H., the head of the New York house, James Edward, of the Philadelphia house, who died in 1881, Frank Oliver, connected with the original house in Boston, who after protracted ill health died in 1885, and a daughter who died in infancy. Mr. Ditson has also two grandchildren, Katherine Porter and James Edward Ditson, Jr.

In 1840 Boston was a little city not much larger than the Worcester of to-day. New York had a population of 312,000. Brooklyn had not one-fifteenth of its present numbers, Chicago had 4,729 inhabitants instead of its present 600,000. Kansas City, St. Paul, Minneapolis, and San Francisco had not been heard of. There was not a telegraph wire in the world, and but few miles of railway. Manners, outside the cities, were primitive. It was the "age of homespun" still. Chickering had

*Since the above article was written Mr. Ditson has passed away.

been selling pianos only seventeen years. Musical culture in America was in its infancy.

And now at the age of twenty-nine Mr. Ditson went into the music trade as Napoleon the First went into the fortunes and history of France. He was master of the situation. In any other branch of business he would doubtless have achieved distinction, but the business into which he was led, was happily adapted to his nature.

In providing musical material for millions of homes, Sunday-schools, churches and halls; and for all occasions and circumstances, private or public, a cheerful, kindly man was required, and Oliver Ditson was that man, from first to last, helpful, affable and open-hearted.

From this period wherever there was a demand for music of any sort and wherever a demand could be developed there were the publications of Oliver Ditson, many of them in elegant and attractive form, fascinating to both eye and ear.

Here was made manifest that far-sightedness or wonderful foresight in providing for the musical wants of the public which has been one of Mr. Ditson's main characteristics and a chief element of success in his remarkable career and which has been the envy and despair of his competitors.

As the country advanced in population, in wealth and in culture, so did those publications increase in number, and advance in quality to meet the ever-improving demand. Wherever a publisher of music grew weary or unfortunate, this Nestor of the trade was ready to buy his business and his publications, which afterward went to swell his own increasing list. The same is true of those who died.

Mason received for his catalogue over \$100,000. J. L. Peters of New York over \$125,000, Lee & Walker of Philadelphia over \$80,000. All the plates were brought to Boston, the city which he always warmly loved and whose interests he strenuously cherished. Over thirty of these catalogues of publishers who died, failed, or went out of business, in the great cities of the country, were purchased by him, until at last he had an annual business of over two millions of dollars. He has long been the President of the Board of Music Trade, of which he was the founder, and in which his popularity has been unequalled. No other man in the trade has been so widely known or so universally respected.

Another cause of his success was his policy of cherishing close and cordial relations with composers and artists. He made their interests his own, and secured their constant and unvarying support. He expended large sums in supporting such artists as gave promise of special success.

Before the increasing excellence of musical instruction in America made it necessary, he had sent, at his own expense, over twenty promising students to Europe for instruction. It is hardly credible in these days that Beethoven's Sonatas and Mendelssohn's Songs without Words, were once so strange and unknown that it was thought a daring feat to publish them in America.

There was a time when Henry Russell's songs "Life on the Ocean Wave," "The Maniac's Wife," and the

like, met with sales that were immense. Then it was that the encouragement of artists and composers by Mr. Ditson was a service to his country which ought not to be forgotten.

Another element in his vast success has been his wise patronage of musical enterprises. He was one of the gentlemen who rallied to the support of the Peace Jubilee and who not only saved the enterprise from failure, but made it a brilliant success. He also subscribed and paid \$25,000 for the Jubilee of 1872, which also gave to music in New England a forward impulse it has never lost. He has been a life-long patron of the Handel & Haydn Society, and never absent from its concerts.

Of course he could not have won his success without financial ability, but he was a financier, and for twenty-one consecutive years he was President of the Continental National Bank of Boston, steering it successfully through the perilous period of the civil war. For many years, also, he was a trustee of the Franklin Savings Bank, which he originated and managed; and also of the Boston Safe Deposit Company, to which he gave much attention.

He was also an acute and accurate judge of character and of human nature. In 1845 he employed a school boy named John C. Haynes, and twelve years later made him his business partner, a position which he has held with distinguished ability for over forty-three years.

In 1860 he established in Cincinnati another young man who had been with him from boyhood—Mr. John Church. The business was successful and was finally sold to Mr. Church.

In 1867 he took his oldest son, Mr. Charles H. Ditson, into the firm and established him in business in New York city by the purchase of the catalogue and stock of Firth, Son & Co. He is still at the head of the great and successful New York branch.

In 1875 he started what is still a very successful branch in Philadelphia, under the management of a son, since deceased—Mr. J. E. Ditson.

The largest music house in the Northwest (Lyon & Healy), was established in Chicago by the capital of Oliver Ditson & Co., and the firm are still partners therein.

Another branch was wisely introduced long ago at 33 Court Street, Boston, for the manufacture and sale of musical instruments under the name of "J. C. Haynes & Co."

Besides his liberal and constant expenditure in aid of struggling artists, he was one of the founders of the "Old Mens' Home" on Worcester Street, Boston, and a life-long patron and manager of it.

His strong and unvarying devotion to the interests of his native city was also shown in many other ways. He was one of the subscribers to the fund, which enabled Dr. Tourjée to purchase the building for the New England Conservatory of Music.

He is a trustee of the "Mechanics' Association." He is a member of the "Boston Memorial Association" whose purpose is to erect monuments and memorials to worthy citizens. It is well known that he has had the

purpose to erect a monument in Boston to Lowell Mason.

He is a director of the Bunker Hill Monument Association. Most of the artists aided by him were Bostonians.

The famous story in which Mr. Ditson is represented as concluding a grace at table with the words "yours truly, Oliver Ditson," was one which he told of himself, in order to gain the victory in a social contest, but it was of an imaginary occurrence, no such an event ever having taken place.

In personal appearance Mr. Ditson is of medium height, erect, and dignified bearing. His usual expression of countenance is thoughtful and kindly.

He has long been governed by extremely regular and methodical habits in which business has daily alternated with recreation and amusement. His spacious and cheerful home has been the scene of innumerable friendly gatherings, in which he reaped the largest possible harvests of social gratification and enjoyment. Politically he was a whig until the formation of the Republican organization, after which he acted with that party. In 1840 he voted for Harrison and he avowed his purpose, if his health admitted, to vote for Harrison in 1888.

His religious training was at first with the Baptist denomination, his parents being strict and faithful members of that church. In later years he allied himself to the Unitarians. His whole life has been characterized by much breadth in religious matters and liberality towards all denominations.

In August, 1888, when Mr. Ditson was in his seventy-seventh year, he was stricken with paralysis; and it is feared his business activities are ended, and that the brain, which so long has directed innumerable affairs, must for a season rest from its labors.

"The Herald is invaluable to me in my work," so the most progressive and successful teachers are constantly writing us.

CHURCH MUSIC.

✠ THE ADAPTATION OF TUNES TO HYMNS.

When music, with its power to kindle emotion, is allied with words which express *thought*, it becomes an influence of most potent and far-reaching nature. Through the song, the hymn-tune, or the anthem, music touches the heart, and by its power in enforcing the teaching of the words, it becomes itself a teacher, moulding thought and affecting character.

The hymn-tune is very restricted, and it might also be regarded as a very easy, form of composition. But to be the power it should be, it must have within all its parts, and throbbing equally through each, an emotional force, a spiritual life, which reflects the spirit of the hymn to which it is to be sung. This inner life, emotional force, soul, inspiration, an undefinable something born of spirit and discerned only by spirit, is that which makes a tune an enduring power. The life wanting in the composition can never be infused into it, however good the singing, tho unfortunately, on the other hand, the life present

in the tune may be, and sometimes is, utterly destroyed in the rendering.

It is not enough in seeking for a tune adapted to a certain hymn merely to choose one that is bright and cheerful, if the hymn be of this character, or to take one in the minor if the hymn be of a mournful kind. A happy choice may here and there be made acting upon this plan. But true adaptation is not a thing of chance. There is a fitness of a higher order than this—the soul to soul fitness, the wider attainment of which will make psalmody a still greater and nobler power for good, both in the Church and in the home.

We need more tunes that seem to be inspired by the hymns to which they are sung. Any hymn worthy of use in Christian worship is worthy also of special study in the setting of it to music. It is where this special treatment of a hymn has been given, and inspiration has not been wanting, that tune and hymn seem to become one. Every such "marriage" of hymn and tune recognized by the people as a true union is a distinct gain to the song worship of the Church. We say "recognized by the people," for their voice and judgment in this matter are all-important. Our own individual opinion apart from this goes for nothing at all. The thousands to whose use such compositions are dedicated must be the judges as to their fitness for use, and such judgment rarely goes astray.

There may be said to exist three courts in which judgment upon this question of adaptation of tunes to hymns is delivered. First, the choir; second, the congregation; and third, lovers of church music generally, whose views find expression in public assembly, or through the press.

In the choir, if the tune be lifeless, it is soon discovered that the congregation cannot be touched by it, and judgment goes against the tune.

In the congregation, supposing a tune has been taken up, the heartiness with which it is sung is a powerful appeal, and judgment is pronounced in its favour. It is here, however, that judgment sometimes goes astray, where heartiness in the singing is found to have been produced by something "car-catching" about the tune, the semblance of life being there, not the reality. The final court of appeal rectifies this.

In the counsels of the churches generally, a favourable judgment is alone given to tunes which it is found have been sung constantly to the same hymn, and sung with unvarying spirit and earnestness. Such tunes and hymns are pronounced as being fitly joined together in a holy alliance, in which both tune and hymn are alike blest. The final enforcement of the fact of their "oneness" is found in their association one with the other in almost all books of the Hymnal form, and many are the unions by which such collections are enriched.

Conspicuous among such are the following: "O Come, all ye Faithful," and "Adeste Fideles;" "Abide with me," and "Eventide," by Dr. W. H. Monk; "Our blest Redeemer" and "St. Cuthbert," by the Rev. J. B. Dykes; "I heard the voice of Jesus" and "Vox Delecti," by the same composer; "Sweet Saviour, bless us ere we go" and "St. Matthias," by Dr. W. H. Monk; "As with gladness men of old," and the tune named after the author of the hymn, "Dix;" the Doxology, "Praise God from whom all blessings flow," and "The Old Hundredth."

We are rich possessing these. There are undoubtedly many more unions almost as widely and unmistakably attested. Time will do its work in revealing others, for the fittest alone will survive. Many a grand hymn is still waiting for its musical counterpart. It is astonishing that some should have had to

wait so long, considering the character they possess.

The end to be held constantly in view by all who have the spiritual welfare of church music at heart should be, the drawing together of the noblest and best in poetry and song. The resources of both are unlimited. In the light of one, the beauties of the other will be more fully revealed, for each has yet rich treasures of grace and charm to throw round the other. As these are more and more manifested, song worship will continue to rise into a still higher sphere, ever kindling purest aspirations, and aiding all who thus worship, to worship "in spirit and in truth."—*Exchange*.

WHY NOT MORE ANTIPHONAL MUSIC?

[An Open Letter to the Boston Musical Herald.]

When one considers the wealth of resource and the ability of execution in the matter of sacred music in the churches of this country, it seems a wonder that antiphonal music is not brought out in its glory and power.

This is an age of *evolution* for some things, of *devolution* for others, including antiphonal music; for in the 17th century examples of two, three, four, or more, choirs were found; while before the Christian era, in King David's time, his psalms were sung antiphonally. Indeed some psalms should be sung in no other way.

The putting of choirs opposite each other in chancels and singing responsively, is not antiphonal music, save to the priest who stands between. To the people the effect is lost. What is wanted is something in the place of the counterfeited, wheat for chaff. Let a choir be placed at each extreme of the auditorium, with an organ for each, then sing responsively, and true antiphonal effects will result.

A marked instance of the devolution of antiphonal music was seen last winter at a performance of the Passion Music of Bach. An antiphonal boy choir was placed on the stage with the other singers, in the New York Metropolitan Opera House, when it should have been placed in the opposite gallery, according to Bach, and as stated in the libretto sold on this occasion. Taking into account the place, the time of year, the splendid orchestra, efficient chorus and soloists,—all the result of concerted effort—this want of observing the primal principle of antiphonal music glared out infelicitously. This is writ as history, and not as a matter of complaint.

Of all music, sacred music is the oldest, grandest, most universal, and exists in heaven. Why not make the most of it, and have antiphonal music properly rendered, so as to give the effect of contrasts?

Music of this kind was brought out in 1858, in Trinity Church, New Haven, Ct., by Mr. Wm. Ludden; in 1878 in the North Avenue Congregational Sabbath School, Cambridge, Mass., by the writer; also, a few years ago in St. John's Church, Varick St., New York; and now in Woburn, Mass., every Sunday, by Prof. Wm. H. Clarke.

We quote from the *Congregationalist* of Nov. 15, 1888: "During the absence of the pastor, Dr. Marsh, the Woburn, Mass., Congregational Church has expended about \$5,000 in thoroughly renovating the interior of its capacious edifice, in refurnishing the pulpit and improving the organ. For the last six months the praise service has been led by a large choral choir, supplemented by an antiphonal choir, made up from the younger members of the Sabbath-school, and used with pleasing effect in responsive chants and singing. They have gained great credit to themselves, and given proof of the good taste, faithful service, and scientific skill which are

always accorded to their widely known organist and leader, Mr. Wm. H. Clarke."

EPHRAIM CUTTER.

Member of the Committee on Music School at Yale.

New York, Nov. 19, 1888.

"I am delighted with your plan of a Selected Course of Readings for musicians. It is just the thing." So they write us.

MUSICAL READING COURSE.

REQUIRED READING FOR JANUARY. FIRST HALF OF LAMPADIUS' LIFE OF MENDELSSOHN,* TOGETHER WITH ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS, THUS ✕

SOME PRACTICAL QUERIES AND DIRECTIONS.

Are you a graduate of any Conservatory of Music in the country or are you not? Do you wish for the highest educational advantages but from any cause find yourself unable to have them? Are you a lover of music? Are you a student of music? Are you a music teacher? Are you a member or leader of a choir? Are you a graduate of any high school or college? Or are you not? Are you desirous of broader culture, increased mental power and advanced social influence and consideration? Then you need and will hail with joy our Three Years' Musical Reading Course.

THE COURSE will not be difficult, requiring but forty minutes daily; it will not include mathematics or foreign languages, living or dead. It will consist of carefully selected works from Musical Literature, Biography, History, Art, Science, etc., pleasant and entertaining, and upon lines indispensable to every lover of music who would worthily meet the opening future.

MEMORANDA or questions upon the course will be sent to registered members, toward the close of the year. These are to be answered as far as possible from memory, but if not, in your own language, after referring again to the books which have been read. They will not be difficult for any thorough and reflective reader. Your answers to the questions will be carefully examined, filed and credit given, and upon the completion of the course a Certificate, signed by the Editorial Staff of the HERALD will be granted. This Certificate will necessitate but trifling expense, and be to the end of life of very material service to all who aspire to positions of influence and power.

APPLICATIONS FOR MEMBERSHIP.—Persons who wish to register as applicants for the certificate, should send their names and Post-office address in full, with their application.

READING CIRCLES.—Wherever two or more in any place enter upon Reading Course, they are strongly advised to form a club or circle, hold regular meetings, and always to enliven the reading by choice selections from the musical author or authors whose biographies have been last under consideration. For instance, while the biography of Mendelssohn is being read, let the music be from Mendelssohn's works. All such clubs are requested to report to the HERALD regarding their organization and all matters of special interest connected with their meetings. These suggestions are of special importance to teachers and their pupils.

*Lampadius' Life of Mendelssohn, a neat volume of 170 pages, may be ordered through the HERALD. Price, post-paid, \$1.12.

✠ INTRODUCTORY.

The scope, the bearing, and the plan of this course are a preliminary concern between us and our readers.

Of its scope we have already dropped a hint.

The art of music is joining hands in the general education of our people, with mathematics and literature and science. As a factor in that education it is daily assuming a higher force and advancing a more insistent claim. Yet it stands isolated. The history of its infancy, of its development, of its impingement upon the society of older epochs, is not a matter of general information.

We are not aware of how prince and peasant have impressed upon it, each his own life, and how in turn the delicate art has responded and touched serf and noble with its hewitching and refining vitality.

The inner life of its masters has been an enigma, or a crazy piece of patchwork to all but the specially initiated. The general public would be at a loss if asked to frame a clear statement of what music may be said to be. Its art canons and its points of contact, and of similarity and contrast to its sister arts, seem to be accounted outside the interest of even the amateur.

It is not strange, therefore, that music suffers in the general estimate. Its isolation must be broken. The clasp of its hand in that of humanity through all of the ages, must be manifested; while a general acquaintance with and interest in its history must be stimulated and nourished.

A thoughtful inquiry into its nature and the sources of its power, a study of the elements of its beauty, and the artistic laws of its structure, must be encouraged. The art thus viewed and practiced in its proper environment will not fail to grow in dignity and influence and pervasive energy.

For the general reader it would be sufficient to limit our recommendations to the ground thus outlined. But as we have said it is our purpose to serve the student of music. The unmusical world is given to emphasizing his slender accomplishments beyond the frontiers of his own domain. Without stopping to comment upon this impression, we may well remind the public and the musician of the enormous demands of the art upon the time and vitality of its conscientious devotee. Specialism works here precisely as everywhere else in the suppression of collateral growth. Let not men of science or literature croak over the narrowness of the musician; their own ranks display the same sort of edification tho indeed, by no means to the same degree. The musician is par excellence, a man of society; it is a great pity that the wide interests of society should be ever closed to him. He who has so potent a passport to the favor of his fellows ought to be qualified to join them with grace and confidence after his particular contribution to their enjoyment and profit is terminated. This is of course but a little thing. We have, however, sufficiently spoken our mind in these columns upon the necessity which is laid upon musicians to widen their horizon, and embrace the world in their knowledge and sympathies. It goes without saying that an effort will be made in the development of this enterprise to allure our readers into those paths that are ever branching from that of music or are keeping it more or less constant company. In this we hope for cordial cooperation, and we think we may easily be pardoned if we pronounce judgment upon the absence of it.

Our readers will appreciate the wisdom of this introduction, at the outset to a representative exponent of music. Mendelssohn's varied attainments, the figure he presents of a musician,

an artist and a scholar, invests him with a peculiar interest to the more general reader. No less will the beauty of his life, the splendor of his achievements, and his unique priesthood of both the classical and romantic schools afford attraction and pleasure in the perusal of his biography.

Our next issue will contain some very interesting collateral matter bearing upon the times, the life and the work of the subject of our present study.

✠ HOW TO READ.

Those who take the HERALD Reading Course are reminded that the reading which the prescribed books and articles will require will not be the passive and lazy reading which is of no benefit and worse than of no benefit.

To read rightly the mind must be tense and active. All the faculties should be aroused and time should be taken to reflect and digest—to make the thought of the book a permanent possession and thus a cause of increasing mental ability and breadth.

The habit of Edmund Burke is commended to all who would truly read a useful book. He read every book "as if he were never to see it a second time and thus made it his own—a possession for life."

Languid reading tends to mental flabbiness and weakness. It leaves the reader in his previous smallness, undisturbed and serene. But the serenity is the serenity of intellectual nothingness. The Hon. John Morley in an address in London, last year, has stated important truth in language so forcible and interesting that we commend it to our readers. "The wise student will do most of his reading with a pen or pencil in his hand. He will not shrink from the useful toil of making abstracts and summaries of what he is reading. Sir William Hamilton was a strong advocate for *under scoring* books of study. * * * Some great men, Gibbon was one, and Daniel Webster was another, and the great Lord Strafford was a third—always before reading a book made a short, rough analysis of the questions which they expected to be answered in it, the additions to be made to their knowledge and whither it would take them. We have sometimes tried that way of steadying and guiding the attention, and have never done so without advantage and so can commend it to others. We need not say that you will find that most books worth reading once, are worth reading twice, and what is most important of all, the masterpieces of literature are worth reading a THOUSAND TIMES."

We recommend readers of the course to keep in the neighborhood of an unabridged dictionary and if possible of a "Grove's Dictionary of Music and Musicians."

And also we emphasize the importance of keeping and intelligently using a commonplace book with a good index. Into that book copy with your own hand all that seems to you of supreme value and importance.


Still further we suggest that you read and reread those choice excerpts in the commonplace book often enough to keep them fresh in the memory and ready for the tongue.

Follow these directions through the course of three years reading, which you can easily do if your energy goes into the work, tho you have for it no more than a half hour per day, and inevitably you will have the pleasure and profit of mental growth and ennoblement and you will find opening to you those opportunities of life and doors of usefulness which the wise always covet.

QUIDAM.

Ans.—It is correct as it is, the turn itself consisting of four notes, *c, b, a, b*, the first three being a triplet, and the fourth, a sixteenth note.

SUBSCRIBER.—I. Please give me the metronome mark for No. 1 of Bach's *Two Voiced Inventions*?

Ans.—M. M.  = 112 may be adopted. The modern habit of playing every bright movement of Bach as rapidly as possible, distorts the true meaning of the great composer and degrades his beautiful music to mere exhibitions of digital dexterity.

2. Would you advise a student who has been studying piano and violin for some years, and has lately begun the organ, to give up the violin with the object of becoming a better organist? Or do you consider the study of some orchestral instrument (and consequently practising in an orchestra) as a part of the education of a first-class organist?

Ans.—We should advise you to give your principal study to the instrument you really most enjoy and for which you seem to have the most talent. But if you do equally well on the three you have named, it is probably true that you can obtain a better position as a musician by studying the organ than as a violinist. Even if you should, for the present, give up the violin, the time already devoted to it has been, presumably, well spent; and the peculiar musical refinement you have gained from it will always be a great advantage to you. And we feel sure you will resume your violin, after you get established as an organist, either for solo study or as a member of some string quartet. If amateur violinists and cellists could be induced to play some of the easier string quartets, the number of chamber-concerts would be greatly increased and their character improved. If you lay aside the violin, register a solemn vow to take it up again as soon as possible.

3. Do such studies as Bach's *Forty-Eight Preludes and Fugues* the two and three part *Inventions*, and Clementi's *Gradus* form a better foundation for a classical course in piano than the more modern studies which are used so extensively?

Ans.—The *Preludes and Fugues* are both foundation and cap-stone, but should not be attempted until after a vast amount of technical drill has been gone through with. The *Inventions for Two Voices* tend to give great independence to each hand; but it may be questioned if the *Inventions for Three Voices* are as profitable as the easier *Preludes* and three-voiced *Fugues*, many of which are no harder than the *Inventions* and far more interesting. Clementi's *Gradus* is usually regarded as a necessary part of a pianist's study, though we have found that it is not indispensable. After the usual elementary and semi-advanced studies have been thoroughly mastered, a judicious use of Cramer, Bach's *Two Voiced Inventions*, Eschmann, Moscheles and Mayer will bring the diligent student to a point where he will be ready to play classical music with hearty enjoyment.

4. Please explain the following signs:



Ans.—The first is a mordent preceded by a note on the degree next below. The second is an inverted mordent, introducing the note below the printed note, instead of the note above. The third is an inverted mordent preceded by a note on the degree above. The full rendering of these and other embellishments may be found printed in the latter part of the *Pianoforte Course for the New England Conservatory* recently issued, edited by Carl Faellen.

TEMPO.—Recently I took a new student under my charge, who has had instructions from a student of Dr. William Mason of New York. She has been, therefore, thoroughly drilled in Mason's technique method. She says that her teacher made her loosen all the muscles and joints of the hand, even the one at the extreme end of the finger; consequently her finger presents a concave outer line instead of a convex line, as is my way, the latter keeping the end of the finger firm like a hammer-head. I have been taught by a thorough student of Theodore Kullak, * * * and he found no fault with my touch. I believe also that the muscles of the hand and wrist should be loose, except the end of the finger. Now will you kindly tell me, if she is correct, concerning Mason's method?

Ans.—We are unable to state positively what Dr. Mason teaches concerning this; but we can assure you that neither he nor any other reputable teacher permits a *finger-joint* to be concave, or would intentionally so manipulate the joints as to make them so. We imagine that the lady to whom you refer had some stiffness peculiar to herself, to remedy which her teacher adopted this unusual and dangerous treatment, neglecting to tell her not to apply it to pupils in general. Stiff hands must be made flexible, to be sure, but not with such results as you mention. If in playing *legato*, you keep each finger curved constantly the same way, outwardly convex, bending and unbending, rising and falling, at but one joint—the joint farthest from the end of the finger—and neither partially closing nor straightening the finger as a whole, striking the key on the soft cushioned end of the finger, you will secure a crispness and clearness scarcely attainable in any other way.

2. Is the idea referred to, one of Liszt's, or is it Mason's own invention?

Ans.—We are unwilling to believe it is entertained by any good teacher.

3. Do you consider my method a good one, or do you think that all the famous teachers who teach this method are at fault?

Ans.—If we rightly understand you, you are wholly correct.

4. Will you briefly tell me the main points of the method of the *New England Conservatory* concerning the position of the hand and wrist and the movements of the fingers?

Ans.—The principal difference in the positions there taught is that some of their teachers depress the back of the hand, others keep it nominally flat, and others allow it to arch, but *as little as possible*. Slight differences exist as to keeping the finger more or less curved, when raised. On most other points we believe there is no difference of opinion.

A. G.—Is there any collection of really good part-songs and not too difficult or too ponderous (oratorio) choruses that you can recommend to a chorus that wishes to meet about once a week for musical entertainment and improvement? Many such collections are either too light or too heavy; we want something between the two.

Ans.—The *Euterpean* is a book that would seem to be just what you are in search of. Its three divisions, comprised within one beautifully printed volume, are as follows:—1. Choruses and Part Songs; 2. National and Patriotic Songs; 3. Selected Hymns and Tunes. The whole has been carefully compiled and revised by Mr. John W. Tufts, whose reputation is a sufficient guarantee of the excellence of this work.

J. M.—At some time I have heard a piano arrangement with the name of *L'Africain*. I think it was an arrangement for two pianos, and as I remember it, very *striking*. Have looked over

my programs and find only one, by Bendel, a solo. Can you enlighten me as to the best arrangement of this for two pianos! Also something as to its character?

Ans.—There is one by H. Alberti, Op. 20, No. 13, arranged for two performers at two pianos, (a duet), but we know nothing further about it. It is probably brilliant and not very difficult. Perhaps you might like also to try some of the following, all of which are four hand, two piano pieces, or so arranged. Beethoven, Op. 20, Septet, arranged by Burchard; J. B. Duvernoy, Op. 256, *Feu Roulant (Etude d'Agilité)*; A. Gorla, Op. 91, *Marche Triomphale*; Theodore Kullak, Op. 80, *Grand Duo on L'Etoile du Nord*; C. G. Reissiger, Overture to *Die Felsenmühle*, (very brilliant). No more beautiful two piano duet exists than Schumann's *Andante and Variations* for two pianos.

J. K.—What pianoforte arrangements of Schubert's Songs, besides those of Liszt could you recommend?

Ans.—You probably know those by Stephen Heller; and the following, arranged by Carl Faelten, the well-known concert pianist, have just been issued by the *New England Conservatory*: 1. *Night and Dreams*; 2. *Cradle Song*; 3. *The Greybeard's Song*; 4. *To the Lyre*; 5. *Huntsman's Evening Song*; 6. *Suleika*. These are elegantly engraved, and the reputation of the arranger will at once introduce them to a large circle of pianists.

S. H.—1. In accompanying a choir composed of ladies' voices, would it be advisable for the organist to play the bass and tenor heavily?

Ans.—Only heavily enough to afford a sufficient balance to the voices—probably rather less prominently than when all four parts are sung, as the organ-tone has so much vitality and vigor, there would be danger of obscuring the ladies' voices.

2. Will you please mention three or four works of the cantata, or operetta style, that have been used successfully in choral unions (not difficult)?

Ans.—*Daybreak* by Fanning, and *Fair Ellen* by Max Bruch, are beautiful, but perhaps too difficult. Of an entirely different and easier order are the following: *The Forest Jubilee Band*, by N. B. Sargent; *Who killed Cock Robin*, by S. V. R. Ford; *The New Flora's Festival*, by W. B. Bradbury. Very likely you might like *Fairies' Daughter*, which has been much used by choruses; and possibly *Ruth* by Damrosch, though this last is not too simple.

A. D. L.—Have you a book which teaches the meaning of the various marks of expression, in music—one that gives the definition of signs and musical characters?

Ans.—Ludden's *Pronouncing Musical Dictionary* is the most inexpensive book that gives the meanings of musical terms; and the new *Pianoforte Course for the New England Conservatory of Music*, Part I, (edited by Carl Faelten) contains in the latter part a list of signs and embellishments and their proper rendering.

P. J. K.—Being a reader of the *MUSICAL HERALD*, will you please let me know what book gives the most instruction of harmonics on the violin. Also please let me know how the following passages are fingered for harmonics?

Ans.—Danc's Violin Method, Part 2, page 167, (Jean White's edition), gives a long list of violin harmonics, together with directions for playing them. The example you send is too complicated to explain on paper; you should consult some teacher who can illustrate.

J. D.—Is there any published system of exercises for the

hand without the aid of a keyboard, for the purpose of making it limber and strong?

Ans.—Two pamphlets on this subject have been issued—one by Ward Jackson, another by Charles Wood, the latter entitled *Finger and Wrist Gymnastics*. If used discreetly, such exercises ought to be beneficial; but carried to an extreme they may become seriously injurious.

J. E. F.—Suppose a pianoforte piece is so written as to require the use of the soft pedal, the loud pedal and the "sostenuto" pedal, all at the same time, how in the world is an ordinary two-legged man to "foot up the column?"

Ans.—Certain manufacturers put on a short lever projecting downward beneath the keyboard, which can be pressed toward the right hand by means of the player's left knee, equivalent to pressing the soft pedal, leaving one foot free for the sostenuto pedal and the other for the damper-pedal. There is no such thing as a "loud pedal;" it should be called damper-pedal. The loud and the soft is wholly a matter of force in touch.

B. G.—What inducement is there to devote one's self wholly to musical composition?

Ans.—The felicity of joining the noble army of martyrs, and of being in a constant cloud of mingled disappointment and poverty. Very few compositions of real musical work pay the composers well, with some exceptions. Much money is made by both publishers and composers, on worthless productions that no educated musicians would condescend to write. We once heard an experienced music publisher remark: "The better a piece is, the less we want it. It takes the cheap songs to pay for publishing the Mozart sonatas." This, to be sure, was true only in part, as the profits on sonatas extend through many years, while the trash-music, tho often paying largely for a short time, very soon ceases to sell at all. Probably the best paying musical publications, as a whole, have been instruction-books in the various departments of musical study. Ordinarily a composer must write *con amore* and rely almost wholly upon teaching for his financial support. There is always this satisfying reflection, that probably most musicians can do more good, can really help the world more in teaching than in any other way, professionally. It is no small thing so to instruct another as to render him able to support himself and family—a problem not always easily solved. But there is always the special inducement of genuine pleasure that lures one on to composition. Then, too, probably no one so keenly enters into and appreciates the musical work of others, as does the composer. Trained to analyze compositions, to balance the relation of each sub-division with the others and to sum up the total effect, his ear—rather his mind—hears far more than do the ear and mind of most others. Compose one or two fugues, and you will find real delight in a form of composition that perhaps now offers no attractions to you. So, compose all you can, in a correct way; but do not be in haste to publish your early compositions, of which, doubtless, you will later be heartily ashamed, tho it may be well to preserve them for future remodelling, when your knowledge is more accurate and your taste more refined.

Other answers next month.

Never before has the *Youth's Companion* been able to announce so many attractive features as its latest prospectus contains. Readers of all ages are provided for, and there is scarcely a living author of eminence, who is not among the contributors. Especially notable will be a series of articles by Lord Woolesey, adjutant-general of the British army, in which he narrates his adventures. General George Crook and General Nelson A. Miles are also among the contributors of military sketches, while articles on popular science and biography are to be provided by Prof. Tyndall, Prof. Huxley, Archdeacon Farrar, and Justin McCarthy.

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

I spoke in my last of the custom of performing at several of our churches some of the best foreign Masses to the words of the English Communion Service. Next to St. Andrew's, Wells Street, where no setting of the Communion Service by an English composer has been performed for years at the principal service of the day, no church uses more of these adaptations than one which is within a few yards of it, *viz.*, All Saints, Margaret Street. Here the interior decoration is handsomer, and the ritual of a more advanced type. It may well be supposed, therefore, that the most is made of its annual Dedication Festival, All Saints' Day, November 1st; and this year the Mass chosen was Beethoven's in C, of which a very good performance was given.

The first concert of the month took place on the same date at the Princes' Hall, and was given by a promising young tenor, fresh from the Royal Academy, named Mr. William Nicholl. Although the concert was chiefly vocal, the music was all of a high class; and the concert-giver is specially to be commended for introducing to the London public Grieg's song-cycle, "Reminiscences of Mountain and Fiord," a setting of a series of poems by Holger Drachmann. The songs are six in number, but the first and last are a prologue and epilogue, the other four being entitled "Joan," "Ragnhild," "Ingeborg," and "Ragna." Both the songs themselves, and the artistic manner in which they were sung, gave great satisfaction to the audience.

On the 3rd there were two novelties produced at the Crystal Palace. One was a set of graceful waltz airs composed by Schubert in 1813, and only recently published. The other was a new Festal Symphony in D, by Mr. Henry Gadsby. This work is well calculated to sustain the reputation of English musicians in this class of composition.

If in anything it is inferior to the similar works which have lately come from the pens of Messrs. Cowen, Stanford, and Parry, it is in the recurrence of the same themes two or three times without any modification. There is so much good and original matter in the work, as to make these repetitions all the more unnecessary. In the *scherzo*, for instance, there are some charming passages for muted violins, with an effective counter-subject for the horns, but the whole would be much improved by abridgement. In the last movement the trombones have a sort of chorale, which is accompanied in a very florid manner by the strings; and after being heard many times, the organ at length joins in with immense effect at the close. Mdlle. Janotha was the pianist, and gave a good performance of Mendelssohn's G minor Concerto. The opening overture was Beethoven's *Leonora*, No. 2, so-called, although the first written of the four.

The Albert Hall Choral Society, henceforth to be known as the Royal Choral Society, gave its first concert of the season on the 7th. The works performed were Mozart's Requiem Mass, and Rossini's *Stabat Mater*. Years ago both these works used to be frequently heard at the concerts of the old Sacred Harmonic Society at Exeter Hall in the Strand (which is now no longer used for high class concerts), but of late years they have been much neglected. The audience, however, which assembled at the Albert Hall showed that they are still capable of drawing, and the performance of the choruses, if not of the solos, was all that could be desired. Mr. W. Hodge, the new sub-organist at St. Paul's, presided at the organ, having been appointed the successor of Sir John Stainer.

Speaking of the old Sacred Harmonic Society, I may here mention that the reconstructed Society will not resume its concerts this season, one result of which will be that such well-known works as *Elijah* and the *Messiah* will be given at Novello's Oratorio Concerts. Not, however, that new or little known works will be neglected, for we are promised during the season Dr. Parry's new oratorio, *Judith*, and Dudley Buck's *Light of Asia*.

At the Crystal Palace on the 10th, the inclusion in the program of Haydn's Symphony in B, (No. 9 of the Salomon set), the *Tannhäuser* Overture, and the *Parsifal* Prelude, led the *Musical World* to make the following remarks: "Exceptional facilities, it will be seen, were on this occasion afforded for a study of the progress made, during half a century or so, in the art of orchestral colouring. Haydn's Symphony dates from 1795, and in 1845 *Tannhäuser* was first brought to a hearing. Yet if Haydn may be safely spoken of as the Alpha of this branch of the art, he who would identify Wagner as its Omega would be bold indeed. To hearers of his epoch, Haydn's orchestration, no doubt, seemed as rich as that of Wagner does to us; and some day probably (?) the orchestral treatment of *Parsifal* and the *Ring* will be commended or pitied, for its reticence and sobriety.

We should have been able to study this "progress" in greater detail, had some orchestral work of an intermediate great master also been given. This, however, was not the case. Beethoven, indeed, was represented, but only by two songs, sung by Mr. and Mrs. Henschel. These were selected from the recently published supplemental volume of the Master's works. That sung by Mr. Henschel—"Mit Mädchen sich vertragen"—had already been given at one of his Symphony Concerts. The other was a soprano air with harp accompaniment, written for a drama entitled *Leonora Prohaska*, very simple, and charmingly sung by Mrs. Henschel, who further contributed Wagner's "Träume." Those clever young people, Miss Ethel and Master Bauer, played respectively Saint Saëns' Piano-forte Concerto in G minor and Vieuxtemps' Violin Fantasia Appassionata. The Monday Popular Concerts commenced on the 12th at St. James's Hall, when artists and works were alike more or less well-known. The leading violinist was Madame Néruda (now Lady Hallé) and the pianist Miss Fanny Davies. The former played three out of those four short pieces for the violin by Dr. Mackenzie, of which I have spoken once or twice before, *viz.*, those entitled "Beoedictus," "Berceuse," and "Saltarello." Miss Davies played Beethoven's Variations in E-flat on a theme from the *Eroica* Symphony. At the concert on the following Saturday Sir Charles Hallé was the pianist; and performed Chopin's Nocturne in E, and the Barcarolle in F-sharp. The same day witnessed a good performance of the *Golden Legend* at the Crystal Palace.

On the 19th Chopin's Sonata for piano and violoncello was performed at the Popular Concerts in the most exquisite manner by Mdlle. Janotha and Signor Piatti. The next evening Mr. Henschel commenced his season of London Symphony Concerts, and gave more or less familiar items by Beethoven, Wagner, Schubert, Schumann and Grieg. The latter was an orchestral arrangement of some charming music originally written for the piano-forte, and intended to illustrate a dramatic poem by Ibsen, entitled *Pæer Gynt*. The hall was not so full as it probably would have been but for the fact that Madame Patti was drawing crowds to the Albert Hall to hear her in various solos which she has sung hundreds of times before, but to which the public are never tired of listening when sung by the first of living sopranos.

A somewhat poor audience also attended a very good orchestral concert given at St. James's Hall on the 22nd by the violinist, Herr Waldeman, who in the concertos of Mendelssohn and Brahms proved himself a worthy pupil of Joachim. Professor Stanford was the conductor, and amongst other things the band performed Mr. Hamish Mac Cunn's picturesque Scotch Overture, "The Dowie Dens o' Yarrow," produced not long since at the Crystal Palace.

At the Popular Concert on the 24th Sir Charles and Lady Hallé took part in Dvorak's Piano-forte Quintet in A, which they had been the means of introducing to a London audience at one of their concerts last summer. At the Palace the program included Dr. Mackenzie's Overture to Shakespeare's *Twelfth Night*, whose production at one of the Richter Concerts I mentioned in a former letter. The work met with a very cordial reception.

The third week in November was marked by two oratorio performances of some importance given by what are sometimes called "outside" choral societies. At the Shoreditch Townhall on the 19th the Borough of Hackney Choral Association gave a very fine performance of Handel's *Joshua*, an oratorio which has been much neglected, but which is well worthy of an occasional hearing. A few orchestral parts were judiciously added by Mr. Ebenezer Prout, the society's talented conductor.

On the 22nd at the Holloway Hall the Finsbury Choral Association performed for the first time in London Dr. Bridge's cantata *Callirrhoe*, a work written for the festival held not long since at Birmingham. The story of this work is taken from Pausanias, and is concerned with the unrequited love of Coreus, a priest of Bacchus, for Callirrhoe, for whom he nevertheless sacrifices his life. This heroic act at length arouses the mighty passion in the maiden's breast, and she slays herself that she may join him in the unseen world. The music with which the composer has illustrated this story is somewhat unequal, but many portions are very effective; and it is well worth the attention of societies in want of a work to occupy only one part of a concert. Dr. Bridge himself conducted, the other portion of the concert (which consisted of Bennett's *Woman of Samaria*) being conducted by the society's usual chief, Mr. C. J. Dale.

At the Popular Concert on the 26th a set of eleven part-songs by Brahms for four voices with piano-forte accompaniment, was given for the first time in England. The airs are original, but the composer entitles them "Gipsy Songs," not only on account of the words, but also because he has adopted certain Gipsy features, as he calls them, *viz.*, irregular rhythms of 3, 5 and 7 bars; frequent use of syncopations; the constant employment of 2-4 time; and imitation, in accompaniment, of Gipsy instruments. The part-songs were charmingly rendered by Mrs. Henschel, Miss Lena Little, Mr. Shakespeare, and Mr. Henschel, Miss Fanny

Davies doing duty as accompanist, although the solo-pianist of the evening was Miss Margaret Wild, another talented pupil of Madame Schumann. The Gipsy Songs received immense applause and doubtless will become very popular.

At the second Symphony Concert, which took place the next evening, the program included Beethoven's music to a Ritterballet, composed in 1790. On the 23th the Royal Choral Society gave at the Albert Hall an excellent performance of Cowen's *Ruth*, and on the 29th the Royal Society of Musicians marked the 150th year of its existence by a performance with full band of Handel's *Messiah* in Westminster Abbey.

I referred at the opening of this letter to the two noted musical churches which are situated very near to each other, *viz.*, All Saints', Margaret Street, and St. Andrew's, Wells Street. As the Dedication Festival of the former opens the month of November, so that of the latter closes it; and this year it so happened that the organists of the two churches, without at all intending it, elected the same Mass for the Choral Celebration, *viz.*, Beethoven's in C. Both performances were good, and it may safely be said that no better could be heard in London, save at St. Paul's Cathedral. I do not except Westminster Abbey, for although the choir is undoubtedly good, choral Celebrations of the Holy Communion have not been introduced there.

FROM PARIS.

[By our own correspondent.]

The Official Report concerning the financial state of the Parisian Theatres which receive an annual grant from the Government, has been published. In it we find some interesting figures regarding the Grand Opera. The total expenses of the latter during the past year amount to about \$400,000 leaving only a net profit of some \$3000, while the gain last year was over \$40,000. This difference is ascribed to the failure of "La Dame de Monsoreau," whose mounting alone cost \$36,000. The total sum of the singers' salaries is \$160,000. In reckoning up the names of the artists engaged in singing at the Grand Opera we find fourteen tenors, eight barytones, eleven basses, eleven sopranos, and six contraltos. Among the sopranos an American young lady is mentioned. It is Miss Schillinger, whose stage name is Miss Adiny. She is inscribed as receiving a salary of \$6000. The highest pay is given to the famous barytone, Lassalle, who draws \$17,600 for eight months. After him comes the tenor Jean de Reszke, who has \$9600 for eight months.

The Symphonic Concerts have begun their new season under very promising auspices. Mr. Lamoureux is always faithful to the worship of Wagner. His last concerts have been devoted almost entirely to this composer. Among the novelties thus far given by Mr. Lamoureux, we have heard, a Pavane, by G. Fauré; an overture to Michael Angelo, by Niels Gade; a Prelude for Orchestra, by Chabrier; a Carnival, by Giuraud, and finally a Symphonic Poem, by the Russian composer, Borodine, entitled "Les Esquisses." The subject of the latter is a descriptive sketch of the desert in which a caravan passes on its way, breaking the silence of nature with movement and song. After it has disappeared, the Steppe falls back again into the awful stillness of solitude. The contrast between the life of the caravan and the death-like appearance of the lonely landscape is appropriately treated by the composer. Borodine is, I will not say the most Russian, (for our knowledge of Slav music is still at its infancy), but the most un-European Russian musician of whom we have yet made the acquaintance. It is fair to add that his works are still very little known. If we must believe the Countess de Mercy-Argenteau, who is herself a very competent judge of music, according to what she says in a recent book of hers on the Russian composer, César Cui, we must place Borodine among the real national musicians of Russia. Modern Russian music is represented, she tells us, by Borodine, César Cui, Balakirew, Liadon, Rimsky-Korsakow, Moussorgsky, to quote the principal ones, while she regards Rubinstein, Tschaikowsky, Napravnik and Boris-Schell too tainted with German ideas to be considered as national artists. I may add here by way of information, that César Cui is at work on an Opera called "Le Flibustier," the libretto being in French, taken from the drama of that name by the poet Jean Richepin given last year at the Comédie Française, and Rubinstein has almost completed an Opera entitled "The Walpurgis Night."

The Chatelet Concerts have not yet brought any novelty, if we except some fragments from the Opera "Jocelyn," by Benjamin Godard. This Opera has made its appearance in Paris and has excited much interest in musical circles, for it contains many fine ideas. The last act especially has been much praised. The new lyric stage which brought out Jocelyn is announcing many more novelties. Thus it will soon give "La Cigue," by Mr. Gennevraye; "Calendal," by Mr. Henri Maréchal, and later on "St. Mégrin," by the brothers Hillemacher, which first appeared at Brus-

sels last year. A comic opera, "Mascarills," by Mr. Jules Ten Brink, is equally spoken of. Those who have heard some fragments of it in private drawing-rooms give a flattering account of it. Since I am on the subject of new opera, I will mention that Mr. Alphonse Duvernois is at work on "The Duke of Athens," and has completed the first act, and finally Mr. Massenet is intending to set to music "Le Mage" on a libretto written by the prolific Jean Richepin already mentioned. The action happened in Persia during the time of Zoroaster. It is said that another of our musicians, Mr. Lenepveu was also thinking of writing an Opera on the same subject taken from Marion Crawford's "Zoroaster."

Every year the "Société des Artistes Musiciens" gives at the church of St. Eustache a grand religious performance for the purpose of bringing out some classical Mass and fostering among the general public the taste for sacred music. The Mass selected this year was one by St. Saëns, with four voices, chorus and orchestra. It is a work written some twenty years ago and is the more interesting as showing the early tendency of the composer. The style of it is severe and archaic. The modern spirit is apparent only in the accompaniments. The use of the grand organ in alternation with the orchestra produces a magnificent effect. It is, I think, St. Saëns who was the first to resort to this musical contrast which has been often imitated since. The *Gloria*, the *Sanctus*, and especially the *Agnus Dei* are the most striking portions of the Mass. The *Credo* also is a "fine page" as the French say. During the Offertory all the violins together played a Hymn, by St. Saëns also. It is a lofty composition and it was very appropriately introduced. Finally the Christmas Oratorio by the same composer was equally performed making the whole service devoted to the hearing of works by St. Saëns. The two only exceptions were an opening March entitled "Marche de Jeanne d'Arc," a characteristic heroic composition by Th. Dubois which was masterly played by Mr. Dallier, the organist of St. Eustache, and the Fugue in E-flat by Bach.

The well-known music publisher Mr. Choudens, died recently. He was at the head of a very prosperous establishment and he leaves it in a very fine condition. And yet Choudens began life under very moderate circumstances. He was modestly starting business at the time when Gounod was trying to find a publisher willing to purchase his Faust. Most of the publishing houses declined to make any proposition, others were offering a ridiculous low price. Gounod was beginning to be in despair. It was at that critical moment after Choudens sought an introduction by means of a mutual friend and made, what was then considered, a very venturesome stroke, by offering \$1200 for the manuscript. Gounod accepted with enthusiasm, for this was a fortune to him. Now, on the opening night, "Faust" proved a total failure. It is said that after the fatal performance, Gounod was escorted home by his bereaved friends who could not find a cheerful word to break the silence. Upon reaching the door of his house he took leave of them with only these words: "Well, my friends," said he, "it was no fault of mine. I did the best I could." As I said, Choudens bought the manuscript of Faust for \$1200. Only ten years later he had already cleared from it \$200,000, and meanwhile the Opera was making its appearance in every country of Christendom.

The Grand Opera is presently going to give "Romeo and Juliet," by Gounod, who is no longer the unknown musician of former years. The composer will himself lead the orchestra on the first night, for it is the first time that this Opera, which has been somewhat revised by the author, will appear on the first lyric stage of Paris. Adelina Patti is engaged to sing four times in it. It will be a great gala occasion, which will, in a measure recall the 50th anniversary of Faust, last year, when Gounod himself conducted the performance. Adelina Patti has already arrived in Paris to rehearse her part. After Romeo and Juliet, the Grand Opera will give St. Saëns new Opera, "Ascanio," which is already being studied.

ARMAND GUYS.

Have you any difficulties in your teaching? Any problems you cannot solve? State them in full and send to the Question and Answer Department.

Schumann says to musicians: "Write more than you improvise." To which we will add without charge: "Think more than you write." In fact the more thinking most of you do, and the less writing, the better.

MUSIC FOR FUEL.—A Boston publisher in advertising "cold weather music" recommends his customers to lay in a goodly quantity of his bright new music books with the winter fuel. The inference is obvious.

REVIEW OF RECENT CONCERTS.

The Symphony concerts are still the leading attraction in Boston, and the execution at these is so perfect that criticism can only busy itself with commenting on the readings of the different works, or the general make up of the program. In the latter respect a great improvement has taken place, for each program presents, among its educational features, at least one popular selection, or a number which can be understood by the public without too much effort. Rubinstein's Ocean Symphony, the original four movements, was given in a most perfect manner. It was sensible to discard the additional movements. Rubinstein has chosen rather a poor manner of adding to the success of his greatest symphony by adding to its length. After all, its most beautiful ideas are contained in the first and second movements.

Brahm's second symphony, which we regard as one of the most genial of classical works, was performed at the seventh concert, and seemed to be appreciated by the public as well as by the critics. Of course the development, which forms so important a feature with this learned musician, was not all comprehended by everybody, but it is better to lead the audience up to a comprehension of master-pieces than to come down to their level altogether, and give them music which requires no thought. The mission of these concerts in this regard seems to be well understood by Mr. Gericke. Another Brahm's work, the Piano Concerto in B-flat, a composition of symphonic dimensions, was played by Prof. Baermann, and the great Childe Harold Symphony, by Berlioz, given just too late for review in this number. Among the soloists, Mr. C. M. Lœffler made a great success with Bruch's *Fantasic* for violin, harp and orchestra. The work is founded upon Scotch themes and ends with a grand development of "*Scots wha hae.*" Bruch loves the Scotch music, and his treatment of the folk songs of this people is more successful than that of even Beethoven, Schumann or Franz, although not so entirely perfect as that of Mendelssohn. How many German composers have been attracted by the music and poetry of Scotland! It is the greatest tribute that can be paid to the power of the Gaelic folk song. The Eighth Rehearsal and Concert was given altogether by orchestra, and it speaks well for the growing musical culture of Boston that a concert of nearly two hours in length, composed entirely of classical numbers in large form, should have held the attention of the audience throughout. But the program ended with the ever beautiful and lofty Heroic Symphony, and it was performed in a manner that must have impressed even the most phlegmatic auditor. Nevertheless, one could have borne more rugged power and less of refinement in the first movement, which pictures a war-like hero and not a kid-gloved society leader. The imperious and combative nature of Napoleon was scarcely present in the suave and well-shaded measures of the performance of this part of the work.

Other concerts have been numerous enough. The three great vocal clubs of Boston have given their first concerts of the season, the Apollo and Boylston clubs giving miscellaneous programmes, which call for no very extended comment, but were none the less delightful because of the melodious character of the selections and the proof which they gave that the clubs were in the best of condition, the performances being of a technical excellence that calls for all praise.

The opening concert of the Cecilia was of a more noteworthy character, for it presented Brahms' German Requiem for the first time in Boston. This Requiem is the grandest sacred work that has been composed for a generation, and stands as a monument of the great genius and learning of the master of the present time. Written in memory of the composer's mother, it does not follow the lines of Catholic mass for the dead, but deals with a series of scriptural texts picturing the gloom of mourning in contrast with the glories of the after life. It is full of difficulties, and in the most complex contrapuntal forms, but it is also modern in the manner in which the orchestra is treated and in many of the vocal movements. It has many bold points of progression and form. The funeral march, for example, is in triple rhythm, a very novel effect, yet entirely consonant with its dignity and gravity. It may be mentioned, in this connection, that in Mediæval times many marches were written in this rhythm. Then there are bold deviations from form made in the fugues, where the subjects are wider in compass than is generally allowed, and a minor subject is followed by a major answer. The kettle-drums are used with much freedom in the third movement, having a long organ point that reminds of the use Beethoven made of this humble instrument in his first and fourth symphonies, and in his violin concerto. The Cecilia sang the work with excellent effect for a first performance, although they used a piano in connection with the orchestra, to give the cues to the chorus, which was a defect. Only in the terribly difficult fugue of the third number was there a trace of unclearness and lack of balance here and there, but this is little when one considers what the work is, and the chorus covered themselves with glory in some of the numbers. Excellent also were the two soloists, Miss Elizabeth C. Hamlin and Mr. Eliot Hulhard, who sang their strange modulations with a pure intonation and a steadiness that proved them to be good musicians as well as good singers.

A great flutter was caused in pianistic circles (and everybody in Boston plays piano) by the advent of Herr Moriz Rosenthal, the great player, who gave his first American concert in Boston. He played a program that would have taxed the strength of a giant, yet he seemed entirely fresh at the end of the trying ordeal. His opening number, Liszt's E-flat Concerto, was full of fire and bravura. In certain details of bravura work one may doubt if this young pianist can be equaled in the world. His octave work is something tremendous, his double glissandos are very well done, his touch has a demi-staccato style generally, which, if not always in place, at least avoids the danger of blurring in difficult phrases; his runs in double thirds are marvels of clearness and delicacy. In short, the artist is titanic in technique. One could occasionally demand more fervor of expression, but even this want was not seriously felt, for he performed (at the Young People's Popular Concert) the E minor Concerto by Chopin in a manner that has rarely been excelled in Boston. For pure virtuosity he has given us the "*Don Juan Fantasic*," by Liszt, that war horse of strong pianists, and the Twelfth Rhapsody (Liszt) mingled with a good deal of the Tenth, in an arrangement of his own. In these all the points noted above were prominent, and a slashing display of bravura resulted.

The Campanini Troupe, alas, found little favor here, spite of good singing on the part of Signorina de Vere, and Signore Campanini and Del Puente. The fact is that the day of miscellaneous concerts with piano accompaniment has

gone by in Boston, but let us hope that the Wagner fever has not made Bostonians intolerant of beautiful melodies, properly and artistically sung. Germany may give us the most solid musical food, but let us not turn away from the mother of song—Italy.

To stumble and blunder through ignorance when one can get light by asking for it in the Question and Answer Department, is worse than folly.

MUSICAL MENTION.

NOTES.

EUGENE D'ALBERT is writing the text of the opera upon which he is at work. It is to be hoped that Wagner's capacity in this line may be echoed in more than one example among his successors. It is the broad musician who merits the trophy nowadays.

Mr. Marcus M. Henry is doing San Francisco good service in offering the public series of concerts. We have the programs of several given in October, November and December, in which he secured the services of Mr. Jacob Müller, Mme. Müller and their pupils in opera and program music. They were assisted by local talent and by Mr. Charles Goffrie, musical conductor.

AN amusing story is told about Gounod, who, wishing to finish a new opera in peace, managed to startle his friends in a very original manner. Before leaving for his country house he sent out 4,000 cards announcing that the musician Charles Gounod, without having suffered any previous illness, had died very suddenly, that he had buried himself in his country house, and that he would not fail to publish his "Redemption."

A fine example for our larger towns to follow, and one in which our brethren across the water ought not to be allowed to anticipate us is afforded by the action taken at Eastbourne, England. After prolonged discussion on the subject, the town Council there have determined to engage a good and complete orchestra, able to render the best music in a satisfactory way, and have further resolved to provide the band with a proper *locale*. A small watering place will thus have the daily pleasure of hearing symphonic music played by resident musicians.

THE recent discussion in the *Standard* on Hymns and Tunes certainly has its comic side. The gentleman who wrote so sentimentally as to certain alterations made by tinkers in "Abide with me" must have felt small when informed the next day by Mr. Maxwell Lyte that the author had written at first the very words which are condemned as emendations. The writer of the letter in question is, all the same, perfectly justified in condemning the practice of altering hymns. If a writer's words are not suitable or good enough, they should be left alone. No editor or compiler of a Hymn book is bound to use any particular hymn; but if he uses it at all, he is bound in honor and decency to use it as its author left it. This is true of tunes as well as hymns. No editor has any sort of right to alter the melody of a composer, and to do so is a gross impertinence which cannot be too strongly condemned. As an instance of what may be legitimately and usefully done with a hymn-tune, take Sullivan's splendid harmonies to "St. Ann," set to "The Son of God goes forth to War." In this case, though the melody is unchanged, the meaning of the words is emphasized in a manner to be commended as well as imitated. As an instance of what ought never to be done, Handel's air "Come unto me" might be cited which the same hand has grievously mangled, by changing the time, omitting some portions of the tune, altering others, and generally hashing matters up. This is an almost incredible sacrilege.

CONCERTS.

YANKTON, DAK.—October—Organ Recital, given by Mr. Frank L. Stead, (N. E. C.), assisted by Mrs. E. M. Young, Contralto, and Mr. E. M. Young, (N. E. C.), Baritone. Program: Grand Chœur in D-Major, Guilman; Shall I from Mamre's Fertile Plain, (Joshua), Handel; Recit., For, Behold, Darkness Shall Cover the Earth, Aria, The People that Walked in Darkness, Messiah; Sonata, F minor, Adagio Andante, Recit., Allegro, Assai Vivace, Mendelssohn; Angel's Serenade, Braga; a. Romanza, arranged by Duham, Pabst; b. Pastorale in C, Wely; Duet, I will Magnify Thee, O Lord, Mosenthal; Marche Solennelle, Le Maigre.

TOLEDO, O.—November 12, First entertainment of the Central Congregational Church course, given by the Valda Grand Concert Company. Program: Duet, The Muleteers, Masini; Adagio, C minor Symphony, arranged for piano by Chevalier A. de Kontski, Beethoven; Polonaise, Jesusi Titani (Mignon), A. Thomas; Tell Her I Love Her so, P. Teye; An Old Garden, Hope Temple; Trio, Break, Break, Anderton; a. Lullaby, Schumann; b. Valse, inedit, Chopin; Duet, Venetian Boat Song, Blumenthal; Hybrias, the Cretan, Elliott; Old German Love Rhyme, I am Thine, Meyer-Helmud; Scotch song, Annie, Paladilhe; Reveil du Lion, Kontski; Quartet, La Jolie Fille de Perth, Bizet. An enterprise like the above (now in its second year) amply deserves the success it has achieved. The program was given by Mme. Valda, Mme. Anna Buckley Hills, Messrs. De Danckwart, W. A. Hudson, and the Chevalier De Kontski.

BOSTON, MASS.—November 16, Invitation Recital of Mrs. T. P. Lovell, N. E. C., assisted by Miss Finlayson, Messrs. A. De Séve and Otto Bendix, Signor Rotoli, Accompanist. Program: Duet on Themes from Don Giovanni, Wolf-Vieuxtemps; Grand Aria, Ah! forse lui, Traviata, Verdi; Aria, from Mitrane; Rossi; Concerto, No. 1, Adagio and Rondo, Paganini; Canzonetta, Salvator Rosa; All Things O Maiden, Rotoli; Tell Me My Heart, Bishop; Paraphrase on Mendelssohn's Midsummer Night's Dream, Liszt; Duetto, from Semiramide, Rossini; Air D' Isabelle, from Le pré aux clercs, Violin obligato, Herold.

MARION, ALA.—November 23, Teacher's Schubert Recital. Program: Overture to Rosamunde; Andante, from the unfinished Symphony, arranged for organ by Prout; The Young Nun; Impromptu, Op. 90, No. 3; Menuetto in B minor; Sketch of Schubert's Life, Ferris; The Erl-King; Sonata, Op. 42, first movement; Auf dem Wasser zu Singen, arranged by Liszt; Serenade; Marche Heroique, Op. 27, No. 3, transcribed for organ by Batiste.

BOSTON, MASS.—November 26, At the Shawmut Avenue Universalist Church, given under the direction of Mr. F. E. Woodward, N. E. C., by the following artists: Miss Flora Finlayson, Contralto, Mme. Dietrich-Strong, Pianist and Accompanist, Mons. Alfred De Séve, Violinist, Mr. Everett E. Truette, Organist, Mr. J. Alfred Pennington, Organist, Mr. F. E. Woodward, Baritone, (all of N. E. C.), Mr. Samuel J. Gilbert, Organist, and the Shawmut Male Quartet, Messrs. H. R. Daniels: 1st Tenor, A. G. Rentz, 2d Tenor, F. E. Woodward, Baritone, H. L. Dring, Bass. Program: Marche Pontificale, Lemmens; Fanfare Militaire, Lemmens; Austrian Hymn and Variations, Haydn; Elevation in A-flat, Guilman; Offertoire in G, Wely; Aria and Rondo, La Cenerentola, Rossini; Gavotte, Sgambati; Tarantelle, Whitney; Bedouin Love Song, Pinuti; Fantasia appassionata, Vieuxtemps; Ah, Leonora, La Favorita, Donizetti; Quartet in G minor, Adagio Concertante, Spohr; Introduction and Chorus, I Will Sing, Handel; Courtship, Thayer.

LAWRENCE, KAS.—November 27, Concert by pupils of Mr. William MacDonald, N. E. C., assisted by Miss Georgia H. Brown, Contralto. Program: Slavonic Dance, Op. 46, No. 5, arranged for pianoforte duet, Dvorak; Polonaise in C-sharp minor, Op. 12, Scharwenka; Expectancy, Buck; Waltz, Op. 6, No. 3, Saran; Romanze, from Two Serenades, Op. 54, a. Hoffmann; Octave Etude in E-flat, from Op. 48, Kullah; Best of all, Moir; Valse Impromptu in G, Raff; Faust Waltz, Op. 129, Jaell; Storm and Sunshine, Buck; Polonaise in F-sharp, Op. 2, Parker; Selections from the Ballet Music to the Opera Henry VIII. No. 2, Idylle Ecossaise, No. 4, Dance de la Gipsy, No. 5, Scherzetto, No. 6, Gigue et Finale, arranged for pianoforte duet, Saint Saëns.

BOSTON, MASS.—November 27, Grand Concert, under the management of Signor Augusto Rotoli. Artists: Mrs. T. P. Lovell, Soprano, Miss Flora Finlayson, Contralto, Signor Augusto Rotoli, Tenor, Signor Giuseppe Campanari, Baritone, Monsieur Alfred De Séve, Violinist, Mr. Otto Bendix, Pianist. Program: Duet, On Themes from "Don Giovanni, Wolf-Vieuxtemps; Jerusalem, from Gallia, Gounod; Duetto, from Favorita, Donizetti; Grand Aria, Ah! forse lui, Traviata, Verdi; Paraphrase on Mendelssohn's Midsummer Night's Dreams, Liszt; Duetto, Semiramide, Rossini; Austrian Hymn and Variations, Haydn; Aria and Rondo, Cenerentola, Rossini; Aria, Trovatore, Verdi; Air D'Isabelle, from Le pré aux clercs, Violin obligato, Herold; Quartet, from Rigoletto, Verdi.

LAKE ERIE SEMINARY, N. Y.—December 3, Pianoforte Recital by Dr. Louis Maas. Program: a. Sonata, G minor, Op. 22, Presto, Andantino, Scherzo, Fina; b. Toccata, C major, Op. 1, Schumann; Chromatic Fantasia and fugue, Bach; Sonata, A major, in one movement Scarlatti; a. Barcarole, G major, b. Galop, from Le Bal, Rubinstein; Twelve Symphonic Studies, Op. 13, Schumann; Theme and Variations, E. Ja., Op. 82, Scherzo, E minor, Op. 16, Mendelssohn; Etude de Concert, A minor,

Thalberg; Isolde's Liebestod, last scene from opera Tristan and Isolde arranged by Liszt, Wagner; Faust Fantasie, Liszt.

PHILADELPHIA, PA.—December 10, Matinee Musicale, by the pupils of Mr. Frederic Peakes, assisted by Mr. Edmon Morris, Pianist. Program: Female Chorus, Heaven, Smart; Slumber Song, Moszkowski; Air Routé, Godard; Duet, Tuscan Folk Song, Carraciolo; Sie Liebested Beide, Ich Staud in Dunkeln Traeumen, Clara Schumann; Vocal Polka, Arditi; Lieti Signor, Meyerbeer; Tarantelle, Chopin; Duet, In Questo Suolo, Donizetti.

MINNEAPOLIS, MINN.—December 10, Concert by pupils of Walter Petzet. Program: Italian Concerto, Bach; Sonata in G major, Mozart; Sonata in E-flat, Op. 31, No. 3, Allegro, Beethoven; Moment Musical, Op. 94, No. 6, Schubert; Novelette in D major, Schumann; Phantasie in F-sharp, Op. 28, 1-11, Mendelssohn; a. Etude, b. Impromptu, from Op. 90, Gouvy; a. Intermezzo, Op. 76, No. 6, b. Capriccio, Op. 76, No. 8, Brahms; Sonata in D-flat, Op. 99, non troppo mosso, Rheinberger; a. Aus vergangen Zeiten, b. Puck, Saadberger.

BROCKTON, MASS.—December 11, Entertainment by Prof. S. R. Kelly's Original Tableaux D' Art Company. Program: Swiss Echo Song, Eckert, Miss Emily Ellis; Studies in Plastiques, Misses Houghton, Hill and Chappell; Violin Andante, Mendelssohn, Miss Gertrude Tripp; Tableaux D' Art Company, Misses Hayford, Grubbs, Hill, Houghton, Chappell, Hopkins and Whiting; Tell Me My Heart, Bishop; Miss Ellis; A Railway Misunderstanding, Mr. Vernon W. Ramsdell; Violin Fantasie, Lucretia Borgia, Sainton, Miss Tripp; A Story of Xmas Eve, Mr. Ramsdell; Tableaux D' Art Company, Mr. Charles P. Garrett, Pianist.

N. E. CONSERVATORY ITEMS.

Mr. H. B. McCoy has accepted the situation of manager of Taylor's Music House, Springfield, Mass.

Married at Carrina, Me., Aug. 24, 1888, Miss Ida Gilman (pupil at the N. E. C. '87-'88, '88-'89) to Prof. Albert Lyford, of Kent's Hill School, Me.

The original reading given by Edna Dean Proctor afforded us a most delightful evening, for which we are very grateful to the gifted lady.

Mr. Sherwood Davidson, after a successful half year in and about Clay Center, has taken an enviable situation with Carl Hoffman, Leavenworth, Kan.

Mr. Faelten captured the Taunton people with a brilliant recital given under the auspices of the Academy of Music. He was assisted by Messrs. Perry and Very.

The Literary Club has elected officers under the new constitution. Mr. Hale is chosen President, Mr. Randolph, Vice-President, Mr. G. M. Chadwick, Secretary, and Mr. Mills, Treasurer.

Herr Moriz Rosenthal, the pianist, visited the institution November 28th. He played his own arrangement of the Liszt Rhapsodie Hongroise, in Sleeper Hall, in a remarkably brilliant fashion, and fully earned the applause and flowers he received.

Thanksgiving night was appropriately and amusingly celebrated by a presentation of the ever new Mrs. Jarley's Wax Works tableaux, and the unique family who insist with so pathetic heartiness and affection upon their common enjoyment of the blessings of the *mens sano in sano corpore*.

THE MUSICIAN'S CALENDAR, compiled by Frank E. Morse, and published by Silver, Burdett & Co., Boston, New York and Chicago. This work is pleasing to both eye and mind, and places the musical public under indebtedness to its painstaking compiler. Nothing can be desired which is not found in it. It may be ordered through THE HERALD, price, postpaid, 50 cents.

In response to many invitations Messrs. Carl Faelten (piano), Emil Mahr (violin), and Chas. E. Tinney (bass), have projected a concert trip through the Western States for the coming summer. We are sure that this announcement will bring great satisfaction, not only to the alumni and students of the N. E. C., but to the music loving public generally. Arrangements may be made for local talent to appear with them in these concerts. All interested in securing their services should make early application. Address care of E. TOURJÉE, Boston, Mass.

CONCERTS.

November 16, Organ Concert, 1751st Recital, Tremont Temple. Program: Theme and Variations, in A, Hesse, Miss Kate L. Moore; Suite in D Major, Lemmens, Miss Fanny L. Story; Marche Pontificale, Lemmens, Miss Julia Smith; Senta's Ballad and Spinoing Song, from the Flying Dutchman, Wagner, Miss Ella E. O'Brien and Ladies' Chorus; Watch-Night Pastorale, Merkel, Mr. S. Newton Cutler; Concert Variations in A, Best, Mr. Walter J. Kugler.

November 22, Soirée Musicale, by Mr. Hermann H. Hartmann, Violin, Mr. Wulf Fries, 'Cello, and Mr. Edward D. Hale, Piano. Program: Trio, Allegretto amabile, Romanze, Scherzo, Finale, Rheinberger; Violin Fantasie, J. Lombardi, Vieuxtemps; Grand Duo, Les Huguenots, Violin and 'Cello, Vieuxtemps and Servais.

November 26, Beethoven Recital, by Mr. Carlyle Petersilea, Pianist, and Mr. Emil Mahr, Violinist. Program: Sonata, Op. 12, No. 3, Allegro con spirito, Adagio con Molto espressione, Rondo, Allegro molto; Sonata, Op. 23, Presto, Andante scherzoso, piu Allegretto, Allegro molto.

November 30, Soirée Musicale. Program: Concerto, in E-flat, Orchestral parts on second piano, Adagio and Presto, Weber, Miss Laura Dean; Che farò Senz' Euridice, Gluck, Miss Alice M. Gray; Andante in F, Beethoven, Mr. Wade R. Brown; Recitation, The Uncle, Bell, Mr. Vernon W. Ramsdell; Concerto, No. 1, De Beriot, Mr. John Kelly; Vineta, Smart, By the Sea, Tinney, Miss Kate Mayo; a. Allemande, b. Gavotte, D' Albert; Study, Rubinstein, Miss Grace Kellogg.

December 6, Violin Recital, by Mr. Emil Mahr, assisted by Mr. Carl Faelten. Program: Sarabande and Tambourin, Leclair; Chaconne, Theme with Variations, for violin alone, Bach; Ballade, A-flat, Op. 47, Chopin; Paraphrase on Good Friday, Melody, from Richard Wagner's Parsifal, Mahr; Scotch Rhapsody, Variations on Scotch Folksongs, Faelten; Caprice Burlesque, Bird in the Tree, Hauser.

December 10, Vocal Recital by pupils of Mr. Frank E. Morse, assisted by Miss Blance Palmer, Pianist, pupil of Mr. Frederick F. Lincoln, Madame Districh-Strong, Miss Julia Smith, Accompanists, and Mr. Morse. Program: Christmas Carol, Whitney, Carol Club; Nativity, Holden, Miss Emma B. Marot; Prelude, from A minor Suite, Bach; Fugue, Op. 5, No. 3, Rheinberger, Miss Blanche Palmer; Christmas Song, Gounod, Miss Minnie Andrews; Trio, Christmas Time, Gade, Misses Andrews and Willis and Mr. Andrew; Nazareth, Gounod, Miss Alice M. Dearing; Cantique di Noel, Adam, Mr. Morse and the Carol Club; Valse Caprice, Op. 31, Scharwenka, Miss Palmer; The Lost Chord, Sullivan, Carol Club; Carol Club:—Misses Minnie Andrews, Bertha A. Burke, Minnie A. Butler, Martha W. Claflin, Lilly Crane, Alice M. Dearing, Gertrude French, Minnie Haub, Almira Henderson, Gertrude Keeler, Mary Kimball, Hattie F. S. Kohler, Florence Lamy, Blanche Letour, Florence McNie, Esther Parmenter, Ruth A. Phelps, Harrie V. Rhodes, Arminia Sims, Anna P. Taylor, Lila Tucker, Myrtle Willis, Jennie M. Wilson; Nellie B. Wilson, Laura Wagner.

December 13, Entertainment in Elocution and Dramatic Action, by pupils of Prof. Samuel R. Kelley. Program: Comedy, Which Shall Have Him? Donna Sylvia de Torrellas, Miss Helen L. Hill; La Princess Nadege Tcherniloff, Miss Minnie A. Miller; La Vicomte Maurice de Trany, Mr. Vernon W. Ramsdell; Tragedy, Monologue, The Burgomaster's Death, Adaptations from the Play of The Bells, Scene, a room in the Burgomaster's House, Mr. Vernon W. Ramsdell; Impersonation, Aunt Sophronia at the Opera, Miss Mary E. Rayner; Original Studies in Plastiques, With a Roman Sword, Miss Kate J. Whiting; With a Falcon, Miss Anna W. Chappell; With a Lance, Miss Helen L. Hill.

December 17, Beethoven Recital, by Mr. Carlyle Petersilea, Pianist, and Mr. Emil Mahr, Violinist. Program: Sonata, Op. 47, Kreutzer, Adagio sostenuto, Presto, Andante con variazioni, Finale, Presto; Sonata, Op. 24, Allegro, Adagio molto espressivo, Scherzo, Allegro molto, Rondo, Allegro ma non-troppo.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Mary MacCormack, '88, is at the head of the Music Department in the Oregon State University, at Eugene City, Oregon.

Married, Nov. 1, 1888, at Odebolt, Iowa, William S. Tasker to Edith I. Sutton, '88. Mr. and Mrs. Tasker will reside in Dubuque, Iowa.

Mr. J. F. Emerson, '82, continues as teacher of music in the public schools of Methuen, Mass., and is also the chorister at the Congregational Church.

From Knoxville, Tenn., we learn that Mr. C. A. Ellenberger, '84, is conducting the rehearsals of the musical society in that city. There are seventy-five members in the chorus.

Miss Fanny Starkey, '85, is busy teaching Piano, Harmony and Vocal Culture, in Boston. Miss Starkey has two ensemble classes and is a member of the choir of the Mt. Vernon Church.

Mr. Frank L. Stead, '88, writes that he is very busy and enjoys his teaching in the Yankton College, Dakota. He has given one organ recital and played in several concerts.

Mr. Wallace P. Day, '83, sends interesting programs (see Musical Mention) of recent concerts at the Illinois Female College and the Institution for the Blind, Jacksonville, Ill. Mr. Day reports a very busy season.

Miss Margaret Macrum, '88, is successful in her teaching and pupils are constantly increasing. She has organized and directs a ladies' chorus, and is to give a pupils' recital this month.

Miss Annie L. Payson, '75, of Foxboro, Mass., has piano pupils in Mansfield and at her home, and teaches music in the public schools in Foxboro. Once a week piano students are given an opportunity to play before others.

Mr. C. B. Snyder, '86, has organized a Conservatory in Winfield, Kansas. He continues in the faculty of the South-western Kansas College, is director of the music in the first M. E. Church, and conducts the rehearsals of the Roman Catholic choir.

The *Greencastle Star* speaks as follows of a musicale given by Miss Eva Alden: "The recital given by Miss Lena Eva Alden, teacher of the piano-forte at Depauw University, on Wednesday last, was a most delightful event. Miss Alden played admirably.

Mr. George F. Ogden, '84, continues in charge of the Musical Department in the New York State Institute for the Blind, at Batavia, N. Y. This is Mr. Ogden's fourth year in this position, and also his third year as organist in St. James Episcopal Church in that city.

Miss Ella B. Stebbins is as usual teaching piano, pipe organ, harmony and theory in the Wesleyan Academy, Wilbraham, Mass. Miss Stebbins has a record of ten years successful teaching in this institution, and has sent many of her graduates to her Alma Mater.

The music department of the Sherman (Texas) Institute is very successful under the direction of Mr. George E. Case, '86. Two years ago, at the time Mr. Case became connected with this institution, two music teachers could do the teaching, now four are required. There are about one hundred pupils in the department.

Four years ago the department of music in the Westminster College, New Wilmington, Pa., was started by Mr. T. M. Austin, '87. It has been successful and this year an assistant has been engaged. Mr. Austin has, in connection with his teaching, a notation class numbering fifty-five, and a mixed chorus of sixty voices.

This is Miss Jennie M. Bagley's third year as Principal of the Music Department in Howard College, Fayette, Mo. She finds much to encourage her in the interest in "a higher musical education" which has been awakened. Miss Bagley has been the organist at the Methodist church during her residence in Fayette.

Miss Julia L. Chamberlin, '86, is at the head of the music department in the University of Washington Seattle, Washington Ter. This is the first year of the department in this institution, and the board of regents intend to have it become a Conservatory of Music. Miss Chamberlin writes, "My class is a large one and my pupils are much interested in their work. I have many pleasant memories of my Alma Mater."

The Judson Female Institute, of fifty years standing, at Marion, Ala., was destroyed by fire on Saturday, November 24th. Mr. A. A. Hadley, '88, informs us that he escaped with all his wardrobe, and that nearly every one of the pianos were saved, but he mourns the loss of the "lovely organ." The Judson trustees have with commendable energy rented the King House, and will retain all the faculty. They have also decided to begin at once to rebuild. On the evening before the fire a Schubert recital was given, under Mr. Hadley's direction, and the *Marion Standard* states that "his performance on the organ was simply grand."

"Miss Mary Wood Chase gave two delightful piano-forte recitals on Monday and Tuesday evenings. On the second evening Mr. Eugene M. Stevens also took part, singing a bass solo with fine effect. Miss Chase, whose playing it is always a pleasure to commend, played all her numbers without notes. The program given on Monday evening was as follows: Liszt, Rigoletto di Verdi; Seeling, Lorely; Bach, Gavotte, G minor; Pinsuti, Bedouin Love Song; Chopin, Etude, Op. 25, No. 7; Joseffy, At the Spring; Hollander, Hunting Song (left hand); 1' Absence, Bazzini; Wagner-Brassin, Magic Fire."—*Winona, Republican, December 1st.*

Miss Chase has organized a male quartette which is called the "Chadwick Quartette," in honor of Mr. Geo. W. Chadwick.

We clip from the Jacksonville Daily Journal of November 28th, the following notice of the concert given by the faculty of the Institution for the Blind: "Mr. Day has proven himself a most conscientious and painstaking musician, and we consider this institution most fortunate in the possession of such a director. Mr. Day's selections for the piano were played in a masterful manner. He possesses strength and dignity in his style as well as the most delicate finish in pianissimo passages. As an organist he stands very high. This was Miss Genevieve Clarke's (N. E. C. '85 and '86) first appearance in concert in our city. All were delighted with her work. Her selection, "With Verdure Clad (Creation), was sung in splendid style. She possesses a good, clear, strong voice, very flexible and under good command. Her articulation is splendid. Both her numbers were heartily endorsed.

Mr. Wm. B. Godfrey, Director of the Cornell College Conservatory of Music, Mt. Vernon, Iowa, sends greeting and "success to the Alumni Department" of THE HERALD. He reports the Conservatory in a flourishing condition. There are

six teachers in the department, two vocal, three piano and harmony, and one for violin. Weekly pupils' recitals and quarterly concerts are given. Mr. Godfrey was one of the organizers and the first president of the Music Teachers' State Association of Iowa. At the last meeting of this association his Trio in C minor was played. Of this the *Presto* said: "It is somewhat of a pretentious composition, and was played with good effect by Messrs. Cumming and Barbour, violin and viola, and the composer at the piano. The andante is graceful and melodious. The scherzo and allegro scherzando movements show an especially finished treatment. All through the themes are ably brought out, and carefully worked in form and structure."

"IT PAYS TO SMILE WHEN ONE CAN."

"Have you tried the newest patent vocal method?" asked the over worked amateur vocalist of a friend.

"No. What is it?"

"Why my teacher has just discovered it. You brace the crico-thyroid muscle against the epiglottis, and elevate the intercostal muscles over the diaphragm, then force the uvula to intertwine with the right-hand tonsil and emit a labio-lingual sibilant!"

"Why this is madness!"

"It may be so," sadly responded the student, "but there is an enormous deal of 'method' in this madness!"

"Dear me," ejaculated Mrs. Tonhunter, after hearing her daughter execute a brilliant aria several sizes too big for her, "hasn't Almira got a magnificent timbre to her high tone." "Timber!" snarled the crusty old uncle who had always desired his niece to learn cooking; "Timber! lots of it! Why its the most wooden voice I have ever heard."

It is singular that among all the commercial music publishers now-a-days nobody has ever written a set of Fairbanks' Scale Exercises! Don't give this idea a-weight.

"Conductors have their vanities as well as tenors. For the Drury Lane season of 1859 two conductors had been engaged. Signor Arditì and Mr. (afterward Sir Julius) Benedict.

"Both were excellent, but neither wished to be mistaken for the other. Both, moreover, were bald, and I remember on one occasion, when a grand combined performance was to take place, Benedict going into the prima donna's dressing-room, taking up a brush, and carefully arranging his scanty hair so as to cover as much as possible of his denuded cranium. 'What are you about, Benedict?' I asked. 'Nothing, particular,' he replied; 'only I don't want while wielding the baton to be mistaken for Arditì.' Soon afterward Arditì appeared, and with a couple of brushes, began operating on his hair so as to leave as much as possible of his bare skull exposed to view. He explained his action by exclaiming: 'I don't want to be mistaken for Benedict.'—*Mapleson's Reminiscences.*

At one of Rubinstein's recitals at St. James's Hall, he was accosted by an old lady in the entrance-hall, just before three o'clock, and thus addressed:

"Oh, Mr. Rubinstein, I am so glad to see you! I have tried in vain to purchase a ticket. Have you a seat you could let me have?"

"Madame," said the great pianist, "there is but one seat at my disposal, and that you are welcome to; if you think fit to take it."

"Oh, yes; and a thousand thanks! Where is it?" was the excited reply.

"At the piano," smilingly retorted Rubinstein.—*Ex.*

SOULFUL YOUTH (languidly)—"Do you sing 'Forever and Forever?'" She (practically)—"No, I stop for meals."—*Ex.*

The infant class teacher was trying to bring out the fact that David was a man of varied occupations. The question was asked, "What do you call a man who plays on a harp?" A youngster quickly answered, "An Italian." Then a new topic was introduced.—*Exchange.*

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns for sale at lowest rates by Musical Herald Company.

Messrs. O. DITSON & CO., Boston, New York and Philadelphia.

Through the Valley. Waltz Song. J. F. Gilder.

Waltz songs serve their purpose if they are melodious and give some points of practice, and as this fulfils these exactions there is no reason why it should not find a place in the repertoire. It is for soprano voice but does not make any great demands on the high register, B-flat being its highest note, and even that being taken in an easy manner for the vocalist.

Valse Caprice. Gilder.

This is an instrumental waltz, by the same composer. It is not very capricious, nor very difficult. Yet it sounds sufficiently brilliant and will find plenty of admirers.

Sultana Waltzes. Harts.

Melodious and well contrasted in its themes, which are also danceable. Naturally a dancing waltz does not afford many points for the critic to comment upon, as its beauties are at the best superficial, but we can class this waltz above the average of its school.

Capriccio. Scarlatti-Tausig.

One of Mr. Joseph A. Hills' selections from the works of the old masters. We recommend not only this piece, but the entire set, as such works originally composed for the spinet and kindred instruments, assist the student in acquiring the crisp, clear staccato which was characteristic of them. There is much quaint beauty in the work besides its being such an excellent etude of finger action.

Gavotte and Musette. Beaumont.

Also in the ancient style although composed by a modern. It has the prettiest of chief themes, and the Musette is a proper one with a drone bass. It is one of the neatest additions to the very crowded Gavotte field.

Silver Star Mazurka. Bohm.

Melodious themes, pleasant contrasts, and not so easy as to make it unavailable for practice.

Rangeley Waltzes. F. L. Rhodes.

Paris Nouveau Waltzes. Wobanka.

Two tuneful sets of waltzes. Fully up to the style of Lamothe, Strauss, Waldtenfel, etc.

Garden Song. Lichner.

A more graceful melody than the recent "potboilers" of this composer. It may find a place in the medium stages of practice.

The Outpost. Pinsuti

Whenever we find a soldier and a baritone song, we know that the former is doomed. No matter how jovial he may appear in the first verse, he must die in a minor key in the last. This soldier is only an exception in so far that he dies in a major key. The song is dramatic and well-suited for Bass or Baritone voice, its highest note being D, while there are a couple of deep Fs optionally given to display the Basso profundo voice.

Hearts for Sale. Trollope.

A rather jingly and superficial soprano song, with G as highest note.

The breeze's soft arise. Gregh.

Not as attractive as the Serenade by this composer, but a very mellifluous Barcarolle nevertheless. It is for middle voice but has an optional two-lined A which will suit it to sopranos and tenors as well.

Thine forever, God of Love. C. D. Brown.

A very melodious solo for tenor or soprano. The words are sacred, and the Latin text of "O Salutaris" is added. The harmonies while not

remarkable are adequate, and the song is not severe in its demands upon the voice, the highest note being G-sharp.

Pierrot. Hutchison.

A song which is sure to become popular. It is somewhat over-addicted to progressions of thirds, but it has a very pleasing tune, is quite rhythmic and has a tender little story in the style of "Across the far blue hills, Marie," by Blumenthal. It is published both for high and low voices.

The Spinning Wheel. Henschel.

Of course the accompaniment of a spinning wheel in music is not new, but Mr. Henschel never writes in a conventional manner, and this song is almost as quaint, simple, and beautiful as his "Oh! bush thee my Babie," which is saying a great deal. The little sigh, with its striking modulations at the end, is especially effective, and the song ought to make an immediate success. Its compass is from C-sharp to E.

Sing to me, Mother. H. M. Dow.

We do not generally admire "mother" songs, the best of which are generally mawkish, if we except Franz's "Mother oh sing me to rest," but this is considerably above the average, and may be sung by any vocalist with a voice of medium range.

On Judea's Hills. F. D. Bates.

Some of the progressions of this song are rather bold, but the climax is well-managed, and the work makes an effective Christmas song for tenor or full soprano voice. Altho it only runs to F-sharp the tessitura is quite high.

Glory to God's Eternal King. Meyer-Helmond.

Also a broad and powerful song for Christmas. It requires a dramatic soprano or a tenor robusto, to do it justice in the key in which this edition is published, E-flat, but an edition for baritone is also issued.

Madrigal. Chaminade.

Open now thy blue eyes. Massenet.

Now she is wholly mine. Massenet.

Three pretty French chansons, of which the first is the daintiest, altho the romantic style of the other two is not to be despised. All three are for tenor or soprano voice, and the translations are weak in all of them.

Sprites of the Danube Waltzes. Strauss.

Waves of the Danube Waltzes. Ivanovici.

The beautiful blue Danube (which the writer knows to be entirely yellow) will never inspire another dance as attractive as Strauss' first waltz on the subject, yet both of these are danceable and melodiously rhythmic compositions.

Heart Whispers. Delacour.

A romantic morceau for piano. Its themes are very melodious and gracefully varied at each reappearance. It is marked "an andantino," but andantino is the most ambiguous term used in connection with music. In this case we think it accords with the modern usage (the opposite of the literal meaning of the word) and is to be played a little more rapidly than andante.

Hunter's Greeting. Carl Bohm.

A tempo di marcia, with a good deal of practise work in runs and octaves (medium grade) thrown in. The piece will make a pleasant recreation, altho by the manner in which the hunter growls in the bass we judge that he has not shot very much.

The Angel's Serenade. S. Smith.

A good piano transcription of Braga's well-known and sugary song.

Messrs. A. P. SCHMIDT & CO., 13 & 15 West Street, Boston.

Thou Art So Like a Flower. C. Johns.

There is no poem in existence which has been set to music as many times as this one, by Heine. This setting is pleasing in melody and has a neat contrapuntal accompaniment. It is for tenor or soprano; highest note A-flat.

Berceuse. } Piano and Violin. C. Johns.
Intermezzo. }

We find more of real attainment in the Berceuse than in the Intermezzo, although the latter is the more ambitious work of the two. The melody of the cradle song is unforced, natural and beautiful, and it is well-harmonized, although somewhat boldly.

Short Preludes and Fugues by Bach. H. M. Dunham.

A good edition of some of Bach's shorter organ works, well selected, and carefully edited by Mr. Dunham who has added

good registration, pedal markings and general directions sufficient to make the works available for teaching purposes.

A Romance. } F. Lynes.
I would be a Cloudlet. }

Both excellent songs, the first one, for soprano or tenor, being especially graceful. The second is also melodious and well-harmonized, but it seems odd to hear a basso (the song is for such a voice) warble forth a desire to be a cloudlet.

Sway to and fro. Macfarlane.

A very dreamy little lullaby for alto voice. The accompaniment is eminently suitable to its subject, and the song should find favor.

Were I a prince Egyptian. } Clayton Johns.
Love's Response. }

Of these two songs (both of which are for tenor) the second seems the most spontaneous, natural and beautiful. The harmonies are well arranged, the spirit of the words well caught, and the song tho not of easy ballad type, will make a pleasing selection for drawing-room or concert.

Our King. A. Rotoli.

We have already spoken in commendation of this work in reviewing the soprano edition. It has evidently found favor with musicians, for we now receive two other editions, for mezzo-soprano and baritone, and for contralto and bass. The broad and lofty religious character of the refrain makes the song peculiarly suitable to these voices.

The Lifted Veil. Barnby.

This excellent song has also been previously reviewed in another edition. Messrs. Schmidt & Co., however, publish it in two keys, one for baritone or mezzo-soprano, the other for bass or contralto. The song is well worthy the attention of all singers.

The Violet. H. Strachauer.

Pretty, tuneful and simple, as befits its subject. In these days when our resident composers are all straining so violently to say something very new and out of the common, it is pleasant to find something in the folk-song vein, and this song has all the artless directness of that school. It is for middle voice.

Christmas March, for Organ. C. E. Tinney.

Melodious, rhythmic and easy. Altho registered for a three-manual organ, its effects can readily be given on one of two manuals, and the array of stops at the beginning need not frighten the average organist.

First Amusements. G. P. Ritter.

Twelve elementary recreations for piano. The composer has shown great ingenuity in keeping his melody within narrow compass, yet giving an expressive little tone picture. The title says "on five notes," but we find this compass exceeded in a few cases. Nevertheless the works are very easy, and may be used to encourage very young pupils. The titles are: "The Echo," "The Happy Child," "Duettime," "Spring Song," "Elsie's Delight," "The First Waltz," (with a little joke for its central theme) "Happy Birdling," "Grandpa's Dance," "Huntsman's Song," "Cradle Song," "Spanish Dance," and "Grandma's Story."

Silhouettes. G. Philipp.

Also a set of easy compositions, but of slightly more advanced type than the preceding, to which in fact they may form a sequel. The titles may give some clue to the style of the contents. They are: "Autumn Leaf," "The Hunter's Call" (how regular the hunter appears in easy piano music!), "Gitana Mazurka," "Farewell," "Cheerfulness," "Evergreen," "Happy Moments," "Warrior's March," "Rustic Dance," and "The First Violet." All of these are pretty little tone pictures, and will not do harm in the hands of a young pupil since each contains a few good points of practise, even tho the pill is skillfully sugar-coated.

Chant de Troubadour. E. H. Bailey.

This troubadour chants a very ordinary theme on the piano, and adds to the trouble by several variations.

Indulo—Hungarian March. Macfarlane.

Rather bizarre in its progressions, but original, yet not so attractive as some of the songs of this composer.

Berceuse by Rubinstein. Arr. by H. M. Dunham.

A fine transcription for organ by a composer whose arrangements are always worthy and interesting. It is for a three-manual organ, and from the nature of the composition has a good deal of work on the swell organ. The registration is carefully indicated and the work deserves the attention of concert organists and will not be unsuitable for church use.

After the Battle.—Marche Triomphale. E. Holst.

The warriors are evidently having a grand jamboree and celebrating their victory in a fortissimo manner. The march is rhythmic, melodious and satisfactory—as marches go.

La Campanella. Berton.

Not so difficult or effective as the bell which Liszt rang. It is, however, melodious and contains some good points of study, as, for example, octave work and skips for the right hand, but we find very little of the "campanella" in its measures.

The approach of Spring.
In the swing.
Mazurka.
Scherzino. } F. Lynes.

Four pretty piano compositions, poetic in thought and nicely worked out. We especially admire the beauty of the theme in the left hand, in the first number, with contrapuntal accompaniment in the upper part, but all four are worthy compositions and deserve to become popular with pianists of moderate ability.

Mazurek. } J. Orth.
Rococo.

Two graceful and original dance rhythms, which can be well employed in the medium grade of study. They are not only agreeable in their rhythmic swing, but contain technical points which make them useful.

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Ransom Guard Waltz. } Brainerd.
Beau Mond Polka.

Both are tuneful works and ought to become popular in their school, spite of the wretched French on the title page of the second.

Tarantella. Fox.

Composed by Albert H. Fox and revised and fingered by Geo. Fox, as the title very prominently asserts, but we fail to see the need of collaboration on such a diaphonous work, in which by the way, much of the fingering is at least doubtful, and much omitted altogether.

Home, Sweet Home. Left hand. Wehli.

This is the famous left hand transcription which Wehli used to make such a great success with a dozen years ago. It is probably familiar to most of our readers and scarcely needs any comment on our part save to say that it will be an attractive display piece for popular occasions.

Violin Studies. Kayser.

The famous 36 Studies, op. 20, are here published in two books. It is unnecessary to analyze a work which is so well-known, but we may say that the edition is well-printed and generally correct.

The Lark's Flight. A. C. Andrew.

This lark does not soar on very strong pinions. The flight is rather monotonous, and the harmonies are tame as well as the bird.

Jacqueminiots. Max Eliot.

A literature has here gone into music, and with considerable success, and yet more promise. John Boyle O'Reilly's words are well-treated, the climax being effective, and the work quite singable. It is for contra-voice.

Father of Victory, March. Ganne, arr. by Davison.

St. Valentine's Marche, Brillante. 4 hands. Blake.

Life and Liberty, Marche Brillante. Blake.

Nation of Honor, Grand March. Paul Keller.

Four good marches. The first is the best, but the last three are also rhythmically pleasing, although they do not quite deserve the adjective "Brillante," or "Grand."

Chanson des Alpes. T. P. Ryder.

An arrangement for four hands, of the most popular piece this popular composer ever published. The arrangement is by C. D. Blake.

Souvenir. Heller.

A charming album leaf for piano. It has all Heller's facility of expression, is not difficult, and is carefully fingered by B. M. D.

Glad Hours—Reminiscence for Piano. } C. C. Stearns.
Contemplation—Illustration for Organ.

Mr. Stearns shows as much ingenuity in finding new names for his genre of pieces as Whistler in discovering strange appellations for his paintings. "A Symphony in Green," "A Sonata in Yellow," may be

rivalled by a "Reminiscence for Piano," or an "Illustration for Organ." The first piece presents a melody in the vein of Lange, but not so smoothly flowing. In the organ number there is also a disjointed style of expression, but there is much beauty in the themes, particularly in the central theme or Trio, which is very expressive and in good contrast with the other themes. The work will probably find a niche in the repertoire of church organists.

Messrs. E. SCHUBERTH & CO., New York.

Valse de la Reine. } B. Boekelman.
Sehnsucht.

Two works which are gladly recommended to advanced pianists, for not only do they contain many good technical points of practise, but they are good musical pabulum, containing well-constructed themes, in good contrast with each other, and treated in a musicianly manner. We personally prefer the poetic style of the second to the graceful vein of the first, but both may well be admitted to concert programs.

MR. N. H. ALLEN.

Father, to us, Thy Children,—Unaccom. Quartet.
He shall come down like rain,—Alto solo and quartet.
Remember, Thy tender Mercy,—Sop. solo and quartet.
Return unto thy rest,—Quartet.
Gloria in Excelsis,—Quartet and Chorus.
I will lift up mine eyes,—Sextet and Chorus. } N. H. Allen.

These are the first efforts of the composer which we have yet seen in the sacred forms, altho we have already commended his able work in the domain of song-writing. The result is eminently satisfactory. A broad, ecclesiastical style, a good knowledge of the use of harmonies, and a proper use of organ are evidenced in all. The solo passages are properly melodic, yet do not descend to the mere sweetness which characterizes much of the so-called sacred music of the day. Space forbids detailed analysis of each, yet we may speak in general commendation of the entire list.

Messrs. GEO. WILLIG & CO., Baltimore.

Time bringeth Roses. Ardit.

We do not think this waltz-song quite as attractive as the better known works which Ardit has given us in this form, but it is nevertheless a good study for full soprano voice, and affords some good exercise in syncopation, altho unusually free from fioritura and bravura.

Chant du Matin. Boscovitz.

Pretty but rather superficial. It can however be of use to piano students in acquiring a light touch, and contains some good work in scales and embellishments.

Dancing Waves. Magruder.

The waves are so tranquil, and the dancing so conventional and tame, that one need not fear getting sea-sick.

Birthday March. Behr.

An easy, but pretty little four-hand piece for young students.

Lute and Virginal. J. C. Engelbrecht.

Not much of the character of either of these instruments is to be discovered in the music, save perhaps in the central theme, which has a spinet-like melody. The rest is extremely modern, being in fact an ordinary march theme, with variations a la Thalberg.

Conservatory Edition of Scales. Bernard.

The reviewer can find very little that is new to say about the scales at this late day, but the edition is good, has European fingering, and is clearly printed.

Nanon, Polpourri. Genée.

Some of the prettiest tunes of this attractive opera are here arranged for violin and piano. It is an easy arrangement, the violin having no double stopping, no harmonics, and no very difficult positions or progressions, while much of the piano part is in simple chords.

Messrs. SILVER, BURDETT & CO., Boston.

The Enterpean. J. W. Tufts.

Of all recent collections of part music for high schools, advanced classes, or even regular choral societies, this is the best. The sterling musician who has compiled the work has made his influence felt in every page. The various numbers are taken from the best works of great masters, the sterling English school of glee and madrigal is well-represented, the patriotic songs are adequate to their purpose, and the hymns and sacred numbers at the close are much better than the general order found in such compilations. The book is a thorough success and cannot be too earnestly commended.

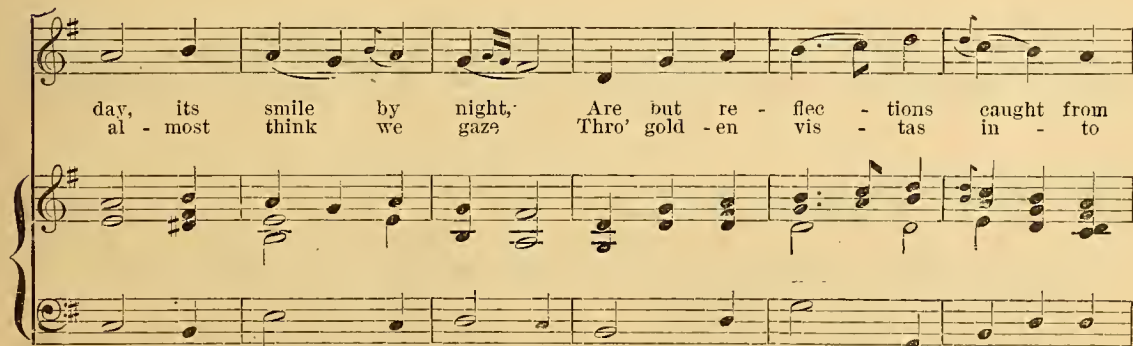
THOU ART, OH GOD!

"The day is Thine; the night also is Thine: Thou hast prepared the light and the sun. Thou hast set all the borders of the earth:
Thou hast made summer and winter.—Psalm lxxiv: 16, 17.

Words by THOMAS MOORE.

Composer unknown.*

Solennemente.



* This Air is said to have been composed by the late Mrs. Sheridan. It was originally sung to the beautiful old words, "I do confess thou 'rt smooth and fair."

Thee. Wher - e'er we turn Thy glo - ries shine, And all things
heav'n; Those hues, that make the Sun's de - eline So soft, so

fair and bright are Thine, Wher - e'er we turn Thy glo - ries
ra - dant, Lord! are Thine, Those hues, that make the Sun's de -

shine, And all things fair and bright are Thine.
cline So soft, so ra - dant, Lord! are Thine.

3 When Night, with wings of starry gloom,
O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
Is sparkling with unnumber'd eyes;
That sacred gloom, those fires divine,
So grand, so countless, Lord! are Thine.

4 When youthful Spring around us breathes,
Thy spirit warms her fragrant sigh:
And every flower the Summer wreathes
Is born beneath that kindling eye.
Where'er we turn Thy glories shine,
And all things fair and bright are Thine.

MAZURKA.

F. CHOPIN, OP. 7, No. 1.

Vivace.

f 3 1 2 3 *cres.* *ff* *fz* *p scherz.*

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

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

Ped. * *Ped.* *

p *legato.*

p *stretto.* *fz*

p (nonlegato.)

a tempo. *poco rall.* *f* *cres.* *ff* *fz*

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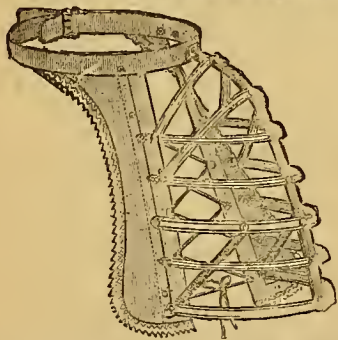
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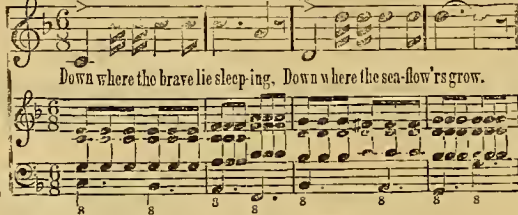
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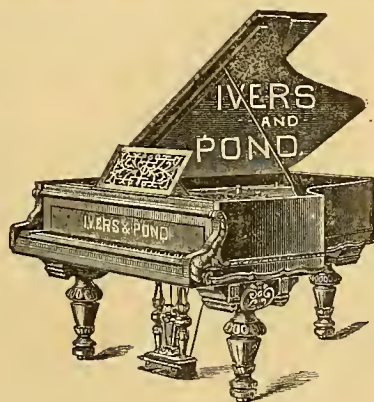
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"Any effort made with honest intentions in the direction of truth, will somewhere or at some time meet with deserved success."

The records of Italian opera afford a striking exemplification of the craze for composition that pervades so many musical aspirants, and who as a rule have "nothing to say." How many good executive artists are immolated on the altar of uninspired attempt it is of course impossible to estimate. There is a statistical statement that indicates the amount of purposeless music produced in Italy alone since 1835. No less than 12,000 new operas have been given during that period. Of that number, how many have survived the ordeal?

On a recent occasion Hans von Bülow, after conducting a rehearsal of Rubinstein's "Ocean" Symphony, a work he professes to dislike, remarked to the members of the orchestra, "that such music as that could only be conceived, understood or directed by a man with long hair." When Rubinstein was informed of the circumstance, he, with that suavity of manner so characteristic of him, smilingly expressed his surprise that Bülow should have so pointedly referred to the length of his hair, seeing that he had never in his life made the slightest allusion to his (Bülow's) long ears!

MUSIC HALL is sadly in need of a good organ. The instrument at present placed like Mahomet's coffin, between the floor and the ceiling, is not varied enough in its stops to make a great effect in real organ works, altho it supports a heavy chorus as well as can be expected. But there are some works where orchestra and organ are combined, and which could be gloriously given were there but an organ capable of sufficient registration in the hall. Guilmant's Organ Concerto is one example of this sort. Even St. Saëns' Third Symphony had to be postponed, because the organ in the hall needed repairs before it could undertake its simple part in it.

WHEN we wrote a satirical article on the advisability of protecting home talent against the importation of great pianists, singers, etc., we had no idea that the arrow would fly near a serious mark. Yet since that time a petition to tax actors who come to us from abroad, has been seriously entertained by the powers that be. If actors can be subjected to a tariff, the ridiculous project of taxing musical artists may not lie outside of the pale of possibility. It is needless to express our views on such an eventuality. Art should be free, and should belong to no country—and to all. The protective system applied

to art matters has already led to some absurdities, and it is likely to lead to more. Meanwhile America needs all the workers in art who will come to her shores, and should rather pay a premium than impose a tax upon any such class of immigration. If it is intended to discriminate between the greater and lesser artists (actors, musicians, painters, or what not) we imagine that it will be one of the most amusing things in the world to see legislation attempt to draw the line.

EVERY year the necessity of a World's congress of musicians grows more imperative. Musical Notation which is the nearest approach to a universal language that the world has ever seen, is yet full of ambiguities and contradictions which need to be authoritatively settled once for all. No mere reform by this or that eminent teacher, by any great institution, or by an entire country even, would be sufficient to correct the abuses which have grown up, and unify the language of our art. It requires a gathering of all the great lights, or at least of many of them, just as the physicians and the scientists of the world gather every few years and systematize their fields of labor. What could such a congress do? It could definitely settle the rules to be followed in the use of accidentals, in the writing and performance of embellishments, it could simplify and regulate the nomenclature of music it could put some form into the hazy matter of slurs, and in every way it could straighten out the lines of music which now appears so tangled in many matters. A universal art should receive more universal attention regarding its details than ours has received hitherto.

To many musicians even of reasonable culture, the works of Bach and Händel, or at the farthest, Palestrina, stand as the pillars of Hercules, marking the utmost limits of music. It might serve a good purpose, and surely would be of educational interest if a few of the shortest choral works of des Pres, di Lasso, and other old pioneer composers could be heard once in a way. There would be an occasional crudity, an empty fifth here or there, that would offend modern ears, but the skillful counterpoint, the canonic imitations, the wonderfully interwoven progressions yet without any seventh chords, would bring a new flavor into some concerts, that might not be entirely uninteresting. Besides it is almost a duty not to allow the labors of these men, who first ploughed the field of music, to be forgotten in the golden harvest which has been gathered by their followers. Dufay, Ockeghem, di Lasso, and des Pres, made Bach and Händel possible. They undoubtedly strayed from the exact paths of art, in

that they exalted skill and ingenuity at the expense of feeling and emotion, but they were like the Alchemists of old, who in searching for the Philosopher's stone, brought forth the more useful science of chemistry. In the same manner one will find many of the useful laws of our art fast rooted in the labors of the predecessors of Palestrina.

THE hearty endorsement which the "HERALD Reading Course" has already won from our readers, gives abundant assurance that we have made no mistake in projecting the idea. The course will certainly prove of the greatest advantage to all earnest teachers and students. It may be well for us to say here that the books recommended, will be, so far as possible, inexpensive and easily secured. Rare and expensive books will be referred to as suggested volumes only; and from these we shall make large excerpts in preparing matter upon the monthly topics.

Unfortunately many large libraries contain but very few modern works upon the subject of Music, and hence it will be necessary for many of our readers to purchase the required volumes. But such investment will prove so profitable that we are sure it will be attended with no regrets.

In the nature of the case the course must grow, and as it grows it will be affected by the sentiment of our readers. Suggestions and inquiries regarding it will always be welcome and receive prompt attention.

THESE are days of musical satiety. The ancients exclaimed time and again against over-eating—tho many of them over-ate tremendously—and hygienists talk urgently about it to-day; but no one says anything about musical over-eating. And yet here in our city of Boston, there are hundreds who are overfed with music and who, perhaps, do not know it. The disease has not been clearly defined. We know that overloading the stomach injures digestion, affects assimilation, and brings about decay. Just what goes on in those organs, or parts, or powers, which digest and assimilate musical pabulum, we do not precisely know. This we do know, that as the stomach tires the tongue loses its fineness of taste. What boy does not remember gnawing a sweet crust of dry hard brown bread and feeling sorry when he had finished? Those were the days when the stomach was strong and well, before we had eaten too much and too rich food. What music lover, going every Saturday night to a symphony concert, and twice or thrice a week to this or that quartet or choral concert, fails to recall the pleasurable chill which used to run down his back at the Allegretto of Beethoven's Seventh Symphony, when the cellos took up the countertheme on the A string? Is it so now, my friend, do you feel the same thrill of delight in these days of musical satiety, after you have heard so much?

THE sketch of Mr. Morse which appears in this issue is the first of a series which will introduce our readers to a number of the rising young musicians and composers of this country.

THE recent performance of the Prometheus music by Beethoven, at the Symphony concerts, calls up the question as to the wisdom of performing the lesser works of great composers, even as a matter of curiosity. "Homer sometimes nods," says the proverb, and every great composer has had a *lapsus* here or there. With Beethoven the most remarkable weakness has been exhibited in two opposite directions, his fugue for strings (Op. 133) is a great failure because of the attempt at contrapuntal complexity, and his "Battle of Vittoria" is one also because of the triviality attempted for a light and popular occasion—the benefit concert of Mäelzel. Mozart's weak spot was in the very vulgar subjects which he sometimes essayed to treat musically, one of his most skilful canons being utterly unfit for ears polite. Schubert was at his weakest in his attempts at symphony before he had digested symphonic form and the art of thematic development, but even in these early attempts the natural instinct for beautiful melody, and the tasteful contrasts made, seem to atone for faults which the classicist might find. It is not well to resurrect the poorer works, even of the greatest minds, from oblivion. What literary student would spend any length of time in studying Milton's "Paradise Regained," Byron's "Don Juan," or Goethe's third part of "Faust?" There is enough work for a lifetime in acquiring what is beautiful and noble in the heritage of the ages which the master minds have left us; let their less immortal works be suffered to enjoy the sleep which time brings to mediocrity.

MRS. F. came to us with distress in her face. "Mr. X has left town and Mary is now taking piano lessons of Mr. Y, and altho I cannot see any reason for it, she has been put way back to the beginning." We enjoyed her playing so much and had come to so look upon it as one of our home delights, that now when Mr. Y says Mary must play nothing but technical exercises and we are deprived of the entertainment for which we had waited so long, I must declare I am greatly vexed and disappointed." Called upon for counsel, we inquired into the matter. Mary had been well taught; there was no doubt of her teacher's thoroughness and honesty; she had passed the stage of the Clementi sonatinas, played little pieces very nicely, and promised constant improvement. The new teacher acknowledged that her fault was only one of position, but refused to take the child unless she began anew. To us Mr. Y seemed unnecessarily severe, but we were able to offer Mrs. F little consolation, for we knew that Mr. Y would hold to his point even if his purse suffered and he were clearly in the wrong, for our experience had taught us, that the peculiar selfishness known as "artistic conviction," which comes from the mistaken or correct idea that one's own way of doing is the best, and perhaps the only right way, makes teachers obdurate and often lays unnecessary burdens upon the suffering pupil. To say that there is only one way of playing the piano, is to say that very many pianists, of indubitable excellence, do not play the piano, because they do not use this one special way of piano playing. The same thing is true of the violin and voice. The great

virtuoso, Ernst, changed his whole management of the violin after reaching manhood, and after having fully formed his style; this was an astonishing feat, and was accomplished only by great will power. Assuming that most students of music have sufficient will power, and bearing in mind the outlay of time and money, why is the teacher called upon, in a case like the present, to set back the pupil when the holding of the hand, that is, the tension of a few muscles, is the only thing to be corrected? Why should not the pupil be allowed to go on giving delight in the home, gathering spirit and zest from little successes, while at the same time the hand is being slowly formed to suit the new teacher's ideas and "convictions?"

"Just where painting is weakest,—namely, in the expression of the highest moral and spiritual ideas,—there music is sublimely strong."

ETHICAL COMPOSITION.

The desire to become a composer is a natural outcome of youthful musical enthusiasm, but how rarely is the effort justified by the result! Enthusiasm is a quality of vital importance in the development of musical talent, but unless guided aright, and checked when pursuing a mistaken course, it is apt to prove a source of incalculable mischief. Students stimulated by a practical insight of the mysteries of harmonic combination and fugal structure, are all more or less subject to an attack of *cacoethes scribendi*, and begin to "compose," whether they have any gift of individual conception or not. If they have not, their efforts in this direction are useful to this extent, they become more familiarized with the practical application of structural rules. But, the fascination of recording their thoughts, regardless of their worth, is one they cannot resist, and the time that might be profitably employed in developing interpretative power is wasted on a branch of the art for which they possess no qualification.

Composers are created, not made, and if any talent, any conceptional power exists, a skillful teacher will soon discover and carefully develop it; but unless it does exist, the student should be content to devote his energies to the ripening of his powers in another direction, and thereby qualify himself to fill the position in the world of art for which nature has designed him.

With the favored few, the mind literally overflows with unsought thoughts, full of originality and beauty, that only require mature strength for their classification, development and presentation. Such buds of promise should be cultivated with the utmost care. But, the mechanical attempts of those who have no musical ideas to express, should be discouraged when there is danger of their becoming chronic. The production of such "purposeless music" benefits no one. Let the student remember how few of our greatest artists are numbered amongst composers. They recognize the fact that they do not possess the divine afflatus, and accept the situation. Had they not done so their well earned laurels would never have been won. *Ne sutor ultra crepidam* (Let not the shoemaker go beyond his last) is a worthy and truthful aphorism of the widest possible application.

STATUS OF MUSIC IN ANCIENT ROME.

In these days of advanced musical art and stage realism we are apt to underrate the achievements of the ancients, which however tend to prove there is very little "new under the sun." In proof of the advancement of the art much stress is often laid on the appearance of princes and princesses of royal blood as amateur vocal and instrumental performers on the public platform in aid of the cause of charity. That the precedent was established as far back as the commencement of the Christian era is, however, an historical fact. According to Suetonius, who is regarded by classical scholars as a reliable author, the Emperor Nero sang in the presence of thousands in the great theatre in Naples, in the third year of his reign. Afterwards he went to Greece and sang in several of the principal theatres in that country. He was also an accomplished performer on the flute, trumpet and lyre. But he excelled in the vocal art, and in order to cultivate his voice to the best advantage, he engaged the services of a singing tutor, one of whose duties was to observe the state of the atmosphere and report thereon, in order that his imperial pupil might avoid taking cold by going out when the weather was chilly. The many so-called voice trainers of the present day, who trade in a special "method," might also utilize with profit one of his devices, viz.: that of sleeping with plates of lead on his breast, in order to correct unsteadiness of breath and impart the power to sustain sounds with uniform volume. This was doubtless quite as efficacious as "abdominal breathing," and many other modern inventions of more or less questionable utility.

Another reliable Latin historian—Apuleius—describes the performance of a pantomime, "The Judgment of Paris," which must have been similar in many respects to an operetta of our own times. First, as to the scenery. A high mountain built of wood, planted with shrubberies and green trees, a fountain flowing on the top and a stream of real water trickling down its side. A few live goats were discovered cropping the herbage, in charge of a youthful shepherd dressed in Phrygian costume with a golden diadem on his head. The whole *mise en scene* and action afterward described, is also quite in accordance with modern usage. This pantomime was accompanied throughout with instrumental music, supplemented by a chorus after the ancient Greek manner, the actors uttering no sound. The size of orchestra and chorus was unusually large. The instruments of which the former was composed consisted of flutes, pipes, lyres, gongs, trumpets, castanets and cymbals. When the pantomime contained more than one act, instrumental music was interpolated, corresponding exactly with the modern *entre acte*.

Of course due allowance must be made for the eulogistic descriptions of these old writers, who were not hampered by any standard of comparison; but their statements, nevertheless, indicate beyond the shadow of a doubt that we have originated but little even in this advanced age of lyric and dramatic art. It has simply been a process of evolution, and its progress during the last thousand years has been by no means phenomenally rapid. What new forms of art lie hidden in the dim future, it is of course impossible to determine, but probably the underlying basis will ever remain unchanged.

"I am very much pleased with the Herald, and am advising my students to subscribe for it. I consider it quite an important factor in their Musical Education." That teacher deserves success and is sure to realize it.—*Ed.*



THE MUSICAL CONNOISSEUR.

A well-known Boston divine is reported as having said that no man should dare to stand in the pulpit, and pretend to preach, who is not so familiar with the Gospels that he could recite from memory, every recorded incident of our Saviour's life, exactly in its supposed order. This principle, if adopted, might end the career of many a popular preacher. But, in an age when teachers are expected to know their subjects thoroughly, surely it is not too much to ask. Every profession has within its ranks a large number of incompetent men. The Gospel ministry can, least of all, afford to give encouragement to unsafe teachers.

Not only in religious matters, however, but in every department of thought the cry of the world is beginning to be "Let us have men who understand their business." Even in the musical world this sentiment is growing apace.

There was a time when any man who could sing at first sight the simplest melodies of the church was admired as a very great artist. Until the time of Guido, the practical schoolmaster (about 1100 A. D.), it was the work of almost a lifetime to acquire the art of reading music. Each melody had to be learned by close application, and in many cases virtually by ear. Fancy those learned musicians, those great artists at Rome toiling incessantly day after day, and week after week in the vain hope of mastering as simple a melody as we can possibly imagine! A child of seven years ought to know more about music now than some of the leaders of the Cathedral Choirs knew in the tenth century. Musical notation was then in a very unsatisfactory condition; now, it is the perfection of simplicity. What was then considered quite an achievement for men is, now, but the amusement of children. What was then the ultimatum is now but the introduction to the beginning.

Wonderful has been the growth of the musical language; and this growth is destined to continue—

"Since ever by symbols and bright degrees,
Art, childlike, climbs to the dear Lord's knees."

It goes without saying, that there is, now, a more general demand for a high degree of musical skill and knowledge, than ever before. Perhaps there were a few men fifty years ago, whose ideas of musical culture were very high, even according to modern standards; but they found little congenial companionship; they were far in advance of their age. But now to the Christian world at large musical culture means something—not *much*, in some places—but *something*.

It is no longer a sin to study music; even the much-abused "fiddle" has overcome its adversaries, and won the approbation of all good people. St. Hieronymus is credited with the saying that "A Christian maid should not know what a lyre or a flute is, nor what their use is." This prejudice is rapidly melting away, and in

some favored localities no longer exists in any degree. Not only is musical scholarship beginning to be respected; it is one of the imperative demands of the age.

THE most encouraging feature of the present condition of affairs is the fact that musical culture is considered a necessary part of a liberal education. But as there are very many degrees of culture it becomes a question of some importance to decide what sort of a standard the unprofessional connoisseur should be required to reach. Surely musical culture means, first of all, an intimate acquaintance with the most important musical compositions. It means very little to know the names of the great composers; it means very little more to be able to mention the principal works of each of the old masters. Anyone can learn these with very trifling effort. But it means something more to acquire some definite idea of all these important compositions.

If it is acknowledged that there are any certain remarkable masterpieces in musical art, why should it sound so strange to say that the man who affects musical culture, should be familiar with every one of them? Is there a student of literature, who has not in common with every other student, made himself familiar with the more important works of Shakespeare, Milton, Goethe, etc.? It would be easy to make a long list of literary performances and say that every man of general culture must be acquainted with everything in the list. Why is it not expedient to frame a similar list of musical works for the general student? Such a list would include at least the best creations of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin and Wagner. Many other names ought to be included, but these are indispensable. Of some of these only two or three works might be considered indispensable. The Messiah alone might be sufficient from Handel. Of others, many numbers should be required. Not one of Beethoven's symphonies could be omitted, and not many of his P. F. sonatas; because these works are in themselves so important, and because they have been such powerful factors in modern education. The connoisseur must know Bach, Handel, Haydn, and Mendelssohn, in their oratorios; Mozart, Beethoven, Schubert, Mendelssohn and Schumann, in their symphonies; Bach and Mendelssohn in Organ Music; Bach, Beethoven, Schumann and Chopin, in Pianoforte Music; Schubert, Schumann and Mendelssohn, in their Songs; and Mozart, Beethoven, and Wagner, in the Musical Drama. Familiarity with the above list of works is the least that can be reasonably expected of the man who would claim to be well informed in Music. This is only the beginning of what the professional musician must know.

FAMILIARITY with music does not necessarily imply the ability to play a musical instrument, nor proficiency in singing. It may be possible to have some familiarity with music without even so much as the ability to read the notes. But knowledge acquired without study is not likely to be of much real value. In every community there are some such people who without the slightest acquaintance with the mysteries of musical notation, are nevertheless, in their own estimation, very competent

musical critics. The most loquacious dilettante, however, is usually capable of reading ordinary melodies with tolerable ease.

To become really intelligent concerning musical works, one must not only hear them, but he must read them, and analyze them. There are some very clever people who still affect to believe that musical analysis is only a matter of imagination and sentimentality. A distinguished college president once said to the writer that he considered it preposterous to pretend to make a rational analysis of a musical composition. Yet, notwithstanding the good doctor's opinion, no man has a right to pretend to understand a classical symphony, or sonata, unless he is capable of making a rational analysis of it. He must know the first theme, and the second theme, the elaboration, the transitional passages and the codas. This much at least is rational. If he cannot mark these divisions, and describe their relation to each other, he has no right to pose as a critic.

A man is not necessarily a musician because he lives in a musical city. Going to Europe alone never makes a musician. Money cannot purchase talent; neither can it bestow understanding. Musical culture comes like every other species of culture, by personal application, by individual effort. It is the fruit of endeavor, the reward of patient labor.

"It is the curse of talent that altho it labors more steadily and perseveringly than genius, it does not reach a goal."

MUSIC PUBLISHERS AND COMPOSERS.

Many Music publishers are unfavorably regarded by composers, and not altogether without reason. The former may plead that they regard their business from a purely commercial standpoint, and therefore supply the public with what they require, be it good, bad or indifferent; but it cannot be denied that many stimulate the demand for worthless trash by every conceivable device.

The methods by which unscrupulous publishers pander to depraved musical taste are many and various.

Every passing event from prize fights to presidential elections is signalized by songs, marches and dance music—generally a reproduction of some old stock matters, embellished with an attractive, inartistic, pictorial title page.

It is also customary with some large publishing houses to retain on the premises, a musical "man of all work," whose business it is to "fix up" adaptations of reputable works in a form attractive to the uneducated public. It is needless to say that reverence or even ordinary respect for a composer is conspicuous by its absence in these cases. Classical songs and piano works of great composers are maltreated, and commonplace accompaniments of the most vulgar type, often, too, abounding in incorrect progressions, etc., are unblushingly substituted for the original; difficult passages are ruthlessly omitted, and these shameless libels are put forth as special "copyright editions" without one word of apology. Songs also are frequently arranged as quartets, trios or duos,

or *vice versa*, curtailed or lengthened to suit the market, and issued as the bona fide productions of the composers who have been subjected to this outrageous treatment.

The absence of an international copyright act has tended very much to aggravate this special evil, for unlike literary publishers, the music publisher is not content even to allow alien composers to appear in their own garb.

The young American composer of merit has special cause to lament the present state of things, for it is often very difficult to find a publisher for his works if they are of superior type. As an instance of this, it is related on good authority that one of the most promising of our young native musicians submitted several songs and piano compositions of a really high order of merit, to one of the largest publishers in this country. After their worth had been acknowledged by the musical referee of the house, the expectant author was *naively* asked by the publisher if he considered them superior to the compositions of Gounod, Rubinstein, Moszkowski, or any living European writers. He of course replied in the negative and was then asked why he should expect his MSS. to be purchased when he (the publisher) could obtain the choicest European productions without payment?

This exactly illustrates the position in this regard. On the other hand the incompetent teacher, who will guarantee the sale of a certain number of copies amongst his unfortunate pupils and their friends, can succeed in adding to the list of musical atrocities to any extent he pleases, thanks to the commercial instinct of the publisher, while those who in desperation make an arrangement to have a composition published on their own account, may rely on the copies being consigned to the limbo of "Author's property"—the top shelf.

There are, however, and most fortunately, exceptions, quite sufficient to "prove the rule." These publishers issue worthy music, and do not fill their catalogues with foreign reprints, or mischievous perversions of reputable works, and, moreover, they find it profitable. Such men deserve special recognition, as they are not only aiding the cause of musical education, but have proved by results that they can do so with profit to themselves.

If a stringent law were passed prohibiting the sale of improper music as well as improper literature, the musical taste of the public would speedily be purified.

In these days of musical philanthropy it may be suggested that here is a field in which a wealthy Art patron can do good work. The establishment of a publishing house for the exclusive benefit of American composers of merit; the MSS. submitted to be referred to reliable judges of acknowledged standing, and only those compositions worthy of the Art to be accepted. The authors of selected works should be paid a fair sum for copyright and allowed to participate in future profits. Such an institution would soon become self-supporting and besides effecting a much needed reform would afford healthful encouragement to our young composers, who are compelled to go abroad to win the recognition denied them at home.

"Of all the Musical Journals I have ever read I like the Herald by far the most, and I intend to be a constant subscriber." We modestly consent to the judgment and very heartily commend the intention.—*Ed.*



CHARLES H. MORSE, MUS. BAC.

We are glad to publish a portrait of Mr. Charles H. Morse, who is recognized as one of the most promising musicians of the Northwest. Mr. Morse was born in Bradford, Mass., January 5, 1853. While a schoolboy at the age of fifteen he first filled acceptably the position of organist in the Congregational church in his native town and has since been organist at the Unitarian church, Woburn, the Union Congregational church, Columbus Avenue, Boston; Boston Music Hall, Tremont Temple, the Central Congregational church, (Rev. Dr. Duryea's), and the St. Paul, (Minn.), First Baptist church.

Mr. Morse studied under Messrs. George E. Whiting, J. K. Paine, Carlyle Petersilea, J. C. D. Parker and S. A. Emery, and graduated from the N. E. Conservatory in 1872 and from the College of Music of Boston University in 1876, from which he received his degree of Mus. Bac., being the first to win that honor from this institution.

Before completing his studies he was called to the professorship of the musical department in the then new Wellesley College. After nine years at Wellesley Mr. Morse went to Minneapolis and during the winter of 1884-5 was organist at the First Baptist church, St. Paul. In September 1885 the Northwestern Conservatory of Music was opened and has since been successfully carried on under his direction. Mr. Morse is recognized as an accomplished general musician, with an especial talent for his favorite instrument, the organ.

The humors of musical price lists have never been sufficiently explored. In a recent catalog we read, "Home they brought her warrior" for 35 cents. He must have come home in a very cheap Herdic. Further on the plaintive appeal is made, "From thine eyes let me borrow" 25 cents. This is the smallest "sight" draft on record.

MUSICAL READING COURSE.

REQUIRED READINGS FOR FEBRUARY—LAST HALF OF LAMPADIUS' LIFE OF MENDELSSOHN,* TOGETHER WITH ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS, THUS ✕

SUGGESTED VOLUMES FOR FURTHER READING.†

Goethe and Felix Mendelssohn-Bartholdy, by Carl Mendelssohn Bartholdy.

The Mendelssohn Family, by Hensel.

Felix Mendelssohn and his Letters, edited by Moscheles.

Rolfe's Edition of Scott's Lady of the Lake.

Our readers will find these suggested works very readable and interesting. Aware that they are not in the possession of most musicians or librarians, we have printed some extracts from them. Readers who happen to have access to the old files of the Musical World (May, 1866), or of Dwight's Musical Journal (1873), will find further reminiscences of much interest by Schubring and Horsey. The letters of Mendelssohn of course are widely known. They will all be found very pleasant and stimulating reading.

ROLFE'S LADY OF THE LAKE.

This volume has been put into the HERALD's Three Years' Reading Course because of its great merits and advantages. To read the Lady of the Lake in any edition of Walter Scott is always a delight; but to read it in Rolfe's edition, which contains a map, abundant notes and many exquisite pictures of the scenery, is another and far more delightful thing. It enables the earnest student and reader to enter the mind of the poet and read between the lines. This volume well-used is especially valuable to the student of music as a means of poetic cultivation, without which no person can ever become a musician. It will also bring the student of music into peculiar intimacy with the favorite tune, "Hail to the Chief," in the boat song of Roderick Dhu upon Loch Katrine.



FELIX MENDELSSOHN.

The history of the whole Mendelssohn family is well worth reading. The grandfather was no ordinary man, and Abraham the father, tho not possessing the splendid gifts of either father or son, was a worthy link between. His good sense comes out in the adoption of the Protestant faith for the training of his children, and indeed in all his wise and appreciative treatment of them. The talented son in a letter expresses his wonder at the justness and insight of his judgment even upon vexed questions of his art. Leah, the mother, possessed varied and comprehensive accomplishments. She spoke French, English and Italian fluently, and was a good Greek scholar. She was also musician and artist of no mean attainments. With all this her noble character goes far to account for the nobility and charm which are so bright in the characters of Felix and Fanny and Rebecca.

*Lampadius' Life of Mendelssohn, a neat volume of 170 pages. Price, post-paid, \$1.37. (Incorrectly \$1.12 in our last number.)

†Scott's Lady of the Lake (Rolfe's Edition), finely illustrated. A very neat handy volume. Post-paid, 75 cts.

Goethe and Felix Mendelssohn-Bartholdy, by Carl Mendelssohn-Bartholdy. Post-paid, \$2.00.

The Mendelssohn Family, by Hensel (2 vols.) post-paid, \$5.00.

Mendelssohn's Letters, by Moscheles, post-paid, \$3.00.

Any of the above books may be ordered through the HERALD.

To the references made in Lampadius' book to Mendelssohn's acquaintance with Goethe, may be added the following:

Goethe was never tired of listening to Felix when he was at the piano, and with the father talked almost exclusively about him. To Felix himself he said one day, when something had happened to annoy him., "I am Saul and you are my David; when I am sad and dreary, come to me and cheer me with your music." One evening he requested him to play one of Bach's fugues, which young Frau von Goethe had mentioned. Felix did not know it by heart, only the theme was known to him, and on this he improvised a fugue. Goethe was enchanted, walked up to the mother, pressed her hand warmly, and exclaimed: "A charming, delightful boy! Lend him again soon, that I may get all the pleasure I can out of him." Felix himself was fully conscious of the value of such praise, and although the Weimar ladies took great pains to spoil and flatter him, he had a mind only for Goethe's love and satisfaction.

"My recollections of Mendelssohn's playing," says Madame Schumann, are among the most delightful things in my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempi very quick, but never to the prejudice of the music. It never occurred to me to compare him with virtuosi. Of mere effects of performance he knew nothing. He was always the great musician, and in hearing him one forgot the player and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technique; but latterly, as he often told me, he hardly ever practised, and yet he surpassed every one. I have heard him in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made upon me."

"Mendelssohn's playing," says Dr. Hiller, "was to him what flying is to a bird. No one wonders why a lark flies, it is inconceivable without that power. In the same way, Mendelssohn played the piano because it was his nature. He possessed great skill certainly, power and rapidity of execution, a lovely full tone, all in fact that a virtuoso could desire; but these qualities were forgotten while he was playing and one almost overlooked even those more spiritual gifts which we call fire, invention, soul, apprehension, etc. When he sat down to the instrument music streamed from him with all the fulness of his inborn genius—he was a centaur and his horse was the piano. What he played, how he played it, and that he was the player—all were equally rivetting, and it was impossible to separate the execution, the music and the executant. This was absolutely the case in his improvisations, so poetical, artistic and finished; and almost as much so in his execution of the music of Bach, Mozart, Beethoven or himself. Into those three masters he had grown, and they had become his spiritual property."

The power Shakespeare wields upon every large nature that comes in range of his spell, appears, as might be anticipated, in the life we are studying. The unique and charming environment which lent its magic to the great dramatist's fine sorcery are sketched thus in Hensel's book, a translation of the plays had come into the Mendelssohn house:

"The impression produced was deep indeed; the tragedies, but even more the comedies, and especially the *Midsummer-Night's Dream*, were the joy of the Mendelssohn children. By a singular coincidence, in that very year, 1826, in their lovely garden, favored by the most beautiful weather, they themselves

led a fantastic, dream-like life. In the garden-house lived an old-lady with beautiful and amiable nieces and grand-daughters. Fanny and Rebecca were intimately acquainted with these girls, Felix and his friends joined them, and the summer months were like one uninterrupted festival day, full of poetry, music, merry games, ingenious practical jokes, disguises, and representations. Writing materials and paper were laid out in one of the summer-houses, on which everybody wrote down any droll or pretty thing that occurred to him. This formed a *Garden-Times*, which was continued in winter under the name of *Tea-and-Snow Times*, and contained many charming things, both serious and playful. Even the older people, Abraham, Zetter, Humboldt, were not above contributing to, or at least joining and enjoying sports of such a peculiar and tasteful kind. The whole life had undoubtedly a higher and loftier tendency, a more idyllic coloring, more poetry, than is often met with. Nature and art, wit, heart and mind, the high flow of Felix's genius, all this contributed to give a coloring to their doings, and on the other hand this wonderful life gave a new impulse to his creative spirit. A vast and rapid change took place within him, and several remarkable works followed in quick succession, widely different from the compositions of his childhood."

Chief of these was the *Midsummer-Night's Dream Overture*. Hensel believes this origin is just what lends such a singular charm to the work. It is a remarkable fact that twenty years afterward, the composer taking up this work of his youth, found its truth unchanged and could set it at the head of the completed work without the alteration of a single note. It was truly Shakespearian and truly Mendelssohnian.

Referring to Mendelssohn's severe allusions to some of his celebrated contemporaries, notably, List, Berlioz and Chopin, a recent criticism says: "In a letter to Moscheles, dated April, 1834, he writes: 'What you say of Berlioz's overture I thoroughly agree with. It is a chaotic, prosaic piece, and yet more humanly conceived than some of his others. I always felt inclined to say with Faust,—

He ran around, he ran about,
His thirst in puddles laving;
He gnawed and scratched the house
throughout,
But nothing cured his raving;
And driven at last in open day,
He ran into the kitchen."

For his orchestration is such a frightful muddle, such an incongruous mess, that one ought to wash one's hands after handling one of his scores. Besides, it really is a shame to set nothing but murder, misery, and wailing to music; even if it were well done, it would simply give us a record of atrocities." Again, later, he characterizes Liszt's harmonics as "depressing" and "stupid to me," and adds: "I cannot believe that impartial people can take pleasure in discords or be in any way interested in them." And here, too, is doubtful praise to another, whose genius and fame are of record: "Chopin's studies have much charm for me, although there is a good deal in them that appears unscholarlike to me."

For these seemingly harsh opinions of really great artists we may not accuse Mendelssohn of selfishness, and the jealousy so common among even the greatest of geniuses, and especially musical artists. We find these opinions in private letters to intimate friends, who agree with him. To them his heart was open; he thought aloud, secluded from the public. Some expression of feeling was necessary; some chords of his sensitive

nature would vibrate with pleasure, some with pain. Those nearest to him heard and felt the discords as well as the harmonies produced in his soul. There must have been some grounds of truth in what was thus expressed.

In a letter, dated March 21, 1840, Mendelssohn writes of Liszt: "His playing, which is quite masterly, and his subtle musical feeling, that finds its way to the very tips of his fingers, truly delighted me. His rapidity and suppleness, above all, his playing at sight, his memory, and his thorough musical insight, are qualities quite unique in their way, and that I have never seen surpassed. The only thing that he seems to want is true talent for composition. I mean really original ideas."

There is abundant evidence in these letters that the mind of the great composer was just, generous, and catholic in its recognition and appreciation of musical talent.

Here and there we get hints of his associations outside of musical circles. He was an attendant upon the lectures of Hegel and Ritter; was a friend of Goethe, with whom, at Weimar, he spent a "memorable fortnight," in 1830. "I am quite-aware that I am sitting next to a master, not a pupil," said Moscheles, on the occasion of their first acquaintance, when Mendelssohn was but fifteen years old.

The significance of the art life of Mendelssohn and the part he has taken in the musical history and development of his time, make every item of intelligence concerning the man, his manners and the impression made upon his cotemporaries, full of interest. This little picture, for example, of the boy musician: He took his place among grown people, in his child's dress, a tight fitting jacket, cut very low in the neck, with full trousers buttoned over it. Into the slanting pockets of these he loved to thrust his hands, rocking his head, covered with long brown curls, from side to side, and shifting restlessly from one foot to another.

Here is another picture of him at twenty. It is a reminiscence of his visit to Wales, written by a daughter of his host, near Llangollen. She says:

"Mr. Mendelssohn came down there to spend a little time with us, in the course of a tour in England and Scotland. My father and mother received him kindly, as they did everybody; but his arrival created no particular sensation, as many strangers came to our house to see the mines under my father's management, and foreigners were often welcomed there. Soon, however, we began to find that a most accomplished mind had come among us, quick to observe, delicate to distinguish. We knew little about his music, but the wonder of it grew upon us; and I remember one night, when my two sisters and I went to our room, how we began saying to each other: 'Surely this must be a man of genius. * * * We can't be mistaken about the music; never did we hear any one play so before. Yet we knew the best London musicians. Surely by-and-by we shall hear that Felix Mendelssohn-Bartholdy is a great name in the world.' My father's birthday happened while Mr. Mendelssohn was with us. There was a grand expedition to a distant mine, up among the hills; a tent carried up there, a dinner to the miners. We had speeches and health-drinkings, and Mendelssohn threw himself into the whole thing as if he had been one of us. He interested himself in hearing about the condition and way of life of the Welsh miners. Nothing was lost upon him. A letter that he wrote to my brother John just after he left Cold Du, charmingly describes the impressions he carried away of that country. Sometimes he would go out sketching with us girls, sitting down very seriously to draw, but

making the greatest fun of attempts which he considered to be unsuccessful. One figure of a Welsh girl he imagined to be like a camel, and she was called 'the camel' accordingly. Tho he scorned his own drawings, he had the genuine artist-feeling and great love for pictures. I need not say how deeply he entered into the beauty of the hills and the woods. His way of representing them was not with the pencil; but in the evening his improvised music would show what he had observed or felt in the past day. The piece called 'The Rivulet,' which he wrote at that time for my sister Susan, will show what I mean; it was a recollection of a real actual 'rivulet.' We observe how natural objects seemed to suggest music to him. There was in my sister Honora's garden a pretty creeping plant, new at the time, covered with little trumpet-like flowers. He was struck with it, and played for her the music which (he said the fairies might play on those trumpets when he wrote out the piece) called a *Capriccio*, in E minor. He drew a little branch of that flower all up the margin of the paper. The piece (an *Andante* and *Allegro*) which Mr. Mendelssohn wrote for me was suggested by the sight of a bunch of carnations and roses. The carnations that year were very fine with us. He liked them best of all the flowers, would have one often in his button-hole. We found he intended the *arpeggio*-passages in that composition as a reminder of the sweet scent of the flower rising up.

"Mr. Mendelssohn was not a bit 'sentimental,' tho he had so much sentiment. Nobody enjoyed fun more than he, and his laughing was the most joyous that could be. One evening in hot summer, we stayed in the wood above our house later than usual. We had been building a house of fir branches in Susan's garden up in the wood. We made a fire a little way off it in a thicket among the trees, Mendelssohn helping with the utmost zeal, dragging up more and more wood; we tired ourselves with our merry work; we sat down round our fire, the smoke went off, the ashes were glowing; it began to get dark, but we could not like to leave our bonfire. 'If we had but some music,' Mendelssohn said. 'Could anybody get something to play on?' Here my brother recollected that we were near the gardener's cottage, and that the gardener had a fiddle. Off rushed our boys to get the fiddle. When it came it was the wretchedest thing in the world, and it had but one string. Mendelssohn took the instrument into his hands, and fell into fits of laughter over it when he heard the sounds it made. His laughter was very catching, he put us all into peals of merriment. But he somehow afterward brought beautiful music out of the poor old fiddle, and we sat listening to, one strain after another, till the darkness sent us home. My cousin, John Edward Taylor, was staying with us at that time. He had composed an imitation Welsh air, and he was before breakfast playing this over, all unconscious that Mr. Mendelssohn (whose bedroom was next the drawing-room) was hearing every note. That night, when we had music as usual, Mr. Mendelssohn sat down to play. After an elegant prelude, and with all possible advantage, John Edward heard his poor little air introduced as the subject of the evening. And having dwelt upon it, and adorned it in every graceful manner, Mendelssohn, in his pretty playful way, bowing to the composer, gave all the praise to him. I suppose some of the charm of his speech might lie in the unusual choice of words which he, as a German, made in speaking English. He lisped a little. He used an action of nodding his head quickly, till the long locks of hair would fall over his high forehead with the vehemence of his assent to anything he liked."

"Great as Mendelssohn's piano-forte triumphs were, there was occasion in which he excelled them all. A concert had been arranged at the Hanover Square Rooms, at which Thalberg, Moscheles and Mendelssohn were announced to play Sebastian Bach's Triple Concerto, for three pianofortes, in D minor. It was known to none better than himself that Thalberg was not accustomed to extemporizing. It was agreed that no cadences should be made. The piece proceeded in a most satisfactory manner until the orchestra made a pause, and, much to the surprise of those who knew the compromise, Moscheles commenced a cadence, and in his usual felicitous, musician-like and admirable manner, delighted the audience. Then came Thalberg, who, tho completely taken by surprise, acquitted himself excellently well, albeit his style hardly assimilated with the ideas of the great Leipzig Cantor. During these two performances, I watched Mendelssohn's countenance. At first, when Moscheles began, he looked much annoyed, but he gradually accepted the situation, and bided his time. When Thalberg had finished, Mendelssohn waited for the long and deserved applause to subside. He then shrugged his shoulders and commenced. I wish I had the pen of a Dickens or a Scott (had either of them had any knowledge of music) to describe in fitting terms this performance. It began very quietly on the themes of the Concerto. Most scientifically varied, gradually crept up in their new garments. A crescendo then began, the themes ever newly presented, rose higher and higher, and at last a storm, nay a perfect hurricane, of octaves, which must have lasted for five minutes, brought to conclusion an exhibition of mechanical skill, and the most perfect inspiration which neither before nor since that memorable Thursday Afternoon has ever been approached. The effect on the audience was electrical. At first perfect silence reigned, but as the cadence continued, symptoms of excitement were shown; when the rush of octaves commenced, those present rose almost to a man and with difficulty restrained bursts of applause; but when the end came rounds of cheers were given for the great artist, which sounded like salvos of artillery. I walked with Mendelssohn in Hyde Park after this triumph, and on congratulating him he replied: 'I thought the people would like some octaves, so I played them.'"



MENDELSSOHN'S MIND.

Those who are taking the three years' reading course of the BOSTON MUSICAL HERALD are now midway in the pleasing and delightful biography of Mendelssohn, written by Lampadius and translated from the German by Gage. Their special attention is now called to the intellectual side of Mendelssohn's career. Three great elements of education combined to make him the remarkable man he was,—Christian knowledge, the knowledge which comes from great intimacy with God and long continued and acute study of the sacred Scriptures; secondly, a wide and deep general education; thirdly, a musical education. It is a strikingly suggestive fact for our readers, that he was the intimate friend and correspondent of Germany's greatest intellect, the venerable poet, Goethe. Only a man of great learning and mental alertness could possibly have been an intimate and honored friend of Goethe. And especially is Mendelssohn's great mental culture evidenced by the fact that their friendship was intellectually only, for Goethe had no sympathy with the religious belief and experiences of the great musician. No person not classically educated could have written the music for *Antigone*, the famous drama of Sophocles. When, at the

request of the gifted King Frederick William IV of Prussia, he undertook that task, he first read the play in the original Greek. He read it in the intense meaning of the word suggested in the January HERALD, in the article "How to Read." If he had not read it in that way, and if he had not first had the cultivated ability so to read, that music would never have been written. So, too, the *Elijah* and the *St. Paul* could never have been written unless first there had been a vigorous study and thorough comprehension of the Old and New Testament Scriptures. No ignoramus, however musically gifted, to say nothing of writing such music, can ever comprehend or interpret it. An ignoramus with a musical ear as acute and delicate as Mendelssohn's can never achieve any decided musical success. No person without large mental cultivation can ever follow and interpret much of any great musical master. Hence the demand that students of music should not be students of music alone; that they should have a broad culture and keen intellectual appreciations. Hence, too, the demand for THE BOSTON MUSICAL HERALD Reading Course. QUIDAM.

"Broad paths are open to every endeavor, and a sympathetic recognition is assured to every one who consecrates his art to the divine service of a conviction."

"WHY SHOULDN'T I?"

My canary sings the whole day long
Behind his gilded wires;
Shut in from all that birds enjoy
And happy song inspires;
The freedom, grace and action fine
Of wild birds he fore-goes,
But, spite of that, with lightsomeness
His little heart o'er flows.
"The world is wide,
And birds outside
In happy cheer always abide,
—Why shouldn't I?"

I, too, must dwell behind the bars
Of toil and sacrifice;
From heavy heart and weary brain
My prayers or songs arise;
Yet, all around, sad hearts abound
And troubles worse than mine,
If aught of comfort I can bring
To them, shall I repine?
God's world is wide;
If I can hide
My crowding tears and sing beside,
—Why shouldn't I?

HELEN M. WINSLOW.

A violinist was playing over a piece of music with his man-servant, who had been the public fiddler in his native village; and when they had finished he said to him, "You handle your bow very fairly, but you are always a beat behind; how's that?"

"Monsieur, it is out of respect."—*La Gaulois*.

Tho there may be shades of sadness,
There are golden gleams of gladness;
There is joy amid the sighing,
Laughter ringing through the crying,
Love to love with smiles replying,
Every day.

—*Ex.*

CHURCH MUSIC.

"The human voice is naturally tremulous, but only so far as to be beautiful. * * * The moment the proper boundary is passed it is no longer beautiful, because it becomes unnatural."

POOR MUSIC AND POOR PREACHING.

One of our cotemporaries discoursing upon the above topic speaks so distinctly to the point that we quote the following excerpts:

"It is frequently said—and in many instances with much truth—that indifferent singing causes indifferent preaching; but is there not something to be said on the other side? Does not poor preaching in some instances cause poor music? In other words, does not the attitude of the minister sometimes dishearten the choir, and they consequently get careless in their work? There are many ministers who never speak to the choir, and who rarely give them a word of encouragement or thanks, though their services are given freely and willingly. An occasional presence at the choir practice, or a kindly message of appreciation would always be acceptable, and would do much to quicken the choir to increased zeal.

"Many ministers make a mistake in not giving the choir the hymns to be sung till just before the service begins. If the pastor shows so much indifference, who can be surprised if the choir follow the example? Other ministers are exceedingly fond of cutting down the singing as much as possible. Hymns are mutilated in such a way by the omission of verses, that their beauty is marred. Short chants and anthems are selected so as to save time, and in every way the musical part of the service is reduced to the smallest possible limits in order that more time may be given to the sermon. * * * By such means the minister is surely, tho possibly unintentionally, lowering the standard of the music.

"Fortunately, there are many ministers who work heart and soul with the choir, and by friendly advice and encouragement do much to help on the musical work. Such preachers will command the best efforts, the most faithful service of the choir, and find the spirit and teaching of the pulpit voiced by earnest and soulful music."

HYMN TUNES.

The Hymn Tune may be regarded as one of the prime factors in the gradual development of musical art, the form from which some of the noblest examples of sacred music have sprung.

It is, therefore, an interesting study to trace its history, and note even in the least satisfactory forms it has from time to time assumed, the underlying dignity that even the most meritorious ornamentation of more modern tunes cannot utterly disguise.

We can date the origin of the hymn tune from the time of Pope Gregory, the old plain song with its grim severity, serving to lay the lines on which it was built. These old Latin melodies are, however, unfitted for modern metrical hymns altho many attempts have been made to utilize these unbarred melodies and present them in modern form. The purest species of hymn music was undoubtedly the Lutheran Chorale, which is still the best expression of the true spirit of the reformed church. This naturally grew out of the Gregorian chant, just as the Masses of Palestrina were based thereon, and expressed

all that is noblest in the Roman Catholic faith.

The Lutheran Chorale sung in unison to the harmonies assigned to the organ, in the same manner as the old plain song in the Catholic churches, breathes the truest spirit of devotion, and awakens all that is divine in our nature.

At the end of the 16th century the Lutheran Chorale was universally accepted in all Protestant churches of Germany, as the developed Gregorian music was in Roman Catholic churches. Some 150 years elapsed, however, before the possibilities of the Lutheran Chorale were manifested. John Sebastian Bach was the first to develop its inexhaustible fertility, and by the force of his marvellous genius invest it with an art value, that has compelled the admiration of the whole world of music. They serve as the theme of some of his finest contrapuntal works, and his sublime harmonies fitted to the melodies in their primitive shape prove how deeply they absorbed his entire being.

The early Dutch and French tunes are also all of them constructed on the Lutheran model.

The "Old Hundred" ascribed to Claude Goudimel (1542) is a noble example of grand simplicity, and is still cherished by Christians of every denomination. It has appeared in varied forms, that of Ravenscroft (1621) being the most generally adopted.

At the end of the 18th century the hymn tune began to assume a less dignified aspect, and what may be termed the debased floriated style, came in vogue. Of such a character are "Abridge;" "Rockingham." But even such specimens divested of their vulgar passing notes, etc., and reduced to a plain form, still exhibit traces of their Lutheran origin. Perhaps the worst specimen extant is the ornamented version of Tulli's Canon, written for the Evening Hymn "Glory to Thee my God this night." This is probably the most flagrant example of irreverent maltreatment extant and should be expurged from every Tune Book in the land.

The modern system of using adaptations of secular melodies is one that is universally condemned by all right thinking people, and needs no further reference.

Here in America the cause of music is almost wholly indebted to the Puritan Fathers for its present supremacy. The Psalm Tunes of the New England Puritans were these identical melodies, and as religion had a great influence on their social life, the "service of song" speedily gave rise to weekly practice amongst the members of the congregation and a taste for music was thus practically inculcated. The more gifted singers formed singing schools, practical instruction was thus imparted and so the good work went on. Sacred concerts were given, the tunes were sung in harmony and Anthems began to be introduced. It may indeed be fairly inferred that the establishment of the Handel and Haydn Society in Boston, was but the natural result of the musical taste originally cultivated by these primitive and earnest workers.

Give me a bass drum, or a Chinese gong, rather than our quartets of two youngsters with their hair parted exactly in the middle, and a pair of young girls with their wool gathered over their eyes like a merino sheep or a Scotch poodle, who troll out something which nobody can understand, and call it the praise of God!—*Rev. Mark Trafton.*

Half a bar, half a bar,
Half a bar onward!
Into an awful ditch,
Choir and precentor hitch—
Into a mess of pitch
They led the "Old Hundred."

Living Church.

REVIEW OF REGENT CONCERTS.

IN BOSTON.

The Christmas and New Year's season generally lessens the number of concerts, and the last month was no exception. Nevertheless Christmas brings us one ever-welcome musical event, the annual performance of "The Messiah" by the Handel and Haydn Society. This performance, which took place December 23, was one of more than usual excellence, the choral numbers being of especial brilliance, for the chorus of the society has been reorganized and some of the veterans whose voices were past the time of effective service, taken from the ranks, while considerable new material has been added. The Hallelujah chorus was nobly sung and created much enthusiasm.

Of the solo quartet, one member was a new-comer,—Mr. Chas. A. Knorr, of Chicago. He sang with great intelligence, giving some of the best Händelian phrasing that has been heard in Boston in a long time. Miss Emma Juch has not a broad enough voice to be an ideal oratorio singer, but she gave the soprano part with considerable feeling and beauty. Miss Winant, altho not in very best of voice, was, as usual, intelligent and artistic in the alto solos, and Mr. Myron W. Whitney sang some of his phrases with the old time grandeur, altho his voice was not entirely under control. "The trumpet shall sound" was magnificent both on account of his singing, and the support given by the great trumpeter Mr. Pierre Müller, on a real trumpet, (although not a D trumpet as Händel had it in his time), which sounded vastly different from the cornet so often substituted in this number. To the musician the cornet seems almost irreverent in this number and suggests Coney Island, far more than any thoughts of resurrection.

The Symphony Concerts have been going steadily on their triumphant career; at the tenth concert of the series a new symphonic fantasia by Richard Strauss was given, entitled "In Italy." Richard Strauss is a young Munich composer, who evidently believes in being Caesar or nothing, and tries to out-Wagner Wagner. One would not mind this so very much, (it is a modern fashion), if it were not that at the end he takes the jolliest of Neapolitan tunes—"Funicoli-Funicola"—and proceeds to distort it in the most ultra-Teutonic style of development, whereat the auditor becomes as indignant as if he were offered macaroni with a sour-kraut dressing. It is the strangest of combinations, and not a successful one. Mr. Richard Strauss seems to be in an incoherent, *Sturm und Drang* period and will compose better when it is past; at present he seems to be soaring after the infinite—with the usual results.

At the eleventh concert a large portion of Beethoven's "Prometheus" music was given. It is not one of the composer's noblest compositions, for it belongs to the early period, having been composed in 1801, and it aims at prettiness rather than depth, which of course was a necessity in a ballet,—the only one Beethoven ever composed, by the way. The very best part of it all is the overture, which is the only number that has kept itself on the standard repertoire. It is the only overture in which Beethoven followed the sonata shape established by Mozart in this school of work, for in all his other, and later overtures the dramatic style is predominant. There are many graceful bits of melody in Beethoven's ballet, but this vein of composition did not sit easily upon the musical giant, and it was scarcely just to his memory to display him in it. In one of the numbers of this work, which was rehearsed but after-

wards cut out, Beethoven uses the harp for the only time. Of course it was the single action harp, for the double action pedal harp was not invented until nine years after the date of this composition.

The twelfth concert gave Richter's arrangement of orchestral selections from the trilogy, a massive work, very heavily scored. It took the place of St. Saëns' Symphony No. 3, which was announced but could not be given because of the repairs which are taking place upon the organ. The Wagnerian work is very beautiful, but in an intricate and complex manner. One needs to study the guiding-figures thoroughly before one can intelligently follow it. Yet such study richly repays itself. We fear that much of this sudden furore for Wagnerian works is merely a fashion, but if the fashion will but lead to a deeper study of the meanings of Wagner's music, on the part of even a few of the pseudo-admirers it may result in a real growth later on.

The two chief soloists of the recent concerts have been string performers. Mr. Giese on the 'cello and Mr. Adamowski on the violin. Both made great successes.

In chamber concerts there has been a temporary lull, which is but the calm preceding the storm. The chief ones have been a series of recitals by Rosenthal and Kreissler. The phenomenal pianist carried his successes yet further on these occasions. He played Schumann's Carnival splendidly, and in all his work won the heartiest of applause from an audience consisting mostly of pianists, among whom were many celebrated professionals. Young Kreissler played the violin with a very few faults of intonation, but with so much of feeling that one feels inclined to rank him as the most promising prodigy on this instrument, since Dengremont. May he achieve more than the latter, who has grown up to be only a mediocre violinist, but an excellent billiardist.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

To scan the country from the basis of the last musical census, taking the cities in the order of their importance—Boston being barred out—the metropolis confronts us first. New York at the beginning of the season expected a somewhat lessened quantity of good music on account of the disbanding of the Theodore Thomas orchestra, an event consummated in the early fall through Mr. Thomas's disappointment at the failure of friends to build what he considered an available concert-hall. As the quota of Thomas' concerts during 1837-88 was twenty-four, or more than one-half the entire number, the vacuum made by the withdrawal of the Thomas' orchestra was considerable. The orchestral features of the first third of the season in New York (ending at Christmas) were the concerts of the Philharmonic and Symphony Societies, Mr. Van der Stucken, Anton Seidl and the Boston Symphony Orchestra. Only Mr. Van der Stucken's series of four was completed within the period named.

The Philharmonic orchestra conducted by Mr. Thomas, numbers over 100 players and no New Yorker lives who admits it is equalled by any similar organization. In the matter of programs the eclectic taste of Mr. Thomas is somewhat restrained in Philharmonic circles, yet the three concerts already given do not particularly suggest the antiquary:—Goldmark's second Symphony, in E-flat; Dvorák's Symphonic Variations, Op. 78: an instrumental excerpt from "Sigurd," an opera by Reyer, constitute a good list of novelties. Mr. Walter Damrosch conducts the orchestra of the Symphony Society. Mr. Damrosch puts together a strange program once in a while, but he is, notwithstanding, a person of ideas. Interesting features of three concerts are the Overture to and Finale from act two of Mozart's "Il Seraglio," and a grouping in one program of composers of French extraction in which Gluck (?) and Mehul appear in ridiculous juxtaposition. Mr. Van der Stucken, at the core an intensely modern fellow, made four programs of classic chasteness, not a novelty in the list. Mr. Van der Stucken is the conductor of one of the leading German musical Societies (the Arion) but his ambition leads him into larger fields. This season Mr. Seidl's concerts flourish only moderately; his "Beethoven readings" of last season set the purists against him while this winter he has made at least two unfortunate programs wherein valueless novelties were pitifully prominent; an *Entr' Acte* from the Weber-Mahler mosaic

"The Three Pintos;" Felix Mottl's arrangement of Liszt's "Saint Francis of Assisi" (bird) music; Vincent D'Indy's "Wallenstein" trilogy; Overture to the "Barber of Bagdad" Peter Cornelius, and a Serenade for orchestra by Victor Herbert, constitute a tiresome list, of which the music of the adopted American (Herbert) and Cornelius's vivacious and sonorous overture were most worthy. The men from Boston during two visits carried a rigid quality of coal to this musical Newcastle. Yet the artistic manner in which it was unloaded, and before crowded houses, caused the critics to forget that the importation was not new, and to give generous praise to the fine orchestra which W. Gericke, Esq., conducts.

Christmas passed, Mr. Thomas and a reorganized band appears with the coöperation of the house of Chickering and Soo and a "committee of ladies," and announces twelve concerts. The first took place January 5 in the presence of the most American audience the writer ever saw gathered in New York except at concerts by the Boston Symphony Orchestra. Mr. Thomas commemorated the occasion by writing a March; his program also contained the new Concerto by Brahms, Op. 102, played by Max Bendix, (violin), Victor Herbert, (cello), and orchestra. The slow movement of this work is very beautiful.

Chorally New York, considering size and pretensions, is barren. The Oratorio Society and the singing clubs represent the extremes, but the middle-ground covered by the secular cantata is not tilled. "The Messiah" and "Elijah" stand to the credit of the Oratorio Society. The new Metropolitan Musical Society, a mixed chorus of two hundred, whose first concert occurred the 20th instant, may indicate a departure; Cowen's "A Song of Thanksgiving" was given with orchestra, together with part-songs, accompanied and not. In chamber-music there is a good temper shown both on the part of performers and public. Moriz Rosenthal has given a number of concerts.

The fifth season of Germa Opera was begun in November, under the same business and musical control of the previous year. The season is young yet, but the purpose of the management to provide a repertoire at once elastic and dignified has been carried out, with results which particularly gladden all who desire the secure foot-hold in this country for the works of Wagner. Meyerbeer and Gounod have vied with the author of the music-drama whose "Meistersinger" and "Rheingold" alone attracted large and remunerative audiences. The introduction into the Metropolitan repertoire of the prelude to Wagner's "Nibelungen" marks the last leaf turned in the book of Wagner's music-dramas. Save "Parsifal," which must remain sacred to Bayreuth, New York audiences have heard them all. "Rheingold" was successfully accomplished; it tested severely the apparatus of the theatre, and there were some subterfuges which did not represent Wagner's ideal, but the sum total was gratifying. Anton Seidl is a superb interpreter of Wagner, and his orchestra is imbued with a latent emotional force, ready, like the electricity of the incandescent system, to glow at the slightest turn of the button. At a future time, perhaps in April when the work is performed in Boston, consideration of the musical and dramatic contents of "Rheingold" will be made.

At no time for several years has January witnessed so little accomplished for music in three centres of population,—Philadelphia, Cincinnati and Chicago. Philadelphia is bereft of the Thomas concerts which Mrs. Gillespie has "put through" these years, but is enjoying for the fourth season a series by the Boston Symphony Orchestra. The first concert by Mr. Gericke's band was attended by a larger audience than ever before was seen at a symphony concert in the land of Penn; the Academy of Music (queer title) was packed and many a quaker stood. The choral Societies are earnest, numerous and fairly supported; the bigger ones, "The Cecilian" and the "Philadelphia Chorus," have a curious habit of never saying much until after Christmas, which results in a one-sided and ill-balanced scheme. We are fearful that the whilom annual Christmas performance of "The Messiah" by the Cecilian was omitted last December. The "Orpheus" and "Medelssohn" clubs, respectively, male and mixed voices, have efficient leaders, good *esprit* among members, and a good financial and social backing. In chamber-music there are one or two disinterested workers, but this arm of music is grossly neglected.

Cincinnati has had no orchestral music thus far. During two seasons previous the College of Music has stood behind an annual series of six concerts. The difficulty of filling Mr. Schradieck's place as conductor of the orchestra confronted the management at the threshold of 1888-89, but this was not the only hindrance to the resumption of this excellent concerts. It may be that the College thought best to cease for a time one of its benefactions. The Apollo Club, patterned from the Boston organization of the same name, gives programs of similar character, while its standard of performance is high. For its chamber-music the city has to turn to the College of Music, which has an excellent quartet among its instructors. Musically Cincinnati is a biennial city. The "off" year, when there is no festival, is usually one of inactivity, but thus far 1888-89 is more barren than any for a long time.

Chicago organized an orchestra last spring. The Symphony Society gave one concert in March; six are announced for the current season. Haas Balatka, a good musician, whose presence in several cities of the West, in Saengerbund and latterly, circles more America, has been fraught with excellent results, is the conductor. He has not a well-balanced orchestra, neither has he the command of much money for rehearsals and for the purpose of preserving the artistic verities; to perform Liszt's "Tasso" without a harp is a pitiable proceeding. Mr. Balatka's programs are not models; local pride in a promising composer of jingles (Mr. de Koven), and evident fear lest the concerts may not *please*, has led to a curious *mesalliance* of schools. Novelties abounded; an overture by Eugene d'Albert entitled "Esther;" Arthur Bird's Suite in D, Op. 6, being the most important. While there are rumors of the perpetuation of the chorus which Mr. S. G. Pratt organized for the July concerts of the M. T. N. A., at present the Apollo Club has no rival, nor is it likely to have. From all reports that come to us, it is evident that the part-singing of this carefully selected chorus is very fine. The Apollo Club season is an elastic one, the oratorio, secular cantata, and part-song finding place in its five concerts. To date the record is: one miscellaneous program; "The Messiah;" Part Second of Rubinstein's "Tower of Babel," and Rossini's "Stabat Mater;" the last named an especial favorite with societies beyond the Ohio river. There are several groups of chamber-music players from which come interesting programs. Brahms's Concerto, Op. 102 (without orchestra) was recently performed. There are a number of organizations in the big Western city where music is toyed with in a semi-serious manner.

St. Louis has its Choral Society, whose important work thus far is contained in a Christmas performance of "The Messiah," and selections from "St. Paul." The Musical Union is the sole conservator of her orchestral destiny. Boccherini and Beethoven, a mandolin solo and Auber's overture to "La Muette de Portici," in one program, tell the tale of musical license permitted. A happening of importance in Church circles was the performance, without orchestra, of Dvorák's "Stabat Mater," by the choir of the Church of the Messiah, E. R. Kroeger, Conductor.

Turning eastward, the Lake cities, Buffalo, Cleveland, and Detroit, show a deeper activity than has been witnessed in years; it looks as if Detroit might succeed in establishing an orchestra. The pride of Cleveland is her Vocal Society, which Mr. Arthur has brought into national prominence. Buffalo pursues vocal music diligently; her orchestra has lost its conductor, John Lund, but the fact will probably not interfere with the progress of the usual short series of concerts, where programs of mixed value are the rule. Cities like Rochester and Syracuse, musically silent, were stirred during the fall months by the Theodore Thomas orchestra, about which series of concerts were arranged. In Kingston, N. Y., there was held a three or four days' meeting, under the conductorship of Carl Zerrahn, and with soloists of first rank, which has cast a glow thereabouts. To jump across country, beyond prairie and mountain, we come to the seat of earnest musical work, namely, San Francisco. The Loring Club, of male voices, makes a dignified program, spiced by an eclectic taste, and well-performed; often there is included a cantata, or chorus with orchestra, while Mr. Loring's interest in the American school of writers is judiciously shown. The Schumann Club, female voices, also acknowledge Mr. Loring's *bâton*. The Philharmonic Society, a growth from the enthusiastic efforts of amateurs, offers acceptable programs of instrumental works. There are one or two new enterprises in California full of promise, of which mention will be made later. Turning back, Baltimore and Washington possess interest, though in the cessation of Mr. Heimendahl's Philharmonic concerts, the first named has lost greatly. The Peabody Institute Orchestral Concerts of Baltimore are, as formerly, in the hands of Mr. Asger Hamerik. The grit of the Choral Society of Washington has won for it a good support. It is looking forward to a festival in May, in which the work of the chorus will be the prominent feature. There are several groups of instrumentalists in Washington; the Georgetown Amateur Orchestra is one of these doing good work. It may appear strange that the Richard Wagner Society is not organized to perform Wagner's *Nibelungen* with three violins and a cello; its aim is the string quartet. Milwaukee and Minneapolis are two Western cities where the musical purpose is high and the accomplishment gratifying. Mr. Morse is working hard with his Gounod Club in Minneapolis, whose first concert of the season "The Messiah" at Christmas, marks the highest point yet attained. The musical cities of Canada are Toronto and Montreal; the drift of each will receive attention in this column. Nearing home, the work of the Arion Club of Providence, Jules Jordan, conductor, stands very high. Its notable performance thus far this season was Gounod's "Redemption," which work was also given by the Musurgia of Norwich, Conn. The Boston Symphony Orchestra has given weekly concerts in New England cities, besides making two trips, of a week's duration, extending as far south as Washington. The incalculable benefits of such a proceeding do not need to be demonstrated by G. H. W.

"The more truth and perfection are sought after the more necessary are precision and exactness."

The most important thing for a musician to refine is his "inner ear."

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the Boston Musical Herald.

Letters must be accompanied by the full address of correspondents, if answers are desired.

E. A. J.—1. I notice in the November HERALD an inquiry as to the name and author of a song "about a lady in a garden." I am confident that the song is one entitled *The Old Garden*, by Hope Temple. It is a lovely song, if properly sung, or rather interpreted.

Ans.—We are indebted to our fair correspondent for her kindness in sending the above information.

2. I belong to the smaller class of musicians, who believe that in singing a ballad, the words and music are of equal importance. If either tone or word, has to be sacrificed, it is tone with me. In several numbers of the HERALD, I have noticed that you are not inclined to like the long sound of *e* before a vowel. I dislike to disagree with you, for I am fast learning to lean much upon the information given in your *Questions and Answers*. Yet I cannot bring myself to think the short sound of *e* before a vowel, pleasant to the ear. In singing, I try to pronounce distinctly every word, I had almost said every letter; and, indeed, the final consonants especially, I try to make perfectly distinct. If I am wrong, I should be glad to have some convincing examples placed before me. Please excuse the length of this letter, as I am very much interested in this particular subject. * * * I am a teacher, and most certainly do not wish to teach improperly.

Ans.—Neither do we "wish to teach improperly;" and we gladly welcome such letters on matters of so general interest and importance. We would not be misunderstood; we do not consider the long *e* before a vowel as really incorrect; but we believe the long *e* is often sung with less purity of intonation than the short *e* would produce in the same place. Before an *o*, the long *e* would be almost a necessity, as in some other cases. We preferred, and still prefer, the short *e* in the example originally offered, while seeing no real impropriety in there singing it long. Our correspondent is correct in demanding that words shall not be wholly, or seriously, sacrificed to tones; but there are wide and unavoidable divergences between the speaking and the singing voice. The sustained tone seldom if ever accompanies the pronunciation of a single spoken word, unless it be exceedingly short; whereas, sustained tones, longer or shorter, are the rule in singing. Not only does this call for a different management of the voice, but often for a modification in the pronunciation of certain words, especially in the syllabic divisions of words. A very large majority of polysyllabic words in a song are, and must be, sung as though divided very unlike the usual syllabic divisions found in the standard dictionaries—yet no one, we think not even our earnest correspondent herself, would be quite satisfied were the former to agree with the latter. The consonant termination of one syllable is of necessity thrown over to the next, that the tone may rely wholly upon the vowel for its duration. Concerning the changed pronunciation of such words as *wind*, which so

often in poetry, as well as in music, have the long *i* instead of the short, there is probably but little difference of opinion. In Freuch, likewise, many words which in prose have but one syllable, in poetry and in singing have two; yet all agree as to the propriety of this. In German, too, the finest singers, when singing, pronounce the word *ich* as though it were *isch*—the very pronunciation that is most carefully avoided in ordinary speech. We cite such examples merely to show that the best authorities, as well as common usage among cultivated people, would seem to justify certain observable differences between the pronunciation of many words, when spoken and when sung; but with that method (?) of singing which renders words practically unrecognizable, we have no sympathy whatever. There was too much truth in the remark of the gentleman who said that he understood the words in the opera equally well in whatever language they were sung—as he could never understand any.

H. S. G.—1. In connection with *Foundation Studies* and *Head and Hands*, how soon would it be advisable to give other studies or pieces, and what studies or pieces would you advise?

Ans.—Many teachers take their pupils through the former book, using nothing beside till that is finished. Others use with it, when perhaps half way through, the *easiest* duets such as those on five notes, by Diabelli, Op. 149; H. Berens, Op. 62; E. Grenzebach and others; also such simple solos as Spindler's *May Bells*, *Autumn Leaves*; Theodore Oesten's *White Roses*; Mueller's *Instructive and Progressive Pieces*, etc. The latter book you name is not to be used alone, but in connection with any other studies and pieces that the pupil may be practising; the first part is especially for developing a pure finger movement, and the more advanced exercises are to be selected according to the wants of individual pupils.

2. What good book for reed-organ would you recommend, of equal grade with the above named studies for piano?

Ans.—Perhaps you could use either of the following, though none of them is as simple as the works you mention. Barnett's *Reed Organ Instructor*; J. W. Elliot's *Harmonium Treasury*; P. H. Schaeffer's *Organist at Home*.

3. Will you name some collection of pieces for the reed-organ for pupils of the second and third grade, pleasing to the pupils and not too trashy?

Ans.—The books just named could be used; also *One Hundred and Ten Select Pieces for Organ and Piano*, compiled by Junius W. Hill and J. E. Trowbridge—the latter work being either in eight parts or complete in one volume.

4. What is your opinion of Clarke's *Progressive Studies*—also his *Short Organ Gems*?

Ans.—They are useful and interesting and written by a gentleman of wide experience, both as writer and as teacher.

5. When should octaves and chords be played from the wrists?

Ans.—Our own personal rule for octaves is to play them from the wrist in all rapid passages containing few or no skips, but to play from the elbow, or sometimes almost from the shoulder in long skips, especially in *forte* passages. Playing chords from either the wrist or the arm, in the same way in which one would play octaves, is a dangerous proceeding and one that we rarely encourage, producing, as it usually does, a hard, pounding touch, to say nothing of the false notes that too often characterize this manner of playing chords. If chords are to be *staccato* let the hand grasp them firmly, springing elastically upward as soon as the keys drop, as though snatching the chords from the instrument; but *legato* chords can ordinarily

be played almost wholly with the fingers, accompanied by a slight pressure from the whole hand, and sometimes by a slight raising of the wrist (for *forte* effects) just as the keys go down.

6. Could *Organ Improvising* by Geo. E. Whiting, Op. 50, mentioned in the August HERALD, be of use to one who has but little knowledge of harmony? I find the columns of the MUSICAL HERALD of great benefit to me in my new work of teaching music.

Ans.—The valuable book by Mr. Whiting is useful to every organist, however backward in his studies he may be. A glance at the first thirty pages will show one how practical and how helpful it must prove, and how valuable its suggestions, when reduced to actual practice. Many an organist who is oppressed by a sense of his own unfitness for the task of playing in church would be at once led into the light by the careful study of the very plain directions here given by Mr. Whiting.

T. P.—1. How many years does it take to make a concert pianist, reckoning from the beginning with no knowledge of music?

Ans.—If one have average talent and rather more than ordinary perseverance and application, ten years ought to fit one for public playing; not much less than that would suffice for acquiring the necessary technique, cultivating one's taste and becoming reasonably familiar with different standard compositions and the varied renderings of great artists. Of course, many play in concerts who are in no proper sense concert soloists; but our reply has reference to one who completes a well rounded musical education.

2. Do you advise persons playing or singing in public before they are very fine performers?

Ans.—Not to any great extent, save for special reasons. Yet there is a semi-public way of training young musicians that is very interesting and beneficial; we have referred to it before under the name of pupils' recitals. Such an occasion, in a parlor, affords opportunity for great pleasure and gives a healthy impetus to those who take part. It should never take on the character of display, nor of a real concert; but as a sort of Musical Exchange, it serves to stimulate and develop as almost nothing else will do. Perhaps once a year the recital may be transferred to a small hall, where only parents and other most interested friends should be present. But for mere amateurs to sing and play in any concert where tickets are sold, is usually a questionable proceeding. Moreover, the special preparation unavoidably incident to such occasions seriously interferes with the regular and more useful work of ordinary practice and is too apt to create a distaste for the study of anything but pieces.

N. A. McM.—Please explain what is the meaning of both the mordent and the turn signs, over the same note in Bach's *Preludes*, page 14, No. 2, in the fourth measure. How should it be accented, and how should it be played with the notes in the bass? The fourth note is preceded by a grace note—please state how the same should be treated.

The HERALD is a great benefit, as well as a pleasure to me.

Ans.—There are so many editions of Bach's music, and most of them, even the best, differ so widely in many particulars, especially in the kinds of ornaments indicated, and also as to the notes over which they stand, it is impossible to answer such a question as yours positively, unless the particular edition is specified. We are unable to find anything at all resembling what you mention in the edition of Bach's *Preludes and Fugues* that we possess (Peters' German edition). We therefore can

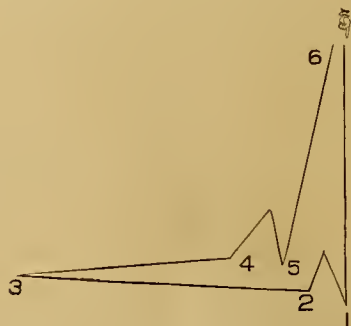
only reply in a general way by saying that when both the mordent and the turn stand over the same note, they should be played as a mordent ending with a turn annexed. The first note of the mordent should come just where the note would be played over which it stands, were there no mordent. As to the grace note—if it is an *acciaccatura* (sometimes called a short *appoggiatura*) it comes with the bass note below it and, having no appreciable rhythmic value, is merged in the following note, as if played unintentionally.

M. S.—Among some music which a friend gave me I found some Mazurkas by Kotzschmar. I can't make much out of them, musically. Will it be good practice to study them? * * * Who is Kotzschmar? I have the HERALD regularly and receive great benefit from it. It has been a great help to me in my teaching.

Ans.—Hermann Kotzschmar is a gifted musician residing in Portland, Maine, where he has long been known as a successful teacher, organist, conductor and composer. His birthplace was in Germany, and his musical training, combined with fine natural talents, fitted him for his subsequent career of usefulness. His compositions embrace a great variety of vocal and instrumental works. His *Te Deum* is a great favorite with both choirs and congregations, and his pianoforte pieces are marked by singular grace and spontaneity. The Mazurkas to which you refer must be played *just right*, with much of the *tempo rubato* that marks the Hungarian music; and perhaps you may have taken them too regularly and mechanically to "make much out of them." Try them again. And Kotzschmar's *Arcturus Mazurka* is another dainty bit of music, introducing the *glissando* with good effect.

L. J. B.—1. In conducting a chorus, is it not correct to beat six-part rhythm as you would three-part—that is down, left, right?

Ans.—"Down, left, right," would be downright wrong; how would you ever get home, that is, *up* again? With a succession of such beats as you name, and no "ups," you would eventually and rapidly reach the floor with your bâton, where no more "downs" would be possible. You should beat triple rhythm thus;—down, left, up (the *up* being somewhat oblique toward the point of starting. The beats for sextuple rhythm, if all six counts are to be indicated (as in quite slow movements) are thus:—



The whole fore-arm moves gracefully, yet positively, on the first, third, fourth and sixth beats, the second and fifth beats being marked by a movement of the hand, only, from a loose wrist. In an *Allegretto* tempo, the movements of the hand for the second and fifth counts are omitted, though the full time for them is allowed before giving the next beats. In very rapid sextuple rhythm, only the first and fourth beats are given, as though it were rapid duple rhythm with a triplet on each count.

2. Please mention a useful book on the art of conducting, that would give one practical hints on the subject?

Ans.—*Instrumentation* by Hector Berlioz is the fullest concerning this difficult art, though conductors seldom follow his directions in all particulars, as to the direction of their beats. If you read German, you will gain valuable help from Ferdinand Gleich's *Instrumentation*; and a book on the same subject by E. Prout forms one of the useful *Music Primers* published by Novello. A short experience at the conductor's desk will demonstrate to you that something more than an animated metronome is needed there. You will rarely get sharp, *staccato* effects by long, sweeping motions, nor broad, majestic waves of harmony, by short, nipping beats; and, as a rule, you will never get more expression from those under your direction than you yourself feel. In a degree, it is true here, as elsewhere, that "the stream cannot rise higher than its source;" and that if you are conducting more for money than for music, the jingle of the dollar will be heard through everything.

M. F. J.—Will you please suggest in your next issue a name for a musical club, composed of nine young ladies. * * * No name of a composer is desired by the club.

Ans.—This is almost too much for us, especially as we realize that the old query:—What's in a name? has never yet been fully answered. How would *The Chord of the Ninth* do? There would be one note to each member of the club; and the whole chord, as you doubtless know, sounds questioning. Or, since the inventor of *Volapuk*, the universal language is dead and hence there is small possibility of his plan ever coming to anything, why not, remembering that music is already a universal language, style yourselves—*The Volapukettes*?

C. D.—Will you please let us know whether any harm can come to the voice of a bass singer from playing the tuba or any wind instrument in a band!

Ans.—Not necessarily; but if one had a good voice we should certainly advise him not to make the experiment. Beside the possibility of injury to the voice resulting directly from blowing an instrument, the air of the band-room rehearsals is always close, smoky and notably unhealthful, and playing a wind instrument while marching through the streets in any and every kind of weather is not very conducive either to purity of voice or to general health.

S. L. B.—What is the difference between harmony and melody?

Ans.—Harmony is the simultaneous, and melody the consecutive production of notes or tones, in accordance with the rules for each; or, as someone has tersely put it:—"Harmony is vertical and melody is horizontal."

M. T.—Will you please suggest a course of study (I do not mean that in a broad sense) for one who desires instruction on the cabinet organ. I am sorry to say that teachers in "the West," and especially in small cities are not infrequently obliged to give instructions on these instruments.

Ans.—Do not forget that "Half a loaf is better than no bread," and that neither the very best pupils nor the most desirable instruments are always to be had. In the midst of limited circumstances, many a person has gotten his first musical impulses from just such instruments as you object to. Make the most of what you have, be it one talent or five, a reed-organ or a grand piano. Notwithstanding there are so many Cabinet Organ Methods, we have about come to the conclusion that the most useful book for beginners on this instrument is the best pianoforte instruction book you can find. It

requires but few changes, and those comparatively unimportant, to adapt such a book to the ordinary cabinet organ; and after practising it thoroughly, the average student is usually better fitted for more advanced work on either organ or pianoforte than when having gone through any Reed-organ Instructor. Moreover, the musical recreations included in most of the cabinet-organ books is much inferior to that of good instruction books for the pianoforte. Of course one could use the elementary part of a regular pipe-organ work, the part that has no pedal-notes, such as Rink's *Organ School*, Part I; but very few young students would take interest in that, sufficient to continue their lessons.

S. A. E.

"Other arts have chosen nature, whose form they borrow, as their judge; but music is an orphan, whose father and mother none can name, and perhaps in the mystery of her origin lies half her charm."

NEW BOOKS.

"FIRST LESSONS IN ENGLISH." By Alfred H. Welsh. John C. Buckbee & Co., Chicago.

This is a book for children, and a very valuable contribution to the literature of the school-room and the family. A wise use of this volume will make a very material difference in all subsequent education.

The Letters of Felix Mendelssohn to Ignaz and Charlotte Moscheles, translated and edited by Felix Moscheles, and published by Ticknor & Company, is a book in all particulars delightful. The general spirit of the two men whose memory it perpetuates is a charming presence everywhere, and lends a never-failing interest to every page however commonplace may be any topic referred to. The book is elegantly gotten up, with portraits and fac-similes of much value. It will be a rich addition to the library of the musician.

Our thanks are due Mrs. H. Crosby Brown for a copy of the superb work entitled "Musical Instruments and their Homes," by Mrs. Mary E. Brown and William Adams Brown. The book was reviewed in detail in the October HERALD, so that our readers are informed of its scope and purpose. The great care and taste displayed in the preparation of the work are splendidly matched in the *de luxe* style of its publication. It is in all respects by far the most important production in the field which it occupies, and its readableness and beauty cannot fail to make it popular, especially among connoisseurs in extra European forms of music.

The music sung on the sugar plantations in Cuba is said to be very melodious. It must be a species of "suite" music.

Anxious Inquirer. No! The great Handelian duet, "The Lord is a Man of War," is not in canon form, spite of the subject. If it were, as Handel stole freely from his contemporaries, it would probably be a rifled cannon.

It was at a public banquet and one of the great politicians of the victorious party had just ended his speech with the remark, "No! gentlemen, I seek for no office, and desire no place in the cabinet." And then the quartette arose and sang, "Strike! Strike the Lyre."

An ambitious vocalist wants to know how long it is possible to hold a note. We knew a man who held a note six years, and he lost money on it.—*Ex.*

A fresh pianoforte salesman being asked by a young lady if he had any nice piano pieces, petrified her by replying that he sold his pianos whole.—*Ex.*

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

The most important work by an English composer which has first seen the light in the year 1888 is undoubtedly the oratorio of *Judith*, by Dr. Parry. Produced at the Birmingham Festival on August 29th, it was first performed in London at the first of Novello's Oratorio Concerts on December 6th. The words have been partly selected from the Bible and Apocrypha, and partly written by the composer himself in verse. In spite of the title the work bears, it must not be supposed that it is entirely devoted to the heroic but questionable act performed by Judith outside the walls of Bethulia. It has in fact a second title, *viz.*, "The Regeneration of Manasseh," the king who was grossly idolatrous in the first part of his reign, but who, after being taken captive by the Assyrians, repented, and was restored to his throne. It was only the fact that Dean Prideaux argues that the Judith episode took place in the latter part of this king's reign which induced Dr. Parry to introduce it into his oratorio, or to name his work after her; and he represents her execution of the Assyrian General, Holofernes, as taking place, not outside the comparatively obscure town of Bethulia, but outside the capital, Jerusalem. The first part of the oratorio however, is entirely devoted to events before the king's captivity, and especially is concerned with his great crime of sacrificing his own children by fire to the idol Moloch. Dr. Parry represents the sacrifice as being delayed by a sudden protest from Judith—at least so some have understood his meaning, tho it is not very clear; and others imagine the sacrifice to be just over before her protest commences. At any rate her conduct nearly brings death to herself, when the Assyrians suddenly arrive, slaughter the idolatrous Jews, and capture the king. This makes an effective close to what is called the first act.

In a solo styled an *intermezzo*, Manasseh expresses his penitence, and in the second act we find him once more at Jerusalem. The Assyrians, however, have again invaded the land; and now Judith leaves the city and is supposed to do in her absence the deed for which she is specially famous. The scene, however, is never away from the capital, and hence Holofernes is not one of the characters at all. Judith simply reappears with his head in her hand. The Israelites then sing a battle chorus as they go forth to slaughter the Assyrians, after which there are triumphant songs for Manasseh and Judith, and a final chorus of thanksgiving. The different musical influences under which Dr. Parry has come during the course of his life are strikingly illustrated in his latest work. He has been hitherto regarded by many as a disciple of Wagner, and there is much in his compositions to justify this view of him. In his early days, however, when it was my privilege to know him as a student at Eton College, he was a music pupil of Dr. Elvey, organist of St. George's Chapel, Windsor Castle. In Sir George Elvey's eyes there never was, and probably never will be, any composer to equal Handel. Hence it is not surprising if Handel's influence is strongly perceptible, not only in Sir George Elvey's own compositions, but also in those of his pupils.

About the earliest compositions of Dr. Parry were two anthems which were sung in his youth at St. George's Chapel; and if the Handelian influence is apparent in them, it is not less but rather more so in his latest work, *Judith*. It may in fact be described as being to a large extent "Wagnerized Handel." The orchestration is of course essentially modern; and there is also a use, tho a sparing one, of the *Leitmotive*. On the other hand there is such a repetition of words in some of the choruses such as Wagner would not have tolerated, and many of them are in their construction very Handelian. Again, the war-song of Manasseh is thoroughly in the school of "The enemy said," so that the Handelian influences are not confined to the choruses. There are seven principal characters, *viz.*: Judith, (soprano), Queen Meshullemeth, (contralto), Manasseh, (tenor), his two boys, (soprano), High Priest of Moloch, (bass), and Messenger of Holofernes, (bass). At St. James's Hall the two last named were both taken by Mr. Plunket Greene. The Queen was Madame Patey, Judith, Miss Anna Williams, and the King Mr. Lloyd, who perhaps won the greatest applause of any for his splendid rendering of the war-song above alluded to, and which begins with the words, "God breaketh the battle. It is hard to say, however, whether the most applause was won by this or by the very simple but most effective music sung by the Queen and her two boys in the second scene (the interior of the Palace), before they are sent for by the King to be sacrificed. In a simple ballad the mother tells her children the story of God's dealings with Israel, and then all three sing an unaccompanied trio, "O may we ne'er forget what He hath done." At Birmingham the second act was found somewhat too long, and it was wisely curtailed in London. The enthusiasm of the audience throughout

the evening was very great, and three times the composer had to appear and bow his acknowledgements. He preferred not to conduct his work himself, but left it in the able hands of Dr. Mackenzie.

At the Palace Concert on December 1st, Schumann's Symphony in E-flat was performed, and also his Pianoforte Concerto, the soloist being Madame Essipoff. This lady is undoubtedly a most brilliant player, but she specially excels in the works of Chopin; and hence fault has been found with her rendering of Schumann's work because her reading of it was not that to which the composer's gifted widow had accustomed us. At three recitals which she gave at the Steinway Hall she was again not all that could be desired in works both by Schumann and Beethoven. On the other hand no one could have excelled her in Chopin, and hence the critics recommend her to keep to those composers with whose style she is most in sympathy.

At the Popular Concert on the 1st Brahms's Gipsy Songs, of which I spoke in my last, were repeated with the same vocalists, but no novelty was produced either on that afternoon or on the following Monday evening. Lady Hallé was absent on both occasions through illness, and the post of first violinist was filled by Herr Strauss.

Mr. Henschel has been strongly blamed in the Press for the rough and unfinished playing of his band at the Symphony Concert on the 4th. Mendelssohn's Italian Symphony and Wagner's *Meistersinger* Prelude were the works that principally suffered, and the accompaniments in Bach's Concerto in D minor for two violins were not much better. The principals were Miss Emily Skinner and Miss Geraldine Morgan, and so far as they are concerned the work was admirably played. The band, too, was somewhat better in Mozart's *Idomeneo* Overture and Liszt's Symphonic Poem *Orpheus*.

On the same evening the annual performance of Spohr's *Last Judgment* took place in St. Paul's Cathedral, under the direction, for the first time, of Dr. Martin, the new organist. Hitherto—since the institution of this service in 1878—the work has been accompanied only by the organ, but Dr. Martin introduced a small orchestra of about thirty players. The number was thus limited because the singers were merely, as before, the professional choir of eighteen men and about thirty-four boys. The consequence was that the string-parts sounded very weak, but the performance was an excellent one, and of course effects were produced which it is not possible to obtain on the organ.

At the Palace on the 8th the ladies of the choir sang Schubert's beautiful setting of the 23d Psalm, "The Lord is my Shepherd." Mr. Marsick, violinist, gave an excellent rendering of Wieniawski's Violin Concerto in D. Mdlle. Antoinette Trebelli was the one solo vocalist. At the Popular Concerts on the same day and the following Monday Lady Hallé was again absent, her place being filled as before by Herr Strauss. Mdlle. Janotha was the pianist on the first and Madame Essipoff on the second occasion. The latter took part in Rubinstein's Trio in B-flat, in which at times her playing was decidedly too loud for the strings. Two days later she gave her third recital, when the same merits and defects in her playing appeared as before.

There was a decided improvement in the playing of Mr. Henschel's orchestra on the 11th, when his Symphony Concert opened with Beethoven's *Coriolan* Overture. Madame Essipoff was the pianist in Saint Saëns's Concerto in G minor, a work which perfectly suited her. Wagner's "Träume" was another item in the program, and the symphony was Berlioz's "Harold en Italie." The next night Herr Waldemar Meyer the violinist gave his second Orchestral Concert, and played the concertos of Beethoven and Dr. Mackenzie, the last-mentioned composer conducting his own work. The band played Goetz's Symphony in F, that and other works being conducted by Professor Stanford, a new overture by whom, entitled "The Queen of the Seas," was performed for the first time. The subject was suggested by the tercentenary celebration of the defeat of the Spanish Armada. It has three principal themes, one representing England, another Spain, and the third (a sixteenth century Psalm-tune), the religious spirit of the time. All are skillfully combined in the portion of the overture representing the battle, but still the work did not excite a very great amount of enthusiasm in the audience.

The previous evening, whilst Mr. Henschel's concert was proceeding at St. James's Hall, Madame Patti was charming a crowd of her many admirers at the Albert Hall, where, large as the building is, every reserved seat was sold quite a week beforehand. Her solos included Gounod's *Ave Maria*.

Saturday, the 15th, was an exceptionally busy day. Dr. Parry's *Judith* was performed with the help of the Novello Choir at the Crystal Palace; Sullivan's *Golden Legend* was given by the Royal Choral Society at the Albert Hall, and Lady Hallé reappeared at the Popular Concert at St. James's Hall, tho owing probably to the other attractions, the hall was far from full. On the following Monday Brahms's Gipsy Songs were sung for the third time.

The next night Handel's *Messiah* was performed at one of Novello's Oratorio Concerts. Madame Sterling was the contralto, but it is seldom that this lady appears in oratorio, the general opinion being that she is not suited for it; and this impression was not changed by her singing on the occasion in question.

On the 19th the first afternoon Symphony Concert took place, when the program included Beethoven's C minor Symphony, Grieg's Suite, "Peer Gynt," and Wagner's *Faust* and *Tannhäuser* overtures.

On the 21st both the principal music-schools—the Royal Academy and the Royal College—gave students' concerts. At that of the first mentioned establishment the program included Purcell's *Jubilate* in D. This and his better known *Te Deum* in the same key were the first setting of the Morning Prayer Canticles that an English composer ever scored for an orchestra, and were written when the composer was at his best; but their length prevent their being used at the ordinary daily services of our cathedrals. Dr. Mackenzie, of course, conducted, as did Professor Stanford at the Royal College concert, where the two students who most distinguished themselves were Miss Fletcher, a pianist, in Schumann's Concerto; and Mr. Sutcliffe, a violinist, in Mendelssohn's Concerto. The last of the Popular Concerts before Christmas was on the 22nd, when Brahms's Gipsy Songs were performed for the fourth time. There was no concert at the Crystal Palace, and the next will not take place till February 9th, when Otto Hegner is announced to appear.

In Christmas week there were various performances of the *Messiah*, the principal one being given by Mr. Carter's choir at the Albert Hall on the 26th. At St. Paul's Cathedral on Christmas Day Schubert's Mass in B-flat was used for the Communion Service. This fine Mass was first brought to notice in this country by Mr. Joseph Barnby, who adapted it to the English words for the Dedication Festival at St. Andrew's, Wells-street, in 1867, at which church he was then organist. Another adaptation was subsequently made for All Saints', Margaret street, by its organist Mr. Hoyle. These adaptations, however, were only in manuscript. A third by the Rev. Dr. Troutbeck, was afterwards published by Novello, and is now used at most churches where the best Communion Services are attempted, including the national cathedral, where it is usually chosen for performance on Christmas Day. W. A. F.

FROM PARIS.

[By our own correspondent.]

The eagerly looked for event of the operatic season, the bringing out of Gounod's "Romeo and Juliet," for the first time at the Academy of Music, has taken place, at last, and has had a success beyond expectation. This work was originally written for the Opera Comique. In order to be produced on the boards of the Grand Opera it necessitated some retouching on the part of the author, and it is because of this fact that its first appearance on that stage was made the occasion of an opening night. An additional attraction was the announcement that Mad. Adelina Patti would take the part of Juliet, whilst Mr. Jean de Reszké was to sing Romeo. On the other hand Gounod himself had promised to lead the orchestra. It was a very clever idea on the part of the management to offer so many attractions at once. Such was the rush for tickets that Mad. Patti's engagement which was only to last for the four first performances has been extended and the demand for boxes and tickets is still pouring. At first it had been thought advisable, in order to stop outside speculation, to deliver tickets at the office of the secretary of the Opera House. But the applications having exceeded four times the means of accommodation, the managers, Messrs. Ritt and Gailhard, completely lost their otherwise good financial sense. The public was left to its own devices. And the entire management of the Opera all at once became as difficult of access as if it had been transformed into a community of Trappists.

The Opera of Romeo and Juliet contains many fine passages and shows the composer at his best. It may be called a long love duet, in which we have a repetition of the Garden Scene in *Faust*. But here must end the comparison between the two Operas, for they each preserve their own individuality. In order of excellence Romeo and Juliet should occupy the second place after *Faust*.

The "Société des Concerts des Conservatoire" has begun its new season with the Cantata and Symphony of Mendelssohn which was given in its entirety. Among the soloists we heard the new tenor, Saleza, the successful Conservatory graduate of last summer, concerning whom the Opera Comique and the Grand Opera had a sort of difficulty as to which should secure his services. Mr. Saleza, who has received from Nature, all the gifts a tenor could ask of her, illustrious in his case the reason why there are, at the present moment, so few real first-class singers. Excellent voices are certainly not lacking nowadays, but if we do no longer possess the equivalent of the great artists who used to shine in the first half of this century, it is simply because—and this is the opinion of all competent au-

thorities in the matter—the vocal students of modern training are not willing to devote themselves to long years of study in order to attain the highest proficiency in the thorough knowledge of their art. They yield too readily to the irresistible arguments which the modern Mephistopheles in the guise of theatrical manager presents to them. The celebrated Mr. Faure, who is himself one of the rare exponents of the Great Classical School of Singing, is of the opinion that one of the reasons of the lack of first-class vocal artists is the abolition in France of the allowances granted to "les maîtrises," (that is the choir classes), in Catholic churches. This step was taken on economic grounds. It proved an ill-advised measure, however, for it is in the "maîtrises" that the great majority of singers begin to receive their early musical training. And to-day it is only the most wealthy churches that can afford to keep up training classes of choir boys out of their own treasury.

Another interesting number of the first concert of the Conservatoire was composed of some of the fragments from "Les Fêtes Vénitiennes," by Campra, which was first given in 1710. They consisted of four selections, a beautifully constructed chorus; a charming minuet; a graceful "passepied," and an aria entitled "La Farfalla," sung by Mad. Bilbaut-Vauchelot, which was encored. Campra is a composer who seems to have been unjustly forgotten. He was a musician of great merit and even genius whose name deserves to remain in the memory of music lovers, and it was a fortunate idea on the part of the Society to draw from oblivion these interesting fragments. I may add here that these were very ingeniously orchestrated by Mr. Weckerlein, a popular Parisian composer, out of the originally published score. In the second concert of the Conservatoire the program was made up of the following numbers: Beethoven's Heroic Symphony, (which, by the way, was the opening number of the first concert given by this Society sixty-two years ago); Berlioz' second part of the Childhood of Christ, with its refined Shepherds' Songs; St. Saëns' "Danse Macabre," a bit descriptive scene which shows to what an extraordinary extent music can be used as a medium of expression; a chorus from "Cosi fan tutte," and finally the overture of *Tannhäuser*, one of the very few selections from Wagner which the Society occasionally allows on its programs.

Mr. Lamoureux, on the other hand, is unrelenting in his propaganda in favor of the Bayreuth Master. Among the novelties which he recently gave was a "Poème Mélancolique," by the Russian composer P. Eoistafew, which is an indifferent sort of work. To this must be added Rubinstein's Concerto in D, which had not been heard for some time, to an orchestral composition by Mr. V. F. Tudy, a young musician full of Wagnerian tendencies.

As for the Chatelet Concerts, the novelty thus far, has been an "Overture des Gueffes," by B. Godard, a somewhat restless and confused composition. Another new work was given for the first time to the general public. It was a Cantata entitled "Velleda," which took the first prize of Rome last spring. The author is Mr. Erlanger, a young musician of promise. Besides these new compositions Mr. Colonne has given us Schubert's Symphony in C. Mendelssohn's Italian Symphony, Berlioz's "Overture des France Juges," Leo Delibes' "Suite du Roi S'amuse," and several other overtures and minor instrumental and vocal pieces.

The Opera Comique has given a new Opera by Henry Litolf, entitled "L'Escadron volant de la Reine." It has been very coldly received. Its chief defect can be described in one word: It lacks inspiration; otherwise it is elaborately written and denotes an experienced hand.

The new Theatre Lyrique announces "Saint Mégrin," an opera written by the two brothers Hillemaicher and which was first produced last year at the Theatre de la Monnaie in Brussels. From the city of Rome the news comes that a new Opera, "Medgê," was given at the well-known Costanzi Theatre and created a very favorable impression. The Queen Marguerite herself started the applause and the composer was enthusiastically called several times before the audience. He is a young man, Greek by birth, Mr. Spiro Samara. His success is interesting to the French public, for he studied at the Paris Conservatoire in the classes of Léo Delibes.

At the Grand Opera, St. Saëns new Opera "Ascanio," is under preparation and will be given before long. Ambrose Thomas has put the finishing touch to "The Tempest," intended for the same house. It is a matter of course drawn from Shakespeare's comedy. ARMAND GUYS.

Graves are so thick in China that no railway can ever be built without a general overhauling of past generations. When they are built the overhauling will continue with the present generation.

A young miss of sixteen asks what is the proper thing for her to do when she is serenaded by a party of gentlemen at a late hour. We are glad to be able to answer this question. Steal softly down stairs and untie the dog.—*Brainard's Musical World*.

N. E. CONSERVATORY ITEMS.

MR. LOUIS C. ELSON has recently given musical lectures in Pennsylvania, New York, and Connecticut, with marked success. He is to make a short tour to the Middle States in the Spring with three lectures on "The History of English Song," "Eight Centuries of German Songs," and "The Genealogy of Music."

Miss Justine Ingersoll of New Haven, gave a reading on the 8th, of Riley's "Orphan Annie," "In Arcadia," with musical accompaniment, and the "Happy Prince" of Oscar Wilde. After the reading she met the pupils in an informal reception in the parlors.

Professor Garland of the Boston School of Oratory gave us a treat of rare quality on the evening of January 1. The lecture was a series of original pictures of Prairie life, full of keen poetic insight, and touching features of that romantic existence of twenty years ago full of stir and fascination. Here is an outline of the lecture: 1. Night-ride in a prairie schooner; 2. Prairie Memories, Poem; 3. Boy-life in Summer—A charge of Wild Cavalry, Herding the Cattle; 4. Winter Winds and Winter Sports—The great Blizzard, Going to the Lyceum, "Pom, Pom, pull away;" 5. How Spring comes on the Prairie—The Song of the Chicken, The Crane, (Poem), "Then its Spring;" 6. On Horse-back—Lost in the Weather, La Drone, (Poem.)

Mr. N. J. Corey, a student of other days in the N. E. C., has been pursuing steadily the study of Wagner's works, and work to an extent which has given him the distinction of an authority upon the subject. The clearness and practical nature of his studies were charmingly illustrated in the three lectures given before the pupils of the Conservatory upon the "Flying Dutchman," "The Niebelungen Ring," "Parsifal," and "Tanhäuser." Wagner's own background was brought out in a fashion which in the best way shed light upon the composer himself. Mr. Corey, in this, has set an example worthy the imitation of every student of music. The need of more clear and general knowledge of the facts historical and otherwise which belong to the art alone constitutes an invitation to have a hand in disseminating such knowledge. It will be appreciated and repaid if only presented in the entertaining way rendered now-a-days so easy through the stereopticon and the multiplication of instruments and general interest in the subject. We shall be glad to open Sleeper Hall to another of like achievement.

The annual meeting of the Beneficent Society was held January 3rd, in Channing Hall. After an opening prayer by Dr. Boynton, of Union Congregational Church, and a brief address by the President, Mrs. Livermore, the Secretary, Miss Caroline Ellis, read the annual report. \$350 have been returned by beneficiaries. The Treasurer's report, rendered by Mrs. Tourjée, showed \$1,449.30 as the receipts of the year, of which \$1,064.61 were expended. The report of the beneficiary committee, submitted by Mrs. Frank Wood, showed that sixteen students had been assisted during the year, and that ten were now receiving aid. Mrs. Fowler, for the entertainment committee, reported four entertainments in the course of the year. Mrs. Silas S. Pierce, chairman of the nominating committee, submitted a list of officers for the ensuing year, consisting substantially of those who served last year. These were unanimously elected.

Mrs. Livermore, in speaking further, read extracts from letters received by the Society, some of them containing very pathetic appeals. She referred to the petition ready to be

presented to the Legislature, for state aid accorded to other institutions, and desired the aid of the signatures and personal influence of those present.

Rev. Mr. Boynton spoke next, emphasizing the value of the Society in augmenting on so high a field, the usefulness of its beneficiaries. "The beautiful," says Victor Hugo, "is as useful as the useful, and perhaps more so." Music is a window of the soul through which we look out upon God. Henry Ward Beecher used to go sometimes into his pulpit disheartened to lose his dejection in the calm of the prayer uttered by his organist through his instrument. The Society is opening to those for whom it labors the way to a vision of God. Mr. Boynton concluded with good wishes for the year to come.

Rev. Mr. Haynes of Tremont Temple, followed, urging individual and earnest consideration of what an individual and especially a woman can do; for her power is to grow fast and far beyond our loftiest anticipations.

Col. Higginson pointed out the need of the coming generation to occupy higher fields of labor. There is a numerous population to fill those below; trained workers especially are by no means over numerous. Public school teachers who are musically qualified are deplorably few. There is a great future for music in America, and in that future will be joined the hand of the Beneficent Society.

Mrs. Julia Ward Howe spoke last, adding her assent and God speed to the thoughts and to the plans placed by the foregoing speakers before the meeting. The meeting then adjourned.

CONCERTS.

December 3, Recital by pupils of Mr. J. D. Buckingham. Program: Novelette, F major, Schumann, Miss Laura Hawkins; Two Etudes, Raff, Etude, G-flat, Op. 10, No. 5, Chopin, Miss Charlotte Bottume; Cavatina and March, from Suite in D, Raff, Miss Kittie Keith; Bird as Prophet, Schumann, Rigaudon, Raff, Miss M. W. Brett; Caprice Espagnole, Moszkowski, Miss Susie Wales.

December 20, Soirée Musicale. Program: Rigaudon, Raff, Mr. Chas. S. Hills; Julius Caesar, Recit. Thus by one sole disaster, Aria, Hope no more, Handel, Miss Annie Goodroad; Tremolo Etude, Gottschalk, Mr. Robt. S. Wall; Adagio and Finale, Concerto G minor, Moscheles, Mr. A. B. Allison; Behold the wide extending meads, Haydn, Mr. Theo. P. Willey; Two Studies, Henselt, Waldesrauschen, Liszt, Miss Ida Simmons; Wedding March, Best's arrangement, Mendelssohn, Mr. J. Wallace Goodrich.

December 27, Impromptu Concert. Program: Grand Chœur in D major, Guilmant, Mr. Goodrich; Song, Selected, Mr. R. De N. Holeman; Sonata for Piano and Violin, Allegro moderato, Andante sostenuto, Adagio con molto espressivo, Goldmark, Messrs. Alfred and Kelley; Volkstanz, Album-Blatt, Grieg, Mr. Moses I. Myers; Violin Solo, Selected, Mr. Kelley; Jerusalem, Parker, Mr. Hoff.

January 3, Piano Recital by Louis Maas. Program: Sonata, G minor, Op. 22, Schumann; Romance, F-sharp, Op. 28, No. 2, Schumann; Sonata, A major, in one movement, Scarlatti; Nocturne, F-sharp, Polonaise, A-flat, Op. 53, Chopin; a. Am stillen Herd, from Meistersinger, J. Isoldes Liebestod, from Tristan and Isolde, Wagner-Liszt; a. Siegmund's Love Song, b. Feuerzauber, from Walküre, Wagner-Brassin; Etude de Concert, A minor, Thalberg; Barcarole, G major, Galop, from Le Bal, Rubinstein.

January 7, Organ Recital for Graduation, by Miss Kate L. Moore, pupil of Mr. Henry M. Dunham, assisted by Miss Nellie A. Moore, Contralto, and Mr. John C. Kelley, Violinist. Program: Sonata in G minor, Maestoso, Adagio, Introduction and Fugue, Merkel; Romanza, Blind Girl's Song, from La Gioconda, Ponchielli; Allegretto, Tours; Toccata in G, Bach; Romance, Sivori; Kuiaiwak, Wieniawski; Canon in F, Merkel; Theme and Variations, Hesse; Thine Eyes so Blue and Tender, with violin obligato, Lassen; Marche Militaire, Gounod.

"The student should be neither the slave nor the copyist of his teacher, but a free, and therewith an individual man."

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

We wish to express our thanks to the members of the Alumni for the unanimity with which they have favored the establishment of this department.

Mrs. Emily F. Farewell-Brooks, '79, home address is St. Albans Bay, Vt.

Miss Nellie Lard, '85, is teaching her third year in the Washburn College, Topeka, Kan.

Mr. A. Dobbins, '85, is located in Portland, Oregon, and sends us his circular containing many good notices.

Born, in Boston, December 28, 1888, a son (Arthur Pierce) to Mr. and Mrs. Everett E. Truette, '81 and '87.

Miss Fanny F. Payne, '88, gave a very successful recital in St. Louis, recently, assisted by Miss Lillian Hyde, '87.

Miss Marie M. van Gelder, '86, sang in Dyer Music Hall, Minneapolis, on Friday Evening, January 11th, at a Northwestern Conservatory of Music concert.

Miss Dora Smith, '88, conducts the music of one of the leading churches at Bonham, Tex., and teaches in the Masonic Institute in that place.

Miss Mamie Doane, '87, is teacher of music in the Institute for the Blind, New York City. Miss Doane finds many talented pupils and enjoys teaching.

Miss Lillian E. Hyde, '87, is teaching her second year in the Kirkwood Female Seminary, Mo. Miss Hyde has one of the best church organ positions in St. Louis and is very successful.

Miss Ethel Boright, '86, has a large class of pupils at her home, Richford, Vt. Miss Boright has been spending a short vacation in the vicinity of Boston, and called on our Alma Mater a few days ago.

Mr. Edward Hale gave a talk on "Chopin and Beethoven" before the Trinity Club, in Trinity Chapel, Boston, January 14. Mr. Frederick A. Very assisted in piano numbers, and Mr. Frank E. Morse sang several solos.

Married, in Elmwood, Mass., Aug. 15, 1888, by Rev. T. O. Paine, Miss Mary W. Shaw, '87, to Rev. Edgar H. Rowe, Principal of the Bowling Green, Va., Female Seminary. Mr. and Mrs. Rowe reside in Bowling Green, Va.

Miss Ivah M. Dunklee, '86, conducts the elocution department in Bethany College at Topeka, Kan. She has twenty private pupils and a daily class of eighty pupils. Miss Dunklee passed the Christmas vacation in Denver.

The "Messiah" was given in Minneapolis, Minn., on December 38th, by the Gounod Club, Charles H. Morse, '72, conductor. Mrs. E. Humphrey Allen, Miss Julia F. May (Conservatory student '76-9), Mr. Theodore Toedt and Mr. Babcock were the soloists.

A very interesting letter is at hand from Mr. Fred E. Cluff, '86, of Geneva College, Beaver Falls, Pa. Mr. Cluff has a large and increasing class in music, and he also teaches German in the College. The work is pleasant and "more interesting each term."

The following is a clipping from a Belleville, Ontario, paper, of December 28th. "Mr. W. H. Donley was at his best and all the selections given by him reflected great credit. Belleville is to be congratulated on having a resident musician of such ability. Guilmant's Marche Religieuse was well played."

Mr. William MacDonald, '84, at the head of the department of music in the University of Kansas, at Lawrence, Kan., reports an "exceedingly busy year with teaching and studying. A large class, constantly increasing, and an exceptionally select class." Mr. MacDonald expects to "carry through ten or a dozen recitals" this year, and sends an interesting program of a recent pupils' recital.

Miss Sybil A. Caskey, '85, has just begun her third year as organist in the Woodland Ave. Presbyterian Church, Cleveland, Ohio, one of the largest and most earnest of the churches in that city. Miss Caskey has a large class of piano pupils at her home in Akron, and teaches one day of the week in Cleveland. With all her busy days she finds time to take an active part in the "Tuesday Afternoon Club" of Akron; a society of young ladies who devote two hours of each week to self culture.

The quarterly meeting of the directors of the Alumni Association was held at the N. E. C. on the evening of December 31st, President Dunham in the chair. Miss Nellie P. Nichols was elected secretary of the association in place of Mrs. Emily Farwell-Brooks resigned. The following committee were appointed to take charge of the Annual Reunion: Messrs. F. A. Very, Walter Kugler, Albert Allison, Edw. D. Hale, Edw. F. Brigham, Clarence Colburn, Mrs. S. A. Paine, Mrs. M. Swett Flynn, Mrs. Clara T. Nelson, Misses Anna C. Burt, and Bessie A. Houghton.

Mr. David C. Dickerson died of consumption at his home, St. Johnsbury, Vt., on December 5, '88, aged 30 years. Mr. Dickerson finished Harmony in '81, under Mr. Carl Zerrahn, and Theory in '82, with Mr. S. A. Emery. During this time he was also a vocal student. Leaving Boston, he taught in Tilton and Lake Village, N. H., for a time, and in September, '84, he accepted the position of vocal teacher in the Vermont Methodist Seminary, at Montpelier. After two years of service, ill-health obliged him to resign, and he has been in failing health ever since. He was a kind friend and teacher, and much beloved by all his associates. His life was in his music.

Mr. Edward M. Young, '86, is doing well in the Yankton, Dakota, College, and the following notice from the Yankton Press and Dakotian will be of interest to all who know him: "The Yankton Choral Union gave their third concert last evening, with Prof. E. M. Young, Conductor, and Prof. F. L. Stead, '88, Organist, Mrs. E. M. Young, Contralto, and pupils and graduates of the music department as soloists. The organist and soloists rendered their parts in an admirable manner, and the choruses were well sustained. It is not often that Yankton people have an opportunity of listening to music of such an high order." Of the last Conservatory concert this paper says: "It was the best entertainment ever given by this department of the college."

"Won't you sing one of your sweet songs?" asked Miss De Silva of Mr. Smith, the amateur tenor.

Mr. Smith was inclined to refuse.

"Oh please do," she urged. "Anything is better than sitting around doing nothing all evening."—*Ex.*

Just imagine, my friend is so musical that he eats only with a tuning fork.—*Ex.*

MUSICAL MENTION.

NOTES.

RUBINSTEIN is at work on a new oratorio celebrating the miraculous preservation of the lives of the Czar and his family. The Emperor has signified his pleasure in permitting the work to be dedicated to him.

THE Mendelssohn Musical Association, of St. Joseph's, Mo., is preparing for a grand festival the first of May. Mr. Ovid Musin will figure as first violinist and soloist. Mrs. Annie Louise Tanner, Soprano, and Mr. Whitney Mockredge, Tenor, are secured. There will be a chorus of three hundred.

MR. P. S. GILMORE the renowned originator of the great Boston Jubilee of twenty years ago, will conduct a series of anniversaries commemorating that great event during April, May and June next. His famous band will have the assistance of Signor Campanini, Signorina de Vere, Madame Stone-Barton, Miss Helen Campbell, Signor Del Puente; and Mr. Myron W. Whitney. With these will be expected to cooperate local choruses in the cities where the Jubilee may be given.

THE London Symphony Concerts, it is understood, will be carried on, next season without a guarantee, and solely at Mr. Henschel's own risk. Accordingly the prices of admission are to be rearranged, as to certain parts of the house, on a reduced form. The concerts will recommence on November 20th, and, barring a Christmas break between December 11th and January 15th, will be continued—on Tuesday evenings weekly—until February 19th. Also Wednesday *matinees* will be given.

A fine granite monument is to be erected in London as a memorial of Jenny Lind, the famous songstress. It is about eight feet high, and appropriately made of Swedish granite polished, the design being that of a highly ornamented plinth, surmounted by an Ionic cross. A marble medallion bearing a wreathed lyre over the motto "Excelsior" is inserted in the plinth, and below is the following inscription in gilt letters: "In loving memory of Jenny Maria Lind, wife of Otto Goldschmidt. Born at Stock, October 6, 1820. Died at Wynd's Point, Malvern, November 2, 1867."

CONCERTS.

TWO pupils' programs are received from Mr. J. M. Duagan of Franklin, Ind. They show a considerable range of rather light work.

WM MACDONALD sends a well arranged and interesting pupils' program from Lawrence, Kansas. It indicates a high grade of work.

TWO programs from Yankton, Dakota, where Messrs. E. M. Young, and F. L. Stead, are associated, indicates vigorous work. One of them included Farmer's Mass in B-flat, repeated by request.

OUR correspondent in Toledo, O., renders a good showing through December and the first part of January. The concerts include the Messiah, recitals by Amy Fay, Clarence Eddy, the Campanini Company, Otto Bendix and others.

NORWICH, CONN.—January 1, Organ Recital in the First Congregational Church, by Mr. H. L. Yerrington. Program: March in B-flat, Silas; Romance in G major, Op. 40, Beethoven; a. Entree de Procession, b. Verset, Batiste; Bridal Song, Op. 45, No. 2, Jensen; Chorus, How Excellent Thy Name, Handel; Elevation in E major, Saint Saëns; Offertoire, Op. 35, No. 2, Wely.

MINNEAPOLIS, MINN.—January 11, Artists' Concert, Pianists, Mr. Walter Petzet, Mrs. H. W. Gleason. Miss Marie Van Gelder, N. E. C., Vocalist. Program: Overture to the Opera Barber of Bagdad, for four hands, new, Cornelius; Isolde's Liebestod, Wagner-Liszt; Song, The Gate of Heaven, Tours; Improptu in G, Op. 90-3, Schubert; Capriccio, Op. 76-8, Brahms; Song, Spring Song, Reinhold-Becker; Soirée de Vienne, No. 2, Schubert-Liszt.

BOSTON, MASS.—January 2, Young Men's Catholic Association of Boston College, Vocal Concert under the management of Signor Augusto Rotoli. Artists: Mrs. T. P. Lovell, Miss Flora Finlayson, Signor Augusto Rotoli, Mr. Charles E. Tinney, Mr. W. L. Whitney, Mr. Henry M. Dunham. Program: Suoni La Tromba, The Celebrated "Liberty Duet," Bellini, Messrs. Tinney and Whitney; Aria, Per Pietà, Così fan Tutte, Mozart, Miss Flora Finlayson; Recit. and Aria, She alone charmeth my sadness, from Irene, Gounod, Mr. Chas. E. Tinney; Bel Raggio, Cavatina from Semiramide, Rossini, Mrs. T. P. Lovell and Ladies' Chorus; I Marinari, The Mariners, Duet, Rossioi, Signor Rotoli and Mr. Whitney; Pergolesi's Stabat Mater.

WE have notices from Philadelphia of the January concerts. M. Herr Rosenthal and Fritz Kreisler on the 9th, 10th and 11th; Miss Helen T. Boice, Soprano, on the 12th; a series of matinees by the Wannemacher Military Band beginning on the 11th. The 14th was the date of the first production in the East of Richard Stahl's new comic opera "Said Pasha" which is said to have had much success in San Francisco. An introductory concert of the newly organized Academy of Music Orchestra, Carl Garner, conductor, was announced for the 15th, the Boston Symphony Orchestra for the 16th, and Theodore Thomas for the 26th, and besides the above, the usual recitals and concerts of the season, including a subscription list for Niebelungen lecture recitals by Walter Damrosch.

This number is sent to many inquirers for Sample copies. It is good one, but we propose to make every succeeding one better.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the Herald.

Messrs. O. DITSON & CO., Boston, New York and Philadelphia.

Thy Will be Done. O. Barri.

In the grandiose style which Faure has accustomed us to. It begins with a rather impressive recitative, and winds up with a majestic refrain. The change from minor to major is rather conventional, but the song will become very popular in the sacred repertoire. It requires a broad and powerful voice to do it justice, and it has a heavy accompaniment. Highest note is G—mezzo soprano.

O Salutaris. Dooley.

We must dooley record the fact that this song seems to travel in a circle. It has melody and good harmony, but the modulations are ever the same, and finally become monotonous. The song is for alto or baritone, compass A-flat to D-flat.

The Old Grenadier. Mackenzie.

A brusque and martial baritone song in which, for once, the hero does not die. It is well harmonized, and the accompaniment is of that jerky character in which all grenadiers since Schumann's famous pair, stalk through vocal music. This song is much better than the average even tho the subject is a well-worn one. It has a compass extending from A to C.

Cf Thee I'm Thinking. Strelezki.

An attractive melody, in waltz style. It is quite singable, has an impassioned refrain, and will be a welcome addition to the repertoire because of its grace and sweetness. It is for middle voice, compass from B to F-sharp.

Old Folks at Home. Variations. W. Smith.

A set of brilliant concert variations of the old melody, for pipe organ. It requires a three manual instrument, is rather difficult in its pedalling, and is well registered. It will be useful for popular occasions.

Rhythmic Scale Studies. Moscheles.

These studies are famous. They are the splendid arrangement which Moscheles has made of the scales for four hands, each one being a characteristic piece. It is a wonderful sugar-coating of the pill, and the work has been very carefully revised by Mr. Joseph A. Hills.

Twelve New Vocalises. (Mezzo). Bordogni.

The first book of the brilliant studies for contralto or mezzo-soprano. Of course these standard studies will be very useful to advanced pupils, and they have proved their practicality for more than a generation. The edition is revised by G. W. Teschner; and will be found useful to all vocal teachers.

Twelve Short Studies in Octave Playing. B. Wolff.

A very melodious and thoroughly useful set of studies. They combine the chief elements of this kind of work with a very pleasing style of composition, each study being in fact, a *genre* piece. The edition is revised by Joseph A. Hills.

Technical Studies for Violin. E. A. Sabin.

These studies are deserving of especial notice for they cover a special field, and one which is somewhat neglected—the use of the wrist in violin work. They are all devoted to this one object, and achieve their purpose excellently. The studies are melodious, and cannot fail to be attractive to the student, while the technical points are never lost sight of. We be-

lieve that the work will find a cordial reception at the hands of the teachers.

Messrs. A. P. SCHMIDT & CO., 13 & 15 West Street, Boston.

Gavotte. Kinberger.

One of the recent additions to the set of "antique Airs and Dances" which Mr. Boscovitz is so ably editing. It is a set which we heartily commend, for these old works are not only pretty in themselves, but afford some of the best possible points of practice. This gavotte makes an admirable octave study.

The King's Hunting Yigg. Bull.

Another selection belonging to the same set. It is a famous composition by the great Dr. John Bull and has stood the test of centuries, having been popular in England even from Queen Elizabeth's time.

Six Sonatinas. G. P. Ritter.

These sonatinas, which are published separately, are evidently the work of a good musician, one who is able to combine useful technical points with attractive themes. They are not all in the fixed Clementi and Kuhlau shape, altho some of them follow these classical models in their first movements. They have two movements each, the last being generally of a light and pleasing style, a Scherzo, a Polacca, or a Mazurka, and suit as well for the recreation of the student as for his study.

Six Preludes. A. D. Turner.

These are designed as studies for the use of the damper pedal. As with all the studies of this lamented composer, there is much to commend in the book which is practical and useful for its purpose. Some of the progressions are bold, for Mr. Turner was rather iconoclastic in his nature, but they are all striking and original. One would prefer to see the pedal (in such a work, which is designed to use it very accurately) given in notes on a single line, as has been done by Messrs. Faelten, Foote and others, but its proper significance has been explained in a foot note by the composer.

Twenty-Four Short, Melodious Studies. Turner.

These have been reviewed in our columns some time ago, and we can only speak again of their poetic merit, which is in each exercise combined with some practical point of teaching. Trills, Arpeggios, Syncopations, Scales, Skips, Broken Thirds, Octaves, etc., etc., are taught in turn, in a manner that cannot fail to interest the student. The studies are to us a sad reminder of an enthusiastic and conscientious teacher who died too young to fulfil his loftiest ideals.

Berceuse. Rubinstein. } Dunham.
Pastoral. Händel.

Two more of Mr. Dunham's excellent organ arrangements. Registration (three manual) and pedalling is carefully attended to, and the works will be useful to all church and concert organists. The second is an arrangement of the famous "Pastoral Symphony" (so called) in the first part of the "Messiah"; is comparatively easy (save for a few double trills) very suitable for church use, and Mr. Dunham's registration well reproduces the sweet effects intended by Händel.

MR. J. M. RUSSELL, Boston.

Save Me O God. B. Cutter.

This is an Opus 1, but for all that the reviewer finds no crudity or lack of power to condone. It is a setting of the 69th Psalm, and the spirit of the words is well caught in the music. The free use of the diminished seventh in the first part is admirably suited to portray the cries of despair with which the work begins, and the *a capella* part that follows, is in fine contrast. The ending is in rather too popular a vein to please us as well as the rest of the work, but will undoubtedly win favor with church choirs and congregations. Altogether it is a very strong work.

Messrs. A. CORTADA & CO., New York.

Nocturne for Female Voices. O. Floersheim.

A neat little trio for two sopranos and altos, in which the New York composer and journalist again evinces his refinement in melody, and ingenuity in harmony. There is a good deal of languishing, chromatic work in the trio but this is a virtue in this school of composition. All the parts lie in easy compass, and the work will be especially useful on that account.

MR. J. H. ROGERS, Cleveland, O.

The Cradle of your Breast. W. G. Smith.

This song is for soprano or tenor. It is melodious and graceful but not as deep and earnest as some of the works of this excellent young composer. It is rather in a popular style, however, and will find friends.

Babyland. W. G. Smith.

Spite of its simple construction, or perhaps because of it, this song is a beautiful and commendable work. Its accompaniment is adequate, and

the swinging, dreamy, cradling style of the whole composition is very artistic. It is for soprano voice. Highest note G, but of rather high tessitura.

A Violet in Her Lovely Hair. J. B. Campbell.

A strong and passionate melody with a rather difficult accompaniment. One must beware of following in the footsteps of Jensen, who was accused of composing piano works with vocal attachment because of his complexity in this field; we admire the song in its general construction but cannot quite reconcile ourselves to the progression near the close, in contrary motion, at the words "That hallows e'en the very ground," which seems to us rather harsh and unhallowed. The song is for tenor. Highest note A-flat.

The Classical-Romantic Series. A collection of standard piano works.

J. H. Rogers and W. G. Smith.

We can cordially recommend this set of piano works, since it contains the very best of the less known, yet valuable modern compositions. The works selected are all of medium difficulty only, are carefully edited and fingered, and quite ready for the use of the teacher. Such a collection meets a want, for many a good student desires to turn aside occasionally from the greater classical works, and yet wishes to avoid meretricious music and jingly trash. The list presents an abundance of contrast within its limits, yet all of the works given are of solid musical worth. The following are the numbers received: Romance Poetique, Jensen; "Happy Fancies," Caprice, Von Wilm; "Elfin Dance," Grieg; "Canzonetta," Cui; "Danse Polonaise," Von Wilm; "Mazurka Caprice," Scharwenka; "Pavane," Rameau, (transcribed by J. H. Rogers); "Humoreske," Von Wilm; "All Ongarese," Jensen; "Minuetto," Grieg; "Barcarolle Venetienne," Haberbier; "Scherzo Capriccioso," from Sonata in B-flat major, Schubert; Nocturne, Raif; Mazurka in G minor, Moszkowski; and a "Volkslied," by Nicodé.

A goodly list and one which must please all tastes. The transcription of the stately Pavane by Rameau, has been made by Mr. Rogers with due regard to the quaint effects of the old instrument, and is one of the most interesting works of the entire set.

Marie Mazurka. Weddell.

Very graceful and melodious. The themes are well treated (as for example the variation of the chief theme by imitations) and are in good contrast with each other. Altogether a pleasant and symmetrical work.

Slumber Song. Foerster.

A musically setting of Moore's love-song. The accompaniment has some skillful contrapuntal touches and the melody is romantic enough for the subject. It is for mezzo-soprano or tenor, running to F only but with rather high tessitura.

MR. THEODORE PRESSER, Philadelphia.

A Course in Harmony. G. H. Howard.

This new course is quite thorough, especially in the domain of modulation. It supplies various questions, to be answered at the end of each lesson, gives numerous exercises to be written out, and is a text-book which in the hands of a good teacher must bear satisfactory fruit. It gives many examples from master-works, especially in old chorale form, and has been most carefully compiled and systematized.

MR. JEAN WHITE, Boston.

Logier's Music, Harmony, and Practical Composition. Carl Stein.

This work is a veritable little encyclopædia of the matters of which it treats, and has as a valuable appendix an abridgement of Hector Berlioz's great work on instrumentation. The editor has done his work nobly, for Logier is simplified, and all the sentences are given in plain, intelligible English. Logier deals with larger chords than Richter recognizes, but for the matter of that, Fetis simplifies yet beyond Richter, and in Harmonic study "all roads lead to Rome," and the student will not find Logier's path a very thorny one. We like the abridgement of Berlioz given, but could heartily wish that the matter of the brasses had been somewhat modernized, and Americanized. The student who faithfully digests Berlioz's theories in this matter finds himself far astray when entering practical orchestration, for, in the first place, the work was written a long time ago and many changes have been made in the usage of brass instruments since the time of its first appearance, and secondly, the customs of France in their employment are different from those of Germany and America.

L. C. E.

Three years' constant study in Italy will make an American girl know too much to sing in church and too little to be useful in opera.—[Detroit Free Press. For goodness sake, send more of the girls to Europe then if the knowledge acquired there will keep them out of the church choir and the opera chorus. A little knowledge (of music) is a dangerous thing.—Ex.

BUT WHO SHALL SEE.

Words by THOMAS MOORE.

SIR JOHN STEVENSON, Mus. Doc.

Moderato.

PIANO. *mf*

1. But
2. Then,

who shall see that glo - rious day, When, thron'd on Zi - on's brow, ... The
JU - DAN! Thou no more shalt mourn Be - neath the hea - then's chain: ... Thy

Lord shall rend that veil a - way, Which hides the na - tions now! When
days of splen - dor shall re - turn, And all be new a - gain. The

earth no more be - neath the fear Of His re - buke shall lie, ... When
Fount of Life shall then be quaff'd, In peace, by all who come; And

lento. *tempo.*

pain shall cease, and ev - 'ry tear Be wip'd from ev - 'ry eye. . . . When
 ev' - ry wind that blows shall waft Some long - lost ex - ile home! . . . The

lento. *tempo.*

cres. *p*

earth no more be - neath the fear Of His re - buke shall lie; . . . When
 Fount of Life shall then be quaff'd, In peace, by all who come; . . . And

cres.

lento. *tempo.*

pain shall cease, and ev - 'ry tear Be wip'd from ev - 'ry eye. . . .
 ev' - ry wind that blows shall waft Some long - lost ex - ile home! . . .

lento. *tempo.* *mf*

tr

DANSE STYRIENNE.

CHARLES PHILLIPS SCOTT.

Grazioso.

First system of musical notation. Treble and bass staves. Key signature: two flats (B-flat, E-flat). Time signature: 3/4. Dynamics: *p*. Pedal markings: *Ped.* with asterisks. Fingering: 2, 1.

Second system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo), *rit.* (ritardando). Pedal markings: *Ped.* with asterisks. Fingering: 4, 5, 5, 1.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: *Ped.* with asterisks. Fingering: 2, 1.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.* with asterisks. Fingering: 2, 1.

Animato.

The musical score is written for piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system begins with a *mf* dynamic and includes a *Ped.* instruction and an asterisk. The second system also includes a *Ped.* instruction and an asterisk. The third system begins with a *mf* dynamic and includes multiple *Ped.* instructions and asterisks. The fourth system includes a *f* dynamic, a *Ped.* instruction, and the word *segue.*. The fifth system begins with a *ff* dynamic, includes a *rit.* instruction, a *p* dynamic, and a *Ped.* instruction with an asterisk. The score is characterized by flowing sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand.

Tempo primo.

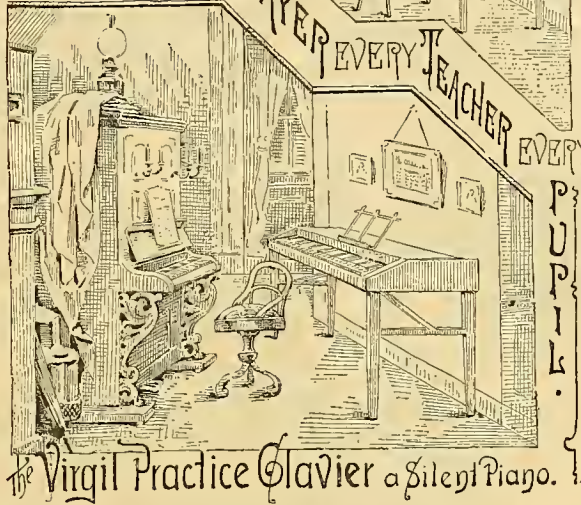
First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The bass clef staff includes a *Ped.* marking and a measure with a double asterisk (*). A second measure in the bass staff contains a '2' below the staff. The system concludes with another *Ped.* marking and a double asterisk (*).

Second system of musical notation. The treble clef staff features a descending scale marked with '2' and '1' above the notes. The bass clef staff includes a *Ped.* marking and a double asterisk (*). The system ends with a measure containing a '4' and '5' above the notes.

Third system of musical notation. The treble clef staff begins with a forte (*f*) dynamic. The bass clef staff includes a *Ped.* marking and a double asterisk (*). The system concludes with another *Ped.* marking and a double asterisk (*).

Fourth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff includes a *Ped.* marking and a double asterisk (*). The system concludes with a final chord in the bass staff.

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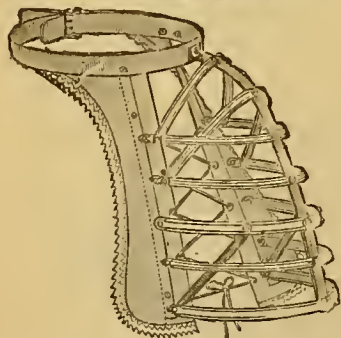
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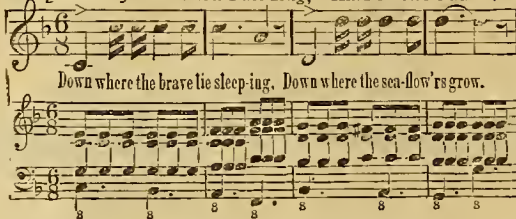
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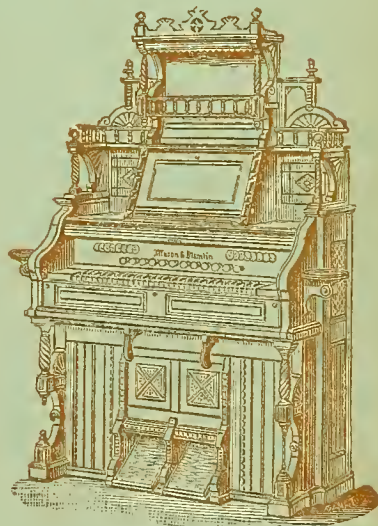
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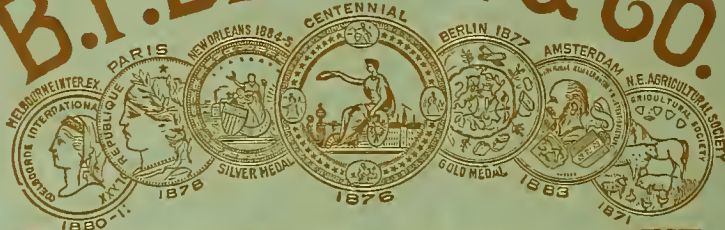
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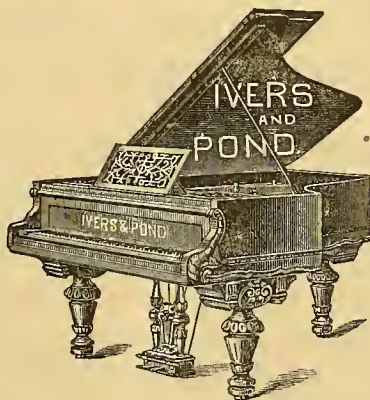
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Vol. 10.

BOSTON, MARCH, 1889.

No. 3.

"Simplicity, truth and nature are the great fundamental principles of the beautiful in all artistic creation."

It is often thought, by those not conversant with the subject, that Music must soon become conventional in its ideas, that all the combinations possible will, at some day, not far off, have been used. The cry is by no means a new one. In the time of the ancient minnesingers one of these mediæval musicians bursts forth into lamentation that all the art of song is going to decay, and two centuries ago in France, this wail was also raised with considerable vehemence. The fact is that music is as yet, the freshest, as it is the youngest of the arts, and that whenever one "lead" of the mine begins to be worked out, another and a richer one is discovered. It was thus when in the 16th century, the skill of the old composers seemed to have worn the canonic forms threadbare, the operatic school arose; and when that in turn became weak because of the mistaken idea of ranking music above poetry, the dramatic school evolved by Gluck set matters right again. When the fugal forms had reached nearly their limit, the sonata form took their place; when the Italian opera began to drivel, Wagner gave a new significance to the music drama. And thus it will be, *ad infinitum*. There will always come a new school to take the place of the old. The tone art will never cease its onward progress altho we cannot tell what its form may be in the twenty-fifth century.

WE have already spoken of the necessity of greater unity among composers in the matter of notation, and cited the misuse of certain terms ("andante and "andantino" for example), the sextolet, etc., as instances of the necessity of reform. A few additional points may be mentioned as among the vague parts of notation, *viz.*, the slurs; which are used in the most varying manner by different composers.

The acciaccatura, which is taught in different ways by prominent teachers, some of whom allow it to be struck with the accompanying notes, while others cause it to precede such notes.

The Turn, about which hovers the fog of the last century.

The trill, which von Bülow says should begin with the upper note, while other authorities state that it should generally begin and end with the principal note.

And finally, those abominable signs, a terrible legacy from the last century, which represent a combination of turns and mordents, about which all musicians seem to be by the ears and which no two interpret quite alike.

These are not all the points of trouble in notation and execution, by any means, but they are sufficient to show that our art could be put upon a much better foundation if ever its votaries should hold a congress which should have definite authority to settle such points.

It is now pretty well settled as to what music we are to have given us by the German Opera in April. Wagner is to be represented in Boston as never before, and the entire two weeks are to be devoted to his works. The entire trilogy—"Rheingold" (prologue opera), "Die Walküre," "Siegfried," and "Die Götterdämmerung," are to be given in succession, and also "Die Meistersinger" and "Tristan and Isolde." This being the case we again say to the neophytes—"Study! that you may understand." It will not do to sit before the pageant of a great Wagner work and imagine that one understands it merely because one is pleased. The language is a hidden tongue; one must study motives and figures until one comprehends their significance. A little book entitled "The Rhinegold Trilogy," will give these to the student with tolerable completeness. It will be interesting to note how wonderfully Wagner has succeeded in compressing character into a few notes in these "guiding motives," how the fierceness of Hunding, the yearning, tender affection of Sieglinde and Siegmund, the bold nature of Siegfried, and other similar touches are given in an astonishingly small space. "Die Meistersinger" will not call for study as the trilogy does, yet even here an examination of German history, of the works of some of the Meistersingers and of accounts of social life in the middle ages will aid in impressing upon the auditor, how faithful a historian Wagner was.

"THE King is dead! Long live the King!" Mr. Gericke having announced his determination to rest and recuperate, and therefore to leave his post, all the interest of Boston's musical circles centers in Herr Nikisch, the Leipsic conductor, who is coming to fill his place. This new comer has fairly won his spurs in almost every field of leadership. He has conducted opera in Germany with great success; during the illness and absence of Reinecke he has led the great Gewandhaus Orchestra; and he knows many of the modern scores by heart. In appearance he is dark, slight and prepossessing, and he is but thirty-eight years of age. He is an exacting drill-master, and is nervous and energetic in manner. He was threatened with consumption a few years ago, and went to Italy for rest; his stay there resulted in a cure which seems to be permanent, and he will come to us in good health and strength. He is a Wagnerian in tastes,

but not in an offensive manner, for in Leipsic the conservative element is always predominant, and he has always respected it, and studied and led the older works in profusion, as well as the new. He comes to us for at least three years, and will certainly have a chance to make his influence felt before the end of that time. He will begin under more favorable auspices than any conductor that ever came to America, and Mr. Gericke's labors will undoubtedly bear fruit even tho that musician be far away from us.

If any more pianists come to Boston, some of them will have to move into the suburbs. In foreign cities they twit us with the title of "Beantown" because of our æsthetic yearning for the vegetable which Pythagoras tabooed, they sneer at the fact that we have a frog pond, and they sarcastically call our city the hub of the universe. All these taunts we can bear because they do not touch our foibles, but if they should ever call our metropolis "Pianistville" or "Recitalton" the arrow would fly much nearer the mark. Our city is in the condition of Weimar, where it was found necessary to make police regulations regarding piano practice. If one is introduced to a stranger it is reasonably safe to ask "What make of piano do you play?" or "When do you expect to give your recital?" Something must be done in the matter before it is too late. We can only suggest turning the science of piano pounding into practical channels. Let a keyboard be invented under which there shall be a set of knives and an empty box. Let it be so adjusted that the pianist's efforts shall pound these knives into any object placed in the box. A few logs properly adjusted and Bach's fugues will result in the kindling wood for the family; a cat or two placed under the chopper, and the Sonata Appassionata will produce sausage-meat for several meals. Thus will the practical be linked to the poetical, and the crowded pianists be relieved from the chance of poverty which might result to some from the over-supply.

WHAT with the frequent interchange of artists and conductors between America and Europe it becomes an interesting subject to study how compensation and work compare among the musical profession on the two sides of the Atlantic. Salaries are undoubtedly higher in America than in Germany, but by no means in so great a degree as is thought. The leaders in music abroad receive perhaps thirty or forty per cent less than they could earn here, but two facts must be set against this; firstly, the purchasing power of money is much greater in Europe than it is with us, and, secondly; the position of a great musician is more agreeable, more universally respected and admired, in Germany or France than in America. Thus Kapellmeister Reinecke, living in his flat in the third story of a house in the Quer-Strasse in Leipsic, is sought out by the aristocracy, is prized and respected beyond the plutocrats who live in whole palaces. Besides our country is rather young yet in music and painting, and one does not find as much communion among kindred spirits and coworkers in America as

abroad. When one sees Reinecke in Leipsic, Lachner, in Munich, or Svendsen in Copenhagen, surrounded by a coterie of fellow laborers in music, when jest, and earnest comparison and comment pass about the board, while geniality and calm contentment hover over them all, the question as to why more of the great foreign musicians do not come to America, is answered.

THE variations of musical pitch have sometimes played havoc with the compositions of some of the masters. The standard of pitch in the time of Bach and Händel, and even of Mozart and Beethoven was from two-thirds to one-half a tone deeper than at present. If the matter of key is as important as some musicians insist it is, we are doing a constant injustice to these older composers. Mozart's Jupiter Symphony had better be played in B-flat, (since the key of B would be rather impracticable in orchestral work) than in C, and Beethoven's Pastoral Symphony should be deposed from F to E major. It is chiefly in the vocal works, however, that a reform seems almost imperative. When one hears the sopranos shrieking in Beethoven's "High among the Star Pavilions," (in the Ninth Symphony Finale), or in the trying phrases of the "Mount of Olives," one feels that the composer's intention would be better carried out by lowering the key. A whole tone downward would be better than a semitone, where the semitone would involve difficulties for the wind instruments. We are assured that the "Hallelujah Chorus" from the "Messiah" has been performed thus, and that the result was altogether a magnificent one. The experiment extended to other works would at least be worth trying, and we hope that some musical societies whose conductors have the habit of thinking, will occasionally transpose some classical numbers that the effect may be practically tested in further instances.

THERE are many small orchestras in towns and cities throughout the United States who imagine that because they have not the equipment of a grand orchestra, they are debarred from practising truly classical music. Never was a mistake more widespread, and fraught with more doleful consequences. Music publishers of a certain sort have fostered the idea, and foisted Marches, Medley Overtures, Potpourris, and Quadrilles on small musical organizations, *ad nauseam*. The fact is that almost all of the early symphonies of Haydn, Mozart and Schubert are available for use with even a very small orchestra. Haydn's first symphony was in three easy movements and required but eight instruments. Schubert's earliest instrumental works, symphonies, overtures, etc., were composed for a little private musical club that met once a week in his room, and one of his symphonies is scored without drums or trumpets, because these instruments were not present in the tiny orchestra. The amateur societies need not play the entire works in every case; they will find many of the minuet movements quite independent, remarkably easy to play, and full of melody. A change may yet come in music publishing similar to that which took place a few years ago in cheap book pub-

lishing, when it was found that low-priced, popular editions of good and standard books were able on their own merits to drive the dime novel, and blood-and-thunder books into a much smaller market. Perhaps if the music publishers who purvey to the small orchestras of the land would turn their attention to issuing low-priced editions of the simplest scores of Mozart, Schubert and Haydn, and in arranging excerpts from their works, they would find the same kind of success that the "Franklin Square Library" and other good series of literary publications have attained. There is pecuniary profit as well as the satisfaction of achieving a good reform, for the publisher who will undertake this branch of work, and we hope that the small orchestras everywhere will also begin to move in the matter, remembering that classical music need not by any means be unpopular or dull music.

"Art springs in its earliest beginnings, from religion, and returns to it in its highest development."

IT is a rare musical talent that in these days is not choked in the struggle after technical power,—a power often more coveted than the power of musical inspiration. Between the purely artistic and musical sense and the love of technical power there is constant disagreement. Music—that which is worthy of the name—fills us to the brim with its beauty, it uplifts our thoughts, refines our senses, and plays upon our emotions with a power transcending that of poetry itself. But our modern composers and performers are imbued with a love of technical display—a growing love out of which nothing but destruction to the art can be expected. It is so easy to abuse the use of technical skill, to make it an end rather than a means to an end, that few can cultivate it without detriment to themselves as artists. Many composers have worked into their compositions prodigious technical feats and others have mistaken them for high art; forgetting that in high art technical features are subordinate—below the surface. We listen with peculiar interest to that music which we do not understand, and possibly many musical critics estimate the worth of a composition by their inability to enjoy it. Richard Grant White has said with reference to language,—“that the unknown is generally taken for the magnificent.” Certainly this is not less true of music, where so much that is ambiguous in form, pretentious in harmony, searching in melody (tho never finding the object of its search) is given us under the name of classical music. Composers rather produce a work that is technically great than one artistically simple, and in piano playing the preference is the same. The virtuoso feels that you cannot know his worth as an artist until he has shown you what enormous technical difficulties he can encounter without disaster. He too often begins a concert with the music of Bach or Beethoven in which the mind rises above the fingers, and finishes with music after the style of Liszt, full of vanities and frivolities. He likes to make us feel that the manly, noble sentiment of Beethoven is passionless, and that Mozart's compositions are but faded ornaments of antiquity.

There has recently been a very important series of hearings at the State House in Boston regarding the propriety of giving a grant of \$300,000 to the New England Conservatory of Music, to enable it to cancel its debt, establish scholarships, and realize its largest usefulness. There was but slight remonstrance made at the hearings, but some of the opponents of the grant have showed such an ignorance of the workings of the institution that it may not be *malapropos* to state a few facts connected with this great Music College. It is not a private school. It has been so carefully incorporated that not any of its earnings can be diverted into private channels. In this it stands on a totally different level from the other music schools of this country, none of which approach it in size. It admits all pupils, but not in an indiscriminate manner. The preparatory department provides for the admission of applicants of a low grade of advancement or even beginners, but the classification is carefully made, a beginner being placed under the proper teacher, and a weak or ignorant pupil not being allowed to hamper an advanced class by entering it before being duly prepared. The faculty has among its members some of the prominent teachers of the Conservatories of Leipsic, Milan, Rome, Frankfurt and London, and these have established a curriculum which really means something, and is quite comparable with the course of study pursued abroad in the best institutions. The best American teachers are also represented in the faculty, and it is to the credit of the Conservatory, that, while it has gathered to itself, the best foreign workers and methods, it has not ignored the artists of our own land. Nor is all this gathering of educational material a heterogeneous mass; everything is unified and put in harmonious order by constant meetings of the faculty at which present and improved methods of improvement are discussed. The standard has constantly advanced and at present the requirements for graduation are far more exacting than they were six or ten years ago, which is but right in a country where such rapid art progress is being made. A technical examination conducted by no less than four of the faculty is made; the pupil must have passed full special examination in harmony, theory, and Musical History. The literary requisitions must have been met, and, finally, a recital for graduation must be given. These few details of the work in the musical departments of this Institution may be opportune at a moment when a few private schools and teachers, are jealously misrepresenting the facts in the case, and maligning the standard of its study. Such a course as is completed by the graduate of the New England Conservatory entitles him or her to take rank among real musicians, and the Institution is building up for America a race of true teachers and artists.

"Instrumentation, in the present day, is like a fashionable foreign language, which many people affect to speak without having learned it, and therefore speak without properly understanding it, and with a great many barbarisms."

ON THE TREATMENT OF ORGAN FUGUES.

In the performance of Fugues young organists should carefully avoid the German method of employing the full power of the instrument throughout, regardless of the "subject" and its treatment. St. Sæens (no mean authority) pertinently remarks: "These German classic organists who are content to play fugues, drawing out all the registers at once do not make music but a confused noise, in which it is often impossible to distinguish anything." He further remarks: "If the fugue style with pedal *obligato* is what agrees best with the organ, it is on the condition that the performance should always be clear and intelligible, a result only obtainable by varying the tone color and in passing according to requirements from one keyboard to another."

The following brief hints may be found useful to the student. The "subject" should first be carefully considered and its character determined; then the counter-subject should be investigated in order to ascertain if the nature of its construction is such as to render it sufficiently distinctive, and in contrast with the principal theme, to render its special treatment a matter of secondary importance or otherwise.

If the subject is made up of sustained notes and the counter-subject florid, both can be left to take care of themselves. If, however, the contrapuntal material is of the same character as the theme, then it becomes necessary to phrase it in such a manner that it will not obscure or detract from the importance of the subject, which should always maintain individual prominence.

Tonal variety is also essential in order to render a fugue something more than a mere scholastic effort written in conformity with strictly defined rules. Violent contrasts must be avoided, the varied tone color being so regulated as to impart clearness and appropriate variety of effect in artistic fashion.

As a general rule a *crescendo* can be employed during the progress of the *stretto* by means of which an effective climax can be reached at the closing cadence.

The *tempo* invariably suggests itself to an intelligent mind.

ACCOMPANISTS—GOOD AND BAD.

BY BENJAMIN CUTTER.

A fact of peculiar significance in musical affairs is this—that good piano accompaniments are rarely to be found. One may protest this statement, may doubt these words, may take a stand directly against them; but bold as the statement seems, it nevertheless remains true, that a good piano accompaniment, an accompaniment—to refer to one feature only—which absolutely meets the pianists demands, is a thing rarely to be found. It may be that accompanying is undervalued as an exercise of musical powers, it may be that good accompanying is one of those high arts, which only a rare few really master, but in the writer's experience, whether as a listener or as a performer, good accompanists are but "few and far between."

For instance: He whose fate—we can use no better word in this connection—he whose fate brings him in

professional contact with what we have heard called the "light-waisted accompanist" never forgets this peculiar individual. We remember one instance. Confident was this man, confident in the extreme, and as his fingers swept the keyboard, in a rapturously swelling prelude, we thought fondly we had found a treasure indeed. But he failed so ignominiously in the first tutti, before the solo instrument had begun, that our heart sank entirely. We found him a consummate master of repetitions of the same chord in eighth notes, altho we could but smile at the entertaining way with which he waved his hands—by the way, there are people to whom piano playing is first of all a medium for exhibiting grace of motion—we also found our worthy the possessor of considerable ill-timed power in striking the keyboard, and of a remarkable facility and predilection for improvising deep bass notes—but oh how woefully he failed when he met any counterpoint, when, for instance, an alto had to be made prominent against a tenor part; and when the tuttis were reached and the piano part was full of scales, rapidly changing chords, and brilliant work, then the light of the confident man went out in shame. The smiling jaunty confidence had disappeared during the second page of the accompaniment and we still remember the feeble excuses which were made during a lull in the musical storm. This was a "light-waisted accompanist." His fault was that of inefficiency. Whenever we meet his kind we think of a boy trying to fill a man's place, and feel pity for him.

Another kind of accompanist is the solo player—and as such, half way or whole way competent—who condescends to play an accompaniment, and who makes one feel his condescension from the start. He begins, very often, though not always, with the "light-waisted man's" prelude, and, what is more, he plays the notes of the accompaniment as they stand. But how! As if they were the solo itself! This picture, like the foregoing, one often meets; but he who has realized such an experience, knows also, that the bane which devours these latter good people does not fasten itself upon all solo players.

The best piano accompaniment need not necessarily come from the best performer. Men of meagre technique do some of the best work, and soloists have often been heard to express their dissatisfaction with men possessing marked technical skill but with no abnegation of their brilliancy. There is something which earns for an accompanist the adjective excellent. This something is made up of several elements. It is difficult to say which of these should stand most in the foreground, and indeed we think that in piano accompanying those special qualities which mark the man are shown in their aggregate quite as plainly as in any other kind of doing.

To lay hold of these essentials, let us say that the good accompanist follows the soloist absolutely. Those fully initiated in solo accompanying know best how hard a task this is. There is no doubt that many who play poor accompaniments do try hard to follow closely; but they lack experience, and in nine cases out of ten it is experience alone which gives a prompt ear and ready control of the muscles. This promptness of the ear is

another of the essentials, if you will, in good piano accompanying. No accompanist—we say this confidently—no accompanist ever did good work save by having his ear open to everything going on when accompanying. For the ear, that organ which can be trained to such amazing keenness and quickness, is wholly undeveloped in most bad accompanists. This quickness of ear is a thing which in some instances can be replaced in a measure by that experience, or that musical instinct, or divination—we have heard it called such—which tells the pianist that the soloist will surely play softly and slowly here, and the opposite there.

These however are only a few of the essential possessions of a good accompanist. The pianist must subordinate himself; and how delightful it is to listen to a Brahms, a Schubert, or any of the fine German *Lieder* accompaniments, played by a master pianist who takes pleasure in laying hold of the difficult piano part, in supporting the voice, and in bringing out the composer's intention.

And here again we come to a new requisite, or new element of successful accompanying. Composers are wont to indulge in detail drawing, in tone subtilizing, in heightening the burden of a song's words by a musical painting which at times sorely taxes the pianist's skill. Who that has heard it can forget the thrill of that passage in Schubert's *Am Meer*, where in the second verse the singer declares that the tears, which he has drunk from the maid's open hand have poisoned him! The voice rises to a poignant accent and the piano part rises with it to an equally poignant accent, and if the accompaniment be lame the effect is practically lost. In Tosti's *Good Bye*, a better known example, the descending chromatic octaves in the right hand beginning at the voice part, form an instance of subtilizing which is the more striking, aside from its real musical beauty, because it belongs to a popular song of our day, and is a passage rarely brought out. These bits of tone painting are things too much overlooked; things, however, which betray when brought out, a true musical nature, and show care and pains to do justice to the accompaniment.

It is to be regretted, however, that those who have a reputation to make, consent to undertake accompaniments for those very much their superior; once on the concert stage, and burdened by the consciousness that they are the objects of critical attention, although tolerably proficient, they give a performance which injures them because of the marked contrast that is noted between the able, experienced and stage-routined soloist and the weak, immature and nervous accompanist.

Accompanying is a thing wherein a man can show his tact and mettle, and can practically demonstrate their significance. Said a friend to us: "I have very little trouble with Mr. — although he is so hard to please. When a chance comes to let out, I go for it as hard as I think it will bear; but when a soft place comes I'm way out of sight." There lies a world of deep common sense in these plain words. Sift them, draw from them their deepest philosophy, and you will find that they mean self-control, musical self-abnegation, lack of fear, and, of course, trained natural ability to do such work.

"Art does not live in the outer world, but in the inner world of the mind, manifesting itself outwardly."



ART VALUE OF MUSIC.

BY EUGENE E. AYERS.

The distinguishing characteristic of any true work of Art is that it is intended to express the idea of the Beautiful. The chief emotion raised by a work of Art must be that of Beauty. Cousin says, "Art is the free reproduction of ideal Beauty." Therefore it is not the representation of *external* objects, but of *Spiritual* things—*internal* things. "But," it may be asked, "how can the Painter's Art do this; does not the Painter attempt to represent the external figure of the face, and color of the human eyes and lips?" Certainly, but he uses these external things only that he may place before our poor finite minds something that will in some measure serve as an expression of the ideal, or the spiritual in the artist's soul. Beauty is not an external thing, and does not belong to external things. It only finds *expression* through externals. It is a spiritual essence; sometimes called "the spiritual language of the infinite." According to Cousin, "The Ideal or the Beautiful is the mysterious ladder that enables the soul to ascend from the finite to the infinite. Now the first care of the artist is to penetrate to the concealed ideal of his subject; to express the idea of the infinite is the law of Art."

The artist looks with a sincere and open heart upon the works of nature. He beholds the birds, and the trees, the flowers and the fields, human faces here below, and the stars of light above; then listening he hears the loud tumultuous roaring of the ocean, and the soft sweet song of the sorrowing heart. The sights and sounds of the universe thrill his soul with indescribable emotions. The intellect is stimulated, a desire created to express to others in some intelligible form this emotion of Beauty. The same character of emotion fills the soul of the Poet, Painter, Sculptor or Musician; but each adopts his own peculiar language in communicating it. The Poet attempts to express his emotion in words, or by his florid description of external objects to arouse a like ideal in other minds. The Sculptor seizes upon the fact that the human countenance and figure may be made to express the various emotions of the soul. And so, likewise, the Painter accepts the art of colors as the language of his emotions. Therefore these arts are all spiritual languages; different mediums of expression for the Beautiful. All are imperfect; the Artist never completely realizes his ideal. His language is so meagre; his command of it so limited. Pity that he should be compelled to translate for us his feelings. "Poor child of Art; at best but half understood."

Thus the arduous task of the Artist is to bring the infinite—the spiritual—down to the comprehension of the finite. It is the old, old struggle of humanity to bring Heaven down to earth. And if we truly possess the spirit of Art, it is because of our desire to see—to pierce through the outside, the covering of things—to see the soul of the world.

No other means of emotional expression is so natural and direct as sound. Written words become sounds in the imagination of the silent reader before they can become the expression of emotion. Poetry is by all philosophers called one of the arts of sound.

The comparative value of the language of Music, and the analogy that obtains between Music and the other emotive languages are difficult points to settle. If Art requires the direct delineation of external objects then Music must fail. Whenever any man attempts to make Music describe material things, he makes himself absurd.

To make Music describe a horseback ride or the noise of battle, or the "moonlight on the Mississippi" or the external appearance of anything in nature is impossible. But Music has a higher mission. Directly, accurately, vividly, does Music describe the spiritual, the emotional, without the need of representing external objects. It is impossible for anyone to describe in words a tithe of the varied emotions expressed and understood in Music; simply because of the finite character of words. Do not despise Music because people cannot tell you what it means; you may feel its meaning—you may actually know its meaning, but perhaps you may never be able to describe it. Why should this very indefiniteness of Music be so frequently mentioned as the "stumbling rock of offence." It belongs just as truly to the Art of Painting. Perhaps you say of a painting: "Oh, it is nothing but a human face, and that is definite enough." Ah, then you have never seen it. The Painter strove to realize on that canvass something more than the face; something infinitely higher than anything you have seen; he painted a human soul. He would have done without the face, if, otherwise, he could have better painted the soul itself. Then the true painting is not merely a face. Now let two art-loving critics express themselves concerning the real meaning of that painting, and while their understanding of it may be nearly alike, and they may both feel in the same manner, yet their verbal descriptions of it may be perfectly contradictory. Is this the fault of the Art? If not why complain of the indistinctness, the indefiniteness of Music?

It is well-known that Sculpture and Painting do suggest to the mind definite ideas of material existences, that recommend themselves at once to the understanding. It is this fact that has in the mind of many people established these arts as worthy of a place among the intellectual pursuits of men; and men will ask, how can Music make any such claim?

The truth is, Music is perhaps all the more a purely intellectual creation, because without directly describing external and material images, it does directly convey ideas of internal or mental states. The Plastic Arts convey ideas of mental phenomena, but indirectly and mediately; and so may Music convey indirectly and mediately, ideas of external images.

Cousin had some such idea of Music when he wrote these words: "Music will not undertake to express the tumult and strife of the waves and other similar phenomena "(external things)." It will do more. By means of sounds it will fill the soul with the sentiments that

succeed each other in us during the different scenes of the tempest." Then referring to a composition by Haydn sometimes called "The Storm" he continues: "Haydn will then become the rival, even the vanquisher of the Painter; because it has been given to Music to move the soul more than Painting. Still more exalted would have been Cousin's estimate of Music, if he had known the creations of Beethoven.

Herbert Spencer claims that "Music begins where Speech ends." In his essay on the "Origin and Function of Music" he says: "In its bearings upon human happiness we believe that this emotional language, which musical culture develops and refines, is second only to the language of the intellect—perhaps not second to it." In another place, after giving his explanation of the development of Music the same author says: "Then Music must take rank as the highest of the Fine Arts; as the one which, more than any other, ministers to human welfare. And thus leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of musical culture, which is becoming one of the characteristics of our age.

MUSICAL READING COURSE.

REQUIRED READINGS FOR MARCH—LIFE OF HAYDN, BY PAULINE D. TOWNSEND,* TOGETHER WITH ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS, THUS ✕

SUGGESTED VOLUMES which may be read to great advantage in connection with the study of the Life and Work of Haydn.

CONSUELO, by George Sands.† This novel presents Haydn and Popera to the reader, and gives an interesting account of their relation to each other. To read it is to remember the crusty old teacher and his obsequious but determined pupil.

PARADISE LOST, Book Seventh, Milton. From this the libretto of "The Creation" was compiled. Compare the libretto with the poem.

THE SEASONS, by Thompson.‡ Compare the libretto of Haydn's Oratorio of the same name. Van Swieten made its compilation.

HOUSE OF AUSTRIA. Vol. III. Coxé. Here one may find an instructive history of the period in which Haydn lived.

The Life of Maria Thresa, Haydn's queen, will be found exceeding interesting and profitable reading in this connection.

We have received many inquiries concerning the field to be occupied by the Reading Course, and the aggregate cost of the books to be procured during its progress. To the first general question we have to reply that we abandoned a carefully arranged scheme covering the three years under the conviction that the needs of our readers must be tentatively studied and practically consulted as we go on.

* Life of Joseph Haydn by Pauline Townsend. 120 pages. Postpaid, 85 cents.

† Consuelo. A novel, by George Sands. Postpaid, \$1.25.

‡ Thompson's Seasons. Postpaid, \$1.00.

Any of the above books may be ordered through the HERALD.

The precise shape of the Reading Course, therefore, it would be hazardous to describe in detail. The original plan, however, will be fully carried out, with such modifications in form as shall be demanded in the interest of the enjoyment and highest profit of our patrons.

The departments of history and criticism and of technical knowledge will be woven in as skillfully as we are able with the more popular elements of biography, anecdote and personal pictures.

Our readers may readily apprehend now, that we shall be very glad of all suggestions and criticism. They may thus have a hand in the production of a Course of reading which shall in its second triennial have the solidity and prestige of an established institution.

To the second query it is sufficient to answer that the expense of each month since January is a fair sample of what may be expected. It is safe to say that one dollar per month will prove to be a fair average.

We have one word more to add in anticipation of possible question or criticism. Well informed subscribers may find among the notes printed in these columns matter which has long been familiar to them. A moment's reflection will make it clear that our aim must be to give a complete and clear view of the subject under discussion—such a view, that is, as would be indispensable to a reader to whom the ground was new.

We trust, however, that the columns will never be found dry even to the well read. Good things do not easily sink into stale and flat senility.

There will be no expense connected with the Reading Course save that for books—which will prove invaluable to all who have them—and a nominal fee of fifty cents for the examination and certificate.

The enthusiastic endorsement which the Course has received is most encouraging, and we earnestly hope that all our readers will further our efforts for the benefit of the profession by organizing reading clubs and by putting forth constant effort to extend the circulation of the Magazine. We have reserved a supply of the January and February numbers so that all subscriptions may begin with the year and Course. Please push the canvass.



JOSEPH HAYDN.

We are indebted to that gossipy book of Bombet's for many interesting notices of Haydn's life and characteristics. Bombet's letters were written in the decade succeeding the composer's death, and tho not at all profound, are very readable and trustworthy. The geniality and humor of Haydn appear in his talk and ways as in his music. It would be hard to find an apter *bon mot* than that of his when once in Reynold's studio. He offered a criticism upon the artist's setting of Mrs. Billington's portrait. She was represented in the attitude of listening to angels. "You should have painted the angels listening to her," said Haydn.

"He rose early in the morning, dressed himself very neatly, and placed himself at a small table by the side of his piano-forte, where the hour of dinner usually found him still seated. In the evening he went to the rehearsals, or to the opera, which was performed in the prince's palace, four times every week. Sometimes, but not often, he devoted a morning to hunting. The little time which he had to spare, on common days, was divided between his friends. Such was the course of his life for more than thirty years. This accounts for the astonishing number of his works."

Here is a contemporary estimate of Haydn's greatness:

"Haydn is unquestionably the greatest musical genius that has ever appeared. He is not only the founder of the modern art, but the most perfect of all modern authors. His peculiar excellence lies in that unity of design, and felicity of execution which we look for in vain in other composers. In his works we meet with nothing which we wish to remove, or amend. Tho learned, he is always intelligible, and the impassioned melody which pervades his compositions, never fails powerfully to interest the feelings. In short, it is from him that we acquire the most correct ideas of musical taste, and perfection; and as his music is founded upon the instinctive tones of our nature, we have no fear that it will ever be lost while human feelings remain."

"An intelligent woman said, when she heard a quartet of Haydn's, she fancied herself present at the conversation of four agreeable persons. She thought that the first violin had the air of an eloquent man of genius, of middle age, who supported a conversation, the subject of which he had suggested. In the second violin she recognized a friend of the first, who sought by all possible means to display him to advantage, seldom thought of himself, and kept up the conversation, rather by assenting to what was said by the others, than by advancing any ideas of his own. The alto, was a grave, learned, and sententious man. He supported the discourse of the first violin, by laconic maxims striking for their truth. The bass, was a worthy old lady, rather inclined to chatter, who said nothing of much consequence, and yet was always desiring to put in a word. But she gave an additional grace to the conversation, and while she was talking the other interlocutor had time to breathe. It was, however, evident, that she had a secret inclination for the alto, which she preferred to the other instruments."

"The first events of the voyage formed the symphony. It began with the departure. A favorable breeze gently agitated the waves. The ship sailed smoothly out of the port, while, on the shore, the family of the voyager followed him with tearful eyes, and his friends made signals of farewell. The vessel had a prosperous voyage, and reached at length an unknown land. A savage music, dances, and barbarous cries, were heard toward the middle of the symphony. The fortunate navigator made advantageous exchanges with the natives of the country, loaded vessels with rich merchandise, and at length set sail for Europe with a prosperous wind. Here the first part of the symphony returned. But soon the sea begins to be rough, the sky grows dark, and a dreadful storm confounds together all the chords and accelerates the time. Everything is in disorder on board the vessel. The cries of the sailors, the whistling of the wind, carry the melody of the chromatic scale to the highest degree of the pathetic. Diminished and superfluous chords, modulations, succeeding by semi-tones, describe the terror of the mariners. But, gradually, the sea becomes calm, favorable breezes swell the sails, and they reach the port. The happy father casts anchor in the midst of the congratulations of his friends, and the joyful cries of his children and of their mother, whom he at length embraces, safe on shore. Everything at the end of the symphony is happiness and joy."

The incident related on pages 23 and 24 of our book is thus given by Bombet:

"Curtz was so struck with the originality of the music, that he came down into the street, to ask who had composed it. "I did," replied Haydn, boldly. "How! you; at your age?"

"One must make a beginning sometime." "Gad, this is droll; come up stairs." Haydn followed the harlequin, was introduced to the handsome wife, and re-descended with the poem of an opera, entitled, "The Devil on Two Sticks." The music, composed in a few days, had the happiest success, and was paid for with twenty-four sequins, (\$57.60.)"

"Haydn often says, that he had more trouble in finding out a mode of representing the waves in a tempest in this opera, than he afterwards had in writing fugues with a double subject. Curtz, who had spirit and taste, was difficult to please; but there was also another obstacle. Neither of the two authors had ever seen either sea or storm. How can a man describe what he knows nothing about? If this happy art could be discovered, many of our great politicians would talk better about virtue. Curtz, all agitation, paced up and down the room, where the composer was seated at the pianoforte. Imagine, said he, a mountain rising, and then a valley sinking; and then another mountain and then another valley; the mountains and the valleys follow one after another, with rapidity, and at every moment alps and abysses succeed each other. This fine description was of no avail. In vain did the harlequin add the thunder and lightning. 'Come, describe for me all these horrors,' he repeated incessantly, 'but particularly represent distinctly these mountains and valleys;' Haydn drew his fingers rapidly over the key-board, ran through the semitones, tried abundance of sevenths, passed from the lowest notes of the bass to the highest of the treble. Curtz was still dissatisfied. At last, the young man, out of all patience, extended his hands to the two ends of the harpsichord, and, bringing them rapidly together, exclaimed, 'The devil take the tempest.' 'That's it, that's it!' cried the harlequin, springing upon his neck and nearly stifling him. Haydn added, that when he crossed the Straits of Dover in bad weather many years afterwards, he laughed during the whole of the passage in thinking of the storm in 'The Devil on Two Sticks.' 'But then,' said I to him, 'is it possible, by sounds, to describe a tempest, and that distinctly, too?' As this great man is indulgence itself, I added, that by imitating the peculiar tones of a man in terror or despair, an author of genius may communicate to an auditor the sensations which the sight of a storm would cause; 'but,' said I, 'music can no more represent a tempest, than say, Mr. Haydn lives near the barrier of Schoutrann.' 'You may be right,' replied he, 'but recollect, nevertheless, that words, and especially scenery, guide the imagination of the spectator.'

Haydn's life "flowed like a gentle, bounteous river, broadening ever beneath the smiles of a "calm, pouring sun." A manly uniformity makes his life intelligible alike to the genius and the citizen. Set the picture in its proper frame, and we think of him with sitting down nicely dressed, with the diamond on his finger given him by the King of Prussia, to compose the Creation or the Seven Words. His life was never little, never vehement, and an early calm hallowed the gush of his thoughts. We have no regret, no wail, little thought for this life of Haydn. It is simply the fitting vestibule to the temple of his works." The healthy energy of his nature is well characterized by what is said of his "obstinate joy."

"The magic of his style seems to me to consist in a predominating character of liberty and joy. This joy of Haydn is a perfectly natural, pure, and continual exaltation; it reigns in the allegros, it is perceptible even in the grave parts, and pervades the andantes in a sensible degree. In these compositions, where it is evident from the rhythm, the tone, and the general character, that the author intends to inspire melancholy,

this obstinate joy, being unable to show itself, openly, is transformed into energy and strength. Observe, this sombre gravity is not pain; it is joy constrained to disguise itself which might be called the concentrated joy of a savage; but never sadness, dejection, or melancholy. Haydn has never been really melancholy more than two or three times; in a verse of his *Stabat Mater*, and in two of the adagios of the *Seven Words*. This is the reason why he has never excelled in dramatic music. Without melancholy, there can be no impassioned music."

The prolificacy of Haydn suggests the inference that he wrote rapidly. This was not true of his chosen method. The demands of his position often hurried him, but he demanded at least a month for the production of a symphony. Upon the Creation he worked very slowly. "I intend it to last a long time," said he. He freely acknowledged the power Handel exerted upon him, so conspicuously exhibited in the heightened style of his oratorio. "He is the father of us all" was his confession at the performance of the Messiah.

This great oratorio was the climax of his activity. "My head is no longer what it was. Formerly ideas came to me unsought. I am now obliged to seek for them, and for this I feel I am not formed." It is sad to think that his faith should have been unable to cheer his last days. He spoke of his talent and his faith as handmaidens worrying together in the creation of his works. Bombet reports him as saying that:

"Whenever he thought on God, he could only conceive of him as a being infinitely great, and infinitely good. He added, that this last quality of the divine nature inspired him with such confidence and joy, that he could have written even a *Miserere* in *tempo allegro*.

At the Esterhazy, amusement per se, was one of Haydn's duties. One day he went over to a neighboring fair and brought away a basketful of whistles, rattles and drums and other toy instruments; he mastered the resources of this unique collection, and greatly entertained his auditors with the since famous Kinder symphonies.

Among his other jokes must probably be included the incident to which is usually attributed his retention at the palace after a fall in the Esterhazy fortunes. One after another the players snuffed out their candles and ceased to play. This is said to be a joke on the performers, who, not having rehearsed the symphony, were quite nonplussed at the course things took. The audience were similarly diverted upon another occasion when the violins were directed to begin with the G string tuned down to F. After a while instructions appeared in the parts to tune the string up again. The direction was executed amid no small perplexity on the part of the auditors.

All efforts of this or other sorts were fully appreciated by the nobleman who was his patron. Haydn's position at the palace was as agreeable as possible; he was treated with a consideration rarely extended to musicians of that day. Rarely also has a composer been the possessor of an orchestra which could be summoned at any moment to test a doubtful passage. To this must be largely attributed his success in developing both the orchestra and the forms of orchestral music.

Haydn kept his secrets of composition to himself. "Try to find them out," was all he could be ordinarily brought to vouchsafe. Bombet reports a few suggestions as follows:

"Let your *air* be good, and your composition, whatever it will be so likewise, and will assuredly please. "It is the soul of music," continued he, "it is the life, the spirit, the essence of a composition. Without this, Tartini may find out the most singular and learned chords, but nothing is heard but a laboured

sound; which, tho it may not offend the ear, leaves the head empty, and the heart cold."

Before Haydn had lost his interest in conversation, he related with pleasure many anecdotes respecting his residence in London. A nobleman, passionately fond of music, according to his own account, came to him one morning, and asked him to give him some lessons in counterpoint, at a guinea a lesson. Haydn seeing that he had some knowledge of music, accepted his proposal. "When shall we begin?" "Immediately, if you please," replied the nobleman; and he took out of his pocket a quartet of Haydn's. "For the first lesson," continued he, "let us examine this quartet, and tell me the reason of certain modulations and of the general management of the composition, which I cannot altogether approve, since it is contrary to the rules." Haydn, a little surprised, said that he was ready to answer his questions. The nobleman began, and from the very first bar, found something to remark upon every note. Haydn with whom invention was a habit, and who was the opposite of a pedant, found himself a good deal embarrassed, and replied continually, "I did so because it had a good effect; I have placed this passage here, because I think it suitable." The Englishman, in whose opinion these replies were nothing to the purpose, still returned to his proofs, and demonstrated very clearly that his quartet was good for nothing. "But, my Lord, arrange this quartet in your own way; hear it played, and you will then see which of the two is the best." "How can yours, which is contrary to the rules, be the best?" "Because it is the most agreeable." My Lord still returned to the subject. Haydn replied as well as he was able; but, at last, out of patience, "I see my Lord," said he, "that it is you who are so good as to give lessons to me, and I am obliged to confess, that I do not merit the honour of having such a master."



THE GERMAN EMPIRE IN HAYDN'S TIME.

FIRST PERIOD (1732-1748) HAYDN THE BEGINNER.

Vienna was the capitol and the centre of political operations. The empire included Upper and Lower Austria, Hungary, Bohemia, The Netherlands, Milan, Parina, and Placentia. Haydn was born at Rolnau, a small village in Lower Austria in the year 1732. It was during the latter part of the reign of Charles VI., Emperor of Germany. When Haydn was eight years old the Emperor died, leaving his empire in a deplorable condition. He had lost Naples and Sicily; and other important divisions of the empire had been wrested from his hands. There was a general apprehension of more serious troubles, and the empire itself appeared to be almost in the final stages of dissolution. On every hand there were powerful foes, who despised the policy and the management of Charles VI., and even in his own royal household his administration was severely criticized. Indeed, it was not an easy empire to govern. It consisted of a large number of provinces or states which were ruled by the nobility and the Clergy. Hungary was in a sense a separate kingdom, but the Emperor of Austria was also the King of Hungary. Each petty province in Hungary had its ruling prince, and these princes constituted the diet—or Congress of the Nation. The social line of distinction was drawn very sharply between the nobles and the common people in every part of the Austrian empire. Feudalism was the order of the day. There were practically but

three classes of people—the clergy, the nobility, and the common people.

The empire was completely under the ecclesiastical dominion of the Pope at Rome. The Emperor was sworn to support the Catholic religion. Catholicism was the State religion and nothing else was tolerated in all the land. Jesuit priests had their own way, and instilled their own teachings everywhere unmolested.* The royal family were faithful to Rome, the nobles were constant, the clergy energetic and the common people carried their devotions to the length of superstition. Among the common people, ignorance and superstition abounded on every hand, even up to the very close of the eighteenth century. The nobles, and the highest dignitaries were with few exceptions very little better off. In the latter part of the century the then reigning emperor encouraged the alchemists to seek for the philosopher's stone, and assisted them in the pursuit of many another *ignis fatuus* of the middle ages.

The empire was made up of many different nationalities. "Ten principal languages were spoken in the Austrian provinces: German, Hungarian, Slavonian, Latin, Wallachian, Turkish, Modern Greek, Italian, Flemish, and French," (*Coxe*.) Haydn doubtless heard several of these in every-day life. This fact will throw light upon some things in Haydn's life that have provoked no little ignorant criticism, to which we shall refer further on. Such was the Austrian Empire, when Charles VI., died in the year 1740. The child, Joseph Haydn, came to Vienna in the same year, and began his services as a Chorister boy in the church of St. Stephens. Thus

MARIA THERESA

the daughter of the emperor Charles came into her inheritance as Queen of Hungary and Bohemia, Arch-Duchess of Austria, Sovereign of The Netherlands, and Duchess of Milan, Parina and Placentia in her twenty-fourth year. Four years previous to this, (1736) she had been married to the Duke of Loraine, after much tribulation; for the Emperor had intended her hand for a Spanish nobleman, hoping thereby to gain political strength. But love triumphed, and the story had passed into the romance of the nation. And now the beautiful queen becomes the object of universal attention. What would she do? What could she do? The empire appeared to be crumbling and decaying, and now only a modest young woman was left to represent royalty.

She had not been taught how to rule; she knew but little of diplomacy, but she was determined to sustain the dignity of the royal family and the honor of her nation. The Elector of Bavaria supported by France claimed Austria, Hungary and Bohemia; the King of Spain prepared to seize the Italian States, the King of Sardinia claimed Milan, and the King of Prussia immediately marched his troops into the duchy of Silesia, and laid waste the whole province.

At home there was not much confidence in the strength of the government, and timidity and hesitation prevailed among the nobles. The empire was sinking, and there seemed no hope. Frederick the Great, desirous only of extending his dominions, made a proposition to her which

involved the yielding up of Silesia, but the proud queen, indignant because of the injustice of his demand, scorned to treat with him. She remembered, doubtless, how that she had saved his life, when his father would have beheaded him, and she was stung by this heartless ingratitude. She felt her responsibility before God for these Silesians, and could not conscientiously yield them up without a struggle to the heretic King of Prussia. She believed in the right of the old house of Arpad, and she was endowed with the courage of her convictions. But she looked around her in vain for political wisdom, and so she determined to throw herself upon the patriotism of the Hungarians. Her visit to Hungary reads like romance. Voltaire's account of the coronation at Pressburg, when she formally and publicly wore the ancient crown of Hungary reads like fiction. Eloquently he describes her beauty, her emotion, her graceful pledges of faithfulness to her subject, and her affecting appeal to the Diet for aid.

And this aid she secured—money and men, and zeal and patriotic endeavor. The Hungarians were enthusiastic, and bravely did they defend her throne. The year 1748 witnessed the treaty of Aix la Chappelle, which brought eight years of peace to Maria Theresa. She had lost Silesia, but she had so bravely contested every inch that confidence was now restored, and the name of Maria Theresa was the synonym of power and greatness. She placed her husband on the throne of the empire and the Duke of Loraine became the Emperor Francis I, and Maria Theresa was empress, as well as queen.

Haydn was now sixteen years old. During all this time he had been singing at St. Stephens' and sometimes also at the Court. The face of the queen must have been very familiar to him, and much that occurred at Court must have taken place in Haydn's presence. He tells us how that it was his custom to climb the scaffolding upon which the workmen stood while they were building the new royal palace. As this was against the queen's express commands, she ordered her servant to punish the little rascal severely for his imprudence. Joseph, it seems, considered this a special mark of royal favor, and afterwards had occasion to offer her his thanks.

HAYDN'S BOYHOOD.

Let us bring together some of the circumstances that must have strongly affected Haydn in the first sixteen years of his life; and these influences must have had much to do with the character of his entire life, and shaped his course, and moulded his thoughts. For the musician is, more than any other creative artist, dependent upon the sentiments that prevail in his age; for his art is but the expression of what he feels. Whatever affected Haydn's sensibilities, affected the character of his creations. It may be worth our while, therefore, to inquire into the sentiments that must have possessed a youth of Haydn's circumstances, in the first half of the eighteenth century.

The story of the wonderful siege of Vienna by the Turks in 1583 must have been fresh in the minds of all good patriots. The young Joseph must have heard it over and over again from the earliest childhood—how that the

Poles came nobly to the rescue, and what valiant service was rendered by Paul Esterhazy, and others, when Vienna was all but lost. It was to Haydn what the war of 1812 is to the American child—full of intense and thrilling interest.

Haydn was only four years old when Maria Theresa was married; but we may not suppose that he heard the thrilling story continually repeated as he grew old enough to comprehend it. The death of the Emperor Charles VI. occurred when Haydn was already old enough to feel something of the shock that the empire must have suffered. As he grew older he must have had some concern in the political storms that gathered and burst over Vienna. Surely he was not altogether insensible to the pathos of the queen's situation, and the justice of her cause. Maria Theresa at Pressburg; Frederick II., and his cruel ingratitude, and finally the peace of Aix la Chappelle—all before our composer had reached his sixteenth birthday—these are surely some of the great events upon which his imagination must have fed. During this same period he was being taught singing and violin playing, and receiving a little instruction in mathematics, Latin and religion. His sentiments were already beginning to find expression in his numerous compositions.

(To be Continued.)

MEETING DOWN IN THE DREAMLAND.

Meeting down in the Dreamland,
Only you and I,
Where the lily-buds fall asleep
Under the Dreamland sky.
I used to watch for your coming,
Outside of the open door,
Now we only meet in the Dreamland
Out on the Dreamland shore.

Meeting down in the Dreamland,
And sorrows like phantom ships
Silently float, or melt like the kiss
From the snow-flake's pale cold lips.
Ah! life was a beautiful springtime
In the rose-draped days of yore,
Now we only meet in the Dreamland,
Out on the Dreamland shore.

Meeting down in the Dreamland,
Always you and I,
Just alone with the lily-buds
Under the Dreamland sky:
And you tell the same old story
You told so well before,
Meeting down in the Dreamland,
Out on the Dreamland shore.

KIL COURTLAND.

A CERTAIN Army chaplain was given to cutting the service short, and, as far as possible, curtailed every part of it. The congregation, however, were more than astonished upon one occasion when he was reading the third chapter of Daniel. The fifth verse refers to the sound of "the cornet, flute, sackbut, psalter, dulcimer, and all kinds of music," which he read. On coming to the same passage in verses 7, 10, 15, he condensed it by simply saying "band as usual."



DAVID S. BLANPIED, MUS. BAC.

The subject of this sketch is a native of Delaware County, Ohio, and his early education was secured in connection with the Ohio Wesleyan University. Later on he continued his general studies in Bethany and Dartmouth Colleges, and in Boston University. Mr. Blanpied's career as a musician was already in active movement before he came to Boston to study in 1873. Two years prior he was engaged as a teacher in the Morgantown Female Seminary, West Virginia. The five years succeeding 1873 were chiefly spent in Boston, and were devoted to hard study, which won for him the College of Music diploma, in 1878, and the degree of Bachelor of Music one year later; having studied with Mr. J. C. D. Parker, Mr. Stephen Emery, Mr. J. K. Paine, Mr. W. F. Apthorp, Mr. Geo. E. Whiting, and Mr. J. Harry Wheeler. That year he became organist of the M. E. Church at Akron, Ohio, with the largest organ in the state at his disposal. In 1880 the Denver (Colo.) University called him to become director of the department of music, and two years later he was called to Delaware, Ohio, the home of his family, as principal of the instrumental department the school of music connected with the Ohio Wesleyan University.

All this time the desire was increasing to get back into the atmosphere of culture and growing art prevailing in New England more than in other regions of our fresh and business like country; and so it came to pass that one may find him now-a-days in a pleasant cottage on Seminary Hill, in the beautiful capital of the Green Mountain State. Here he has charge of the department of music in the Methodist Seminary of Vermont. The success which has always followed him attends him here also. He has two assistants, and the school is progressing as in Denver, where it more than doubled in the second year of his administration.

Meantime these absorbing duties have not vetoed his own steady and enthusiastic progress, both as an artist and as a composer. Including works now in press, Mr. Blanpied is known to the public as the author of eleven piano pieces, two songs, an anthem, two jubilates, and a trio for female voices. His unpublished productions contains songs, pieces for the piano and an operetta, "Magnus and Mona," the setting of a Shetland Fairy Tale, written by Miss Mulock. Mr. Blanpied's works reveal an original freshness and vivacity of style which is very charming, and which is well expressed in the little piece published in this number. It is little enough to say that their quality ensures further contributions as his leisure shall permit, to the general store of good music, which will be worthy both of the art and of the composer.

It is a most pleasant thing finally, to bear testimony to the genial, Christian gentlemanliness of Mr. Blanpied. A friend everywhere valued, a delightful host, a conscientious worker, a type of what our musician ought to be.

"The person who is unacquainted with the best things among literary productions is looked upon as uncultivated. We should be at least as advanced as this in music."

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the Herald.

Letters must be accompanied by the full address of correspondents, if answers are desired.

M. P.—I know of a lady who attributes her ill-shaped hand to a too early practice of octaves forced upon her by an injudicious teacher of the piano. Hence the question:—

1. When should the little hands commence the study of broken chords and octaves?

Ans.—Neither should be practised till this can be done with no recognizable strain on the hand or wrist. In most cases the practice of broken chords is more trying than that of octaves, though doubtless octave practice, more than any other one item of technique, disables weak hands and wrists. This may be because young students will persist in octave practice much longer than in the study of broken chords. When the student is so near the beginning as to need Daubeny's studies, Op. 120, every one of these studies involving broken chords should be omitted; the student will be just as far advanced five years later, and with stronger and far more flexible hands. And even when one is quite ready for this always trying practice, it should never be too continuous, but should be frequently interrupted by some technical exercise, like scales or grand arpeggios, that will cause the crossing of thumb and fingers, thus contracting the whole hand and relieving the often dangerous tension caused by expanding exercises.

2. Is a pupil understood to have completed a piano instruction book before taking the progressive studies in velocity you name in reply to *Elaine's* question in the December HERALD? Please name a few pleasing pianoforte pieces for beginners.

Ans.—The list of studies referred to is to be begun when pupils are perhaps one third through the usual, large books and will be found much more encouraging, especially if intermingled with carefully selected pieces, than most of the ponderous works which keep the little people in "the same old book" for perhaps two years. *The New England Conservatory Method* has this great advantage, that while it may be had in one volume if one desires, it is published also in three parts, each well bound; and in this latter form, young pupils realize as they lay aside Part I, and by and by, Part II, that they are "getting along."

Pieces literally "for beginners" are difficult to select; easy pieces are too often of no musical value, but the following may be used quite early. C. Gounod, *L'Angelus*, four hands; Spindler, *Messenger of Spring*; Reinecke, Op. 107, two books; Spindler, *Hunting Song* in C major; Oesten, Op. 276, Nos. 1 and 2, *White Roses*; L. Köhler, *Little Soldier's March*; R. Schumann, *Joyous Farmer*; Clementi, Op. 36, No. 1, *Sonatina*

(very melodious and pleasing, as are the five others of this set).

3. Can you give the title of a book by Robert Schubert? It is not a history of his life. I suppose it is a dissertation. I hear an acquaintance quote from this book, but she doesn't remember the name. It was read in the library (of the New England Conservatory?) while she was studying in Boston.

Ans.—You probably refer to *Music and Musicians* by Robert Schumann, (not Schubert). This is a most interesting volume of essays and criticisms, and has been well translated by Mrs. Fanny Raymond Ritter. Not only young students but nearly all musicians need to read such works much more than they do. With purely technical study occupying exclusively one's time and thoughts, the mind is gradually but steadily dwarfed by the uninterrupted contemplation of small, though by no means unimportant, things; and there is a pressing demand for something that shall tend to broaden the intellectual and æsthetic faculties. Such books as this of Schumann's, the charming musical novel entitled *Charles Auchester*, the *Essays* by Louis Ehlert, etc., are indispensably useful in developing the capacity for perception of musical beauty; while the still more elevated thoughts suggested in the thrilling events of general (not musical) history and biography so broaden one's conceptions of the great things in life, and so fill one with nobility and with inspiration for true greatness, greatness of heart and soul and true living, as well as of intellectual attainment, that they inevitably lead to the one desirable point, so often overlooked—that of understanding that music is a means, not an end. It is the recognition of such facts as these that has led the *New England Conservatory* so to enlarge its course of study as to take in several branches other than those specially musical, but none the less useful in the proper development of the perfectly educated musician.

4. Can you give me a list of recently published guitar music, that is good? Also, some old, standard pieces.

Ans.—We mention several that are much played. *Rici's Waltz*; W. L. Haydn, *Leap Year Waltz*; *Air du Roi Louis XIII.* (Amaryllis); *Faust March*; *Iolanthe*, (Potpourri); *Marionette's Funeral March*; *O dolce concerto*; *Prayer* from *Moses in Egypt*; *Simplette*; *Turkish March*; a large collection of separate pieces, entitled *Le Troubadour*, published by Messrs. Ditson & Co.

5. Has much advancement been made on this instrument?

Ans.—The instrument itself, like the violin, is substantially what it has been for many years: but modern studies and pieces have developed more execution among guitar players, especially in connection with banjo clubs.

6. Should classical piano music be arranged for and played upon, this little instrument? * * * Anyway, would this not murder piano music? For the harmony cannot all be used, nor can it be arranged the same. Should sonatas, symphonies, etc., be played on this instrument?

Ans.—Arrangements seldom if ever equal the original compositions, with some exceptions in favor of organ arrangements and of arrangements of pianoforte works for orchestra, and even these are oftener poor than good. Nevertheless, for exclusively private performance, guitar arrangements of any music, that are fairly full and literal are perfectly allowable, in quite the same way in which an artist might make an outline sketch of any fine painting or natural scenery: the sketch would not even assume to represent the original, nor would it give any very correct idea of it to one who had never seen what it referred to; but it would serve the artist himself as a treasured reminder of what he had enjoyed in its perfection and would

in this way recall the glow of pleasure first caused by some really magnificent or inspiring sight. So, too, might even a very incomplete arrangement for guitar awaken in the memory sweet echoes of music that once thrilled one's whole being.

J. T.—There are many compositions for ladies' quartets and trios, but as most, or all of them are published separately, they cost considerable for an amateur club. Could you kindly name any book made up of such pieces?

Ans.—We can at present recall the title of but one such book, *The Audean Collection*, compiled and arranged by Messrs. J. W. Tufts and H. E. Holt, and published by Messrs. Silver, Burdett & Co., Boston. It is probably the best work of the kind in print, being the result of many years' experience, combined with the well-known musical abilities of the editors.

L. M.—Will you please tell me how to count this measure?



It is taken from Wagner's *Lohengrin*, *Elsa's Dream*. * * * Possibly I have not a good edition of the piece.

Ans.—The example as you copy it, is incorrect; on the upper staff the B-natural and the first E-flat following it should be sixteenth notes, making a group of syncopated notes. The first count comes on the first note, B; the second count is midway between the third and fourth notes, D-flat and D; the third count is on the second of the two tied notes, also on the first thirty-second note in the left hand; and the fourth count comes on the last note but two, the single E-flat.

M. C. N.—In the second movement of Schumann's Sonata, Opus 11, at the close of the second measure, under the bass part, *Pedale* is written; then passing on to the end of the fifty-second measure, a star appears. Does this mean that the pedal is held down fifty-two measures?

Ans.—Assuredly not; only that the damper pedal is to be used according to the general rule and the taste of the player; and that its use is to be discontinued where the star, or "off-mark" stands. The usual rule to be observed is that the pedal should not be held continuously through changes of harmony, nor too long at one time during consecutive melodic notes that would be harshly dissonant if sounding together; but this rule does not forbid holding the pedal (with occasional interruptions) throughout very rapid melodic runs of scales or passages somewhat similar, if these are accompanied by no changes of harmony. On rare occasions, also, even during varied harmonies, the damper-pedal may be held, but not too long, for the express purpose of producing a confused effect, that the succeeding contrast of clearness may be more noticeable.

A. L. F.—I. There seems to be some difficulty in teaching pupils how to play accompaniments in different keys, learned from the formation of chords; and if there is any book that would aid in this, please inform me.

Ans.—Improvising accompaniments and transposing are two distinct accomplishments, each of which should be taught by itself, the latter first. Writing scales and chords in all major and minor keys, from a given model, is perhaps the easiest and most useful exercise for beginners in transposing. Then, let them write in several keys any simple piece, either solo or ac-

companionment. Writing it exactly, leaves nothing to be guessed or caught at random; and absolute accuracy once acquired in this way, one will not be so apt to fall into unperceived errors when transposing at sight—that is, without first writing the transposition.

For improvising accompaniments, you will gain invaluable suggestions from George E. Whiting's *Organ Accompaniment and Extempore Playing*, Op. 50. The instructions there given are perhaps as useful to pianists as to organists.

2. What is meant by the "fixed Do" and the "movable Do?"

Ans.—The system of solfeggios that gives the name *Do* to C in all keys, employs what is termed, for this very reason, the fixed *Do*; while the other system of calling the first note of each major scale, or key, *Do*, uses the movable *Do*.

3. If you have a book for Teacher's Guide, please let me know.

Ans.—Sometimes graded lists of music are known as Teacher's Guides, and of these there are several. Have you ever seen A. D. Turner's *Graded Course* or Carl Faelten's *Teacher's Manual*? These little pamphlets will save you much perplexity and time. Books of a more general, and less technical character, such as Wieck's *Piano and Song*, are of inestimable service also, to both teacher and pupil.

M. F. A.—1. How long will it take to break up the habit of jarring the wrist, in one who has played in that way for nine years?

Ans.—Eighty-one years, the square of nine.' This is probably the hardest of all problems for the pianoforte teacher to solve. If you can be certain of just what causes this fault you can the more readily devise some means for its correction. It usually grows out of either, or all, of the following faults:—1. The failure to raise the fingers sufficiently in elementary exercises. 2. Playing too loud at first. 3. Playing too fast at first. 4. Trying to keep the wrist perfectly still, which usually causes rigidity and a hard touch. 5. Letting the fingers hang from the hand, so to speak, rather than supporting the natural weight of the hand by the fingers, thus causing the fingers to tap the keys instead of connecting each tone with the next by a semi-pressure touch, resembling the act of walking. Never let the hand *trot* over the keys, in purely *legato* music. The correction of all these faults generally, not always, goes a long way toward correcting also a jarring wrist. If the action of the pupil's pianoforte be too stiff for the particular hand that uses it, no amount of care will prevent a hard, jarring touch.

2. What ought a pupil to take after Lebert and Stark's Book 2? I do not want her to take Book 3.

Ans.—It would be much better to give her some of the standard studies. If she can play Loeschhorn, Op. 66, Book 3, in fairly good *tempo*, she may take Cramer's celebrated studies, one book, and then most of the *Two Voiced Inventions*, by Bach. After these use Moscheles, Op. 70, Book 1.

3. Is *fugue* pronounced with soft or hard g.

Ans.—Hard, following the general rule in English, that g is soft only before e, i and y.


4. I left off my practice with the first half dozen exercises in Cramer's *Fifty Studies*. I have never taken accented scales nor octave studies. What had I best take up in beginning to practise again?

Ans.—Some regular system of daily technique and such of the studies named in reply to your second question as meet your present wants. For daily technique, practise carefully arranged finger-exercises, especially such as move up and

down the keyboard, transposing them to all major keys and using the same fingering as in C major; also scales accented the first of every two notes, two octaves, the first of every three notes, three octaves, and the first of every four notes, four octaves, both slowly and rapidly, each set being played also with no audible accent but thinking where the accent would come, were it played. This greatly lessens the danger of rigid practice. Grand arpeggios, accented and unaccented, based upon all major and minor triads, upon dominant seventh chords and upon diminished seventh chords should be practised more or less. In octave practice, stop at the first hint of pain, as this is a premonitory sign of weakening or laming either the hand or the wrist. A proper amount of the foregoing, practised in two major keys and two minor every day takes one through all the keys once a week.

C. W. S.—Will you inform me if you would recommend the method of tuning the pianoforte by fourths and fifths as stated in *The Tuner's Guide*? And when arriving at the eighth series of fourths and fifths should the remaining fourths be tuned sharper than perfect?

Ans.—The above named system, though pursued successfully by many, is not adopted in the Tuning School of the New England Conservatory that has developed so finely under the supervision of Mr. F. W. Hale; there the system of tuning by thirds is found to give better results. But you may assume that fourths are tempered by expansion and fifths by contraction, throughout.

J. D. T.—How shall I set the metronome to get the correct movement in 3-8 rhythm as indicated by  = 72?

Ans.—Set the movable slide so that its top is even with 72, on the metronome scale; it will then beat seventy-two in a minute, and each tick will represent a dotted quarter note. This gives one tick in each measure of 3-8 rhythm.

2. What dictionary of musical terms less expensive than Grove's would be desirable for a teacher?

Ans.—Either Stainer and Barrett's or Ludden's. The latter, though smaller and less expensive, contains about all the terms in general use, and is (what most others are not) a pronouncing dictionary.

A. I.—1. What course would you advise me to take with little pupils beginning on the parlor organ?

Ans.—We advise your using the best pianoforte book for beginners that you can find, and this advice is based upon the success that has attended this course by those teachers who have given it a thorough trial. Although a full course of study for pianoforte would not be a proper preparation for organ playing, the purely elementary lessons in both may be so closely similar that a pianoforte book will do very well for reed-organ pupils. Moreover, the greater number of cabinet-organ books contain so much poor, trashy music, very few of them are in this respect equal to the best books for pianoforte. You would naturally change the fingering of certain passages, here and there, if necessary, remembering that unlike the pianoforte the organ cannot sustain a tone even an instant after the finger leaves the key.

2. Would you please name some easy pieces for the organ—also a few duets?

Ans.—Why not get a book of easy voluntaries having no obligato pedal parts? Do you know the collection of organ music by John Hiles? Perhaps it is so old it may be new to you, and it is in strict organ style. You would be sure to like also the *One Hundred and Ten Select Pieces for Organ or Piano*, published by Ditson & Co. For duets, we fear we

must recommend again pianoforte music, as the four hand organ music is quite difficult. Examine Reinecke, Op. 54, Bk. 1: A. Diabelli, Op. 24, No. 1; C. Gounod, *Ménuet* in G minor; F. Bamfelder, Op. 161, No. 2, *Todtes Vöglein*; Robert Volkmann, Op. 11, No. 1.

3. How are the runs which consist of quarter notes on the fourth page of Rubinstein's *Kammenoi Ostrow* to be played—and with which hand?

Ans.—The chords should be taken so firmly, yet softly, as to continue singing by the aid of the damper-pedal through two measures, as though played by wind instruments or strings, and the arpeggio in quarter notes imitates the harp—the time of each run, including that of the bar where it ends, being two full measures, but with no counts. The left hand plays the lower part of the arpeggio and the right hand, the upper.

M. W.—1. Will you please tell me if in the following instance the *d* follows the general rule for the short slur and is raised before the *g*? It is from Loeschhorn, Op. 66, Book 1.



Ans.—As this is merely accompaniment, and the other half of the same measure being similarly slurred, it is here rather a question of taste if the second note is perceptibly shortened; were it in the leading part it should be, but in either case the half note *g*, forming a part of the same harmonic figure should come off as short as the *d*. This is in accordance with a rule applying to sustained or tied notes that form a part of the second of two slurred chords—the last all come off together.

2. Also in the following, should both the slurred *d* and the tied note *b* be shortened?



Ans.—Yes, under the rule just cited.

3. Will you mention the exceptions to the following rule? If a long slur ends on the last note of a group, or on the last beat of a measure, its last note is not generally shortened. If, however, it ends elsewhere, its last note is shortened.

Ans.—Exceptions to the former part of the rule would occur if the last note were marked staccato, or if it were followed either by a rest or by another note of the same pitch with itself; and to the latter part of the rule, if the note were marked *ten*; or if it had a short dash over it (equivalent to *ten*), or if it were tied to the following note.

G. S. P.—Is the voice for singing affected by the plate for false teeth which some are obliged to wear?

Ans.—Somewhat, unavoidably; but frequent practice soon enables one to adapt his singing as readily at his speaking, or his eating, to such artificial arrangements. (This we write from the theoretical standpoint, having never tested false teeth personally.)

M. N.—1. Will you please name some duets which are of course good and will yet be admired by a mixed audience—those of the second, third and fourth grade?

Ans.—F. Hüntten, Op. 299, No. 1; A. Henselt, Op. 10, *Romance*; A. Krause, Op. 18, No. 1; Beethoven, Op. 6; Franz Schubert, Op. 51, *Three Marches*; Schubert, Op. 138, *Rondeau*; A. Krause, Op. 6, *Serenade*; W. S. Bennett, Op. 17, *Three Diversions*.

2. Also some pieces suitable for a small boy with small hands

who is half through Clarke's Reed Organ Method—I mean something for the organ?

Ans.—Under these limited conditions, we recommend simple pianoforte music of a measurably *legato* character.

L. L. N.—A lady who has some knowledge of music would like to be able to play piano accompaniments without taking a complete course as a beginner would. Could you kindly suggest what course to pursue?

Ans.—A glance at the accompaniments of most simple songs will show you that you need to practise finger-exercises, scales, chords, (both broken and unbroken) and grand arpeggios. Likewise you must be able to play any of these either *legato* or *staccato*. Select such exercises for your daily practice and also devote perhaps two hours a day to reading and playing nothing but accompaniments. An accompanist often has to transpose to a key somewhat lower or higher than the printed copy; and for this one term of Harmony lessons would prove a great help, if you are near a good teacher.

M. A. G.—1. Did you ever hear of voice teachers who taught pupils to bend the whole body forward very low in taking a high note, calling it "taking the bend"—and what do you think of it?

Ans.—We must confess never to have heard of this method (?) before, and we think but few others have. What an artistic effect it would have if adopted generally in the concert-room! A full chorus "taking the bend" for the high notes in Beethoven's Ninth Symphony would produce visible, if not audible, results hitherto unattained.

2. Also please tell what you think of putting sticks in the mouth to hold it open while singing?

Ans.—Only a blockhead would seem to need wood in his mouth for singing purposes.

3. Please give a good definition of *solfeggio*?

Ans.—The practice of singing with the use of the syllables *Do, Re, Mi*, etc.

4. Did you ever endorse this way of playing Kullak's *Finger Exercises*—first playing with finger in whole notes, then in half notes, then in quarters and eighths?

Ans.—We never have, nor should we now. As a rule, no young player should practise exercises requiring the holding of certain notes while others are played by the same hand, as nothing will sooner than this induce a stiff, inflexible wrist and a hard, unsympathetic touch.

5. In piano playing, when a half note stands at the end of a phrase, must it be made short?

Ans.—Very rarely, if ever.

6. Must the fingers always be taken up at the end of a phrase? What good general rule can you give for phrasing?

Ans.—At the close of most phrases the hand is lifted enough to suggest a slight disconnection equal to a breath-mark in singing, and anyone who sings will do this almost involuntarily—one of the many reasons why every pianist should take at least a few lessons in singing.

J. O. B.—If the following does not sound too simple to be published, I should be pleased to know why, as a rule, organs are pitched higher than pianos, and which is right? In playing the violin, I find it very annoying to have to raise or lower the tuning of my instrument to another pitch * * * * for a violin sounds very badly to me after making such a change, particularly after lowering the strings.

Ans.—No question is too simple for these columns that may call for information that is really needed. You are incorrect, however, in assuming that most organs are tuned to a higher

pitch than pianofortes: this may be true in the place where you are, while in other places, perhaps, the reverse of this would be found. Unfortunately there is no one universally accepted standard for concert pitch, though that which seems to be gaining ground most rapidly gives middle C two hundred and sixty-one (261) vibrations a second. The extreme high pitch, though most brilliant, is less expressive and less soulful, if we may so say, and the New England Conservatory is doing great service to the cause of music by educating all its students to the lower pitch, generally called the French pitch.

L. M. C.—Would you please tell me what reed-organ studies are best for a pupil who is about ready for third grade in piano?

Ans.—As already stated in these columns, we should recommend good pianoforte studies for such a student, unless preparation for regular organ playing is desired; in which case selections from the set of pieces known as *Ditson's Collection* would doubtless prove useful.

G. E. B.—I. Will you kindly inform me when the fourth (last) volume of Grove's Musical Dictionary will be out and for sale?

Ans.—It has been promised a long time, but we have not yet seen a copy. You are aware that it has appeared in parts but unbound.

2. Also will you tell me something of the new work, *Music and Musicians*, how it differs from Grove's, and if superior, in what way?

Ans.—This work (by Schumann do you mean?) is a collection of essays most interesting to read; while Grove's is a musical encyclopaedia.

SOLOIST.—Are there any recent publications of collections of songs for gentlemen only?

Ans.—Messrs. O. Ditson & Co., have issued *Classic Baritone and Bass Songs* in a neat volume, and likewise another excellent book entitled *Classic Tenor Songs*. Each of these collections represents the best of modern writers in their several departments.

CORRECTION.—In our issue for February, a slip of the pen made us say that the three beats for triple rhythm were "down, left, up." While this is followed by many good conductors, we invariably prefer those three beats to be *down, right, up*, and for this reason. In many orchestral and choral works, the rhythm often changes from quadruple to triple, or *vice versa*, and there should be some way by means of which the conductor may at once denote the exact points where these changes occur; hence, if in quadruple rhythm the second beat is toward the left (down, left, right up) and in triple rhythm toward the right (down, right, up), no one in chorus or orchestra need ever fail to see just where the change takes place.

S. A. E.

People say "It pleased" or "It did not please." As if there were nothing higher than the art of pleasing the public.

MARTIN TUPPER says "All things have their uses," and uses for Edison's Phonograph are rapidly being found. An American actress, Miss Clara Morris, hit upon the happy expedient of making the phonograph tell her exactly how her own voice sounded to other people; a most desirable thing, and a thing which, without the phonograph, was impossible. She goes through her parts, and then listens to her own voice *ab extra*. This is a capital notion. Amateur drawing-room screamers, make a note. Buy a phonograph, and listen to your own howlings before you torture other people. Self-love may make you satisfied with the result; but what of those who at best only tolerate you, even when you are silent?—*Ex.*

REVIEW OF RECENT CONCERTS.

IN BOSTON.

We have been well-supplied with chamber-music this season, for, in addition to the Euterpe Concerts, at which the Kneisel Quartette play, there has been an excellent program given independently by this quartette in its own excellent series. A Philadelphia singer, Miss Everest, appeared at the latter concert, and made a success with some French chansons, which she sang with much refinement, but with a very light voice. The Adamowski Quartette, a new organization with the popular young Pole at its head, has also done good work. Their last concert presented Mozart's G major quartette in a generally excellent manner, altho there was some exaggeration of accent in the first and third movements. Mr. Adamowski appeared to excellent advantage in a Romanza by Becker, assisted at the piano by Mr. Foote. The work was really composed long ago by our talented conductor, Mr. Gericke, who with characteristic modesty declined to put his name publicly upon what he playfully calls "a sin of his youth." He had no need to be ashamed of his work for it is full of vigor and of originality, yet very symmetrical and exquisitely tuneful. A Septette by Saint Sæns on this program afforded the first real opportunity to judge of the great artistic worth of our new trumpeter, Mr. Pierre Müller, who played all the way from the most brilliant fanfares to smooth melodic passages with much perfection.

The Cecilia has given a miscellaneous program during the month. While not so interesting as the concerts which they give with orchestra, at which some great and educational work is generally presented, it yet served to show what a fine chorus this club possesses. Both in the female and in the mixed choruses the highest success was attained, but the finale of the 114th psalm in Mendelssohn's splendid contrapuntal setting, could have been more clearly given. Of the soloists one can say less, for Mr. Adamowski did not always intone with precision (altho he played Beethoven's Romanza finely), and Mr. G. W. Want, altho he sang with much sweetness, scarcely should have selected such ordinary sugar-plums of songs, to use in a concert of such general earnestness. A very pretty quartette by a young Boston composer, Miss M. R. Lang, was upon the program, and was heartily appreciated. The Benedictus from Beethoven's Missa Solennis was the poorest point of the program, the voices not balancing well, the intonation being weak and uncertain, and the soprano voice inadequate to its difficult task. But Miss Ita Welsh and Mr. Want were oases in this desert, and sang well, with earnest and devout expression.

The Boston Symphony Orchestra have of course been giving their usual concerts, and with their usual excellence, adding even thereto a "Young People's Popular Concert," at which compositions fit for the most learned rather than the most youthful, were given. When New Yorkers read of Liszt's "Tasso," Bruch's "Fantasie," and Wagnerian selections being given to our "young people," they must imagine that we have a generation of juvenile Mozarts among us. At the concert of February 2nd, Mr. Emil Mahr appeared in Molique's A minor Violin Concerto, and the artist made an excellent impression. The work is as full of difficulties as a pupil's first composition is of consecutive fifths, yet Mr. Mahr bravely overcame them, and proved himself both a musician and a virtuoso by the ordeal. One cannot criticize

the orchestra at all! They have been trained to such a pitch of perfection that as far as regards fault-finding the critic's occupation is as totally gone as Othello's own. But one may find fault with a work here or there just to keep the vitriol pointed pen in practice; and certainly Liszt's "Ideale" is about as dull a rhapsodical effusion as has recently been heard. We can understand that the hero's ideals have all been shattered, and that he is sitting like Jeremiah among the ruins, but that does not excuse him for inflicting his woes upon other people by means of grunts on the bassoon and meaningless sighs upon the clarinet. Equally rhapsodical but far less dull was the Concerto by Vogrich, which Miss Adele Aus Der Ohe played. It is filled with fiery technical exploits, such as the most furious passages of double octaves and the most intricate runs of thirds, but such points could never be a barrier to this young artist's impetuosity, backed by superb ability, and she evoked great enthusiasm, and gave the rather free work a most effective reading.

The great contrast with such amorphous compositions was Brahms's E minor Symphony, played at a previous concert. Brahms stands as a bulwark against the rising tide of shapelessness in music. He proves that one may have ideas, and may yet express them in a symmetrical manner. What beauty of development in the first movement! What weird melancholy and tenderness in the second! In the slow movement there is something of the true Slavonic flavor. The scherzo pleases me least, but the finale with its tremendous variations upon the simplest of themes shows the hand of a master. It enforces the remark which Dr. Hiller made to me shortly before his death: "Whom have we in the field of Symphony to-day? Brahms only!"

L. C. R.

GENERAL REVIEW—ELSEWHERE.

New York has had so much interesting and new music that the showing which other cities present is meagre. The season in all the "club cities"—those where there are one or more singing societies organized on the associate membership plan—divides naturally into thirds, and at this writing the second concert of the yearly three which constitute the season in cities in this catalogue, have not been given; our March review, will, therefore, be fuller than this for February.

The purpose of the director of the Metropolitan Opera House, New York, to give a more catholic list of operas this season than last has been adhered to; probably the extreme from "Die Götterdämmerung" was reached early in the month when "Il Trovatore" was presented in a manner which delighted admirers of the old-time operatic parcel, which, we believe, consists of melody without harmony. Those who prefer music with some mind and brains behind it can well afford to allow the hand-organ operas a chance. The heritage from this source is precious to many opera patrons who are both rich and willing; the dollars contributed by the merchant-prince who tears his glove in applauding Perotti's high C, help make possible further hearings of beautiful "Meistersinger" and "Siegfried." In the concert-rooms the most notable single incident of the thirty days was the reception accorded the Boston Symphony Orchestra at the January concert. Mr. Gericke made a program without instrumental novelties nor was there a soloist; he appealed through it to the musicianship of his audience and if the daily press represent their feelings the occasion was an artistic delight such as New York has seldom experienced. At the third New York concert by the Boston Orchestra Miss Aus der Ohe played the new pianoforte concerto by Max Vogrich and the band Schumann's symphony in C, which Mr. Thomas had played in New York a few weeks earlier. It is odd how different conductors who make a point of playing certain works in a season hit on the same composition; during 1887-88 Beethoven's fourth symphony was not played by any of the prominent orchestras in the country, probably not at all.

At Mr. Thomas's concerts fine audiences have been the rule and charming programs too. The novelties are: Introduction and Fugue, Op. 43, Tchaikowsky; "Ritter Ballet," Beethoven, (recently exhumed); some Brahms Dances, orchestrated by Dvorák; Suite, "Peer Gyni," Grieg; Schubert's E minor Overture; a transcription for full orchestra, by Theodore Thomas, of Bach's F minor Sonata; and Arthur Foote's Suite for String Orchestra, Op. 12. As these Chickering Hall

audiences are more distinctively American than any others in New York it is befitting that Mr. Thomas should recognize the American composer. Mr. Foote's Suite is familiar in Boston, where it has a place in the repertoire of the Boston Symphony Orchestra; it was played at Chicago this summer under Mr. Thomas's direction. It has seemed to us that, barring Prof. Paine, Mr. Thomas's interest in the American composer was rather perfunctory; complimenting Mr. Foote—and we learn that Mr. MacDowell's new concerto is next on the list—seems to show we were in error. More of Dvorák's new Slavonic Dances were played at two Philharmonic Society concerts.

Mr. Damrosch's Symphony Society has given two concerts; a choral novelty by Rubinstein—scene from his second drama "Moses" is noted, also Liszt's "Danse Macabe." There are some active people in the field of chamber-music, one group among them, the Metropolitan Trio Club, brought out two movements from a Suite by R. L. Herman, a New York musician.

Mr. Seidl's concerts continued; added to the list of novelties was a pretty Divertissement by Lalo; to the list of pleasures the lovely singing of Paul Kalisch, husband of Lilli Lehmann. The last-named has taken her old place at the Metropolitan Opera House and with no feature of her splendid equipment impaired; those who have heard Lehmann only in concert have absolutely no conception of her greatness. It transpired that Kalisch also sang at the Metropolitan. Alvary was sick, and no better substitute was at hand, nor was better one needed, for Paul sang beautifully the title part of *Tannhäuser*. Kalisch is a man with a future, if his beautiful tho light voice is not impaired; he is tremendously enthusiastic and it takes all the spare time of the wife who adores him to keep him from overdoing. Kalisch is a devoted and very obedient husband; he told the committee of the Maretzek benefit that he couldn't sing as agreed "because his wife wouldn't let him!"

In Philadelphia the Boston Symphony Orchestra at two concerts moved the quakers to great enthusiasm; greater audiences than ever before heard a symphony concert in Philadelphia listened. Mrs. Gillespe has succeeded in reviving the Thomas Symphony Concerts. Two will be given. At the first Dvorák's Symphonic Variations, Op. 78, and the Grieg Suite, Op. 48, were new in Philadelphia. A large audience attended. The first concert of the season by the Philadelphia Chorus was given February 8th. Verdi's "Requiem" was performed under the direction of C. M. Schmitz; the soloists were Mme. Fursch-Madi, Miss Clapper, Mr. C. A. Knorr, and Mr. Ivan Morawski. Egyptian darkness surrounds the Philadelphia Germania orchestra. What is being done before lovely Quakeresses in the Academy of Music is not for commoners to tattle about, but a native has let the secret out; (a correspondent asserts that the orchestra played Beethoven's "Sonata *Pathetique*, C minor!") Baltimore's Peabody Institute orchestral concerts have begun; Mr. Faelten played the Schumann Concerto at the first; at the second Mrs. Burmeister-Petersen her husband's pianoforte concerto, brought out last season. The Oratorio Society gave Gounod's "Redemption" under the direction of its conductor, Fritz Fincke. Mr. Surto, the President of the Society, is a plain spoken man: in his annual report for 1887-88 he upbraids his townsmen for their indifferent support, with what results remains to be seen. Washington has had several interesting itineraries. Pittsburg is to have a May Festival with Carl Retter as chorus conductor, and Anton Seidl honorary ditto. The plan of concerts is a fine one, but preparation for the affair dwarfs every other enterprise; there is so much latent talent lying dormant in this busy city it seems a bit strange that with all the spouting and brilliant natural gas wells of which the place boasts their force is still too slight to illumine and make it active without the impetus of the sporadic festival. A Pittsburgian who lives in Boston, Ethelbert Nevin, startled and pleased his native city, that is the *cognescenti*, by producing a pianoforte trio.

Cincinnati, and we grieve to say it, has been absolutely warped during the thirty days; some of her astute professors had to turn to drilling amateur opera companies in order to keep themselves from playing Strauss waltzes or worse. Ah me! but the Queen City is a conundrum. Chicago is a vast mutual admiration society; cliques, of course, and not always artistic. Nothing moving has happened there during the month save, perhaps, a third Symphony Society concert. In chamber-music there is a modern trend visible; the concerts of August Spanuth witnessed a pianoforte and violin sonata Op. 6, by Richard Strauss, whose eccentric symphony "In Italy" was recently played by Mr. Gericke in Boston. Down in Kentucky good work is being done by the Musical Club (mixed voices) of Louisville, under Mr. Shackelton. Recent programs show taste in selection; portions of Schumann's "Faust," and choruses by Mackenzie and Wagner which were sung indicate this. Buffalo, it seems, has not lost Mr. Lund, who is directing the second season of concerts by the local orchestra, of which fair reports come to us. A Canzonetta by Victor Herbert was played at the January concert.

Across country the musical activity of Los Angeles, California, creates

surprise. Here are a flourishing orchestra with choral attachment, and a singing club after the Boston Apollo plan. The Philharmonic Society, H. Willhartz, conductor, gives the larger choral works, secular cantatas, etc., in their integrity, that is with orchestra; it performs the standard symphonies without skipping the hard movements, and prints a program as tasteful as any, and moreover, takes the trouble to prepare analytical and historical notes on the compositions performed. Here is a high standard. The Ellis Club (male voices), H. Burton, conductor, makes a program which would be creditable to any similar Eastern society; the American composer has a good place thereon. For its associates the club prints books of words as tastefully gotten up as any in the country. In San Francisco a companion orchestral society to the Philharmonic, mentioned last month, is Rosewald's, a more professional body. A series of six concerts just ended was successful enough to merit a second six. Mr. Rosewald, from whom the band takes its name, has long been a worker at the Golden Gate. He makes a popular but not trivial program, often chosen from the modern French. Works of composers resident in the United States played by this orchestra this season are: Paraphrase and March, Rosewald; Idyl, Arthur Clausen; Scenes from the opera "Corelle," Asger Hamerik. There is nothing for which to turn back eastward until next month.

G. H. W.

"The Herald is worth many times its subscription price to me." This is the response which our efforts are winning from very many teachers and students.—Ed.

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

The year began as usual with a fine performance of Haudel's *Messiah* by the Royal Choral Society at the Albert Hall. The soloists were Madame Albini, Madame Patey, Mr. Charles Banks, and Mr. Watkin Mills. With the exception of this concert there is nothing to record of the week in which New Year's Day occurred; but on the following Monday, January 7th, the Popular Concerts were resumed at St. James's Hall. Lady Hallé resumed her position as leading violinist, and took part with Messrs. Ries, Strauss, and Piatti, in Beethoven's fine Quartet in E-flat, Op. 74. For solos she chose Spohr's early adagio in E, and Le Clair's *ad captivandum* Tambourin in D. Mdlle. Janotha was the pianist, and took part with Signor Piatti in Rubinstein's Sonata in D for pianoforte and violoncello. Her solo was Chopin's Barcarolle in F-sharp, and being encored she added the same composer's Berceuse. Mr. Santley was the vocalist, contributing two songs by Brahms, and "Le Nom de Marie" by Gounod, a song which he always seems to sing with an especial relish, which is no doubt owing to the fact that he is a sincere convert to the Church of Rome.

The next night there was a Patti Concert at the Albert Hall, when the building was, as usual, crammed. For once the favorite introduced a comparative novelty, in a *scena* from Delibes' *Lakmé*, called "Legende de la fille du Paria," a florid solo which I believe she has already made familiar in America. A great contrast to this was Haudel's "From mighty kings," and quite different again in style were her encore songs—"The Last Rose of Summer," and "Home sweet Home." The other artists were Madame Patey, Mr. Lloyd, and Mr. and Mrs. Henschel. There was also a solo violinist, (M. Nachéz), and an efficient orchestra.

On the 9th Miss Damian, the contralto, gave a farewell Ballad Concert at the Princes' Hall previous to her departure for America. Her principal solos were Schubert's "Aufenthalt" and Gounod's "Entreat me not to leave thee." Madame Albani, who goes with her, likewise appeared, as did various other artists, including M. Nachéz, the violinist, who had appeared at the Patti Concert only the night before. His playing, however, was severely described by a critic who contributes to five or six different journals as "nothing better than a display of virtuosity of the lowest class." M. Nachéz may of course be capable of something better, but he did not prove it on the occasions to which I refer.

A very large audience assembled at the Popular Concert on the afternoon of the 12th to hear Sir Charles and Lady Hallé in their well-known but ever welcome rendering of Beethoven's Kreutzer Sonata. For his solo Sir Charles played Schubert's Fantasia Sonata in G. Two more artists, likewise united in the bonds of matrimony, also appeared at this concert, *viz.*, Mr. and Mrs. Henschel, who were accompanist and vocalist respectively. A new comic opera by M. Planquette, entitled *Paul Jones*,

was produced at the Prince of Wales's Theatre in the evening. The music is very flimsy, but the performance was good; and Miss Agnes Huntington, a rich-voiced contralto, who I understand comes from Buffalo, U. S. A., specially distinguished herself as the hero, Paul.

On the 14th a good program was offered at the Popular Concert, but somehow it attracted but a small audience. It included Beethoven's Quartet in F (Op. 59) and Brahms's Pianoforte Quartet in A (Op. 26). The pianist was Madame Haas, and the vocalist Miss Florence Hoskins, a young contralto, who enunciates her words with a distinctness which might well be imitated by many better known and more experienced artists. The smallness of the audience may have been partly owing to the fact that on the same evening the Hackney Choral Association was giving a good performance of Haydn's seldom heard *Seasons* at the Shoreditch Town Hall.

The Symphony Concerts were resumed on the 15th when Mr. Henschel introduced a novelty in the shape of an overture by Tschaiikowsky which is merely called "Solemn Overture, 1812." The date, and some of the themes employed—such as a Greek Church hymn, and fragments of the "Marseillaise"—indicate that the work is meant to illustrate the French retreat from Moscow. Her Willy Hess, a new violinist, made a very favorable impression in Spohr's D minor Concerto, and the orchestra was fairly satisfactory in the works already named and in Wagner's Seigfried Idyl, Mendelssohn's "Fingal's Cave" Overture, and Beethoven's Symphony in D, No. 2.

A performance of Berlioz's *Faust* at the Albert Hall on the 16th is chiefly noteworthy for introducing to a London concert-room Miss Margaret MacIntyre, a young lady who had, as I have on various occasions recorded, proved herself a most valuable member of the Carl Rosa Opera Company. Her rendering of the part of her namesake in Berlioz's work proved entirely satisfactory, and Mr. Barnby is to be congratulated on his latest acquisition.

The Popular Concert on the 19th opened with Haydn's Quartet in C, Op. 76, No. 3, containing variations on "God preserve the Emperor;" but probably the greatest attraction was Beethoven's Septet. Madame Haas gave a refined rendering of Beethoven's beautiful Sonata in A-flat, Op. 110, and Mr. Santley sang with all his old fire Schubert's "Erl King" and Hatton's "To Anthea." The latter song he sang again in the same hall only two days later at an afternoon concert given by Mr. Sims Reeves for the benefit of the sisters of Leech, the celebrated caricaturist. All the artists who appeared at this concert volunteered their services, and tho Mr. Reeves himself was unfortunately too unwell to sing, yet with such vocalists as Madame Sterling, Mdlle. Antoinette Trebelli, Mr. Lloyd, Mr. Santley, and Mr. Walker's celebrated glee party, the London Vocal Union, together with such instrumentalists as Lady Hallé and Mdlle. Janotha, it was not difficult to provide an attractive program. Lady Hallé had to appear again at the Popular Concert in the evening, when she led in Schubert's magnificent Octet. Madame Haas was again the pianist, and with Signor Piatti played Mendelssohn's Sonata in B-flat for piano and violoncello. For her solo she chose Liszt's transcription for the piano of Bach's Organ Prelude and Fugue in A minor. A Symphony Concert took place the next night, when there was one novelty—an Entr'acte from Weber's unfinished comic opera *The Three Pintos*. It consists of two light and pretty movements, worthy of the composer of *Oberon*. Mrs. Henschel sang Mendelssohn's "Hear my prayer," the chorus of which was given by members of the choral society known as the Bow and Bromley Choir. A Patti Concert was given the same evening at the Albert Hall when Lady Hallé, Mr. Lloyd and Mr. Santley were amongst the artists. It was hoped that Madame Trebelli, who has been ill, would also appear; but she was unable to do so.

On the 23rd the Novello Choir gave a magnificent performance of *Elijah* in St. James's Hall, when the principal soloists were Madame Nordica, Madame Patey, Mr. Lloyd and Mr. Henschel. A new contralto, Miss Lizzie Neal, made a very favourable impression in the solo "Woe unto them."

On the 25th which is the Dedication Festival at St. Paul's Cathedral, the annual performance of a selection from Mendelssohn's *St. Paul* was given with enlarged choir and orchestra. Dr. Martin conducted it for the first time, but the rendering was in every respect as good as those conducted in former years by Dr. Stainer.

At the Popular Concert on the 26th there was no instrumental novelty; but the vocalist, Mr. Brereton, gave a little known, but very fine song from Purcell's *Tempest* music, entitled "Arise, ye subterranean winds." In the evening the Bow and Bromley Choir gave at the Institute with which they are connected, a very good performance of Dr. Bridge's Cantata—*Callirhoe*.

Otto Hegner reappeared before a London audience at a recital given by him at St. James's Hall on the afternoon of the 28th when he gave amongst less difficult works Beethoven's Waldstein Sonata. Of the differ-

ent sections of the work, his rendering of the *Allegretto* was the most satisfactory. He was in fact more acceptable in this than in his Chopin selections, in which young Hofmann would have done better. Still, in all that he did Otto Hegner fully justified his appearance in public.

The Popular Concert in the evening was noteworthy for the introduction of a new Sonata by Signor Piatti for his own instrument and the piano which was played by the composer himself and Miss Fanny Davies. If there is nothing strikingly original in the themes, they are of a pleasing character, and worked out in the orthodox manner.

At a Symphony Concert on the 29th Mr. Hamish MacCunn conducted his overture "The Land of the Mountain and Flood," and Mr. Wessely played a well written violin solo by Mr. Henschel. It contains a plaintive theme in F-sharp minor, and a lively one in the relative major. The Wagner item was the Huldigung's Marsch, and the symphony, Brahms's No. 2, in D.

Some rather poor performances of English Opera have been started at the Olympic Theatre. At the Lyceum Shakespeare's *Macbeth* is being performed nightly, introducing some pleasing music written especially for it by Sir Arthur Sullivan.

Musical criticism has recently lost two leading men from its ranks through the deaths of Dr. Hueffer of the *Times* and Mr. Ryan of the *Standard*. The *Times* appointment has not yet (on January 31st) been filled, and there may be some difficulty in getting a thoroughly satisfactory man, since it is the custom of that paper to bind the critic down not to write for any other; whereas all the leading critics make much more than the *Times* pays by writing for several. The post of critic to the *Standard* has been offered to and accepted by Mr. H. F. Frost, who was already and still is, on the staff of the *Musical Times*, *Athenæum*, *Music Trades Review*, *Modern Society*, *Weekly Dispatch*, *Referee*, and *Norwich Mercury*. He is also organist of the Chapel Royal Savoy, a professor of the pianoforte at the Guildhall School of Music, and the Principal of the Hyde Park Academy for ladies, so that it would probably be difficult to find a more busy man in the whole musical world of London. W. A. F.

ERRATUM.—In the letter from London in the *HERALD* for January:—For "Herr Waldeman," read "Herr Waldemar Meyer."

FROM PARIS.

[By our own correspondent.]

The last Conservatory concert came out with the following program: 1, *Symphony* in D major (first time), by Theodore Gouvy, in four movements; a. Adagio—allegro; b. Scherzo; c. Theme and Variations; d. Finale; 2, Fragments from the *Ruins of Athens*, by Beethoven (Introduction, the Chorus of the Dervishes and the Turkish March); 3, *Concerto*, for Piano, Flute and Violin, by J. S. Bach; 4, *Adieu aux Jeunes Mariés* (Chorus without accompaniment), by Meyerbeer; 5, *Symphony* in C minor, Beethoven.

Mr. Theodore Gouvy, whose *Symphony* was receiving its first hearing, does not belong to the younger generation of musicians. He was born in 1817. His musical work is quite extensive. It would be difficult to give a full catalogue of it, since he still possesses many unpublished scores. He has devoted himself mostly to the Concert room and to Church music. Altho many of his compositions have been performed in Symphony concerts here, one may say that on the whole he is better known and appreciated in Germany than in France. As early as the year 1849, the city of Leipzig became acquainted with his Second Symphony, to which it gave a very flattering welcome. In 1856 and '61 two other of his symphonies were heard in Cologne, and elicited favorable comments. The symphony produced for the first time at the Conservatory is constructed in a most conservative spirit. Mr. Gouvy evidently is not striving after sensational effect; he does not mean, as the French expression goes, "*épater le bourgeois*," like many ambitious young composers of the newest school. He exhibits an honesty of purpose which deserves praise. His ideas are refined and are developed in a correct form. In one word, this work is the fruit of a conscientious artist. The fragments of the *Ruins of Athens* were rendered in a faultless manner by both chorus and orchestra. The admirable Chorus of Dervishes, which together with the Turkish March contains so little of the Oriental spirit in it, was encored. Both at the Conservatory and the Chatelet concerts encores are granted, but not so at those of Lamoureux, who has established a strict rule for their suppression, and who enforces it to the extent of sometimes displeasing his patrons.

Among the novelties given thus far at the Lamoureux concerts, besides the Wagnerian numbers, which always are a prominent feature in those programs, must be mentioned: An Orchestral Fantasia on popular airs, by V. d'Indy, which has been coldly received, and a Fantasia for Piano and Orchestra (first time), by E. Bernard. This work does not leave a very satisfactory impression, its chief fault being the inferior role taken by the piano, which is somewhat crushed by the orchestra. A third

novelty has been a Concertstuck for Piano and Orchestra, by Mlle. Chaminade, the piano part being taken by the author herself. Finally, Liszt's setting of the Mephisto Valse taken from Lenau's *Faust*, may be placed among the new works, for it has not been heard here for some time.

At the Chatelet, Mr. Colonne brought out, among other important numbers, Raff's Symphony "In the Forest", before a very appreciative audience. He gave us also Lalo's Symphonies in G minor and the overture of "La Princesse Jaune" by St. Saëns a very finely written composition which might pass off as a little Symphonic poem.

The Musical Society "La Concordia" has begun its customary very interesting series of recitals. The Conductor is Mr. Ch. M. Widor, the well-known composer and organist of the Church of Saint-Sulpice. Its last program included, among other numbers, "L'Épître de Gwendoline," from the Opera "Gwendoline," by Chabrier; the Third Part of Schumann's "Faust"; "La Mort d'Ophélie" and "Les Septuor des Troyens," by Berlioz; the Chorus of Winter taken from "Isis of Lully"; a "Madrigal" by G. Fauré, and lastly, the Final Chorus of Bach's *Passion Music*. This association does a very commendable work and resembles somewhat the musical clubs of American cities. Among the associations of this sort that exist here, there is one, "Le Saphir" Society, which is devoted to both the Drama and Music. It is rather of a light character, but it aims at bringing out new works, and in this respect it deserves mention. In this age, where the musical arena is so crowded by young aspirants eager to get a hearing, every means of facility that can be offered them must be encouraged. Besides, in every style of music there might be found some drops of pure essence. The French have a saying which embodies this thought in the following line:

"Tous les genres sont bons, hors le genre ennuyeux."

The provincial French town of Augers has a musical association which for several years has brought out remarkably fine programs. Not content with giving classical works of the highest standard, it has repeatedly invited the leading composers of the Capital to either write some new work for it or to come themselves and superintend the production of their own compositions. This organization has attained those fine results through the untiring efforts of a public-spirited gentleman, who is at the head of it, Mr. Jules Bordier, himself a musician of no ordinary merit. He is known as a composer, and Brussels is soon going to have the opportunity of hearing an opera of his, "*Nadia*." If, on one hand, the progress of this association, artistically speaking, left nothing to be desired, its financial condition, on the other hand, was not very prosperous, and this led to the retirement of Mr. Bordier from the directorship. The difficulty, however, seems to be only a temporary one.

Altho Paris, for reasons that are obvious, absorbs the greatest part of the musical activity of the country, one must not think that no life at all is left in the provinces. Some minor cities are real artistic centers, in which even native talent can find an appropriate encouragement. Thus at Rouen, an important manufacturing city, not far from Paris either, a new opera, "*Eros*," by Mr. Le Rey, has just been produced with success. Mr. Le Rey is a young man, a former pupil of L. Delibes, and already known as the author of another opera, "*Stenio*," and an oratorio bearing the title of "*Cavaliere de la Salle*," which was performed last year in the Cathedral of Rouen. To quote still another instance of this musical decentralization, in the Cathedral of Avignon, a short while ago, there has been performed an unpublished "*Messe Solennelle*," by Mr. Jules Gondreau, which has been praised by the critics. Another experiment, of a different sort tho, was tried last summer at Orange, a city of the South of France. This town possesses an old theatre, dating from the time of the Roman occupation, and built consequently according to the architectural rules of ancient times. This antique monument is in an almost perfect state of preservation. The city authorities conceived the happy thought of making the experiment of performing some old tragedy. "*Oedipus*," by Sophocles, was selected and was given in great style by the best actors of the Comédie Française; and moreover the musical part of it was rendered by a complete modern orchestra. The entertainment proved a great success. It is said that it will be repeated.

In the minor line of operettas, the Theatre "La Renaissance" has just brought out a new work by André Messager, the young author who completed the unfinished score of "*François les Bas Bleus*," and who wrote among other operettas, "*La Faurette du Temple*." This new operetta of his is called "*Isoline*." The libretto comes from the poetic and skillful pen of Catulle Mendès, one of Paris' best living poets. The story is a Fairy tale, based somewhat as Shakespeare's "*Midsummer Night's Dream*." The music contains some graceful airs, which show the composer at his best, altho his inspiration is not equally well-sustained throughout the entire score.

A. G.

Practising on the cornet is like the practising of a poor physician. It is perfectly destructive to patience.—*Exchange*.

"All things that we do are but first attempts. Woe to the artist who sits down to his labor with the conviction that he is a master."

MUSICAL MENTION.

NOTES.

Mrs. E. Humphrey Allen has resigned her position at the Warren avenue Baptist church to accept a position in the choir of the Arlington street church at a salary of \$1200 a year.

The library of the Paris Conservatoire has acquired by purchase the original manuscript of Beethoven's "Sonata Appassionata;" the sum paid was 600 francs. It was sold among Beethoven's effects for 37 Kreutzers.

The Bayreuth Festival plays will be offered this year between the time July 21st to August 19th. "Parsifal," "Tristan and Isolde," and "Die Meistersinger" will be conducted respectively by Levy, Motile and Hans Richter.

We have programs from Hamilton College, Leighton, Ky., where Miss Rose Moore is teaching. She herself assists at a concert given by Chicago artists: her pupils appear in the other. Both must have been very interesting. She finds the HERALD always a welcome visitor.

The cremation of the remains of Madame Irma di Murska and her daughter took place recently at Gotha. Very pathetic are the inscriptions on the urns in which the ashes were placed. On that of the *prima donna* were the words: "Ashes are all that remain of the nightingale;" on her daughter's, "The woman whose remains be here, has battled and suffered much in vain."

Dr. Charles Villus Stanford of London, with Dr. A. C. Mackenzie, Goring Thomas, F. H. Cowen, and C. H. H. Parry, foremost in the school of modern English composers, conducted a concert of his own works in Berlin, January 14th. The program included a new Symphony in F, and a Suite for Violin and Orchestra, composed for and the violin portions played by Joachim. Since Stanford's opera "Savonavola" was performed at Hamburg in 1884, the more enlightened Germans have been his admirers. The Berliners received the new symphony with delight.

CONCERTS.

A word is due our friends who send programs to appear in this column,—especially to those who may fail to find their contributions reprinted.

The fact that the BOSTON MUSICAL HERALD is a monthly makes it obviously impossible to present a column of recent mentions.

We propose, moreover, that every column of the HERALD shall be of real value. We cannot, therefore, print simply for the sake of pleasing a subscriber. We shall always be glad, however, to receive programs for comment and criticism and to answer in this column queries concerning the make-up of a good program; and all discussions of the topic in general or in specified instances will be cordially welcomed and used.

We have a tour program from Fargo, Dak., of Rupert's Orchestra of that place. The band has a good name where it is known, and we hope fully merits the honor of being a worthy example of what in growing numbers and excellence shall be found before long through all the states.

MARION, ALA.—Feb. 1st, Recital. Program: Concerto in C minor, (first movement), Beethoven, Miss Evelyn Westlake, Orchestral part supplied by Mr. A. A. Hadley on second piano; Recitation, "The Fisherman's Wife," Alice Cary, Miss Mary Withers; Song, "Because of Thee," Tours, Miss Corinne Kendall; From Foreign Parts, Op. 23, *a. Russia, b. Germany, c. Spain*, Moszkowski, Miss Westlake and Mr. Hadley; Duet, "O that we two were Maying," Smith, Miss Smeallie and Miss Kendall; Recitation, Scene from "Leah, the Forsaken," Daly, Miss Withers; Aria, "In questo Semplice," Donizetti, Miss Smeallie; Concert-stuck, Op. 79, Weber, Miss Kendall, Orchestral part supplied by Miss Westlake on second piano.

MONTPELIER, VT.—Feb. 5, Teachers' Recital, given by Mr. D. S. Blanpied, Mus. Bac. (B. U. C. M.), Miss Mary Alice Northey (N. E. C.), and Mrs. Blanpied. Program: Valse, No. 3, [4 hands] Moszkowski; Ernani, Fly with me, Scena and Cavatina, Verdi; Menuetto, from op. 75, Schubert; Fantaisie Impromptu, Op. 66, C-sharp minor, Chopin; I heard a brooklet gushing, Schubert; To Sevilla, Dessauer; Nachtstuecke, Op. 23, Nos. 3 and 4, Schumann; Gnomen-Reigen, Liszt.

WEST SOMERVILLE, MASS.—January 12, Entertainment, given by John A. Cummings Council, No. 13, R. C. of K. and L., Miss H. Therese Fay, Vocalist, Miss Rosa Vaughan Ward, Violinist, Miss Bertha O'Reilly, Pianist, Mr. Vernon W. Ramsdell, Reader, Miss Clara H. Ward, Accompanist. Program: Piano, Toccata, Weyse; Recitation, Selected; Violin, *a. Melody*, Moszkowski, *b. Mazurka* Obertass, Wieniawski; Voice, The Pining Flower, Rotoli; Piano, Mazurka, Godard; Recitation, Selected; Violin, Melody in F, Rubinstein; Voice, Alla Stella Confidente, with violin obligato, Robandi.

AUBURNDALE, MASS.—Feb. 27, Musicale and Reception given by Mr. and Mrs. Philip A. Butler, Artists: Mrs. Clara Tourjée Nelson, Soprano, Signor Augusto Rotoli, Tenor, Herr Carl Faelten, Pianist, Herr Emil Mahr, Violinist, Mrs. Emil Mahr, Accompanist. Program: Prelude, Air with Variations and Tambourin, from Suite for piano and violin, A major, Raff; Vanne! Vanne! Romanza, "Roberto," Meyerbeer; Grand Polonaise de concert, Ferd. Laub; Un'Aura Amorosa, from the opera "Cosi Fan Tutti," Mozart; Allor che sorge astro Lucenta, from the opera "Rodrigo," Handel; *a. Nocturne*, G-flat *b. Valse*, A-flat, Chopin; Hungarian Rhapsody, No. 4, Liszt; "I once had a sweet little doll, dears," Henschel; A Summer Night, Goring Thomas; Air on G string, J. S. Bach; Menuett, Mozart; Duet, A Night in Venice, Lucantoni.

"To those desirous of keeping posted in matters and things pertaining to music and the musical world our advice is Take this handsome and progressive Journal The Boston Musical Herald."

NEW BOOKS.

Laudes Domini, by Charles S. Robinson. Published by the Century Co., of New York.

Better, much better, than the average collection of hymns for the Sunday-School, and yet its excellence throws out its faults in rather glaring relief, or rather, let us say that the superiority of English ecclesiastical compositions over the American is amply demonstrated in the pages of the work. It seems to have attempted to mix oil and water; to have placed the jingly melodious and watery harmonies of the "Pull for the Shore" order of compositions, in juxtaposition with the noble tunes and lofty harmonies of Monk and Barnby. The result is that some of the American compositions in the book appear distressingly diaphanous. We hold that broad and rich harmonization never weakens a tune in popular estimation; that "Oh Paradise" is sung by the *hoi polloi* as gladly to good harmonies as it would have been had it been weakly set. There is too much truckling to the "popular" Cerberus. Let the people be given the best and they will soon learn to duly enjoy it. The contrast between strong and weak hymns is well brought out in this volume, which, however, has its good elements in a large majority and will therefore do good rather than harm in the Sunday-School music.

A New York man stole a banjo "as a joke," according to his claim. The stealing of it might have been pardoned, but the matter became very serious when he attempted to play on the instrument.—*Exchange*.

There was a pianist unique
Who practised on, wique after wique,
His neighbor—a martyr,
Oft cursed the Sonatyr
Which Beethoven called "Pathetique."

N. E. CONSERVATORY ITEMS.

Mrs. Diaz gave a characteristically pleasant and instructive reading in Sleeper Hall, Tuesday Evening, Feb. 5th.

A note from Miss Leoline Waterman at Oxford, O., shows her busily engaged as director of the musical department of the Western Female Seminary. She sends a program in which her pupils furnished several numbers.

The reception to the Legislature, on Jan. 23rd, was the most brilliant and enjoyable which has yet been given by the trustees. A great throng accepted invitations, and the numerous and complimentary notices which appeared in the daily press in review of it bear emphatic testimony to its success.

Mrs. Clara Tourjée Nelson, Miss Annie Porter and Miss Evers have received complimentary notices of water colors exhibited by them at the Providence Art Club exhibition. Mrs. Nelson appeared as soprano on a program given with Mr. Mahr, Miss Mary Raynor and Mr. Dennée at Hudson. The concert was pronounced a great success.

Professor Hamlin Garland has added two lectures more to that noticed a month ago: one upon the novelists of the new South, the other upon Hawthorne and Poe. These have met with a steady growth in interest. The last one is the first of a series to be given on Tuesday Evenings to a class of registered pupils. The auspicious beginning promises a course of delightful and suggestive study.

CONCERTS.

February 11, Organ Recital by Mr. J. Wallace Goodrich [pupil of Mr. Dunham], assisted by Mr. Albert B. Allison. Program: Fantasie-Sonnette, in A-flat major, Grave, Allegro. Adagio, Allegro [Fuga], J. Rheinberger; Allegretto in B minor, A. Guilman; Fantasie and Fugue in G minor, J. S. Bach; Adagio, from Ballett-Musik, "Koenig Manfred," arranged by Mr. Goodrich, C. Reinecke; Overture, "Athalie," for pianoforte and organ, arranged by Mr. Goodrich, F. Mendelssohn; Fantasia on a Welsh March, W. T. Best; Finale, from the Overture, Scherzo, and Finale; Op. 52, R. Schumann.

Jan. 10, Soirée Musicale, by pupils of the Boston University College of Music. Program: Sonata, A minor, first movement. Whiting, Mr. John A. O'Shea, [graduate of '87 College of Music]; Elizabeth's Prayer, "Taanzhäuser," Wagoer, Miss Ella O'Brien; My Sweet Repose, Barcarolle, Schubert-Liszt, Mr. Edward F. Brigham; Cavatina, "Ah non credea," [La Sonambula], Bellini, Mrs. T. P. Lovell; Symphony, No. 6, Widor, Mr. John A. O'Shea; Aria, "Per Pieta," Mozart, Miss Flora Finlayson; Fantasie Caprice, Vieuxtemps, Mr. Chas. E. McLaughlin; Elsa's Dream, "Lohengrin," Wagner, Miss O'Brien; Duet, "La Semiramide," Rossini, Mrs. Lovell and Miss Finlayson.

January 14, Beethoven Recital, by Mr. Carlyle Petersilea, Pianist, and Mr. Emil Mahr, Violinist. Program: Sonata, Op. '30, No. 1; Sonata, Op. 30, No. 3.

January 15, Vocal Recital by the pupils of Sigor Augusto Rotoli, assisted by Mr. Henry M. Dunham, Organist, and Mr. Edward F. Brigham, Accompanist. Program, part first: Deh per questo Istante, Aria from "Titus," Mozart, Miss Annie Griswold; Non Torno, Mattei, Miss Josephine Turner; Our King, Sacred Song, Rotoli, Miss Martha Boggs, with organ accompaniment; Regnava nel Silenzio, Cavatina from "Lucia," Donizetti, Miss Louise Tibbets; O Mio Fernando, [Favorita], Donizetti, Miss Florence Pierron; La Semiramide, Duetto, Rossini, Mrs. T. P. Lovell and Miss Flora Finlayson. Part second: Pergolesi's Stabat Mater; Soloists: Soprano, Mrs. T. P. Lovell, Miss Ella O'Brien, Miss Emily Ellis; Contralto, Miss Flora Finlayson, Miss Florence Pierron, Miss Josephine Turner.

January 16, Organ Recital by pupils of Mr. H. M. Dunham. Program: Offertoire, in D minor, Batiste, Mrs. G. Q. Stovall; Elevation, in E major, Dunham, Prelude and Fugue, Bach, Mr. Edward F. Brigham; Adagio and March, from Occasional Oratorio, arranged for organ by Best, Handel, Miss Agnes Whitten; Pastorale and Hallelujah Chorus, from the

"Messiah," arranged for organ by H. M. Dunham, Handel, Mrs. Mamie Swett; Romanza, arranged for organ by H. M. Dunham, Pabst, Miss Anon Waterman; Marche Celebre, Lachner, Mr. E. L. Gardner.

January 17, Soirée Musicale. Program: Trio, Op. 49, Mendelssohn, Miss Inez J. Day, and Messrs. C. E. McLaughlin and Chas. C. Parkyn; Concerto, E minor, Chopin, Miss Kittie M. Keith; Melodie, Rubinstein, Obertass Mazurka, Wieniawski, Miss Rosa Ward; Barcarolle, Moszkowski, Miss Lucy Dean; On Mighty Pens [Creation], Haydn, Mrs. J. W. Lawrence; Concerto, D major, last movement, Saint-Saëns, Miss Harriet Parsons; Prize Song, [Wagner's Meistersinger], Wilhelmj, Mr. J. William Howard; Andante and Polonaise, Op. 22, Chopin, Miss Mena Heegaard; Concerto, E-flat, first movement, Mozart, Mr. Walter H. Lewis.

January 21, Piano Recital by pupils of Otto Bendix. Program: On the Mountain, Grieg, Miss Gertrude Cobb; Toccata, Weyse, Intermezzo, Schumann, Miss Bertha O'Reilly; Scherzo, Rheinberger, Miss Frankie Gibbs; Impromptu, Schubert, Miss Minnie Andrews; Fantasie-Impromptu, Chopin, Miss Etta Parr; Variations for two pianos, Schumann, Miss Flora Neish and Mr. I. Greenwald; Waldesrauschen, Liszt, Miss Ida Simmons; Andante Spianato and Polonaise, Chopin, Miss Mena Heegaard.

January 22 Quarterly Concert, Music Hall, Boston. Program: Rhapsodie, No. 12, Liszt, Miss Grace A. Kellogg; Prize Song [Wagner's Meistersinger], Wilhelmj, Mr. J. William Howard; On Mighty Pens [Creation] Haydn, Mrs. J. W. Lawrence; Finale from Concerto in G minor, Moscheles, Mr. A. B. Allison; Melodie Moszkowski, Obertass Mazurka, Wieniawski, Miss Rosa Ward; Concerto, E minor, first movement, Chopin, Miss Kittie M. Keith; Cavatina, "Deh per questo istante," Mozart, Miss Annie Griswold; Trio, Op. 49, Mendelssohn, Miss Inez J. Day, and Messrs. C. E. McLaughlin and Chas. C. Parkyn; Omnipotence, Schubert, Miss Kate Mayo; Andante and Polonaise, Op. 22, Chopin, Miss Mena Heegaard.

January 23, Reception in honor of the General Court of Massachusetts. Program: Wedding March, arranged by Best, Mendelssohn, Mr. J. Wallace Goodrich; Etude in C, Rubinstein, Miss Grace A. Kellogg; "O, Mio Fernando," Aria from Favorita, Donizetti, Miss Florence Pierron; Fantasie, [Lucretia Borgia], Sainton, Miss Gertrude Tripp; Introduction and Fugue, from Stabat Mater, Pergolesi, Ladies' Chorus; Original Plastiques, Posings and Tableaux, by pupils of the School of Elocution.

January 24, Piano Recital by Mr. Carl Facien, assisted by Mr. Louis C. Elson. Program: Sonata, F-sharp major, Op. 78, Beethoven; Analytical Remarks on Beethoven's Opus 106; Sonata, B flat major, Op. 106, Beethoven.

January 30, Organ Concert, Tremont Temple, Boston. Program: Toccata, D minor, Bach, Mr. Henry U. Goodwin; Introduction and Rondo, from the Concerto in F, Rink, Mr. Frank Carr; Concert Variations, on "Jerusalem the Golden," W. Spark, Mr. Chas. P. Garrett; Grand Sonata, in A minor, A. S. Ritter, Mr. J. Wallace Goodrich; Marche Religieuse, arranged for the organ by W. T. Best, Adam, Miss Agnes Whitten; Pastoral Symphony, Hallelujah Chorus, arranged for the organ by H. M. Dunham, Handel, Mrs. Mamie Swett.

January 31, Piano Recital by Otto Bendix. Program: Sonata, Op. 2, F-sharp minor, Brahms; a. Scherzo, from Sonata, Op. 5, b. Capriccio, F-sharp minor, c. Capriccio, B minor, Op. 76, d. Rhapsodie, No. 2, Op. 70, Brahms; Fantasie, in C, Op. 17, Schumann; Polish Song, Nocturne, Chopin-Liszt; Gigue con Variazione, Raff.

February 2, Recital by pupils of Mr. Hermann H. Hartmann, accompanist, Madame Dietrich-Strong. Program: Melodie, Chorus of Violins, Dancla; Romanza, Bohm, Carlton Reed; Schummerled, Reiss, Wilson Nash; Melodie, Bohm, Miss Lucy Stickney; Duo, Dancla, Wilson Nash and Carlton Reed; 7th Air and Varié, De Beriot, Joseph Douglass; Fantasie, Alard, James Martio; Andantino and Rondo Russe, from 2nd Concerto, De Beriot, Miss Gertrude Tripp.

February 7, Soirée Musicale, given by Mr. Frank E. Morse, Mr. Wulf Fries, Mr. C. F. Dennée, assisted by Miss Julia Smith, organist. Program: Recit. At last the bounteous sun, Air with joy the impatient husbandman, Haydn; Prelude, Romance and Slavonic Dance, from Suite Op. 17, for piano and cello, Turner; The Linden Tree, Schubert; Cavotte, Popper; Elegie, Cello and piano accompaniment, Massent; Sancta Maria, Cello, piano and organ accompaniment, Faure; Melody, Corbett.

February 14, Soirée Musicale. Program: Concerto, D minor, Romanza, Rondo, Reinecke Cadenza, Mozart, orchestral part on second piano by Miss Lena Harding, Miss Florence Maxim; A Summer Night, Thomas, Miss Nellie Nolan; Valse, Le Bal, Rubinstein, Miss Grace Kellogg; Legende, Wieniawski, Mr. John C. Kelley; Concerto, A minor,

Op. 16, first movement, Grieg; Mr. Frank N. Schilling; Concert Piece, A major, Introduction, Theme, Variations, Finale, Best, Mr. Walter J. Kugler.

February 15, "An Evening in Greece," a Music Play, words by Moore, composed by Mr. F. Addison Porter. Sopranos, Mrs. Clara T. Nelson, Miss Mamie Hale; contraltos, Miss Josephine Turner, Miss Kate Mayo; readings and tableaux, Miss Kate Whiting, Miss Ethel Grubbs, Miss Anna Chambers, Miss Anna Chappell; Mr. F. Addison Porter, Director; Mr. Frederick F. Lincoln, Pianist; Miss Anna Chappell, Costumes and Designs. Program: Overture, Piano, four hands; Prologue, Isles of Greece, Byron; Solo, Lesbian Maid; Solo, Weeping for Thee; Solo and Chorus, When the Balaika; Chorus, Dance of Victory; Solo, Aged Zion's Song; Solo, Oh Memory; Solo, Two Fountains; Solo, Ah! Where are They; Chorus, Fountain Hymn.

February 18, Piano Recital for Graduation, by Harriet Robinson Parsons, pupil of Miss S. E. Newman, assisted by Miss Newman. Program: Largo, Scherzo, Rondo, from Sonata, Op. 2, No. 2, Beethoven; Capriccio, Op. 5, Mendelssohn; Nocturne, Op. 15, No. 2, Chopin; Waltz, Op. 42, Chopin; Pastorale, Scarlatti-Tausig; The King's Hunting Jig, Boscovitz arrangement, Bull; Hungarian March, Liszt; Andante Sostenuto, Allegro con fuoco, from Concerto in D major, Op. 17, Saint Saëns.

February 19, Concert by the Conservatory Orchestra. Program: Divertissement, Lohengrin, Wagner; Symphonie, VI., Surprise, Adagio Cantabile, Vivace Assai, Andante, Menuetto, Haydn; Concert Scene, Kiesler; Idyl, Langey; Soir du Bal, String Orchestra, Gillet; Descriptive Fantasia, La Thiere; Ruby Royal, Gregb.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Evelyn Proctor, '88, is teaching in Millersville, Pa.

Miss Blanch Atherley is teaching at her home in Oneida, N. Y.

Miss Alice Crane, '83, has opened a music studio in the Bayard Building, Main St., Kansas City, Mo.

Mr. Harry G. Snow, '80, is managing several companies for the Redpath bureau, on the Eastern circuit.

Programs from Beaver Falls, Pa., show that Mr. Fred E. Cluff, '88, is busy and progressive. They represent much earnest work.

Miss L. H. James, '86, is teaching her second year in the Science Hill School Shelbyville, Ky. Miss James is at the head of piano department.

Mr. T. D. Davis, '88, the director of the Conservatory of Music of the Western Normal College, Shenandoah, Iowa, is having a busy and successful year.

Mr. Joseph Hoare, '86, gave a recital with his pupils in Kansas City, in January, for the benefit of All Saints Hospital in that city. He is meeting with success and has many pupils.

Mr. J. C. Bartlett, '71, has been in Boston for four weeks with the Booth and Barrett Company. He is giving excellent satisfaction, and the vocal music under his direction has added a very attractive feature to the plays given by Messrs. Booth and Barrett.

Mrs. M. A. G. Crawford-Trago, M. D., '80, is still located in Portsmouth, O., and has "succeeded much beyond anticipation in the practice of her chosen profession." Mrs. Trago looks back to her Alma Mater and to old New England with pleasure, and hopes to locate in Boston at some future time, as the New England climate agrees with her and the Western climate does not.

Miss M. A. Lillie, '88, of North Easton, Mass., is teaching at her home and in Brockton. A piano recital was given at

her home by her pupils recently, and an interesting program was given. "Parents and friends enjoyed the entertainment exceedingly."—*North Eastern News*.

Mr. Wm. L. Gray, '84, of the Cathedral School of St. Paul, at Garden City, L. I., sends an interesting program of his last concert. Mr. Gray played among other numbers, Beethoven's Moonlight Sonata, Chopin's Scherzo, Op. 31, B-flat minor, Liszt's Danse des Gnomes, and Mendelssohn's Spinning Song, Op. 67, No. 4.

Mr. George Valentine, '85, has an unusually large class of both vocal and pianoforte pupils in Carlinville, Ill. Mr. Valentine intends to attend the N. E. C. on next year, to study vocal music, and also expects pupils of his will study there. Greenfield (Ill.) Argus: "The residence of C. G. Cato was the scene of a pleasant gathering on Friday night last. Quite a number of our music lovers were invited there to enjoy a piano recital by Prof. Geo. Valentine, of Carlinville, and well were they entertained. His performances on the piano are simply grand."

Miss Clara S. Ludlow, '79, has left Fortress Monroe and is now with her brother, Lieut. Ludlow, at the post of San Antonio, San Antonio, Texas. Miss Ludlow is in excellent health, "crutch and wheeled chair laid aside in September." She is teaching a few piano pupils, children of army officers, and is "trying to work up" her own piano work, but finds it very hard to do this after three years of enforced idleness. On account of the distance, Miss Ludlow felt obliged to resign her position at the head of the "Alumni Annual," and Miss Nellie Wright, '85, succeeds her.

The Bromfield Street Church Choir, Boston, A. W. Keene (Col. '83), Director, recently gave Stainer's Cantata, *The Daughter of Jairus*, and a short miscellaneous program, before a select audience, which completely filled every part of that large church. The solo numbers were taken by Miss Laurie M. Burnham, Soprano, James Beattie, Tenor, and C. S. Farwell, Baritone, with Miss Nellie C. Wright, Mus. Bac. (Col. '88), Organist; Mme. Dietrich-Strong, Pianist, and Miss Mary E. Rayner, '88, elocutionist, assisted. The Cantata was repeated in the Bowdoin Square Tabernacle, on February 23d.

On the evening of Feb. 15th, Mr. Frank Addison Porter's, '84, "An Evening in Greece," a music-play, was given in Sleeper Hall, N. E. C. The operetta is made up of solos for soprano and alto, and choruses for female voices. The solos were taken by Mrs. Clara Tourjee Nelson and Miss Hale, sopranos, and Misses Turner and Mayo altos. A select chorus of voices were assisted in the Tableaux and Readings by Misses Chambers, Chappell, Grubbs and Whiting of Prof. S. R. Kelley's Tableau D'Art Company. It was given under the direction of Mr. Porter, assisted by Mr. Frederick F. Lincoln, pianist. The music is well-written, very bright and "taking," and the audience was very enthusiastic, and many of the numbers were encored. Mr. Porter is to be credited with success on this his first composition in this line. The costumes were designed by Miss Anna Chappell, of the senior elocution class, and were selected with exceptionally good taste.

A very pleasant letter from Mr. Edward M. Young, '86, director of the Musical Department Yankton College, Dakota, reports a class of eighty students of music, and also forty normal music students, who expect to teach school in Dakota. The Choral Union under his direction is now rehearsing the "Messiah." With drilling a choir once a week

Mr. Young finds the days very full. Mrs. Young is a teacher of piano and sight singing in the department.

Mr. Frank L. Stead, '88, gave the opening concert in Sioux Falls, Dakota, a short time ago, on the first pipe organ located in that place. The Sioux Falls newspaper remarks: "The large and appreciative audience at the Congregational Church, last evening, united in declaring that the organ recital was the most satisfactory musical entertainment ever given in Sioux Falls. Of Prof. Stead's playing it is only necessary to say that if there is anything in that organ which he didn't bring out it is a finer instrument than its makers recommend it to be." The program included, Theme and Variations, Buck; Pastoral in C, Wely; Marche Militaire, Gounod, and other selections.

"A beautiful thing is effective even in a small form, as a charming idea delights us tho pronounced by the lips of a child."

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the Herald.

Messrs. O. DITSON & CO., Boston, New York and Philadelphia.
I Hae a Curl. Camp.

Melodious enough and quite singable, but it could have had fewer jumps in its harmonies, and its accompaniment could have been more developed without harm. It is for soprano, highest note G.

The Nightingale. Boott.

One of the best songs that this composer has recently given forth. It is tuneful in the simple folksong style, yet quite richly harmonized too. Compass F to F, one octave, middle voice.

Fame the Fiddler. Molloy.

Rather original in melody and treatment, but too long for what it has to say. Sung in a dashing and rollicking manner it may be an effective number for the drawing-room. It is for baritone voice.

Three Shadows. Morsell.

This song is rather incoherent in its construction, and has neither attractive melody nor interesting harmonies.

The Forest Fairy. H. M. Dow.

A waltz-song with much floritura to display a soprano voice, but with a melody that is remarkably tame and conventional. It runs as high as C in alt, and therefore requires a voice of considerable ease in the upper register to sing it.

Love's Golden Dream. Lennox.

This also has a waltz refrain, but much better and more original in style than the preceding. The chiming accompaniment of the first part is also attractive. It is for tenor or mezzo soprano running to G.

The Gate of Heaven. Tours.

One of the semi-sacred songs which are coming so much into vogue in England at present. Gounod, Blumenthal, Parker and Rodney have all travelled along this same path. But although this is not new in its structure, it is broadly and richly harmonized, and leads up to a very effective climax. There is scarcely any doubt but that it will become popular. It is for soprano or tenor voice, F being the highest note.

Tell Me. } Godard.
Barcarolle. }

Two excellent French songs for tenor or soprano voice. The Barcarolle is the more attractive of the two, but both are dainty specimens of the modern French school.

The Village Noon. } Goring-Thomas.
My Neighbor. }

Two French songs also, but this time for baritone voice. The first is full of exquisite dreaminess, and the second of an equally attractive piquancy. Both songs are among the best specimens of their class, and will assuredly find place in the repertoire of concert singers. Mr. Goring Thomas is as much French as English, and his studies were made in

France. The two chansons prove that he was able to catch the full spirit of French poetry, and reproduce it in tones. The four songs are translated by M. Barnett.

When First Thy Dear Form. Moszkowski.

This is about as popular a song as the celebrated composer has ever written. It is melodious as an Abt ballad, and it bears some resemblance to the popular style of that composer and of Kücken, only excelling both in the harmonization of the accompaniment. It will be the popular German song of this season, and will undoubtedly soon appear in keys suited to all voices. The present edition is for baritone, D to F is its compass.

Eternal Rest. Piccolomini.

Rather a dramatic affair in its music, and not by any means equally effective in all its parts, yet the climax, with the "Requiem Aeternam" is well managed, and in the hands of an expressive soprano singer, this work cannot fail to win much applause from those who like music of the style of Braga's "Angel's Serenade."

True Love Cannot Forget. Perazki.

A tuneful song, which is fully up to the average of the English ballads of the day, and altho not deep, contains much of the sweetness which is essential to a popular song. It is adequately harmonized, compass E to F middle voice.

En Courant. Godard.

Agitato. Thomé.

The first is much the more difficult of these two piano works. Both are similar in having a melody intertwined with broken chords in the right hand. The pieces are good velocity studies, and are very pleasing in their melodic grace. They are revised and fingered by Marie Lovell-Brown.

Valse Brillant. Oscar.

Not only graceful and rhythmic in its themes but a good study of skips and scale work. It is quite up to the average of waltz etudes.

Marche de Nuit. C. de Janon.

This is Gottschalk's famous work, arranged for guitar. Altho the arrangement is well done, we cannot imagine the ghosts of Ossian's warriors (such as Gottschalk has sketched) prancing about to a guitar accompaniment.

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My Jean. E. A. MacDowell.

The rhythmic style of the words is not well reproduced in the music, but the tender spirit of the poem is admirably caught. The song has much originality in its progressions, and the melody is very sweet. The work ought to find admirers spite of its disparity of musical and rhetorical accents. The compass is from E to E, an octave, for middle voice, with optional higher notes.

A Vain Quest. C. E. Tinney.

A good baritone song. The melody is singable and the accompaniment well worked out. The central theme is in good contrast with the theme which forms the beginning and end, and the spirit of the words is well reflected in the music.

Two Wrist Exercises. Maylath.

Both of these are very short, but melodious and attractive. The second reminds somewhat of the style of Leybach's "La Diabolique" but is much easier than that composition.

Barcarolle. Godard.

Another edition of a foreign work noticed above. The song is altogether a beautiful specimen of the modern French school, and will soon become a favorite. English words by Louis C. Elson.

Burlesca. Scarlati.

Scherzino. Jadassohn.

Rondo in A. Haydn.

Three reprints of standard works. The first is transcribed and edited by that excellent musician Frederic Boscovitz, and is a delightful bit of the old clavichord music, excellent also as a study of skips and of a crisp, clear fingeraction. The last two are light and playful works also, and are presented in correct and reliable editions.

Sadness. }
Coguetry. } W. L. Blumenschein.
Reminiscence. }
Gavotte. }

These four piano pieces form Op. 29 of the composer's works. All show the modern vein of thought and altho short, demand some ability and poetic feeling on the part of the performer. The themes by Brahms (second number) and Wagner (third of the set), are characteristically treated, but the best of the set is the Gavotte which contains some good effects, notably in the contrast of the trio with the drone bass, with the chief theme.

Spinning Song. Wagner.

A moderately easy transcription of the famous spinning song in the "Flying Dutchman," very well arranged for young pianists by Henry Strass.

Largo. By Händel. Ritter.

A very easy arrangement for piano of the beautiful melody "Ombra mai fu" from "Xerxes."

Four Aquarelles. Blumenschein.

These are entitled "Playfulness," "Youthful Gladness," "Encouragement," and "Grace and Elegance." They are not as good as the preceding numbers, being too much in polka and waltz style, and they are somewhat marred by too much abbreviation. It would have been better to have had the works occupy a couple of pages more, each, than to have employed so many coda marks, and such endless directions to the player to go back to such a passage, skip the following passage the second time, etc.

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The Heavens declare. Saint Saëns.

This is a great setting of the 19th Psalm for solo voices, chorus and orchestra. In the piano score certain of the numbers appear somewhat tame, as for example the beginning and ending with the constant reiteration of a rather unattractive figure, but the effect of this might be greatly changed by orchestral treatment of the glowing style which the talented Frenchman is wont to employ. The solos, and in fact the choruses, too, are melodious, and the cantata is simpler in its construction than many of St. Saëns' works. It is impossible to devote space enough to speak of each number *in extenso*, but the work may be recommended to Catholic and other choirs, as it has both Latin and English works.

Said Pasha. Richard Stahl.

A new opera (the libretto by Scott Marble) which we believe has been performed both in San Francisco and in Philadelphia. It has all the ingredients of the modern comic opera in the way of rhythmic marches, legato waltz songs, couplets, polka movements, etc. In so far it is neither better nor worse than its school. There are attractive tunes which can be caught up by even the unmusical auditor, and readily whistled, and there are the usual bits of humor in the rhymes, altho it must be confessed that these latter are sometimes rather forced. Of course we can give no opinion of the libretto from the fragments presented in a musical score. White, Smith & Company publish the work complete, and also issue an excerpt of "Vocal Gems" and "Instrumental Gems."

Student's Modern Method for Pianoforte. Tracy.

An attractive volume, clearly printed and well bound. It is an easy method, taking its time with the early stages, *a la* Beyer. As it progresses in such moderation it can be used by those who need a method less rapid in grading than Knorr's, or other of the Leipsic and Stuttgart schools. It is eclectic in style, presenting plenty of scale and chord exercises, and more than a sufficiency of popular tunes to please the student who is not over-ambitious in his selections, but we must add that it has some more worthy numbers from foreign sonatinas, and other classical forms also in its large list of recreations.

None Can My Sorrow Know. Tchaikowsky.

Sweetly plaintive as the subject demands. The Russian composer has here given something of the Russian melancholy to Goethe's poem. It is well translated by Ambrose Davenport.

Come, Gracious Spirit. Rheinberger.

An arrangement to sacred words of Rheinberger's most beautiful quartet, "The Stars are Shining in Heaven." The work is for mixed voices, and its pure and tender harmonies lend themselves well to this sacred subject. The arrangement is by B. M. Davison.

Break, Break, Break. Loretto.

This poem has inspired more music than any other in the language. It has been set almost as often as Heine's "Thou art like a Flower," Every composer deems his mission incomplete until he has made a new version of this. Nevertheless this particular setting is too watery for even this marine subject. It does not picture the surge of the ocean, but rather the flatness of a canal, and its originator evidently believes that the "Break! Break! Break!" refers to the laws of harmony.

Bride's Song. Jensen.

Cradle Song. Grieg.

Cujus Animam. Liszt.

Polka de la Reine. Raff.

Four excellent reprints which can be recommended to pianists. The first has a violin part (*ad libitum*) which has been added by Ambrose Davenport. The "Cujus Animam" is the weakest subject of the set, but even this is made interesting by the treatment Liszt gives it.

Said Pasha. Lancers. Bailey.

" " Potpourri. Blake.

" " March. Duvernoy

The aforesaid Pasha is ruling music with oriental despotism, and is evidently coming upon us in a shower of arrangements.

Electric Polka. Munn.

Not as electrifying as Harry Sanderson's famous octave work of the same name, yet it is a tuneful work altho some of the progressions are faulty.

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Communion Service. S. B. Whitney.

One of the finest Episcopal services that has recently been issued. It has the true dignity and power of the English Cathedral work and this is especially marked in its employment of the Gregorian modes. Altogether it is a work that we most cordially recommend for Episcopal use, and it thoroughly carries out a high ideal of sacred music, entirely different from some of the jingles which nowadays parade as ecclesiastical music.

Organ Folio. Chas. A. Clark.

A handy little volume of organ selections for church service, Preludes, Postludes, Elevation, etc. The works given are not difficult, they are arranged with proper pedalling on a separate staff, and they are registered for small two manual organs.

Sleep my Flower. } Mixed { Kjerulf.

Alpine Worship. } voices. { Rheinberger.

The Lord is my Shepherd. } Female { Smart.

Revel of the Fairies. } voices. { Rossini.

The Four Winds. } voices. { Strauss.

These are recent additions to Mr. Russell's large and excellent list of choruses and quartets. All are worthy and singable selections.

A Violet in Her Lovely Hair. Schehlmann.

A male quartet, simple but well constructed in the real German *männerchor* style. Can be recommended.

The Devil's awa'. F. Archer.

A rollicking and humorous setting of Burns' poem for mixed chorus. Some of the progressions are startlingly original and quite in keeping with the words. To be effective the work must be most vigorously sung, in which case it can scarcely fail of making a marked success. L. C. E.

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A SONG with the title, "There's a Sigh in the Heart," was sent by a young man to his sweetheart, but the paper fell into the hands of the girl's father, a very unsentimental physician, who exclaimed: "What wretched unscientific rubbish is this? Who ever heard of such a case?" He wrote on the outside, "Mistaken diagnosis; no sigh in the heart possible. Sighs relate almost entirely to the lungs and diaphragm."

AT the recent Handel Festival two ladies temporarily vacated their places during an interval, and on their return found a gentleman occupying one of them. They explained that the seats were theirs, but the gentleman claimed them as his.

"But here are our numbered tickets," expostulated the lady.

"And here is mine," replied the "man in possession," producing his.

"But we were here at the 'Creation,'" urged the elder lady.

And the gentleman felt he could not continue against such a priority of occupation, so he "got."—*London Topical Times.*

Citizen—"What will you give for that?"

Junkman—"I don't buy second-hand musical instruments."

Citizen—"That is no musical instrument. It is a student's lamp that the hired girl lassoed with a dusting rag and yanked off the mantelpiece. I offer it to you as old metal."

Junkman—"Excuse me, sir; I thought it was a B-flat cornet."—*Judge.*

Philadelphian—"Is there much musical culture in Prairie City?"

Western—"Musical culture? Well, I should smile. Why, sir, the Prairie City folks just turn out and mob the Salvation Army every time the bass drummer gets out of tune with the cornet."—*Philadelphia Record.*

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a tempo. *mf*

dim. *rit.* *a tempo.*

poco accel. *a tempo.*

pp *it.*



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Second system of musical notation. The treble staff continues the melodic line. The bass staff has chords. The tempo and dynamic markings are *dim.*, *rit.*, and *a tempo.*.

Third system of musical notation. The treble staff features a melodic line with some rests. The bass staff has chords. The tempo and dynamic markings are *poco accel.* and *a tempo.*.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has chords. There are no explicit tempo or dynamic markings in this system.

Fifth system of musical notation. The treble staff has a melodic line that ends with a final chord. The bass staff has a single note. The tempo and dynamic markings are *dim.*, *rit.*, and *pp*.

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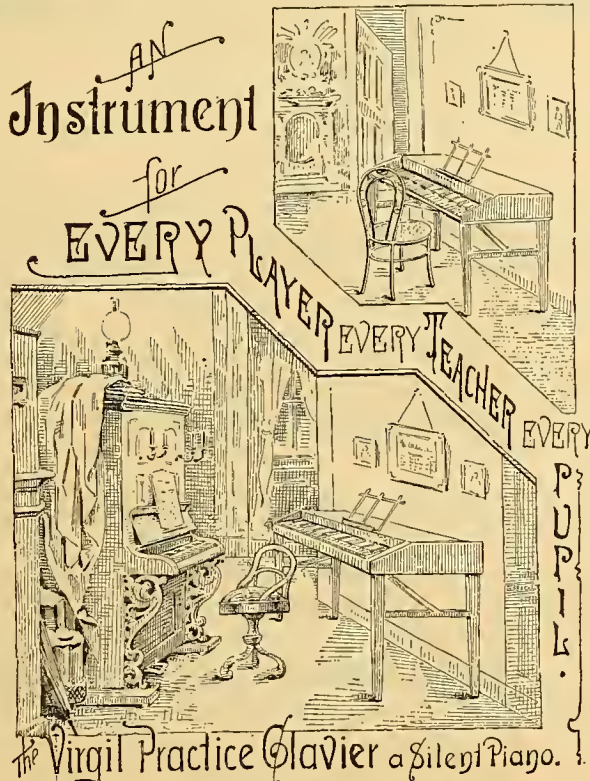
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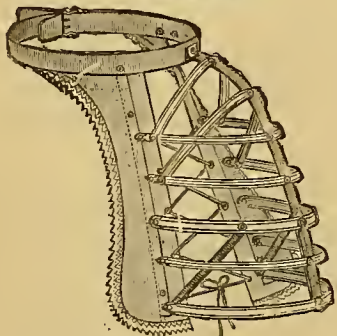
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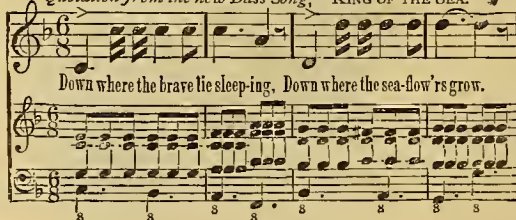


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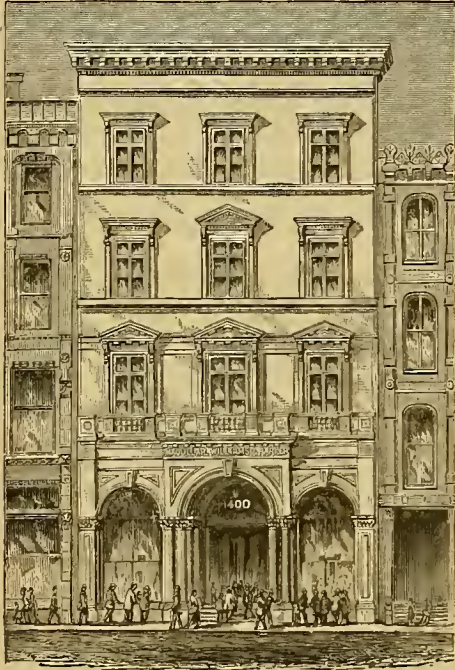
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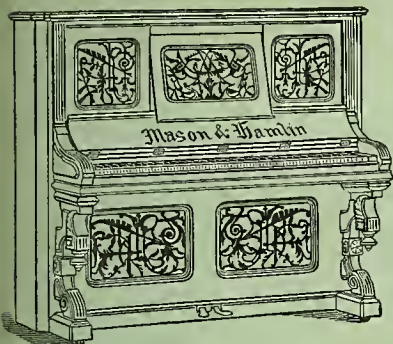
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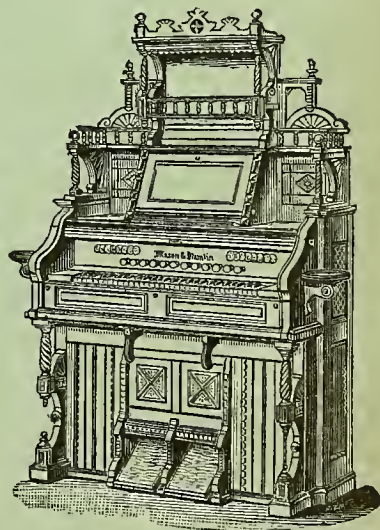
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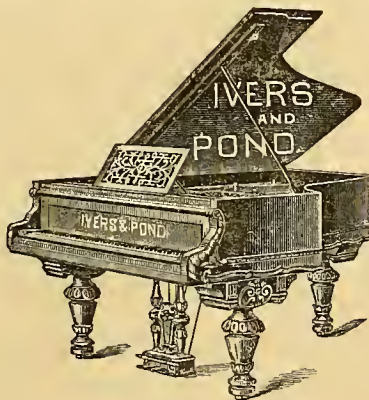
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BOSTON, APRIL, 1889.

No. 4.

"No one does more than he knows, and no one knows more than he does."

"The Beautiful is only the reflection of the true; Art is only the refraction of the thought."

THE world needs more valuable musical literature. Too much that ranks as Standard Biography, History and Criticism, is almost entirely worthless. The literature of almost every other subject has been subjected to the severest criticism and purged of its dross, and properly systematized. Even the Scriptures have not been held too sacred for the scrutiny of the destructive critic. Sentimentalists throw up their hands in holy horror, and declare that they would prefer to believe falsehood, rather than give up a tithe of what they have been taught. The new version of the Bible may be better than the old, but thousands of good people will not for that reason give up what they have learned to love. When Wolf announced to the world his skepticism concerning Homer, and argued that many minds were represented in the Iliad and the Odyssey, the literary world was startled, and made ready to demolish him at once. But whether Homer and Shakespeare really did compose verses, or not, these discussions have revealed many valuable things.

WHAT a pity it is that philologists and vocalists have put abroad the statement that English is an unsingable language. Not that the statement is untrue, but that it is so exaggerated in the mind of every amateur in vocal music. England can teach America a great deal in this matter. Your British concert-goer demands that he shall comprehend what is being sung, while his American cousin is quite ready to sacrifice the poetry of a song if the music is agreeable to his ear. The distortions which our language undergoes in the concert-room, would be almost incredible if reproduced in cold type. "The God of Battles" has been metamorphosed into the "God of Bottles!" a very different kind of deity, and other equally absurd mispronunciations have been listened to without any protest. When Charles Santley was in America, he showed how much of beauty could be given even to the English language in song, and altho our sturdy tongue may not be capable of all the mellifluous turns of the Italian, it is high time for singers to discard the notion that it is impossible to pronounce it at all, when combined with tones.

ALTHO English may stand below many of the languages, in its vocal effects, poetically it stands far above the Italian and other Southern and softer tongues. Its

vocabulary drawn both from Northern and Southern sources, is richer than almost all others. In nothing is this more perceptible than in the lyric forms. In Italian a star, a flower, a despairing heart, is enough material for a thousand songs; in English something deeper and more earnest is generally required. It is a pity that in the matter of song-translations, our musicians do not have more cognizance of this fact. A literal translation from Italian or French is almost always outside of the spirit of Anglo-Saxon thought, and the more noticeably so, the more exactly the work is done. It is far better to give a free, and sometimes amended version of foreign thoughts, when brought into the vernacular. An Italian fit of amatory desperation becomes ludicrous in our colder clime, and a French *Chanson a Boire*, sometimes becomes a very wicked matter in its Anglicized version. More imagination and less exactitude is a necessity in the translations of foreign songs.

BEETHOVEN was rather a rough nature in some respects. Everyone knows of his arbitrary acts, his rough practical jokes, (the pelting of his cook with stale eggs, and the pouring of the soup over the head of a waiter for example), and his illiberal conduct towards his sister-in-law. This side of the composer's nature has come quaintly to light in another manner recently, for at an auction not long since, there were sold a few volumes of an old musical journal, "The Cecilia," in which were discovered a large number of marginal notes and comments, evidently made by the great master, and in some of his worst humors. They consist largely in vituperation. Against a "qui tollis" which Godfrey Weber had composed, three crosses are marked, and the remarks "What charming sins," but immediately thereafter, more vehemently, "Oh! you Jackass, three times," The vituperation goes on much in the same style through many articles, and generally "Jackass" is the pet expression of our irate composer, but sometimes he breaks out more vehemently and then the language becomes utterly unfit to print. Beethoven becomes especially abusive because Weber does not like "The Battle of Vittoria" (the poorest orchestral work the composer produced) and his vials of wrath are discharged in the most fulminating manner. "O you arch-jackass!" "you contemptible scamp," etc., are intermingled with much more indelicate sentiments, such as one might expect to hear in a bar-room scuffle, rather than from a great man. Conceit is present also in an inordinate degree in some of the notes. Decidedly Beethoven was not all great, but his greatness stands out with great lustre when compared with his coarser side.

THE Wagner Festival is to take place again in Bayreuth this summer, and operatic performances such as can be found nowhere else in the world will take place upon the stage of the theatre in the sleepy German country town. Yet the entire mission of the master's opera house is by no means accomplished. It was to be devoted to German music in general, not alone to Wagnerian Music-Dramas. It would be a great deed to give an occasional opera by Weber, Mozart or Beethoven within the artistic walls. Of course the chief part of such festivals should be devoted to Wagner's works, but the exclusion of other operas is, we think, a great mistake; the more broadly national the Bayreuth Festival becomes, the better it will be. Wagner's theories have their root even further back than in the epoch of the composers above-named. Gluck was the beginner of the dramatic school of opera, and it would be a graceful act to include a grand performance of "Orpheus" in the Bayreuthian repertoire. Meanwhile "Parsifal" must always remain the chief work of these festivals for not only is it the crown of Wagner's career, but it becomes, in Bayreuth, a species of religious homage to Wagner's memory, a significance which it would have in no other opera house of the world.

RAWBOTHAM's recent absurd attack upon Wagner must fall by its own weight, and we are glad to see that no great efforts are being made to reply to it. Yet there is one wretchedly false statement which may be disposed of in a few lines. It is the untruth that the Wagner's theories had their origin in pique and failure. Had the earlier operas succeeded, the later vein of composition would not have been evolved, says, (in substance), the historian. Let us produce the evidence which proves the falsity of this. Wagner's first great opera "Rienze" was built in the Italian school, and won a great success at Dresden. Instead of following this success up, Wagner composed a work in a totally different vein—Tannhäuser—and when this disappointed his audiences he was not forced back into the school in which assured success lay before him, but departed yet further from the accepted models by composing "Lohengrin." That his theories were close to his heart and very honest is shown yet further by the fact that he composed a work in honor of his wife's birthday, in which he celebrated the happy childhood of their son, in Switzerland. This piece was not intended for the world, it was a present from a loving husband to a devoted wife,—and it is filled with the *leit motiven*, the free modulations, and the deviations from form, which characterize all Wagner's later works. The Siegfried-Idylle is the surest answer to those critics who think that Wagner's reforms were not entirely honest, and wholly believed in by their originator.

It is difficult to disassociate Wagner as a man from Wagner as an artist, yet there was a great difference between the two. The former was illiberal, arbitrary, unjust and ineffably conceited; the latter was profound, consistent, honest, and lofty in motive. Wagner's sneers at Berlioz, at Brahms, and even at his friend Liszt prove the first of these characters, but fortunately for his mem-

ory, the other side is equally susceptible of proof. When art was concerned Wagner permitted neither trifling nor compromise. Thus when in 1861 "Tannhäuser" was produced at Paris "*par ordre*," and Napoleon III had the opera mounted on a scale of unparalleled magnificence, Wagner persistently refused to add a ballet to the work altho he knew that his refusal meant a fiasco for the opera. More than this; as the overture did not represent his theories justly, he altered this (the most popular part of the work) into a prelude, causing it to lead directly into the opera, and sacrificing thereby the very effective passage of trombones and strings (the Pilgrim's Chorus) because it seemed out of line with his artistic views. Grandest of all, when he grew into the construction of his Trilogy, he saw that it was to be a life work such as few men could hope to complete, and when completed it was entirely improbable that any one would ever publish or perform it, yet the voice of art did not call in vain, and his words to a friend, on this subject, are the loftiest ever spoken by a composer: "If I live to end it I shall have lived gloriously; if I die I shall have died for something beautiful."

WHAT terrific occasions those attempts at performances of "Tannhäuser" in Paris must have been. The Jockey Club had made up their minds that their pets of the ballet should not be relegated to oblivion even temporarily, for the sake of this obstinate composer; Felicien David had been hurt because one of his operas had been postponed to make way for the production of this foreigner, and all his friends organized a clique against the work; the Parisian critics were against the sumptuous production as unjust to native art. Never was such a cabal founded, so widespread and so virulent. The performances took place amid the howls, hisses and whistling of an excited mob. There were some present who really admired the music, and a few who wished to give the foreigner a fair hearing; but these were in the minority, and were in some cases grossly maltreated. Some twenty duels grew out of the performances, and there were fist-cuff fights within the opera house. At last Napoleon and Princess Metternich who had induced the emperor to undertake the performances, gave up the fight and what promised to be the greatest performance of "Tannhäuser" that the world had ever seen came to an untimely end and was not attempted again in the French metropolis.

PARIS has not infrequently been the abode of artistic rioting, or of rioting about artistic matters. When the Gluck and Piccini factions existed in the last century, lampoon and satire were not the only weapons with which the partizans fought. Many duels and street brawls occurred. It was the expiring agony of the old Italian opera, the school which was *vox et præterea nil*, which placed music above poetry, and cared nothing for the dramatic unities. The final struggle came when "Iphigenia in Taurus" was set both by Gluck and Piccini. The victory was overwhelmingly with the dramatic school as represented by the former, and then a *jeu d'esprit* finished the matter, for the prima donna who appeared in

Piccini's version indulged too freely, on the evening of the performance, and a wit cried out; "This is not Iphigenia in Taurus, it is Iphigenia in liquor;" and the defeat was complete. The last musical rioting in Paris occurred only last year, when a mob forbade the performance of "Lohengrin" at the Eden Theatre. M. Lamoureux told the writer of this, recently: "It is very singular! I may place Wagner's music as much as I please on my concert programs, and the public will even applaud it, but the moment I give it in costume and on the stage it becomes dangerous! C'est drole!" from which it appears that musical mobs like all others, are unreasoning monsters.

"No one has ever felt more devoutly than Bach, more happily than Mozart, or with more gigantic power than Beethoven."

THE MADRIGAL.

It is to be regretted that the Madrigal, one of the noblest forms of unaccompanied vocal writing should have been superseded in the present day by the German Part Song in which any attempt at contrapuntal writing is generally conspicuous by its absence. Too often it is merely a harmonized melody of more or less commonplace character.

The origin of the term Madrigal is veiled in obscurity, and all that we know is that the name was first applied to a short poem generally of an amatory type, which was set to music for three or more voices, the style of which was largely governed by the ancient ecclesiastical modes adopted. Indeed it was the old church composers chiefly, who devoted their attention to this form of composition.

The first Madrigals of importance were the work of Willaert who was the director of music at St. Mark's, Venice, at the beginning of the 16th century, and shortly afterwards both in Italy and England many composers produced works in this style that will ever remain as monuments of their genius.

Amongst the best known of the Italian school of Madrigalists may be cited Costanza Festa Luca Marenzio, and Gastoldi, altho there were many others entitled to almost equal consideration.

In England thrived Weelkes, Morley, Dowland, Wilbye, Este, Benet, Hilton, Gibbons, (whose "Silver Swan" is a masterpiece of its kind). Byrde and Ford.

Unlike the Glee which gradually took its place, to be in turn displaced for the Part Song, the Madrigal is heard to the best advantage when entrusted to a large body of voices. From its intricate construction, however, the manner of its performance renders the most careful study indispensable. Morley writing on the subject in 1597 quaintly says: "The music of the Madrigal is next unto the motet, and to men of understanding the most delightful. If you compose music in this kind you must possess yourself wholly in that vein wherein you compose, so that you must be wavering like the wind, sometime wanton, sometime drooping, sometime grave and staid, otherwhile effeminate, and shew the uttermost

of your varietie and the more varietie you show the better shall you please."

The information thus conveyed affords the key to the proper performance of the Madrigal. Constant tonal changes, the free use of *rallentando* and *accelerando* demanding the strictest attention. At the same time strict mechanical precision must be observed in the motion of the parts. The slightest uncertainty, either rhythmic or tonal is fatal. The task, therefore, of securing intensity of expression combined with technical accuracy is one of no small difficulty and taxes both the intelligence and ability of the conductor to the utmost.

For mere purposes of study these compositions are, however, invaluable from every point of view and serve to familiarize the student with a form of Art, eminently calculated to purify and ennoble his taste.

The revival of the Madrigal is urgently needed at the present time, as it would serve to counteract the unlimited license indulged in by the modern sensational school.

The formation here of a Madrigal Society on the plan of that founded in England in 1741, and still thriving as the oldest musical organization in existence, would be a valuable aid to musical education in America.

ORGAN REGISTRATION.

Registration may be described as an instinct rather than an art, and altho governed to an extent by certain fixed principles the employment of varied tone colour makes special demands on the artistic consciousness of the player.

In this regard the organist may be likened to the painter; the stops represents his colours, and their effective combination constitutes one of the most important details of his work.

An intimate acquaintance with orchestral devices is an essential requisite allied with quickness of perception, and ready manipulative command of stops and mechanical appliances, as nothing is more inartistic or reprehensible than breaking the continuity of a composition by occasional delays in order to change a combination.

Organ composers but rarely indicate the use of any particular stop or stops, for as Mendelssohn remarks in his preface to the original edition of his Sonatas, their tone and general characteristics vary so much in different instruments, that the desired effect could rarely be produced by any such arbitrary directions. Under these circumstances the plan now generally adopted, is by far the best. This is to state merely the pitch, quality and relative power of tone required, leaving the organist to exercise his own intelligence in securing the results desired, by judicious management of the instrument on which he performs.

It is impossible to enter into a detailed consideration of this branch of the organist's art in the limited space now at our disposal, but a few general hints for guidance may prove useful to the student.

Always maintain a proper balance of tone between manual and pedal clavier, and never register accompanimental material too heavily. Distinctness without undue prominence should be the governing principle.

For delicate scale *obligato* or solo passages select if possible stops of the flute species, as they speak so much more readily than string toned registers.

Avoid violent tonal contrasts in passing from one manual to another. Extended use of swell to great and swell to choir couplers will be found desirable as they afford valuable assistance to the player in producing effect of expression, and also render "phrasing" more easy of accomplishment.

Altho it is generally expedient to combine 8 and 4 feet stops of the same species, charming effects are sometimes obtained by the admixture of an 8 feet string toned stop with a 4 feet flute register. A swell oboe without any other 8 feet can also often be used in combination with an Harmonic flute of 4 feet with a charming result. Many other effective combinations can be discovered on any experimental trial.

Consider the character of a composition when registering. Works of a solid type demand a ponderous "foundation" tone, while those of more florid description afford legitimate scope for the introduction of orchestral effects.

The adroit use of the various sub and super octave couplers, also enable an organist to produce an almost exhaustless series of picturesque results.

Orchestral organ playing is a subject of special study and calls into operation the highest faculties of the artist. Owing to the unsuccessful attempts of many public players to meet all the requirements of such a task, they have joined issue with the pedantic plodders of the scholastic sect, who regard the organ as a mere machine, rather than a sympathetic musical instrument of almost limitless resources.

It cannot be denied, however, that the advent of the free schools of organ playing, rendering the presentation of orchestral works in a manner impossible on any other instrument, is calculated to promote the extended growth of classical taste in a wider area than is otherwise possible. It is also calculated to invest the organ—that most comprehensive of musical instruments—with the importance to which it may justly lay claim.

A thorough knowledge of registration is one of the most important features of this advanced school of organ playing, and, therefore, must be assiduously cultivated by its disciples.

THE STUDY OF FUGUE.

The late J. B. Cramer, whose name is familiar to all students of the piano, was accustomed to say to his pupils: "Mind you learn how to write a fugue, and when you have thoroughly mastered its intricacies—don't do it!"

This advice was thoroughly sound, and if its truth had been more generally recognized we should have been spared the infliction of a vast quantity of so-called music utterly destitute of idea or interest.

The study of fugue is an indispensable attribute in musical education, serving to discipline the mind, and control the tendency of the youthful enthusiast, to disregard the laws of form when giving utterance to his conceptions. It illustrates the mechanism of the composer's

art, and practical familiarity with its laws, enables the composer to develop his thematic material with desirable facility.

Unfortunately, however, many writers labour under the false impression that a skilfully written fugue is to be regarded as a work of art, irrespective of its musical interest. They seem to be entirely oblivious of the fact that the vital essence of music in whatever form it is presented is inspired idea. If this quality is absent no amount of mere technical skill will compensate for its loss. The German organ composers since the time of Bach with but a very few notable exceptions afford melancholy examples of this scientific process of music making.

The old Leipsic giant was a phenomenon and his mastery of every variety of polyphonic device simply marvellous. It is, however, evident to any one acquainted with his works that he utilized his contrapuntal skill for the purpose of demonstrating to the utmost, the inherent beauty of his themes. Even in some of his fugues one can trace the germ of the highest symphonic form for dramatic intensity, contrasted effect, and highly wrought climaxes, are all present, indicating the workings of an inspired imagination. He was no mere pedant but a genius who rendered scientific device subordinate to his will.

The student will do well to acquire the power to write canon and fugue, but simply as a means to an end, viz: to enable him to become imbued with a due regard for symmetrical unity of design, and gain desirable facility in "imitation" and varied treatment of thematic ideas. With this end in view the study of the problems presented in "Bach's Art of Fugue," and elsewhere, in order to discover their solution is also to be recommended.

For some unexplained reason it has always been considered that the presence of several fugues are absolutely essential in the score of an Oratorio, and their use has also been considered necessary in the composition of anthems and other species of church music.

Bach, Handel, Haydn, Beethoven, Mozart—the last named especially—could shine with added lustre when writing under such conditions, but even Mendelssohn was obviously ill at ease when thus hampered.

Gounod, Meyerbeer, Wagner and Rossini have made the attempt but the result has been failure, the final chorus in Rossini's "Stabat Mater" being perhaps one of the worst specimens of vocal fugal writing extant.

The legitimate outcome of fugal study, is exhaustive analysis. To trace out the various transformations of which a "subject" is capable, stimulates the creative faculty and implants in the mind a feeling for continuity and connected idea that often becomes an instinct serving to check diffusiveness and incoherence on the part of the young composer in his efforts in the higher realms of Art.

The student will do well to copy out in extended vocal score each fugue he selects for detailed analysis, as this is the only real way of practically discovering its ingenuity.

He must also remember that he must diagnose form and construction only and not seek for supposed poetical intention.

Particular attention should be directed to the various alterations in "tonal answers," in order to master every device for making the necessary change in approaching or quitting the tonic or dominant.

In order to readily detect the tonal fugue, a rule not to be found in text books may be suggested, viz: In the tonal answer an interval is altered to prevent modulation beyond the dominant otherwise it would be real.

In conclusion it may be said that the continued production and publication of fugues for the mere mechanical display of technical erudition is to be earnestly deprecated. They are useless even for educational purposes, as Bach has entirely exhausted every possible resource of this branch of composition. The modern typical fugue bears indeed the same relation to musical art, as a paraphrase of the laws of prosody to the efforts of an inspired poet.

It is a curious circumstance that a hundred years after the death of J. S. Bach, whose works had in the meantime remained unheard, Mendelssohn, a Jew, should have revived the old master's "Passion Music" the greatest of all Christian works.

"Music is a higher revelation than Science and Philosophy."

"See how the floor of heaven
Is thick inlaid with pattines of bright gold;
There's not the smallest orb that thou beholdest
But in his motion like an angel sings,
Still quiring to the young-eyed Cherubins,
Such harmony is in immortal souls,
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

A SONNET.

(FROM BULKLEY AND EMERSON).

"In what can we excel, if not in good?"
So said the Pilgrims when they came to seek
A home at Concord,—and with temper meek.
"Our wealth is power to earn our daily food,
Our church is worship in the open wood,
Our strength is but the weakness of the weak
And yet a corner stone of state we seek
To lay, and show we did what good we could."
'Twas thus they wrought in sad sincerity
And he serves all who ever dares be true,
'Tis thus old Concord strengthens you and me,
'Twas thus they builded better than they knew.
And since themselves from God they would not free,
We know, the conscious stone to beauty grew.

SUSAN METCALF.

Miss Clara—Yes, I enjoyed the opera last evening very much, Ethel, and afterwards, the supper at Delmonico's. Mr. Featherly is a delightful escort.

Miss Ethel (a bosom friend)—Do you know, Clara, I think you would make a very skillful violin player?

Miss Clara—Why?

Miss Ethel—You have such a natural aptitude for working a beau.—
Scribner's Magazine.



CLARANCE A. MARSHALL.

We present herewith a portrait of Mr. Clarence A. Marshall, choral conductor, organist, vocalist and teacher. He was born at Marlboro', Mass., May 15, 1859, but his parents now reside at Newton, Mass., which beautiful city he considers his home. Mr. Marshall's education is altogether Bostonian, his teachers being such men as Carl Zerrahn, Professor J. K. Paine, Junius W. Hill, Charles F. Webber, and others.

After conscientious study and some practical experience, he, at the age of eighteen, received his first appointment as organist at a church in Watertown, Mass., where he remained some years identifying himself prominently with musical interests in the town. He resigned this position to accept one at Roxbury, and about the same time accepted the directorship of the Cecilia Club of Bangor, Maine. This latter position he held for two seasons, and for four seasons he made weekly trips from Boston to cities along the Maine Central R. R., organizing choruses, teaching and doing much for the cause of music in the State.

During these seasons he held several church positions in Boston, directed choruses in suburban towns, beside doing some convention work, in which he was associated with Carl Zerrahn for whom he conducted during Mr. Zerrahn's temporary absences. In the autumn of 1887 he accepted a position in Saginaw, Michigan, as choir-master of a very large surpliced choir, and director of the Philharmonic Society of East Saginaw and the Choral Club of Saginaw. Here he was at the head of musical matters in four cities, dividing his time between studios at East Saginaw and Bay City. In June, 1888, he attended the meeting of the Michigan Music Teacher's Association at Kalamazoo where he read a paper on "Musical Conventions and Choral Conducting."

In July he resigned his position at Saginaw on account of the unfavorable climate and returned home much exhausted by his season's work. In October he went to Nashville, Tenn., accepting a position as choirmaster of a surpliced choir and instructor in a seminary, hoping to regain impaired health by a season in the South. His stay in Tennessee will probably be limited to one season, the work being hardly of a nature to suit one of his energy and ambition.

As a composer Mr. Marshall is known only to his friends, none of his works having been published, tho a number have been performed with success. They comprise cantatas, sacred and secular, songs and compositions for the church.

A young man, just in his prime, with ability, energy, perseverance and earnestness of purpose, with exceptional experience of a practical nature in the East, West and South, unyielding in his standards of taste, and invariably successful in accomplishing his purposes and in making warm friends wherever he goes, his career is one of exceptional interest and promise.

MUSICAL READING COURSE.

REQUIRED READING FOR APRIL—THE STUDY OF HAYDN CONTINUED, AND SCHÖELCHER'S LIFE OF HANDEL,* TOGETHER WITH ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

Suggested: Rockstro's Life of Handel.†

The May HERALD will contain some notes on the Oratorio, which is preeminently identified with the names of the three great musicians thus far studied. We would recommend, therefore, a review, at least in thought, of the reading of the quarter, with this fact as a connecting link. The required readings to date include Lampadius' Life of Mendelssohn (\$1.37). Townsend's Life of Haydn (85 cents), together with marked articles in the HERALD.

We must not leave Haydn without emphasizing the great services he has rendered music. With all the simplicity of his nature and of his methods, he wrought out far on toward perfection, more than one element of his art that was struggling in obscurity to emancipate itself and reach its development. Even had no Mozart appeared to add illumination and stimulant to his work, the embryonic orchestra of Handel and Bach would surely have got in his hands very close to that splendidly promising organization which the genius of Beethoven found ready for his use.

But it is in the history of the development of form that Haydn's name is found shining with almost a peerless lustre. By "form" the general reader will understand that principle of symmetry, of proportion, which is an essential element of all art products. For this the world was groping. It was planted, it is true, in the art instincts, but the mature and discriminating conception of it had not yet come to light. It is the glory of Haydn that what others instinctively felt but knew not how to follow and to use, he perceived distinctly, and with an unerring insight laid hold upon, and shaped into order and clearness.

"Midway in the crowd comes the conspicuous form of Haydn, who raised upon the increasingly familiar structural basis, not only some fresh and notable work of the accepted sonata character, but the great and enduring monument of his symphonies and quartets. The latter do not fall within the limits of the present subject, tho they are in reality but the great instrumental expansion of this kind of music for solo instruments. An arbitrary restriction has been put upon the meaning of the word sonata, and it is necessary here to abide by it. With Haydn it is rather sonata-form which is important, than the works which

fall under the conventional acceptance of the name. His sonatas are many, but they are of exceedingly diverse value, and very few of really great importance. As is the case with his quartets, some, which internal evidence would be sufficient to mark as early attempts, are curiously innocent and elementary; and even throughout, with a few exceptions, their proportionate value is not equal to that of other classes of his numerous works. But the great span of his musical activity, reaching from the times of the Bach family till fairly on in Beethoven's mature years, the changes in the nature of keyed instruments, and the developments of their resources which took place during his lifetime make it inevitable that there should be a marked difference in the appearance and limits of different members of the collection. However, he is always himself, and tho the later works are wider and more richly expressed, they represent the same mental qualities as the earliest. At all times his natural bent is in favor of simplification as against the old contrapuntal modes of expression. His easy good humor speaks best in simple but often ingeniously balanced tunes and subjects, and it is but rare that he has resource to polyphonic expression or to the kind of idea which calls for it. His use of tunes and decisively outlined subjects is one of the most important points in relation to structure at this period. Haydn manipulates the resources which lie within such limits to admiration. Hardly any composer so successfully made uniformity out of compounded diversity on a small scale. He delights in making the separate limbs of a subject of different lengths, and yet, out of their total sum, attaining a perfect and convincing symmetry. The harmonic progression of the subjects is uniformly obedient to the principles of a form which is on a preconceived plan, and without some such device the monotony of well balanced phrase must soon have become wearisome."

It has been remarked that no man ever understood the various effects of colors, their relations, and the contrasts that they may form, so well as Titian. So Haydn had the most perfect acquaintance with all the instruments of which his orchestra was composed. No sooner did his imagination furnish him with a passage, a chord, or a simple idea, than immediately he saw by what instrument it ought to be executed to produce the most agreeable and most sonorous effect. Had he any doubts on this subject when composing a symphony, the situation which he occupied while at Eisenstadt, afforded him the easiest means of clearing them. He assembled the musicians and had a rehearsal; he made them execute in two or three different ways the passage he had in his head, selected which he preferred, then sent away the musicians and continued his work. We often meet with singular modulations in Haydn's compositions; but he felt that what is extravagant draws the attention too much from the beautiful. He never attempted any extraordinary change without having first prepared the ear by degrees for it by the preceding chords; and thus, when it occurs, it does not shock the ear by the suddenness of the transition. Haydn, in listening to sounds, had early found, to use his own expressions, "what was good, what was better, what was bad." If the question was put to him why he had written such and such a chord, or why he had assigned such a passage to one instrument, he never made any other than the following simple reply: "I did it because it went best so."

"It is of no great use to speak about music and her imperfections; it is much better to feel and to improve them."

* May be ordered through the HERALD. Price, postpaid, \$1.75.

† Price, postpaid, \$2.40.



HAYDN'S CHARACTERISTICS.

Judging from history and Haydn's music, we are compelled to conclude that he was a veritable child-man. He had such grave and serious masters as Bach and Handel for his predecessors,—men whose thoughts were lofty and severe,—but they could not raise him above the naïve and the childlike in his emotional life. He lived in such wonderful times, and associated with men who were busily engaged in the most important and far-reaching enterprises; everything in the social, political and religious world about him was in a state of ferment; the court in which he spent most of his life was a centre of national interest. If ever a man was placed in a situation particularly favorable to the development of all the lofty patriotism of which he was capable, Joseph Haydn was that man. And, yet, we fail to find any expression of deep feeling, or lofty enthusiasm in the greater part of his music. If he ever rises to a great emotional height, he does not long continue there. The truth is, Haydn could not have been a man of any deep moral earnestness: he was endowed with wonderful genius, certainly, and a musician by nature, if ever there was one; but he was incapable of grappling with the great questions of his day, in all their momentous significance. We can imagine him listening to the vivid reports of the brilliant engagements during the "Seven Years' War" with open mouth and uplifted hands. These things must have been merely wonderful to him, but never sublime; never grand and terrible, never stupendous. He could not know in what peril his country stood as long as the danger was entirely out of sight. His imagination was excited, but not his reasoning faculties. Not until his old age did he begin to be really patriotic.

Haydn was such a man as Marcus Aurelius might have considered perfect. If, to "preserve one's equanimity" is to reach perfection, he could not have been much better. He was always happy, and perhaps hardly capable of being otherwise. His domestic relations were unfortunate, and his wife would have driven some husbands to despair; but to Haydn it did not matter much whether she was congenial and sympathetic or not. He could find congenial and sympathetic hearts elsewhere, and wife was no very dear word to him. Profound love might have disturbed his equanimity and made him a very different man. His religion was also of the most cheerful character. It was not a religion that involved deep sorrow for sin. Haydn evidently could not understand why a man should exercise repentance. He ought to go through the form and say all that the ritual marks out for him about the need of mercy and the unworthiness of the sinner; but, without any violation of his character, we may imagine him asking "What *is* sin? Is it very, very bad?" He thought that sacred music ought to be cheerful because it should celebrate God's love to men. But how can a child appreciate the Father's mercy unless he is sensible of his own guilt and unworthiness? It is not strange, therefore, that Haydn's thankfulness never expressed itself in a Hallelujah Chorus on the order of Handel's. It was the thankfulness of one who never pondered the deeper problems of human existence. Duty and destiny were not awful words to him, for he never thought on such subjects long enough to become morbid, to say the least.

Haydn was unassuming and unpretending, sincere and open-hearted. He was unconsciously influenced in his manners and behavior by his aristocratic environment; but it does not appear that he ever knew what it was to be embarrassed by the presence of a superior. He doubtless had great self-confidence, not knowing enough about the world to be very self-conscious. He

saw no reason why he should suffer embarrassment while he was doing his best. He accepted the attentions of nobles without feeling flattered, as it all seemed so natural, and as he, perhaps, never reasoned about it at all; and when he was treated as an inferior, and reduced to the position of a menial, there is no evidence that he ever had the slightest disposition to rebel. His "equanimity" was here, as elsewhere, preserved. Royalty did not awe him: for he hardly knew what it really meant.

This is not necessarily a reflection on Haydn's character. It only indicates the quality of his mind. According to some philosophers it is an indication of genius. Carlyle claims that the man of genius is unaffected by all class distinctions among men. "High life is only a province of the human life," which he evidently regards as accidental and not necessary.

HAYDN'S EDUCATION.

Our composer received a very slender education. No great master of modern times was his inferior in point of culture. And yet we find in Haydn no encouragement for those who would essay to climb the heights of musical composition without some general culture. It is one of the common blunders of the world to estimate scholarship by one's academic honors. A graduate of a great university passes down into history as a man of talent and culture, although he may not continue his studies a single day after his graduation. Without this diploma one may spend a long lifetime in severe studies and gain very little credit for scholarship. Haydn, however, did not deserve very great credit for scholarship, but it is fair to presume that he absorbed something from the distinguished poets, artists and *litterati*, among whom he constantly moved. Situated differently he might have been a very ordinary composer. He had some familiarity with at least four languages, and he had every opportunity to know how the world was going. His mind was of that healthy and natural character that finds its proper and wholesome food whether in the wilds of nature or in the crowded *salon*. It could not be claimed that he ever belonged to that class of whom Mr. James Russell Lowell speaks when he says: "It is a very shallow view that affirms trees and rocks to be healthy, and cannot see that men in communities are just as true to the laws of their organizations and destiny; that can tolerate the puffin and the fox, but not the fool and the knave; that would shun politics because of its demagogues, and snuff up the stench of the obscene fungus. The divine life of Nature is more wonderful, more various, more sublime in man than in any other of her works, and the wisdom that is gained by commerce with men, as Montaigne and Shakespeare gained it, or with one's own soul among men, as Dante, is the most delightful, as it is the most precious of all. In outward nature it is still man that interests us." Haydn spent much time in the woods and fields, but it cannot be said that he was a worshipper of nature; he simply enjoyed it as long as he himself was safe from harm. We cannot imagine him as hunting and fishing where there was any great risk or apparent danger. Daring and boldness were foreign to him in play as well as in work. Nor can we think of his struggling with any of the grand questions of the day, such as Richard Wagner would have undertaken to solve. They were all above his comprehension; and so, while the world went on with its serious work, Haydn tried to do his part by making cheerful music. Kingdoms and thrones were lost and gained, and millions of lives were in jeopardy, but the master went on singing his merry songs.

Happily, change of fortune had very little influence on Haydn's creations. "Beauty is not hidden from the eyes of the poor and the unfortunate, nor so much from the unlearned,

but from the vain and the conceited." Haydn's soul was not blinded by vanity; his faculties were in that happy state of receptivity which is always a blessed state. Other men with superior culture effectually shut the door of their hearts in the face of all that is beautiful. They make much of reason and judgment, and look down with scorn upon the humble child whose receptive faculties are all alive. But the child is drinking the wine of beauty, while the proud and arrogant boaster is feeding on the tasteless husks of purely human speculation. Truth and beauty seek the *sincere* heart whether of the learned or the unlearned. Such a heart had Joseph Haydn, and he was peculiarly susceptible to everything beautiful. He rejoiced in the free play of his sensibilities, caring little to exalt the intellectual. If his intellect had been more severely exercised, and he had preserved the same free play of the sensibilities, we should have had profounder music from him. But as it was, he knew little of philosophy, and cherished a sort of contempt for aesthetics, the very kind of knowledge he so much needed. His imagination was somewhat feeble, as was evidenced by the fact that he sketched his compositions at the piano.

But, be it said to his credit, he made a constant advance as he grew older. He became more and more a man of the world, especially after he had passed his middle age. Foreign travel, the French Revolution, Handel's oratorios, and many other forces combined to widen his vision and strengthen his mind, and greatly exalt his ideals. His history is that of a clear, sound mind, always in a state of perfect health, very slowly but gradually and continually growing, until at last, in his old age, he arrived at the stature of a full-grown man. His last works are incomparably his best, and upon these his fame will rest.

"Music is a Universal Language—the fine art of the feelings, passions, emotions,—audible beauty; the vehicle of the religious sentiments, of aspirations too deep, too vague for words;—the Christian art par excellence."

✠ THE GERMAN EMPIRE IN HAYDN'S TIME. SECOND PERIOD (1748-1763) HAYDN THE STUDENT.

Our second period is crowded full of important events. In 1748 Haydn lost his place in the choir, and found it necessary to look about for other means of support. Imagine our composer making wigs in the employ of Keller the barber. Just how many hours work of this kind he gave in exchange for his board, and how long he continued in this situation we do not know.

It was long enough for him to make some little advance in the art of composition, and a very unfortunate advance in matrimonial prospects. In 1752 we find him an acquaintance of the poet Metastasio—the master who had instructed the queen in Italian and Music. Just how much music the poet knew, it is difficult to say, but he was at any rate a valuable acquaintance for Haydn. From him Haydn doubtless received a great impetus in all matters pertaining to art and literature; and this new inspiration was not to be treated lightly. He was now twenty years old, and yet only just beginning to study the textbooks on composition. About this time he met Porpora, and made some use of the old man's musical learning. He followed the singing master to Mannesdorff, and while

there devoted himself to the translation of certain Latin treatises on counterpoint and instrumentation, among which was Fux' "Gradus." Some writers have made some capital of Haydn's persistence in digging out these difficult sciences through the medium of a foreign language; but it is not altogether certain that Latin was quite so "foreign" to Haydn as it would be to an American in these days. It is probable that Haydn often heard his fellow-countrymen speaking the Latin language; and it is not improbable that he was quite familiar with the Latin then used by such a large number of his neighbors. In Hungary, Latin was in constant use, and during his stay at Mannesdorf he must have heard it daily. If these suppositions are well-founded it is not so surprising that he possessing so little of the culture of the schools should have mastered these Latin treatises under such circumstances. One with very limited mental training, might, as did Haydn, acquire a certain degree of proficiency in speaking four or five languages. Haydn, it appears, had a working knowledge of German, Latin, French and Italian; but these were all constantly in use all about him.

SEVEN YEARS' WAR—1756-1763.

Maria Theresa could not overcome her feeling of indignation whenever she thought of Frederick the Second. It is not surprising, therefore, that she was at last capable of condescending to an alliance with France against her old foe. The year 1756 witnessed the beginning of the most terrific struggle of the century—the Seven Years' War. It found Austria, France, Russia, Sweden, Denmark and Spain united against Frederick the Great, who was aided alone by Hanover and England. For a long time it was impossible to calculate the chances for the ultimate triumph of either side. Sometimes Berlin was in extreme peril, and the King himself barely escaped; at other times Vienna was almost overthrown, and disaster to Austria seemed imminent. The loss on either side was enormous. But for the sudden death of Elizabeth, queen of Russia, and the ascension of Peter the Third, Frederick's friend and admirer, the King of Prussia might have been completely crushed. As it was, the whole of Europe was during all these years in the most intense commotion, thousands of human lives were sacrificed, millions were bereaved and poverty stricken, and nothing was gained by anybody. It was a cruel, heartless and useless war, but one of the most brilliant in all the history of the world.

During this struggle Haydn was one year with Morzin, a Bohemian prince in the capacity of chapel-master. In 1760 he was married to the barber's daughter, and in 1761 he was in Hungary making music for Esterhazy. How much interest both Morzin and Esterhazy must have had in the fearful war which did not terminate until 1763; how much involved in the struggle, and what anxiety they must have suffered. Was Haydn insensible to all these things?

THIRD PERIOD (1763-1809) HAYDN THE COMPOSER.

The exciting scenes and the thrilling incidents of Haydn's childhood, the momentous issues of the age and country in which he spent his student life and the varied

companionships which he formed, must have left their impress upon his mind and heart. At the close of the Seven Years' War, he was already thirty-one years old. It was time that he should begin to do some of his best work. The country home of Prince Esterhazy was in itself full of interest to a romantic soul. The Esterhazy estates were exceedingly beautiful and extensive; the family was of very ancient origin; and the history of the house was one of never-failing interest. The Esterhazy house could be traced back to the tenth century. They had been created counts in 1622, and afterwards princes in their provinces.*

The palace of Prince Esterhazy has often been described. Hither came nobles and princes, and even the queen Maria Theresa honored this magnificent court with a visit which she prolonged several days in 1773. It was Haydn's privilege to compose special music for all such special occasions. Haydn was now in the midst of the aristocracy of the highest type and all that affected the welfare of the empire must have been of some interest to him.

The death of Maria Theresa in 1780 was the occasion of national sorrow. Never had a queen more completely won the love of all her subjects. Haydn was still at the court of Prince Esterhazy; and the queen was especially dear to the hearts of the Hungarians. Her character was well calculated to make a deep and a lasting impression on any sensitive and artistic soul.

Mrs. Jameson describes her as follows: "Maria Theresa was by no means an ordinary woman. In talents and strength of character she was inferior to Catherine of Russia and Elizabeth of England, but in moral qualities far superior to either; and it may be questioned whether the brilliant genius of the former, or the worldly wisdom and sagacity of the latter, could have done more to sustain a sinking throne, than the popular and feminine virtues, the magnanimous spirit, and unbending fortitude of Maria Theresa. She had all the self-will and all the sensibility of her sex; she was full of kindly impulses and good intentions; she was not naturally ambitious, tho circumstances afterwards developed that passion in a high degree; she could be roused to temper, but this was seldom, and never so far as to forget the dignity and propriety of her sex. It should be mentioned that at this period of her life (the beginning of her reign) few women could have excelled Maria Theresa in personal attractions. Her figure tall and formal with perfect elegance; her deportment at once graceful and majestic; her features were regular; her eyes were gray and full of lustre and expression; she had the full Austrian lips, but her mouth and smile were beautiful; her complexion was transparent; she had a profusion of fine hair; and, to complete her charms, the tone of her voice was peculiarly soft and sweet. Her strict religious principles, or her

early and excessive love for her husband, or the pride of her royal station, or, perhaps, all these combined, had preserved her character from coquetry. She was not unconscious of her powers of captivation, but she used them not as a woman, but as a queen—not to win lovers, but to gain over refractory subjects."

She was magnanimous in her treatment of prisoners. Frederick the Great was accustomed to treat his Austrian captives very insultingly and sometimes cruelly. But Maria Theresa could not so far forget her womanliness as to return evil for evil in this respect. The following incident illustrates her generosity: When the Prince de Bevern was captured, he wrote to Frederick desiring to be exchanged; but the King gave no heed to his request. The prince then sought Maria Theresa, and begged permission to ransom himself. But the queen bade him go free "without ransom or condition." Mrs. Jameson says: "Heaven had been so bountiful to her in mind and heart, that the possession of power could never entirely corrupt her; still and ever she was the benevolent and high-souled woman."

EMPEROR JOSEPH II—1780-1790.

Maria Theresa was succeeded by her son Joseph II. Indeed Joseph had been practically the emperor of Austria from the time of his father's death, 1765. For, long before his mother's death, the administration of the government had been left to Joseph. The new emperor was a radical reformer, but impractical and impatient. Maria Theresa had already done much to ameliorate the social condition of her subjects—she had at least abridged the privileges of the clergy, and nobility, and guaranteed more of liberty and freedom to the common people. Joseph attempted to carry these reforms much further. He tried to abolish "all distinctions of religion, manners and language." He abolished the numerous jurisdictions and reduced the number of government to thirteen, and instituted many other changes—social, political and religious. (On this subject see Coxe, House of Austria, Vol. III., page 489).

One thing is worthy of mention: Joseph II made marriage a civic contract, and greatly facilitated, and even encouraged divorce. When the great emperor, the head of the national church, gives his own pious sanction to the separation of husband and wife, is it strange that an enthusiastic and loyal Catholic like Haydn should desert his wife, if she proved disagreeable? Haydn had been married only five years when Joseph began to influence the government, and it was not until considerably later that he could be fairly charged with being unfaithful to his marriage vow. Haydn was not the man to decide a question of this kind in the light of reason or Scripture. He was pious and devout enough, but his religion was the religion of the church whatever that might be. Whatever accorded with the religion of his country was the highest morality, and reason was a faculty that Haydn had little occasion to cultivate. We cannot judge Haydn's moral character by our Nineteenth century standards in America. If it is a scandal and a sin of the deepest dye in our enlightened age, for a husband to desert his wife, we should be very unwise to stigmatize Haydn by passing

* Even in our own day the name is illustrious. Haydn was with Nicholas III; Nicholas IV was a distinguished diplomatist. He founded a magnificent art gallery in Vienna. It is said that the crown of Hungary was offered him by Napoleon in 1809; of course it was declined. His son Paul was the Austrian ambassador in various European courts, and in 1848 at the court of St. James. He was the largest land-holder in Austria, Eisenstadt being the center of his administration.

an equally severe judgment upon him. We can forgive Martin Luther for persecuting heretics, because it was impossible for him to rise to our Nineteenth century enlightenment. Thus whatever the emperor sanctioned and encouraged was right in Haydn's eyes.

HAYDN'S LAST YEARS.

Joseph II died in 1790, and was succeeded by his brother Leopold II, who died in 1792. Franz II then ascended the throne and continued to rule until after Haydn's death in 1809. Most of the time between 1790 and 1795 Haydn lived in London. He had already become famous in all Europe as a composer and his stay in London was almost one continued ovation. He met the royal family, Sir Joshua Reynold, Sir William Henschel, and many other distinguished men. Here he received fresh inspiration, and did some of his best work. He returned home to find his native land on the eve of the most serious political struggle he had ever yet witnessed. He saw from afar the horrors of the French Revolution, and felt the shock of Napoleon's advancing army. In 1805 and again in 1809 Vienna was bombarded, and the good old Haydn breathed his last, in the midst of these political convulsions. He had grown intensely patriotic in his old age, and it was for Franz II that he composed the Austrian National Hymn. It was his own favorite composition in these last stormy years; it was the last music he ever attempted to play. "Take me to the piano," he said, only five days before his death. And he played the "Hymn to the Emperor" "with great expression," and bade farewell to his instrument forever.

Charles VI, Maria Theresa, and Francis I, Joseph II, Leopold II, and Franz II—these were the sovereigns who reigned in Austria during Haydn's life of seventy-seven years.

NEW BOOKS.

"THE HISTORY OF AMERICAN LITERATURE." By Charles F. Richardson. G. P. Putnam's Sons, New York. Two Vols. This work, now concluded by the publication of the second volume, will be welcomed by all interested in the subject. In type and binding it is very inviting. Moreover it is helpful by well-placed side-notes. It covers the entire ground of poetry and prose, from the beginning to the present day; and gives us the matured conclusions of a thoughtful man, who is by no means a partizan or member of any literary clique of mutual admirers. Whether you agree with Mr. Richardson or not, you cannot fail to respect his opinions.

It is, of course, impossible for any man to do perfect justice to this subject, even in so small a field as American literature; but the day is not near, when a work of this kind will be given to the world which will make a greater impression of calmness of judgment and generosity of treatment, than the one before us. It is a book to read and to have at hand for reference.

It may be a surprise to some to find that Mr. Richardson makes no mention of Albion W. Tourgee whose "Fool's Errand," "Bricks without Straw," and other powerful works of fiction, give him a rank, which is by no means to be overlooked.

QUIDAM.

The one Thing Needful.—Lady—Professor, how is my daughter getting on with her music?

Professor Fortissimo (ambitiously)—Madam, it is only a question of time.—*Burlington Hawkeye.*

SPIRIT OF THE PRESS.

Wagner is responsible for the following notions:—"Absolute music is colour without drawing; absolute poetry is drawing without colour." "No individual can be happy till we all are happy, for no individual can be free until all men are free." "The more independent and free the being, the stronger is its love. Compare the maternal love of a lioness with that of a cow, the marital love of a wolf with that of a sheep." "Nothing is free but the work of art which fulfils in its manifestations the ideal of beauty and strength." "No ideal is free until it has been carried out to completion and has passed over into life."—*Musical Times.*

"It always seemed to me a singular thing that, in the arrangement of the Pastoral Symphony, Handel should have doubled the *second* violin part only. A short time since, in looking at the autograph score published by the Sacred Harmonic Society, I discovered that he had written a third violin part to play in octaves to the *first* violin, so that both first and second violin parts were doubled. Upon making this discovery I wrote to Sir Frederick Ouseley, and he told me that he possessed the score from which Handel conducted "The Messiah," and this has the third violin part to the symphony; and, further, that this part is also in the copy at the Foundling Hospital. On learning these facts, I wrote to Mr. Manns, and am happy to say that at the recent Handel Festival the symphony was performed in the way the giant intended it to be, and I hope it will never be again performed otherwise."—*Exchange.*

WORDS FOR MUSIC.

This vexed and ever-present topic is in need of serious and thoughtful treatment. Perhaps, however, the humor and point of the following from the pen of "H. P. P." in *Musical Opinion* will afford some inspiration toward a discussion of the subject.

He is speaking of the numerous lyrics offered the song composer, and says:

But all, or nearly all, have one feature in common; it is this. Suppose there has just come out in the "market" a highly successful song, the subject of which is the death of a child under certain pathetic circumstances. In about the course of a week in pour the lyrics; sheaf upon sheaf of them, all about dead children. Down they go, the poor little ones! Down they go in batches, a regular massacre of innocents! In blind alleys; in squalid courts; on door steps; in lone churchyards; in the rain; in the snow; in the slush; in the mud (they never kill them in the summer); down, down they die, till, according to the poets, there should not be left one in all London to trundle a hoop or manufacture a mud pie! Or, say it is the death of an old soldier, or sailor, or some poor solitary old waif of humanity. On they come again! Down go the old men like ninepins all round; sometimes in garrets; mostly in churches; sometimes while playing the fiddle in the street! but down, down they go without remission!

Suppose again a popular *light* song; say with something about a stile in the story. Here they are again! Stiles, stiles. Stiles to the right of you; stiles to the left of you; stiles in front of you; till your path through life seems dotted all over with stiles, and you come to cry anathema upon them, and upon those who built them, and upon the man who first wrote anything about them. And the angels! They *can't* leave them alone; they poke them in through windows, through

closed doors, down chimneys, by bedsides, into children's play-rooms, down by gravesides, up on top of steeples, into every conceivable and inconceivable place they haul them and maul them, till the immaculate robes are crushed and soiled, till every feather of the snow white wings has been plucked away, and the beautiful vision vanishes, leaving nothing behind it for the true poet but a poor, hackneyed, common-place figure!

So much for the heaps of chaff one has to sift in order to find, here and there, a golden grain. But the worst of it is that all the chaff must be returned to the owners who spread it before you; and returned with letters of courteous conciliation, above all in the case of the "esses." If, in the fulfillment of this delicate task of "returning with thanks," you happen to risk a suggestion as to alteration of form or subject matter, woe unto you! Job never suffered half the tribulations that will befall you; and you will rue the day you first learnt to handle a pen! Judge only from the following few cases in point: A fair "ess" sent me several lyrics; among them was one by no means badly written, but having against it one fatal objection in the fact that it was almost a direct copy from a song which was just then in great favour. On my pointing out with the utmost delicacy at my command, that a certain composer had just published a very successful song almost identical in subject, I received a letter of expostulation, all but accusing me of hypercriticism, and calling my attention to a *most important* point of difference between the two songs. Thus wrote the lady: "In Signor Egardo O'Reilli's song the child dies at midnight amid all the dismal surroundings of a night scene; whereas in *my* story the child dies in the *morning*, with all the glory of the summer sun upon his pillow; and *can* you not see that this makes the two songs as different from each other as day is from night?" This certainly *was* a "stunner;" but what was I to do? To fight it out I felt was hopeless; so I withdrew in silence to my tent, and left the field to my fair enemy.

In another instance, this time from one of the sterner sex, I received a lyric in which the lover, a poet, far away from the "idol of his heart," calls her to his side, to "lighten the darkness of his lonely cell," and to "help him in his weary task." Among the many ardent solicitations that fell from his lips he wailed the following:

My task is hard! O come! O come! I tire!

I ventured to remark, in a letter to the author, that, no matter how I set this line, the words would convey to the listener the idea that the poet in question was engaged upon the unpleasant, and, no doubt very hard, task of picking oakum. To this I received in reply a rather sarcastic letter, suggesting that I probably, at some time or other in my career, had had some experience in the performance of the task in question, etc. So, here again, I withdrew defeated!

Another author had *another* poet, who exclaimed to his brand new bonnie bride (fair haired):—

And while I burn the midnight oil,
And pen my golden dream,
Thy head shall rest
Upon my breast,
Like golden morning beam.

Here I *might* have made some remark as to the "midnight oil" and the "morning beam" not quite blending, as it were: but I didn't. I simply called his attention to the fact that physically speaking, it might seem rather awkward for *her* head to rest upon *his* breast while he was writing. Here I received a reply of a rather playful character, but at the same time earnest and full of conviction. "Not at all," it said,

"not at all so difficult as you seem to think. I have just rehearsed the whole thing with my wife, and, in fact, as I am now writing to you her head *doth* rest upon *my* breast, and I can assure you it answers very nicely; a little difficult at first, perhaps, but quite easy after a while. I don't know whether your social arrangements put you in the position to make the experiment as I am now doing; but, if not, all I say is that the sooner you place yourself in that position the better it will be for your edification." Beaten again! But this time I went down smiling.

I could quote *ad nauseam* such incidents as the foregoing; but, as your space is limited, I must content myself with one more, and that one a veritable "crusher!" I received a lyric from a lady, together with a letter containing the most flattering encomiums on my abilities as a "composer,"—a courtesy title bestowed upon us "song makers" now and then. The letter also called my special attention to the enclosed lyric, of which the authoress spoke as of a pet child. In it were set forth the difficulties and tribulations of a bashful country lad, who, for the life of him, could not "screw his courage to the sticking point" in the matter of wooing the girl he loved. The thing was weak enough in all conscience; still, it might have suited some *confrère* who would want a subject for a light song. There was, however, what I considered a great but easily corrected fault in it; and in returning it, I thought it would be only kind to point it out to the authoress. I did so, with what result the reader will see. In the second verse the bashful lad learns, through the taunts and teachings of his village friends, the truth of the old saw, "Faint heart, etc.," and makes up his mind at last, as thus set forth:—

No longer shy, he cast the die
And won the little lass.

I made bold to observe to the authoress that no amount of artifice on the part of the composer would prevent the audience from concluding that the young swain had been throwing in a raffle, and had succeeded in winning a diminutive donkey! I even went the length of writing out the line *as it would be heard*; thus:—

No longer shy, he cast the die
And won the little ass.

and suggested "and won the willing lass" as a correction. The reply was, to say the least of it, severe. I shall not give it *in extenso*, but merely quote the last words, which certainly contained the sting. "In *my* opinion the person who could possibly see that which you have presumed to point out must be closely related to the animal whose presence your hypercriticism seems to detect in my lines!" There! for a moment it took my breath away. On recovering, however, I gently passed my hand over my devoted head, found that my ears had grown no longer, and still remained of the opinion that the lady's young lad had cast the die for a donkey.

Disputations loud and long have been carried on as to which of the two, words or music, is of the most importance in the composition of a song. There can be no question about it; to write a really good song the musician requires an excellent lyric, and to the poet who supplies him with this the composer is indebted for more than half the work he has done. But, alas! when the hungry musician craves for sound sweet substance and must put up with chaff and wind instead.

Of late years there has been a decided tendency, on the part of the musical public, to insist that a composer's ideas shall be faithfully reproduced. We see a remarkable manifestation of this tendency in the revival of obsolete instruments in order to

give Bach's works with the orchestral effects as originally scored by that great genius. Then *analytical criticism* is everywhere busy in comparing original scores with modern editions, with a view to removing excrescences that have crept in through the ignorance or carelessness of musicians in what might be termed the "dark ages" of music in this country. As an illustration of the *practical* results arising from this analytical process, permit me to give, *in extenso*, a letter from Sir G. J. Elvey, published in the August number of a musical contemporary:

"I am pleased to note what I regard as constant improvement in the HERALD. You do not indulge in much of fuss and feathers, but certainly do deal out good common sense, sound information, and thoughts on musical matters helpful to all."

These and kindred words coming from musicians and teachers in every part of the country are very encouraging and highly appreciated.—Ed.

CHURCH MUSIC.

As an illustration of the power of music to awaken benevolent emotions, the following story is told of Amurath a sultan: He was notorious for his cruelty, and laying siege to Bagdad and being victorious, gave orders for putting thirty thousand Persians to death, though they had submitted and laid down their arms. One victim, who was a musician, begged for an opportunity to speak to the sultan. It was granted. Amurath allowed him to give a specimen of his art. He took an instrument having six strings on each side and played and sang the capture of Bagdad and the triumph of Amurath. The tyrant was unable to suppress his emotions melted into tears of pity and repenting of his cruelty, spared his prisoners, and set them at liberty.

"Hymns are the exponents of the inmost piety of the Church. They are crystalline tears, or blossoms of joy, or holy prayers, or incarnated raptures. They are the jewels which the Church has worn, the precious stones formed into amulets, more potent against sorrow and sadness than the most famous charms of wizard and magician, and he who knows the way that hymns flowed knows where the blood of piety ran, and can trace its veins and arteries to the very heart. I do not know of any steps now left on earth by which one may so soon rise above trouble or weariness as the verses and music of a hymn; and if the angels that Jacob saw sang when they appeared, then I know that the ladder which he beheld was but the scale of divine music let down from Heaven to earth." *Beecher.*

We can heartily approve the suggestions of the following excerpt from one of our exchanges:—

"Church choirs would do well to curtail the extent of their repertoire and give each piece better finish and expression, thereby adding much to the impressiveness of the musical service of the Church. They need rarely fear that judicious repeating will pall on the congregation; on the contrary, any really good and well written anthem will needs be heard a number of times before its repetition is even noticed by the average congregation; in fact, it is in reality enjoyed more and more with each repetition. We know of a case where a short anthem by Barnby was, off and on, sung six times before the chairman of the Music Committee (who ought to be a judge?)

came up to compliment the choir on the "lovely *new* anthem introduced that day."

If this applies to the anthems sung by the choir only, how much more will it apply to the chants and hymns in which the congregation wishes, and ought to join. Let the music of the House of God be as perfect as possible, and avoid the doubtful glory of presenting as many novelties as possible. Only see that what is chosen is of the highest character, even if simple of execution. Good music often repeated increases in power, to which the genuine folk-song bears evidence."

THE PRAISE SERVICE.

The increasing popularity of monthly "services of praise" in many of our churches throughout the land is a healthful sign of the growth of musical taste. These "services of song" are, in fact, sacred concerts, and afford opportunity for the performance of music that is regarded by some as too elaborate for Sunday use. No more satisfactory proof can be afforded of the power of the divine art; for it is an open secret that even old church members who have entertained a life-long dislike for the higher forms of music are gradually becoming converted, and now enter with enthusiasm into the spirit of these services. It is a move in the right direction, and all interested in the cause of church music have reason to be thankful that so much progress has already been made.

An improvement both in the quality of the music introduced in the Sunday services and in the manner of its performance, must follow as a matter of course. Addison, in speaking of the advantages of music as an accessory of divine worship, in *The Spectator* in 1760, used veritable words of wisdom. He says: "In listening to worthy music in church the man is raised above himself and is almost lost already amidst the joys of futurity." "When the spirits begin to languish (as they too often do with a constant series of petitions) the church takes care to allow them a pious respite, and relieves them with the rapture of a good anthem." * * * "Music, when thus applied, strengthens devotion and advances praise into rapture, lengthens out every act of worship, and produces more lasting and permanent impressions in the mind than those which accompany any transient form of words that are uttered in the ordinary method of religious worship."

Such utterances as these cannot be too widely circulated.

FUGUE MUSIC.

The following item respecting the part which the fugue has taken in the improvement of church singing will be found interesting:—

A striking change was introduced in the style of sacred music at the time of the American Revolution. The scarcity of hymn books at that time seemed to render it necessary for the church deacon, as the custom was, to "line the hymns;" that is, to read two lines of a stanza for the congregation to sing, then wait for the reading of two more lines, and sing again, and so on, till the close of the hymn. This custom was very disagreeable to a distinguished composer of music, Billings, who was the author of old "Jordan," and other pieces of fugue music. Billings was a member of Brown University, previously called Rhode Island College. The college for a while was abandoned by the students and occupied by soldiers for barracks. Billings retired to Wrentham, Mass., about seventeen miles from Providence, where he spent some time in teaching and composing music. So very disagreeable to him was the custom of lining the hymns by the deacon, that he resolved if

possible, to break it up. To this end he composed tunes in such a manner that while some voices were singing one part of the stanza other voices must sing another, and no chance was given by a pause to line the stanza. These fugues soon became so popular in the community that the custom of lining the hymns was effectually broken up, and a new style of music introduced. Fugue music was a great novelty, but many of the tunes were very beautiful and prove a delight to-day when sung in memory of "Auld Lang Syne."

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

X.—1. Do you consider Wood's book on finger gymnastics superior or supplementary to Ward Jackson's * * * or would a judicious selection of exercises from both be better than either?

Ans.—The former pamphlet is much more generally used at the New England Conservatory, where each seems to have been pretty thoroughly tested.

2. In the Musical Readings for the year, could Hensel's life of Mendelssohn be substituted for Lampadius'?

Ans.—It could.

SUBSCRIBER.—Kindly tell me the best and quickest method by which I can teach a class to sing at sight.

Ans.—Probably by using some one of the series of school music-books and charts that have been carefully prepared for this very purpose—either L. W. Mason's *National Series* or the *Normal Music Course* by Messrs. H. E. Holt and John W. Tufts.

Mrs. J. R. A.—1. What vocal works of Mendelssohn would you recommend for a small chorus?

Ans.—*Psalm XCV: Hear my Prayer; The Walpurgis Night*. Better still, because easier and more varied, would be his various part-songs for mixed voices.

2. Can you give some hints as to good material for first three or four grades available for that unsatisfactory instrument the cabinet-organ?

Ans.—For the beginning, use the very best instruction book for the pianoforte. This may here and there need slight changes especially in the fingering; but these will be so few they can readily be made by any teacher of ordinary experience, and the work itself is vastly superior to most of the books prepared expressly for reed-organ.

3. Is the HERALD Reading Course the same as the Chautauqua Musical Reading Circle?

Ans.—It is not. It has been prepared with great care, and is the product of many musical opinions and people.

MISS M. E. M.—1. Of what practical value do you consider the study of Harmony for those who do not intend to compose? Also, what necessity is there for the study of Theory?

Ans.—"Harmony is the grammar of music," and every musical person needs it to enable him to understand music as much as one needs grammar to enable one to understand a language, even if he does not intend to write a book. Besides this general truth, we add that the intelligent study of Harmony, by

turning the attention particularly to the formation and connection of chords, to keys, to modulations, etc., causes one's ear to hear numberless musical beauties in any composition that otherwise would pass unnoticed. Study botany, and every flower will become to you a treasure-house of wonder and delight. Study geology, and every stone shall indeed become a sermon. Study *anything*, and it will yield up to your search hidden marvels that will well repay your labor; and Harmony is the first, the foundation study, if you would learn all that music has in store for the earnest student.

And as to General Musical Theory, as it should be called, (to distinguish it from Harmony, Counterpoint, etc.,) this embraces all the laws and principles upon which music depends. Without it, one can do little more than hear certain pleasant effects; while with it, one can listen understandingly even to symphonies and fugues.

2. Why is close harmony easier in its treatment than open?

Ans.—Because the notes of the latter being more widely separated, one less easily sees the true relation of each part to the others, and thus improper progressions creep in unobserved. The teachers who use open harmony in their first lessons are largely responsible for the failures and discouragements so often experienced by young students and for the unfounded impression entertained by many that "harmony is dry and hard." It can be made as easy and as clear as any other study.

3. What is the rule for resolution of consecutive chords of sevenths *not* having their notes in the bass?

Ans.—In regular exercises of this sort the rule would be to write whatever chord might be called for by the figured bass, observing the usual practice of keeping in the same voices the notes common to consecutive chords.

4. Why are augmented sixth chords—I mean the Italian, French, German and Neapolitan sixths—considered more important than augmented sixth chords on the major scale?

Ans.—Some theorists regard these chords that you name, as in the major key, if preceded by the major. Their special importance lies in their peculiarly strong, forcible character which is plainly recognizable, even in soft music. These chords are like certain very strong adjectives, which good writers use only for exceptional purposes.

5. Who founded our present system of intervals, and does it apply to the piano and organ alone, or to musical instruments generally? Is there more than one system?

Ans.—Read any reliable history of music, and you will see that our present system is an outgrowth of hundreds of years. Though we regard Greece as the cradle of the arts, nevertheless what we call the octave system of music was known and taught in Egypt about a thousand years before its introduction into Greece. No formal system of harmony at all corresponding to our own, even in a crude state, was known until about the ninth century, and it has been more and more systematized ever since. It is the same for vocal and all instrumental music in all occidental nations, but among oriental peoples, what is known as the quarter-tone system prevails largely, the Hindu music depending wholly upon that. This is one reason why it is so difficult for us to note down their peculiar melodies, since our musical notation provides only for the so-called tones and semitones.

E. M. H.—1. What books do you consider the best for teaching music in the public schools?

Ans.—The two series named above have each met with excellent success.

2. What music primer is good for pupils commencing the study of piano or organ?

Ans.—The *New England Conservatory Method*, for piano, Part I, is widely known; and for the organ you can use Stainer's *Organ Primer*, price seventy-five cents, post-paid.

QUERIST.—1. Please explain the nature of the instruction given in "sight reading" at the New England Conservatory. Are the syllables *do, re, mi*, etc., entirely done away with.

Ans.—Address a personal note either to Mr. Samuel W. Cole or to Mr. George A. Veazie, Jr., New England Conservatory, Boston, for all particulars on this subject.

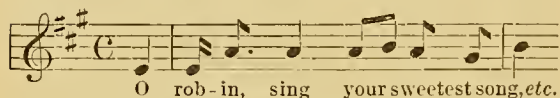
2. In connection with violin and harmony, which would you advise a man thirty-five years old (who wishes to qualify himself for teaching and solo playing) to study, piano or voice, considering he has a fairly good voice!

Ans.—At that age you could probably accomplish more as a vocalist than as a pianist.

3. Is there a concert or theatre agency in this country? If so, what is the nature of its business?

Ans.—There are many bureaus where concert performers and theatrical artists can be put into communication with others; perhaps that conducted by Chickering, 152 (?) Tremont Street, Boston, would be as reliable as any, for concert purposes.

M. E. Y.—1. I am anxious to know the name and composer of the song, one strain of which I enclose (perhaps incorrectly written, as I never saw the music.



Ans.—The song is called *As we went a haying* and is written by J. H. McNaughton.

2. Will you also tell me how in Henselt's *Love Song*, eighth measure, fifth page, the B natural on the second beat is to be played? Should it be played with the left hand, or would it be permissible and produce as good an effect to play it with the right by turning the third finger over the first, and striking it with the G above?

Ans.—This latter way is possible but not so good as to play the B with the left hand, the right hand playing the next note following.

A. C. A.—1. In Chopin's Sonatas we find the *Larghetto* movement in the Minuet in E-flat written in 5-4 time. If quintuple rhythm, where falls the accent?

Ans.—Were this a rapid movement, the only accent would be on the first of each measure. As it is, there is scarcely any perceptible accent under the general rule that "the slower the movement, the more even is the natural force of all the notes." It is no special reflection upon Chopin to say that neither sonatas nor sonata movements were his forte. Works so symmetrical as these were apparently an unpleasant restraint upon his extremely romantic temperament.

2. Is *tempo rubato* always at the dictation of the author and never at the option of the performer?

Ans.—By no means. The words *tempo rubato* are rarely seen on the printed page, but such a rendering is practically inseparable from nearly all passionate music or that involving intense expression.

3. What is meant by *falling accent* in music?

Ans.—By whom used, and how? These words might in one case refer to the "down beat" and hence to the heavy accent in every measure, while in another they might possibly denote the falling inflection induced by a peculiar melodic construction.

G. G.—1. Will you kindly give me a plan of studies for a young lady who is preparing to attend some Conservatory of Music? * * * She practises four hours per day.

Ans.—No special preparation is needed; but if she is practising regularly, let her devote herself particularly to the development of perfect execution in all fundamental technique such as finger exercises (stationary and progressing), scale, grand arpeggios, chord and octave playing, etc., and also give an hour a day to reading new music.

2. Also please give a suitably graded list of pieces for the same person, who now plays well such pieces as Gottschalk's *Marche de Nuit*, *Dying Poet*, *Last Hope*, Leybach's *La Son-nambula*, Ascher's *Alice*, Mozart's Sonata in C, etc., beside Mendelssohn's *Songs without Words*, Chopin's *Nocturnes*, etc.

Ans.—As most of her pieces are of so light a character, it is quite time this lady should study something more serious. Let her take up Schubert's eight *Impromptus*, Op. 90 and Op. 142; Beethoven's *Andante Favori* in F major, and his Sonata in A-flat, Op. 26; also Raff's *Etude Melodieuse*, Op. 130, No. 2; Kullak's *Im Grünen*, Op. 105; Hummel's *La Bella Capric-ciosa*, etc.

3. Another (only fourteen years of age), has been allowed to take music too difficult, then to practise by herself for a year. * * * She is now using Plaidy; kindly plan exercises for her.

Ans.—For each day of the week and in two different major keys, (also in two different minor keys, if there is time), finger exercises (fingered alike in all keys), scales accented and unaccented, grand arpeggios of triads, also of chords of the dominant sevenths—in minor keys, the diminished seventh grand arpeggios—occasional octave practise on scales and arpeggios, if the hands and wrists are sufficiently strong, and some little *staccato* practice. If the practise is too limited for the foregoing, let scales be studied one week and grand arpeggios the next. All this should be the daily preparation for any miscellaneous studies and pieces that may be taken at the same time. Take special care to select a few melodious pieces that would please her friends, but so easy that she can certainly play every note in them *accurately*.

4. Also please give me a list of pieces for her. Mendelssohn's *Songs without Words* are too hard for her, so she is now studying Clementi's Sonatina, Op. 36, No. 4.

Ans.—J. A. Pacher, Op. 69, No. 1, *Austrian Song*; C. Wachtmann, Op. 72, *Sleep, my Angel*; Gade, Op. 36, No. 3, *Boys' Round Dance*; Spindler, Op. 292, *Minuett*; H. Lichner, Op. 24, *Scherzo* in F; Diabelli, Op. 24, No. 1, Sonatina for four hands.

5. In Thalberg's *Home Sweet Home*, first measure of the trill passage below the bass is marked 2 Ped; above the bass is marked *ppp*; does it mean the soft pedal? In another edition I have, it is merely marked Ped.

Ans.—Use both pedals there and make the touch as soft as possible.

6. In the same measure and elsewhere, is the trill begun when you strike the octave, or do you strike the octave first? Is it possible to play an *unbroken* trill when the air is thus carried through in octaves?

Ans.—It is possible, though difficult. Strictly speaking, the octaves should not interrupt the trill; but if this is beyond you, let each octave take the place of one note—always the lower of the two—in the trill.

7. Are Loeschhorn's studies, Op. 67 much more difficult than his Op. 66? Are those of Op. 52 moderately difficult?

Ans.—His Op. 52 is rather harder than the first book of Op. 66 but easier than Op. 66, Books 2 and 3. Op. 67 is much better in any Op. 66.

L. N. E.—1. In the *Serenade* by Moszkowski, Op. 15, No. 1, in the fifth measure from the last, why is the last octave in the treble written with two As, and both eighth notes?

Ans.—It is not so in the edition before us. In yours it is probably to fill out an imaginary, separate part, or voice, just as in similar cases, any note might have two stems with no consequent audible effect.

2. Please give the date of birth and death of the following composers—Mendelssohn, Schubert, Schumann, Bach.

Ans.—Mendelssohn, born in Hamburg in 1809, and died, 1847; Schubert, born in Vienna in 1797, and died, 1828; Schumann, born in Zwickau in 1810, and died, 1856; Bach, born in Eisenach in 1685, and died, 1750. We can send you for \$1.50 a book that will give you all such items, *Sketches of the Great Composers*

F. A. G.—Please let me know where I can get the *Introduction to the Theory of Harmony* by Heinrich Wohlfahrt, either in the original, or a good translation. I mean the book referred to in his *Guide to Musical Composition*.

Ans.—We doubt if there is a copy in this country, but you could inquire of Messrs. Scribner and Welford, book importers, New York city.

ORGANIST.—1. A question discussed in our last choir rehearsal was—Is *piano* and corresponding dynamic marks, more intense in a piece like *The Radiant Morn*, by Woodward, than in a piece of a strong, bright character like *Sing, O Heavens*, by Tours, *Sing and Rejoice*, by Barnby, etc? That is to say, is there an absolute degree of tone attached to these marks according to the body of voices used in rendering them?

Ans.—All such signs of force are merely approximate, as are their correlatives in our own language. How loud is *loud*? How soft is *soft*? The impossibility of associating exact degrees of force with any such terms in any language denotes that they must be interpreted according to a thoroughly educated taste. A passage marked *piano* would call for nearly the same stops in the organ, whatever the piece. If *pianissimo* occurs in a solo, the singer should sing exceedingly softly—and so should every singer in a great chorus, when meeting the same word.

2. In singing, either quartet, choir or chorus, what is the proper length of the hold?

Ans.—Another question of taste often dependent upon the situation. Coming on the last note of each line in a choral, the hold is usually regarded as nearly or quite doubling the length of the note beneath it, but even this rule is not invariable. Over a rest, the hold (or pause) is sometimes longer, sometimes shorter, according to the effect desired.

3. Again, do organists and choirs who are well trained make holds at the double bars in old church tunes—for example, in old *Thatcher*—or do they keep the time steadily through the tune?

Ans.—Such tunes as *Thatcher* would call for no hold at the end of each line; but nearly all chorals seem to require it.

4. What is the best edition of Bach's *Well Tempered Clavichord* that is unbound, as to fingering, notes and explanations?

Ans.—We personally very much prefer the Peters (Leipzig) edition, fingered by Czerny.

5. The best edition, too, of Chopin's *Studies*, Op. 10 and 25, and which opus ought to be studied first?

Ans.—Perhaps the so-called Vienna Conservatory edition is as good as any. We object to some things in Klindworth's revision, especially to his introduction of *staccato* notes merely as marks of accent, where the original is *legato*. Op. 10 should precede Op. 25.

G. H. P.—1. What kind of rosin do you consider gives the best results for a violin?

Ans.—Either that prepared by C. F. Albert, or that from Gaud and Bernadel, Paris.

2. How far do you consider a pupil of the violin must go to be a professional player?

Ans.—Far enough to play well one of the easier concertos of either David or Spohr, though perhaps the majority of those calling themselves professional players would be unable to do this. Then again, good solo playing is by no means good orchestral playing, as a violinist may excel in either and do very poorly in the other. Many call themselves professional as soon as they get their first pupil, however near the beginning they themselves may be.

G. B. N.—1. I have a number of pupils to whom I have taught orally, or without music, the arpeggios according to the class system as found in the New England Conservatory Method. They can play them all, including dominant sevenths, etc. Will you please name a few pieces, or exercises, that will be good practice after such a course, something containing arpeggios for each hand, not necessarily for both at once?

Ans.—The studies involving broken chords in Duvernoy, Op. 120; the tenth study in Berens, Op. 88, Bk. 1; a pleasing piece called *La Fontaine*, by G. Reynald, Op. 6; a fine study in D minor in the second book of A. Krause, Op. 5; the two interesting books of studies on broken chords and arpeggios, by A. Krause, Op. 9; and Wollenhaupt's brilliant Op. 25, *Le Ruissseau*.

2. I like the new form of the HERALD. Would it not be still an improvement to print the music on the middle leaves so separated that one could take that out and have it bound by itself?

Ans.—We are glad of any suggestions that might tend to make our journal any more interesting and useful to our increasing list of subscribers, and yours will be taken into consideration.

SOLOIST.—Can you mention something fresher than *The* (now withered) *Last Rose of Summer* to sing as an *encore* song on a "recall?"

Ans.—Quite suited to this, and out of the ordinary course of short songs are the following by Bertram C. Henry:—No. 1, *A Ditty*, words by Sir Philip Sidney; No. 2, *A widow-bird sat mourning*, words by Shelley; and No. 3, *The sea hath its pearls*, Longfellow's translation from Heine. Also, two graceful songs by Christine Brown—*Lullaby*, and *Bright is the warm summer morning*.

S. T. M.—For a full and specific reply to your inquiries concerning hymn and tune-books for church, social meeting, Sabbath-school, family, etc., we suggest you should send for Ditson's catalogue of sacred music books, as it is far easier for you than for us to select for the special wants of your vicinity. And as to "the best book of instruction of Hook and Hastings's parlor pipe-organ," you can use either Clarke's *New Method* for reed-organ, or the best elementary pianoforte book.

G. W. P.—1. What is the meaning of "Bombard," as used in the registration of Batiste's Communion in G, edited by Southard and Whiting?

Ans.—The organ-stop made in imitation of the bombadon. If not found in your organ, use the stops most nearly resembling that.

2. Please illustrate what is meant by the "natural resolution (cadence) of each of the collateral seventh chords in D major."

Ans.—The regular resolution is probably referred to, which carries the root up a fourth or down a fifth, the third (if in a middle voice) up one, or under some circumstances, down two, the fifth down one, and the seventh down one.

3. What intervals are used when the *appoggiatura* is *below* the harmonic note, and what when above it?

Ans.—The note on the degree of the scale next to that of the harmonic note, in either case, though often when below, it is so chromatically changed as to be but a minor second, instead of a major second, below its resolution.

4. What is the branch of musical science called *Musical Form*?

Ans.—It belongs to the elements of musical composition, though it should be studied also by all who wish either to perform or to listen intelligently, whether they compose or not.

C. W.—Could you recommend some four hand pieces suitable for a pianist who can play with ease Köhler's arrangement of the Beethoven Sonatas?

Ans.—Hugo Ulrichs' four hand arrangements of the symphonies by Beethoven, Mozart and Haydn, also his arrangement of the Cherubini Overtures. Likewise, W. S. Bennett, Op. 17, *Three Diversions*; A. Krause, Op. 6, *Serenade*; Rubinstein, Op. 50, *Characteristic Pieces*; F. Schubert, Op. 138, *Rondeau*; and Henselt's beautiful *étude*, Op. 5, No. 9, arranged for four hands.

E. S. N.—I have a little pupil seven years old, with extremely small hands. She is a very conscientious student * * * her hands are held in correct position, but a special difficulty I find is the trembling of her fingers, especially the left fourth finger. I have tried to overcome this by having her count one with the down-stroke of each finger, and two with the up-stroke. While playing finger exercises without her notes, the difficulty is obviated, but in her general playing the trembling remains the same. * * * I have guarded against an unwise selection of pieces and studies by giving such little pieces as Schumann's *Melody* from the *Youth's Album*, *Slumber Song* by Gurlitt, and for studies, Köhler's Op. 90. Can you give me any suggestion that may prove helpful?

Ans.—Probably this trembling of the fingers, if it be only that, will disappear as the little girlie grows older and stronger. See that she plays out of doors and gets plenty of fresh air and healthful food and sleep enough. In her practice let her study scales with accents at regular intervals (the first of every two notes, two octaves, the first of every three, three octaves, etc.,) taking care that between the accented notes there is no tension in the hand or wrist; and after each accented scale, let her play the same scale more quickly without audible accents, but merely remembering where they had been. Play easy duets with her and get her thoughts more on her music than on herself. In this way we believe you will gradually quiet down the little hand to good, satisfactory work; and even should the trembling continue—what special harm results from that, if the touch and tone are all that is desirable?

F. R.—1. What exercises, or gymnastics, would you give a

pupil to practise away from the instrument (who made his living by writing), to keep his fingers in trim?

Ans.—Either of the series of hand exercises mentioned above. Also, we recommend the use of a large cork pen-stock as it is light, and being perhaps two-thirds of an inch in diameter, it does not cramp the hand as a smaller one would do. Such a student should be especially careful to raise the fingers very high in all slow practice, whether it be loud or soft, that flexibility may be constantly developed.

2. How would you teach poor music-sight-readers to read quickly, who would spend only a little time at such practice?

Ans.—Do you refer to pianists? Then use with them any simple duets, their own part limited to five keys, at first. Take every movement so slowly that the student will not feel in the least hurried, but will have plenty of time to read every note quietly. By degrees use music somewhat harder, but never try to play very fast, no matter what the movement is marked.

Limited space delays other replies another month.

S. A. E.

We wish to call the attention of all our readers and patrons to the paragraph in our Announcement (2nd cover page) which reads:—*Remittances should be sent by check, P. O. money order, or registered letter.* Money cannot be sent in any other way without danger of loss for which we cannot be responsible.—ED.

REVIEW OF RECENT CONCERTS.

IN BOSTON.

It has been rather an active musical month in Boston, ranging all the way from piano recitals to Requiems. The sacred school was represented by Verdi's Requiem, presented by the Handel and Haydn Society. We are not of those who hold that because this work is in a different school from that of Mozart or Cherubini, it must necessarily be faulty. The truth is rather the other way; had Verdi attempted the pure school of mass composition he would have failed, while, as it is, he has produced a work rather highly spiced, but still original and effective. It is weakest when it attempts the fugal style, and the brevity of its fugatas seems born of necessity. Its constant succession of chromatic harmonies becomes somewhat of a mannerism, but in certain parts, as in "Quam Olim Abrahæ," for example, is not unattractive. The work was well performed in its choral and orchestral portions. The dramatic "Dies Irae" has seldom been heard to better advantage. The trumpet fanfare at the "Tuba Mirum" was most brilliant, but one would have preferred the answering signal from a distance. Verdi has, in fact, marked it "Lontana." The solo work was not good, each of the four vocalists seem to endeavor to invent new and hitherto unheard of scales. The intonation in the concerted numbers often resulted in indescribable cacophony. Mr. A. L. King, the tenor, however, sinned less than the others in this respect, and his effective work in the "Ingemisco" deserves recognition.

The club concerts this month have chiefly presented miscellaneous programs. The Apollo gave one large work, Brahms' "Rinaldo" and the Boylston another, Romberg's "Lay of the Bell;" the former being heavy and phlegmatic save in its finale, and the latter rather antiquated in style, its best effects being in passages plagiarized from Mozart. Both

works were well sung, altho the "Lay of the Bell" could have had more powerful solo talent. We must not omit to mention that a really excellent composition by an American composer was upon the Apollo programs. Templeton Strong's "Haunted Mill" belongs to the very best class of native works. Not only is it well scored, the orchestral portions being remarkably striking, but it possesses a wealth of romantic beauty that is not always present in the native muse.

The American Opera Company has given a season of one week in Boston. The troupe is stronger than the average of the companies attempting opera in the vernacular. Madame Natalie is a good singer and a charming actress, Miss MacNichol is an adequate alto, and Miss Walker made an acceptable "Marguerite." The male singers were not quite as strong, but none of them were distressingly weak either.

At the Symphony Concerts the finest effect has been made with three movements from Berlioz's "Romeo and Juliet" Symphony, which were given with wonderful perfection. Mr. G. W. Chadwick's "Melpomene" Overture was received with much enthusiasm. It seems the best work, as a whole, which this talented composer has yet given forth. It is full of dramatic power and graphic detail, and one can venture to predict for it a place in the standard repertoire. Mr. Otto Roth, one of the youngest members of the orchestra, won a great success in Bruch's second Concerto for Violin, a work which altho not as exquisite as his first, is yet powerful and effective.

Among chamber concerts Brahms' Recital at Bumstead Hall may be mentioned, which was given by Mr. Otto Bendix, with complete success; and a most enjoyable concert by the Kneisel Quartet, which ended with an orchestral work, Brahms' Serenade in A, Op. 16, which was given under Mr. Gericke's direction, with a small orchestra of twenty performers. The excellent effect of such a band in a small hall (Chickering's) leads one to hope that the performance may lead to further efforts in the same direction. The works of Bach, Mozart or Haydn would receive a new significance (of course we do not mean the largest ones) if given in such a manner.

Madame Albani has returned to her native shores for awhile, and her concerts in Boston have been great successes both artistically and pecuniarily. Her voice is fuller and nobler than before, and she seems to us the one soprano of the Italian school (she was a pupil of Lamperti) who could do absolute justice to a Wagnerian *rolé*. She shades wonderfully well, for so heavy a voice, and she has a richness in the deep register which few sopranos possess. Only her trill seems defective, having a thin and pinched quality, which is disagreeable. She sang in all schools of work and won success in all. In a popular ballad, "Home, Sweet Home," she showed that even a great artist can sometimes sing a folksong without mouthing or distortion. But she was at her best in the broad, sacred school, and her oratorio selections reminded in their performance of the style of Parepa. Her company was a strong one. Signor Bevignoni proved an excellent director even with a small orchestra. Herr Ansorge was most artistic in piano solo, and Mr. Barrington Foote (altho weak in a Wagner selection) was altogether delightful in English ballads, in which his pronunciation could be a lesson to all those vocalists who believe themselves absorbed from all clear articulation, when attempting the Queen's English.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

The closing weeks of the season of opera in German at the Metropolitan Opera House, New York, witnessed the first serial performance in the country of Wagner's "The Ring of the Nibelung," a tetralogy if "Rhinegold" be considered an independent drama, otherwise a trilogy, "Rhinegold" being its prologue. Last year the performance in sequence of "Die Walküre," "Siegfried" and "Die Götterdämmerung" marked the close of the season at this theatre, and the great and profoundly interested audiences which attended then find their parallel in those which, as this is being written, lend appreciative and sympathetic attention to the now completed chain of dramas. All who are interested in Wagner's later works should bear in mind that when these words appear in print the Metropolitan Opera House Company will have begun an itinerary to embrace at least three cities,—Boston, Philadelphia and Chicago,—the focal point of which is the presentation of the "Ring" dramas and "Die Meistersinger." The educational import of this project is commanding.

Concerts of a high class in New York have been mostly symphonic. Those by the Theodore Thomas Orchestra have been particularly interesting in the novelties presented. First of all is a new pianoforte concerto by E. A. MacDowell—No. 2, in D minor. The American school—guild is better—should rejoice in the possession of MacDowell, a composer of rare gifts and great promise, and withal a man of character. The virtues of his first concerto are repeated in the new work; its safer critics tell us there is no less of imagination, no diminution of the poetic element, while beneath these appears a stronger technical foundation. The composer played the pianoforte part and at the close of the performance, if rumor be trusted, held court with all the pianists in New York his willing subjects and admirers. Other novelties produced during the month at Thomas's concerts are,—Symphony No. 5, in E minor, Tchaikowsky; Legende "Zaralyda," Svendsen; Benedictus for violins and orchestra, A. C. Mackenzie. Dr. Mackenzie's name also appeared upon a Philharmonic Society program. His "Twelfth Night" overture was the piece chosen. The composer of "The Rose of Sharon," the strongest work in the oratorio manner since "Elijah" gets scant treatment with us, in fact, towards the whole younger English school save Cowen, the United States is sternly unsympathetic. Perhaps the fact that Dudley Buck's "The Light of Asia" will soon have been given by the fine choir of the Novello Oratorio Concerts, London, with such soloists as Mme. Nordica, Mr. Lloyd and Mr. Santley. (Dr. A. C. Mackenzie, conductor), will awake an answering reciprocity on this side of the Atlantic. At the March concert of the Symphony Society, Beethoven's Ninth Symphony was given with the aid of the chorus of the Oratorio Society. The course of four concerts by the Boston Symphony Orchestra was brought to a close before an audience testing the capacity of Steinway Hall. Mr. Gericke's popularity in New York is very great; the New Yorkers are kind enough to say that his farewell (Herr Nikisch of Leipzig succeeds him as conductor of the Boston Symphony Orchestra, beginning next October) must only read *Auf Wiedersehen*. Mr. Seidl's series of five concerts is over, an American work performed is the overture "Heroic" by H. W. Nicholl, of whom it is said vast and wonderful manuscripts line his library sides. At the Brooklyn Philharmonic an interesting event was the joint appearance of Rafael Joseffy and Moriz Rosenthal; these brilliant virtuosi,—formerly master and pupil respectively,—played Rinecke's arrangement of a theme from Schumann's "Manfred," and that by Saint Saëns, on a Beethoven theme, both for two pianofortes. It is easy to conjure the scene of their triumph.

Among the singing-clubs of New York the following works by native writers were given: "A Song of Four Seasons," R. L. Herman, by Mendelssohn Glee Club; "Chorus of Spirits and Hours," Buck; "Storm Song," James Nuno, by Musurgia Society; "Peace, Troubled Soul," H. D. Sleeper, Nocturne, Otto Floersheim, by Rubinstein Club (female voices); "Twilight," Buck; "The Linden Tree," Max Spicker, by Orpheus Glee Club.

The chapter on the Quaker City will be a short one, not only is there little to record, but as this department is one of deeds not words, there will be little said. The joy of its inhabitants over the Boston's Symphony concert in February, was repeated March 13, when Mr. Gericke's band played Schubert's "Unfinished" symphony; Brahms's "Academic Festival" overture; Scherzo, "Queen Mab" from Berlioz's "Romeo and Juliet" symphony. Mr. Franz Kneisel was the soloist in Mendelssohn's violin concerto. Altho programs have not been received the usual midseason of concerts of the Mendelssohn Society, Conductor W. W. Gilchrist, and Orpheus Club, conductor, M. H. Cross, were undoubtedly given. Mr. Walter Damrosch is preparing the Philadelphians for Wagner by a course of pianoforte talks on the "Ring of the Nibelung."

The Cincinnati Apollo Club under Mr. Foley gave its second concert Feb. 28: part songs and choruses of good quality comprised the program, the American names being Buck and A. W. Thayer ("Heinz von Stein").

The Chicago Symphony Society gave the third concert of the season, March 1, crowding it full of novelties. There was Rosenthal, who amazed by his technique, but did not carry the pianists of the place out of themselves because of the mental or emotional contents of what he had to offer. Fritz Kreisler, the violinist, appeared also, and in riding boots. There was a new symphony by Gouvy, his eightieth opus. Why the society should take the pains to bring over from Paris the manuscript of this musician of the second or third-rate, when other and infinitely more worthy works lie unnoticed before it is a riddle. At first we thought the BOSTON MUSICAL HERALD responsible, as in the March number its well-informed Paris correspondent noted the Gouvy symphony as a new work at concerts of the *Conservatoire*; but Mr. Balatka must have been influenced by other means. It is a pity that the programs of the Symphony Society continue so undignified. There were two vocalists concerned in the concert now under notice,—Miss Hiltz a soprano, Mr. Bernhard, a baritone. Of their three selections one only would be tolerated in a program of similar purport in Eastern cities or in Cincinnati. A Benedictus for violins and orchestra, by Dr. Mackenzie (the one played in New York), followed Chopin's E minor Concerto, and was in turn succeeded by some ballet music by Ignaz Brüll! The playing of the orchestra improves slowly. The Chicago Apollo Club can always be trusted to maintain a high standard. Its fourth concert was given March 5; Schumann's "Manfred" music complete with Byron's text read by George Riddle, and Sir Arthur Sullivan's "The Golden Legend" which the Apollo Club produced for the first time in the country two years ago, constituted the program. Dr. Hopkinson, a Baltimore baritone, sang the solo music in "Manfred." The soloists in Sir Arthur's work were the same and Miss G. E. Johnston, Miss C. Nielson, Mr. George J. Parker. As Eastern people know, Mr. Parker's admirable enunciation is one of the best features of this well-poised singer; it, therefore, occasions much surprise to read from the pen of the leading critic in Chicago, strictures on this point. In German singing circles occurred a concert performance of Mehul's "Joseph."

Before sailing further West, the enterprise of the Choral Society of Washington, D. C., in bringing to a first hearing in the country the cantata "Callirhoë" by Dr. J. F. Bridge, attracts attention. This was one of the Birmingham novelties of last year. Unfortunately, the Choral Society gave the work without its orchestral setting. New England notes include a performance of Rheinberger's "Christoforus," by the New Bedford Choral Society, A. W. Swan, conductor; Gounod's "Messe Solennelle," by the Arion Club of Providence whose program of March 5, included a part song by A. A. Stanley, formerly the club's organist. More music in New Haven by the Boston Symphony Orchestra which uses analytical program books in all cities where series of concerts are given. Middle State affairs embrace a performance by the Orange, N. J. Mendelssohn Union, of Beethoven's "Elegiac Song," Op. 118, for mixed voices and string quartet, a comparatively unknown work. The Buffalo Orchestra has given two concerts; Rosenthal was the star at one. The instrumental selections are compiled with reference to pleasing rather than educating or instructing; they show much catholicity of selection. In Toronto, Canada, Handel's "Samson" was given by the Philharmonic Society, Mr. Torrington, conductor. The soloists were Mr. Babcock and Miss Hortense Pierce. Mendelssohn's "Elijah" was given in Ottawa; Mr. G. J. Parker and Dr. Carl E. Martin were the singers from the States called upon.

The Detroit Symphony Society gave a second concert, Jan. 29; Beethoven's First symphony (last movement omitted), was the important work. In Saint Louis the Choral society performed Massenet's "Eve," Feb. 28. In San Francisco the Loring Club, Feb. 6, sang Chadwick's "Jabberwocky," and "The Viking's Last Voyage," and two of the fine double choruses for Mendelssohn's "Sophocles" and "Antigone." The concerts by Rosenwald's Orchestra proved interesting; Hoffman's ballet music (Donna Anna); Wagner's "Kaiser" March; Saint Saëns' "Suite Algérienne" are noted.

G. H. W.

"There is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music—that does not make a man sing or play better."—George Eliot.

Distinguished Foreigner—I think the voices of American girls are very sweet, but they would be still more musical if conversation were carried on in a lower tone.

Chicago Belle—We make a good deal of noise, but you must remember our favorite amusement is concert going, and one gets in the habit of loud talking trying to make one's voice heard above the music, you know. *Exchange.*

N. E. CONSERVATORY ITEMS.

February 26th, a thoroughly enjoyable as well as suggestive and discriminating lecture by Rev. George Perin, upon Carlyle.

On February 26th, a soirée was given in Ashmont, in which Mrs. Nelson, Miss Marie Deering and Mr. Ramsdell participated. They are all heartily complimented in the press notices.

March 12th, Mr. E. E. Ayres gave a lecture on Homer and the Iliad, which was listened to with much interest by a large audience in Sleeper Hall. We never fail to take new courage for the cause of music when we see it linked in the minds of so many of our pupils with a taste for and devotion to high art in other great phases.

Mr. F. O. Chase, son of our esteemed secretary, has been making during the year past, a remarkable record in piano tuning. The number foofs up to 1500, including repairs, and embraces a wide field in the neighborhood of Providence, R. I., where he is located. Mr. Chase completed the tuning course in 1883, and is now in the employ of Cora Bros. It is also worthy of note that he was in no case recalled to do his work over.

On March 5th, at the Invitation of Mr. Elson, Madame Albani, with her husband, paid the Conservatory a visit. The cordial welcome extended her by students no less than teachers increased, the most favorable impression she confessed the equipment and operations of the Institution made upon her. The next day, again through the good offices of Mr. Elson, we were favored by the presence of Messrs. Foote, Ansorge and Barrett, members of the Albani Company, who entertained us delightfully in Sleeper Hall.

Another of the many rare and pleasant experiences for which our Conservatory life has become noted, was realized March 19th, in the visit (through the kind offices of Signor Rotoli) of Sig. Campanini and Miss De Vere, soprano, Signor Bologna, basso, and Signor Ferrari, accompanist, of his company. The singing of Miss De Vere with her exquisite pure voice was peculiarly winning. They will not soon forget their welcome nor we their glorious singing.

In response to many invitations, Messrs. Morse, Wulf Fries and Lincoln propose to make a concert trip next July through New York, Pennsylvania, Maryland and Virginia. They will give programs of popular classical music. It ought to be a delightful thing all round. Old students will greatly appreciate a breeze of this sort from the old home, and the gentlemen are sure of royal entertainment and a right good time. Students who would be glad to secure a visit to their own town may communicate with the Director of the Conservatory. We hope we may have some reminiscences of this trip as well as that of Messrs. Tinney, Faelten and Mahr, who in a similar way are to visit the West.

The young men of the Literary Club have made a beginning in the direction of a society of young composers. They propose to give a monthly program of original works. They have a committee to solicit pieces and make selections for programs. The American music deserves and demands encouragement in all legitimate ways; and with reasonable encouragement will, we are sure, occupy the great and alluring field open to it, where even a modest beginning like this of the club may lead way to outstrip all sober prophecy. The committee would be most glad to receive

contributions from old students who are working in the field of composition, and will if desired return the same with an account of their reception. They may be addressed to the Conservatory Club.

Mr. Elson is doing an admirable work in the interest of music by accepting invitations for lecture tours. He is highly appreciated, as we knew he would be, by the audiences which gather to receive an hour's unique and most instructive treat. He is thus almost a pioneer in a work which ought to be enthusiastically initiated by musicians who possess the rather unusual qualifications. Mr. Elson's last visit was to Ohio, where he appeared before the Cincinnati College of Music and at Oxford. In Cincinnati he was made the guest of the College of Music, and his lecture at the Odeon was attended by many of the faculty of the institution. In Oxford he gave two lectures, one on "English Song," the other on the "Genealogy of Music."

CONCERTS.

February 21, Recital of Pianoforte and Violin Music, given by Mr. Carl Faellen and Mr. Emil Mahr. Program: Sonata for Pianoforte and Violin, Mozart; Variations, F minor, Haydn; Impromptu, A-flat major, Schubert; Toccata, C major, Schumann; Album leaf, paraphrased by Aug. Wilhelmj; Romanesca, Gipsy melody from the 16th century, R. Wagner; Menuett, Mozart; Prelude, E-flat, from Studies, Op. 22, Rubinstein; a. Fairy Tale, G minor; b. Rigaudon, D major, Raff; Scherzo, B-flat minor, Chopin.

February 28, Soirée Musicale. Program: Marche Religieuse, Guilmant, Mr. Edward F. Brigham; Concerto, A minor, first movement, Schumann, Miss Oma Fields; Aria, "Anna Bolena," Donizetta, Miss Josephine Turner; Prize Song, from Meistersinger, Wagner-Bendel; Fantasie-Impromptu, C-sharp minor, Chopin, Miss Irene Gurney; "A Summer Night," Goring Thomas; Penso, Tosti, Miss Hortense Jones; Prelude and Fugue, E minor, Mendelssohn, Miss Ida Simmons; Capriccio, E minor, Mendelssohn, Miss Grace Proctor; Organ Prelude and Fugue, G major, Bach, Mr. Charles P. Garrett; Andante E Finale from Concerto, G minor, Mendelssohn, Miss Marie Dewing.

March 4, Piano Recital for Graduation, by Miss Cora N. Gooch pupil of Mr. C. F. Dennée; assisted by Mr. Wulf Fries, cellist; Mr. F. E. Woodward, baritone; Mr. C. F. Dennée, pianist; Mr. Wallace Goodrich, accompanist. Program: Sonata, in A major, Op. 69, for piano and 'cello, Beethoven; Hungarian Fantasie, first time in Boston, Tausig; Our King, piano and organ accompaniment, Rotoli; Nocturne, in E minor, Op. 20, Sgambati; Canzonetta, Op. 118, Boscovitz; Caprice on the duet from "Der Frieschütz," Op. 127, No. 2, Heller; Concerto in E flat, Beethoven.

March 7, Soirée Musicale, given by Dr. Louis Maas, Mr. Otto Bendix, Mr. C. E. Tinney, Mr. W. L. Whitney. Program: Variations on Theme by Beethoven, for two pianos, Saint Saëns; The Lord is a Man-of-War, Handel; a. Du Bist die Ruh; b. Auf dem Wasser zu Singen, Schubert-Liszt; a. Wedding March, b. Dance of the Elves, Mendelssohn-Liszt; a. Oh! Faintly Blushing Rose Bud, b. A Life on the Ocean Wave, composed for and dedicated to Charles E. Tinney, Maas; Suoni la Tromba, Bellini; Dance Macabre, for two pianos, Saint Saëns.

March 9, Recital by vocal pupils of Mr. Frank E. Morse and piano pupils of Mr. Frank Addison Porter. Program: My Dearest Heart, Sullivan, Miss Florence Lamy; Ah! 'Tis a Dream, Lassen, Miss Gertrude French; Kamennoi-Ostrow, Rubinstein, Miss Louie Eighmy; May-Dew, Bennett, Miss Martha Clafin; Loves' Eternity, Rotoli, Miss Florence McNie; The Linden Tree, Schubert; Miss Nellie Willson; Valse, Op. 118, Raff, Miss May L. Ham; The Daily Question, Meyer-Helmund, Miss Emily Boyer; Calvary, Rodney, Miss Jennie Willson.

March 13, Piano Recital by pupils of Frederick F. Lincoln. Program: Sonata, E-flat, Haydn, Miss Sadie Clark; Sonata, Op. 36, No. 3, Clementini, Miss Anna B. Metzger; Sonata, Op. 13, Beethoven, Miss Kittie H. Parker; a. Nocturne, b. Waltz, Chopin; Concerto, D minor, first movement, Mendelssohn, Miss Blanch L. Palmer.

March 18, Piano Recital for Graduation, by Mr. Merritt Alfred, pupil of Mr. C. F. Dennée, assisted by Monsieur Alfred de Séve. Program: Sonata in C-sharp minor, Op. 27, No. 2, Beethoven; Schlummerlied, Schumann; Poème d'Armour, Schütt; Scherzo, from Op. 135, Rheinberger; Liebesträume, No. 3, Liszt; Sonata for piano and violin, in D major, Op. 25, Goldmark.

March 25, Piano Recital by Miss Susie Wales, pupil of Mr. J. D. Buckingham, assisted by Miss Florence Pierron, contralto, and Mr. Buckingham. Program: Sonata, Op. 2, No. 3, first movement, Beethoven; Cavatina—Ah! S'estinto, Mercadanti; Toccata, Sgambati; Romance, Arabesque, Schumann; Scherzo, B minor, Chopin; The Journey is Long, Coombs; Ask Nothing More, Marzials; March and Finale, from Concertstück, Op. 79, Weber-Liszt.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

"Think more of your own progress than of the opinion of others."

Miss Carrie A. Kendrick, '70, is teaching in Worcester, O.

Mrs. Minnie E. Thomas-Powell, '82, is living in Springboro, Pa., and has a baby daughter to care for.

Miss Katharine Timberman, '88, continues her post-graduate studies at the N. E. C. this year.

Mrs. George Q. Stovall, '88, is continuing her studies at the N. E. C. this year.

Mr. Fred Peakes is teaching vocal music in Philadelphia and at Ogantz.

Mr. C. B. Snyder is having a busy year in Winfield, Kan., with his Conservatory and music store.

Miss Maud Welch, '86, of Topeka, Kan., is in New York City, and will remain there until June.

It is reported that a member of '81, now in Jacksonville, Ill., is about to become a benedict.

Miss Kate Josephine Tracy, '87, is teaching at her home in Salem and continues her study in the College of Music.

Miss Margaret Macrum, '88, in addition to her classes in Salem, Oregon, has a mixed chorus once a week in Turner, Oregon.

The New Bedford Choral Association, Mr. A. W. Swan Conductor, gave Rheinberger's The Legend "Christoforus" on the evening of February 26th.

Mrs. Nellie Chamberlain-Watson, a former student at the N. E. C., died in Grand Rapids, Mich., on March 5th, aged twenty-two years. She leaves a husband and little boy.

The Nashville, Tenn., Daily American prints a long interview with Mr. Clarence A. Marshall. Mr. Marshall gives the Nashville ladies the credit of possessing superior mezzo soprano voices.

Miss Sallie Joe Carlton, '88, has charge of the music department in the Carlton Female College, Bonham, Texas. There are fifty pupils in the department, and Miss Carlton is very busy. Miss Margaret Quimby, a former student at the N. E. C., is a piano teacher in the school.

The Yankton (Dakota) Daily Press of March 5th, has a notice of the recital of Mr. Stead, '87. Our boys are winning brilliant laurels for themselves and their Alma Mater. The Lullaby of Mr. Young's (Mr. Stead's associate) is pronounced by the Boston Traveller critic "charming."

Mr. Walter E. Clark teaches piano-forte, pipe organ and harmony in Lima, Ohio. Mr. Clark is the organist and director of music at the Market Street Presbyterian Church, and has recently accepted the position as organist for the Shawnee Commandery, Knight Templars in Lima.

A very neat souvenir program of a concert given by the Mozart Club (F. E. Hartshorne, N. E. C., Director), of Potsdam, N. Y., presents a very encouraging idea of what a local society may do—actually is doing. We have only words of the highest commendation for work of this sort. It must be mentioned as a thing sure to exert enormous force in the progress of music in the country. We commend the performance and the ambition of the Mozart Club.

From the *Terre Haute, Ind., Gazette*, February 2nd: "Miss Eva Alden, '88, has been so much absent from Terre Haute that many people heard her yesterday for the first time. She completely captivated all. Her playing is noteworthy for the gracefulness of her technique. It is a pleasure to see her play in addition to the pleasure which her artistic performance otherwise affords."

Miss Amy C. Leavitt, '78, has been busily engaged in teaching in Washington City for the past eight years, and writes: "I have always been interested in the *HERALD*, and of course in the Alumni. Have an interesting class and love my work better than when I entered upon it, an enthusiastic novice. Am playing all the time more or less in public, both solos and concerted music."

Miss Flora H. Evarts, '85, gave a recital in Providence recently, of which the *Dispatch* of that city says: "Miss Evarts is a former resident of Boston, a graduate of the New England Conservatory of Music, but has taken up her residence in this city. Her renditions show the result of unremitting labor and excellent tuition, and her touch and movement place her pre-eminently in the front rank of piano soloists in this city. All in all the young lady is a thorough musician and will without doubt stand high in the musical circles of this city."

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

There is nothing to record of Friday, the 1st of February, but Saturday, the 2nd, was a somewhat busy day. In the afternoon there were the rival attractions of a performance of *Elijah* at the Albert Hall by the Royal Choral Society, and the usual Popular Concert at St. James's Hall. *Elijah* had been given in the last mentioned building at one of Novello's Oratorio Concerts as recently as January 23rd, and a very fine rendering it received. Still, there is nowhere in London where oratorio sounds more effective than in the Albert Hall. The Royal Society's performance, however, was by no means all that could be desired, which was perhaps owing to the very fact that the work is so familiar to the members. The Popular Concert opened with a Sonata in C minor, by Emanuel Bach, for Violin and Pianoforte, which was finely played by Sir Charles and Lady Hallé. For his solos Sir Charles played Chopin's Impromptu in F-sharp, and Polonaise in F-sharp minor. The chief attraction, however, was Schubert's lengthy but ever welcome Octet. In the evening the Royal Amateur Orchestral Society gave a very creditable concert in the same hall, their program including Beethoven's *Lenora* Overture, No. 3, and Gounod's First Symphony, in D. It cannot be said that the latter is a work worthy to rank with the compositions of the greatest Symphony writers, but still it contains traces of that grace and beauty which are all the composer's own. M. Gounod, however, is one who requires words of either a deeply religious or dramatic interest to call forth his highest powers of composition, in which he may be said to resemble Richard Wagner. I know there are some who would call it absurd to compare the two men, and I have even heard it asserted that almost all that Gounod has written is beautiful, whilst almost all Wagner's music is ugly. Such a statement shows but a poor knowledge of what the great German has written; and although there is in many respects, no doubt, a great difference in the styles of the two composers, yet in the passion of their love music, the fervour of their religious music, and the beauty of both, I venture to say they have much in common. And here I would remark, that religious music is not always church music, for religious feelings find musical expression in many of their operas,—in *Faust*, *Tannhäuser*,

Lohengrin and *Parsifal*,—as well as in Wagner's *Supper of the Apostles*, and the oratorios, masses and anthems of Gounod.

At the Popular Concert, on the 4th, the 'young pianist, Mr. Max Pauer, reappeared, and gave a fairly good rendering of Schumann's Etudes Symphoniques. This is a work which is not often heard at the Popular Concerts, but no absolute novelty was included in the program, the other items in fact being far more familiar ones. The next night Mr. Max Pauer appeared again in the same hall, at one of the Symphony Concerts, and played Beethoven's Concerto in E-flat, in doing which he naturally challenged comparison with many far more experienced players, so that it is not surprising that the critics should put him on the back,—metaphorically speaking—and say, he will doubtless do better in course of time. Tschaikowsky's "Solemn Overture, 1812," of which I spoke in a former letter, was repeated at this concert, and the program also included Schubert's Unfinished Symphony in B minor. The Crystal Palace Concerts were resumed on the 9th. Otto Hegner was the pianist, and gave a wonderfully clever performance of Beethoven's C minor Concerto. The youthful player drew a large audience, altho the prices of the seats had been increased. The program included one novelty,—the overture to Lalo's opera, *Le Roi d'Ys*, which has been pronounced "a gloomy, noisy, and pretentious piece of program music."

At the Popular Concert of the same date, Mr. Max Pauer introduced a not very interesting Sonata, by Hummel, in F-sharp minor. A new violinist appeared, named Johann Kruse, a pupil of Herr Joachim, and led satisfactorily in Schubert's D minor Quartet, and Beethoven's String Trio in C minor, Op. 9, No. 3; but both on this occasion and the following Monday when he again appeared, he called forth adverse criticism in the Press for his solo playing.

On the 12th, one of the Symphony Concerts took place, at which the program was entirely selected from Wagner, save that it included Beethoven's Eroica Symphony. Mr. Henschel appeared in the double capacity of vocalist and conductor, for he sang "Sach's Monologue," from the *Meistersinger*, during which the orchestra was conducted by Mr. Hamish MacCunn. The program included the preludes to the two works founded on the legend of the Holy Grail, viz., *Parsifal* and *Lohengrin*, and the "Good Friday Music" from the former work.

On the afternoon of the 13th, Miss Geisler-Schubert, a great niece of Franz Schubert, and a pupil of Madame Schumann, gave a pianoforte recital at the Princes' Hall, her program being confined to the works of her illustrious relative, in the performance of which she proved herself an accomplished pianist.

At a vocal recital given by Mr. and Mrs. Henschel on the 15th, at the Princes' Hall, the two artists introduced a duet of a semi-buffo character for two coquettish lovers in Wagner's early opera, *Die Feen*, but there was no trace in it of the composer's ultimate style. Another choral work with a Scottish subject, by Mr. Hamish MacCunn, entitled *The Lay of the Last Minstrel*, was performed at the Crystal Palace on the 16th. It had previously been given and favorably received at Glasgow in December, and the English verdict upon it has entirely endorsed the Scottish one. The words are simply a selection from Scott's immortal poem made by Mr. James MacCunn, and of the music it may be said that it is well worthy of the words. The Palace Choir was not perfect in the choruses, but the orchestra and at least two of the soloists (Madame Nordica and Mr. Andrew Black) gave every satisfaction.

At the Popular Concert on the same afternoon, Mrs. Henschel introduced a charming song by Mr. F. Corder,—"O sun, that wakenest,"—the words of which are by Tennyson; but no instrumental novelty was introduced on either the 16th or 18th. On the afternoon of the last named date Otto Hegner gave a successful recital, in which he showed his acquaintance with the works of such different composers as Bach, Beethoven, Weber, Chopin and Liszt.

On the 19th, Mr. Henschel introduced at a Symphony Concert the overture to Wagner's early opera already alluded to. The themes are tuneful, but the orchestration is poor, compared with the composer's later works.

At the Albert Hall, on the 20th, the Royal Choral Society performed Signor Mancinelli's oratorio, *Isaías*, which was given first at Norwich some eighteen months ago. The music may be said to belong to the new Italian school, by which I mean the older Italian style modified and enriched by the influences of the more solid composers of Germany and France, such as Wagner and Brahms, Berlioz and Gounod. This however does not by any means make it what in England is ordinarily regarded as oratorio music. It is in its way as operatic as the sacred music of Rossini, but those who can appreciate sacred music of many schools must one and all pronounce upon it a most favorable verdict.

On the 22nd, Mr. Henschel gave a recital, the program of which was made up entirely of his own compositions. He was assisted by his wife and three other artists, and drew a large audience. At the Crystal Palace

on the 23rd, a new Symphony in F, by Professor Stanford was given for the first time in England, though it had already been heard in Germany. At the head of the score is the motto "Through youth to strife: through death to life." The music shows that the composer has lost none of his powers as a Symphony writer, and the mere fact that the work was first heard and most favorably received in critical Germany speaks volumes in its praise.

At the Popular Concerts both on the 23rd and 25th, Herr Grieg and his talented wife made their appearance, and the programs of course included some of the former's compositions, though there was no novelty of any importance. Otto Hegner gave another recital in the afternoon of the last mentioned day, but it was not so well attended as its predecessors.

The most important concert of the month came close to the end. I refer to the fourth of Novello's Oratorio Concerts, which was on the 25th, and at which a new work by Dr. Mackenzie, entitled *The Dream of Jubal*, was performed for the first time in London. It had already had a hearing in the provinces, having been composed for the jubilee of the Liverpool Philharmonic Society on the 5th. The book is a poem of a very high order, by Mr. Joseph Bennett. It describes how Jubal, the father of music, discontented with the poor sounds he is able to produce on his primitive instrument, has revealed to him in a dream the wonders and the power of music in the distant centuries. Thus he is permitted to hear some church music (a setting of the *Gloria in excelsis*), a song of comfort in bereavement, a triumphal march and chorus after a victory, a rustic's song in the harvest field, a funeral march and chorus in honor of a hero, and a duet of two lovers. The portions of the poems which connect these various movements are not to be sung at all, but recited, whilst the orchestra is constantly playing soft but still somewhat elaborate music. If the work has not the dramatic interest of the *Rose of Sharon* or the *Story of Sayid*, it is still quite worthy of the composer's reputation. Every specimen of the different sorts of music referred to is a good one, though the least satisfactory number is the duet for the two lovers, which lacks that passion and intensity to which Wagner and Gounod have accustomed us. Most beautiful of all however is the finale, entitled "Invocation to Music," which expresses in chorus the feelings solemn, yet joyful, of Jubal on awaking from his dream. At St. James's Hall the song of comfort was admirably sung by Miss MacIntyre, and that of the rustic by Mr. Lloyd, whilst the duet for two lovers was rendered by the two artists together. No one could have filled the part of reciter better than did Mr. Charles Fry. Band and chorus were well up to their duties, and many of the numbers were most enthusiastically received. As the work is not long enough to be performed by itself, it was preceded by Saint Saëns' setting of the 19th Psalm.

On the afternoon of the 27th a Symphony Concert was given, at which the chorus of the Leeds Philharmonic Society assisted, and did good service in Mendelssohn's *Walpurgis Nacht*, and Beethoven's Choral Symphony.

The month closed with a Patti Concert of the usual sort on the 28th, at the Albert Hall.

ERRATA in letter from London in February Musical Herald. For "Miss Emily Skinner," read "Miss Emily Shinner," and for "Mr. Hoyle," read "Mr. Hoyte."

FROM PARIS.

[By our own correspondent.]

Among other important works the Conservatory Society gave Berlioz' *Romeo and Juliet*. It was the most complete rendering of it I ever heard, and yet the score was not given in its entirety. A few numbers, or rather passages, were omitted; the reason for this being difficult to explain. It included five parts. A triple chorus took part, and Mr. Auguez sang the rôle Friar Laurence. In this "dramatic symphony," as he calls it, Berlioz exhibits his great power of picturing scenes and making them, as it were, visible to the ear. The first part for example, which describes a row and a fight, followed by the peaceful intervention of the Prince, is a perfect picture which hardly needs any explanation. With Berlioz programs, of which he made a constant use, are summaries for his orchestral pieces rather than interpretations of them. Another important number in the same concert was, "Gloria Patri," by Palestrina. It is written for two choruses. It is a magnificent hymn with a superb religious strain pervaded with a most solemn spirit.

In its last concert, the Conservatory gave Beethoven's overture of *Coriolan*, the 8th Psalm by Mendelssohn, and an unpublished symphony by Haydn in C. The manuscript of it has been recently discovered, and it was immediately ascribed as coming from that composer. The authenticity of it could hardly be denied. This symphony contains some very fine passages. It is not one of the greatest works of Haydn, it must

rank among his secondary ones. The second movement, an andante with variations, is exceedingly pleasing. The whole composition bears an air of freshness and spontaneity. In the same concert appeared Mme. Duvernoy-Viardot. She sang the last part of the first act of *Euryante*, by Weber, and two arias, the one from *Idomenus* of Mozart, and the second from *Rodelinda* of Händel. The singer is the youngest daughter of Pauline Garcia who became Mme. Viardot. Pauline Garcia, who is well known, is the sister of the famous Mme. Malibran, and herself an artist of European celebrity. She has three daughters and a son, the violinist Paul Viardot, who seem to have inherited the musical talent of the gifted Garcia family. Mme. Duvernoy-Viardot, whose husband, by the way, is Mr. Alphonse Duvernoy, a well-known pianist and composer, possesses a most artistic temperament and sings with much refined taste.

The most important number, however, of this concert, and which was the attraction on the programme, was the announcement that a symphony by Mr. César Franck was to be performed for the first time. The composer is the organ teacher at the Conservatory. He was born in Liège, Belgium, in 1822, and from his fifteenth year he established himself in Paris, where he studied at the Conservatory. He had already made very severe studies at home under the stern guidance of his father. At the Paris Conservatory he carried off several prizes. He is also quite a prolific author, having written considerably for the organ and the piano, besides large orchestral works. He is not a light composer by any means. He has a strong preference for religious music and has written several oratorios, the most successful of which is *Ruth*. If I am well informed, he has composed one single opera, which fact shows that his tastes run in another direction.

At the chatalet concerts Mr. Colonne, among other important works, has given us the symphony in G-minor by Lalo, and Saint Saëns' second symphony; in the way of novelties, a concerto for "Hautbois," and orchestra by Mme. de Granval, and a "divertissement" from the opera "Fiesque" by Lalo.

Mr. Lamoureux gave us Schumann's Symphony No. 3, Mendelssohn's Italian Symphony, and, of course, programs wherein Wagnerian numbers predominated. Among the novelties were included a "Matinée de Printemps" by Marty, and for the second time "The Wallenstein Trilogy" by V. d'Indy, a meritorious work of one of our youngest and most promising musicians. This week Mr. Lamoureux is giving an extra concert in which Mme. Essipoff will appear and play a concerto by Paderewski, presented for the first time in Paris. Mr. Montardon, of whom I spoke last year, has just begun a new series of concerts at the Theatre de la Renaissance. This brings to four the number of our musical associations whose symphony concerts take place at the same time.

A musical association of some of our music lovers, gave two evenings devoted to both very ancient and very modern music. Historically, the programs were very interesting, for they revived some very old compositions. Thus we heard a Sarabande and a Rondo by Marais (1692); a Minuet and Gavotte by the same; a Tambourin by Le Clair (1738); an Aria from *Rodelinda* by Händel (1725); an Arietta from "Étécle," by Legreuz (1675); an Andante and a Minuet by Melandre (1770); four "Pièces en Concert" by Rameau (1741); Le Carillon de Cythère by Couperin; and finally, "Le Concou" by Daguin. The modern numbers included a Divertimento for Flute and Stringed Quintette by F. Germsheim; an Aria from "Maître Ambros" by Widor; a Ballad "La Jeune Captive" by Lenepeu, and a Gigue by Loeillet.

At the Opera Comique "La Cigale de Madrid" in two acts by J. Peronnet was given. The revival of "Dimitri" by V. Joncières is announced. The management has also accepted an opera "The Merchant of Venice," the music by Mr. Defès. Mr. Defès is the Director of the Conservatory of the city of Toulouse since 1883.

ARMAND GUYS.

Vocal teachers have or should have much to say about breathing, and are always on the lookout for the freshest and most advanced views. They will be grateful for the following—from the *Youth's Companion*—first promulgated in a Kentucky school-house.

"We breathe with our lungs, our lights, our kidneys and our livers. If it wasn't for our breath we would die when we slept. Our breath keeps the life a-going through the nose when we are asleep.

Boys who stay in a room all day should not breathe. They should wait until they get out in the fresh air. Boys in a room make bad air called carbonic oxide. Carbonic oxide is as poison as mad dogs. A lot of soldiers were once in a black hole in Calcutta and carbonic oxide got in there and killed them.

Girls sometimes ruin the breath with corsets that squeeze the diaphragm. A big diagram is the best for the right kind of breathing."

MUSICAL MENTION.

NOTES.

Dvorak's new opera, "The Jacobin," was produced at Prague, Feb. 12.

Mr. Geo. J. Parker is probably the highest-salaried choir singer in Boston, his annual stipend being \$1,400 for eight month's service.

Hamish MacCunn, a young Scotchman, has produced a cantata on "The Lay of the Last Minstrel," which the London *Athenaeum* accords very high praise.

The visit to Australia of Mr. F. H. Cowen, which extended over several months, has had notable results in elevating the tone of music in Melbourne and thereabouts.

Tschaikowsky has been busy of late: a symphony in E minor; and an overture, "Hamlet," already noticed in musical journals, are to be followed by a ballet "The Sleeping Beauty."

Dr. A. C. Mackenzie's new cantata, "Dream of Jubal," brought out a few weeks since in Liverpool, was performed in London, Feb. 27. The work is not likely to increase its composer's reputation.

The Bayreuth *Blätter*, publishes in a recent issue, the complete sketch of the scene of a five-act opera entitled "Die Sarazenen," upon which Wagner was for some time engaged soon after the completion of "Reinzi."

The "Allgemeine Deutsche Tonkünstler-Versammlung" will hold its festival this year at Wiesbaden, June 27 and 30. Among the works to be performed will be Brahms' "Requiem," Berlioz's "Enfance du Christ," Wagner's "Liebesmahl der Apostel," and two works by Rich. Strauss, the symphonic fantasia, "Aus Italien," and "Burleske" for piano and orchestra.

The Bayreuth Festival Plays are to take place between July 27 and August 18. There will be nine performances of "Parsifal," four of "Tristan und Isolde," and five of "Die Meistersinger von Nürnberg," Parsifal will be given on Sundays and Thursdays, "Tristan und Isolde" on the four Mondays, and "Die Meistersinger" on the four Wednesdays, and on Saturday, August 17.

The death is announced, at Hotel Oxford, in this city, of Professor B. F. Baker, at the age of 78 years. He was at one time one of the most popular music teachers of New England. He was a teacher of singing and the piano, leader of choirs, taught singing-schools, and conducted musical conventions far and near. He published music books, was himself a composer and was for many years among the foremost promoters of sacred music in the country, having organized many excellent choirs. He was held in high esteem by pupils and associates, and was a gentleman of the old school, courteous in manners, exemplary in his life, and honorable in all things.

The Leeds Festival Committee have accepted the following outline program for the next October festival: Berlioz' "Faust"; New cantata "The Sword of Argantyr," written by Mr. F. Corder especially for the festival; "Ode to St. Cecilia," written to Pope's lines expressly for the festival by Dr. Parry; Beethoven's Choral Symphony; New cantata, "The Sacrifice of Freia," music by Dr. Creser and libretto by the late Dr. Hueffer; Spohr's symphony, "Consecration of sound"; Schubert's Mass in E-flat; Handel's "Acis and Galatea"; Mendelssohn's "Midsummer Nights' Dream" music: Brahms' "Requiem"; Mendelssohn's "Hymn of Praise"; Sullivan's "Golden Legend."

CONCERTS,

NASHVILLE, TENN. — Feb. 12, Pianoforte and Song Recital, by Mr. Robt' L. Loud, pianist, Mr. Clarence A. Marshall [N. E. C.], baritone. Program: Sonata, Op. 14, No. 2, Beethoven; Recitative and Aria, "Messiah," Handel. a. Berceuse; b. Scherzo in B-flat minor, Chopin. "Thou art Like unto a Flower," Liszt; "Yearnings," Rubinstein; "Slumber Song," Franz. a. Serenade; b. Tremolo, Gottschalk. "Wooing," Streliski; "Hunting Song," Marshall; Mazurka, Loud; Polonaise in E, No. 2, Liszt.

HARTFORD, CONN. — Feb. 23, Organ Recital by N. H. Allen, assisted by Mr. H. F. Trask, tenor, and Mr. S. C. Lord, organist. Program: Fantasia, G-major, Bach; Sacred Song, Forever with the Lord, Gounod; Fantasia, E-minor, The Storm, Lemmens; Offertoire, F-major, Wely; Communion, G-major, Batiste; Songs: Ves, for me, Raff; Morning Song, Grieg; a. Cantilène, b. March Solennelle, Mailly.

GREENCASTLE, IND. — Feb. 20. Recital given by Miss Ethel Q. Sutherland, pianist, assisted by Miss Anna Bunker, soprano, and Mr. J. H. Howe [N. E. C.] pianist. Program: Concerto in G-major, first movement, Beethoven; Faust, "Flower Song," Gounod; "Walhall," Wagner-Brassin; Nocturne, F-sharp major, Chopin; Cacoucha Caprice, Raff; Faust, "When in Thy Vision," Gounod; Mazeppa, for two pianofortes, Liszt.

GREENCASTLE, IND. — Feb. 27, Musicale given by Mrs. Orta P. John, assisted by Miss Lillie Throop, soprano, Mr. Herman Hinsching, clarinet, and Mr. J. H. Howe [N. E. C.] pianist. Program: Fugue in D-major, Fugue in C-minor, Bach; Concert Sonata, Scarlatti; Kreisleriana No. 2, Schumann; Nocturne, Op. 27, No. 2, Chopin; Rigoletto — Paraphrase, Liszt; "Ah, Whence Comes this Longing?" Proch; "Sonnambula," Clarinet, Verdi, Thornton; Second Concerto in G-minor, Saint Saëns.

JACKSONVILLE, ILL. — Feb. 28. Recital by pupils of Mr. Wallace P. Day [N. E. C.]. Program: Piano Duet, Overture, "Lodoiska," Cherubini; Rondo Capriccio, Op. 14, Mendelssohn; Cavatina, "Toi que j'aime," Meyerbeer; Song, Spinning, Cowen; I Puritani Fantasia, Leybach; "O loving Heart," Gottschalk; Polacca Brillante, Parker. Part Songs: "Last Night," Kjerulf; "The Return," Rheinberger.

NEW WILMINGTON, PA. — Piano and Voice Recital by T. M. Austin [N. E. C.], assisted by Miss Anna M. Wallace, accompanist. Novelletto in E, Schumann; Schubert Lieder, Sei mir gegrüsst, Liszt; Love, Godard; Maiden's Song, Meyer Helmund; Sarabande Moderne, Smith Wilson; Melodie, Von Holten; Nocturne, Op. 15, No. 3, Chopin; Suite of pieces for four hands, Tours; Crush'd by the Brunt, from Mahomet II, Rossini; Improvisation on Walter's Prize Song, from Die Meistersinger, Bendel; Rondeau Brillante, Op. 62, Weber.

MARION, ALA. — Teachers' Recital given by Mr. A. A. Hadley [N. E. C.], Misses Westlake, Withers, Kendall, and Smeallie. Program: Concerto in C-minor, first movement, Beethoven; Recitation, The Fisherman's Wife, Alice Carey; Song, Because of Thee, Tours; From Foreign Parts, Op. 23, Moskowski; Duet, O that we two were Maying, Smith; Recitation, scene from Leah the Forsaken, Daly; Aria, In questo Semplice, Donizetti; Concertstück, Op. 79, Weber.

LAWRENCE, KAN. — Duet Recital by Miss Nellie M. Franklin and Mr. John C. Manning, pupils of Mr. William MacDonald [N. E. C.] Program: March in C, from Charakter-Bilder, Op. 50, original composition for four hands, Rubenstein. Soires de Vienna, No. 5, in G-flat; No. 8, in D. Valses on themes arranged for four hands by H. Gobbi, Liszt. Last Movement from Symphony in E-flat, arranged for four hands by Hugo Ulrich, Mozart. Overture, The Naiades, Op. 15, arranged for four hands by the composer, Bennett. Danse des Bacchantes, from Philemon et Baucis, Gounod.

YANTON, DAK. — March 4. Piano Recital, by Mr. Frank L. Stead [N. E. C.], assisted by Mrs. E. M. Young, contralto; Mr. E. M. Young, Baritone. Program: Sonata in E-minor, Op. 90, Beethoven; Romanza from E-minor Concerto, Chopin; Scherzo in B-flat minor, Op. 31; "Flower Girl," Bevgiman; "Bird as Prophet," Schumann; Etude, Op. 2, No. 6, Henselt; Kamennoi Ostrow, Rubinstein; "Infelice," from opera Ernani, Verdi; Rigoletto Fantaisie, Liszt.

MINNEAPOLIS, MINN. — March 4. Song Recital by Geo. W. Fergusson, baritone, assisted by Walter Petzet, pianist, and Mrs. H. W. Gleason, accompanist. Program: "Bid Me to Live," Hatton; Salve, Regina, Buck; Sonata in D, Op. 28, Beethoven; "Lethe," F. Boott; "Nocturne," Seymour; "Good Night," R. Franz; "Marie," R. Franz. Aria, "Why do the Nations," Handel; Capriccio, Op. 76, F-sharp minor, Brahms; Romance in F-sharp major, Op. 28, Schumann; Scherzo, from Op. 135, in G-flat, Rheinberger; "The Dream," Rubinstein; "The Secret," Spicker; "The Muleteer of Tarragona," Henrion.

GREENCASTLE, IND. — March 6. Artists' Recital given by Zelda Seguin Wallace, prima donna contralto, assisted by Rosa A. Marquis, violin, Lena Eva Alden [N. E. C.], pianoforte, Anna Allen Smith, pianoforte, Hermann Hinsching, clarinet. Program: Overture, Marionette, Op. 105, Gurlitt; Voiche Sapete, Mozart; Souvenir de Haydn, Op. 2, Leonard; "Bid me Good-Bye," Tosti; Sonnambula, Theme and Variations, Thornton; "Maiden's Song," Meyer, Helmund. Overture, Commedietta, Gurlitt.

ST. PAUL, MINN. — March 7. Pianoforte Recital. Mr. Walter Petzet, pianist, Mr. Geo. W. Fergusson, Vocalist. Program: Prelude and fugue in E-Minor, Op. 35-1, Mendelssohn; "The Muleteer of Tarragona," Henrion; Impromptu, in G, Op. 90, Schubert; Capriccio, Op. 76-8, Brahms; "Good Night," "Marie," R. Franz; Capriccio in F-sharp minor, Brahms; Romance in F-sharp major, Schumann; Scherzo in G-flat, Rheinberger; "The Secret," Spicker; Tannhauser March, Wagner-Liszt.

KITTANNING, PA.—March 7. Piano Recital by Emanuel Schmauk. Program: Sonata, Op. 13, Beethoven; Impromptu, Op. 90, No. 4, Schubert; Mazurka, A-minor, Chopin; Scherzo, B-flat minor, Op. 31, Chopin; Nocturne, E-major, Schumann; Minuet, Op. 113, Rheinberger; Scherzo, Op. 47, Wm. Mason; Venezia di Napoli, Tarantelle-Liszt.

LAWRENCE, KAN.—March 8. Duet Recital by Miss Nellie M. Franklin and Mr. John C. Manning, pupils of Wm. MacDonald [N. E. C.]. Program: Overture, In the Highlands, Op. 7, Gade. Andante and Minuet from Symphony in E-flat, arranged for four hands by Hugo Ulrich, Mozart. Spanish Dances, Op. 21; No. 1, in G; No. 2, in D; No. 3, in F-sharp minor; No. 4, in D; original compositions for four hands, Moszkowski. Two Elegiac Melodies, Op. 34, for string orchestra; No. 1 in C-minor; No. 2, in G; arranged for four hands by the composer, Grieg. Polonaise in E-flat; original composition for four hands, Dvorak. Royal Gaelic March, introduction to the Banquet Scene, from the music to Macbeth; arranged for four hands by H. C. Timm, Kelley.

BOSTON, MASS.—March 15. Pianoforte Recital, by Mr. Carl Faellen. Program: Chromatic Fantasia and Fugue, D-minor, Bach; Sonata, B-flat major, Op. 106, Beethoven; a. Impromptu, F-sharp major, Op. 36; b. Polonaise, C-sharp minor, Op. 26, No. 1; c. Valse, A-flat major, Op. 69, No. 1, Chopin; Etudes en Forme de Variations, C-sharp minor, Op. 13, Schumann.

TERRERHAUTE, IND.—March 15. Concert and Zouave Company, under the direction of Professor James H. Howe [N. E. C.], Dean of the School of Music and Lieut. Willis T. May, U. S. A., Commandant DePaw Corps of Cadets. Lena Eva Alden [N. E. C.] solo pianoforte; Rosa Marquis, solo violin; Anna Allen Smith, pianoforte; Herman Hinsching, solo clarinet; Edward Ridpath, solo trombone; Charles P. Benedict, Captain of Zouaves, assisted by Mrs. Bertha Hoberg, soprano, of Terre Haute; Zouave Company, nineteen members; orchestra, twenty-three members, J. H. Howe, Conductor. Program: Part I. Overture, "Poet and Peasant," Suppe; Pianoforte, Concerto in A-minor, first movement, Schumann; Polonaise from "Mignon," Thomas; Souvenir de Haydn, Leonard; clarinet, Divertissement, Beyer; Waltz in E-Major, Moszkowski; "Bird of the Mountain" (violin obligato), Hubbard; Trombone, Air and Variations, Rollinson. Part II, Zouave Drill; Waltz, "Nadja," Tabani.

"Were it not for music we might say in these days the Beautiful is dead."—D'Israeli.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

Messrs. O. DITSON & CO., Boston, New York and Philadelphia. *A Night in Spain.* Massenet.

A really Spanish melody of the Seguedilla type. It is very attractive, and the music fits the words like a glove. The good taste of the French composer is well displayed in the work, which is published both for high and low voice.

Queen of My Heart. Cellier.

A favorite song from "Dorothy." It has previously been reviewed in these columns, and is published by Ditson & Company in high and low keys. Cellier's work in the direction of light opera is among the best of its class altho it never obtained full recognition until the last work—"Dorothy"—scored a great popular success.

Serenade. E. U. Emerson.

By all odds the best work Miss Emerson has yet printed. It is very melodious, and the simple broken chord accompaniment is yet interesting in its harmonies and modulations. It is for middle voice; highest note two-lined F.

Truly Fate is most Unkind. Colberg.

A good song for soprano or tenor (highest note is G-sharp) with a pretty accompaniment. The ending could have been better developed, but even as it is, makes a good climax.

Pansies. Herndon Morsell.

Rather crude. The melody is the conventional 6-8 production, and the accompaniment nothing remarkable. The harmonies of the end are not incorrect, but better progressions could be used. The song is for middle voice.

Entreat Me not to Leave Thee. Gounod.

Among all the thousand and one settings of this song of Ruth, the one by Gounod is the best. It is for mezzo soprano or alto voice (faithfulness and goodness is generally represented by alto voice just as sailor and soldier life is by baritone, in music) and unless we are mistaken has been reviewed in our columns before. It goes a little higher than full alto register, as its highest note is F-sharp. Its opening theme is its finest part, and there is a slight flavor of Bach's "My Heart ever Faithful" in its second theme.

The Dude who couldn't Dance. Knight.

An American comic song, for once not taken from the English Music Halls. It is quite as good as the imported article, but needs no musical analysis any more than a butterfly needs spring medicine.

Madrigal. Chaminade.

Has been reviewed in soprano edition. This is for contralto, and the pretty, dainty flavor of the work is sadly damaged by transposition into the deep register. Who, for example, would care to hear the "Shadow Song" from "Dimorah" attempted by a basso profundo!

O Blissful Morn. Fiorini.

An Easter song, for middle voice, highest note F, but optional higher notes make the work suitable for sopranos and tenors as well. Melodious, easy, and attractive. The poem, which is better than the average Easter poetry is by J. C. Macy.

To My Love. Bates.

A tenor or soprano song demanding a powerful voice to execute its *tours de force*. Its compass is only from d to g, but its tessitura is high. The lover uses *fff* in the ardor of his passion. There is a degree of melody in the work and considerable intensity, but it is too shapelessly ecstatic, and its words are neither poetry nor good grammar, mixing up the pronouns hopelessly, and presenting a very disjointed line of thought.

Think of Me. Benedict.

Very lyrical, and its richly harmonized accompaniment adds a subtle charm to the melody. Evidently this young composer has poetic thoughts and altho his accompaniment is difficult—a la Jensen—he does not disdain to write them to a singable tune. Middle voice, running up to F, but tessitura rather high.

Beauty's Eyes. Tosti.

A love-song of the Italian type, for tenor (or soprano) voice, to which is added a fine obligato for violin. It is quite attractive but neither deep nor startlingly original. Will prove a popular concert selection however.

Autumn Leaf Gavotte. Messer.

More Gavottes! There is some consolation in the fact that this is not a real Gavotte and does not produce the syncopated style of that ancient, but now rather threadbare dance. It has some good themes, however, of which the first is the best.

Fileuse. Chaminade.

Andalouse. Pessard.

Scherzo Polonaise. Matthias.

Three new additions to the excellent set of piano works which are being edited by Marie Lovell-Brown. All the set thus far have been of the French School, but this is no fault for it is time that our pianists should become better acquainted with the grace and daintiness of the Parisian composers of piano-music, and learn that the German school is not the Alpha and Omega of art. We recommend the three pieces to advanced pianists.

Dream after the Ball. Broustet.

The dreamer has evidently a polka-nightmare, but the tinkling character of some of the themes will cause the piece to find favor with many.

Perdita. Entr' acte. Jones.

A set of pretty but conventional themes, which are played as an entr' acte in "Winter's Tale." The work is embellished with a picture of Mary Anderson as Perdita.

Charge of the Light Brigade. Chas. Wels.

The usual military, four-hand piece. Plenty of fanfare, plenty of clatter, and a galloping rhythm that will please the general public even tho the reviewer finds it stale.

Romance. Haesche.

Has some really refined and original thoughts but they are presented without regard to symmetry or rule. Judging by a careful examination of the themes and their relationship to each other, we should say that the composer had the true musical instinct but was untrained and needed educational discipline to bring out all that is in him.

Messrs. A. P. SCHMIDT & CO., 13 & 15 West Street, Boston.

Symphony. Max Zach.

A song by our well-known viola player, the words of which are by Emily Selinger the artist. Altho some faults can be found with both words and music, the rhyming of "torn" and "form," and the repetition of one musical phrase at the close, for example, yet the effect of the song is by no means a bad one, and the climax at the words "singing a joyous note," is very bright and effective. The song is for soprano voice, compass D to G.

The Sea hath its Pearls. B. C. Henry.

This poem is set to music about as often as anything that has been written in America; (it may be added that the translation by Longfellow has become more widely known than the original by Heine) and this setting may take rank with the best. Its melody is direct, tuneful yet passionate, its accompaniment rich, contrapuntal, and earnest. Altogether then this work may find a good place in the repertoire for middle voice. Compass E to F-sharp.

The Triton. J. E. Webster.

The conventional bellowings for baritone. The joys of being a Triton are told not in the tritones forbidden by Richter, but in roulades innumerable, and in cantabile passage, for contrast. The work can be heartily recommended as a study-song, for it gives excellent scale practice, but as music it is by no means original. It goes down to G, and up to e, a useful baritone compass.

Wedding March. Hofmann.

Qui Tollis. Haydn (Mass in C). } H. M. Dunham.

Two excellent works which have just been added to the "Select arrangements for the Organ." We have so often referred to the excellence of this set, and to the careful editing, arranging, and registration of Mr. Dunham that we can only add that these two numbers are fully up to the reputation of the set, and can be cordially recommended for church and concert use. The Wedding March is peculiarly effective with its fiery fanfares, and broad "full organ" passages.

Ecole Primaire Duvernoy.

This elementary school is so well known that we need only say that this is a fine edition of the standard work.

Etude de Concert. Mac Dowell.

A real *Etude de Concert*, full of fire, dash and originality. Technically it presents many styles of difficulty, but octaves and chromatic work predominate. It is melodious, and performed by an advanced pianist in either concert or drawing-room, cannot fail to make a good impression.

Messrs. WHITE, SMITH & CO., Boston, New York and Chicago.

Cheerfulness. Newmann.

Of all the marches for male chorus, we consider this the best. Its melody is altogether charming, especially in its trio, and the harmonies are also excellent and singable. The work has been translated by Carl Pflueger, whose name far outshines that of the composer, on the title page.

As a Beam O'er the Face of the Waters. } Balfe.
Remember the Glories.
Avenging and Bright.

Three of the most characteristic of Moore's melodies, arranged for mixed quartet by Balfe. The quartets are quite suitable for popular occasions and will please musician and non-musician alike.

The Spinnet. } P. La Villa.
Kataplan.

Two beautiful two-part songs, musicianly in construction and most melodious. Of course the first is by far the deeper and tenderer of the two, for who could touch Bourdillon's poem without being moved by it. The works can be recommended to female choruses.

My Lady's Bower. Temple.

This song (before reviewed) is becoming so popular that it must be a "right bower" that the title alludes to.

Afterwards. Mullen.

Absolutely Italian in its melody. It has a good many thirds and sixths, and will not altogether please the classicist, but it will become very popular all the same, for the desire for a good, singable melody is nothing to be ashamed of and is almost universal. The work is published both for high and low voices.

The Dewdrop. Favarger.

Marche des Troubadours. Roubier.

In the Twilight. Lange.

Little and Pretty. Polka. Lichner.

Four reprints of tuneful works of medium difficulty. They will each and all form pleasant recreations for musical students who do not aim at classical music yet seek to avoid trash.

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Six Songs by Schubert. Transcribed for Piano. C. Faelten.

"Night and Dreams," "Cradle Song," "The Graybeard's Song," "To the Lyre," "Huntsman's Evening Song," and "Suleika," are the six songs which the talented pianist has chosen to transcribe as studies of expression. He has wisely placed the poem over each transcription in order that the student may grasp as far as possible, the meaning of the music. The numbers are not difficult and appeal more to the thought than to the technique of the pupil, altho, of course, the latter must not be lacking. It is a set of melodious recreations which can be most usefully employed by all conscientious teachers, and will awaken the poetic instinct in every really musical nature.

Messrs. OTTO SUTRO & CO., Baltimore.

Whispers.

Sea Dreams.

Violets

When Thou art Near.

A. Strelezki.

Four songs for middle voice, the third being a waltz song of pleasant and unhackneyed style. All four show refinement of melody and adequate harmonic construction. None of the songs are difficult, and they aim at the popular vein of ballad construction and succeed in going a little beyond and above it. The fourth is the best of the set, and is especially expressive both in melody and accompaniment.

Messrs. L. H. ROSS & CO., Boston.

Vintage Song. Burbank.

A drinking song quite out of the ordinary rut, both in words and in music. It is well suited to display a solid bass voice, and it goes down most impressively to great E at its final cadence.

Through the Twilight. Sacred Song. Gilbert.

A melodious song for alto voice. Spite of the tuneful style of the work and a few interesting modulations, we do not find the song quite up to the level of some of Mr. Gilbert's previous productions. Compass D to E-flat.

Normandie. Old French Dance. A. H. Fox.

The first part of this has a polka flavor, but the second theme has the style of a Bourrée. The work is tuneful and pretty.

L. C. E.

"LAF AND GRO PHAT."

"That's a very poor composition," said Jones, after he had patiently listened to ten minutes of piano torture

"I beg your pardon," replied Miss Any Tarish, "it is quite the reverse, for here at the end it is marked 'Fine!'"

In these days of apartment houses, it would seem to be natural that "Home Suite Home" should always be played in A flat.

Patti may be ranked with the greatest of instrumental players. In other words she is undoubtedly a Vocal-Liszt.

Albani took her stage name from the city of Albany where her early years were spent. When another great singer arises in that region we shall expect her to call herself Schenectadi which is altogether more Italian in flavor.

A critic recently spoke of a certain singer's voice as having good timbre but lacking fire, whereupon a sagacious friend suggested that she apply a match to the timber.

A party played horn at Dubuque,
I think 'twas an Earl or a Duque,
The neighbors were skittish
But as he was British
They bore it without a rebuque.

Of one of the last concerts of the season a newspaper man wrote: "The greatest success of the evening was achieved by Mr. X., the well-known tenor, who sang a 'noirceau' from the 'Cid' with a master hand."

There is a man at the circus who shaves himself with his feet, but we never before heard of one who sang with his hands.—*Kunkel's Review.*

"Then you are fond of classical music, Mr. Fitzjoy?"

"Not exactly, Miss De Johns, but when I am extremely nervous it puts me to sleep very nicely.—*Exchange.*"

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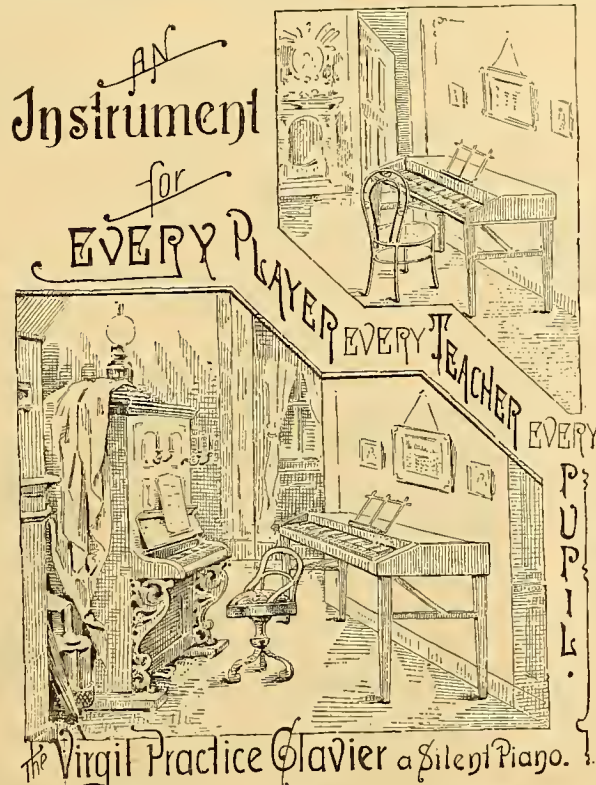
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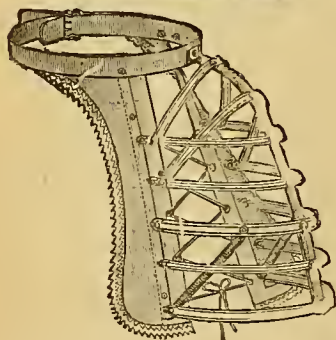
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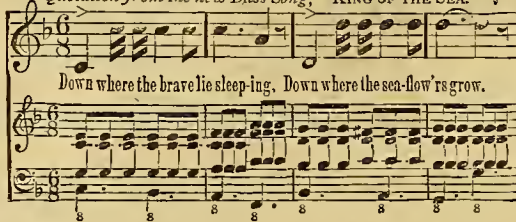
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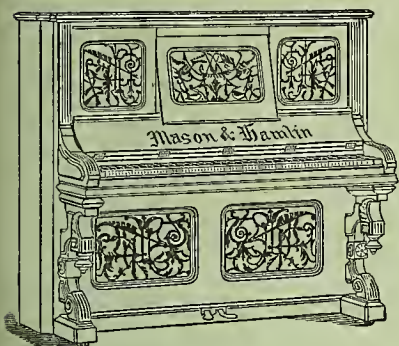
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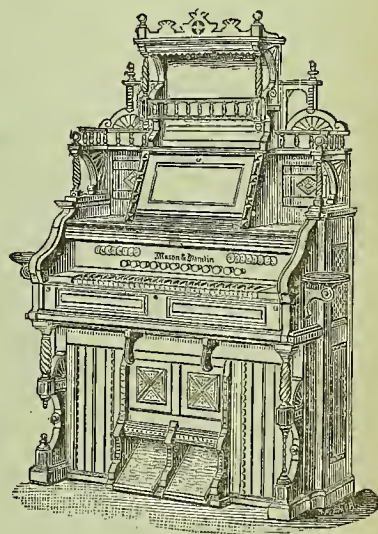
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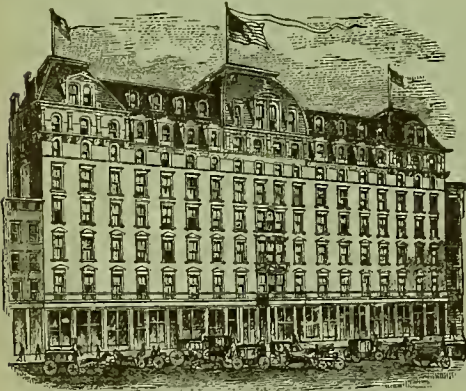
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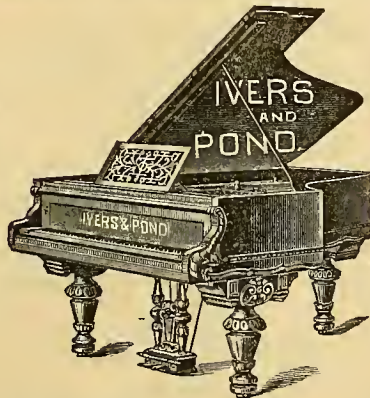
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No. 5.

"In the still air, the music lies unheard;
In the rough marble, beauty lies unseen;
To make the music and the beauty needs
The master's touch, the sculptor's chisel keen.
Great Master, touch us with thy skillful hand;
Let not the music that is in us die!"

WE who live in America at the present time are assisting at the birth of American music. Only within this generation has a race of composers at all worthy of the name, sprung up among us. The same wonderful progress which has taken place in literature and painting may be duplicated in music. A generation or two ago, it was contemptuously asked in England: "Who reads an American book?" Yet at present the editions of Howells, James, Longfellow, Mark Twain, and many other authors, covering very dissimilar fields of literature attain to very large proportions. In painting today the American artists hold their own in Paris, and make a fair showing at Munich. There are straws which show that the wind is blowing the same way in Music. Dudley Buck's "Light of Asia" has received representation and publication in England, Chadwick's "Melpomene" Overture has been heard at Copenhagen; the directors of the great festivals abroad begin to ask what American works are available to their use. It is the dawn of an artistic epoch for our country, and we believe that the native composer has come to stay. In a few years such great musicians as Rheinberger or Reinecke will not ask the question as they did a few years ago of the writer of this: "Are there any good American orchestral works."

THE Wagner fever which has attacked Boston so vehemently during the past month may leave wholesome effects behind it. Naturally a great deal of the furor is only superficial, and this was very clearly proved by the fact that during the performance of "Tannhäuser" (the simplest, too, of all Wagner's operas) some of the numbers which were executed in the worst possible manner, were encored with effusion, while excellent points of performance were passed by unregarded. One must, as Rufus Choate once expressed it, learn to "dilate with the proper emotion" in listening to Wagner's music. It is in some degree an acquired taste, but as this is true in a large measure of all music except the simplest rhythmic melodies, it is not a fault. The acquired taste is often the strongest one, and the love for Wagner's works grows in continual study. After the frenzy is past there will still be a residuum of Wagnerianism left. Some at least must have been sufficiently impressed by the works they have heard so recently, to undertake a course of Wagner-

ian study, and these will prove the best safeguard of the new school of music. Who knows! perhaps Wagnerian Clubs may yet drive out the Browning Clubs from our very clubbish city.

WHEN some American Wagner of the future casts around for a truly national subject to set to music, he will find himself in a quandary. We have no national legends around which could cluster a lot of musical reminiscences. The Indians who might form the subject of an American symphony, were an unmusical race, and left scarcely a scrap of tune upon which one might found an orchestral movement; the Puritans, who might otherwise become the centre of a musical poem, sang only square-cut psalms of very little musical value, and cared nothing for melody. Even the prospective composer of an American "Revolution Symphony" would find his way blocked by the fact that the Revolution (as our civil war) gave rise to nothing momentous in music. Only in the South, in the melodies of the cottonfields, will one find a repertoire which, at once original and attractive, could give rise to a national instrumental work, by forming the ground work of a symphony which should be really American. We suffer somewhat from the fact that none of our ancestors were musical to any degree, and that, in consequence, we have no musical foundations on which to build works that shall be exclusively and entirely indigenous to the soil.

AMONG the ancient Greeks music and poetry were one and inseparable, and almost all the reforms in musical history have been caused by the separation of the two arts and an effort to restore the proper connection between them. When the opera came into existence it was simply the effort of a few cultivated Florentines to cause music to express the emotions of poetry more truly, and their effort to bring back the Greek drama resulted in something much better. When music began to become independent of poetry through the arrogance of the Italian composers, Gluck's reforms were founded upon the old Greek thought, and again the arts became sisters. When the baleful talents of Rossini again placed music in the position of a tyrant towards poetry, the genius of a Wagner brought about a proper relationship again, starting out from the old Greek hypothesis. But with all this we may well doubt as to whether the Greeks had anything more than the theory, for their notation was crude, and their music must have been the same. Yet the more our art advances the more it assimilates itself with poetry, and the union but becomes stronger with the increasing ability of music to express poetic sentiment.

ELECTRICITY has worked many marvels in the recent past, and its increased application in the future is an assured fact. We believe it was Faraday who predicted that the day would come when people would turn on electricity in their houses as they now turn on water. But it is not only in utilitarian matters that the mystical fluid is likely to be employed; music also is likely to be benefited in some directions by it. In improving the action of organ stops, and causing them to speak quickly, electricity has already been employed, but there is also a chance of its being applied to the piano, as well. At present the chief fault of the piano is that, being merely an instrument of percussion, the tone cannot be modified after once being given. It is yet within the bounds of possibility that electricity may change this faulty condition. An electric current could be sent through a vibrating piano-wire that would increase or decrease its tone, and even give the vibrato quality which has been hitherto deemed impossible of attainment on the instrument. It is possible that some time in the future every piano may have, in addition to its ordinary pedals, or perhaps entirely replacing them,—an electrical pedal. When Mr. Edison has exhausted his other fields of invention, it might be profitable for him to turn his thoughts to the musical side of the electric problem.

SPEAKING of piano pedals leads us to protest against the awkward nomenclature used in connection with the soft pedal. The terms "Una Corda" (soft pedal) and "Tre Corde" (without soft pedal) have significance only upon the grand piano, and the questions asked by the intelligent pupil regarding the matter necessitates long explanations from the conscientious teacher. Can not a simpler system of terms be invented? One that shall apply to the square, upright and grand piano soft pedal alike? The "Sotto Voce Pedal" or "Mezzo Voce Pedal" would be intelligible enough, and could be abbreviated "S. V. Ped." or "M. V. Ped.," but these terms also seem awkward and unnecessarily verbase. Possibly an arbitrary sign, as the abbreviation "Ped." enclosed in a circle would be adequate, and would show at once to the eye, beyond the possibility of mistake, which pedal was desired. But almost any change from the terms "three strings," and "one string," (the literal meaning of "Tre Corda" and "Una Corda") would be an improvement. The time must soon come when a simplification and unification of musical terms and general nomenclature will be effected.

It has become too much the fashion in these days, to regard counterpoint as a learned, but rather useless adjunct to the science of harmony. Hauptmann has already deplored the fact in his essays, where he states that our music has become altogether vertical, as distinct from the time when it was horizontal in construction. Apart from the necessity of a knowledge of counterpoint to perfectly develop themes, a reasonable study of the science would lead to a far better appreciation of the beauties of the old school. Wagner's music, altho polyphonic can scarcely be called contrapuntal, since it by no means follows the rules of the "mathematics of music." It is, however,

possible that the taste for the music of the future, may lead to a greater love for the music of the past, and extremes meet in an unexpected manner. The growing delight in complexity may result in a revival of the old, symmetrical school of intricacy, but combined with more of emotion and passion than the old composers gave. The ideal composer may yet combine the contrapuntal skill of a Bach, with the melody of a Haydn and the sumptuousness of a Wagner. Music (as a scientific art) has undergone strange changes in the half dozen centuries of its existence, and no one can predict what the music even of the twentieth century may be like, but we cannot believe that counterpoint has yet said its last word in composition.

Voice teachers will appreciate the following sage words from a late paper upon "Teachers and Teaching in America," by one who represents the largest intelligence and ripest experience—Mr. John O'Neill.

"In a state of human society in which art is an infant or an exotic, it falls to the lot of the teacher to be at once the parent, the fosterer and the patron of art, and for the fulfillment of his ends under such conditions, it is imperative on him that he exhibit in his life the precepts which he inculcates; he must be an enthusiastic seeker of knowledge; he must be gentle, faithful, self-sacrificing; a great lover of truth and humanity, and a strong adversary of the misleading and the false. He must represent in himself all those gracious accomplishments which he proposes to others for the adornment of life and for the suppression of the sensual and the gross.

"The music teacher on this side of the Atlantic has often to create, always to foster a growth on the new soil; on the other side he stimulates, augments, or, at best, conserves that which was the growth of centuries, but here he finds (whether owing to the infancy of art or the influence of the national constitution, manners, customs, freedom of opinion, etc.,) that his *modus operandi* must be changed. He learns now to pay to the public, that court which he paid to the aristocracy on the other side, discovering that sincerity must be substituted for condescension, and that patient earnestness must pervade all his work."

A FOREIGN MUSICAL PROTECTIVE ASSOCIATION.

The French Society of Musical Composers is an organization established for the purpose of protecting the rights of its members in connection with their published and even unpublished compositions.

Both in England and France the author possesses dual interests in his works, viz: performing and publishing rights, and altho he may dispose of the former to a publisher, he can recover a fee for each public performance of his compositions. Owing, however, to the difficulty of ascertaining the time and place of such performances the composer labors under a decided disadvantage.

The society referred to has agents in every town in France, and it is therefore impossible to produce any work without the cognizance of this admirably managed association, which collects all fees due to its subscribers and protects them against loss. As a proof of its usefulness it may be mentioned that during the year 1888 it received upwards of 1,000,000 francs in royalties for payment to composers.

The origin of this society was due to the following incident. A certain M. Bourget, a well-known composer of songs in his day, entered a café where he heard one of his compositions in course of performance. On taking his seat a waiter asked him for his order. Bourget remarked that he did not require anything but simply desired to hear how his song was rendered. The waiter was obdurate and told him whether he wrote the song or not was a matter of no consequence, he must order some refreshment or go out. "Very well," the composer said, "bring me a cup of coffee." The proprietor happening to pass, Bourget addressing him said that he forbade the insertion of his songs in the program. His prohibition provoked a smile, and no notice was taken of it, whereupon the author sued the keeper of the establishment and obtained damages to the amount of 500 francs. Other authors and composers followed his example and eventually the excellent society previously referred was established, and French composers have since received the value of their labors in their native land.

MUSICAL INSECTS.

Poets have frequently alluded to the "busy hum of insect life" and its harmonious murmur adds a dreamy charm to summer's golden days. Naturalists have afforded us much interesting information as to the means whereby these tiny morsels of creation produce distinctive sounds, and musicians have succeeded in transferring to paper the actual notes to which they give utterance.

The song of birds has been often utilized by musicians even Beethoven having so far pandered to a taste for realism as to simulate (and that in masterly fashion) the utterances of the quail, cuckoo and nightingale in his Pastoral Symphony. Mendelssohn, too, has idealized insect life in his "Midsummer Night's Dream" music.

From researches recently made it has been discovered that the cricket's chant consists of a perpetually recurring series of triplets in B natural whereas the "death watch" utters a series of B-flats in duple rhythm extending over one measure and an eighth. The female indulges in precisely the same musical outbursts one minor third lower.

The whirr of the locust is produced by the action of muscles set in motion by the insect when drawing air into its breathing holes, and which contract and relax alternately a pair of drums formed of convex pieces of parchment-like skin lodged in cavities of the body.

The male grasshopper is an "animated fiddle." Its long and narrow wings placed obliquely meet at the upper edges and form a roof-like covering. On each side of the body is a deep incision covered with a thin piece of tightly drawn skin, the two forming natural "sounding boards." When the insect desires to exercise its musical functions, it bends the shank of one hind leg beneath the thigh, and then draws the leg backwards and forwards across the edges and veins of the wing cover.

The sound produced by the common housefly is produced by the motion of its wings, the vibrations of which amount, incredible as it may appear, to nearly 20,000 in the minute. The actual note heard is F. The honey

bee with half the number of vibrations, causes by similar means a sound one octave lower, and the ponderous flight of the May bug originates a note an octave lower than the bee.

It is interesting to add that the popular mosquito is responsible for the production of A natural when wooing her victim in the otherwise silent watches of the summer night.

POETRY AS AN INCENTIVE TO MUSICAL INSPIRATION.

Altho the highest type of inspiration is the natural product of an author's mind, the conception of the poetry shines with added lustre, when clothed in musical garb. This is evident in many purely instrumental works where the adopted idea forms the undercurrent of thought that dominates it, but in such cases it appeals less to the public at large than the educated musician. When on the other hand the actual words of the poet are allied to music, their motive and intent become apparent to all, intensified by the aid of a kindred art.

The composer absorbs the beauty of the text, and his own mind becomes the crucible wherein its emotional significance undergoes a refining process, and the charm of the original is rendered additionally apparent, when it reappears in its new form.

How many charming songs hitherto neglected and unappreciated have been rendered famous by reason of their musical setting! How many trivial and worthless verses also have been tolerated for the sake of the beauty of the music to which they have been wedded.

Many so-called composers, however, have altogether mistaken the nature of the connection that should exist between poetry and song. They simply examine the rhythmic construction of the verse and invent a melody that will coincide as far as accent is concerned, utterly regardless of the necessity of dealing with the emotional significance of the text, altho if an opportunity offers to vulgarize their production by commonplace realistic or sensational device, they do not scruple to avail themselves of it. Such "descriptive" writing is, however, simply an outrage on art.

In lyrical works of more extended pattern the composer is also greatly indebted to the poet. The general form of the work is here suggested to him, dramatic features indicated, and his vein of thought concentrated within a given focus. The irksomeness of restraint in such a case disappears, and a coherent train of idea is formulated in his mind. In a dramatic Cantata for instance, each personage taking part in the action assumes a distinct individuality, which forms part of the composer's conception, which also becomes tinged with appropriate local color.

It is true many *libretti* are far from satisfactory, and Wagner's conviction that the composer should provide his own literary material is undoubtedly based on a sound principle, but as such a task is beyond the means of many excellent composers, they must fain be content to avail themselves of the aid of others, even tho the eloquence of the poet is not an omnipresent feature.

"Music is a prophecy of what life is to be—the rainbow of promise, translated out of seeing into hearing."

MUSICAL REPOSE.

All art works worthy of the name possess a quality that for lack of a better term we designate, repose. The musical composer, the painter, or the poet alike strive to attain it, as they fully realize the fact that it is an indispensable feature, and the test whereby the worth of an art production is largely determined. A work may be distinguished by originality of conception, skillful development, and dramatic force, but if it lacks repose, it is shorn of its chief beauty. For this reason Beethoven, Haydn, Mendelssohn, and indeed all really great composers have been wont to frequently rewrite their works, even after their public performance.

It is seldom that a *chef d'œuvre* springs spontaneously into life. Like the diamond in the mine, various crudities and blemishes have to be removed before it stands revealed in perfect beauty. In the heat and fervor of composition, ideas chase each other so rapidly through the brain that as a general rule, their original presentation by the composer in orderly and well-contrasted sequence is well-nigh impossible. Their classification, exposition and treatment by means of which their full intent is made manifest to others, is the result of a subsequent process.

If an orator bewilders his audience by stating in rapid succession a series of brilliant augmentative points without affording an opportunity to digest each in turn, his eloquence will in no wise atone for his failure to render his views intelligible.

Unless the composer subjects his ideas to rigid analysis and intelligible exposition besides providing brief points of repose, he will fail to convey to others the emotional significance of his conception.

Some musical lexicographers (including Niecks) define "point de repos" as a "pause." Nothing can well be more misleading than this explanation. An abrupt pause is destructive of repose and the sensation of restfulness is by no means contingent in all cases on the cessation of motion. Indeed, the introduction of occasional intricacies and complications by way of contrast often produces the result, by relieving the monotony which sometimes characterizes a work on its first inception, either in consequence of a too prevalent sentimentality of expression, or unbroken rigidity of outline.

Technically considered the "point of repose," implies the use of a tonic chord, or one closely related to it, led up to by a cadence, either perfect, imperfect, or plagal, representing a whole or partial close. In a wider sense any musical device that temporarily produces an aural sensation of rest, and relieves the overtaxed faculties of the ear, may be regarded as a point of repose. For instance the slightly altered form of a phrase on its close repetition, or its varied dynamic shading often suffices to produce such a result.

The incoherency of much of the music produced by composers of the modern German school, is attributable to lack of repose. The noble simplicity of classic art

is ignored and an endless series of wearisome and uninspired platitudes torture the ear, the inherent poverty of idea being ill concealed beneath a pretentious and laboured scholastic disguise.

It must not be forgotten when considering this subject that there is also such a quality as repose in interpretation, otherwise the most perfectly conceived design of the composer would be frustrated. The three leading essentials of such artistic reading may be described as equality of tone, just idea of tonal proportion, and perfect command of tempo. Restless excitability is fatal to every phase of repose.

A musical interpreter must have full control of his own physical and mental resources before he can translate worthily the thoughts of an inspired composer.

OLD vs. NEW VIOLINS.

H. W. PALMER.

Until a comparatively recent date the statement that the violin improves with age and use has passed unquestioned. "Old friends, old wine, and old fiddles," is an old adage. But lately a cry has been raised, mostly by violin makers, that this is all a mistake, at least so far as fiddles are concerned; that these masterpieces of the old makers have lost what goodness they once may have had, and have been worn out by vibration; that in fact they have become so valueless they should be discarded for instruments of modern make.

Just how this wearing out has been accomplished is not clearly shown, assertion taking the place of demonstration, and denunciation being substituted for investigation.

A late writer attempts to run a parallel between the pianoforte and the violin, arguing that as the first wears out in a few years, the latter does the same in a longer period. But there can be no comparison between the two, as one has an enormous mass of long, heavy metallic strings, which acting in concert, strike powerful blows, and act upon the sound-board somewhat as a bursting charge of giant powder does on a cannon, while in the case of the violin, the strings are short and light, and wholly incapable of producing such a result.

Were these attacks on old instruments made by those most familiar with them, by violinists, connoisseurs, and experts, they would be more deserving of attention, and refutation, but it is generally the case that in the course of an article depreciating old and extolling modern violins it is stated that that celebrated maker, Mr.——, has, after long research, discovered the secret of making new violins with all the good qualities of old ones, and none of their defects, and moreover, has rediscovered the genuine old Cremona varnish! It is generally added that these matchless instruments are made from the oldest wood procurable, especially from old churches, the timber of which seems to be considered the *ne plus ultra* of fiddle material.

Should this go much farther it is not improbable that, ere long, some enterprising maker will announce that he makes violins, the backs of which are from an old pulpit permeated through and through with sound theology and

the fine points of Calvinism, and the belly-wood from the singers's gallery, and still vibrant with the consecutive fifths of pennyroyal tunes, and the rushing fugues of Billings and Holden.

One of the greatest obstacles to the adoption of this claim of the superiority of modern instruments is the fact that nearly all violin virtuosi, soloists and artists, both in this country and in Europe persistently cling to their old and cherished idols, and utterly refuse to throw them aside. This is so generally and almost universally the case that when one can be found who is derelict, his name is paraded before the public with such a blare of trumpets, as would rival those which threw down the walls of Jericho.

This article is not written in any spirit of hostility to modern makers or instruments, but with a sincere conviction that old violins are undeniably valuable, and have manifold and just claims upon our love and appreciation.

"If there is any other musical journal in the United States which rivals the BOSTON MUSICAL HERALD for sound learning, good taste and integrity of judgment, we don't know where to find it."—*Ex.*

MUSICAL READING COURSE.

REQUIRED READING FOR MAY—THE STUDY OF HANDEL CONTINUED,* TOGETHER WITH—MEMOIRS OF THE EARLY ITALIAN PAINTERS—BY MRS. JAMESON,† AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

SUGGESTED: ROSTRO'S LIFE OF HANDEL,‡

Art is more than music, and the musician to be an artist must be more than a musician. By the side of the study of the lives of the great composers now before our view, we set, in Mrs. Jameson's justly celebrated memoirs, some great fellow artists. It will afford to students of music very wholesome and stimulating comparison. So close are the arts that their very nomenclature is at bottom a common one, and it is hard to see how the disciple of one can help being the warm advocate and lover of the other.

We trust that our readers here as in the strictly musical reading will pass on and make the connection between worker and work, and will embrace every opportunity to study deeply and sympathetically the creations of Da Vinci and Correggio and Angelo and the rest. And we hope that music and the sister arts will touch like carbon points between which shall flame a great light to illumine thought and fire imagination.

The discussion of the Oratorio begun in this number will be continued in the June HERALD, which will also contain some notice of Bach, the remaining great name in the history of the classical Oratorio. There will also appear in that—the half year number—a series of questions covering the readings thus far. These will be found useful for review and in reading circles.

"Handel was a man of character and high intelligence, and his interest was not like that of too many musicians, confined to his own art exclusively. He liked the society of politicians and literary men, and he was also a collector of pictures and articles of artistic value. His power of work was enormous, and the list of his works would fill many pages. They belong to all branches of music, from the simple air to the opera and oratorio. His most important works of the two last named classes have already been mentioned. But his instrumental compositions, especially his concerti for the organ and his *suites de pieces* for the harpsichord, ought not to be forgotten. Amongst the contrapuntists of his time Handel had but one equal—Bach. But he also was a master of the orchestra, and what is more, possessed the rare gift of genuine melody, unfortunately too often impeded by the rococo embellishments of his arias. The extraordinary rapidity with which he worked has already been referred to. It is true that when his own ideas failed him he helped himself to those of others without the slightest compunction. The system of wholesale plagiarism carried on by him is perhaps unprecedented in the history of music. He pilfered not only single melodies, but frequently entire movements from the works of other masters with few or no alterations and without a word of acknowledgement."

"To this time (1720) also belongs the celebrated rivalry of Handel and Buononcini, a gifted Italian composer, who by his clique was declared to be infinitely superior to the German master. The controversy raised a storm in the aristocratic teapots, and has been perpetuated in the lines generally but erroneously attributed to Swift, and in reality written by John Byron:—

'Some say, compared to Buononcini,
That Mynbeer Handel's but a ninny;
Others aver that he to Handel,
Is scarcely fit to hold a candle.
Strange all this difference should be,
'Twixt Tweedle-dum and Tweedle-dee.'

Altho the contempt for music, worthy of Chesterfield himself, shown in these lines may seem absurd, yet they contain a grain of truth. Handel differed from his rival only in degree not in essence. In other words, he was an infinitely greater composer than Buononcini, but had he continued to write Italian opera there is no reason to conclude from his existing works of that class that he would have reformed or in any essential point modified the existing *genre*.

The contest was, therefore, essentially of a personal nature, and in these circumstances it is hardly necessary to add that Handel remained victorious. Buononcini, for a reason not sufficiently explained, left London, and Handel was left without a rival. But in spite of this his connection with Italian opera was not to be a source of pleasure or of wealth to the great composer. For twenty years the indomitable master was engaged in various operatic ventures, in spite of a rival company under the great singer Farinelli—started by his enemies—in spite also of his bankruptcy in 1737, and an attack of paralysis, caused by anxiety and overwork. Of the numerous operas produced by him during this period it would be needless to speak in detail. Only the name of the final work of the long series, *Deidamia*, produced in 1741 may be mentioned here. That Handel's non-success was not caused by the inferiority of his works to those of other composers is sufficiently proved by the fact that the rival company also had to be dissolved for want of support. But Handel was in more than one way disqualified for the post of operatic manager, dependent in those days even more than in ours on the patronage of

* Schoelcher's Life of Handel, price, postpaid, \$1.75.

† Price, postpaid, \$1.35.

‡ Price, postpaid, \$2.40.

All the above may be ordered through the HERALD.

the great. To submit to the whims and the pride of the aristocracy was not in the nature of the upright German, who even at the concerts of the Princess of Wales would use language not often heard at the courts when the talking of the ladies during the performance irritated him. And what was perhaps still more fatal, he opposed with equal firmness the caprices and inartistic tendencies of those absolute rulers of the Italian stage—the singers."

"It is a question whether Handel's change from opera to oratorio has been altogether in the interest of musical art. The opera lost in him a great power, but it may well be doubted whether dramatic music, such as it was in those days, would have proved a proper mould for his genius. Neither is it certain that that genius was, strictly speaking, of a dramatic cast. There are, no doubt, in his oratorios—for in these alone Handel's power is displayed in its maturity—examples of great dramatic force of expression; but Handel's genius was in want of greater expansion than the economy of the drama will allow. It was no doubt for this reason that from an inner necessity he created for himself the form of the oratorio, which in spite of the dialogue in which the plot is developed is in all essentials the musical equivalent of the epic. This breadth and depth of the epic is recognized in those marvellous choral pieces expressive either of pictorial detail (as the gnats and the darkness tangible and impenetrable in *Israel in Egypt*) or of the combined religious feeling of an entire nation. By the side of these even the finest solo pieces of Handel's score appear comparatively insignificant, and we cannot sufficiently wonder at the obtuseness of the public which demanded the insertion of miscellaneous operatic arias as a relief from the incessant choruses in *Israel in Egypt* at the second performance of the great work in 1740. Handel is less the exponent of individual passion than the interpreter of the sufferings and aspirations of a nation, or in a wider sense of mankind. Take, for instance, the celebrated *Dead March in Saul*. It is full of intense grief, in spite of the key of C major, which ought once for all to dispel the prejudice that sorrow always speaks in minor keys.

Even Chopin himself has not been able to give utterance to the feeling in more impressive strains. And yet the measured and decisive rhythm, and the simple diatonic harmonies, plainly indicate that here a mighty nation deplores the death of a hero. It is for the same reason that Handel's stay in England was of such great influence on his artistic career. Generally speaking there is little connection between politics and art. But it may be said without exaggeration that only amongst a free people, and a people having a national life such as England alone had in the last century, such national epics as *Judas Maccabæus* and *Israel in Egypt* could have been engendered. In the same sense the *Messiah* became the embodiment of the deep religious feeling pervading the English people, and Handel by leaving Italian opera for the oratorio, was changed from the entertainer of a caste, to the artist of the people in the highest and widest sense. The *Messiah* is indeed the musical equivalent of Milton's *Paradise Lost*. This leads us to another and equally important aspect of the same subject—the important influence of English poetry on Handel's works. Not only are some of the greatest names of English literature Milton (*Allegro and Penseroso*), Dryden (*Alexander's Feast*), Pope (*St. Cecilia's Ode*) immediately connected with Handel's compositions, but these spirits of the poets, and especially of Milton, pervades his oratorios even when he has to deal with the atrocious doggerel of Morell or Humphreys."



HANDEL'S INSTRUMENTAL WORKS.

So subordinate an item, in the general heritage bequeathed by our great master, are his instrumental compositions that with a very few exceptions they suffer something near oblivion. Few players of the pianoforte are acquainted with more than the "Harmonious Blacksmith;" few organists have studied beyond the overture to the "Occasional Oratorio."

Very likely thoughtful readers have queried why so great a master of the organ and the harpsichord should seem to have left so little literature for these instruments behind him.

His great contemporary, Bach, has left a mass of transcendent value, and, as every good student knows, of the highest usefulness.

But Handel was a practical man and wrote for an immediate purpose and an instant demand. These were first met by the production of Italian opera; then, of Oratorio. In these successive fields his energies were pushed to their utmost. He could not stop to produce those ideas which should utter themselves best through instrumental forms.

And so we have what appear fragments beside the long roll of great vocal compositions which bear his name.

It is superfluous to say that they are not to be ignored, from an artistic point of view. A well schooled organist will find no little pleasure in reading the organ concertos which in their day at the hands of the composer created so profound an impression. They become at once an addition to organ literature of great consequence, and took rank with the immortal works of Bach. This was likewise true of the pieces written for those instruments which have been supplanted by the pianoforte. These are within so easy reach of our readers that some account of them in detail will be especially *apropos*.

The first part was published in 1720 and was entitled Suites and Pieces composed by G. F. Handel, first volume, London, printed for the author, and are to be had at Christopher Smith's, at the Hand and Musick-book in Coventry street, ye Upper-end of ye Hay-market; and by R. Mears, Musical Instrument Maker, in St. Paul's Churchyard, Engraved and Printed at Cluer's Printing Office in Bow-Churchyard, Cheapside; where all manner of Business is printed and all sorts of Copper Plates curiously Engrav'd. Prize, one Guinea.

Handel, who edited it himself accompanied it with the following words: "I have been obliged to publish Some of the following Lessons, because Surreptitious and incorrect Copies of them had got abroad. I have added several new ones to make the work more usefull which if it meets with a favourable Reception; I will still proceed to publish more reckoning it my duty, with my small Talent to serve a Nation from which I have received so Generous a Protection." G. F. HANDEL.

The promised continuation never appeared; however J. Walsh in London, who printed the first part, also published in the year 1733 several pieces obtained surreptitiously from the composer, as a second part. These pieces Handel had written for the young princesses and had not intended to publish in this form. A third collection appeared in 1833 in Amsterdam and in 1735 the six fugues for organ and harpsichord. They were written, however, about fifteen years before.

We are indebted for the above to the Breitkopf and Härtel edition of Handel. An examination of the works themselves is rewarded by an enticing glimpse into the piquant and delicate elements of Handel's mind. Huge in the general impression he has bequeathed, he does not fail to impress himself upon a disciple as a myriad-sided musician who handles the daintiest

tool with as familiar mastery as the lever which might move a world.

In the compositions before us he has for the most part laid aside his thunder-bolts, and in a style most chaste and perfect reveals his finer hand. A temperament more exquisitely sensitive than that of his fellow master, forbids his using the rougher means of expression which Bach in so supreme a fashion forced to his sovereign purpose, and so throughout, the finest ear finds nothing to offend it, and, providing the method of his art be apprehended everything, is found full of perfect grace and beauty.

Such a result is, however, greatly prejudiced by the fact that the art forms of Handel's day have become antiquated and superseded by others which are greater and have so taken possession of us as to overshadow the old.

And so it is quite true that an undeveloped taste may fail to grasp those elements of beauty of which we have spoken. A love of music does not involve an appreciation of those forms which have been impressed upon it in its birth in the genius of a great composer.

The charm of Handel's grace and simple grandeur is not likely to be apparent apart from earnest study and the effort to enter into his outlook and touch sympathetically himself.

But when this is faithfully done his sensitive insight and his masterful technique will administer through his music an abundant reward. The musician will find himself returning to him as to Bach and to Beethoven for that reality and that deep sincerity which bring so large a sense of repose and of power.

Thanks to the excellent editions of the masters which have now become so abundant and inexpensive, our readers may with the minimum of expense and trouble make the acquaintance of this side of Handel's music.

The Peters' publications include a Handel Album containing the "Harmonious Blacksmith," and a selection from other works sufficiently copious and judicious to furnish a very practical and satisfactory view of the whole ground. Similar collections are published by such houses as those of Litolf and Steingraber.

We are reminded here to say what has been long and often upon our minds, that we hope our readers have been led to a new study of the works of Mendelssohn and Haydn. The genuine utterances of men are their best picture; Mendelssohn and Haydn and Handel will in no way become so interesting as through a perusal of their compositions. The dainty and ever fresh and charming piano songs of the first are doubly significant in the light of a study of his life. And with what affectionate interest do we read his lieder through again to see if we can detect the exquisite hand of his beloved sister Fannie and dwell especially upon the second, third and twelfth numbers of Op. 8, or upon the seventh, tenth and twelfth of Op. 9 which are believed to be her own. What a gracious charm their associations wind about them.

It is through the pianoforte that a composer reaches his largest hearing. We would suggest that our readers should at least possess the first two volumes of Mendelssohn as published by Peters. These contain the Lieder Ohne Worte and on the whole the best of his other pianoforte pieces. For Haydn the Sonata Album published by Litolf (No. 307) might be suggested.

It remains to consider briefly the remaining instrumental productions of our composer.

The organ concertos number two sets of six, scored, with some exceptions, for violins, viola, basses, and oboes. The

same breadth and refinement pervade them; it is to be truly regretted that they have so little to do in the forming of modern organists. Arrangements from them would be of no light value to students and teachers.

Before alluding to the famous chamber music of Handel we may in passing refer to the string concertos. There are also twelve of these. "They are set for an orchestra divided as the old Italian Orchestra, then still almost universally employed, was, into a *Concertino*, generally consisting of two violins and a violoncello, as solo instruments, and a *Concerto grosso* formed by all the rest of the orchestra fully manned."

The chamber music contains four sets of sonatas. "They are written either for a solo instrument with a bass to serve as a piano accompaniment, or for two solo instruments and a similar bass, which, however, frequently not only served to give the harmonies on the piano but was played at the same time on the violoncello. By this means they really became trios with piano accompaniment. All compositions of this kind were then called sonatas. Handel's chamber music dates from his earliest period." The most interesting of these are the six sonatas for two oboes and bass. They are his first attempts at three-part counterpoint.

"Whoever studies these ingeniously elaborated pieces, the work of a boy between eleven and twelve years of age, cannot fail to be astonished at the wealth and boldness of invention, as well as at the working out of the counterpoint."

"Chords that vibrate sweetest pleasure,
Breathe the deepest notes of woe."



HANDEL'S "MESSIAH."

The annual production of "The Messiah" at Christmastide, is now gradually becoming as general a custom in this country as in England. Therefore a few particulars not generally known respecting the work will doubtless prove interesting.

In November, 1741, Handel terminated his unsuccessful series of Italian operas in London, retired from theatrical management, and accepted the invitation of the Duke of Devonshire (then Viceroy of Ireland) to visit him in Dublin. The result of this visit was the composition of the "Messiah" which was conceived and planned and its general details accomplished in the space of twenty-five days, probably the most extraordinary feat on record. The verbal text was selected and arranged for him by Charles Jennens, a gentleman of fortune, residing in Leicestershire, England. It was first performed in the Irish capital on April 13, 1742, for the benefit of the Charitable Musical Society and repeated on May 19th. One year later it was given in London, but was not received favorably. It was given again once in 1745 and then withdrawn until 1750 when it was once more accorded a hearing at the Foundling Hospital on the occasion of the "opening" of the organ Handel had presented to the chapel of that institution. In the meantime it had been materially altered by the composer, and was this time received with enthusiasm and it has ever since been rightly regarded as a colossal masterpiece. It was thenceforth annually given in aid of the charity, and another annual performance for the benefit of the Royal Society of Musicians is still maintained.

It is a noteworthy fact that Handel made his last public appearance on the seventeenth yearly performance of the work at the Hospital, presiding at the organ, altho stone blind. This took place on April 6, 1759, and he died on the 13th of the same month. One year after his death the music was first published.

The thinness of the instrumental score, particularly in many of the solo numbers, is accounted for by the fact that he invariably supplied on the organ all that was necessary, but the part he played was never written. For this reason Mozart accepted a commission to supply extra wind additions in 1789 when the work was produced in Vienna, in a hall destitute of an organ. These were not used in England, however, until 1813, when they were introduced by Sir George Smart, uncle of the well-known Henry Smart. Since that time various composers and arrangers have introduced still further additions and unwarrantable alterations. Hence the presentation of the Oratorio now too often involves the use of a medley combination in which the intent and purpose of the author are sadly perverted.

The changes effected by the author himself before its first successful performance, were numerous. The following were some of the most important. The excision of a graceful Minuet, which in accordance with the French model then in vogue formed the concluding portion of the overture.

The air "Who may Abide" was specially written for Mrs. Cibber, the sister of Dr. Arne, and a celebrated contralto singer, in the year 1745. It is now assigned to a bass. At first these words were set to a bass air somewhat similar to the present one, but without any change of movement. This Handel found to be ineffective and replaced it with accompanied recitative also for bass voice. Afterwards the number assumed its present shape.

The Pastoral Symphony is founded on the same air (played by the Pifferari in the streets of Rome during the commemoration of the Nativity) as that utilized by his contemporary Corelli in his "Nativity Concerto."

The two recitatives "And the Angel said unto them," and "And Suddenly" replaced an air he at first allotted to these words—a manifest improvement.

"He shall feed his flock" was originally written entirely in the key of B-flat but he subsequently made the transposition of the first part for a contralto as we are now accustomed to hear it.

The air "How beautiful are the feet" as finally decided on by the composer is essentially the same he first adopted save that a second part embodying the words of the following chorus was discarded. He however experimented considerably with this number treating it as a Duet in D minor leading to a chorus with words no longer forming a part of the work. Then the subject matter of the present air was altered for a contralto, and afterwards the text of the succeeding chorus was tried as an air in F for tenor.

The only unworthy number "The trumpet shall sound," which was evidently a concession to vulgar taste at the expense of the sublime subject of the last dread summons, was rewritten as far as the *obligato* trumpet

part was concerned by Mozart, as in Germany during his day no one could be found to execute the music as written. It is now, however, invariably played as the composer intended.

It is well known that Handel frequently used material already employed in his operas in his Oratorios and there are two instances of this in the "Messiah." The well-known chorus "For unto us a child is born" is simply an amplification of his Duet "No, di voi non vuo fidarmi" and another almost equally familiar—"His yoke is easy," is an extension of his Duets "Quel fior che all' alba vide."

Owing to the haste with which he transferred his notes to paper, many instances of careless chirography are to be found, and owing to their retention in all editions, many blunders have been perpetuated by conductors unacquainted with the traditional reading of this Oratorio. One of the most prominent is the misplaced position of the detached chords in the declamatory recitative following "Comfort ye." Instead of being played during the rests *between* the vocal phrases, they are given while they are in progress. The same rule which governs the position of the two closing chords (after the voice has ceased) here holds good, and the fact should be remembered.

In the last bar but one of the accompanied recitative "And lo! the Angel of the Lord" the accompaniment should cease with the first eighth note on the third pulsation of the measure, the intervening matter before the two final chords being omitted. In the corresponding place in the other Recit "And Suddenly" the accompaniment should be interrupted at the end of the measure, and the contents of the last bar be given after the voice has ceased.

It must be admitted that the "Messiah" is very frequently misread in this country, both in the matter of *tempi* and style, while the unwarrantable introduction of modern effects of *rallentando* and *diminuendo*, during the final cadence of a chorus, completely distorts Handel's meaning.

His massive simplicity constitutes his grandeur, and modern meretricious ornamentation, and ultra sentimental treatment is by no means in accord therewith.

"The HERALD besides keeping the reader well and reliably informed, tends to spur him on to progress."



MUSICAL LITERATURE.

It is an indication of the growing importance of music in the estimation of the world, that there is now something of a tendency to enhance the trustworthiness of musical literature. It has not been a great while since, that music was almost everywhere regarded as a mere amusement, and worthy of no more serious discussion than that which we give baseball or chess. It mattered not whether there was any truth in musical literature or not; the more amusement the world could get out of it, the better. Literary men regarded it as either "Tweedledum or Tweedledee," and scholars would not waste their valuable time in deciding which. If a great

master could be represented in any ridiculous light, or credited with any ludicrous eccentricities; it was all the better that he should be treated thus, for these were just the things that appeared to be compatible with the general conception of the musician's calling, which was to furnish the people with amusement.

ONE can have some respect for Rau, the novelist, who dressed up Mozart and Beethoven in such a fictitious manner; for he did not profess authenticity for his books; he entitled them *Romances*. He must have been an exceedingly honest man; for it is so unusual to confess this kind of fabricating in the musical field. There are scores of fictitious volumes concerning music and musicians which claim to be perfectly accurate and trustworthy, and which we are in the habit of accepting without question. Indeed it is a question whether many thoroughly veracious musical biographies exist.

In reading Biography it is safe to discredit most everything that does not appear perfectly plausible, and probable. Stories about Handel, Haydn, Mozart, and others that seem unreasonable may readily be accounted for, when we consider what a temptation there was to invent absurd accounts of the behavior of musicians.

MANY things are told of Haydn which have at least an air of improbability. Take the story of Kurtz and the composition of the opera called "The Devil on Two Stricks." That Haydn did compose an operetta of that name seems to be an accepted fact, altho the music is not to be found; but the account of the silly episode with Kurtz, retailed with so much relish by Haweis and others, appears to rest solely on the statement of Dies. This is about equivalent to saying that it does not deserve to be believed. For Dies was a sensational writer who went to Vienna only a few years before Haydn's death, and devoted himself to painting. He had been so unfortunate as to swallow some poisonous drug, by mistake, and became unfitted for his art. He then turned his attention to music and wrote numerous absurd stories about Haydn, and a few years later died of the effects of the drug. His writing was a makeshift, and he was hardly capable of accuracy. The "Two Sticks" episode, including the "Storm" incident, occurred, if at all, at least fifty years before Dies even thought of turning his attention to musical subjects. Dies' book is throughout of the sensational character, and it is to him that we owe a large number of the absurd stories about Haydn.

THE story of Haydn's first introduction to Prince Esterhazy has been rendered still more absurd. Let us remember that Haydn had been director of the orchestra and composer at the court of Count Morzin, and that Esterhazy had heard him there, so that Haydn was no stranger to him. Besides, we are expressly told by Pohl that Haydn was recommended to Esterhazy by Morzin. Thus the sensational story, that would make Esterhazy's discovery of Haydn appear accidental, falls to pieces.

Haweis is particularly reckless. He seems to have intended that his book should be interesting whether it contained any truth or not. The following remarkable passage occurs on the 255th page of his book entitled

"Music and Morals:" "On his way to England, Haydn was introduced to Beethoven, then twenty. Beethoven actually had a lesson or two from him, and Haydn was exceedingly anxious to claim him as a pupil. Beethoven, upon hearing this many years afterwards said characteristically, and no doubt truly: 'Certainly I had a lesson from Haydn, but I was not his pupil; I never learned anything from him.'"

Place over against the above the following from C. F. Pohl in Grove's Dictionary: "In December, 1792, Beethoven came to him (Haydn) for instruction, and continued to take lessons until Haydn's second journey to England, (more than a year). The relations of these two great men have been much misrepresented. That Haydn had not in any way forfeited Beethoven's respect is evident, as he spoke highly of him whenever opportunity offered, usually chose one of Haydn's themes when improvising in public, scored one of his quartets for his own use and carefully preserved the autograph of one of the English symphonies. But whatever Beethoven's early feeling may have been, all doubts as to his latest sentiments are set at rest by his exclamation on his death-bed on seeing a view of Haydn's birthplace, sent to him by Diabelli—'To think that so great a man should have been born in a common peasant's cottage.'"

AMONG the earlier historians who are not to be trusted is Bombet. His real name was Henri Beyle, and his musical writings were made up of what he could steal from Carpani, together with what he could invent. He was a notorious plagiarist, publishing, as his own, in French, what another had written in Italian. He was without character, and perfectly unscrupulous. He pretends to be writing "Letters from Vienna," when he is in fact translating the fanciful effusions of an Italian enthusiast. The original work in the Italian is entitled "La Haydine," (Milan, 1812). Bombet should be consigned to oblivion with the rest of the pirates. It is quite probable that he never once saw Haydn, all his professions to the contrary notwithstanding. Mr. George P. Upton in his interesting little volume entitled "The Standard Oratorios;" makes the following blunder. In speaking of "The Seasons" he gravely remarks: "Bombet, the French critic, who was present at the first performance, says of it: 'The best critique that has been given of the work is that which Haydn himself addressed to me, etc.'"

This performance occurred in 1801, and Beyle was at that time only eighteen years old, and living in a garri-son as aide-de-camp to General Michaud. His association with Haydn began several years after the old master's death, when the relations became very confidential and interesting. It is said of him that he was a good talker and "full of anecdotes which in his opinion ought to form the staple of conversation."

Doctor (to consumptive-looking patient). Yes, your case is a serious one. Do you exercise your lungs in any way?

Patient. Oh, yes! I play "Sweet Violets" all day long on the cornet.

Doctor (with much decision). I can only recommend an immediate change of air.

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

L. B. L.—Is an accompanist expected to transpose at sight? If so, how is one to do it? I have studied Harmony and understand transposition on paper, but cannot transpose and play a simple hymn-tune off correctly at sight. * * * How can I learn to do it with ease?

Ans.—Refer to one of your transposed Harmony exercises and play it over several times. Then refer to the original, and, still looking at that, play the transposition as you remember to have written it. The principle is quite the same in nearly all transpositions, except that occasionally some purely harmonic (not melodic) interval may need to be transposed in a direction opposite to the others, for the sake of keeping within a certain compass. Play the same degrees of the new key as those occupied by the music in the original. Begin with simple finger-exercises and scales, reading them as written in one key but playing them in another—at first but a half-step (semitone) above or below the original, and afterwards perhaps a step, or a third. While it may seem unreasonable to ask this of an accompanist, it is so often done that one should be fully prepared for it; and a week's regular practice by yourself in transposing simple song accompaniments will surprise you with its results.

F. R.—I. What do you consider the best way to form the hand?

Ans.—Process or result? If the latter, we prefer the back of the hand nearly level, the two sides at equal height from the keys, and the wrist neither lower nor higher, except for special purposes. The fingers should curve enough to touch the keys with their tips, yet not touch the nails, and in raising them for a blow they should never straighten enough to show the nail. The stroke should fall as nearly as possible at a right angle with the surface of the key. The shortest way to secure these results is to learn the position and finger-motion by themselves, no notes being used, that the pupil's eye may watch the hand and detect any error. Practice at this point should be both slow and soft, the fingers being raised as high as possible with no undue strain and without straightening them. We emphasize the importance of *soft* practice in purely elementary work. Likewise no keys should be held down (by actual beginners) while others are played, as this almost invariably induces a rigid wrist and that stiffness of touch that is the dread of every good teacher.

2. In teaching beginners the different kinds of notes and rests, would it be a good plan to make them name them as rapidly as possible as they occur in a musical composition?

Ans.—Scarcely this, as many pupils lose their wits completely if hurried. Rather, let them name these characters as slowly and as quickly as they choose, but continue the exercise many days. Let them also write notes and rests of the various kinds when these are named by the teacher.

3. Would it be well to give them simple duets instead of solos and be very strict as to the time and the taking off of the hands when there is a rest?

Ans.—Duets are probably more useful than solos for young pupils; but they need solos to develop self reliance and independence. Both should be used, and accuracy may be insisted on always.

4. How long would you keep them on pieces of the 1st, 2nd and 3rd grades of music, each; that is, how long before you would go from one grade to the next?

Ans.—It is desirable to take them forward as rapidly as is consistent with thoroughness, and this differs, of course, with different pupils. It is not wise to keep them on a finger-exercise and nothing else until each finger can rise a certain height as this must be a matter of gradual, though steady development. Neither is it invariably best to keep them on each study, or piece, till it can be played accurately in the marked *tempo*. Yet it certainly is still worse for them to get the idea that any lesson is learned, or ready to be left, when they have played it a certain number of days, no matter how. Nearly all pupils, young and old, need to feel that they are really progressing, however, and the teacher should never fail to mention any sign of improvement, however slight.

M. L. B.—I. Please mention several of Mozart's works suitable for advanced third and fourth grades?

Ans.—Good third grade pupils may use nearly all of Mozart's easier sonatas; while his more difficult ones and his trios for pianoforte, violin and violoncello, as well as his pianoforte and violin sonatas may be given to advanced fourth grade students. It is a great error to suppose that young players can take Mozart's concertos. Though their execution looks simple compared with modern concertos, their rendering calls for the very highest musical talent.

2. Give a graded list of Octave Studies?

Ans.—Simple exercises for rendering the wrist flexible; scales in sixths for each hand alone; scales in octaves for each hand; grand arpeggios in octaves; studies by Czerny, Op. 553; Josef Löw, Op. 281; also a set by J. A. Pachet, and the Octave Studies by A. D. Turner (see advertisement on the cover).

W. S. II.—Is there in any standard work on Harmony mention made of a sub-diminished or a sub-augmented interval? Have any celebrated composers made use of such in chords?

Ans.—By means of peculiar chromatic changes one may form double-diminished or double-augmented intervals such as sometimes occur in compositions; but no purely elementary work would be apt to mention them.

G. E. B.—I. Please name what you regard as a good edition of the Oratorios?

Ans.—Probably Novello's London edition is as correct and as generally endorsed as any.

2. Is there a fee for registration as a member of the MUSICAL HERALD Reading Circle?

Ans.—None whatever; simply send your address and wishes to our office and you will learn particulars.

A. M. S.—In the February issue of the HERALD, in an article on "Status of Music in Ancient Rome," occurs the sentence: "This (sleeping with plates of lead on the breast) was doubtless quite as efficacious as 'abdominal breathing' and many other modern inventions of more or less questionable utility." I want light. * * * I was formerly taught abdominal breathing and was afterwards told to keep it up, as it was correct.

Ans.—Proper breathing and proper management of the breath is the foundation of all good vocalization; and the so-called abdominal breathing is generally taught by our best vocal teachers, as undoubtedly it should be.

F. R.—1. In playing octaves with a depressed position of the hand which had become a habit, is it harmful, and if so, how is it to be corrected?

Ans.—Probably this depression of the back of the hand, especially in octave practice, causes weeping sinews more than any other cause, and it should never be allowed. If a pupil has it, the first and only thing to do is to correct it by devoting the entire study to bringing the back of the hand up level with the fingers and wrists. Careful students sometimes accomplish this in a week's time, while others need a month. But it is of no use to practise, so long as the hand is held in a deformed position, in a way unlike that used for any other purpose whatever. Students who once overcome this pernicious habit *invariably* express themselves delighted at the sense of relief this change occasions. The very easiest stationary finger exercises are to be used for this, at first, watching the hand lest it relapse into its old, cramped position, and taking care to raise the fingers freely without in the least straightening them.

2. If a pupil's fifth finger *will* contract, how can it be remedied?

Ans.—While this is a fault, it is not so serious as many others. Let the pupil play *very* slowly the alternating fourth and fifth fingers, neither straightening nor tightening either of them as they rise. Continue this for perhaps fifteen minutes at once, several times a day, and with the pupil's eye on the hand with no reading to distract the attention. The principle of automatism will soon come to one's aid in correcting all such faults, if one will practise slowly, carefully and with almost countless repetitions.

3. What literature do you advise one to read preparatory to teaching?

Ans.—Of course you should familiarize yourself with the technical works treating of your special department, vocal or instrumental; also with general musical history and biography. Besides these, read general biography, history, travels, fine descriptions of nature and of art, the standard poets and most refined prose writers, in short, everything tending to refine the perceptions and broaden the mind, by no means limiting yourself to books exclusively musical, but gathering from all sources those beautiful impressions and great thoughts that music alone can adequately express.

4. Can you direct me to any special article on teaching music that has appeared in any paper in America?

Ans.—Nearly all our music journals contain useful suggestions on teaching, though we recall no one paper more helpful than others.

T. M. B.—In the *Ancient Lyre*, published in 1840, many of the tunes are marked "Not an original hymn." Were there at that date writers engaged in publishing other singing-books who put their own names to airs from Beethoven, Hændel and others, because they had slightly changed them?

Ans.—Probably not; most of such tunes were marked "Arranged from Beethoven by," then followed the name of the arranger. The above quoted term "original hymn," seems to refer to the words, rather than to the music.

J. J. K.—What course of studies should one pursue to become a teacher of music in the Boston public schools?

Ans.—Consult either Mr. Cole or Mr. Veazie, teachers of sight singing at the New England Conservatory, Boston. Each of these gentlemen has had an extended and successful experience in school music.

A. V.—In Liszt's arrangement of Schubert's *Serenade*, is the accompaniment to be played with one hand or with both

where it is written on both staves? Also what is the best fingering for the echo?

Ans.—Both hands play the accompaniment to which you refer. The echo fingering may be 2 4 3 2 5.

H. L. D.—1. What is classical music as distinguished from "sugary pieces?"

Ans.—It is impossible to give such a definition as all would accept; but with some exceptions, classical music is music written according to a strict form, or plan, and of real beauty and elegance, much of it dignified and of enduring interest, such as sonatas, rondos, symphonies, fugues, etc. While none of these are "sugary" they often contain much sweetness as pure as nectar.

2. Can you name a book that thoroughly explains rhythm, turns, trills, mordents, etc?

Ans.—The elementary parts of all school music-books contain special instruction on rhythm, and you would do well to mark lightly, with a pencil, just where the counts come in any music you may have. This exact marking is an astonishingly rapid way of training one's self in correct rhythmic reading. Play also simple duets, as in these one *must* be both prompt and correct as to rhythmic divisions. Concerning the other items perhaps Taylor's *Pianoforte Primer* and a useful little book called *Music* by Prof. H. C. Banister would give all the information you need.

L. E. F.—1. Why are fourths, fifths and octaves called perfect intervals?

Ans.—Because of a more or less perfect mathematical sympathy between the two series of vibrations represented by their lower and upper notes.

2. What are the rules for fingering the major scales?

Ans.—While there are several that would come under one rule and others that would come under another, the best rule we can give is this: Play two different major scales each day, with accents and without, and your fingers will soon finger them perfectly and easily, with no recognizable effort on your own part.

3. Please mention some *good* pieces of the first grade that would be pleasing for pupils?

Ans.—The hardest question to answer you could ask. Use Reinecke, Op. 107, Bks. 1 and 2; Spindler's *May Bells*, also his *Autumn Leaves*; Oesten, Op. 276, Nos. 1 and 2, *White Roses*; Spindler, *Hunting Song*, in C; the last movement of Clementi, Op. 36, No. 1.

E. E. E.—1. Is there a fingering for double sixths which can be used in all keys? If so, what is it?

Ans.—We do not recommend such a fingering, though it is possible, as a matter for the special development of technique, to finger all like those in C major. By far the better way is to memorize the most convenient fingering for each key, such as is given in standard works. Remember where the third fingers come in each scale, and this will fix the fingering of all.

2. Please name a cantata about the grade of *Pinafore*; something that will take in a small town where people are not excessively musical?

Ans.—Why not try *Pinafore* itself, though not a cantata, or *Patience*, or any others of these light operettas? Send also for Ditson's catalogues of Cantatas.

3. Please name a beginning method for pipe-organ?

Ans.—Some good teachers use the two following works together: Stainer's *Organ Primer* and either Dunham's *Melodious Studies* or Whiting's *First Studies*.

E. T. F.—In a recent HERALD the answer (No. 5) to H. S. G. regarding chord playing from the wrist is not according to what I have been taught, and I fail to see the reason of it * * * as my experience is just the reverse.

Ans.—It is nearly impossible to explain, without a practical demonstration, how much surer and stronger and more musical even heavy chord-playing is as previously explained, than it can possibly be if the chords are "struck from the wrist," as some teachers express it; and the pupils of such teachers are nearly all known as "piano-pounders." It makes a wide difference in the effect whether the player seems to drive the music into the keyboard or tries to take it upward and let it float through the room. This expression may at first sound rather fanciful, but nearly thirty years' experience in teaching has convinced us of its literal truth and usefulness. Even if you play well in striking chords from the wrist, we could convince you at the *pianoforte* that there is an easier and much better way.

M. E.—A note with two stems (a quarter with an up-stem and a down-stem) how much does the second stem add to its length?

Ans.—Nothing; but in most such cases the double-stemmed note should be either accented or made to sing more than if it had but one stem.

You also ask another question as to the proper counting of an example in which no rhythmic signature is given—hence we cannot reply.

A C. T.—1. What ought the repertoire of a pianist to contain who can play well such compositions as *Moment Musical*, by Moszkowski, Liszt's *Second Rhapsodie*, Beethoven's *Moonlight Sonata*, and *Sonata Pathétique*. I mean especially what classical works including Concertos.

Ans.—We advise you to add the eight beautiful Impromptus of Schubert, Op. 90 and Op. 142; Beethoven's *Andante Favori* in F major; von Weber's *Polonaise* in E major; Schubert's *Sonata in A*, Op. 120; Mozart's *Concerto in D major*, and Beethoven's in C major, and the one in C minor, if possible.

2. What is considered the best book of technical studies that may be used with the instructor, or later on?

Ans.—Probably no work of this kind has enjoyed so wide a reputation as Plaidy's *Technical Studies*.

3. Are the suggested volumes in the "HERALD Reading Course" obliged to be read to complete the course?

Ans.—We think not, though the supervisor of this course is not this moment accessible.

S. A. V.—1. Does riding a tricycle injure the hands for piano playing, and would a diligent practice of technique make the hands all right?

Ans.—Probably tricycling might stiffen the hands a little; but the more you exercise in the open air, the more vigorous will be your playing, and considerable slow and soft practice, raising the fingers very high, ought to counterbalance this.

2. Would you advise a teacher, in giving a new piece to a young student, to play it over first in order to show her the style or have her learn it first? Or would you advise it to be played at all?

Ans.—Let the pupil first read the new lesson, slowly and carefully. Then it may or may not be played, as the teacher judges best. This is a lesson in reading, and if the pupil's power of imitation is good, some of the teacher's expression may be easily acquired in this way. But too much playing to pupil's tends to make them all alike, mere machines, destroying their individuality and spontaneity, both of which are so im-

portant factors in artistic playing.

H. W. M.—1. Will you give two numbers, for two pianos, one player at each piano—a bright, pleasing order, and not as difficult as Saint-Saëns' *Danse Macabre*?

Ans.—Theme and Variations, by Schumann; Rondo for two pianos by Chopin—quite difficult. You would probably like Mendelssohn's Rondo, Op. 29 in E-flat, originally for piano-forte and orchestra, but with orchestral part arranged for second piano—very melodious and brilliant.

2. How fast should Mendelssohn's *Wedding March* be played?

Ans.—In regular March tempo, four steps in each measure.

C. T.—1. I have six or eight young men who want to form a string band. Please tell me what would be the best combination of instruments to use?

Ans.—Two first violins, two second violins, two violas, one violoncello add one contra-bass.

2. What would be the best steps to take with two small boys who are anxious to play instruments together and what instruments would you advise them to play?

Ans.—More really good music would be available for them hereafter, were one to study the pianoforte and the other the violin. If this is not possible, let them both study the violin, or the piano.

J. P.—I am studying music intending to make it my profession; but how am I to know—beyond all doubt—when I am correct in my interpretation of such works as Beethoven's Sonatas? I always want to know what my music is meant to represent; but I can't always tell whether Beethoven means the "hum of insects," the roar of thunder or something else. Is there a way to find out what were his innermost thoughts when composing his beautiful music?

Ans.—Do not allow yourself to believe that the greatest instrumental works really "represent" anything so material as visible things. Much of it may, but certainly more of it could not. The *Pastoral Symphony** is indeed a tone-painting of wonderful beauty; but it is by no means one of the greatest of Beethoven's works, and even this needs the aid of a printed, descriptive program for its interpretation. No, the highest forms of instrumental music express far more than we can in language; and when we succeed in telling what a sonata means it is evident it is not one of the greatest. Rather, these great works surround us, impress us, with an indescribable but plainly recognizable atmosphere that is far beyond all language to express. You ask, how then shall one rightly interpret them? First, by carefully studying them under the best instruction. Second, by improving every opportunity for hearing them rendered by artists of high reputation. And third, by stimulating and developing your own imagination by a careful study of everything beautiful in nature and in art.

QUERIST.—1. In the April HERALD you say that to be a professional violin player, one should be able to play the easier concertos of either David or Spohr. Do you mean at first sight?

Ans.—O no; only after a fair amount of practice. But such a person ought to be able to read well enough to play tolerably well at sight most of the violin music used in orchestras.

2. Please give address of a Conservatory of Music near Milwaukee, Wis., of which a graduate of the New England Conservatory is the Director.

Ans.—The nearest we now recall is the Northwestern Conservatory at Minneapolis, Minn., under the directorship of Prof. Charles H. Morse.

S. M. B.—1. Would you recommend the use of *Young People's Classics* in connection with the N. E. Conservatory Method, Part 2, or are separate pieces preferable?

Ans.—Most young pupils feel more encouraged by taking separate pieces in sheet-music form than in playing the same pieces in a book.

2. How far should a child be advanced in the study of piano before taking sonatinas?

Ans.—Far enough to play fairly well the single (one hand) major scales as far as three sharps and three flats.

3. Please explain how slurred grace-notes should be played?

Ans.—Like others, the slur showing only to which note the grace-note passes. A single grace-note (*acciaccatura*) standing before a chord should be played exactly with every note of that chord except the note to which it goes, that note coming instantly after, as though the grace-note had been accidentally played.

4. If two eighth notes occur on the accented part of a measure in quadruple rhythm (4-4), should *both* these eighth notes be accented?

Ans.—Only the first of the two, the one beginning the count.

5. What is meant by these signs — and — when standing above notes?

Ans.—The former denotes a firm, semi-accented and semi-detached touch. The latter, the simple dash, calls for firmness rather than force. It is also used in modern music to show that the last note of a slur is held its full value when otherwise it would seem to be short; in such cases the dash over a note is equivalent to *tenuto* or *ten*.

A. M. B.—Do you consider *Quis est homo* from Rossini's *Stabat Mater* a suitable selection for a church service, even on festival occasions?

Ans.—It is allowable; but hundreds of other pieces more suitable are preferable. Rossini's sacred (?) music has too strong a flavor of the opera, and of brilliant opera at that, to render it specially desirable for our church-service.

T. D. D.—What do you consider the best authority on pronouncing names of musical composers?

Ans.—We scarcely think any book assumes to give this. Ludden's *Pronouncing Musical Dictionary* is limited, if we mistake not, to musical terms, exclusively.

L. F. R.—In practising scales in octaves, with repeated notes, should the elevation and depression of the wrist be made at the same instant with the stroke, or after the fingers rest upon the keys?

Ans.—Simultaneously, if at all. In octave passages, there is some danger of permanently laming the wrist, if it is held high, above the level of the back of the hand; but occasionally raising it, or depressing it, sometimes avoids the fatigue incident to any one unchanged position.

2. Will any amount of *pressure* on the piano-key change the tone-quality *after* the tone is produced? I have been assured by a musician that a crescendo can be thus produced.

Ans.—If you will play a single note, or chord, looking into the piano where the hammers strike the wires, you will see that pressing the key does only two things; it throws the hammer against the wire, from which it instantly springs back, and it holds the damper from the wire. Beyond this it can do nothing; and after the blow is once struck the tone must *invariably* grow softer and softer, no matter what pressure is made on the key. Your informant was wholly in error. The first blow itself gives *all* the character that the tone has, and no subsequent pressure can possibly affect it.

S. A. E.



WM. B. GODFREY.

With this number we present the portrait of Wm. B. Godfrey, director of the Conservatory of Music of Cornell College, Mt. Vernon, Iowa.

He was born in Bridgeton, New Jersey, December 22, 1857, and from early childhood he has shown a decided talent for music. A systematic course of instruction, however, was not commenced until after he was fifteen years of age. Since that time he has been a close student. In June, '79, he graduated from the musical department of the South Jersey Institute, located in his native city. The next three years were devoted to teaching. During this time he acted as organist of the First Baptist and Central M. E. Churches, and aided in establishing an Oratorio Society, which has proved itself a power for good. In September, 1882, he entered the New England Conservatory of Music, of Boston, where he graduated with high honors, two years later. While in Boston Mr. Godfrey studied with Edgar A. Buck, John O'Neill, Otto Bendix, Stephen A. Emery, George W. Chadwick and Carl Zerrahn. He was a member of some of the leading quartet choirs, and sung with "The Lurline Quartet." In September, '84, he assumed charge of the vocal department of the Conservatory of Cornell College, and one year later was elected director of the entire Conservatory.

His cheer and encouragement, skillful management and hard work have done much toward establishing on a sound basis the Music Teachers' State Association of Iowa, of which he has acted as President from the time of its organization, (Dec. 22, 1885), until May, 1887.

With all his numerous duties Mr. Godfrey has found considerable time for composition. His pieces show the touches of the musician, and include songs, glees, anthems, compositions for the piano and organ, string quartets and orchestral work.

Several part songs for male voices have been brought out with great success, and several more are nearly completed. Since going West he has written and brought out a "Romance and Scherzo" and "Scherzo in C" for string quartet; two quartets for female voices, "Gather Ye Rosebuds,"

and "Silent Night;" two songs, "A Vain Wish," and "When O'er the Lonely Hills at Eve;" Easter Anthem for male voices "Christ is Risen;" "Impromptu in G Minor" for piano, and a Trio in C minor, for piano, violin and viola.

Mr. Godfrey has also shown ability in the field of literature. Several contributions of his have appeared in some of the leading musical journals of the country. His poems, "Thoughts on a May Day," and "The Last Thought," have met with special favor.

Mr. Godfrey expects to locate in New York next September and will occupy his time with church and concert work and teaching. He possesses a well-cultivated baritone voice, and as a singer has uniformly won the cordial approval of the public.

"Music is a component part of that universal art in which man, as an artistic being, beholds and endeavors to reveal the ideal of his existence in the individual fulness of his power."

REVIEW OF REGENT CONCERTS.

IN BOSTON.

The great event of the past month has been the performance in Boston of the whole of Wagner's trilogy by the German Opera Company from the Metropolitan Opera House in New York. The great work drew audiences of the largest size, and the enthusiasm was unbounded; that some of this enthusiasm was founded upon an intelligent appreciation of the works may be assumed, for several courses of analytical lectures had preceded the advent of the troupe, all of which had been well attended by earnest audiences. Nevertheless, that not all had been thus educated was also plainly evidenced, for frequently applause would greet a well-executed number much to the detriment of that continuity which Wagner so thoroughly insisted upon. The works were in the main well performed, altho the full conditions were by no means fulfilled. The shortcomings were in stage management and in orchestra. The latter was of about half the size which Wagner called for, and was rather ill-balanced. There were far too few violins, and the brasses had not the necessary tubas to give the dark color which is often required in certain passages of the trilogy, the *Hunding motif*, for example.

The stage details were faulty in many ways. In the first scene of "Rheingold," for example, the nixies swam about in a manner that proved that they had not been very long in the water; the gauze curtain, behind which much of the action took place, by no means gave the effect of a cloud, or, in the language of Gilbert, "it never would be mist." In the "Meistersinger" the ancient church was furnished with very modern settees, and the house of Hans Sachs contained a hall clock of the 18th century. Many other anachronisms could be cited, but these are sufficient to show that the details were not very well attended to. Nevertheless, the season was artistically as well as pecuniarily successful. Mr. Anton Seidl was a splendid conductor for the works, his readings were full of spirit, and he achieved wonders with the small orchestra. The opening performance was but a half success, but Alvary made an immediate impression in that Mercury of Scandinavian mythology—Loge. The "Walküre" was a triumph. Never has the great

first act of this been better presented. Frau Lehmann and Herr Kalisch rose to exalted height as Sieglinde and Siegmund, and the scene of the sword was thrilling in the extreme. This act may be classed as one of the most perfect that Wagner has ever written. The human interest in itself elevates it above the dismal recitations of the gods which follow, for one cannot take hearty interest in the unfortunate real estate speculations of these very stupid celestials. I was glad to see the live horse and goats omitted from the action in this opera, for Materna has often told me of the troubles experienced with this menagerie, and when the horse *did* appear in "Die Gotterdammerung" he ran Herr Kalisch across the stage in a very undignified manner. The fire scene, badly managed on the stage, was excellent in its musical work, although Frau Triloff possessed far too much *avouirdupois* for an ideal Brühilde.

In "Siegfried" Alvary had his opportunity, and grandly did he use it. His acting and singing in the forge scene was something long to be remembered, and he was most ably seconded by Sedlmayer as Mime. In the last act, Lehmann, tho awkward in gesture, was most effective in voice. But the dragon of the second act was not a marvellous vocal triumph. His singing was so much out of tune that it would have killed anyone less heroic than Siegfried.

Herr Kalisch was not a great Siegfried in the "Gotterdammerung." He had not Alvary's easy grace, but stood rigid, with a waxed moustache, like a German lieutenant on parade. He sang rather too vehemently also, except (like the dying swan) in his death scene, which he gave well. The great success of this opera was Frau Lehmann's singing of the finale. I once heard Materna sing this at Villa Wahnfried, inspired by the assistance of Motl and the presence of Madame Cosima Wagner, M. Lamoureux, the Prince of Hesse, and a host of other notables. It is not saying too much, altho it is the highest praise, to state that Frau Lehmann rivalled that memorable performance.

Per contra, "Tannhäuser" was given wretchedly by the troupe. Never did Wagner stand possessed of so many dissonances as on this occasion, but he was not responsible for half of them,—the singers improvised them. Herr Jäger has a great European reputation, but on this occasion he did not sustain it. Frau Traubmann made a colorless Elizabeth, musically, altho she looked well in the part. Herr Muhe as the Landgrave sang so much out of tune that the minnesingers in the subsequent contest tried to imitate him, and succeeded in inventing entirely unheard-of progressions.

The "Meistersinger" was a success. The principals all sang well, and the choruses were generally good. I consider this, all in all, the most perfect opera and the most enjoyable, of the entire repertoire. Every detail of its libretto is as exact as if it were a history. The humor is as grand, as fierce, as biting, as that of Aristophanes. Herr Alvary was a superb Walther, looking the knightly character to perfection, altho not very tastefully costumed, and singing gloriously, but acting with too much reserve and coldness. Perhaps he did not care for the Eva of the occasion, and I could not blame him, for altho she was a plump and pleasing person, and sang correctly, she had no more idea of acting than a pump-handle, and smiled and looked agreeable during even the most agitating scenes. Herr Fischer made a fine Hans Sachs, and Herr Modlinger a most humorous Beckmesser. Nor must I forget to mention Herr Sedlmayer as David. The finale was inexpressibly grand, the Orpheus Society assisting in the choruses, and the quintette preceding it,—the finest bit of concerted writing in all the opera,—occasioned an absolute furore.

Spite of the Wagner fever Beethoven has evidently not been ousted from his pedestal; for, as I write this, Dr. Hans von Bülow has begun a cyclüs of Beethoven, piano recitals at Music Hall, which are attended by large and fashionable audiences. Music Hall is scarcely the best place for occasions of this character. The pianist evoked a tone from the Knabe grand sufficient to fill the hall, but some of the virility was undoubtedly lost in the large space.

It is a wonderful thing to play such programs from memory, and proves Dr. von Bülow one of the foremost Beethoven students of the time. He has a marvellous technique, too, and never abuses it. He never thrusts his individuality into the music. Beethoven could scarcely receive a more intelligent interpretation, altho Rubinstein could give him a much warmer one. Bülow plays too much from the head, too little from the heart. Everything is carefully balanced and correct; his work is the very perfection of phrasing, but some of the *abandon* is lost. The slow movements are crystal clear, but cold; there is precision of accent instead of yearning tenderness or sorrow. Far be it from me to desire to sentimentalize Beethoven. I do not want the individuality of a Rosenthal placing the composer in the background either; but a little more of passion, a shade more of emotion and a shade less of intellectuality would be an improvement. His performance of the Sonata Pathétique became as restricted as a poet in a strait jacket. But his exquisite balance of themes and phrasing of development, made all the movements intelligible to those who had even the merest inkling of musical form.

The symphony concerts are nearing their end. The twenty-second one of the series gave us an American work,—MacDowell's second piano concerto,—a composition full of life, sparkle, and vigor; too full in fact, for it has scarcely any slow passages and no slow movement. Mr. MacDowell is ahead of most of the noble army of American composers in that he has ideas as well as a thorough knowledge of the routine or composition. Many of the composers have only the fatal facility of stringing notes together with correctness. Mr. MacDowell was his own pianist. He is good technically, but not as great a pianist as a composer.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

Bereft of opera, New York has not been wanting more subtle musical pleasures. As this is being written her orchestral conductors have packed away their scores leaving to the choral clubs the task of shutting tight the door of the waning season which will consume another four weeks. The Philharmonic Society played Beethoven and Wagner at its sixth and last concert, with some twisted Chopin in the form of Tausig's arrangement of the E minor concerto thrown in—the last-named Mr. Joseffy expounded. The playing of the band is described as "splendidly muscular, precise and elegant." I should say the New York verdict on the Philharmonic Society's forty-seventh season included no reference to failing strength; it is still the pride of the town.

Mr. Thomas's concerts brought forth a Fantasia for violin by Schumann, Op. 138, played by *Concertmeister* Max Bendix, and an overture "Im Frühling," by an American, Mr. C. C. Converse, of Erie, Pa. Mr. Converse was early in life a student at Leipsic, where he wrote this Spring-song which met the approbation of Spohr and others. Barring a Psalm for chorus and orchestra, portions of which were played at the Chicago meeting of the M. T. N. A., Mr. Converse has not in recent

years appeared in the role of composer; while he worships Euterpe with no less earnestness than in his youth, it is at a considerable distance—for the profession of law claims him. Mr. Converse's overture is described as well written and spontaneous, but lacking in color because of the scant use of the wind.

An interesting novelty in choral music was brought forward at the concert of the Oratorio Society, March 28. B. Edward Grell, now an old man of eighty-nine years, was for some time director of the *Singakademie* in Berlin; a fine contrapuntal writer and an upholder of ancient forms of choral music, while not reaching Palestrina's height, his *a capella* writings are marked by skill and devotion. His *Missa Solemnis*, which Mr. Damrosch's choir introduced publically to New York on the date mentioned was written for the *Singakademie*, and is frequently performed by it. It is in the pure old style, for sixteen parts, solo voices alternating with the chorus, thus providing contrasting effects. The performance of the Mass is highly praised, the lovely *Sanctus* was repeated. Mr. Damrosch and his choir had the help of four quartets of solo singers, composed of Mrs. Theodore Toedt, Mrs. Adolph Hartdegen, Miss Anna L. Kelly, Miss Hortense Pierce, sopranos; Mrs. Carl Alves, Mrs. Sarah Baron Anderson, Miss McPherson and Miss E. Boyer, contraltos; Theodore Toedt, William Dennison, W. H. Rieger and Charles Clark, tenors, and Dr. Carl Martin, Alfred Hallam, J. C. Dempsey and Charles Hawley, bass.

Dr. Hans von Bülow has given seven recitals of pianoforte music, including the four programs which constitute a "Beethoven Cyclüs." They attracted large and appreciative audiences. The reliable critics have found the intellectual characteristics of his Beethoven interpretations to dominate. The Herr Doctor has also conducted one orchestral concert, for a charity, which showed his strong magnetic power over the players. A unique feature of concert happenings in the metropolis was the pianoforte-duet playing of Rafael Joseffy and Moriz Rosenthal. Their unison playing led the *Tribune* commentator to write "bewildering and pleasantly exciting." The New York Philharmonic Club produced a new sextet for flute and strings by E. Kretschmer.

Isolated events of interest were: Production of a new pianoforte trio by H. H. Huss (one of the younger American school *confere* of Chadwick, Arthur Whiting and Parker) at a concert given by the composer; Mass in E minor, for voices and orchestra, by F. G. Dossert, brought out by the choir of the church of St. Stephens where the composer is organist, and Mr. S. P. Warren's performance of Rheinberger's latest organ concerto, No. 12, in D-flat, Op. 154, at Grace church.

Brooklyn's Philharmonic Society season ended April 6 in a blaze of Wagner; a "request" program was played, six of the eight selections being by the Bayreuth prophet. The Brooklyn Choral Society, whose concerts are given with the assistance of an orchestra, presented a neat list April 6, which included Gounod's "Gallia" and Schumann's "Gipsy Life." The Boston Symphony Orchestra, with Mr. and Mrs. Henschel, soloists gave one concert April 1st,

Philadelphia enjoyed one week of the real Wagner, March 25-30. The four dramas of "The Ring of Nibelung," and "Die Meistersinger," constituted the repertoire, the company being from the Metropolitan Opera House, New York. Reference to the review of matters in Boston for the current month will show the probable allotment of characters in the different works. Large audiences attended. Just what the critics said about the new art I cannot append here; in the city of Penn there is as yet no guild of writers who either

from choice or education treat music as a dignified and noble art should be treated, so, perhaps, I am not greatly denying readers in not quoting the undaunted reporter assigned to "do" Richard Wagner in the Quaker city. The March concert of the Mendelssohn Club, W. W. Gilchrist, conductor, was chiefly focussed on Gade's cantata "Comala." The Boston Symphony Orchestra at its April concert played Mr. G. W. Chadwick's "Melpomene" overture, Beethoven's Seventh symphony, a Serenade for strings, in E minor by Robert Fuchs, of Vienna. Mr. and Mrs. Henschel were the soloists. In church circles an interesting and important event was the performance at St. Mark's on Maunday Thursday of Bach's "Saint John" Passion, under the direction of the organist and conductor, Minton Pyne.

Cincinnati is preparing to give the American composer a welcome, under College of Music auspices, in May; meanwhile matters of general interest are dormant. The College choir of mixed voices gave in March a concert of shorter choral works, like Schubert's "The Lord is my Shepherd," Lassen's "Spanish Gipsy Girl," and the College faculty has experienced drafts that the public might learn. An episode of local moment was Moriz Rosenthal's fleeing the place on the eve of giving his second pianoforte recital. It seems that after playing one program in Cincinnati Rosenthal hid himself to Saint Louis and while there said uncomplimentary things about the "Biennial city" which were reprinted there directly above the advertisement of his own return concert; fear of a riot led the shrewd Viennese, who wears a hat like Beethoven, to go higher, namely Chicago, by the fast express.

The Chicago *Tribune* and Mr. Walter Damrosch have paved the way for the music-dramas of Richard Wagner in the Lake city; the former by publishing original analyses with musical illustrations from the pen of its critic, Mr. Gleason; the latter, by a series of lecture-recitals. The fourth concert of the Symphony Society caused the *Tribune* writer to say: "The orchestral work throughout the program was extremely rough, often out of tune, and deserving of the severest censure for its many and glaring imperfections. It is the worst work the society has done thus far, and can only be ascribed to careless or insufficient rehearsal. This does not imply that all the players are at fault, for there are individual members of the orchestra who would be valuable acquisitions to any orchestra in this country, and whose work is as good as may be under existing circumstances." At this concert there was produced, Symphony for organ and orchestra, in D minor, Op. 42, Guilmant, organ part played by Clarence Eddy; Pianoforte concerto, No. 3, Op. 45, Litloff, pianist Mrs. Fanny Bloomfield-Zeisler; Serenade from Fifth suite, Asger Hamerik. One of the music-schools gave an American concert at which Arthur Foote's Pianoforte trio was performed.

Saint Louis's big music hall seems to be empty most of the time, tho the local orchestra has a tremendous patronage for its villanous and, happily, few programs; at its fourth concert, program bears no date, two singers, a pianist and a violinist were suffered to appear; portions of Beethoven's seventh symphony were assigned to the orchestra, as well as selections by Messrs. Meyerbeer and A. Thomas. A Boston man in Minneapolis, Mr. C. H. Morse, produced a novelty March 20, when his Gounod Club gave Rheinberger's new cantata "Castle Montfort." Another musical pioneer from Boston, Mr. C. A. Marshall, now at Nashville, Tenn., carried his Orpheus Club through Anderton's "Wreck of the Hesperus" not long since. In Dayton, Ohio, the Philharmonic

Society under Mr. Blumenschien gave Gade's "Crusaders," its orchestra assisting. Detroit's Symphony Orchestra gave a third concert March 26; one of Papa Haydn's symphonies was the *chef d'oeuvre*. Buffalo's orchestral series include eight concerts to April 1st. In Baltimore the silent Peabody Concerts were concluded March 16, when a new symphony by its conductor Asger Hamerik was born. Providence, R. I., has had another fine performance of Mendelssohn's "Elijah," with Wm. Ludwig as the prophet. Springfield, Mass., has an Orpheus Club, which gave Templeton Strong's "The Trumpeter," March 27. Newark, N. J., heard Hiller's "Song of Victory" about the same time Oakland, Cal. listened to a performance with pianoforte accompaniment of Dudley Buck's "Light of Asia." In San Francisco the Philharmonic Society gave its third concert March 13.

The weeks of May and June will prove festal occasions in many a shire; the Boston Symphony Orchestra started on a trip April 27 to include Saint Louis, Chicago, Cincinnati, Pittsburg, Detroit, Cleveland, Milwaukee, Washington and other cities, where, in several, it served as the focal point for a two or three days' meeting, the particulars of which will not be passed over by

G. H. W.

"Wherever men have gathered at the altar of religion, amid the rites of sorrow, or in the halls of festivity, there we find them rejoicing or lamenting in song."

N. E. CONSERVATORY ITEMS.

Mr. F. W. Perry, who is teaching at Taunton, has accepted the position of Musical Director at Dearborn Street Church, (Boston)

We have received the programs of the second season of the Leandro Campanini Quartet. They are six in number and were given during January and February.

Mr. Burleigh of the art department opened on April 4th, an exhibition of water colors, numbering seventy-six pieces, embracing the widest range of execution. It is under the auspices of the Providence (R. I.) Art Club.

A company of enterprising men of Lancaster have employed Prof. H. S. Perkins, Mus. D., to hold a Normal at their town in August next and it promises to be the biggest thing in the music line ever undertaken in the State of Texas. Dr. Perkins will be aided by a full and competent corps of assistants and a full Normal and amateur's course will be presented.

Mr. Faelten has contributed another great program to the entertainment and instruction of the public. This time he gave the Chromatic Fantasie and Fugue, the Colossal Sonata, Op. 106, and after a diversion served in the shape of three dainty Chopin numbers the equally great Etudes Symphoniques. The educational value of such recitals can scarcely be overestimated. In this connection the admirable concert given by Miss Estelle Andrews deserves mention. Both were given in Bumstead Hall.

MR. LOUIS C. ELSON has recently received a very interesting letter from Robert Franz in which that great master speaks most earnestly of the innate connection between poetry and music. The composer says:

"I do not *make* the music to the words, but rather *develop* it from them. The two first stanzas of a poem by Heine run:—

"If you gaze with earnest eye,
And upon my verses ponder,
You will see a beauteous maid,
Through their mazes gently wander.

If you list with careful ears,
E'en her voice will give you greeting,
And her laughing, sighing, singing,
They will set your poor heart beating.

"Instinctively I gave my adhesion to this suggestion of Heine, and became thoroughly of the conviction that there was a much closer connection between poetry and music than the narrow intelligence could comprehend. 'Every true lyrical poem holds latent within itself a melody.'"

If our young composers would only take these words of wisdom from so high a source, to heart, we should have fewer songs, but they would certainly mean a great deal more. Wagner has voiced the thought also, in a more sententious manner in his statement—"Music is the handmaid of Poetry."

CONCERTS.

March 14, Soirée Musicale. Program: Concerto, D major, last two movements, Mozart, Miss Hattie Denison; Concerto, A minor, first movement, Schumann, Mr. John C. Kelley; Morning Prayer, from "Eli," Costa, Miss Kate O. Mayo; Indian Tale, Reinecke, Solfeggetto, Bach, Master George Proctor; Concerto, C minor, finale, Beethoven, Miss Bertha O'Reilly.

March 20, Piano Recital for Graduation, by Miss Emily T. Standerford, pupil of Mr. Carl Faelten, assisted by Mr. William L. Whitney, and Mr. Carl Faelten. Program: Sonata, D major, for two pianos, Mozart; Study, "If I were a bird," Henselt; a. To the Lyre, b. Suleika, Schubert-Faelten; La Campanella, Paganini-Liszt; Aria, from "Paradise and Peri," Schumann; Aria, from "Mary Magdalene," Massenet; Marcia e Finale, from Concertstück, Op. 79, Weber.

March 21, Soirée Musicale, given by Signor Augusto Rotoli and Mr. George E. Whiting. Program: Prelude and Fugue, D minor, Mendelssohn; Larghetto, 2nd Symphony, Beethoven; Un Aura Amorosa, Aria, Opera, "Cosi fan Tutte," Mozart; Prelude to third act of Meistersinger, Wagner; "Sleep on and Rest," Paradise and the Peri, Schumann; Ingemisco Tamquam Reus, Requiem Mass, Verdi; Fantasie in C, Lefebure-Wely; a. Funeral March, prelude Book II, b. Improvisation, on Theme from Mendelssohn, Whiting; a. Son Solo, I am alone, first time, b. La Mia Bandiera, my flag, c. Primavera, Spring, first time, Rotoli; Concert Variations, Star Spangled Banner, Paine.

March 22, Violin Recital, given by pupils of Mr. Emil Mahr, assisted by Miss Bertha O'Reilly, Miss Grace Kellogg, Mr. Walter J. Kugler, and Mr. Charles Parkyn. Program: Etude Brillante, G major, Op. 16, Alard, General Ensemble Class; Air Varie, in D minor, De Beriot, Miss Adele Jones; Rondo, for pianoforte and violin, from Sonata in B major, Mozart, Miss Bertha O'Reilly and Miss Florence Purrington; Introduction and Gavotte, Ries, Mr. Bennett S. Griffin; a. Nocturne, b. Barcarole, for viola, Kalliwoda, Viola class—Miss Ruth Reynolds, Miss Adele Jones, Miss Rosa Ward, Mr. Bennett S. Griffin, Mr. J. William Howard; Sonata, in A, for violin solo, with figured bass, Handel, Mr. Frank N. Schilling; Allegro, from string quartet, in G, Haydn, Quartet class—Mr. J. William Howard, Mr. Herbert A. Milliken, Mr. Bennett S. Griffin, Mr. Charles C. Parkyn; Variations, in D, Op. 89, No. 3, Dancla, Miss Lillian Moulton; Wedding March, from Midsummer Night's Dream, Mendelssohn, General Ensemble Class.

March 27, Organ Concert, by pupils of Mr. Henry M. Dunham. Program: Sonata, in C minor, Mendelssohn, Miss Annie Waterman; Andante, in A-flat, Dunham, Miss Mary G. Kendall; Grand Chœur, in E-flat, Guilmant, Mr. Edward L. Gardner; Christmas Pastorale, Merkel, Mr. Guy P. Williamson; "O Sanctissima," Fantasie, Lux, Mr. Edward F. Brigham; Larghetto, in D major, Mozart, Miss Mamie Swett; Triumphant March, Lemmens, Mr. Walter Frail.

March 27, Piano Recital, by pupils of Frederick F. Lincoln. Program: Sonata, B-flat, two pianos, Clementi, Miss Annie B. Metzger and Miss Annie L. Lantz; Theme and Variations, Op. 107, Hummel, Miss Susan A. Colvin; Concerto, D minor, last movement, Mozart, Miss Geneva Weitz; Adagio, E minor, Haydn, Miss Sadie E. Clark; Capriccio Brilliant, B minor, Op. 22, Mendelssohn, Mr. M. Luther Peterson.

March 28, Soirée Musicale. Program: Chromatic Fanieasie, Bach, Nocturne, Liszt, Miss Oma Fields; Scherzo, Op. 4, Brahms, Mr. Leslie Goldthwaite; Concerto, No. 29, first movement, Viotti, Master James Martin; Concerto, largo and finale, Grieg, Mr. Frank Schilling; "On the Walls of Salamanca," Whiting, "Loreley," Liszt, Miss Mamie Hale; Air Varie, on Theme from Bellini, Dancla, Master Frank Foster; Va, Va, Va, Du Elle, Robert le Diable, Meyerbeer, Miss Anna Clark; Rigoletto Fantasie, Liszt, Mr. Charles Hill; The Spring Song, Schubert, Child's Dream, Smart, Miss Myrtle Fiske; Concerto, G minor, andante and finale, Mendelssohn, Mr. Walter H. Lewis.

March 30, Piano Recital by pupils of Mr. J. W. Hill. Program: Tarantelle, in A-flat, Heller, Miss Kathleen Blazo; Waitz Caprice, Moszkowski, Miss Hannah Downey; Fabliau, Raff, Miss Bertha Sharrock; Invitation a la Waltz, Weber, Miss Annie Tschauder; Berceuse, Chopin; Variations Serieuses, Mendelssohn, Polish Song, Chopin-Liszt, a. Nocturne, in A-flat, b. Gavotte, in D, Raff, Miss Lena L. Dubé.

April 1, Piano Recital for Graduation, by Mr. John C. Kelley, pupil of Mr. J. D. Buckingham, assisted by Monsieur Alfred De Sève and Mr. J. D. Buckingham. Program: Concerto, in A minor, first movement, Schumann; Gondoliera, Liszt; Märchen, Raff; a. Nocturne, Op. 37, No. 2, b. Fantasie, F minor, Chopin; Sonata, G major, Op. 13, for piano and violin, Rubinstein.

April 3, Recital given to the Beneficent Society. Program: Sarabande, Bach, Mr. J. William Howard; "There is a Green Hill Far Away," Gounod, Miss Kate O. Mayo; Etudes, Nos. 3 and 7, Chopin, Miss Annie G. Lockwood; The Journey is Long, Coombs, Miss Florence Pierron.

April 9, Soirée by the School of Elocution. Program: Overture, orchestra; Scene from "Mary Stuart: Queen Mary, Miss Helen L. Hill, Queen Elizabeth, Miss Kate J. Whiting; Humorous recital, Miss Nellie E. Kingsbury; Scenes from "Othello: Othello, Mr. Vernon W. Ramsdell, Iago, Mr. Walter F. Earle, Desdemona, Miss Anna W. Chappell, Emilia, Miss Minnie A. Miller; Garden Scene from "Faust: Margherita, Mrs. Clara Tourjée Nelson, Siebel, Miss Josephine Turner, Accompanist, Miss Myrtle Willis; Humorous Recital, Miss May Sullivan; Original Studies and Tableaux: Misses Allen, Grubbs, Hopkins, Leonard, Scriber, Chambers, Hayford, Hill, Whiting, Miller, Jehu.

April 10, Vocal Recital, by the Pupils of Signor Augusto Rotoli, assisted by Mr. Henry M. Dunham, organist, and Mr. Hermann H. Hartmann, violinist, Miss Lucy Magee, and Signor Rotoli, accompanists. Program: Our King, sacred song, Rotoli, Ladies in unison; Palm Branches, sacred song, Faure, Mr. R. Marsh; Three two-part Songs, Mendelssohn, soloists, Miss S. Tobias and Miss J. Turner, with Ladies' Chorus; Honour and Arms, from "Samson," Handel, Bedouin Song, Pinuti, Mr. Geo. Glover; Ah! Rendimi, Aria from Opera "Mitrane," Rossi, Miss Florence Pierron; Hear my Prayer, hymn for soprano, solo and chorus, Mendelssohn, Mrs. T. P. Lovell; The Pilot Brave, popular duet, Millard, Messrs. R. D. Holeman and R. Marsh; I Will Extol Thee O Lord, from the Oratorio of "Eli," Costa, Miss Ella O'Brien; Ave Maria, violin obligato, Gounod, Miss H. Jones; Una Voce Poco Fa, Cavatina from "Barbiere di Siviglia," Rossini, Mrs. T. P. Lovell; Laudate Pueri, Psalm CXII, tenorsolo, Capocci, Ladies' chorus and double mixed chorus for the Amen.

April 10, Piano Recital by pupils of Mr. Frederick F. Lincoln. Program: Sonata, Op. 14, No. 2, Beethoven, Miss Blanche L. Palmer; Prelude and Fugue, B-flat, Bach, Impromptu, Rosamunde, Schubert, Miss Kittie H. Parker; Romanze, Op. 29, Pabst, Miss A. Geneva Weitz; Mazurka, No. 2, Godard, Miss Palmer; Danses Espagnoles, Op. 12, Moszkowski, Misses Palmer and Parker.

April 11, Pianoforte Recital by Miss Kate Josephine Tracey, (Boston University College of Music), assisted by Mr. Otto Bendix. Program: Concerto, E-flat, Beethoven; Toccata, D minor, Bach; Etude, E-flat, Rubinstein; Toccato, D-flat, Dupont; Pizzicati, E-flat, arranged by Joseffy, Delibes; Krakowiak, Rondeau de Concert, for two pianos, Chopin.

April 11, Piano Recital by pupils of Mr. F. Addison Porter, assisted by Miss Mamie Hale, soprano. Program: Polonaise, C-sharp minor, Op. 12, Scharwenka, Miss Marion French; Valse, Op. 118, Raff, Miss Mary L. Ham; a. Musical Moment, b. Mazurka, E major, c. Christmas Suite, Op. 33, Prelude, By the Fireside, Little Cradle Song, Lullaby, Marche Grotesque, Santa Claus, Impromptu, Through the Snow, Album Leaf, Christmas Greeting, Turner, Miss Florence Maxim; Seven Times Four, Porter, Miss Hale; Kamennoi-Ostrov, Op. 10, No. 22, Rubinstein, Miss Lena Harding; Scherzo, Op. 4, Brahms, Mr. L. H. Goldthwaite.

April 12, Vocal Recital by the pupils of Mr. Frank E. Morse, assisted by Miss Gertrude Tripp, violinist, Mr. Geo. M. Chadwick, organist, accompanists, Madame Deitrich-Strong and Walter Kugler. Program:

March, for a church festival, Best; Violin Sonata, Op. 12, Tema con variazioni, Rondo, Beethoven; Cantata, The Sleeping Beauty, piano and organ accompaniment, words by Alfred Tennyson, music by Henry Lahee. Soloists, Misses Alice Dearing and Nellie Wilson, Mrs. Dana Harris.

April 13. Quarterly Concert. Program: Capriccio Brillant, B minor, Mendelssohn, Miss Grace Proctor; Introduction and Gavotte, Ries, Mr. Bennett S. Griffin; Concerto, in E-flat, first movement, Cadenza by Reinecke, Weber, Miss Minnie Andrews; But the Lord, St. Paul, Mendelssohn, Miss Myrtie Fiske; Reading, A Story of the Sea, Cohen, Mr. Vernon W. Ramsdell; Caprice Espagnole, in A minor, Moszkowski, Miss Mary Dewiog; On the walls of Salamanca, Whiting, Loreley, Liszt, Miss Mamie Hale; Air Varie, on Theme from "Bellini," Dancla, Master Frank Foster; Adagio and Finale, from Concerto in A minor, Grieg, Mr. Frank Schilling; My Redeemer and my Lord, Golden Legend, Buck, Miss Ida S. Alward; Etude Brillante, in G major, Op. 16, with second violin accompaniment, Alard; Wedding March, from Mid-Summer Night's Dream, Mendelssohn, Violin Ensemble Class.

April 15, Violin Recital for Graduation, by Mr. John C. Kelley, pupil of Monsieur Alfred De Séve, assisted by Madame Dietrich-Strong, pianist, and Mr. F. E. Woodward, Baritone. Program: Sonata, in F, Op. 24, for piano and violin, Beethoven; Concerto, No. 1, De Beriot; Loreley, Perry; Air on the G String, Bach-Wilhelm; Melodie, Moszkowski; Hongroise, Hauser; The V'anderer, Schubert; The Two Grenadiers, Schumann; Ballade and Polonaise, Vieuxtemps.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Mattie B. Stevens, is teaching in Baltimore, Md.

Miss Minnie Smith, '88, is teaching at Clear Lake, Minn.

Mrs. Edith Sutton-Tasker, '88, is living in Monticello, Iowa.

Miss Carrie Northey, '88, is at home in Oakland, California.

Miss Minnie L. Mack, '87, is teaching her second year in the Grinnell, Iowa, Conservatory.

Mr. Frank E. Morse, '80, has been engaged as director of music at St. John's church, South Boston.

Married, January 30, 1889, at Shippensburg, Miss Annie Nofsker to Mr. Percival K. Deihl, both of Shippensburg.

Mr. L. H. Goldthwaite, organist at the Universalist church, Waltham, has resigned that position to accept a similar position in Salem and Peabody.

Miss Della Morgan, '86, sends a program of a recital in Albion, Mich. This is Miss Morgan's second year as vocal teacher in the Albion Conservatory.

Mr. Frank H. Hathorne, '79, Miss Susie Moore and Miss Blanche Atherly spent a few days in Boston last month attracted by the German Opera and von Bülow.

Mr. Fred Whitney returned home from Germany last month on account of his mother's serious illness. Mr. Whitney has been a pupil of Carl Klindworth in Berlin and expects to go abroad again to spend a number of years.

Miss Nellie M. Cheney, '88, has been re-engaged to teach in the Sherman, Texas, Institute at an advance in salary next season. Miss Cheney has been very successful and the management of the school have many kind words for her.

Miss Henrietta Middlekauff, '79, will resign her position at Wellesley College at the end of the present school year and will spend next year abroad. Miss Middlekauff has a record of nine years' faithful work in the Wellesley College School of Music, and will carry with her the kind wishes of her associates and pupils.

The audience which attended the recital given in the Central M. E. church last evening by the pupils of Miss Clara Hillyer was large and cultured and the program was an excellent one. The selections were rendered in a trained and cultured manner. Miss Hillyer's singing and playing were excellent and warmly applauded, and all the numbers on the program were well given and highly appreciated by the audience.—*Winona Herald*, March 16th.

Butterfield's Cantata "Belshazzar" was given in March by the Knoxville, Tenn., Choral Society, Mr. C. A. Ellenberger, conductor. A few days later the cantata was repeated by request. Mr. Ellenberger organized the society soon after he went to Knoxville last autumn, and this was the first entertainment given by them. Every newspaper in the city praised the work done by the society. Especial mention was made of the precision and the smoothness and finish with which the chorus sang, and the fact was brought out that "the many similar compositions have been given in Knoxville none have equalled the rendering of this."

The news of the death of Mrs. Ella Lamson-Barber, '81, was a shock to her former associates of the N. E. C. and her relatives have the heartfelt sympathy of the Alumni. Miss Lamson graduated in piano with Mr. J. C. D. Parker, and in Harmony and Theory with Mr. S. A. Emery. We clip the following from a local paper:

DIED—At her residence, Plattsburgh, N. Y., March 31st, Mrs. Ella Lamson Barber, aged 27 years. Sunday evening the people of this village were shocked to learn of the sudden and unexpected death of Mrs. Herbert Barber, of Plattsburgh, who had a few hours before rejoiced in the birth of a son, but had scarcely realized its life when hers was given in its stead. Mrs. Barber had spent the greater portion of her life in this village, where she was beloved by all who knew her. She possessed the graces which contribute to the formation of a true woman, and her accomplishments were known and noted by all. In early life she manifested a talent for music, and accordingly, after due preparation at home, she was sent to Boston, where her musical education was completed. After her return she devoted considerable time to teaching, and many of her pupils in this town and vicinity will remember how unremitting she was in her efforts to make their lessons interesting and profitable.—*Ex.*

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

The well-known hymnal entitled "Hymns Ancient and Modern," a new supplement to which is said to be in preparation, lost its first musical editor by the death of Dr. W. H. Monk on March 1st.

On the 3rd another musician who was formerly more prominently before the public than he has been of late years, also passed away. I refer to Mr. Sydney Smith, a pianist, whose compositions for his instrument were not of a very high class character, but were always popular with those who have no great taste for classical music.

At the Crystal Palace Concert on the 2nd, Beethoven's Choral Symphony was rendered in a manner which, so far as the chorus is concerned, did not contrast favourably with the performance at one of the Symphony Concerts not many days before.

A novelty in the program was Berlioz's "Funeral March for the last scene of Hamlet." The work was probably selected for this particular concert because of the presence of the Palace choir, a chorus being required to sing a sustained "Ah" six times. This increases the mournful character of the music which is in A minor. For Berlioz the composition is of a simple character, but it is none the less impressive.

At the Popular Concert of the same date Madame De Pachmann was the pianist, and the program included Brahms's second Sextet in G, Op. 36, Lady Hallé acting as leader. On the following Monday Herr Joachim made his first appearance this season, and met with the usual reception. He led in Beethoven's Quartet in E minor, Op. 59, No. 2; and Haydn's in E-flat, Op. 64. For his solo he chose the *Adagio* from Spohr's sixth Concerto.

The next night he again appeared in the same hall at the first Bach Choir Concert, when he played the Concerto in A minor and the Sonata in G minor of the great Master after whom the choir is named. This was in fact one of those rare concerts when this society devotes the whole program to Bach's works; and the members showed how capable they are of performing them by giving superb renderings of two of his church cantatas, "Halt in Gedächtniss" and "Wachet auf," the last named, which is the more effective of the two, being given probably for the first time in this country. The work includes not only some very fine choral writing, but also two duets for soprano and bass, the first of them having a violin *obbligato*, which was played by Herr Joachim. The second duet, however, is of a brighter character than the first, and has an oboe *obbligato* which was well played by Mr. Lebon. The concert was conducted by Professor Stanford, who is to be congratulated on keeping the Bach Choir up to that level of perfection to which it attained under Mr. Otto Goldschmidt.

On the 6th the Royal Choral Society gave a performance of Gounod's *Redemption* at the Albert Hall. The choir sang well, and Mr. Watkin Mills was all that could be desired in the musical settings of the words of the Saviour; but the other soloists engaged were decidedly not up to the level usually expected at the Albert Hall Choral Concerts.

At the Crystal Palace on the 9th Dr. Bridge's Overture *Morte d'Arthur* was performed. It was first introduced to a London audience at one of the Symphony concerts last year, but on neither occasion did it arouse any great degree of enthusiasm. The symphony was Brahms's fourth, which is scarcely equal in interest to its predecessors. Lady Hallé gave at this concert a very fine rendering of Beethoven's Violin Concerto.

At the Popular Concert Herr Grieg was the pianist, choosing for his solo his suite, "Aus Holberg's Zeit," whilst he played with Herr Joachim his Sonata in G minor for violin and piano. Five of his songs were also admirably sung by his wife. On the 11th Lady Hallé and Herr Joachim were heard together in Bach's Concerto in D minor for two violins. The accompaniment, arranged for the pianoforte, was admirably played by Miss Fanny Davies, and altogether the performance excited such enthusiasm, that the artists were at length constrained to return to the platform and give a second performance of the middle movement.

On the 12th St. James's Hall presented a strikingly different appearance from what it did on the previous evening. Instead of rows of seats filled with eager listeners the floor was covered with dining tables and a select company of professional musicians and enthusiastic amateurs. It was in fact the annual dinner of the Royal Society of Musicians, a charitable body which I have had occasion to mention before, and which is now 151 years old. Several good speeches were made after the banquet, and between them the guests were entertained by the finished part-singing of the London Vocal Union and by various vocal and instrumental solos. Over one thousand pounds was subscribed for the charity.

On the 14th the Philharmonic Society gave its first concert of the season, when the duties of conductor were divided between Herr Grieg and Dr. Mackenzie. The chief items in the program were the successful Suite of the former entitled *Peer Gynt*, and Beethoven's Symphony in E-flat, No. 4. The second-named conductor's compositions, however, were not entirely unrepresented, the Scottish Rhapsody, No. 2, being amongst the shorter pieces performed.

Familiar programs were supplied at the Crystal Palace on the 16th and at the Popular Concerts on the 16th and 18th. A coincidence on the former date may be mentioned, viz: that whilst Beethoven's Pastoral Symphony was being performed at the Crystal Palace, his Pastoral Sonata was being played by Mdlle. Janotha at St. James's Hall.

A concert which should have excited more interest than it did took place at the last-named hall on the 19th. I allude to that one of Novello's Oratorio Concerts at which Dudley Buck's *Light of Asia* was produced. The attendance was poor, and the applause not very enthusiastic, except on two or three occasions. I have not read one criticism on the work which altogether condemns it, but the general view seems to be that the composer has been over-ambitious in his choice of subject. Thus the *Musical World* says: "Sir Edwin Arnold's poem has long been familiar to cultured English readers, and the difficulties involved in an adequate musical setting were not likely to escape the notice of intelligent amateurs. That these difficulties have been met with anything like completeness it would be childish to assert. . . . Mr. Buck's music lacks distinctive character, and it is not rich in rhythmic variety; but it is always intelligible, often charming, never vulgar or tawdry. His command of technical

resources is considerable; and grateful passages for the voice abound both in the solos and in the choruses."

I was myself most impressed by the chorus—"Softly the Indian night sank o'er the plain," and by the love duets for Yasôdhara and Buddha, which were magnificently sung by Madame Nordica and Mr. Lloyd. As a musical setting of an Eastern supernatural story I could not help feeling that it contrasted unfavourably with Hiller's *Nala and Damayanti*; nor could I help thinking what Wagner might not have done with the same subject, had he lived to carry out the design attributed to him of making a music-drama out of the story of Buddha. I can cordially agree, however, with the concluding remarks of the *Musical World*, when it says: "*The Light of Asia*, tho not a great work, is one of which Americans need not be ashamed."

On the afternoon of the 20th Herr and Madame Grieg gave a recital at St. James's Hall at which the program was drawn entirely from the talented Norwegian's compositions.

At the Crystal Palace on the 23rd two novelties were introduced, the first being a bright and effective overture by Mr. Ebenezer Prout, to which the composer has given the title of *Rohely*, tho no particular connection with Sir Walter Scott's poem can be gathered from the music. The other novelty was Saint Saëns's Poème Symphonique *Phaeton*, which did not create a very favourable impression.

At the Popular Concerts on the 23rd and 25th old favourites alone found place amongst the instrumental items in the programs. Herr Joachim appeared at both concerts.

On the 28th Mr. Cowen, just returned from Australia, reappeared before a London audience as conductor at the second Philharmonic Concert, and met with a most hearty reception. He did not however conduct the whole concert, as Professor Stanford appeared to conduct a not very interesting Suite in D, for violin, composed by himself and played by Herr Joachim, whilst Herr Grieg conducted his own Pianoforte Concerto in A minor, the solo part in which was magnificently played by Madame Backer-Gröndahl, a noted Norwegian pianist.

Herr Stavenhagen had a successful recital at the Princes' Hall on the 29th, and gave a marvellous rendering of Liszt's Sonata in B minor. There is nothing particular to record of the Crystal Palace Concert on the 30th.

At the Popular Concert Herr and Madame Grieg made their last appearance. The lady sang five of her husband's songs, and Herr Grieg played with Lady Hallé his Sonata in C minor for piano and violin.

I mentioned in a former letter the death of Dr. Hueffer, the musical critic of the *Times*. He has now been succeeded by Mr. Maitland of the *Guardian*.

W A F.

FROM PARIS.

[By our own correspondent.]

At the Conservatoire we have had three performances of Beethoven's Grand Mass in D, Op. 123. The work was brought out under no mean difficulties. Three years ago, after much discussion, the Committee of the Society decided that they would give it during the season. The study of it was immediately begun, and pushed on vigorously, but after repeated trials it was declared that such a difficult score could not be properly mastered in one season. The bringing out of it, therefore, was postponed till the following year. Last season the rehearsals were resumed with considerable energy and the Mass at last was given as originally intended. The performance of Beethoven's masterpiece will mark an epoch in the history of Music in Paris. It has produced on the musical public the deepest impression. The work had often been given in a fragmentary form here. It was the first time, tho, that it was performed in its entirety. The slow process attending its production here must not be surprising. Much time is devoted in Paris for the preparation of an important musical score. And everybody knows here that when an opera, for instance, is put on study it means at least three or four months of rehearsing.

The Conservatory has had the happy thought of keeping the Mass on its repertoire for this year, and in order to partially meet numerous requests, it gave a supplementary performance of it open to the general public, for it must be remembered that the Conservatory Concerts are entirely supported by private subscription. In point of accuracy the performances were an improvement on those of last year. The Mass is such a gigantic work, bristling with such difficulties, that after three years of study and practice, and with all the proficiency of the Conservatory choruses one may say that there is no limit to its mastery. The soloists and orchestra did their part splendidly. The chorus, considering the enormous difficulties of execution, gave a remarkably fine rendering of the work. And there, as for instance in the extraordinary fugue of the Credo: "Et vitam venturi saeculi," some blemishes marred the grand spirit of the beautiful movement. But on the whole the performance was worthy of the master who wrote the Mass. To show here a characteristic feature of

the making up of the programs at these concerts I must add that, immediately following this long performance, and at a moment when any American audience would only be too glad to "go home," there came Beethoven's complete symphony in C major. It was apparently placed on the program to show the composer at the two extremes of his musical career. At the supplementary concert this symphony was replaced by Saint Saëns' Third Symphony in C minor. This last work is gaining in popular favor. The more one hears it, the more one discovers in it new merits. This symphony will remain as a permanent feature in our popular concerts. Mr. Guilmannt presided at the organ.

At the Lamoureux concerts "Wallenstein's Trilogy," by V. d'Indy was repeated. This orchestral composition is also becoming popular. Mr. d'Indy is a rising author who evidently possesses a thorough knowledge of his art. In the same concerts we heard also a Tarantella by Saint Saëns for flute and "hautbois." Madame Essipoff again appeared in a supplementary concert assisted by Mr. Lamoureux' orchestra, and she scored a great success. Among other numbers she gave a concerto by Mr. Paderewski. This Russian gentleman is a pianist and an author. He came here with Madame Essipoff and was heard on his instrument at the Lamoureux concerts. Mr. Lamoureux has given us more of Wagner and this time his selections were taken from "Die Götterdämmerung." For this especial occasion he had the assistance of Madame Materna. The debut in Paris of this great artist has been quite an event and has created a sensation in musical circles. Everybody agrees in pronouncing her a singer "hors ligne." She is too well known in America to need any introduction in these columns. Parisian society took her up and "lionized her."

Another young lady artist who seems also to have conquered Parisians is a Miss Eames from the United States. She came here a few years ago in order to complete her studies and she visited Brussels also. In this latter city she took the valuable advice of Mr. Gavaert, the well-known musician and musical author. After having appeared in some private concert rooms here where she was very successfully received, she got an engagement to sing at the Opera Comique. She signed a contract with Mr. Paravey, the new director of that establishment. There, however, for some reason or another she remained idle, and no chance to make her immediate debut seemed to present itself. She, consequently, was fortunate enough to break her engagement and accept the offers of the managers of the Grand Opera. A still more lucky chance for her was to make her first appearance before a Parisian audience in the sympathetic role of Juliette in Gounod's Romeo and Juliette. It was a very daring undertaking for it will be remembered that this part had been inaugurated by no less a star than Madame Adelina Patti. Miss Eames' success as Juliette, however, has been complete. Without possessing an unusual powerful organ—a shortcoming so general in our day, especially among sopranos—she has a very pleasing and well-trained voice. Her interpretation of the character of Juliette leaves little to be criticized. She makes the nearest approach to perfection in this role that can be desired. Beside her artistic talent, she is the happy owner of much personal charm, and this latter advantage has contributed to a great share of her success.

At the Chatelet concerts we have had a Fantasia for piano and orchestra by Mr. Widor. It is a rather melodious composition which is lacking a certain clearness in its treatment. Mr. Colonne, in order not to remain behind Mr. Lamoureux, gave us several selections from Parsifal with scenic effect. They produced a great impression on the Chatelet audiences. As is seen Paris is little by little becoming thoroughly acquainted with the whole Wagnerian work. All we need now is to have entire performances of his operas instead of fragmentary ones.

The National Society of Musicians gave a recital in which the Eighth Cantata of Bach was produced besides other classical numbers. It is a magnificent score. Among the novelties we heard an interesting piece entitled "Sur Mer." The author is Mr. V d'Indy, of whom I have already spoken above. This was followed with two 'cello pieces by Mr. Alary. This young musician is a violincellist and a composer of merit known thus far by some pieces for stringed instruments. Another young author, Mr. A. Coquard, gave a recital for the express purpose of bringing out his own setting of the choruses of Racine's tragedy "Esther." It was an hazardous task, for these choruses have often inspired the fancy of musicians. Mr. Coquard's attempt shows an earnest effort and as such deserves to be commended. At the "Salle Erard" we have had an opportunity to hear two serious works by Mr. Charles Lefebure, a symphony in D, and a lyric poem called "Eloa." Of the two the former is the best. It contains the four traditional movements: the finale being the most satisfactory. Mr. Lefebure is especially known by some of his church music.

ARMAND GUYS.

The artist who has recently been charming American audiences, ranks above most pianists although every one says he is Bülow.

MUSICAL MENTION.

NOTES.

Immensely successful performances of "The Ring of Nibelung" have been given in St. Petersburg.

The London critics praise the workmanship of "The Light of Asia," but deny it spontaneity.

A new opera by Rubinstein, entitled "Garinshka," is about ready at the Imperial Opera of St. Petersburg.

Mme. Nordica (Lilian Norton) was the principal singer in the London performance of "The Light of Asia."

Max Bruch's new cantata, "The Fiery Cross," recently produced at Breslau, is said to rank with that composer's "Odysseus."

Liszt's "Saint Elizabeth," some time since given with scenic accessories at the Weimar Theatre, is to be brought out at the Imperial Theatre, Vienna, in like manner.

M. Benoit, the greatest composer Belgium has produced, has had his oratorio "Lucifer," brought out in London. The Athenæum finds in it the influence of Berlioz.

Rubinstein will celebrate his jubilee as a performer in July. It was on the twenty-third of that month in 1839 that he played for the first time in public at a benefit concert in Moscow.

One of the most interesting of the musical features in connection with the Paris Exhibition will be the revival of some of the operas produced about the time of the first Revolution. Among them will be Paisiello's "Il Barbiere," Dalayrac's "Raoul de Créqui," Nicodème dans la Lune" by Cousin-Jacques, and "Madame Angot" by Demaillet. Singularly enough, no mention is made of any works by Méhul, Bertou, Cherubini, or Gluck, and the choice of an opera by Paisiello as representing the French school is inexplicable.

MONTREAL, CAN.—Mr. and Mrs. Georg Henschel gave two Vocal Recitals on April 4th and 5th. The best musical events were the Spring concert of the Mendelssohn Choir on the 9th, and the rendering by the Philharmonic Society of N. W. Gade's "The Crusaders," on the 10th and of Sullivan's "Golden Legend," on the 11th. Mr. Winch and Miss Finlayson, of Boston, assisted the Mendelssohn; and Miss Finlayson with Mrs. Humphrey Allen, of Boston, and Mr. W. J. Lavin, tenor, Mr. Geo. Prehn, baritone, of New York, with Mr. A. K. Fisk, of Montreal, took the solos in the performances of the Philharmonic.

Miss Emma Hayden Eames of Boston, sang the title part in Gounod's opera of "Romeo and Juliet" at the Grand Opera, Paris, and delighted the most exacting. From a private letter we quote: "Miss Eames has had a glorious success; she looked perfectly beautiful—an ideal Juliet—graceful, dressed to perfection, rather pale; and—she acted! Had she been on the stage for years she could not have done better; she acted much better than Patti. I don't know when before I saw such a vision on the stage; if she keeps her voice she will be a great acquisition to the opera. The American colony was all there, but it did not alone make her success; hundreds of the French were most enthusiastic. She inspired De Reszke, and he did much better than on the Patti night. The French papers said: 'Il d'était emballé avec Eames.' Madame Marchesi had Nevada and Melba in her box, her two young stars. Melba had come from Brussels expressly to attend the debut. Madame Marchesi was delighted as you may suppose. Emma Nevada said she never saw a debutante so easy on the stage, and her acting and singing were simply perfect."

CONCERTS.

VANKTON, DAK.—March 4. Piano Recital by Mr. Frank L. Stead, N. E. C., assisted by Mrs. E. M. Young, Contralto, Mr. E. M. Young, N. E. C., Baritone. Program: Sonata, in E minor, Op. 90, Beethoven; Romanza, from E minor Concerto, Chopin; Scherzo in B-flat minor, Op. 31, Chopin; Flower Girl, Bevigman; Bird as Prophet, Schumann; Etude, Op. 2 No. 6, Henselt; Kamecanoi Ostrow, Rubinstein; "Infelice" from Opera Ernani, Verdi; Rigoletto Fantaisie, Liszt.

VANKTON, DAK.—March 13. Beethoven Society, Third Musicales. Program: Etude No. 5, from Op. 10, Valse, Op. 42, Nocturne No. 6, Valse No. 6, Valse No. 1, Op. 69, Chopin; Duet, When the Silver Snow is Falling, Smart; Sonata, Op. 33, four hands, Diabelli; Alla Stella Confidante, Robandi.

ATLANTA, GA.—March 14. Program of American Composers: Tempest Music, Van der Stucken; a. Creole Love Song, b. Come where the Lindens Bloom, Buck; Just as of Old, Pease; a. Gavotte, b. Gigue.

Sternberg: *a.* Mazurka, F-sharp minor, *b.* Hungarian Dances, Brahms, Habr; *a.* An Angel Unawares, *b.* Autumn Song, Salter; *a.* Kiss Me Sweetheart, *b.* Thou'rt Like a Lovely Flower, Smith; Morgengesang, violin and piano, Foote; Witches Dance, Mac Dowell; *a.* Night Song, *b.* Staccatella, *c.* The Merry Bells shall Ring, Sternberg; Request, Chadwick; Scene and Air, The Tale of the Viking, Whiting; Tarantelle, Mattoon.

DENVER, COL.—March 15. Organ Concert, given by Dr. John H. Gower, organist, assisted by Mr. Otto Pfeifferkorn, N. E. C., pianist, Mr. Henry F. Stow, tenor. Program: Chorale, with Variations, from sixth Sonata, Mendelssohn; Sacred March for the Procession of the Holy Sacrament, Chauvet; Offertoire, Batiste; Recitative, Deeper and Deeper Still, Aria, Hide Thou Thy Hated Beams, Recitative, A Father, Offering Up his Only Child, Aria, Waft Her, Angels, from Jephtha, Handel; Andante from sixth Sonata, Mendelssohn; Prelude and Fugue, Bach; Come, Dorothy, Come, Volkslied; Piano Solo, Hungarian Fantasie, by request, orchestral parts supplied on the organ, Liszt; Chorus, The Pilgrim's Chorus, from *L' Lombardi*, Verdi; March from *Tannhauser*, Wagner-Archer.

MINNEAPOLIS, MINN.—March 20. The Gounod Club. J. Rheinberger's Romantic Cantata, "Castle Montford," A Legend of the Rhine. First time in America. Chorus for male, female and mixed voices. Soloists: Miss Susan McKay, soprano, Miss Emily Winant, contralto, Mr. Charles A. Knorr, tenor, Mr. Geo. W. Ferguson, baritone, Mrs. H. W. Gleason, pianist, Mr. Oscar Ringwall, clarinet soloist, Mr. Chas. H. Morse, B. U. C. M., director. Program: Air from *Samson and Delila*, St. Saëns; Duet, The Fishermen, Gabussi; Song, The Dove, clarinet obligato, Ardit; Concerto for clarinet, andante and rondo, Weber; Song, Amo, Mattei; Grand Quartet, Rigoletto, Verdi; Arià, The River Flows, St. Ursula, Cowen; Largo, Handel; Break, Break, Coombs; Chorus, The Stars are Shining in Heaven, Rheinberger.

MINNEAPOLIS, MINN.—March 21. Song Recital by Miss Emily Winant, assisted by Mr. Walter Petzet, solo pianist, Chas. H. Morse, B. U. C. M., director. Program: Nur wer die Sehnsucht kennt, Tschai-kowski; Aller Seelen, Lassen; Widmung, Schumann; Impromptu, Schubert; Largo, Handel; Piu Benigno, Ariosti; Minnelied, Brahms; Mädchenlied, d'Albert; Romance in F-sharp, Schumann; Scherzo in G-flat, Rheinberger; Break, Break, Coombs; In Questa Tomba, Beethoven.

MINNEAPOLIS, MINN.—March 23. First Piano Recital, given by the Ladies' Liszt Circle. Program: Deutscher Tanz III, Beethoven-Ludwig; Impromptu, Op. 90, No. 4, Schubert; Novellette, No. 10, Schumann; Soirée de Vienne, No. 6, Schubert-Liszt; Rondo Capriccioso, Op. 14, Mendelssohn; A Sketch, Liszt; Polonaise in A, Chopin; Consolation, No. 3, Liszt; Kamennoi-Ostrow, Op. 10 Rubinstein; Valse Brilliant, A-flat, Moszkowski; Trot de Cavalerie, Rubinstein.

WINONA, MINN.—March 25. Recital given by Pupils of Miss Clara Hilley, N. E. C., assisted by Miss Mary Buck, pianist, Mr. E. P. Bell, flutist, Mr. H. Beuz, violinist. Program: Song of the Triton, Molloy; Dein gedenk ich, Margaretha, Meyer-Helmund; One Sweetly Sol'enn Thought, Ambrose; The Fishers, Gabussi; Polonaise, Emery; The Sailor's Grave, Sullivan; The Gate of Heaven, Tours; Waiting, Millard; I feel thy Angel Spirit, Graben-Hoffman; Protestations, Norris; Nocturne, Op. 9, No. 2, Chopin; Flower Song, Faust, Gounod; Day is at Last Departing, Raff.

DUBUQUE, IA.—March 26. Piano Duo Recital, given by the St. Cecilia Club, assisted by Mrs. J. L. Brink, Mrs. B. P. Peters, Miss Josephine Dubois. Program: Capriccio Brillante, Mendelssohn; Cavatina, O, Mio Fernando, Donizetti; Sonata in D, Mozart; Duet, May Bells, Mendelssohn; Larghetto from Concerto in F minor, Henselt; Rondo in C, Chopin; Creole Lover's Song, Buck; Grand Duo on Themes from Oberon, Preciosa and Freischütz, Weber-Lysberg.

LAWRENCE, KAN.—March 28. Duet Recital, by Miss Nellie M. Franklin and Mr. John C. Manning, pupils of Mr. Wm. MacDonald. Program: Overture, Fingal's Cave, Mendelssohn; Intermezzo all' Ongarese, Op. 42, No. 2. Original composition for four hands, Scharwenka; Allegretto from the 8th Symphony, Op. 93, Beethoven; Funeral March, from the Sonata, Op. 35, Chopin; Danse Macabre, Op. 40, Saint Saëns; Ballet Music, from the opera *Feramours*, Rubinstein.

LEOMINSTER, MASS.—March 28. Concert by Dr. John M. Loretz, Jr., organist, Miss Julia O'Connell, contralto, Miss Ella Chamberlin, whistling soloist, Mr. Harry M. Western, accompanist. Program: Overture, Semiramidis, Rossini; *a.* Nocturne, No. 2, *b.* Alpine Serenade, *c.* Nocturne No. 12, Chopin; Lieti Signor, Meyerbeer; Romanza, Scherzo, Grand Finale, D minor Symphony, Schumann; Ah Che Assorto, Venzano; Overture, Magic Flute, Mozart; Military Fantasie, Donizetti; Murmurs of Spring, Loretz; Shadow Song, from *Dinorah*, Meyerbeer; The Children's Home, Cowen; 4th movement of C Symphony, Beethoven; Selections from *Erminio* Jakobowski; Priest March, Mendelssohn.

TOLEDO, OHIO.—April 3. Concert by the Toledo Oratorio Society, assisted by Mr. Theo. T. Toedt and Mrs. Toedt and the Jacobson String Quartet. Program: Chorus, Thanks be to God, Mendelssohn; Quartet, No. 2, Andante and Menuetto, Mozart; Song, *a.* Lehn Deine Wang, Jensen; *b.* In Liebes lust, Liszt; Violin solo, Notturmo, Ernst; Song, Springtime, Becker; Sanctus, Gounod; Quartet, Andante and Scherzo, Mendelssohn; Duet, Souvenir, Pinsuti; violoncello solo, Elegie, Batta; song, German Folk Song, Moszkowski; song, Ich liebe dich, Forster; The Lord is Great, trio and chorus, Haydn.

NEW ALBANY, IND.—April 4. Organ Recital by Mr. Jas. E. Bagley, N. E. C., assisted by Miss Kate Elliott, soprano. Program: Sonata in G minor, Finck; Aria, With Verdure Clad, The Creation, Haydn; Home, Sweet Home, Buck; Gavotte in E-flat, Roeder; Reverie, Meyer-Helmund; Offertoire in E, Wely; Miriam's Song of Triumph, Reinecke; Marche Funèbre et Chant Séraphique, Guilmant; Andante in F, Salome; Marche Pontificale, Lemmens.

POTSDAM, N. Y.—April 5. Piano Recital by pupils of F. E. Hathorne, N. E. C., assisted by vocal pupils of J. Ettie Crane, N. E. C. Program: Mazurka, Wilm; Etude, Wallenhaupt; Tarantelle, Heller; Valse, Chopin; The Daisy, Ardit; Nocturne, Bargiel; Mazurka, Chopin; Sonata, Op. 14, No. 2, first movement, Beethoven; Christmas, A Little Suite, Op. 33, Turner; Paradise Square, Lohr; Andante and Variations, Mendelssohn; La Papillion, Lavallée; Valse, Chopin; Ballad, The World and his Wife, Roedel; Rondo in E-flat major, Weber; The Two Sky-larks, Leschetizky; Octave Etude, Turner; Valse Caprice, Raff; O that we two were Maying, Smith; Rondo Capriccioso, Mendelssohn; Coquette, Schumann; Fairy Story, Raff; Kamennoi-Ostrow, Rubinstein; Gnomereigen, Liszt.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

Messrs. O. DITSON & CO., Boston, New York and Philadelphia. *Winds in the Trees.* Goring-Thomas.

This composer is one of the most graceful of the British set: indeed he is as much French as English, and his songs have all the grace of the modern French school. This work is dainty, melodious, with a well-developed accompaniment, and is published both for high and low voices.

Near It Corney.

A comic song. The words are topical in character, the music is of no character at all.

Why Tarries My Love? T. Welch.

A most peculiar affair in the old English ultra-emotional style. It is for contralto voice, and has a crude accompaniment, but a rather attractive melody—for those who like it.

Reverie Orientale. Lack.

Scherzo-Ballade. Pfeiffer.

Two excellent reprints which have recently been added to the set edited by Marie Lovell-Brown. The second is the more ambitious of the two.

Bouton de Rose. de la Cour.

Al Fresco. Zavertal.

Two pieces for piano which are the first numbers of a new set of reprints entitled "La Matinée." They are of medium grade and both are graceful and pretty without being at all deep or especially original.

Arabesque. W. G. Smith.

This is a horse of another color. It is a brilliant piano work, original and fanciful. It is moderately difficult and will suit for drawing-room performance, and we can recommend it to pianists of medium advancement.

Messrs. A. P. SCHMIDT & CO., 13 & 15 West Street, Boston.

The Meeting Waters. E. M. Young.

An effective baritone song. Its beginning and end are singable and unforced, but the modulations of page 4 are a little artificial. Its compass is from G-sharp to E.

Lullaby. E. M. Young.

A pleasing cradle song with a well-known melody tastily interwoven in its accompaniment. Compass B to C-sharp.

Messrs. L. H. ROSS & CO., Boston.

To Thee. S. W. Stud'ey.

Graceful and poetical, altho its accompaniment could be improved and

elaborated. It is in the concise *lied* style, and it has an easy compass, from C to D-flat only.

By the Sea Waltz. L. K. Vaannah.

Tuneful and danceable. The first theme is attractive enough to make the work popular.

The BOSTON MUSIC CO.

Indian Love Song. G. C. Gow.

A good vocal work in Rondo style. The chief theme is expressive, and the music well reproduces the spirit of Longfellow's poem. It is for moderately high voice, for altho the music does not ascend beyond the two-lined F, it remains in that neighborhood for a considerable time.

King Willaf's Drinking Horn. G. C. Gow.

A setting of Longfellow's poem for baritone voice. It is rather a long subject for *durch componirung*, but the composer manages to make it fairly interesting altho there is monotony in the accompaniment, which we think could be more varied.

Messrs. E. SCHUBERTH & CO., New York.

Te Deum in E-flat. N. H. Allen.

This is for vocal quintette with two basses. It opens quite impressively in the vocal parts and has an effective little figure interwoven in the accompaniment. The phrase "Holy, Holy" is beautiful tho short. Less successful are the passages beginning "The Holy Church throughout all the world," but the solo and succeeding quartet "When thou tookest upon Thee" is of exquisite charm. The finale is majestic and worthy and altogether the work can be cordially recommended to well equipped Episcopal church choirs.

Messrs. A. C. McCLURG & CO., Chicago.

The Standard Operas.
The Standard Cantatas.
The Standard Oratorios.
The Standard Symphonies. } George P. Upton.

These four books, of uniform size and of uniform literary excellence also, deserve a more analytical notice than they can receive. They are works of reference, but not written for the skilled musician only; in fact Mr. Upton is to be congratulated upon the manner in which he has made analyses of the great works of the tone-art, without falling into the technical phraseology which many writers affect in this kind of work, and which makes many such volumes utterly useless to the public at large. The books are not useful for reference alone, but they form the most pleasant recreative reading that the amateur can find. Each important work is described first as to its history, next the plot (if it has any) is given, and in the case of the operas this is a most useful adjunct reminding of Fetis' *Dictionnaire Lyrique*, and lastly the musical effects are succinctly delineated so that the performance can be followed with intelligence. Added to this, the life of each composer, a list of his works and an estimate of his style and influence is given, so that every point about which the ordinary amateur would desire to know is covered. Essays, and condensed histories of the rise and progress of the musical forms treated of are also presented. The work on the Standard Oratorios, for example, begins with a history of Oratorio, and ends with a sketch of Sacred Music in America; the work on the Symphonies gives an outline of the rise and influence of that form, and a similar treatise precedes the details of the Cantatas. We hope that Mr. Upton will push his labors yet further, and add a work upon the Standard Sonatas to the list.

L. C. E.

Mr. J. H. ROGERS, Cleveland, O.

A Violet in Her Lovely Hair. J. B. Campbell.

Unless we are mistaken, this song has been reviewed before, but we gladly take the opportunity of saying again that like all the compositions of Mr. Campbell, it is musicianly, and well constructed.

The Ninety and Nine. E. Campion.

The familiar poem is set so well that the Moody and Sankey musicians would never recognize it and certainly will never use it. It is astonishing how much of true dramatic effect is in the poem, and how this has heretofore been obscured by a weak musical setting. Mr. Campion treats it *a la* Blumenthal and Gounod, with a grand climax with heavy harmonies at its close. It can be sung by medium voices, reaching to two-lined G.

The Loreley.
In Harbor.
Fly, White Butterflies. } Jas. H. Rogers.

The "Loreley" occupies medium ground between the simple setting by Silcher, and the elaborated one by Liszt. It has a sweet melody, and an appropriately flowing accompaniment, and we particularly admire the manner in which the end of each stanza is set, the cadence being very neat.

"In Harbor" is a gem that will not appeal to every one, for it is too original and has too much depth. The impressive chord accompaniment

is as if an ancient bard were accompanying a soog of destiny. There is dignity and power in every bar of this song which is for tenor or soprano voice.

"Fly, White Butterflies" is dainty and sparkling as the subject demands. The final passage is very deftly managed in the accompaniment, with its light flying figures, and the song is a good addition to the repertoire.

Chasserresse. Esquisse. Sternberg.

A good deal of conventional hunting music (horn passages, etc.,) is in this piano piece, which, however, has also much that is original, and it is an effective, drawing-room piece throughout.

Scenes Mignonnes. C. Sternberg.

A set of very easy pieces for piano. The titles are "Valse," "Toccatina," "In the Forge," "Bonnie Laddies," "Castagnette," and "Night Song." All are moderately easy, but each work contains some well expressed musical thought, and such poetic numbers are more useful than the "potboilers" of Lange, Liehner & Co., which all seem struck from one die.

Passe-pied. Sternberg.

The themes are well contrasted and graceful. They are in fact too dainty for the hearty dance which the *Passe-pieds* ought to be, and besides we would prefer to see this dance form in triple rhythm (altho the even rhythm is permissible) since it was after all only a brighter and heartier Minuet; but the piece is very agreeable - *toute de meme*.

Hunting Song. } G. W. Hunt.
Melody.

Mr. Hunt hunts in the usual 6-8 manner, but with good modulation and pleasant themes; yet the "Melody" is the more effective work of these two easy piano pieces.

Messrs. NOVELLO, EWER & CO., London and New York.

Trois Morceaux. Piano. F. H. Cowen.

Mr. Cowen is best known among us by his songs, but his cantatas, symphonies and piano works show that he is successful in all schools of composition. These three pieces are *Petite Scene de Ballet*, *Romanza*, and *Scherzo*. They are of moderate difficulty, the last requiring the most technique and brilliancy. The *Romanza* seems rather weak in its thoughts, but the first and last are excellent drawing-room or concert pieces.

The Life of Chopin. 2 vols. Frederick Niecks.

The most important recent addition to musical biography. One would think that the field was pretty well covered already as far as Chopin is concerned, for Karasowski's life gives ample historical detail. Schuch gives analytical details of the composer's works, and Liszt gives a good essay upon the character of the man and the influence of his music. When we add to these Finck's well considered thesis on the subject, recently published, not to speak of the lesser essays and pamphlets, it will be seen that Chopin literature is decidedly voluminous. Nevertheless there was room for more, as Niecks has here shown us, for he has approached the subject with a care like that displayed by Thayer in treating of Beethoven; he has made it almost a life-work, and for years has been collecting data, and verifying or disproving statements regarding his hero. Was Chopin of Polish or of French descent? Authorities are still at war, and Niecks does not entirely settle the question, altho he evidently favors the latter theory. It matters little, for Chopin inherited all his fervor and patriotism from the noble Polish lady who was his mother. Niecks demolishes the theory that the family were often in dire straits (a statement made by some biographers), and states that this was the case only during Chopin's infancy. He also gives the quaint fact, that the baby disliked music of every kind, and cried bitterly when obliged to listen to any.

In the affair of Chopin and George Sand, Niecks naturally sides against the lady, and intimates that Madame Dudevant was arbitrary and demanded to have her views followed in everything. Ample justice is done by the biographer to the devotion of Gutmann, Chopin's pupil and constant friend.

Most interesting to the musician are the descriptions concerning Chopin's manner of playing, and here, too, the testimony is not varying or conflicting. All the biographies agree in ascribing to Chopin's piano work a wonderful charm, a passion mingled with reserve. As a teacher, the irritability which came from ill-health, militated against entire success, yet all his pupils adored him, and these were not sentimental school-girls either, but the cream of the aristocracy of Paris.

We have not space at command to speak of the details of the book, but can say that Niecks' language is clear and intelligible, often terse and epigrammatic, he frequently supplements the statements of Karasowski with further information, and the amount of new facts and points not generally known which he has been able to gather is astonishing. Altogether "Frederic Chopin, as a Man and as a Musician," deserves an honored place in every musical library.

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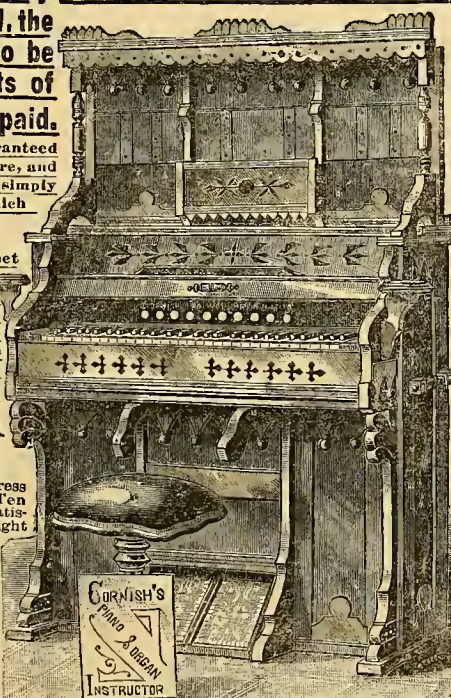
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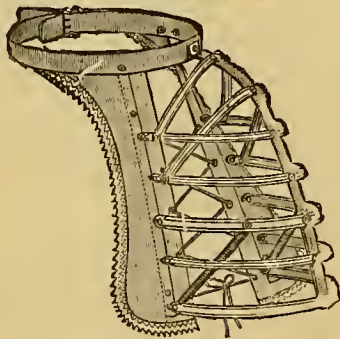
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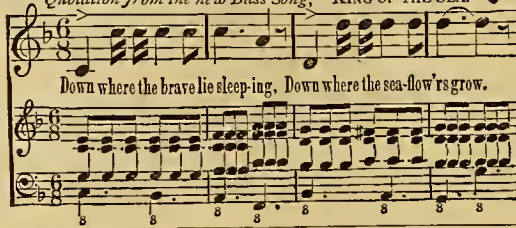
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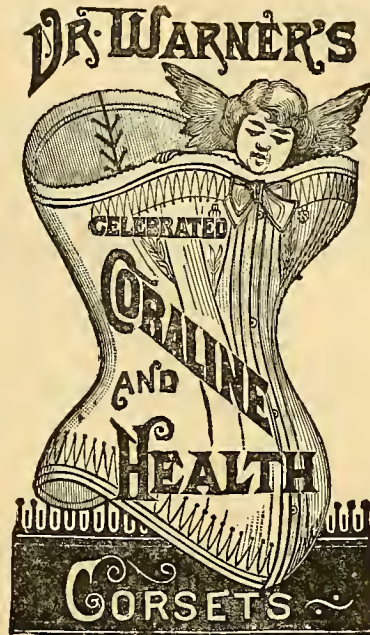
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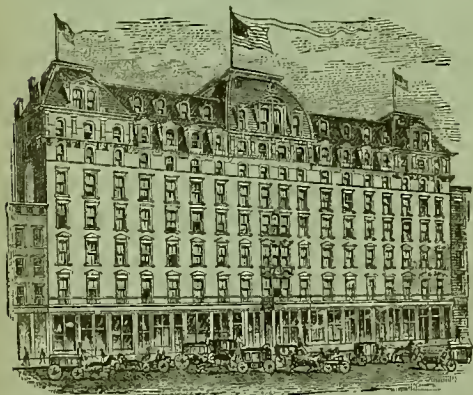
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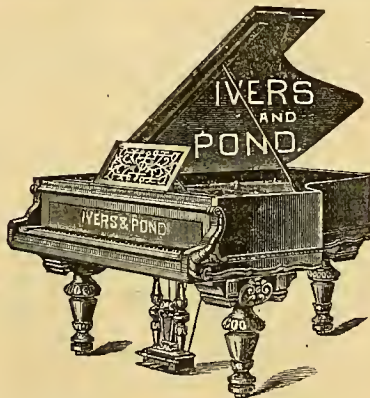
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BOSTON MUSICAL HERALD.

Vol. 10.

BOSTON, JUNE, 1889.

No. 6.

"All we have willed or hoped or dreamed of good,
shall exist;
Not its likeness, but itself; no beauty, nor good, nor
power
Whose voice has gone forth, but each survives for
the melodist
When eternity affirms the conception of an hour."

MR. P. S. GILMORE is at present agitating various sections of the country with a scheme to celebrate the twentieth anniversary of his peace jubilee, and as he is always enterprising, and has plenty of grit, the chances are that this will be brought successfully about. What a number of memories such an occasion brings up! Above all, how it marks the progress of the last two decades, in musical matters! Twenty years ago we had scarcely any eminent composers, and no repertoire of classical music of native origin. Twenty years ago Italian Opera was the height of fashionable musical entertainment, and German Opera had obtained no foothold here. Twenty years ago we had a very few orchestral concerts, given through the generous spirit of a few leaders of music, but with very slight forces and with very few rehearsals; symphonic performances that would not stand beside the thoroughness demanded to-day. Twenty years ago there was not a single large Institution of Music in the land, and musical education throughout the country was sporadic and weak. We were not altogether musical barbarians a generation ago, but certainly no country on the earth has made such musical progress as America has done in twenty years. In 1869 the Peace Jubilee was a musical influence that led the public onward; in 1889—well we shall see.

THERE is scarcely a year passes but some ingenious individual brings forth some improvement or reform in musical notation. At one time it is the unification of all clef signs, at another the photographic representation of the lengths of different notes. It would be almost impossible to give a catalogue of all the proposed changes that have been thought of in recent years. Yet none of them have made more than a passing effect upon the great system of notation. The fact is that nothing in art has established itself more slowly, or taken root more deeply than our note system. The beginnings of clef and staff are to be sought for nearly a thousand years back, and since that time, a little here and a little there, the system has evolved itself through the ages. It has become the one universal written language of the civilized world. Volapük will never, under the most favorable circumstances come into use as universally as the musical notation has done. A musical work written in Boston would be

intelligible to cultured people from Greenland to the Argentine Republic, from Russia and Siberia to Greece, and even in Japan and China to-day there would be many natives who could read it. A reform in a system as widespread as this, must needs be equally universal. A new note system adopted by a city, a state, or even by the whole United States would not exert great influence upon the wide, wide field in which our system of notation is employed.

THE ancient authors, both Greek and Roman (but more especially the former) are full of eulogies of music, and of accounts of what it could do in allaying the passions, in regulating the mind, and in calming and fortifying the soul. Plutarch spoke of the flute as "spreading peace and tranquility through the soul." Pythagoras made music a part of the tenets of his sect, and lyre-playing was obligatory upon his disciples, "to purify the soul and set it in harmony." Plato and Aristotle both sang the praises of music, and Socrates also gave his adhesion to the power of the art.

But is this true in modern days? Does music alone give a good balance to the character and build up the soul? The answer may be made decisively in the negative. Music dealing wholly with the emotions is apt to make a character too emotional, too prone to excess of joy or sorrow, and too little self reliant. Music among the Greeks meant a combination of arts. Poetry and mathematics were included in the meaning of the word. In this sense the ancient statement is true to-day. Let our musicians study the other arts in connection with the tonal one, and their minds will develop, their characters broaden. The musician who will unite with his specialty a knowledge of literature, history, languages, an acquaintance with what is best in painting, a moderate scientific knowledge will find that balance of mind and character which the ancients ascribed to the pursuit of that combination of the arts which they called—"Mousiké."

THE question frequently arises as to whether it is quite right to use orchestral arrangements of piano or violin works, when so many real orchestral compositions remain unheard. Raff's arrangement of Bach's Chaconne, Müller-Berghaus' arrangement of Liszt's Polonaises, and many other similar orchestral transcriptions, sin chiefly in the fact that they are so brilliant that they throw the original work in the shade. Yet we should wish to see this branch of our art pushed yet further. Beethoven's later piano works suggest orchestral thoughts at every turn, and we believe that there may yet arise some reverent master who will disclose the beauties which are but half

revealed in them, for at present they are like ancient gems, valuable and beautiful in their manner, but which the modern lapidary may cut in a way that shall bring forth their latent fire. The Opus 106—the great sonata for piano—would work grandly in an orchestral guise. The later string quartets, which seem at present to strive to express thoughts too vast for any four instruments, could be made wonderfully resplendent. But how the critics will attack the master who first dares to attempt this transformation! There are those to whom a false note by a recognized master is more precious, than the best success achieved by any one else.

It is well known that almost all of Beethoven's musical ideas came to him in an orchestral guise. He himself has confessed this. Similarly every great composer has some distinct vein of musical imagination which allies itself more or less closely to some musical instrument or instruments. Schumann's thoughts, because of the early part of his musical life, were almost always piano phrases. Even in his symphonies there are many passages which suggest the percussive style of this instrument, and which are very satisfactorily transcribed for it. Chopin's works present the same peculiarity, and the orchestral part of his two concertos is by no means remarkably orchestral, nor is it perfectly united to the solo passages. In his few songs also (they are posthumous works) one finds the voice attempting to do pretty much what the fingers accomplish in his nocturnes and waltzes. With Schubert everything was song; his chamber music sings, his piano works sing, and even the themes of his symphonies are generally song themes. These are not faults in one sense, but they may serve, at times, as guides to those who seek to make such transcriptions or arrangements as have been alluded to in another editorial in this issue, and it may serve to palliate the "crime" of such arrangement.

THE departure of Mr. Gericke from Boston has awakened in all musical circles a feeling of regret that is even personal in its expression and sincerity. The career of this conductor among us has proved how great an influence one man may wield upon a community if he is thoroughly in earnest, and knows what he wants. In orchestral matters such an influence becomes especially marked. In Germany the discipline in an orchestra is not far removed from military strictness, and the introduction of this in America was a point of especial difficulty, which has now been bravely overcome. No one not a practical musician, can have any idea of the many petty details which enter into the construction and management of a large orchestra. The placing of the men even, is apt to lead to jealousies which have to be met firmly. The introduction of certain instruments, such as trumpets, bass (slide) trombone, etc., was not an easy matter among musicians accustomed to cornets, tenor trombone and similar instruments. The number of rehearsals, and their protracted length, the repression of players who (otherwise excellent artists) always imagine that they are playing solo, these and a thousand other little

things form a trying routine of duty, without even considering the poetic side of the orchestral reading. How these have been overcome every Bostonian knows, and thanks to attention to details, we now possess a symphony orchestra equal to any of its size, even in Europe.

THERE is scarcely any possibility of our ever attaining a definite knowledge of what the Scriptural music really was, as not a scrap of it has come down to our own times. Yet there is not a doubt that some rivulet of the old style of music has flowed into our great modern ocean of tone. The early Christians were influenced by the Hebraic music, and used some of it in their chants. It is probably a mistaken idea to suppose that the ancient music of Jerusalem was of an entrancing character. Such phrases as "play skillfully with a loud noise," would of themselves destroy this inference. Josephus speaks of tremendous numbers of choristers and instruments massed together at great festivals, and there is other evidence that power and rhythmic effects, rather than delicacy of shading or refinement of expression were the results aimed at.

One musical metaphor, in constant use to-day, comes to us directly from the most ancient times; this is the ascription of harps to the angels. At the time that the Scriptures were written, the harp was the finest musical instrument in existence. The result was that the music of Heaven was spoken of as harp music, and altho we have since evolved the more expressive violin, and the glory of the modern orchestras, the expression has not changed, and we still speak of the "angelic harps," as the instrumental music of the Celestial choirs.

THAYER'S Life of Beethoven will always remain a model for musical biographers to follow. Its great charm lies in the fact that it does not place its hero upon a pedestal and then fall down in blind fetish worship. The species of adoration which musical biographers (Marx, for example), give to their subject results in their sketching for us a demi-god, rather than a man. We need to know the defects as well as the virtues of composers, if they are to be aught but colorless characters to us. The details, often ludicrous and petty enough, which Boswell has given us of Dr. Johnson, make that eminent author entirely human. Such details, good, bad, and indifferent, do we need of the musical heroes. It is not a ghoulish delight in raking up the faults of the dead which leads one to demand the weak spots of their character, but if we had, along with all their noble traits, an outline of the servility of Haydn, the gluttony and irascibility of Händel, the arbitrary and tyrannical temper of Beethoven, the spendthrift shiffliness of Schubert, these composers would not be a whit less dear to us, for these things would prove that spite of their noble aspirations, their high musical endeavors, "that they also were men, of like passions with ourselves."

A section of the Worcester public complained because in the program of their last festival were Handel's "Messiah" and Verdi's "Requiem," both of

which were objected to for the reason that they had been given three times within a recent period. We are far from saying that any works however excellent, should receive attention to the neglect of others that are worthy of it; but there is a principle underlying the Worcester grumble which needs careful watching, or we shall bye and bye find ourselves like children who, having had ten minutes with a toy, throw it aside and cry after another. A restless craving for the excitement of novelty must have a deadly effect upon music. It renders comparatively useless the finest works,—those which should be to our musical pabulum what bread is to the food of the body,—and it places the least worthy on the level of the best, in so far as both serve only for a passing gratification. Moreover, it promotes in musical amateurs the flippancy and superficiality which never fail to distinguish the man who has skimmed many books but read none. A true work of art, like a good book, should be mastered and made part of one's self.—*Ex.*

"I was obliged to strike out a little path of my own or people would never have been aware of my existence,"

THE SKETCH BOOK.

One of the most significant and interesting of all the phenomena of mental activity, is that gathering, sifting and arranging of ideas as to their comparative values, which invariably precedes the birth of an art work. Of late years unusual emphasis has been laid by the deeper critics, and with good reason, on the study of this part of creative work. For if it be true that as a man sows so shall he reap, so is it also true, that as a man prepares so shall he succeed with a labor of the pen, other things being equal. Focusing this thought upon musical composition we are authorized by both experience and observation to say that as the young composer sows in preparatory work, so does he reap in real and enduring products.

Grove's Musical Dictionary, in an essay on Sketching, gives an interesting picture of the *modus operandi* of Beethoven, Schubert and others. The reader finds many varieties of operation under the same law. One composer has this mode of procedure, another, that. Schubert for instance, could take a bundle of score paper and beginning at the first page and proceeding systematically could scrawl in the bars as he went on, writing the different melodies in their different orders and treatments, giving them now to this instrument, now to that, adding here and there an additional contrapuntal part, or bass notes,—could, indeed, write off the first movement of a symphony in one draught without hesitation or delay, much as one would write a letter, tho, no doubt, with more warmth, more of the fire of inspiration. The result was a bundle of score paper, blank, save that line or thread of melody traced unbroken, page after page, which, with the few contrapuntal hints and scanty bass notes, served to remind the author at any time of the entire tone structure.

That this fact of such free, unreflecting creation, seems to contradict our ideas of the importance and necessity of

preparatory work, we do not deny. All those, however, who have made such an undertaking will know that this mode of working demands genius—a genius which we do not possess. Turning now to Beethoven. Not only does the mentioned essay state, but the Beethoven sketch books, which one may readily procure in the Nottebohm editions, prove conclusively that our greatest composer did not write off-handedly, as did Schubert; he rewrote and wrote again, and the one thing with many others which makes the man Beethoven a model for aspirants in composition is the number of his sketch books and their great suggestiveness and value in view of the fullness of the preparatory work they reveal.

In many cases the labor was immense. Every well taught aspirant for honors in composition knows what we mean by working over and forming a theme. These Beethoven books show how the greatest musical mind of all times, pulled his themes to pieces, twisted them, turned them round, and at last unerringly chose the best form, that which yielded the finest treatments; and it is singular that those melodies which seem to be most spontaneous may be found in dozens of shapes before the final form was reached. We are told that Beethoven never was without pencil and paper; in no other way, indeed, could he have caught all the ideas which flowed like a continuous stream from his brain.

The first impress of a musical idea is often as fleeting as a dream. The outlines may be changed as by magic, and often only by comparison with the pencilled theme does the second impress show itself to the astonished worker, as something different. Whether the new form—the modification—is for the better or the worse, is a matter of judgment, the determination of which makes up an important part of the necessary preparatory work—for no piece of music able to stand the tooth of criticism and prove life-embued—can include anything but the best both in melody and make-up.

As Beethoven shows us so startlingly in the sketches of the Andante of the fifth symphony and in those of the first theme of the first movement of the great E-flat piano concerto, the best theme is not always the first inspiration, but one of many transformations, taken bodily perhaps from the middle of a melody already life-embued, and worked out into something better and nobler.

In closing we recall the advice of that good German—we believe it was Hiller—who said that composers ought to make all the sketches they could in youth, so that in old age, when the imagination had cooled and had left the power to work, they could go back to their books and find material which was not the product of mind-forcing but which had in it the freshness and strength of originality and manly vigor. The pocket sketch-book is every promising composers sure companion.

A certain minister was given to using very round-about expressions in his prayers. Upon one occasion, however, he was reluctantly compelled to come down to plain language. In the course of his prayer, after praying for various officers of the church, he said, "Oh Lord, we beseech Thee to bless Thy servant who assists the—who supplies—who renders necessary service to—who—who—oh Lord, I mean the organ-blower."

"To invent beautiful rhythmical forms can never be taught to the musician; the particular gift of inventing forms is one of the rarest,—besides, rhythm itself seems to be one of the least cultivated parts of modern music,"—*Berlioz*.

RHYTHM IN VERSE AND MUSIC.

BY HAMLIN GARLAND.

Nothing is more firmly established by modern investigation than the fact that all arts are related, no one art dying, changing or putting forth new branches alone. Painting, sculpture, music, poetry depend primarily upon the social life of the nation from which they spring, and are always very closely related, each drawing inspiration from the rest.

It is not a purely fanciful idea, therefore, when we call "Brahms the Swinburne and Wagner the Victor Hugo of Music." Poetry and music are so closely related that in their development, each (in its broad changes) bears a definite relation to the other. Each aims to supplement the other. Each aims to express the inexpressible of the other.

In all ages the musicians have been intimate with the poets. The ballads of Heine, the vast poems of Goethe and the dramas of Shakespeare, which the musicians have used, attest the nearness of the poet to the composer. It is still more deeply felt in the general trend of a composer's work. A knowledge of Handel's or Beethoven's compositions shows how they were consciously or unconsciously affected by the intellectual atmosphere of the age.

But to confine my talk to a special line of facts, let us take the matter of rhythm in music and verse. Originally, singer, actor and poet, as well as performer, were one and the same person. The minstrel who sang before the Northmen played and sang and chanted alternately. His singing and his recitative were but slightly differentiated. The difference in pitch was slight. The difference in time-relations (rhythm) was less. The rhythm was monotonous and very simple, tho not so rigidly formal as it became at a later time,—when verse ceased to be written for the ear and was written for the eye, as in the case of Pope.

From the time when the minstrel uttered his rude chants and twanged his rude harp, music and poetry have developed along nearly parallel lines, that is, broadly speaking. As human emotions grow more and more subtle and complex, the means of expression necessarily grew more subtle and complex. Music has departed more widely from poetry on the element of melody than upon rhythm, perhaps, but in rhythm, in certain phases, music has become marvellously complex.

Sidney Lanier has shown that there are five distinct rhythms in verse, namely, word to word, bar to bar, line to line, phrase to phrase, and paragraph to paragraph. Taking a poem of Swinburne, who in a certain way is the greatest master of verse-form that ever wrote the English language, it can be shown that his wonderful effects are wrought by the marvellously intricate use of these five rhythms. If over against him we place the

forms of Chaucer or Pope, we will see as remarkable an advance in complexity, as in setting Brahms over against the hymns of the Monks and ballads of the Minstrels of the middle ages. So Brahms, Berlioz or Gade over against Bach would show, I imagine, an advance in freedom of form, with a corresponding loss, possibly, of repose and a certain form of dignity.

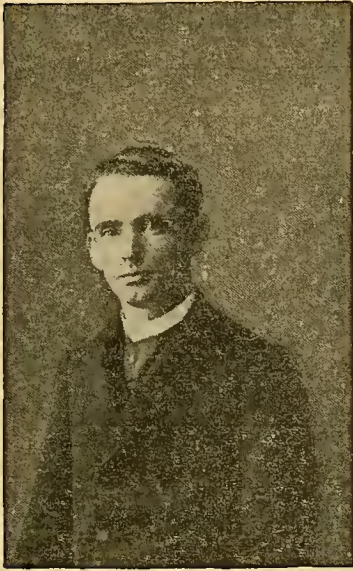
The modern ear wearies of repetition sooner than it used—whether in poetry or music, and is demanding greater and greater freedom in form of rhythm and melody. It is for this reason that Bach's compositions weary. Even in Beethoven's vast symphonies there are iterations which become almost intolerable to me at times, much as the roll of Spenser's music cloy.

I use the first person in order that it may appear that I speak only for myself here. The modern public "hates classical music," for two or three reasons, as it appears to me. First (as played on piano), only one form of rhythm commonly appears, the bar or secondary rhythm, producing a mechanical effect which grows disheartening. Then again the "classical music," so called, goes off into such subtleties of pitch that it has no emotional significance in many cases to the average ear.

But chief of all is the fact that *rhythm* means mainly the relation of bar to bar, when it should mean all the five forms fused into a whole, with beginning, middle and end. Most players of the piano appear to me something as a reader does who reads Swinburne's "By the North Sea," bar by bar, or possibly line by line, but does not relate phrase to phrase and verse to verse. For example, "Die Traumerie" is like some of Edgar Allen Poe's lesser lyrics, marvellously flexible, subtle and expressive in its simple rhythms. Berlioz has been called "the Edgar Poe of music," both for the splendor of his color and of his rhythms.

The point to be noted is that music and poetry alike are moving away from simple and monotonous forms of rhythm to greater and greater freedom. Swinburne, Browning and Whitman each in his own way has made advance. Whitman, Browning and Wagner as great iconoclasts, throwing aside conventional forms, Swinburne and Brahms by retaining and forming new combinations of the old. They are in one sense reactionarists and in another sense progressionists. Advance unquestionably lies along the line of freer forms of rhythm. Not alone in the relations of bar to bar, but of phrase to phrase, strain to strain and movement to movement.

The study of rhythm is in reality of the utmost importance to the player or singer, as also to the reader and actor. Without a conception and presentation of the rhythms of a great poem or Sonata, it becomes a mere incoherent mass of words or notes. One of Wagner's greatest sources of power is his vast rhythmic swing, *his distribution of time-values*, as a great painter distributes color-values. Everywhere in Wagner coming events cast their shadows before. It is because he does not repeat melodies, that he confuses the ear accustomed to the iterations of other composers. And yet radical as he was he has only indicated the way in which music will develop. Rhythms in music and verse will yet be as complex and subtle as the ideas to be expressed. There lies the open sea.



EUGENE E. AYRES.

The father of Mr. Ayres was a well-known teacher in Kentucky. He was a member of the faculty of Bethel College, Russellville, when in 1859 the son was born whose likeness is given above.

Good old school maxims concerning education prevailed in the Ayers' home. The boy must be grounded in Latin and the like scholastic studies and become accomplished in drawing and music. Another of the maxims gave him for many a year that greatest of all teachers—his mother.

In due time he began study in the institution which enjoyed the services of his father, and began to bend an enthusiastic attention upon the study of Greek, Latin and French, so far indeed that he was in a fair way to turn linguist. Before the college course was finished his mother's health drew the family into several years of travel and his preparation for work in the world was under his father's sole supervision.

In 1878 he became the teacher of Latin and music in a preparatory school near Louisville, Ky., then known as Eminence Seminary. This position he held two years. From 1880 to 1882 he occupied a similar position in Georgetown Female College, near Cincinnati. During these four years he enjoyed some educational advantages both musical and literary in Louisville and Cincinnati, and studied with well-known teachers, giving special attention to his musical work. Every summer was devoted to study, as far as possible. Part of the summer of 1881 was spent in New York in musical work.

He had devoted considerable time to Musical History and Literature, and had contributed some few things to various journals, when in 1882 he was invited to deliver a course of ten lectures on Musical History before the Chautauqua Assembly. Then followed the request that he should prepare the outline of studies in Musical Literature, which was published as the Chautauqua Handbook, No. 9. In the Fall of the same year he became

organist in the First Baptist Church, of Richmond, Va., where he taught until 1884. Then for four years he was Director of Music and Professor of Greek in the Judson Institute for young ladies in Alabama. In 1886 he published his little text book on "Counterpoint and Canon." The next year he was chosen President of the Alabama State Music Teachers' Association. In that year also he was married to Miss Ada Underwood, a Pennsylvania girl and a student of Wellesley College. In 1888 he located in Philadelphia where six months were spent in special studies in Greek with Dr. J. M. Stiffler, in Hebrew with Professor Barnas Taylor, and in German with his wife, a lady of rare refinement and culture.

For more than ten years he has been a contributor to religious, literary and musical journals. About a year ago his name was placed upon the editorial staff of the *Etude*. A few months later he removed to Boston and has become a contributor to the BOSTON MUSICAL HERALD.

Mr. Ayers is a type of a musician at present, far too much of a *rara avis*. There are players enough; the greater need of the day is of men who will sacrifice execution to knowledge and display to a greater usefulness. Musical literature is almost all at loose ends, at least so far as Americans are responsible for it. A little has been done. Mr. Ayers is setting a high example to young men of ability who are laboring for an unworked field. He possesses an enviable name among musicians and has the promise of an enduring future before him—one which shall last in the perpetual power of a good work well done.

"Through every pulse the music stole,
And held sublime communion with the soul,
Wrung from the coyest breast the imprison'd sigh,
And kindled rapture in the coldest eye."

"So to live is heaven:
To make undying music in the world,
Breathing a beauteous odor, that controls
With growing sway the growing life of man."

George Eliot.

FELLOW PILGRIM.

Fellow pilgrim, mid the shadows,
Flung athwart the speeding day,
Help! oh help! a weary brother,
Lest he faint beside the way.
Loose his arms! Lift his hurdens!
Bear his sinking limbs along,
And his feet, that tread the silver:
Valleys of the Evensong.

Onward! onward! fellow pilgrim,
By thy forehead's holy sign:
Which will help thee bear thy sorrows,
Help thee make thy life divine;
Which will guide thee past the sunset,
Where the longing soldiers wait,
Where the wild-flowers bud and blossom,
Just outside the golden gate.

KIL COURTLAND.

MUSICAL READING COURSE.

REQUIRED READING FOR JUNE—THE STUDY OF HANDEL CONTINUED,* TOGETHER WITH—MEMOIRS OF THE EARLY ITALIAN PAINTERS—BY MRS. JAMESON,† UYTON'S STANDARD ORATORIS,§ AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

SUGGESTED: ROSTRO'S LIFE OF HANDEL,‡

The life of the great Bach will be the fruitful theme of a future month's reading. Suffice it now to say that he has been the one to give a renowned immortality to a family in which through a long darkness were preserved the germs of art and culture. The phase of composition in which he just now claims our attention had struck root long before in the responsive soil of Christian feeling. So early as the 4th century Gregory Nazianzen had treated the great theme of the Passion after the type of the Greek Tragedy. The music to which it was throughout set has long been lost.

Since the 13th century music of much beauty and dignity has been adapted to the text.

In the year 1573 a German version was printed at Wittenberg with music for the recitation and choruses in four parts. In the next century Heinrich D'Chutz set to music the several narratives of the four Evangelists, making extensive use of the innumerable chorales, which, from the impulse given by Luther had come to be more popular in Germany than any other kind of music. These Schutz worked up into very elaborate choruses.

Later the Passion music began to develop upon lines entirely original and by the beginning of the 18th century the German composers had thrown off their allegiance to ecclesiastical tradition, and had struck out new paths for themselves, suffering their genius to lead them where it would.

"The Teutonic idea of the "Passion Musik" was now fully developed and it only remained for the great Tone Poets of the age to embody it in their own beautiful language. This they were not slow to do. Theile produced a "Deutsche Passion" at Lübeck in 1673 (exactly a century after the publication of the celebrated German version at Wittenberg), with very great success; and some thirty years later, Hamburg witnessed a long series of triumphs which indicated an enormous advance in the progress of Art. In 1704, Hunold Menantes wrote a poem called "Die Passions-Dichtung des blutigen und sterbenden Jesu," which was set to music by the celebrated Reinhard Keiser, then well known as the writer of many successful German Operas. The peculiarity of this work lies more in the structure of the poem than in that of the music. Tho it resembles the older settings in its original Recitative and rhythmical choruses, it differs from them in introducing, under the name of Soliloquia, an entirely new element, embodying, in a mixture of rhythmic phrase and declamatory recitation, certain pious reflections upon the progress of the Sacred Narrative. This idea, more or less exactly carried out, makes its appearance in almost every work which followed its first enunciation down to the great Passion Oratorios of Johann Sebastian Bach. We find

it in the music assigned to the "Daughter of Zion" and the Chorales of the Christian Church, in Handel's "Passion;" in the Chorales, and many of the *Airs*, in Grann's "Tod Jesu" and in almost all the similar works of Telemann, Matheson, and other contemporary writers. Of these works the most important were Posetel's German version of the Narrative of the Passion as recorded by St. John, set to music by Handel in 1707, and Brookes's famous poem "Der für die Sündur der Welt gemarterte und sterbende Jesu" set by Keiser in 1712, by Handel and Telemann in 1716 and by Matheson in 1718. These are all fine works, full of fervour and abounding in new ideas and instrumental passages of great originality. They were all written in thorough earnest, and, as a natural consequence, exhibit a great advance both in construction and style. Moreover, they were all written in the true German manner, though with so much individual feeling that no trace of plagiarism is discernible in any one of them. These high qualities were thoroughly appreciated by their German auditors; and thus it was that they prepared the way, first, for the grand "Tod Jesu," composed by Grann at Berlin in 1755, and then for the still greater production of Sebastian Bach, whose Passion according to St. Matthew is universally regarded as the finest work of the kind that ever was written. The idea of setting the History of the Passion to the grandest possible music, in such a manner as to combine the exact words of the Gospel Narrative with finely developed choruses, meditative passages like the Soliloquia first used by Keiser, and Chorales, sung, not by the Choir alone, but by the Choir in four-part harmony and by the Congregation in unison, was first suggested to Bach by the well-known preacher Solomon Deyling. This zealous Lutheran hoped, by bringing forward such a work at Leipzig, to counteract in some measure the effect produced by the Ecclesiastical "Cantus Passionis," which was then sung at Dresden under the direction of Hasse, by the finest Italian singers that could be procured. Bach entered warmly into the scheme. The poetical portion of the work was supplied under the direction of Deyling by Christian Friedrich Hernici (under the pseudonym of Picander). Bach set the whole to music, and, on the evening of Good Friday, in 1729, the work was performed for the first time in St. Thomas's Church, Leipzig, a sermon being preached between the two parts into which it is divided, in accordance with the example set by the Oratorians at the Church of St. Maria in Valli-cellula at Rome. "Die grosse Passion nach Matthäus," as it is called in Germany, is written on a gigantic scale for two complete Choirs, each accompanied by a separate orchestra, and an organ. Its choruses, often written in eight real parts, are sometimes used to carry on the dramatic action in the words uttered by the crowd or the Apostles, and sometimes offer a commentary upon the Narrative, like the choruses of a Greek tragedy. In the former class of movements, the dramatic element is occasionally brought out with telling effect, as in the reiteration of the Apostle's question, "Lord, is it I?" The finest examples of the second class are the introductory Double Chorus, in 12-8 time, the fiery movement which follows the duet for sopranos and altos near the end of the first part, and the exquisitely beautiful "Farewell" to the Crucified Saviour, which concludes the whole. The part of the Evangelist is allotted to a tenor voice, and is carefully restricted to the narrative portion of the words. The moment any character in the solemn drama is made to speak in his own words those words are committed to another singer, even tho they should involve but a single ejaculation.

* Schoelcher's Life of Handel, price, postpaid, \$1.75.

† Price, postpaid, \$1.35.

‡ Price, postpaid, \$2.40.

§ Price, postpaid, \$1.35.

All the above may be ordered through the HERALD.

Almost all the airs are formed upon the model of the Soliloquies already mentioned; and most of them are sung by the "Daughter of Zion." The Chorales are supposed to express the voice of the whole Christian Church, and are therefore so arranged as to fall within the power of an ordinary German congregation, to the several members of which every tune would naturally be familiar.

The Melodies are always sung in Germany very slowly, the passing-notes sung by the Choir and played by the organ serve rather to help and support the unisonous congregational part than to disturb it, and the effect produced by this mode of performance can scarcely be conceived by those who have not actually heard it. The masterly treatment of these old popular tunes undoubtedly individualizes the works more strongly than any learning or ingenuity could possibly do; but, in another point, the *Matthäus-Passion* stands alone above the greatest German works of the period. Its instrumentation is, in its own peculiar style, inimitable. It is always written in real parts, frequently in very many. Yet it is made to produce endless varieties of effect. Not, indeed, in a single movement; for most of the movements exhibit the same treatment throughout. But the instrumental contrasts between contiguous movements are arranged with admirable skill.

In this great work the German form of "Passion Musik" culminated; and in this it may fairly be said to have passed away; for, since the death of Bach, no one has seriously attempted either to tread in his steps or to strike out a new ideal fitted for this peculiar species of Sacred Music. The Oratorio has been farther developed and has assumed forms of which Bach could have entertained no conception; but the glory of having perfected this peculiar Art-form remains entirely with him; and it is not at all probable that any future composer will ever attempt to rob him of his well-earned honor."

"Those great masters who have travelled the same road with success are the most likely to conduct others."—*Sir Joshua Reynolds*.

✠ THE ORATORIO.

It is unnecessary to attempt to trace the history of the Oratorio in this short sketch. Many have written on this subject, and the most noticeable fact in this connection is that each new historical sketch of the Oratorio is but another repetition of things already written long ago. Indeed, it has come to be an old and familiar story, how that a certain saint desired to familiarize the people with Scripture stories and lessons, and that he hit upon the idea of having these stories dramatized and set to music. He succeeded in attracting many, no doubt, who would never have listened to a mere recital of these things. These compositions would not be called oratorios in our day, but rather sacred operas. They were little music-dramas based on Scripture stories. Out of this the oratorio grew.

It always simplifies historical research, to resolve the whole into certain distinct epochs, and this has been done by many who have attempted to describe the growth of the oratorio. But let us remember that an epoch is that time during which a given set of forces operate. It does not simplify matters to make two or three epochs out of one period of activity. Epochs must be distinctly

marked by the characteristic forces that belong to each.

Of course it is true that some new forces are constantly entering into any growth. In a sense, every moment of growth is an epoch, distinct and clear enough, if we can but see it. But life is too short for such a microscopical analysis of development, and, indeed, the mind is not prepared for it until it has first made a broader and more general analysis. To illustrate: Would it not be absurd to begin the study of the Human Body with microscopical anatomy? Is it not the better, indeed the only sensible method, to begin by learning first the greater general divisions; head, body and limbs? So in the study of history. If a large number of epochs are to be individualized, they ought to be treated as subdivisions in a more general analysis.

For this reason the analysis of the history of the oratorio, as outlined in Upton's introduction to "The Great Oratorios," is superior to that found in the admirable essay of Mr. W. S. Rockstro in Grove's Dictionary. It is to be regretted that Mr. Upton did not elaborate his essay, and enter more into details inasmuch as his analysis was so clear, simple and sensible. Mr. Rockstro finds fifteen periods in the development of the oratorio, and some of these periods contain the name of a simple composer. Why he did not add a half dozen other epochs, following the same method of treatment it is hard to see. According to his method English literature would have about two hundred distinct periods.

The following is his History of the Oratorio in brief: First period—that of Emilio del Cavaliere; second period—Domenico Mazzocchi; third—Carissimi; fourth—Alessandro Scarlatti; fifth—the beginnings of German Oratorio; sixth—Bach and Handel; seventh—Handel; eighth—Hasse; ninth—Haydn; tenth—Haydn; eleventh—Piccinni; twelfth—Beethoven; thirteenth—Spohr; fourteenth—Mendelssohn; fifteenth—Sterndale Bennett. What about Saint Saëns, Gounod, Rubinstein, Liszt, Costa, Macfane, Sullivan, Paine and others, who are of quite as much importance to the modern student as Mazzocchi or even Carissimi? But these names would have necessitated eight or more additional "Periods" in his history, therefore he purposely declined to discuss the merits of "living composers."

In bringing his paper to a close he points mysteriously to the twenty years yet remaining in the present century, and encourages us to hope that other oratorios may yet be written. But why disregard the score of years just passed.

Mr. Upton's analysis has the advantage of being clear, simple, logical and comprehensive. It is easy to understand; it gives us an outline (very bare it is true) of the development of this style of composition, and it does not exclude a single composer, ancient or modern. Of course he does not mention each composer of merit by name, but every one can find a place in some epoch of his history. This in itself is no merit; but taken in connection with the other features of his analysis, it places his generalization beyond criticism. The divisions are simply these; First stage—the origin of the Sacred Drama; second—the Passion Music; third—the Modern Oratorio, beginning with Handel.

We may say that the second period culminated in J. S. Bach, and the third originated with Handel. Of the Modern Oratorio the three great masters were Handel, Haydn and Mendelssohn.

In speaking of the oratorio, therefore, musical writers refer solely to the form invented by Handel. In describing the oratorio it is only necessary to define this form. Its principal characteristics are:

1. The subject is grave and noble, sometimes sublime. Usually it is sacred, and sometimes founded on Scripture text. Almost always the story involved is either found in the Scripture, or in some sacred legend.

2. The treatment is not so dramatic as in the opera. There is more of repose and quiet grandeur.

3. In representation it in no way resembles the opera; there are no scenes, no situations; there is no acting and no changing of positions.

4. More stress is placed on choral work in the oratorio than in the opera. These parts are much more elaborate and require a larger number of voices.

5. Oratorio composition is more dignified, and generally displays more contrapuntal skill. In the oratorio chorus the fugue finds its noblest illustration.

6. The organ is sometimes added to the orchestra in the accompaniments.

REVIEW QUESTIONS

COVERING THE FIRST HALF YEAR'S READINGS.

MENDELSSOHN.

1. What was the nationality and the character of his parentage?

2. Describe Mendelssohn himself.

3. Describe his education, general and musical.

4. Describe his sister Fannie.

5. What is the most famous of his early compositions? What were the circumstances that attended its production?

6. What were his relations to Moscheles? To other musicians.

7. Which of the old masters did he most admire and study.

8. Describe his visit to England.

9. Mention his greatest work.

10. Describe the Songs without Words and Oratorios.

11. To what school did Mendelssohn belong, and what was his influence?

12. What of the great institution which he founded?

13. Give dates of his birth and death.

HAYDN.

1. Describe the man.

2. Give some account of his training.

3. Sketch his life down to his engagement with Prince Esterhazy.

4. What were his duties, his opportunities and his life at Eisenstadt?

5. Give some account of his visits to England.

6. How did he improve the Orchestra?

7. What was his influence upon musical form?

8. What are his instrumental works? His vocal?

9. Describe the Creation.

10. Give dates and localities of birth and death.

HANDEL.

1. Describe the man.

2. Give some incidents of his childhood, his training and early efforts.

3. What about his first engagement?

4. What further of his life before settling in England?

5. What of him as an operatic composer?

6. Describe his principal oratorios? Mention the well-known others.

7. What of his instrumental compositions?

8. What of his business ventures?

9. What was his standing among his contemporaries? Among his successors?

10. Give dates and localities of birth, death, settling in England.

11. Where is he buried?

BACH.

1. Give some account of the German Passion Music.

2. What of Bach's Matthew Passion Music?

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

L. P.—1. How do Fantaisies rank among compositions—Raff's *Tannhäuser* in particular?

Ans.—They are usually among the less important pieces, though often excellent for technical work. Yet there are Fantaisies of real worth, such as that which forms the first part of Mozart's *Fantaisie Sonata* in C minor, as well as that in his beautiful *Fantaisie and Fugue* in F minor for four hands; besides Mendelssohn's *Trois Fantaisies*, Op. 16. That of Raff's which you name, is simply an interesting drawing-room piece, like most others. When life is too short to allow of our playing all that is really valuable, it would seem unwise to devote much time to those pieces that are relatively unimportant.

2. What is the tempo by metronome of Beethoven's Op. 2, No. 3?

Ans.—Moscheles gives the following: *Allegro con brio*, $\text{♩} = 76$. *Adagio*, $\text{♩} = 56$. *Scherzo Allegro*, $\text{♩} = 88$.

Finale Allegro assai, $\text{♩} = 116$. As Moscheles enjoyed the personal acquaintance of Beethoven and often heard him play his sonatas, great reliance may be placed on his tempo marks.

3. In the twenty-seventh bar, would you not begin the turn upon B-flat?

Ans.—The turn in the right hand begins when the left plays B-flat, if we rightly understand your reference.

4. Will you recommend some good work on embellishments?

Ans.—There is so great diversity in the interpretation of musical ornaments we know of no one book which we can endorse in every particular; but perhaps Franklin Taylor's *Piano Forte Primer* will prove as helpful as any.

W. J. M.—1. Which is the greater, an augmented prime (C to C-sharp) or a diminished second (C to D-flat)? Jadassohn

and Curwen seem to differ in their views on this point.

Ans.—Theorists do not recognize any diminished second, that from C to D-flat being a minor second. The augmented prime is the greater, theoretically. In all statements concerning intervals there is usually some difference between those in the pure scale and those in the tempered scale. All such matters are most easily understood by studying properly written books on tuning.

2. What is the correct way of playing the third pulse, fourth measure of the first of Bach's *Six Small Preludes*?

Ans.—You will find the proper rendering of all such signs fully printed in the preface to Peters' edition to these same Preludes.

3. Is either a minor fourth or a minor fifth possible. Stainer and Richter do not agree concerning this.

Ans.—This is merely a difference of nomenclature. The same fourth that most theorists call perfect is called by a few writers major; and the same is true regarding the fifth. Also, the fourth that is usually called imperfect is, in some books, referred to as minor.

C. W. S.—1. What course shall I take to prepare myself for a concert orchestra, I having no teacher? I can play the concertos by Bruch and Mendelssohn and have carefully studied David's school, Courvoisier's Violin Technique and various studies.

Ans.—We think there is a set of violin studies made up of extracts containing the hardest passages in standard orchestral works, which it would be well for you to study. But the principal thing needed is for you to learn to play with others in all kinds of concerted music. Some excellent soloists are very poor orchestral players, as they are unable to sink their individuality when playing with others. An orchestra of seventy-five soloists, sounding as such, would be good for nothing; but every player must not only consider himself a part of one perfect whole, but he must, so to speak, feel his own mysterious connection with the orchestra as a whole, just as the hand or the foot must feel itself a part of the system as a whole. This indescribable blending of many performers in one symmetrical perfectly balanced whole, can be understood and accomplished only in actual practice. Hence, the sooner you begin playing in orchestra, however small it may be, the sooner will you fit yourself for the best work as an orchestral player; and if you lack this opportunity, then join a small musical club, or play string quartets, or trios, or pianoforte and violin duets.

2. Please give me a list of easy variations, waltzes and marches, suitable for the organ.

Ans.—We recall no such pieces that can properly be called "easy," most of them being intended for concert performance. Send to Mr. W. F. Wellman, New England Conservatory Music Store, Boston, Mass., for a list of such music.

J. P. M.—1. There is a *Dream Song* by Woelling and a hymn by Grottores both beginning like the inclosed slip of music. They are almost exactly alike. To whom does the composition rightfully belong?

Ans.—We are unable to say; it gives also a strong reminder of Gottschalk's *Last Hope*. It is not impossible that two different people may have really originated music almost the same. What is sometimes regarded as plagiarism is occasionally a singular coincidence of ideas, and such parallel lines of thought are here and there found in every department where original thought finds expression.

2. I have an old hymn and tune book that is very much worn, so much so that I cannot make out the name, or the date of

publication on the back. The music is written in character-notes with only four notes to the gamut. There are only three parts to each piece. The high part, or treble, often goes up to B or A above the staff. Are there many such books in existence, or is it worth something as a curiosity? Did congregations sing at those high notes, or were their instruments pitched lower in those days?

Ans.—We can give no positive answer from so slight a description. We would suggest that perhaps you may find the C clef used instead of the G clef, which would show the music to be written lower than you have supposed. Though modern pitch has usually been higher than that of many years ago, the difference is not enough to account for what you state. We advise you to show this book to some educated musician, who can tell you if it possesses any intrinsic value as a rare work.

3. I am teaching reed-organ and am giving Clementi's Sonatinas to some of my pupils, just as I would on the piano. Is that right, or should I give something more strictly organic?

Ans.—Clementi's charming Sonatinas, (Op. 36) are just the thing. Indeed, many teachers of experience now recommend using elementary pianoforte work for cabinet organ students in place of the usual organ books.

C. D. N.—Please tell me what is meant in No. 7 (page 26) Part I of Turner's Octave Studies by the expression "turning of the hand."

Ans.—Probably rocking or oscillating the hand is intended.

A. B. C.—1. Will you please suggest a course of studies and pieces for one who is married and has not much time to devote to music, but still who wishes to keep up her practice?

Ans.—Daily finger exercises, scales and grand arpeggios in two different major and minor keys, or scales one week and grand arpeggios the next, alternately, with octave practice on scales and short skips. This for technique,—but, not knowing your stage of advancement, we could scarcely venture to name pieces. Of course you may practise the *Songs without Words*, by Mendelssohn, the easier *Nocturnes* and *Waltzes*, by Chopin, *Mazurkas*, by Schulhoff, *Impromptus*, by Schubert, and single movements, the easier, from Mozart and Beethoven *Sonatas*, together with miscellaneous *Album Leaves*, *Clavierstücke*, etc., by modern writers.

2. What musical theory could one get that one could derive benefit from alone?

Ans.—There is no work covering all such ground, but the following books will be found very helpful: *General Musical Instruction*, by Dr. A. B. Marx; a small volume called *Music*, by Prof. Henry C. Banister; *Pianoforte Primer*, by Franklin Taylor; and most of the inexpensive Music Primers, published by Novello, London.

3. What do you think of Peter's Pianoforte Instructor with beginners? Could you suggest a better one?

Ans.—The book you name has not chanced to come under our notice, but presumably it contains many useful exercises. The *New England Conservatory Method* has had a large circulation, and, moreover, has the advantage of being published in three small parts, a form much more encouraging to young pupils, than the usual large books that "last so long."

L. H. J.—1. I am puzzled to know what to do with a pupil who works very hard, tries everything I suggest to get her right, but when she plays, it is with the greatest effort—no execution. Her fingers are very flexible, also her wrists, but when she plays, for all she raises her fingers high, there seems to be a ramrod run through her hand to her arm—everything so tight. * * * She tells me there seems to be a cord hold-

ing everything tight in her hand just below the wrist. Would you advise me what to do for her?

Ans.—Possibly in attempting to raise her fingers too high, this pupil may tighten her hands and thus stiffen them; either this, or playing too loud, or too fast could easily cause the bad tension of which you complain. Also, if her pianoforte has a stiff action, no amount of study and care on your part or hers will prevent undue stiffness in her playing. Beside guarding against such troubles, teach her that it is not well to keep the hand, wrist or forearm perfectly quiet, but that any *graceful* movement is allowable, often desirable, if this is naturally caused by the exercise itself, though of course no jarring touch is ever to be allowed. Let her hand sway gently from side to side if it seem so inclined in playing, and encourage a slight, undulating motion of the wrist in all running passages, always guarding against the least approach to a jarring, trotting touch. Possibly the use of accented scales might help her, if you are particular to have every note very soft except those accented. Very often such tension is partially the result of nervousness or even of difficulty in reading too advanced music.

2. Also please tell me how to pronounce the word *piacere*?

Ans.—Pee-ah-cha-ray is perhaps as near a phonetic spelling as we can give you.

3. What is the meaning of an instrumental Ballade?

Ans.—The ordinary ballad, in literature, is a story in verse; and the musical ballad (or ballade) is a story in tones, the exact interpretation of which, however, is largely dependent upon the fertile imagination of the player and listener.

E. A. A.—A Professor (?) in this locality is teaching a "new method" (No. 999!) of playing the piano, which he *says* he learned from Mr. —, of Boston who learned it in Germany, where it is taught by the leading teachers and that it is taught * * * by all the best teachers in America. The most prominent features of this "new method" are that instead of raising the fingers and letting them fall on the keys, they are raised high and out straight, then with all the joints loosened snapped suddenly down upon the key which is held down till after the next note has been struck in the same way, this being the only way to secure a *pure legato* touch. Then too, in ascending the scale, the thumb is snapped *over* the fingers instead of being passed under them. The great advantage of this new method is claimed to be that it saves years of practice and that when *once* learned, one never gets out of practice, as in the old way. I am a teacher and want to know if this be fact or all a h—g.

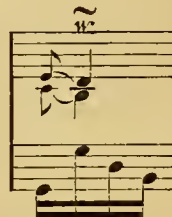
Ans.—It is "all a h—g" and we should not deem it worthy of any attention save for what you elsewhere state in your note, that "many are being completely carried away by it" where you are. It is almost incredible that people who can see their own fingers should ever entertain notions so foolish as these. No "best teachers" ever teach in this idiotic manner, and whoever makes such assertions is playing on the credulity of his admirers. The finger always curved, the blow to be at nearly right angles to the surface of the key and on the end of the finger, the finger to be raised so that no two keys shall be held at once—these are fundamental principles with all the most successful teachers of pianoforte playing.

B. M.—Do you know of a good book of songs, not too difficult, something almost any one can learn easily? We are trying to start a library and want some good songs.

Ans.—The London publisher, Boosey, issues in separate books a Tenor Album, a Contralto Album, a Baritone Album, and a Prima Donna Album. Ditson & Co., of Boston, publish

a volume called *Old Songs*—or by a similar title. Boosey also publishes a volume of *Sacred Songs*, compiled by John Hiles. You can get likewise a volume of Schubert's Songs, another by Schumann, and still another by Rubinstein, but these are perhaps too difficult for your purpose.

MRS. H. A. M.—1. In Bach's *Preludes*, No. 2, in the following example,



how should the embellishments in the right hand be played?

Ans.—The small notes have their full value and the mordent ends with a turn, as is illustrated in Taylor's *Pianoforte Primer*, which we recommend to you.

2. In Czerny's studies, Op. 299, No. 26, how should the nineteen notes in the right hand be played with the six in the left hand? Also please give a rule for playing uneven groups of notes in one hand against even groups in the other?

Ans.—In all such cases, practise each hand separately till it can play its own notes almost automatically. Then combine the two, taking care that the proper notes come on the counts, and farther than this, giving them no special thought. Two notes against three may be counted and played with mathematical accuracy; but three against four, five against four, and all such examples as you mention are played less accurately the more one tries to play each individual note in some particular place. When a carriage travels a mile, the front wheel revolves evenly and regularly, and so does the hind wheel, both moving over the ground equally fast, but no one knows or cares how each revolves with reference to the other. In the same way each hand has certain notes to play within a certain time, these to be distributed evenly during this time, the two hands beginning together and arriving together, so to speak, precisely as the wheels do.

3. Please recommend a set of studies for a pupil who plays nicely such studies as Czerny, Op. 299, three books, Heller, Op. 45, Loeschhorn, Op. 66, two books. Also a list of pieces that would be pleasing and instructive to her?

Ans.—You can give her still more advanced studies by each of these writers, such as Czerny, Op. 740, (not all of the six books, though), Heller, Op. 16, two books, Loeschhorn, Op. 67, two books. The studies by A. Krause, Op. 5, two books, though not very difficult, are excellent both technically and musically, as are also his studies on broken chords, Op. 9. With such studies one might play any of the following pieces: A. Jensen, *Canzonetta* in A major; Wollenhaupt, Op. 25, *Le Ruisseau*; W. Bargiel, Op. 32, No. 1, *Clavierstück*; F. Schubert, Op. 142, No. 2, *Impromptu* in A-flat; Krause, Op. 1, No. 3, *Sonata* in B-flat, (brilliant); Rubinstein, *Melodie* in F major. Some of these may at first appear rather easy, but due regard to expression carries them into higher grades.

L. F. B.—1. In the major mode, could the chord of the diminished fifth be correctly used, taking any other root for that chord than the seventh degree of the key in which it is used?

Ans.—Yes, by using chromatic changes, which would be really more melodic than harmonic, as explained in *Harmony*

manuals under the head of Chromatically Altered Chords.

2. Would it be proper under any circumstances to use this, or any other chord, without its key relation being apparent to a good musician?

Ans.—We should say not, though possibly not all theorists might not agree as to this key relation, as there are passages of intricate harmonies which could bear either of two sets of names.

K. K.—1. In the Overture to *Tancredi*, by Rossini, arranged for piano in the fifty-fifth measure I find something in the left hand like this.



How is it to be played? Also the same overture has seven measures more for the first violin than for the piano. What is the explanation?

Ans.—The above chords are played four times each, two half notes made into eighths, indicated by the heavy oblique mark crossing the stem. Of course all the notes touching the same stem should be played at once. As to the discrepancy between the violin and the pianoforte parts, either it is a careless misprint, or you may have erred in counting as only one measure some place where a rest of several measures is included between two bars, with the number of measures indicated by a numeral.

2. In the vocal duet, *O come to me*, by F. Kücken, Op. 30, page 8, second brace, second measure, the soprano sings *a* while the alto sings *g*. This seems wrong to me.

Ans.—Such combinations are very common and are quite correct. The *g* would be the seventh in the chord of which *a* is the root.

3. What do you think of Karl Merz's Piano Instructor?

Ans.—We have not seen it, but from the well-known character of the author we should infer it to be a good book, useful and interesting.

4. What is the meaning of the figures at the bottom of a piece of music like this: 12718—6.

Ans.—These are the publisher's catalogue numbers. In the case you cite, the piece is the twelve thousand seven hundred and eighteenth issued by that publisher, and this particular piece has six plates (music pages) belonging to it. When not in use, these music plates are tied up in paper and packed away in numerical order, with the proper number marked on the outside. When the piece gets out of print, the publisher looks up the title in his printing book, and there he finds the above number, enabling his clerks to know exactly where to look for the plates to be reprinted.

5. Ought a boy who is just maturing to take vocal lessons?

Ans.—It were much better to wait a year or two till his new voice is tolerably well settled.

6. In Lampadius' Life of Mendelssohn I find many familiar chorals. * * * Was Mendelssohn the original composer of them?

Ans.—Like other composers, Mendelssohn incorporated into his oratorios chorals used long before, but so truly common property that no one would charge him with plagiarism.

7. Name a few duets for piano and violin not harder than the overture to *Tancredi*?

Ans.—Two arrangements, Raff's *Cavatina* and *La Fileuse*; F. Kücken, Op. 12, No. 1, Sonata in F, very melodious and pleasing; several rather short airs by De Beriot, Op. 77; some

of the easier movements from Beethoven's Sonatas for piano and violin and all of Mozart's. De Beriot has also written many airs with variations that are much played.

ACE.—You are reminded that we answer no letters unaccompanied by the address of the writer.

Other answers next month.

S. A. E.

"You are making the HERALD so attractive this year that we readers are anxious to get it early,"

Thanks. Circulate the fact among your musical friends until they all become subscribers, and we shall make it yet better. We will send the HERALD from June to January 1890, for Fifty Cents.—*Ed.*

REVIEW OF RECENT CONCERTS.

IN BOSTON.

The German Opera having departed for Cincinnati, Boston turned its attention from Wagner to Beethoven, for Dr. Hans von Bülow came to us with a series of piano recitals that were nothing less than phenomenal, and which were wholly devoted to Beethoven's works, chiefly his sonatas. The four recitals were given entirely from memory, and proved the tremendous mental power of the pianist. In the interpretations there was more of intellectuality than of emotion and some of the slow movements suffered because of this, but the wonderful phrasing, the clear presentation of the relationship of themes and of the evolutions of the development were wonderful, and the recitals became lessons in the truest sense. The reserve of action which is present in the doctor's playing (*en passant*, I may mention that he has full right to the title of "doctor," having received from a German university the diploma of doctor of philosophy) is commendable and in vivid contrast to Rubinstein's wind-mill action.

The only important slip in the four programs was made in the finale of the Moonlight Sonata, where a couple of pages were skipped, but so skillfully did the pianist hide the *lapsus* by improvisation that few noticed the fault. The greatest success was won in the last group of the Sonatas and Op. 106, 109, 111, and others were given in a manner that made their meaning reasonably clear, altho they are not the most symmetrical of Beethoven's works. The 33 variations on a waltz by Diabelli, given at the last concert, were probably the best played of all, altho one could spare the first dozen of the variations most readily, and the names given to the different changes (presumably by von Bülow) were an unwarrantable change of pure music into the program school.

After the valuable series (the most worthy educational concerts we have had in Boston for years) was concluded, Dr. von Bülow gave a farewell recital which presented different schools of composition. In this program he made his greatest successes in Mozart's Fantasia and Fugue in C major, in Brahms' first Sonata in the same key, and in Schubert's Impromptu Elegie. The Brahms work (Opus 1) is somewhat too grand for piano, being absolutely orchestral in its massive effects; but it was rendered with great breadth and commendable power. In the Elegie the pianist displayed a tenderness and expression which was, to say the least, quite unexpected, for he seldom shines in this mood. On the other hand he played Chopin's C-sharp minor Scherzo without any expression at all, and spoiled the Raff Suite by playing it as presto as if he had to catch a train and wanted to deliver the notes the program con-

tracted for as rapidly as possible. The Toccata, however, was quite suited to this treatment and lost nothing thereby. The Liszt compositions were very finely played, as also was the final encore piece, Chopin's waltz in A-flat, Op. 42.

From Beethoven to Mendelssohn! After the great recitals by von Bülow came Mendelssohn's "St. Paul," given by the Händel and Haydn Society on Easter Sunday. It is a good sign that Wagner and Beethoven do not conflict with an appreciation of Mendelssohn in Boston, and Music Hall was crowded to the doors with a most attentive audience on this occasion. The performance was a notable one, and the soloists were better than any quartet that the Society has had this season. Mr. Henschel was the best of them, and altho he sang "Oh God have mercy" with too much freedom of tempo, his earnestness and manly power of tone gave much dignity and beauty to his part. Mrs. Henschel has a voice, somewhat too light for oratorio, and in the recitatives failed to give the broad, declamatory style demanded by this school of vocalism, but her sweetness of tone, her purity of intonation, and artistic intelligence made ample amends for the occasional shortcomings, and the aria "Jerusalem! thou that killest" was ineffably tender and effective. The same defects and merits can be stated of Miss Finlayson's singing. Her voice is not yet a large one, but it is sympathetic and sweet, and her singing of "But the Lord is mindful" evoked the greatest applause of the evening. Mr. G. J. Parker sang excellently, and made a great impression by the artistic manner in which he sang "Be thou faithful," in which the cello solo also deserves the highest praise.

The chorus was in splendid condition and the wild turbæ—"Stone him to death," etc.—the lofty chorales—especially "Sleepers Wake"—and the beautiful "How lovely are the Messengers," and "Oh be gracious, ye immortals," were all worthily sung. In the last named number the flute obligato was charmingly performed. In this obligato Mendelssohn has attempted a touch of realism, for the flute was the religious instrument of ancient Rome, was used at all sacrifices, funerals, etc., and the composer evidently strove to suggest this to the mind of the cultured auditor.

The orchestra throughout the performance did excellent work, not only in the details already named, but in the trumpet fanfares of "Sleepers Wake," in the intricate overture, and in many other prominent numbers. Altogether then, the performance was one of the best recently given by the Society, and was a most worthy representation of Mendelssohn's loftiest work, for altho "Elijah" may more thoroughly arouse and delight the public, the ecclesiastical school is better attained, and sustained in "St. Paul."

The clubs are ending their season with eclat. The Apollo Club gave a miscellaneous program of light music for a finale, and it was exceptionally full of rollicking fun, such numbers as "The Owl and the Pussy Cat," "Heinz von Stein," Conrad's playful Serenade, etc., touching elbows with more earnest, yet favorite works of the school of Marschner's "Oh why art thou not near me." Mr. Lang won much success in three very dainty piano solos, and Miss Finlayson in three songs by Schubert and Saint Saëns. The Boylston Club gave a more important program illustrating the rise of the Madrigal, just too late for this column. The season is liable to extend a little later than usual, what with Mr. Gericke's farewell concert, and the Gilmorean jubilee, but after next month the critic may probably again hibernate for a few months, and gather renewed forces for an especially vast musical season during the coming winter, for the advent of Arthur Nikisch, the Händel and Haydn

triennial, and the invasion of a whole host of foreign pianists promises that the musical activity so characteristic of Boston will not be suffered to lapse.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

The musical missionary has made the month that is past an active and in many ways an exciting season. The man who has covered the most ground is Patrick Sarsfield Gilmore who began May 2d at Pittsburg, a *tournee*, which is to continue until June 29th. Thirty cities will behold the jewel decked breast of the clever leader who has the popular heart from the Mississippi valley to the Saint Lawrence. In some places we imagine just the regular "Gilmore Band" with lung-ried soloists will be the only attraction, while in others local interest has been engendered by enlisting singers in a sort of rough and ready chorus—one capable of "He watching over Israel," and "Tramp, Tramp."

The origin of the name chosen by Mr. Gilmore, "Jubilee tour," rests in Boston, which city witnessed the Peace Jubilee concerts of 1869 and 1872, successfully carried through by Mr. Gilmore and Dr. Eben Tourjée. The shrewd Patrick knows an anniversary to be an excellent corner-stone upon which to build a scheme, so with the assistance of capable lieutenants he has magnetized the country for May and June and will doubtless make money. The larger the city the louder the cannon—Mr. Gilmore sets off a fuse in every place, and if possible the report will be heard on the accented beat—the larger the chorus, and the stricter the program. Hail to thee, thy drums, thy cannon! Of the influence of the Gilmore concerts on the art of music there may be varying opinions, but there is but one as to their effect on the tympanum.

The other missionaries were of a high art, namely the Boston Symphony Orchestra, and the Metropolitan Opera House Company of New York. Their circuit was directed through the centre of the best intelligence of the West, the orchestra traversing the more diverse path and making more numerous halts than the opera company, which confined its appearances west of Philadelphia to Chicago, Milwaukee and Saint Louis. The influence of both organizations is not to be measured by yards or dollars. As no orchestra of the first class had been heard west of Philadelphia since summer, think of the blessings Gericke and his band of artists imparted to thousands of music-lovers! Fortunately Mr. Gericke made a generally admirable program; personally we should have been pleased had he assigned a big dose of Brahms to that superficial and self satisfied area known as Chicago, but we do not complain. Critical reports from the cities visited—which will come up in turn as this article develops—are late in arriving. The reception of the Metropolitan Company in Chicago, as reviewed by the *Tribune*, was gratifying. But Chicago is not deep enough yet to care for Wagner. Fashion probably joined to make the season a success, but only because it was a kind of opera. The denizens of the North side, the South side and the Under side—whose vagaries in pronouncing Wagner's name enlisted from one paper as much space as was given by it to criticizing any single performance, would, we fancy, have been better content with "Martha" or "Lucia."

But yet another itinerary remains to be noticed, namely, the syndicate organization engineered by Mr. Chas. E. Locke, which has been the nucleus of nearly a score of festivals, at many of which large choral works were performed. Some like that at Rutland, Vt., were not of mushroom growth, being established annual events, but the majority were, we venture to

say, made more easily possible by the clever scheme of the manager who enlisted for a six or eight week's jaunt a corps of soloists, including Miss Emma Juch, Miss von Doehnhoff, Mme. Herbert-Foerster, Mr. Jules Perotti, Mr. J. H. Ricketson, Sig. Bologna, Mr. Max Bendix, violin, Mr. Victor Herbert, 'cello, and Mr. Carl Zerrahn, honorary conductor. The organization embraces a competent and virile group of orchestral players who are permanent with it, and the visiting cities are drawn upon to complete an orchestra.

Now for a look at the cities in the order of their bigness. The season in New York is much shorter than one would expect; both opera house and symphony hall resign their whilom occupants with the end of March. There are a few club concerts in April, but with the exception of the Liederkranz and Arion the singing societies rarely make a program of any significance. The new Metropolitan Musical Society, which has superb material among its 200 members, gave its second concert about May 15th, and instead of a fine secular cantata with orchestra, which would have been worthy their steel, their program consisted of part-songs, short choruses, and solos by a pianist and thirteen vocalists. The effort required to produce Mr. Cowen's "Song of Thanksgiving," not a very trying piece for adults, at the initial concert of the Society, was evidently taxing and the musical elite of New York had to be amused for the balance of the season. There are rumors that next year the Society and Mr. Seidl will combine forces in a festival. The Leiderkranz produced a new cantata by Max Bruch for which it paid the composer for the American—not the foreign rights, as the work was given in Breslau, Feb. 26th. The "Fire Cross" ought to be good, Bruch has so much sentiment and dramatic power. The last concert of the Arion Club, brought forth a piece for orchestra by Mr. Vander Stucken, its conductor. Dr. von Bülow closed his American tour with an orchestral concert at which the "Die Meistersinger" overture was assigned so fast a gait that the burghers apprentices and things were all confounded. Great praise was awarded his playing of Brahms and Beethoven. Gossip says the Herr Doctor will conduct a series of orchestral concerts in New York next season, and in the following one may succeed Seidl at the Metropolitan. Dr. von Bülow's presence in New York made possible a hearing of a new pianoforte and violin sonata by Brahms, Op. 108, which the stout prophet of the best pupil of Schumann carries about in his waistcoat pocket, the inky side nearest his heart. The Dr. did not play, he only loaned the *M.S.* at a composer's club. Henry Holden Huss, a Rheinberger product, has had performed a pianoforte quartet, and at one of the club concerts a part-song or two. The organ recitals by S. P. Warren, at Grace Church, are notable happenings. Mr. Warren is a diligent searcher after novelties which he faithfully interprets; his recitals this season have had artistic and financial success.

Philadelphia had Mr. Thomas for one more concert in April; in all but two concerts have been given by the Thomas' orchestra this season against nine last season. The Philadelphia Chorus gave Sullivan's "Golden Legend," and Rubinstein's "Tower of Babel," May 7th. The soloists were Mrs. Theo. J. Toedt, Miss Gertrude Edmands, Mr. Geo. J. Parker, Mr. Emil Castel and Mr. Julius von Bereghy. The Orpheus and Mendelssohn Clubs closed their season with interesting programs; the *chef d'œuvre* of the last-named being Rheinberger's "Christophorus."

Cincinnati had the Boston Symphony Orchestra for one concert, but not the opera. In chamber-music the record of the hiennial city for 1888-89 is good, but in all other departments

the recording angel stands aghast that the city of late so boastful should have witnessed outside College of Music circles but three concerts. The third Apollo Club program was a good one, and every new visitor from the West who has heard the club attests the excellence of Mr. Foley's drill.

Chicago had the Boston orchestra and the opera; also a joke. The program of "Die Meistersinger" bore the legend through two weeks that in the third act a chorus of *burglars* would participate. Only a diet of comic-opera could have evolved a type-setter equal to that. The Apollo Club gave "Elijah" April 30th with Mr. and Mrs. Henschel.

Milwaukee has adopted Mr. Frederic Archer, who, with the assistance of the Boston Symphony Orchestra, directed a performance of Cowen's "The Sleeping Beauty," by the Arion Club. The Musical Society repeated "Constantine," an oratorio by George Vierling, which it had the enterprise to introduce to the country one year ago. About the time we write Mr. Morse and his Gounod Club in Minneapolis are giving an American concert which embraces Geo. E. Whiting's "Tale of a Viking." A sterling program is just at hand from Mr. Loring, of San Francisco whose Loring Club is a great factor in the music of the Pacific slope. The Ellis Club at Los Angeles, Cal., has finished its first season; its president made an address on the value of prompt attendance at rehearsals, an old text which the societies that sing well have thoroughly learned. There has been organ music in Denver, which city it is believed also cultivates the choral forms. Omaha has an Apollo Club which is hardly more than a handsome background for a jolly miscellaneous program; we mean by this that without the foreign soloist the club would receive scant support. This is the state of things in Columbus, Ohio.

A trusted correspondent in Saint Louis writes that the two Boston Symphony concerts there were well attended, the opera also. The Choral society repeated portions of Massenet's "Eve," a sacred drama, on May 2nd, providing excellent soloists. An interesting fact obtains regarding the fifth concert of the Saint Louis Musical Union, the local orchestra. It gave a request program presumably limited to pieces played during the season. One hundred and ten requests came from which were chosen these leading pieces: Overture, "William Tell;" Ballet music from Gounod's "Faust;" Finale and Sextet from "Lucia." Beethoven had six less votes than Donizetti, the introduction to act two of "Lohengrin" still less. Comment is unnecessary. At the fourth Musical Union concert the executive committee perpetrated the following: "In consequence of the unusual number of soloists, the program is somewhat longer than usual, and the audience is earnestly requested to refrain from encores, in order that the concert may be over at an early hour."

With the aid of the Boston Symphony Orchestra festivals were given in Pittsburg and Washington, with the Mozart Club in the former, the Choral Society in the latter. "Elijah" and "The Spectre's Bride" were the works chosen respectively by the iron-mongers and the statesmen. The foregoing does not include half the interesting things of thirty days, but the remainder will receive mention. G. H. W.

We understand pianoforte-playing competitions are now started in America upon a new system. The most efficient performer has to give the others so many bars's start according to their respective abilities, and the player that gets to the end of the piece first secures the prize! How soothing to hear half a dozen competitors playing together on this handicap principle! —Ex.

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

At the Popular Concert which took place on April 1st, Lady Hallé and Herr Joachim played for the second time this season Bach's Concerto in D minor for two violins, and it need hardly be said that a finer performance of the work could not be heard anywhere.

On the 3rd the Royal Choral Society performed for the first time in this country the oratorio of *Lucifer*, by M. Benoit, the Belgian composer. Stories in which the Prince of Darkness figures as a chief character have proved fascinating to many composers of high rank—Weber, Spohr, Schumann, Berlioz, Gounod, etc.,—and have been wedded by them to some of the finest dramatic music in existence; and M. Benoit has fallen under a similar spell, tho there is little that can be called plot in the subject of this oratorio. Lucifer simply attempts to work the ruin of man with the help of the elements, but fails, and the work is closed with a splendid anthem of thanksgiving. It is said that in his own country M. Benoit is regarded as the founder of a national school of composition, and certainly it would not be correct to describe his work as belonging to either the German or French school, tho it partakes of the nature of both. Berlioz is perhaps the composer to whose style it most nearly approximates, but there is sufficient originality and sufficient talent in the work to fully justify its claim to be heard. That it will become really popular out of the composer's own country it would be hazardous to predict. Madame Lemmens-Sherrington, who was formerly our leading soprano in oratorio, came from Brussels to sing the soprano solos; Madame Patey was the contralto, and two Belgians—M. M. Constantin de Bom and M. Blauwaert—were the tenor and bass. The choruses had been carefully rehearsed by Mr. Barnby, and were splendidly rendered.

A students' concert of the Royal College of Music, which took place on the 4th, is worthy of mention from the fact that the program included an exceedingly creditable Pianoforte Concerto in three movements, by Mr. Sidney Waddington, one of the students. A concert also of considerable interest took place on the same evening at the Princes' Hall, which was given by Mr. Harvey Löhr, who produced a Pianoforte Quartet of his composition, a String Quartet by Dvorák, and a Trio by Schütt, all for the first time in England.

At the Crystal Palace, on the 6th, a very fair performance of Berlioz's *Faust* was given. At the Popular Concert Miss Fanny Davies and Herr Joachim were amongst the performers, but only played familiar items. Miss Florence Hoskins was the vocalist, and sang songs by Gluck, Schumann and Wagner.

On the afternoon of the 8th Herr Stavenhagen gave his second recital, when he limited his selections to the works of Beethoven, Chopin and Liszt. With some of these he at times took such liberties as to draw down on him the censure of the *Standard*, the reproach however being gilded with the remark that, "Herr Stavenhagen is a pianist of such uncommon ability that it is well to call his attention to the short-comings, which, if not conquered, will prevent him from taking the high rank as an artist, certainly within his reach."

In marked contrast to Herr Stavenhagen's treatment of Beethoven was the unaffected rendering of the Sonata Appassionata by Madame Frickenhaus at the Popular Concert in the evening of the same day, and in the same hall. The program also included the Master's great Quartet in B-flat, in six movements, Herr Joachim acting as leader. His solo later in the evening was Bach's Chaconne.

The last of Novello's Oratorio Concerts took place on the 9th, when the work given was Handel's seldom heard oratorio of *Saul*. Altho it contains many very fine numbers, the gloomy nature of the story is calculated to prevent it ever becoming very popular. Another drawback is the fact that the part of David is written for that class of voice never now admitted into English concert-rooms—the adult male treble; and the compass of his solos is such that they cannot well be all sung by the same lady. At St. James's Hall the lower ones were sung by Madame Patey (contralto), and the higher ones by Miss Anna Williams (soprano). The last mentioned lady also took the parts of the Witch of Endor and Saul's two daughters, Merab and Michael. As the latter she had to sing a love-duet with Madame Patey. Mr. Watkin Mills was efficient as Saul, as was Mr. Henry Piercy as Jonathan. Smaller tenor and bass parts were done full justice to by Mr. Gawthrop of the Chapel Royal, St. James's Palace, and Mr. Miles of St. Paul's Cathedral. The instrumentation of the oratorio has been judiciously enriched by Mr. Ebenezer Prout, and an abridgement of the original work, containing only one or two more num-

bers than were sung at St. James's Hall, has been published by Novello. It was singular that the concert took place at a time when the Dead March would have been played in any case, as the Duchess of Cambridge had died but three days previously. Had the oratorio been any but *Saul*, the Dead March would have commenced the concert, the audience standing. As it was it came towards the close in its proper place in the work, but the audience felt it right to rise all the same.

On the 11th, five out of the six movements of Tschaiakowsky's Suite in D, were played at the third Philharmonic Concert, conducted by the composer. His Pianoforte Concerto in B-flat minor was also included in the program, the soloist being M. Sapellnikoff, who exhibited wonderful powers of execution. The Symphony of the evening was Mozart's in E-flat, which was conducted by Mr. Cowen.

At the Crystal Palace, on the 13th, a Pianoforte Concerto in C minor by a youthful composer named Mr. J. C. Ames, was performed for the first time. The best portion of the work is an andante in A-flat, but the whole was well received, as indeed it deserved to be.

At the Popular Concert the instrumental items were all from Beethoven, tho Mdle. Janotha played Chopin's Funeral March for an encore. Mr. Hirwen Jones, who possesses a good tenor voice, sang the Serenade from Gounod's *Mock Doctor*.

The season came to an end with the next concert on the 15th, when there were no less than three lady pianists, Miss Fanny Davies, Miss Zimmermann and Mdle. Janotha. At the end of the concert an interesting event took place in the lower hall of St. James's Hall. A number of the admirers of Herr Joachim assembled to present to him a Stradivarius violin, in commemoration of the fiftieth anniversary of his first appearance in public. The company included the Principals of the two Royal Academies of Music and Painting, viz.: Dr. Mackenzie and Sir Frederick Leighton; and the latter was selected to make the presentation. Herr Joachim acknowledged the gift in suitable terms, and stated that his motto had ever been "Uphold the dignity of art."

On the 16th, the annual performance of a selection from Bach's *Matthew Passion Music* took place in St. Paul's Cathedral, when the work was conducted for the first time by Dr. Martin. In some respects the performance was not quite as good as most of those in former years, but this was not in any way owing to the conductor. It is customary to divide the difficult tenor recitatives amongst three vocalists, one of whom unfortunately became indisposed during the performance, so that his share had to be finished by another who had not rehearsed it. A few consequent slips made the band look round, and caused them to quite miss the opening bars of one of the choruses. The interest which this service excites seems to increase every year. The large space under the dome of the Cathedral was entirely full at the ordinary Evensong at four o'clock; and the people remained from then till the Passion Service, which does not begin till seven, and is not over till past nine.

The last of the Crystal Palace Concerts took place on the 20th, when a remarkably clever symphony by a young composer named Mr. Frederic Cliffe was performed for the first time. A cleverer "Op. 1," as this is called, was probably never written before; and the composer, who did not conduct his work, was compelled by the enthusiasm of the audience to appear twice on the platform to bow his acknowledgements. Liszt's Concerto in E-flat was played by Herr Stavenhagen, and the band gave excellent renderings of the overtures to Mendelssohn's *Midsummer Night's Dream* and Wagner's *Tannhäuser*.

Since I wrote last the University of Oxford has lost its Musical Professor by the death of Sir Frederick Gore Ouseley. The deceased Baronet composed a large number of anthems and settings of the Canticles for the Church service, the majority of them however being in imitation of the style which prevailed some two hundred years ago. He was not one of those who would admit sacred music of all schools into the service of the Church, but belonged to that fast diminishing class who would confine it to what they call "English Cathedral style," by which they would not include such modern writers as Barnby and Stanford. I should be sorry to see the English composers of the past—Purcell, Croft, Greene, etc.,—entirely neglected; but just as I abhor the doctrine that none but Gregorian music should be used in Church, so I look upon it as almost as narrow-minded to say that no foreign music—except perhaps Handel's—should be admitted; and that modern English composers should endeavor to confine themselves to the style of a past age. Sir Frederick Ouseley will probably be best remembered for his personal worth, and as the munificent founder of St. Michael's College, Teabury, where he lies buried. At the time of writing no one has been appointed to the vacant post. No doubt Sir John Stainer could have it if he choose, but report says he would rather not; and next to him no one seems so likely as Dr. Parry.

W. A. F.

FROM PARIS.

[By our own correspondent.]

At its last concert, the Conservatory gave the following program: Beethoven's Symphony in A; the Pilgrim's chorus from Tannhäuser, by Wagner; Concerto for hautboy (1703) by Händel; The Departure, a chorus without accompaniment, by Mendelssohn; the Symphony in C minor, by Saint-Saëns. Judging by the length of these programs, the subscribers to the Conservatory Concerts cannot complain that they do not receive their money's worth. The soloist, Mr. Gillst, himself a professor at the Conservatory, played the concerto in an irreproachable manner. He is an admirable artist on his instrument. During the Holy Week, the same Société du Conservatoire gave us its annual "Concert Spirituel," that is, a recital more or less devoted to religious music. Here again we had an extensive program, as the following list of numbers will show: Beethoven's Pastoral Symphony; Mozart's Requiem, (Requiem: Kyrie, Dies Irae, Rex tremendas, Confutatis, Lacrimosa); Symphonie Espagnole, by E. Lalo, (soloist, M. Sarasate), O Filii, double chorus without accompaniment, by Leising, (16th century); La Communion des Saints, first time, by Ch. Gounod; Overture to Euryanthe, by Weber. As is seen the secular was mixed with sacred music, the Pastoral Symphony could in a certain measure be classed with the latter. As for the Spanish Symphony it has no religious character in it, it is true, but then it was Sarasate who was playing the violin solo! It is a favorite number with him and was given to please him. It is needless to add that he scored a legitimate success. He showed himself the great artist that he is and rendered the violin part with his usual wonderful expression. Leising's double chorus composition is a rather short piece, but quite impressive. The alternate singing of the two choruses answering each other is very effective. "La Communion des Saints" is a "Provençale" Legend. Gounod has written himself the words of it. He followed a poem from the well-known "Provençal" contemporary poet, Mr. Mistral. The story is told by a soprano, in a sort of monotonous song, the last verse of it is sung by an angel chorus. The music is plaintive, pretty and pleasing, but has not much character, and is rather "too sweet."

The Opera Comique also gave a "Concert Spirituel" during the Holy Week. It was brought out into two parts. The first part may be called the secular portion of it. It included the Overture of Freischütz, Weber; a Hymn, Haydn; Church Air, Stradella; Andante of the 5th Symphony, Beethoven. The second part consisted of Rossini's *Messe Solennelle*. This work, altho written in the latter part of the composer's career, is permeated by his early operatic style. It somewhat lacks a certain element of seriousness which constitutes the fundamental quality of a truly religious composition.

The Easter services have been celebrated according to the usual style in our principal churches. They consisted chiefly of classical Masses, and in several instances they introduced some new works. On the purely musical point of view the Easter season is always a busy one in Paris and quite important. It leaves its impression on the artistic movement and often exercises a beneficial influence on our young composers.

At the Chatelet concerts we heard among the larger works, Berlioz' *Damnation of Faust* and Massenet's *Marie Magdaleine*, analyses of which were given last year in the columns of this magazine.

The Société Chorale d' Amateurs, whose founder was Guillot de Saint-bris, gave one of its interesting recitals. These are always instructive for the opportunity one finds in them of becoming acquainted with some new works. Among the novelties introduced this season, the following may be mentioned: *Ulysse et les Sirènes*, by Paul Puget; *Olaf*, by G. Mathias; *Espoir*, by Ch. Lefebure, and *La Sévillans*, a chorus, by Mlle. Chaminade.

Another similar musical association, "La Société Nationale des Compositeurs," gave also a concert in which the modern school was liberally represented. The new works included a *Marche Héroïque*, by J. Tiersot, this gentleman being well known as a very learned critic and author; *La Caravane*, by Ernest Chausson; a *Minuet and Sarabande*, suite for orchestra, by Vincent d' Indy; a *Scherzo de Concert*, by Em. Bernard; a *Poème Symphonique*, by Alfred Bruneau; *Prélude des Noces Corinthiennes*, by Camille Ecoisot, and *Scène de Caligula*, by Gabriel Fauré.

We are, indeed, now in the height of the musical season. Concerts of every description are given and advertised. Even private drawing-rooms are opening their doors to our artists. It is the time when Parisian society get the opportunity of becoming acquainted with the numerous students who come here for their musical education. In many of these private or public recitals the foreign element predominates. At a recent concert which I attended, I read on the program one single French name. The rest of the performers were Russians, Swedes, Danes, Roumanians, Spanish, and one Greek. Some of them were possessed of genuine talent but time and hard study only will tell whether their ambitious efforts will be crowned with success. We have a right to be skeptical concerning mu-

sical prodigies and do not believe that a well planned advertisement is sufficient to ensure a legitimate reputation. In the long list of young aspirants to fame, however, it is fair to single out the name of a new pianist, Léon Delaposse. This artist is only 15 years old. A concert was given at the Salle Erard to introduce him to the public. He was assisted by Mr. Colonne and his orchestra. He played two concertos, Beethoven's and Weber's, the great *Polonaise*, by Chopin, and about a dozen other piano solos. He was very favorably received. His playing which has not much individuality yet, is certainly remarkable for his age.

During the Exposition which is going to bring many strangers in Paris, there will be given concerts to suit the taste of people of every nationality. I shall have occasion to mention them later on. Bands of musicians of many countries will be heard playing their national repertoire. A troupe of Finnish students is on its way hither. They sing native songs which are very popular in Russia. The well-known Italian music publisher, Signor Ed. Sonzogno, has leased the Théâtre de la Gaité for the whole season of the Exhibition. He has brought from Italy a whole operatic troupe; his intention is to revive the Italian Opera which was once so popular here. He counts on the influx of Italian people who will visit the Exhibition to help carrying through his scheme. For the opening night he gave an opera in Italian with an Italian title, but this was no other than "Les Pêcheurs de Perles," by Bizet. Besides, three of the principal artists were well-known French singers, among whom the popular tenor Talazac. We shall see later on what novelties he will bring in the way of truly Italian opera.

Ambroise Thomas' ballet "The Tempest," taken from Shakespeare, is being actively rehearsed at the Grand Opera. The Opera Comique has recently revived an old comedy by Pergolese, "La Serva Padrona," which is one of the finest little operettas of the old Italian school.

A. G.

"From my childhood, whenever my art could be serviceable to poor, suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me."—Beethoven.

N. E. CONSERVATORY ITEMS.

May 9th Mr. Dickinson gave a very entertaining and instructive lecture upon the brain. It was preceded by organ numbers by John O'Shea of the College of Music.

The Conservatory Club has received from Chicago from Mr. J. B. Campbell a group of very dainty songs. They are in a genuine ballad vein of much beauty and promise.

May 1st, Dr. Pick of European reputation, lectured upon the memory and its discipline. He has consented to conduct a class if enough applications appear. His method looks very logical and effective.

The recital by the Conservatory Orchestra indicates an activity and earnestness which reflects much credit on Mr. Claus, the conductor. It is no easy matter thus to extract good results out of so heterogeneous material.

A few weeks ago visitors might have seen in the parlors a remarkably good crayon of Mr. Turner, whose memory yet lingers so vividly among us. It was executed by Mrs. Wellman, the wife of our genial manager of the Music Store department.

The prize exhibition of the Elocution department was a very creditable occasion in all particulars. The judges were Governor Ames, Dr. N. G. Clark, Dr. Boyden, Mr. Gray of Cambridge, Mr. W. A. Tower and Dr. Hendrickson. The Tower prize of \$100 was awarded to Miss Minnie A. Miller, the Ames prize of \$50 to Miss Kate J. Whiting, the Conservatory medal to Miss Mary E. Rayner.

Mr. Benjamin Cutter's concert of original compositions given May 16th sufficiently established our own prophecy

of a year ago that he would yet be heard from greatly to his credit. Originality and musicianship are characteristic of all the work he has presented. We hear on all sides complimentary references to the concert and to Mr. Cutter's future. He was exceedingly well received by a large audience in Sleeper Hall.

A new organization in perpetuation of Papa Haydn's jokes, gave a concert on May 4th. It was announced the twentieth of the current season. The other nineteen we suppose are to be given later; at least we may hope so if they all prove as entertaining and are in behalf of so good a cause as this. For the Kinder Symphony Orchestra, Miss Emily Standeford, conductor, has generously toiled and has given the proceeds of its work to assist in purchasing a piano for Miss Anna Bing, one of our old students, who has given her life to Japan.

CONCERTS.

April 15. Organ Concert. Program: Grand Chœur, in E-flat, Guilmant, Mr. Edward L. Gardner; Sonata in C minor, Mendelssohn, Miss Annie Waterman; Nocturne for Viola, Kalliwoda, Misses Ruth Reynolds, Rosa Ward, Adele Jones, Messrs. Bennett Griffin, J. William Howard; Weihnacht Pastorale, Merkel, Mr. Guy Williamson; Triumphal March, Lemmens, Mr. Walter Frail; a. Spring Flowers, b. Forest Greeting, violin obligato by Mr. Arthur O'Neill, Reinecke, Mrs. William Crawford Folsom; Sonata, G minor, Rink, Miss Julia Smith; The Varying Year, from "The Sleeping Beauty," Lahee, Ladies' Chorus; Prelude and Fugue, Mendelssohn, Mr. S. Newton Cutler; The Wanderer, Schubert, Mrs. Folsom; Movement from Sonata in A minor, Whiting, Mr. Frank Adams.

April 16. Vocal Recital by the pupils of Mr. Chas. E. Tinney, assisted by Mr. Walter Kugler. Program, part 1st: O Memory, trio, Leslie, Misses Lane, Bowker and Mr. Lewis; Never Again, Cowen, Miss Sadie Smith; A Dream, Rubinstein, Bird of the Wilderness, Tinney, Miss Goodroad; The Garland, Mendelssohn, Mr. Lewis; Leaving yet Loving, Marzials, Miss Lane; a. Since First I saw Him, b. It Cannot Be, c. The Ring, Schumann, Miss Kate Mayo; The Lord is my Shepherd, Quartet, Schubert, Misses Brigham, Goodroad, Richardson and Bowker; O Lord Have Mercy, Pergolesi, Miss Bowker; Io Resto fra le Lagrime, Donizetti, Miss Mayo and Mr. Tinney. Part second: The Lady of Shalott, A Cantata for soprano solo and chorus of female voices, Libretto by Lord Alfred Tennyson, music by Wilfred Bendall, soloist, Miss Nellie Nolan.

April 17. Recital by violin pupils of Mr. Benjamin Cutter, assisted by Miss Mary McMurtree, violinist, Madame Dietrich-Strong, accompanist, Miss Annie M. Waterman, organist. Program: Two Melodies, a. Litany for All Soul's Day, b. Hark, hark the Lark, with organ and violin accompaniment, Schubert, Masters Frank Kennedy, Eden Bowser, Thos. F. King and Edward J. Dyer, Misses Mary McMurtree and Helena McAleer; Duet in D, Jansa, Master Frank Kennedy and Mr. Cutter; Romanza, Wohlfahrt, Master Eden Bowser; Barcarole and Waltz, for two violins, Dancla, Masters Frank Kennedy, Edward Bowser, Misses Mary McMurtree, Helena McAleer; Duet in G, Playel, Miss Helena McAleer and Mr. Cutter; Violin solo, "Simple Historie," Dacla, Master Frank Kennedy, Exercises by pupils of Union Class.

April 24. Piano Recital by pupils of Mr. Frederick F. Lincoln. Program: Sonata, C major, Op. 10, No. 1, first movement, Beethoven, Mr. M. Luther Peterson; Nocturne, B-flat, Field, Etude, C major, Ravina, Phantasiestücke, Op. 6, No. 2, Nicode, Miss Anna B. Metzger; Prelude, No. 15, D-flat, Chopin, Mr. Peterson; Waltz, Heller, Miss Sadie E. Clark; Märchen, Raff; Miss Grace Campbell.

April 25. Concert of Chamber Music, by Messrs. Emil Mahr, Charles McLaughlin, Benjamin Cutter and Wulf Fries, assisted by Madame Dietrich-Strong. Program: Quarter in D, (Peters No. 6,) for two violins, viola and 'cello, Haydn; Variations in A, from string quartet, Op. 18, No. 5, Beethoven; Quartet in G minor, for pianoforte, violin, viola and 'cello, Mozart.

April 29. Violin Recital for Graduation, by Mr. R. De Negre Holman, pupil of Monsieur Alfred De Sève, assisted by Miss Cora N. Gooch, pianist, Signor Augusto Rotoli, tenor, Mr. H. M. Dunham, organist, Mr. John C. Kelley, accompanist. Program: Concerto, No. 23, first movement, Viotti; Nocturne, in B minor, Op. 20, Sgambati; Canzonetta, Op. 118, Boscovitz; Romance, Op. 40, Vieuxtemps; Andante, from 7th Concerto, Op. 76, De Beriot; Romance, Op. 26, Svendsen; Hungarian Dance No. 1, Brahms-Hermann; Jerusalem, from "Gallia," with organ, Gounod; Sonata in G major, Haydn.

May 2. Pianoforte Recital by Miss Estelle T. Andrews, Boston College of Music. Program: Sonata, C major, Op. 53, Beethoven; Gigue with Variations and March, from suite D minor, Op. 91, Raff; Romanza, F-sharp major, Op. 28, No. 2, Schumann; Scherzo, C-sharp minor, Op. 39, Chopin; Gondoliera, F-sharp major, and Tarantella, G minor, from Venezia e Napoli, Liszt.

May 4. Recital by vocal pupils of Mr. F. E. Morse, violon pupils of Mr. H. H. Hartmann, and piano pupils of Mr. F. Addison Porter. Program: Piano, Sonatine, Op. 49, No. 2, Beethoven, Miss Louise Kendall; piano, Mazurka, Op. 36, No. 3, Turner, Master Clarece Libby; song, A Disappointment, Hood, Miss Pearle Milhous; piano, a. Gavotte, b. In the Woodland, c. Morning, d. Evening, e. Minuet, [MS] from Op. 11, Porter, Miss Bessie Hovey; violin, Barcarole and Pizzicato, from "Silvia," Delibes, Master Wilson Nash; piano, Sonatina, Op. 55, No. 3, Kuhlau, Miss Julia Mullaly; song, To the Sunshine, Schumann, Miss Louise Kendall; piano; Album Leaf, "An Elise," Beethoven, Miss Georgie Truman; violin, Mazurka, Wieniawski, Master Carlton Reed; piano, a. Album Leaf, in F, Kirchner, b. Gavotte Imperiale, Morey, Miss Fannie Walsh; song, One Spring Morning, Nevins, Miss Zelda Simons; piano, Second Mazurka, B-flat, Godard, Miss Hovey.

May 6. Piano Recital for Graduation, by Mr. Albert B. Allison, pupil of Mr. Carl Faelten, assisted by Mr. Emil Mahr, violin. Program: Prelude and Fugue, in E minor, Op. 35, No. 1, Mendelssohn; Theme and Variations, B-flat: Op. 142, No. 2, Schubert; Concert Study, B-flat minor, Op. 2, No. 12, Henselt; Hungarian March, C minor, Schubert-Liszt; Sonata, A minor, Op. 19, for piano and violin, Rubinstein.

May 8. Piano Recital for Graduation, by Miss Bertha O'Reilly, pupil of Otto Bendix, assisted by Mr. Bendix. Program: Concerto, C minor, Cadenza by Moscheles, Beethoven; Intermezzo, from Op. 26, Schumann; Fantasiestücke, Op. 41, Im Walde, Mignon, Beim Feste, Gade; Etude, "Elfenpiel," Heymann; Giga con Variazioni, Op. 91, No. 2, Raff; Ballade, G minor, Op. 23, Chopin.

May 9. Organ Recital and Lecture. Program: Prelude and Fugue on B-a-c-h, Liszt, Overture to "William Tell," arranged by G. E. Whiting, Rossini, Mr. John A. O'Shea. Lecture:—The Silver Cord and Golden Bowl, Rev. Chas. A. Dickinson.

May 14. School of Elocution. Prize Speaking. Program: Mary Richling's Ride, Miss Florence V. Hopkins; Virginia of Virginia, Miss Kate J. Whiting; To-morrow at Ten, Miss Ella E. O'Brien; The Boat Race, Miss Mary E. Rayner; The Dream of Eugene Aram, Mr. Vernon W. Ramsdell; Aristarchus, Miss Juliette E. Guerpillon; The Fall of the Tay Bridge, Miss Minnie A. Miller; Laureame, Miss Anna W. Chappell.

May 16. Concert of Original Manuscript Compositions, by Mr. Benjamin Cutter, assisted by Mr. George E. Holmes, vocalist, Mr. Carlyle Petersilea, pianist, Mr. Emil Mahr, violinist, Mr. Wulf Fries, violoncellist. Program: Sonata movement, in C-sharp minor, for pianoforte, Op. 3, Allegro Patetico; Five Bagatelles, for viola and pianoforte, Op. 20.—When mine eyes first beheld thy face; Melancholy; Is it I, or is it he? Serenade; How glad was I when she said, Yes; ballad, The Douglas Tragedy, Op. 19; quartet in D major, for pianoforte, violin, and violoncello, Op. 18, Allegro, Adagio, Allegro Rondo.

" 'Tis God gives skill,
But not without men's hands; we could not make
Antonio Stradivari's violins without Antonio."

George Eliot.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Fanny F. Payne, '88, expects to spend the summer in Boston.

Miss Eva C. Brightman, '81, is teaching at her home, Fall River, Mass., and is having a very busy year.

Mr. A. A. Hadley, '88, will leave Marion, Ala., the first of this month and expects to be in Boston by the 9th.

Mr. H. M. Dunham, '71, has been re-engaged for the ninth year as organist at the Ruggles Street Church, Boston.

Charles H. Morse, B. U. C. M., will spend the summer with his family in the East. They leave Minneapolis the last of this month.

From Mrs. M. L. Slaughter—Miss M. L. Davis—Peddle Inst., Highstown, N. J., we have received interesting programs of pupils' concerts.

Married, April 30, 1889, at Roxbury, Mass., Helen M. Wellington, '87, to Robert Bell. Mr. and Mrs. Bell will reside in Medway, Mass.

Mr. George Bagnall, '87, received very flattering notices in the Boston *Herald* and *Melrose Journal* of his concert in Melrose, Mass., last month.

Mrs. Laura Crain Smith, '88 reports "a fine class of pupils, and many beautiful voices," in La Grange Fem. Col., Ga. Mrs. Smith has sent to us a very fine program of her last pupils' concert.

Mr. F. Mueller, '86, is at the head of the music department in the college at Spokane Falls, Washington. He writes: "we are on the frontier, but things musical will look up after the real estate fever is over."

Mr. Wm. P. Nickerson, '83, died at his home in Cotuit, Mass., last month. He had been teaching in the Pennington, Sem., N. J., and had been ill for some time. On Feb. 6th, he gave up his position as he had not the strength to go on.

The piano and song recital by Mr. Wallace P. Day and Miss Adelaide N. Colborn at the chapel of the Female College yesterday evening was undoubtedly one of the most delightful in every respect ever given in Jacksonville.—*Jacksonville Daily Journal*.

Miss Carrie D. Alden, '88, has a large class of pupils in Randolph, (her home) Rockland, Braintree, and Canton, Mass. She writes: "I try to interest my pupils in classical music but often find it up-hill work, yet I am determined not to give up and hope to influence them in some degree." Miss Alden is studying vocal music at the N. E. C.

On the evening of April 19th, Miss Margaret J. Macrum, '88, gave a recital with her pupils in Salem, Oregon. From the Oregon *Statesman* we clip: "The evening was one of complete enjoyment, for which Miss Macrum has the sincere thanks of her guests. Miss M. leaves Salem about June 1st, but expects to return in the autumn. She will spend the summer at her home Forest Grove, Oregon.

Mr. Harry F. Williams, '86, gave an organ concert in Brantford, Ontario. The critic of the Brantford *Daily Expositor*, in a well written notice, says: "He interprets Wagner as well as Guilman and the others and plays with a breadth of execution that places him at once without a peer in this city." Mr. Williams has been engaged during the past two years in teaching music in the Ontario Institution for the education of the Blind.

Miss Colburn is a comparative stranger in Jacksonville, this being her first year as one of the musical faculty of the institution. She came to this city as a graduate from the New England Conservatory of Music, and she has fully sustained the splendid recommendation as a musician of high attainment which preceded her; in fact, with every appearance before a Jacksonville audience, she has grown in favor.—*Illinois Courier*. Miss Colburn has been re-engaged to teach vocal music next year in the College.

MUSICAL MENTION.

NOTES.

Munich is to have a new theatre.

They are valuing Bach in Vienna after having neglected him long.

Joachim's daughter, Marie, has made a successful debut as Elizabeth.

Heinrich Vogel has a new contract for ten years at the Munich Court Opera House at a salary of \$8000 per year.

Mme. Wagner thinks Grüning, her newly discovered tenor, equal to the parts of Parsifal and Walthair.

Boito, composer of "Mephistofele," has completed a libretto for an opera, the music of which Sig. Polumbo will write.

The second annual convention of the Illinois Music Teachers' Association, will be held in Peoria, Illinois, June 25—27, 1889.

The first annual meeting of the New York State Music Teachers Association will be held at Hudson, N. Y., June 25, 26, and 27, 1889.

They are not so very Roman at Rome after all. On Good Friday, altho all the other theatres were closed, Suppé's "Boccaccio" was performed at the Quirino.

Brahms' new piano and violin sonata, No. 3, has just been published by the firm of Simrock at Berlin. It is already announced for performance in London.

Frederic Cliffe and J. C. Ames, both of London, have had a symphony and pianoforte concerto performed at Crystal Palace concerts. Mr. Cliffe's symphony is a strong work.

A complete series of performances of all Wagner's operas, excepting "Die Feen" and "Parsifal," will be given at the Royal Opera House at Berlin between May 26th and June 20th.—Shades of Hulsen!

Der Fall Jerusalems, an oratorio by Martin Blumner, was again performed by Brandt's Choral Society, Magdeburg, at its third concert, and made an excellent impression; especially the great choral movements were very effective.

Massenet's new opera, "Esclarmonde" was produced at the Opera Comique, Paris, May 13th. The work is placed in the catalogue of successes. It admits of a gorgeous *mise en scene*. Miss Sibyl Sanderson, an American, created the title part.

That curious institution, the Royal Opera House, of Berlin, which passes by the works of great men, if a second or third rate composer fills the horizon, produced as its first novelty of the season Emil Naumann's posthumous opera "Loreley;" one more Berlin failure was chronicled.

The Viennese have had a pretty new opera by Robert Fuchs, entitled "Die Königsbrant." Another citizen of Austria, Richard Heuberger, had to go to Leipzig to hear the first performance of his "Manuel Veregas," an opera strongly Wagnerian says the Vienna correspondent of the *Monthly Musical Record*.

The orchestral parts of the first movement of a piano concerto by Beethoven were discovered by Dr. Guido Adler in the possession of a Prague student, Emil Bezcny, whose half-brother, Baron von Bezcny, at Vienna, had the piano part. This movement, in D major, a work of the master's youth, was played at a Vienna Philharmonic concert, April 7, by Josef Labor.

If you are going to Bayreuth this summer cut this out after ordering your seats at \$5 each of Messrs. Chappell & Co., New Bond street, London. The performances will take place on the following dates: "Parsifal," nine times, 21st, 25th and 28th July, 1st, 4th, 8th, 11th, 15th and 18th August; conductor, Herr Hermann Levi. "Tristan and Isolde," four times, 22d and 29th July, 5th and 12th August; conductor, Herr Felix Mottl. "Die Meistersinger," five times, 24th and 31st July, 7th, 14th and 17th August; conductor, Dr. Hans Richter.

The Springfield press has this note on the Springfield Festival: The great labor of drilling the May festival chorus and the credit of their performance belong to Professor Frederick Zuchtman, of this city. His patience, tact and energy have brought the chorus to an excellent standard. Professor Zuchtman was born in Weidenthal, Pfalz, Germany, in 1829. In 1850 he came to this country and settled in Boston, and for 21 years taught music successfully. Misfortune in business ventures led him to move to Worcester, and then to Springfield. He has organized choruses in this city and at Holyoke, which have successfully brought out the oratorios "Eli," "Messiah," "Elijah," and "Creation," and other lesser works. His most ambitious effort is the direction of the Hampden county musical association's chorus in preparation for the May festival, in which he has the full support of the association.

Statisticians may take interest in the following *résumé* of the Leipzig Gewandhaus concerts. A correspondent says: Fifteen overtures were played, including one each by D'Albert (novelty), Bargiel, Gluck, Mendelssohn, Rietz, Schubert (first time), and Wagner; besides two each by Beethoven, Cherubini, Schumann, and Weber. Of symphonies twenty were heard. Beethoven, of course, heads the list with seven, (Nos. 2, 3, 5, 6, 7, 8, and 9), Schumann stands next with three, then comes Haydn with two, and one each by Ph. E. Bach, Brahms, Goldmark, (novelty), Jadassohn, (novelty), Mendelssohn, Mozart, Schubert and Volkmann. Among miscellaneous orchestral items we enumerate eleven, including single works by J. S. Bach, Beethoven, 'Ritterballet, first time), Cherubini, Gouvy, Grieg, ('Peer Gynt' suite, novelty), Mendelssohn, (music to a *Midsummer Night's Dream*), Reinecke, ('Trauer-Musik,' to *Zenobia*, first time), Rheinberger, (*Passacaglia*, novelty), Rubinstein, Schumann, and Volkman. We have had a Pianoforte Concerto by each of the following: Brahms, Chopin, Mendelssohn, Rubinstein, Schumann—five in all. Six Concertos for Violin must also be added to the list, comprising those of Beethoven, Brahms, and Bruch, and examples of Rode, Spohr and Vieuxtemps. Two Concertos for Violoncello, including Romberg's and a new one by William Kes, bring the list of larger orchestral works to a close.

CONCERTS,

NEW ALGANY, INDIANA.—April 4. Organ Recital, by Mr. James E. Bagley, N. E. C., assisted by Miss Katie Elliott, soprano. Program: Sonata in G minor, Finck; Aria, With Verdure Clad, The Creation, Haydn; Home, Sweet Home, Buck; Gavotte in E-flat, Roeder; Réverie, Meyer-Helmud; Offertoire in E, Wely; Miriam's Song of Triumph, Reinecke; Marche Funèbre et Chant Sélaphique, Guilmant; Andante in F, Salome; Marche Pontificale, Lemmens.

JACKSONVILLE, ILL.—April 12. Piano and Song Recital by Mr. Wallace P. Day, N. E. C., and Miss Adelaide N. Colburn, N. E. C. Program: Sonata, Op. 27, No. 2, Beethoven; Recit. and Cavatina, O Mio Fernando, Donizetti; Nocturne in F-sharp, Polonaise in C-sharp minor, Chopin; La Castagnette, Katten; Barcarolle, Tschaiowski; Loure from third 'cello suite, Bach; Ballad, Children's Home; Cowen; Polonaise in E major, Liszt; Slumber song, violin obligato, Mattei.

MARION, ALA.—April 19. Piano Recital by Miss Sallie G. Martin, assisted by Miss Juliet Palmer. Program: Sonata, Op. 31, No. 3, Beethoven, Scherzo Menuetto Trio; Buete Blätter, Op. 99, No. 13, Schumann; Lehn' deine Wang, Jensen; Sweetheart, Bohm; Spinning song, Wagner-Liszt; Am Genfer See, Op. 139, No. 2, Bendel; Waltz in D-flat, Wieniawski; I would that my Love, Mendelssohn; Concerto in A minor, first movement, Hummel.

MINNEAPOLIS, MINN.—April 19. Piano Recital by Walter Petzet, pianist, Geo. W. Ferguson, vocalist. Program from the works of Joseph Rheinberger: Toccata in C minor, Op. 115; Aria, Above here, in Castle Wild, Montfort; Waldmarchen, Op. 8; Scherzo, from Op. 135, in G-flat; Die Jagd, The Chase, Op. 5; Song, *a. Am Stande*; *δ. Grauen*; Concerto, Op. 94, in A-flat.

MARION, ALA.—April 19. Piano Recital by Miss Sallie G. Martin, assisted by Miss Palmer and others. Program: Sonata, Op. 31, No. 3, Scherzo, Menuetto, Trio, Beethoven; Bunte Blätter, Op. 99, No. 13, Schumann; Lehn' dein Wang, Jensen; Sweetheart, Bohm; Spinning Song, Wagner-Liszt; Am Genfer See, Op. 139, No. 2, Bendel; Waltz in D-flat, Wieniawski; I Would that my Love, Mendelssohn; Concerto in A minor, first movement, Hummel.

WALLA WALLA, W. T.—April 22. Concert by pupils of H. J. Cozine assisted by the Boston Quintet Club. Program: Chorus, Praise ye the Father, Gounod; quintet, Allegro Vivace, Op. 87, Mendelssohn; Dreams, Streletzki; Traumerer, Schumann; Love song, Taubert; The Fisherman, Gabussi; Rigoletto, concert paraphrase, Liszt; Two movements, Declaration of Love, The Mill, Raff; duet, O Music Sweet, Cozine; violoncello solo, Romance, Saint Saëns; Spinning Wheel, Dunkler; quartet, Minnet, Boccherini; chorus, O Italia, Italia, Beloved, Donizetti.

VANKTON, DAK.—April 23. The Messiah, given by the Vankton Choral Union. Soloists: Mas. D. F. Bradley, soprano, Mrs. E. M. Young, contralto, Dr. F. A. Brecht, tenor, Mr. J. T. Shaw, bass, Mr. F. L. Stead, N. E. C., organist, Miss Minnie Jencks, pianist, Mr. Edward M. Young, N. E. C., conductor.

LEXINGTON, KY.—April 25. Song Recital by the pupils of Miss Rose A. Moore, assisted by Miss Howe, and pupils of Miss Streeter. Program: Fantaisie from Oberon, Leybach; Waiting Heart, violin obligato, Torry; Come with Me, Campana; Life's Sunshine in Love, Verdi; La serenata, violin obligato, Braga; Sestett, Hither Fairies Trip, Tours; Quartet, Militarmarsch, Op. 51, No. 1, Schubert; It was a Dream, Cowen;

Queen of the Night, Torry; Der Erlkönig, Schubert-Liszt; L' Estasi, Arditi; Part Song, The Dragon Flies, Graben-Hoffmao.

LAWRENCE, KAN.—April 25. Duet Recital by Miss Nellie M. Fraoklin and Mr. John C. Manning, pupils of Mr. Wm. McDonald. Program: Overture to Der Freischütz, arranged for four hands by Ulrich, Weber; Valse in A-flat, on themes by Schubert, Liszt; Andante and Scherzo, from Symphony in C, arraigned for four hands by Ulrich, Schubert; From Foreign Lands, six pieces, Op. 23, original compositions for four hands, Moszkowski; Valse in E, on themes by Schubert, Liszt.

TYRONE, PA.—April 26. First public rehearsal by the Tyrone Choral Union, 52 voices, and orchestra, 8 instruments, Professor Karl Keffer director. Program: Overture, Herman; Onward Christian Soldiers, Sullivan, Mass in B-flat, Kyrie, Gloria, Agnus Dei, Dona Nobis, Farmer; Overture, With Sheathed Swords, from Naaman, Costa; Vocal waltz, Taylor; Petite Symphonie, Dancla; Oh Italia, Italia, Beloved, Lucrezia, Donizetti.

SALISBURY, N. C.—April 26. Beethoven Recital by pupils of Miss L. L. Rumble, N. E. C. Program: Sonata, Op. 49, No. 1, Rondo, Allegro; song, The Water Mill, Diehl; Sonata, Op. 49, No. 2, Allegro ma non troppo; Fur Elise, Sonatine, Op. 79, Presto, Andante, Vivace; song, Why don't you name the day, Pease; Sonata, Op. 31, No. 2, Largo, Allegro, Adagio; Rondo in C major; song, Adelaide; Sonata Appassionata, Op. 57, Allegro Assai; song, At my Window, Parker; Sonata Pathétique, Op. 13, Grave, Allegro di molto con brio, Adagio Cantabile, Rondo, Allegro.

MELROSE, MASS.—April 29. Piano Recital by Mr. George Bagnall, N. E. C., assisted by Miss Katherine Townsend, pianist, Mr. Frank E. Morse, baritone. Program: Prelude con Fugue in A minor, Bach; Carnival Pranks, Op. 26, Schumann; Introduction and Rondo from Op. 53, Beethoven; Sweetheart, Lynes; My Lady of Sleep, Hopekirk; Erlkönig, Schubert; Scherzo, Op. 31, Chopin; Gondoliera, Liszt; Fantaisie Polonaise, Raff; Capriccio Brilliant, Op. 22, Mendelssohn.

WOONSOCKET, R. I.—April 30. Soirée Musicale, under the auspices of Class '90, W. H. S., by Miss Flora H. Everts, N. E. C., pianist and vocalist, assisted by Mrs. Annie Scrutton Hough, elocutionist, Miss Agnes W. Everett, violinist, Mr. Fred S. Gardner, tenor, Mr. H. C. Macdougall, accompanist. Program: Concerto in G minor, Op. 25, first movement, Mendelssohn; Aria, Be thou faithful unto death, Mendelssohn; violin solo, Seventh Air, De Beriot; reading, Aux Italiens, Meredith; Air D' Isabelle, de Popera, Les pre aux Clercs, violin obligato, Abt; Polacca Brilliant, Weber; Scena de Ballet, violin, De Beriot; Tell her I love her so, Faye; reading, Song of the Winter Wren, Hagiman; duet, A Night in Venice, Lucantoni; Etude in Octave, Chromotique, Kullak.

BRANTFORD, ONTARIO.—May 2. Organ Recital by Mr. H. F. Williams, N. E. C. Program: Sonata in D minor, Guilmant; Andante, Op. 122, No. 1, Merkel; Offertoire in E-flat, Wely; song, Jerusalem, Parker; Andantino and Scherzo, from Op. 132, Rheinberger; Overture to Stradella, transcribed by Buck, Flotow; Andante, with variations, arranged by Best, Spohr; duet, Quis est Homo, Rossini; Allegretto in B minor. Nuptial March, Guilmant; Allegro Molto, from Lohengrin, arranged by Warren, Wagner; quartet, Honor and Glory, Costa.

MARION, ALA.—May 3. Piano Recital by Miss Juliet Palmer, assisted by Miss Sallie Martin and others. Program: Prelude and Fugue in B-flat, Bach; Andante in F, Beethoven; Nightingale's Trill, Ganz; Arabesque, Meyer-Helmud; Le Papillon, Lavallée; Coccarto in D minor, Romance, Mozart; Greeting, Mendelssohn; Prelude in D-flat, Chopin; Rhapsodie Hongroise, No. 12, Liszt.

BRANTFORD, ONTARIO.—May 3. Recital by Mr. H. F. Williams. Program: Sonata in D minor, Largo E Maestoso, Allegro, Pastoral, Finale, Guilmant; Andante, Op. 122, No. 1, Merkel; Offertoire in E-flat, Wely; song, Jerusalem, Parker; Andantino and Scherzo, from Op. 132, Rheinberger; Overture to Stradella, transcribed by Buck, Flotow; Andante with variations, arranged by Best, Spohr; duet, Quis est Homo, Rosstni; Allegretto in B minor, Nuptial March, Guilmant; Allegro Molto, from Lohengrin, arranged by Warren, Wagner; quartet, Honor and Glory, Costa.

HAMILTON, OHIO.—May 7. Vocal and Instrumental Concert. Program: Organ, overture, Poet and Peasant, Suppe; chorus, The March of the Men of Harlech, National Welsh Air, harmonized by Gounod; Robert, Robert mein Geliebeter, from Robert le Diable, Meyerbeer; Thy Sentinel am I, Watson; Andante, The Hymn of Nuos, in F, Op. 122, No. 7, Lefebure-Wely; Chant du Paysan, Op. 3, Rendano; Jenny Lind's My Home, my happy Home, Hodson; recitation, High Tide on the Coast of Lincolnshire; quartet, Waltz Song, Vogel-Merz; chorus, With Sheathed Swords, from Naaman, Costa.

YANKTON, DAK.—May 8. Piano Recital, by Mrs. Frederick C. Austen, pupil of Mr. F. L. Stead, N. E. C., assisted by Miss Alice Poulton, contralto, Mr. F. L. Stead, organist. Program: Sonata, Op. 22, 1st movement, Beethoven; *a*, Nocturne, Op. 12, *b*, Valse in A-flat, Op. 42, Chopin; Offertoire de St. Cecilia, Batiste; Gnomon Reigen, Etude de Concert, Liszt; Moment Musical, Op. 7, Moszkowski; Love's Old Sweet Song, Molloy; Concerto in G minor, last two movements, Mendelssohn.

TAUNTON, MASS.—May 10. Concert. Artists: Mrs. E. Humphrey Allen, soprano, Miss Gertrude Edmands, contralto, Mr. George J. Parker, tenor, Mr. Clarence E. Hay, bass, L. Soule, director, E. M. French, accompanist. Program: Quartet, A Voice from the Lake, Eisfeld; *a*, Love's Sunshine, *b*, Stay by and Sing, Jordan; Duet, The Fishermen, Gubussi; Absence, Cowen; He Roamed in the Forest, Leary; Cavatina, from the Queen of Sheba, Gounod; Wake Not, Osgood; Rhine Maiden, Smart; Serenade, Störch; quartet from Rigoletto, Bella Figlia, Verdi; Oratorio, Emmanuel, Trowbridge.

"Music is a bridge, over which chastened and purified spirits wander into a brighter world."

"Music, oh how faint, how weak!
Language fades beneath thy spell,
Why should feeling ever speak.
When thou can'st breathe her soul so well?"

NEW BOOKS.

THE POETS OF THE CHURCH. By Edwin F. Hatfield, D. D. New York: A. D. F. Randolph & Co.

This book is a series of nearly three hundred biographical sketches of the prominent hymn-writers of the church, with notes on their hymns. They are alphabetically arranged, and none of them very lengthy.

Dr. Hatfield was an eminent and successful Presbyterian pastor in New York City, and for many years the "stated clerk," the leading officer of the Presbyterian body in the United States. He was a diligent student and an accurate scholar, as well as an eloquent preacher, and succeeded in every work he attempted. He compiled a hymn and tune-book, which had a large sale, tho it never became so popular as Dr. Charles Robinson's remarkable books.

For many years he was a diligent student of the hymns of the Church and the biographies of their writers, and at his death, a few years since, he left this interesting work completed and nearly ready for the press.

It is a thesaurus of information which will prove exceedingly welcome to those in search of this sort of knowledge, and all the more from the fact that the high character and accurate scholarship of Dr. Hatfield makes every statement it contains thoroughly trustworthy.

QUIDAM.

WORDSWORTHIANA. A selection from papers read to the Wordsworth Society. London and New York: Macmillan & Company. Edited by William Knight.

In 1880 a society was formed by eminent literary men and admirers of Wordsworth, to promote and extend the study of his poems, and to increase the strength of the bond of union amongst those who are in sympathy with the general teaching and spirit of that poet. The society had for its object, still further, "to collect for preservation original letters and unpublished reminiscences of the poet, and to prepare a record of opinions with reference to Wordsworth from 1793 to the present time."

The society existed for seven years (1880 to 1886) and printed each year a volume of "Transactions" for the private use of its members.

The presidents of the society were men of great eminence, the Right Rev. Bishop of St. Andrews, Lord Coleridge, Robert

Browning, Matthew Arnold, J. Russell Lowell, Lord Houghton and Lord Selborne.

The papers presented to the society and the addresses delivered are of the highest interest to the literary world. "The Platonism of Wordsworth," by J. Henry Shorthouse, "The Portraits of Wordsworth," by William Knight, "The Personal Character of Wordsworth's Poetry," by Aubrey de Vere, "Wordsworth's Treatment of Sound," by W. A. Heard, are among others of special interest.

The general reader will examine, with lively interest, H. D. Rawnsley's "Reminiscences of Wordsworth Amongst the Peasantry of Westmoreland."

He visited and interrogated all those who had personal relations to the bard, and not a little curious and piquant information was the result.

One man, aged now and blind, was in possession of the old fashioned square, glazed hanc'-lantern, that lighted Wordsworth on his favorite evening walks. The old man had been a page or waiter in the househo'd of the poet, he testified that Mrs. Wordsworth "was a downright clever woman as kep' accounts and was a regular manasher. He never know'd, bless ye, what he had, nor what he was worth, nor whether there was owt to eat in the house, never."

"You said it was hard to get him to his meals. What did you mean," I said.

"Weel, weel, it was study as was his delight. He was a' for study and Mrs. Wordsworth would say 'ring the bell,' but he would not stir, bless ye. 'Goa and see what he's doing,' she'd say, and we goa up to the study door and hear him a mumbling and bunning through it. 'Dinner's ready sir,' I'd ca' out, but he goa mumbling on like a deaf man, ya see. And sometimes Mrs. Wordsworth 'ud say: 'Go and break a bottle or let a dish fall just outside door in passage.' Eh dear, that mostly 'ud bring him out, would that. It was only that, as would, however. For ye kna he was a very careful mon and c'dn't do with brekking the china."

We commend this charming book to our literary readers and also the poetical works of this great man which are now more studied than ever.

QUIDAM.

NOTICE—On receipt of the HERALD, subscribers should roll it tight the other way from that in which it is found in the wrapper; it will then lie open smooth and unbroken. Ed.

During the sermon one of the quartet fell asleep.

"Now's your chants," said the organist to the soprano. "See if you canticle the tenor."

"You wouldn't dare duet," said the contralto.

"You'd wake hymn up," suggested the bass.

"I could make a better pun than that, as sure as my name is Psalm," remarked the boy who pumped the organ, but he said it solo that no one quartet.

"We are going to have a dance in our tenement house, and would like you to bring some music suitable to the occasion," wrote a dweller in a family hotel to a pianist recently; and of course the musician played Chopin's "Waltz in A-flat."

A church bell is more affable than a church organ, because it will go when it is *tolled*, but the organ will "be *blowed*" first.

"One good turn deserves another" they say, but we draw the line at the hand-organ.

TO-DAY, DEAREST, IS OURS.

Words by THOMAS MOORE.

Music by F. ADDISON PORTER.

Lento con espressione.

1. To - day, . . . dear - est! is ours; . . . Why
2. Then why, . . . dear - est! so long . . . Let the

should Love care - less - ly lose it? This life . . . shines or
sweet, sweet moments fly o - ver? Though now, . . . blooming and

lowers, . . . Just as . . . we weak mortals, use it. . . 'Tis
young, . . . Thou hast me de-vout-ly thy lov-er: . . . Yet

piu mosso. *cres.*

time e-nough, when its flow'rs de-cay, To think of the thorns of
Time from us both, in his si-lent lapse, Some treas-ure may steal or

piu mosso. *cres.*

f dim. e rit. p Tempo I. mf

Sor - - row; And joy, if left on the stem to-day, May
bor - - row; Thy charms may be less in bloom, per-haps, Or

rit. . . .

with-er be-fore to-mor-row.
I less in love to-mor-row.

mf pp mp

p pp

REVIEW OF NEW MUSIC.

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Messrs. O. DITSON & CO., Boston, New York and Philadelphia.

I Love Thee. A. Strelezski.

A song for tenor or high baritone. Romantic and passionate in style, rather in the Italian vein, with a good climax and a well-harmonized accompaniment. The numerous optional notes, put the work within middle range, altho a tenor voice would not find it ineffective.

My Love and I. W. G. Smith.

Dainty and pleasing in style, and rather simpler than the composer generally writes.

Invocation. Jules Jordan.

Altho melodious and earnest in character this song gives rather a fragmentary impression. The final cadence gives a "to be continued" impression, which is not in the devotional character of the words. It is, however, quite singable, and is published in both high and low keys.

Fickle Mollie. Dye.

Melodious and well harmonized. The sudden changes of rhythm give a capricious effect to the music that thoroughly reflects the spirit of the words. There is a good climax to each verse, and the work is a good addition to the repertoire of love songs of the lighter type. It is for tenor voice, running to G-sharp.

Afterwards. Mullen.

Has been reviewed before in these columns. It is a melodic song, quite in the Italian style. Is almost operatic in the final fortissimo of its climax.

Behold! A Multitude. Fiorioi.

Altho the sombre character of parts of the poem is by no means present in the music, yet the work is much better than the average "temperance songs" to which it belongs. It is for middle voice.

Earth in Heavenly Rest is Sleeping. Mrs. G. E. Aiken.

A rather crude song; not without melody or refined ideas, but the accompaniment is irregular, and the constantly high tessitura rather trying.

Had I Not Thee. } L. Lombard.
Thistle-down.

Both are graceful and have pretty melodies with interesting accompaniments. The finale of the second, however, is Wagner's "St John's day figure" from Pognier's address in "The Mastersingers of Nuremberg" introduced in a very unexpected manner. Both songs are for middle voice.

Messrs. A. P. SCHMIDT & CO., 13 and 15 West Street, Boston.

The Triton. } J. E. Webster.
The Old Chorister.

The first is the ordinary baritone song with plenty of roulades in the English style. It affords excellent scale practice besides being a spirited song. The second is for a slightly higher voice (still baritone or mezzo soprano) is rather ecstatic in style, and aims at, rather than attains, the dramatic vein. The compass of the first is from G to E flat, the second from B flat to F.

A Life Lesson. Jules Jordan.

A very successful setting of J. W. Riley's exquisite poem. The directness and simplicity of the music is commendable, and should make the little song welcome in any drawing-room. There are too few of such pretty *vers de société*, and these few are too often spoiled in the setting. The compass is for middle voice—E-flat to F.

The Lullaby Divine. G. W. Marston.

A sacred song of considerable dignity of treatment. The chords of its accompaniment are very broad and require a large hand to do them justice. The modulations are effective, altho at times rather bold. The signature is accidentally omitted on Page 3. The compass is from D to E, middle voice.

Qui Tollis. Haydn.

Wedding March. Hofmann.

Two recent additions to Mr. H. M. Dunham's valuable set of "Select Arrangements for the Organ." The latter is the more difficult of the two, but both will make excellent selections for concert or church use. The registration, pedalling, and all other matters of editing are carefully attended to.

Le Couppey's Five Finger Exercises.
Duvernoy's Ecole Primaire.

Two reprints of standard works which need no comment from us for they are used by almost all teachers.

Festival March. For Organ. H. M. Dunham.

Here we have an original work by the editor of the two preceding. It is a work demanding a large organ preferably with three manuals. Again all matters of detail are attended to and the work is ready for teacher's as well as soloist's use. It opens with blare of trumpets altho not the conventional fanfare. The pedalling is rather rapid at times re-echoing the figures of the manuals. The first theme is very effective and brilliant. The Trio, largely on choir organ, is in good contrast, and the return of themes is followed by a short coda in which some brilliant pedal work and some very large chords on the manuals make a strong climax. Altogether, an excellent concert work.

Martha. Krug.

A very simple arrangement for piano of "The Last Rose," "M' Appari, tutt'Amor," etc.

At the Spinning Wheel. Löw.

An excellent study of finger action, and a very pleasing work as well. It has a constant sextolet figure from beginning to end. As sextolets are so frequently misused it might have been well to subdivide the first group or two to show the phrasing. We are glad to say, however, that the composer evidently intends them to be played in the proper manner, (approved by Knorr, Lebert, Bilow and many others) of three groups of two notes each, and not two groups of three notes as is so often, but mistakenly done, even by great composers.

Messrs. F. A. NORTH & CO, Philadelphia.

Rondo Capriccioso. H. Mohr.

Melodious themes, good contrasts, and well arranged accompaniments make this work a good addition to the repertoire. It is of only medium difficulty.

Messrs. STOPPER, FISKE & CO., Williamsport, Pa.

To the Chosen One. Celeste Shaffer.

The chosen one is celebrated in the composer's Opus 1. The accompaniment is rather too modulatory and there is a misprint on page 1, but the song (which is for contralto voice) shows promise and musical taste.

Messrs. NOVELLO, EWER & CO., London and New York.

Musical Notes. 1888. H. Klein.

A history of the chief musical events which occurred in England during the past year. The work is statistical and historical rather than deeply analytical, but as this branch of the subject is attended to upon the programs of the chief concerts given in Great Britain, this is not a defect. The book is, however, by no means a barren record, for the author after comments upon matters, in a chatty and informal style not without its charm. The work has the advantage of a good index, for purposes of reference.

Six Violin Pieces. A. C. Mackenzie.

Gavotte, Berceuse, Benedictus, Zingaresca, Salterello, and Theme with variations are the works which the eminent English composer has given here for violin and piano. They are of quite moderate difficulty, rapid passages and high positions occurring at times, but very little double-stopping, few dangerous skips and no harmonics. They are capital additions to the teacher's repertoire, and will come in admirably in the medium grade of advancement, as well constructed recreations for the pupil.

Schilflieder. Reed Songs. S. B. Schlesinger.

These might rather be called Lake songs, or Water music. They constitute a set of five charming and romantic works for voice of medium register. Mr. Schlesinger is becoming more and more a master of the routine of composition, and poetic inspiration he seems always to have possessed, therefore these songs are excellent additions to the *lied* school. The accompaniments are interesting, good use of figure treatment being evident in almost all of them. Number four—"Sunset" is the least attractive of the set. On the other hand, the last of the set, "On the Lake," is as good as the romantic setting which Metzdrorf has given to these words. The edition has German and English words.

Seven Pianoforte Pieces. Henselt.

These pieces are famous works by the veteran pianist and composer, such as "Si Oiseau J'etais," "Poeme d'Amour," "Dors tu, ma vie?" etc., which need no description, but the edition has had the benefit of careful revision by the great artist W. de Pachmann, who has with the composer's consent and approval, given excellent fingering to many of the passages, and made the numbers of much greater use to pianists generally. The edition can be cordially recommended both for concert use and for purposes of instruction.

L. C. E.

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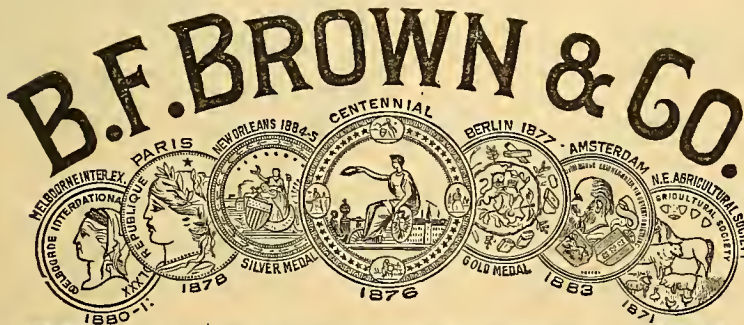
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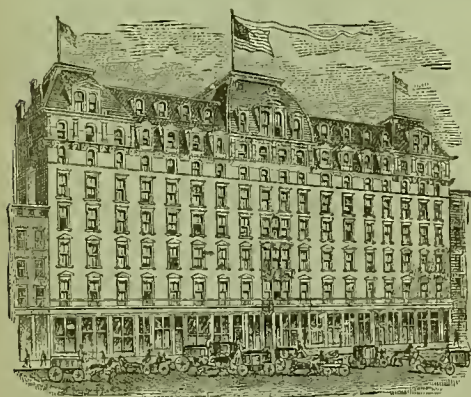
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BOSTON MUSICAL HERALD.

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No. 7.

A sound of song
Beneath the vault of heaven is blown!
Sweet notes of love, the speaking tones
Of this bright day, sent down to say
That Paradise on earth is known.—*Shelley.*

"SUMER is icumen in" sang the old English poet six centuries ago, and with the same joy and delight, the musician re-echoes it to-day. It is well that almost all busy musicians are forced to take a vacation in summer by the absence of pupils. The tradesman, the mechanic and all the laboring class can get along with less vacation than the musician, for the latter is more constantly made nervous, and is working in a field, where, if he labors earnestly, he is giving more of his brain and emotion than those in other employments. Nervous excitability is his portion, and a steady drain in this direction cannot be borne as a constant tax of mere muscle and brawn could be. The teacher who is able to take a reasonable respite during the summer and does not do so, is practising false economy. He will be a little richer at the beginning of the fall, but will come to his classes jaded, unable to inspire them with love for their task, and, in short, deficient in all that personal magnetism which is a large part of the stock in trade of the successful pedagogue. The general musician who is not engaged in teaching will find the same defects telling upon his performance. While the teacher or artist who has spent his vacation judiciously will return a little poorer in pocket but very much richer in health, experience, and musical ardor. The bow *must* be unstrung at times if it is to preserve its elasticity.

We hope therefore that the many earnest musicians, teachers and students, who make up the HERALD family, are having the much needed and highly enjoyable relief from all care, and are spending these Summer days recreating in the fresh country air, with never a thought of chords or dischords, and undisturbed even in their dreams by the "infamous racket of that old piano." Whether "hammocking" in the shade or "batting" in the sun, we wish them all a happy and helpful vacation, full of sunlight and song, and without a single element that would mar its memory. In keeping with the times we have given place in the present number to a musical story, which we are sure will not tax nor tire, but be relished by all. We have in reserve for the other Summer number an equally bright, fresh and interesting tale.

WE have often spoken of the diversity of nomenclature in musical matters, and in no branch of music is this more pronounced or more baneful than in cabinet organ

music. The stops of the cabinet organ are given all manner of fanciful names by the manufacturer, and in no two makes are they alike. In some of the inferior grades the larger number of the stops are fictitious, and the more useless they are the more grandiloquent their names. This evil is assuredly very great, but it is not our purpose to analyze it at present. We would rather suggest that the better class of organ makers should combine to bring about a uniformity of nomenclature in the stops they chiefly use. This system need not include the fancy solo stops in which, of course, each maker claims some individual excellence, and would desire some especial name, but in the fundamental stops this uniformity is entirely feasible and it has been attained in France where the Alexandre Harmonium gives the system of registration for all cabinet organ music, and where the high-flown terms "Dulciana," "Melodia," etc., are not used, their place being taken by plain numerals, which may not sound so romantic, but which have the advantage of being much more intelligible.

THE time will soon come when singing will be regarded as one of the great helps to physicians in lung diseases, more especially in their incipient state. Almost every branch of gymnastics is employed in one way or another by the doctors, but the simple and natural function of singing has not yet received its full meed of attention. In Italy some years ago statistics were taken which proved that the vocal artists were especially long-lived and healthy, under normal circumstances, while of the brass instrumentalists it was discovered that consumption never claimed a victim among them. Those who have a tendency toward consumption should take easy vocal exercises, no matter how thin and weak their voices may seem to be. They will find a result at times, far surpassing any relief afforded by medicine. Vocal practice, in moderation, is the best system of general gymnastics that can be imagined, many muscles being brought into play that would scarcely be suspected of action in connection with so simple a matter as tone production. Therefore, apart from all art considerations, merely as a matter of health, one can earnestly say to the healthy, "sing! that you may remain so," and to the weakly "sing, that you may become strong."

The friends of the late Mr. Wm. F. Sherwin will be glad to know that a movement has been inaugurated looking to the erection of a suitable monument over his grave at Ashfield, Mass. We shall be glad to receive and forward to the proper persons any amounts that may be contributed towards this fund.

It is far too easy for the young musician to get into print in America; and he often finds in later years that the motto "*Facilis descensus Averni*" may apply to the ease with which he has rushed before the public, and the difficulty which he has in retiring his prematurely born children from unsympathetic eyes. There are certain musical firms, large firms too, who will agree to publish any rubbish that offers itself, providing that the composer will pay all expenses and a small margin of profit. Too often the ambitious student clutches at the offer, and imagines it a cheap sacrifice to make for fame. The composer is perhaps excusable; not so the publisher, who takes no pride in the elevation of his catalogue, and permits any kind of work to enter it on paying toll.

There is a rather ludicrous side to the question, which becomes apparent in the examination of many an Opus 1 of this stamp. The writer recalls more than one work which has caused hearty amusement to a circle of musicians. There is in his collection a short piano work of five pages which is a nondescript; it is not a march, nor a dance, nor a romance, and the composer, realizing this, called it a *sonata*. As a sonata it is the quaintest bit of musical delirium that one can imagine. It is marked "In three movements—Allegro, Andante and Allo Vivace." By dint of careful scrutiny one can discover the Andante movement which is just *four measures long*. Beethoven never exhibited a more Spartan brevity. Another work a March, written in honor of a certain college in the South (let us hope that they do not teach music there!) has sixty-four measures, consisting simply of tonic, dominant, and subdominant chords without any attempt at melody at all! Wagner's tonic chord introduction to "Rheingold" must hide its head before this tropical production. There are many other similar examples that could be cited, but enough has been said to show with what dangerous facility the amateur can achieve the dignity of print. Let us hold up to these over-ambitious youngsters, the example of Robert Franz, who even when he was a full-fledged genius, graduated from the severest study, (contrapuntal as well as harmonic), waited six years before publishing a note, and burst upon the world with an Opus 1, that was like Minerva, perfect from the first; or of Johannes Brahms whose Opus 1—a piano sonata—may rank with any of the hundred works he has since produced.

The great composer of the future has at last arisen. He is not a follower of the Wagnerian school, he is not about to dabble with terrific but immoral Scandinavian gods and goddesses, but he is to present to us the true American muse who has so long been sought for. The following magniloquent circular which we have just received heralds his advent.

"To Musicians:—There has just been issued a new song and chorus, 'Christmas by the Tennessee,' which is receiving the highest commendation from musical critics everywhere. It is well adapted to private musicales or public concerts, having already been sung at large and small entertainments with marked success. The melody was composed by the eminent musician, W. O. Pierce, D. D., and is of a striking and superior quality. The

words are wedded to the music in that felicitous style of which the art musician alone is capable. The song is embellished with an elegant lithographic title page, and the words sing a story which cannot fail to interest both amateur and classical musicians. Below is given a testimonial to the author from Hon. Murat Halstead, editor of the Cincinnati *Commercial Gazette*.

"The song is one of remarkable beauty; it sings itself, and ought to make you famous."

"The second edition will be ready for sale April 25, 1889. A postal note for forty cents secures a copy post paid. The usual discount made to regular teachers, but all orders must be accompanied by the money."

The eminent musician above-named, whose eminent name we have not yet heard,—is evidently bent upon Wagnerian contributions, as in the trilogy. Naturally an attempt is made to wed music and words in the glowing style described in the circular, and the "elegant lithographic title" spoken of, adds the charms of a third art to Music and Poetry. Hon. Murat Halstead comes forth in defence of the new school just as Schumann hastened to the defence of Brahms. The masterpiece is also, we are glad to see, common ground where amateur and classical musician can unite, but alas for the sting in the wasp's tail; the Parthian arrow of the final sentence, which shows a deep distrust of "regular teachers!" Not even the irregulars can obtain this song without an accompaniment of a silvery character. Nevertheless we are glad to notice the rise of such an important musical luminary.

"One of the noblest aims of music consists in advancing religion, and in edifying and elevating the human soul."

A MODEL MUSICIAN.

The world has recently sustained a great loss in the death of Sir F. A. Gore-Ouseley. Probably no other man of the present century has so much in his life and character to commend him to the true and thoughtful musician. He should be held up everywhere as a model to be regarded by the young men with admiration and love. Let us see in what this life and character consisted:

1. He was a thorough musician. True, he did not strive to be an artist in piano or organ playing, tho he had all that the good artist requires except the mechanical skill. Nevertheless he was no mean player. Rare talent he had shown from childhood, and his improvising was exceedingly skillful and remarkable. There are very few men who are capable of extemporizing anything coherent and clear in form; but those who within the space of a century can improvise a correct and effective fugue can be numbered on one's fingers. Sir Frederick was one who could perform this difficult feat with phenomenal success.

He was a composer from his childhood. He published a large number of Anthems and "Services," songs, part-songs, glees, madrigals, and organ works including sonatas, preludes and fugues. Besides all this he left two oratorios, "St. Polycarp," and "Hagar." Whether in

his compositions he displays the power of great genius or not, he never fails to prove himself the accurate and pains-taking musician—thoroughness is manifest everywhere. He had little of fire, but always a noble dignity. He is never dramatic, but always stately. His knowledge of Musical Science, Harmony, Counterpoint, Form, and Musical History, was as profound as that of any man perhaps that lived in England during his time. He adhered to the old school in all his musical thinking, but no man was more intelligent concerning the tendencies of the day. As a teacher of music his success was something to be envied. For many years he was Professor of Music at Oxford University. It is said of him that "his zeal and influence gradually worked a change as to the regard in which music was held in this old seat of learning. During the thirty-four years that he held this distinguished post, the knowledge and the practice of the art has advanced amazingly."

2. He was eminent for his scholarship. This cannot be said of many musicians. Most musicians are anything else but scholarly. This is one of the saddest features of all our musical progress, that there is so little downright thinking done in the musical profession. It is a noble ambition that leads men to struggle for the highest excellence in the realm of music. It is much to be an accomplished organist, or pianist, or composer. But it means more to be a scholar, and a thinker. If a man can be both musician and scholar, what a proud distinction he has won!

Sir Frederick Gore Ouseley was a profound classical scholar, familiar with many languages, and deeply versed in Philosophy and Theology. He received the degree of LL. D. at Cambridge, and a year later at Edinburgh.

3. Personally he was a most estimable man. He was a gentleman by birth, and a nobleman by character. He was loved by all who knew him, for his gentleness and kind-heartedness. Persistent, faithful, energetic, tireless, his was a strikingly busy life. His engagements were numerous, and his work absorbing. He was not only a musician, with a musician's arduous labors to perform, but he was also a preacher of the Gospel, and devoted much time to the duties of a canon in the Church of England. Therefore he is an example of diligence and fixedness of purpose. His generosity was tested in many ways. He built the beautiful church of St. Michael at Tenbury, and not far from this church stands a collegiate school which he founded and endowed.

Sir Frederick Gore Ouseley lived to the good old age of seventy-four, and died suddenly while in the midst of his labors, April 6th.

Messrs. L. C. Elson and Geo. H. Wilson, of our Editorial Corps, are to Summer abroad, and our readers may expect to be regaled with more than one breeze from across the sea. The Bayreuth Festival and the Exposition will certainly be heard from through these channels.

Pinafore is being resuscitated but the jokes that used to be made about it have passed away along with other aphorisms—Pinaphorisms.



CHARLES E. TINNEY.

We present our readers this month an excellent likeness of a gentleman who is rapidly winning a wide reputation as an apostle of English song. He comes of a musical family, his father having been one of the founders of Coat's and Tinney's Orchestra, the best known institution of its kind in London.

Mr. Tinney was born in London, in 1851. In 1859, he entered the choir of Westminster Abbey, where he began his musical education under the Organist, Mr. James Tule. He remained in the choir until 1867, when his voice changed to a bass, after which he studied with Charles Santley and finally at the Royal Academy of Music (under Signor Manuel Garcia), where he took the Medal for Singing, and was successful in a trying competition for a vacancy in the Choir of St. Paul's Cathedral, where he sang for ten years. During this time he was appointed Professor of Singing at the Guildhall School of Music and the Blackheath Conservatory of Music; he also had two church choirs under his direction. In 1886 he came to Boston under an engagement at the New England Conservatory of Music.

Mr. Tinney's artistic work in his adopted country has won him the cordial encomiums of the press wherever he has sung. He has fully established his reputation at the New England Conservatory and may well look forward to a career full of excellent and thoroughly appreciated service.

The music at the Central Congregational Church, Boston, has been under his direction for the past two years.

A very successful commercial traveller recently boasted that altho he could not read a note of music, he was considered a good drummer and a splendid sellist.

Wilson, the celebrated vocalist, was upset one day in his carriage near Edinburgh. A Scotch paper, after recording the accident, said, "We are happy to state he was able to appear the following evening in three pieces."

NWAY OF LOVE.

BY RICHARD E. BURTON.

Perhaps a hard-working journalist in the big city had no business to fool with music. Fooling with music is my rough way of putting it, and what I mean is: making her my one and only love; turning to her for consolation, peace, the reawakening of hopes, aspirations, faiths; dreaming of her in police courts, at fires, and on the elevated road after midnight; in short, looking on her as about the one sweet thing in the general sour of life. To such a charge I must plead guilty. Not that I was or ever have been what you could technically call a good musician either in performance or knowledge; no, far from that. Those of the inner circle, who get as much out of a rather innocent symphony as did the middle age schoolmen, with their subtleties and symbolisms, out of music in general, twisting all to their particular and personal ends—these and such I never was in touch with. I mean simply that I loved good music and made bold to fancy that within its true boundaries I knew a hawk from a benshaw.

I was a city reporter at the time I write of, with many hours, small pay, and little seeming chance of a rise in my profession. May be this passion of mine, to which I refer, this dreamy streak in me, made success in the way of news-gathering less a probability. However, if so, it made that passion the deeper and the moments I was able to snatch for its gratification sweeter and more dearly prized.

When, in the division of labor now common in our great metropolitan journals, it chanced that the duty of attending some concert or opera devolved upon my humble self, my happiness was beyond measure. The time so spent balanced much other passed in far different and less esthetic, tho quite as necessary activity. The species of envy and despair wherewith I gazed from afar on those favored workers on the staff, whose privilege it was to regularly hear and write of music and all pertaining thereto, can, in the lapse of some intervening years, be vividly recalled to mind. As men will, I had found a friend who shared my enthusiasm and joined me when he could in what opportunities fell in our way for the cultivation of our kindred taste. John Clifford, himself also a journalist, had by dint of longer service and brilliant talents, risen to a more responsible position and proportionately better pay than I, his humble coadjutor. Hence his duties were restricted to a narrower field and he was allowed more scope and personal selection in his work, thus enabling him to listen to piano-recitals, philharmonics and chamber-concerts, when I, as likely as not, was struggling in the purlieus of lower New York or the goat-pastures of Harlem, amidst sights and smells that made flutes, hautboys and violins seem creatures of another and distant planet. However, we managed to visit together many of the more notable musical events of the winter seasons, and those evenings were the white marks rising from the thick dust of my prosy life-journey.

On the particular night to which my thoughts lead me at this present writing, we were just leaving Chickering Hall, where we had been delighted hearers of one of a series of recitals by famous pianists, which happened to be running through the season on that particular year.

As we were slowly filing out of the place, and my brain and soul were still in a whirl with the changeful and enchanting harmonies of the Schumann Concerto in A minor, which had been the *pièce de résistance* for the evening, and superbly rendered, Clifford touched my arm and spoke something as follows:

"Davy, there is a man over there I want you to clap your eyes on. See, he is just beyond the girl with the self-conscious air and made-up physiognomy, who is staring us out of countenance. A dark, quiet-looking fellow, noticeably pale. Do you get him?"

I tried to rally in time to focus whither he directed me, but the Schumann melodies still dazed my powers. I was obliged to confess my failure. A shift in the crowd then rendered identification impossible. However, on reaching the sidewalk and starting at a brisk pace for our common lodgings, I had the grace to inquire:

"What about the individual I failed to spot at your instigation? Was he a celebrity, or is it a duel in which I am to pose as your second? You are too near-sighted to go in for duelling, tho, it strikes me."

"Yes and no, to the first part of your question," responded Jack, stopping under a lamp-post to light a cigarette, prior to explanation. "That is to say, he is unknown to fame, and yet if he be not a genius I will retire from active life as a divinator and trust the stars no more. Davy, my boy, that man has more music in him to the square inch than any one I ever saw; and besides, he is an interesting study from an economico-social point of view. I fancy there is a romance of some kind in his past life, tho he never betrayed it to me; indeed, I don't know him well enough for such confidences. He is a German, I think, tho his appearance is quite un-German. So you must expect me to take you for a call on an inglorious Milton of music at our first joint opportunity."

Of course I assented, as the assurance from John that the stranger had powers in the Art dearest to me, coming from one whose judgment I knew and trusted, was sufficient to pique curiosity and arouse desire. We then and there agreed to make the call as soon as it was possible to squeeze out the time.

This fell some ten days later, when I found that my work did not require my attention until eleven o'clock at night, leaving the time between this and six o'clock dinner at disposal. Jack, too, found it convenient to fix on the evening, and so, after the post-prandial cigar and a bit of chat anent a certain young girl who had recently blazed before the town as a phenomenal violinist, we started out to track down our game.

We found him on a quiet cross street on the East side, well up town, lodging in a house which indicated limited means, but yet self-respecting and sufficient for one with no pretention to display. We bumped our heads along up a spiral staircase, were ushered into a third story back, and, before I fairly got the use of my eyes, after the Cimmerian gloom of the passage, I heard Clifford mentioning the name of Friedel. Mr. Fritz Friedel. Our host was absolutely common-place in appearance, at least so it struck me at first sight, his most marked characteristic, the extreme nobility of his features, not being apparent until we engaged in conversation. He was rather below the average height, dressed in decent black, with pale, plain features, very black Indian-like hair which set off the pallor of his face perhaps unnaturally, and a rather small but expressive brown eye. His hair was brushed back from a true musician's brow; this somewhat ennobled a countenance otherwise not in the least degree remarkable. Nor was it German at all, I thought, while one could not detect the Teutonic in his accent, for he spoke English with singular purity; only rarely, by a slight change of one of our idioms, or a failure to quite appreciate the atmosphere of a sentence coming from the mouth of another, did he betray that he was of the land of Mendelssohn.

and Beethoven, Schumann and Liszt. As he advanced a few steps to meet us, I noticed that he had a decided limp and that his right leg seemed encased in an iron clamp such as is used by one having malformation in those members. When he spoke, however, the neutralness of my first impression was colored a little into a sympathetic attitude; for his voice was perhaps the most attractive that it has ever been my luck to hear coming from the mouth of a man. It was low, musical, and possessed a peculiarly magnetic, winning quality that cannot be described. On first hearing it, the Faultless Painter's description of his Lucretia flashed into my mind:

And the low voice my soul hears, as a bird
The fowler's pipe, and follows to the snare.

In spite of myself, after the first few common-places I felt myself drawn, and strangely drawn, to this quiet and utterly unobtrusive young man hidden away in E. 52 Street. I noticed, too, that certain of his inflections and use of words were those of the western states of this country.

Meanwhile Clifford, who possessed a *savoir-faire* in conversation, which was matter for my standing envy, led the talk by graceful degrees through the weather and outlying subjects to current amusements in general and musical events in particular, and so, finally, turned to the small Steinway grand, which formed the most conspicuous adornment of the rather plain furnishment of Friedel's apartment, and remarked:

"Do you feel like favoring us to-night, or is this one of the intermittent dis gusts of which all true artists complain."

Friedel offered not the least objection, but went directly to the instrument as tho he loved to be there; his whole manner of assent was in marked contrast to the assumed coyness and final yielding which so often follows similar requests. Turning to me he asked if I would name the composer; Chopin rose to my lips in a trice, and to my delight there leapt from his eyes a light that meant but one thing. Like myself he loved that prince of piano-conjurors. He began with the waltzes, rendering them with a nerve, delicacy and abandon that were charming; then passed to a prelude or two, played the G minor Nocturne, with its stately-sad melody interrupted by the distant holy nun song, and finally came to the Romance movement of the divine Concerto in E minor, a bit of passionate poetry unsurpassed, it has always seemed to me, among piano compositions. But never had the magnetic beauties of the piece, so compassed me about, as now interpreted by this pale-faced unknown.

While my temples still throbbed and my head and heart were aflame with the emotions called into life by Chopin's witchery, Friedel, playing from memory, and as if to make the transition from Chopin to silence easier, tossed off with delightful grace a taking little serenata of Moszkowski's. I had noticed all through his playing one peculiarity, if it may so be called; namely, that there was hardly an interruption between the pieces he played, one leading on in thought and naturally to another, so that if one analyzed the matter, he would find some subtle reason for the place of each and feel a certain vital organization in the whole. Stopping with the Pole, Friedel left the piano-stool and sat himself in a leather-covered chair near his table, resting one hand idly thereon and toying with a paper cutter. His hand was very white, shapely and well-developed, a trifle large, in proportion, perhaps, as the hands of musicians are wont to be.

"You are not a native of these parts, I imagine, Mr. Friedel," I said by way of a leader, altho feeling like anything rather than small talk. Friedel, too, seemed to have on him

still the spell of the music and answered quite absently:

"You are right, yes; my home is in the far west—in California in fact, tho I was born in Germany and went there when ten years old."

"You came east to study your art, very likely?"

"No, my studies have been very desultory and what I know was acquired before my coming. No; another cause brought me here. But yet I like it," he added quickly, seeming to feel that what he had said, or left unsaid, implied a lack of appreciation of the advantages artwise to be got out of the metropolis. "I like it much, indeed, but I really came, Mr. Brandin, to please the woman I love."

This was spoken with utter lack of consciousness; and tho I as having seen somewhat of artistic natures, was accustomed to an impulsive frankness and naïveté, I must confess to being startled; and to judge from John's looks, he also was made exquisitely uncomfortable by the situation, notwithstanding his customary coolness under fire of all kinds. There was, however, such an absolute want of any lightness in the remark, the manner of saying it, that I took it in all gravity, and with what delicacy I could muster replied:

"A good motive, Mr. Friedel, none better. I wish we were all moved by as high inspirations."

Whereupon John turned the conversation with his usual adroitness, and after some further desultory talk on Wagner and his present influence in American opera, we rose to go, expressing to Friedel our sense of the obligation he had put us under by his rare playing. The man seemed frankly pleased by what we said, and bade us come again, with every appearance of meaning it.

"Well," spoke up Clifford, as we gained the street, "what did you think of it anyway? Wasn't I right in calling him a treasure?"

"John, he interprets music in a manner that is simply wonderful; and there is something almost fascinating about him, too. I believe I could love the fellow by only half trying. But you don't take any stock in the secret affinities of soul for soul, hey?"

"I always shied Psychology in college," was John's retort. "But there is something attractive about Friedel, I admit; what a naïve sort of a bird he is. That Wertherian statement as to his Charlotte was rather like a thunder-clap from a cloudless sky."

"Do you know what he meant?" I asked.

"Never a bit," said John. "He tends to expansiveness with you, part of the soul-affinity business, I suppose. But I am ignorant as to his love affairs; good luck to him if he likes 'em through." This somewhat grimly, John, it being generally understood, having at that time had pretty hard lines with a Philadelphia girl whom he met and offered himself to within ten days, the preceding summer.

I went to bed that night with a decided interest in our new acquaintance and the unknown lady of his love, and with the Chopin Romance yearning its way through my soul and into my dreams.

Some two weeks later there came again the chance to use the early evening hours as I wished, and there was nothing, it seemed to me, that I *did* wish more than to hear Friedel wake his piano from its slumbers of silence, as he had done on the occasion of my first call. The afternoon, I remember, had been pensive and backward-looking. It was late in November; the grass, where grass was to be seen, was grey-brown, a haze was in the air, deepening to mist as night approached. The wind at long intervals roused itself into a fitful voice, and at

such times the telegraph poles, when the ear was laid to them, hummed like huge Eolian barps. This I noticed in the morning, while looking up a tenement scandal in upper, scantily-settled New York. The whole effect of the time of year was such as to make the day a sort of diminished seventh, if I may use a musical term to express it. It was beautiful, with just the touch of melancholy to make a minor of the full chord. With somewhat of this feeling still in my blood I went up to Friedel's lodgings, bobbed along the dark, tortuous steps that led to his room, hitting my scone in the identical spots which had received punishment at my first attempt, and knocking, was at once admitted by the musician.

Friedel showed by his manner that he was really rejoiced at my coming, so that I was made to feel at home and we fell to talking like old friends. He told me how he gave lessons during the day and had some thought of trying to give a public recital, thus introducing himself to wider notice. A few of his pupils, he added, had urged him to this; but, to say truth, he had no overweening ambition to come out of the shell in which he was very content, and so far as money went, he earned quite enough for his inextricable wants.

In reply I said the inevitable about biding lights under a bushel, the wrong done a public always on the alert to discover genius, and so on, being sincere in it all, however, for I felt sure that this man could do almost anything he chose with a piano.

The conversation naturally drifted into a suggestion on my part that we have a little music, if agreeable to him, and Friedel, as before, was glad to play. He began with that delightful series of frolicsome pictures, which Schumann calls "The Carnival," then at my request played the "Warum," bringing out the final, tender longing question with a sympathy that was wonderful. Indeed, his legato execution in the upper keys was indescribably beautiful. The notes seemed to my kindled imagination like white snow-flakes dropping into the dark salt sea of silence and melting away on the waters. Then, as if to show the more intellectual side of his nature, he rendered a piano-sonata of Beethoven's in a way to introduce me to it as a composition, altho I knew it well before. It was marvellous interpretation. After an interval of half-conversation, half-improvisation by Friedel, he remembered my passion for Chopin, and finished by playing the *Berceuse* with its soft swing of the cradle, its enchanting runs and grace-notes, and the tender mother-love brooding over all; a fit song to send one to bed a boy again, with the old belief in several things called back to the heart. Rising and walking away from the instrument, Friedel spoke somewhat abruptly. "I am always in California when I play Chopin, poor fellow, with his broken heart. Not that my heart is broken," with a bright smile, seating himself at the centre-table and with one hand pushing back his coal-black hair from the white brow with its prominent perceptive. "No, Indeed, I have much to be thankful for. But that music sets me longing for the home-land, and wo mein herz und mein Lieb' ist, da bin ich zu hause."

"You told me, I believe, that you were a Californian," I answered, somewhat tamely, for there was a good deal of feeling in his words and manner, and, wishing to be sympathetic, I went to the other extreme and became painfully matter-of-fact. But Friedel seemed to feel intuitively that I was beneath the surface a fellow-spirit, for he said in reply:

"Yes, California was my home, and nothing but one thing would have brought me from that summer country. I am pleasing the woman dearest in the world by living here, and of

course that is enough to make me happy in New York or anywhere."

He has come to make a place for his betrothed; an enforced absence for the sake of love and of the future, my thoughts ran. Again I only said, in conventional words but with some warmth this time: "You are right, Friedel, there is nothing like it to make a man work and realize his potentialities. You remember Browning:

'Thanks to God, the meanest of his creatures
Boasts two soul-sides,—one to face the world with,
One to show a woman when he loves her.'

I have always blessed him for that."

Friedel, without replying directly, got up, went to the piano, and began to play Henselt's "Si J'étais Oiseau," stopped suddenly in its bird-like movement, came back and flung himself into the well-worn easy-chair again. There was a glitter of excitement in his eye and his accent became slightly German as he turned to me and went on:

"Mr. Brandin, I would tell you about it. I am happier once in a while to so talk it out; the only bad thing about my life here is its repression; the having no soul to understand, to sympathize with what is the deepest and dearest to me. You are one I may speak with about it, nicht wahr? You would mind it not, Mr. Brandin?"

"By no means, my dear fellow," I replied earnestly, altho it must be confessed, this unbosoming to chance acquaintances was not my style exactly; but then Friedel was a creature one could not apply ordinary rules to, and I felt already as if I had known him for years. "No indeed; talk as you would to a brother."

"There is not so much, after all," my companion went on after a pause; he was looking into the cheery open wood-fire burning behind a pair of small polished andirons; the fire's splutter, crackle and sing seemed to furnish a soft accompaniment for his words. "There is not so much to tell. But Brandin, there is a girl out there I love so that I live only in her; that is, my life, so far as I can see, does depend for its reason for being on her existence, on her feeling for me." Here he paused for a moment and we both looked in silence into the shifting mysteries, the lure and warming of the blazing hearth. "Two years ago," he continued, speaking slower, with a hush in his voice something like the tone of one walking in sleep. "It was two years ago that I told her of my love, that I asked her if she would be my wife. And she said—she answered—no. But that is not all," he added more quickly, seeing an awakened look of surprise and sympathy in me. "She told me, Brandin, that she would always love me the better, the farther I was from her. 'I shall love you the better the farther off you are,' those were her very words. And so you see, do you not, mein freund, that I am here in New York, all the distance I may be away, and if but I only stay and work hard and get on in my art, ach liebe Gott, some good day will come and she—she will write to me one little letter and will say: 'Come now, I can love you anywhere, always.' So is it only a matter of time, Brandin, only a matter of time, you see. And I am very happy in the waiting and the working, with my music and my dream—my one dream—ach; she is so fond of music, too." He stopped with a queer quaver in his voice and went to the piano again, beginning to play Beethoven's "Consolation."

Now according to all precedents, there was just one thing that I should have wanted to do; namely, to laugh, with a laugh compounded of amazement, some pity, perhaps, and the balance pure amusement at this exhibition of all that was naïve

and ridiculous. A woman tells a man, in language not over-veiled, to get him gone; and the man, misled possibly by the foreigner's understanding of the tongue in which she speaks, takes her scornful words *au sérieux*, and lives accordingly. It was preposterous. But laugh? There was Friedel, working on me with his magnetism as the sun works on the earth; and there was Beethoven's "Consolation" softly, softly pulling on my heart-strings; and in short and to make a clean breast of it, there were tears in my eyes and the pathos of the situation took hold of me in a way beyond telling. I would have cut off my right hand rather than let my new friend know by word or look that I thought the hope he nourished a foolish one, the dream he dreamt wild and absurd. And he played on softly, slowly, and the "Consolation" drifted, with a brief break of silence, into the "Farewell to the Piano," and that into variations of his own on this simple, beautiful theme; and the whole at last into silence again. This time he did not resume the subject of our former conversation, but stepped to his book-case to show me a music-book on which was neatly pasted a bit of the original manuscript of one of Mendelssohn's "Songs Without Words," the greatest treasure he possessed. I admired the fine, small hand with its ink-lines looking like type in accuracy and clearness, and congratulated Friedel on being its owner. It had come to him, he said, through his father, to whom, when a student of music at Leipsic, it was given by Louis Plaidy, the well-known Professor at the Conservatory in that place. This was the first and indeed the last reference to his immediate family that I ever heard Friedel make, and somehow I never felt like asking more questions. On my leaving, my friend looked at me almost pleadingly as he begged me to come again and it was evident that the fact he had confided to me somewhat of his ambition and hope was as strong a band between us as was our mutual love for the dear masters of music.

On telling Clifford of my talk with Friedel, late that night at the office, my *confidère* saw only the humorous side of the matter, and enjoyed it hugely, altho not in a heartless way. And I tried to join him in his attitude; but in spite of myself, as I turned in at the usual early morning hour, there were two main feelings in me; a hot disgust toward the woman at the other end of the country, who could fail to recognize the nobility and worth of such an affection, and tenderness over the quiet musician, with his limp and his love and his frank, chilk-like confession to one who was half a stranger.

Well, the friendship began in this way, and it has gone on ever since, and up to the present day, till now I feel almost as if it were wrong to talk about it to those who care nothing for either of us and hence are apt to be in a more or less cold and critical state of mind. I have never yet heard the beloved's name but she has been mentioned a million times. In some ways my friend seems reserved and unlike the common run of men; in others as outspoken as a boy. No change has come in the relation of these two, man and woman, I believe. The latter may be married or dead, or both, but I think neither; for Friedel would be likely to know and I fancy would speak to me of it. Of course, he never hears from her directly. On the whole, the case stands just where it did six years ago when I came to know him. But the *dénouement*, do you say? Faith there is none—yet, and God forbid there ever should be! It is six years now, as I said, since I first came to know Friedel. In that time he has added considerably to the number of his pupils and has laid by each year a snug sum of money against the future. He has never given the piano-recital, his natural modesty being still a barrier to public recognition. I have

come to consider it one of the chiefest pleasures of my life to go to his room once a week, for a chat and some music, a luxury, by the way, I am at present more able to indulge in, owing to the fact that I have been advanced to an inside position in our office, and hence am not quite such a creature of circumstance as in the old days. And often, on those evenings with my friend, the old subject comes up, always with absolute unconsciousness of the absurdity, with no touch of bitter feeling, with no sense that aught is going wrong, and always with hope and utter trust that the coming time will bring to pass the fulfillment of his dream. Some men who know of this, smile at it; some, tho fewer, sneer; but others, and I among them, love the fellow for it, and always will. If one chose to look at it so, one might wax cynical over the woman and her coldness to such a soul as his; but she is vague to me, a far-away, shadow personality at the best, and her side of it little in my thoughts, and Friedel's much. For I am sure that I am a better man for having seen this example of a sort of divine foolishness, this want of common sense and practicality, this nursing of faith, unsuspicion and love.

The streams with softest sounds are flowing,
The grass you almost hear it growing,
You hear it now, if e'er you can.—Wordsworth.

Rich celestial music thrilled the air
From hosts on hosts of shining ones who thronged
Eastward and westward, making bright the night.
—Arnold.

MAXIMS FOR THE COMPOSER.

BY HEROLD.

"Take care to write for voices neither too high nor too low. Melodies must come from the soul to reach the soul of the auditors."

"Try to find a just medium between the vague music of Sacchini and the vigor of Gluck. Think often of Mozart and his beautiful *airs de mouvement*."

"Lean always to the side of melodies free from platitude."

"In a *crescendo* . . . begin a long way off."

"In all arts, and particularly in music, for some time past, people are skillful in finishing and polishing without reflecting how much more important is a good general design."

"Composers of the present day seek after the new only to finish the phrases. The Italians do contrary. Keep away from both."

"Find themes which brings tears."

"Begin a vigorous air with eight bars of *Largo* and attack after."

"Great sorrows are silent," observed Seneca. Thus, Hero, seeing the floating corpse of Leander, held her peace. He who goes to the opera only to hear the music had better frequent the concert-room. The musical tragedian ought above all to sing, but ever in agreement with the situation."

"Why not use several styles in a great work? A chief priest can sing in the ancient manner, the others in the modern."

"Church music ought to pray for those who listen to it; as said Salieri."

"Why not, in a grand opera, have a fugue chorus, a *la Handel*? Why? Because it is difficult."—Ex.

A new song is entitled "The waves that wash the Shore." It ought to be for soap-rano.

MUSICAL READING COURSE.

REQUIRED READINGS FOR JULY—MUSIC STUDY IN GERMANY BY AMY FAY,|| TOGETHER WITH—MEMOIRS OF THE EARLY ITALIAN PAINTERS—BY MRS. JAMESON,† UPTON'S STANDARD ORATORIOS,§ AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

The summer is upon us, and the time of relaxation and lazy days by the sea or in the mountains. And wherever else the rough rule of the midsummer's sun finds our readers, it should find you devoting the sultry days not to Philosophy or Science or History or even Robert Elsmere, (providing you truly read) but to "Jupiter Lights" or "The Master of Ballantrae" or the like. So that in our recommendations we are constrained to hear the appeal, "Not from the grand old Masters," and to choose as we have.

Our readers will speedily find, however, that they are not to be treated to ill-digested gossip. The book has won an enviable fame as a keen and brilliant piece of pen painting. You may find thoughtful musicians reading it again and again, and not least because the hints to be derived from it in the line of piano study are really suggestive and valuable. How the figures of Tausig and Joachim and Liszt, and many a like and a lesser light stand out on the pages of Miss Fay's bright letters we leave the reader to find out. Our pages are somewhat crowded this month; we shall postpone until August some sketches of the people whose acquaintance will be made in Music Study in Germany.

✠ SOME ORATORIO TEXTS.*

MATTHEW PASSION—BACH.

This oratorio is based on the account of the Saviour's passion as given by Saint Matthew in chapters XXVI and XXVII of his Gospel. A number of hymns in common use in the Lutheran Church, are also introduced.

Fredrich Henrici, assisted by Bach, made the compilation. Independent of the music, this libretto itself constitutes a work of art. Taken together, in the complete form in which the master has bequeathed it to us, it is, perhaps, the world's greatest masterpiece of religious art. Mr. W. S. R. Matthews says: "Not these the utterances of the bright concert room, for the applause of the unthoughtful crowd; but here the Christian heart meditates on the mystery of redemption, and to celebrate that wondrous love tearfully brings every offering that the musical art affords."

THE MESSIAH—HANDEL.

It is hardly necessary to speak of the Messiah; for it is the most popular oratorio ever written and it is well-known everywhere. The text is entirely from the Scriptures. It is divided into three parts: The first is a collection of prophecies concerning Christ found in Isaiah Haggai, Malachi, etc., followed by certain passages from the New Testament announcing the fulfillment of prop-

hecy in the coming of Jesus the Christ. Special mention may be made of that portion of the Second Chapter of Luke, found between the 8th and 14th verses.

The second part of the oratorio is devoted to the sacrifice and triumph of the Saviour, and the spread of the Gospel of Christ. The opening words: "Behold the Lamb of God," are the words of John the Baptist, as given in the first chapter of John's Gospel. Then follows the description of the sacrifice, as given in the fifty-third chapter of Isaiah. Other parts of the Scriptures, especially the psalms, contribute to this part of the libretto which closes with the "Hallelujah Chorus," the words of which are taken from Revelation XIX, 6 and XI, 15.

The third part is a meditation concerning the human interest in the vicarious sufferings of Christ. Paul explains the doctrine of the resurrection of the dead, and the Book of Revelation supplies the anthems of praise to the "Lamb that was Slain."

The world cannot furnish another such libretto. It contains many of the sublimest passages in all literature.

Charles Jennens made the compilation.

THE CREATION—HAYDN.

The libretto of the Creation is a short epic drawn from the Seventh Book of Milton's *Paradise Lost*, and translated by Baron von Swieten. It is simply a series of poetical pictures descriptive of the Creation of the World. Neither of Haydn's oratorios are based directly upon Scripture throughout. But the libretto of the Creation contains nearly all of the first chapters of Genesis describing the Creation. These passages of Scripture occur generally in the recitatives of the first and second parts of the oratoria; the third part contains not a single passage of Scripture. In the first and second parts the Scripture account of each day's work is given verbatim, and this is followed by an Aria on Chorus based upon the Miltonic comments on it.

The following is an example of the method of arrangement—this occurs somewhere in the first part: Recitative—"And God said let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself, upon the earth; and it was so."—Gen. I., 11. This is followed by the favorite Air:

"With verdure clad the fields appear,
Delightful to the ravished sense;
By flowers sweet and gay
Enhanced is the charming sight.
Here fragrant herbs their odours shed;
Here shoots the healing plant, etc."

While the Scripture passages are faithfully preserved, Milton verses are horribly mutilated. Compare the following lines with the above extract. Milton says:

"Brought forth the tender grass, whose verdure clad
Her universal face with pleasant green;
Then herbs of every leaf, that sudden flowered,
Opening their various colors, and made gay
Her bosom, smelling sweet."

Haydn's librettos are comparatively commonplace. The libretto of the Messiah is sublime in itself and suited to no less a master than Handel. Haydn could not have risen to the demands of so grand a text; but in a marvelous manner he adapted commonplace verses to the most

* This article was designed for the discussion in the June No., but the delayed, it will prove none the less interesting to our readers.

|| Price, postpaid, \$1.25. † Price, postpaid, \$1.35.

§ Price, postpaid, \$1.35.

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charming and beautiful music.

ELIJAH AND SAINT PAUL—MENDELSSOHN.

In choosing between Mendelssohn's two oratorios, one hardly knows whether to give the preference to St. Paul or to Elijah. The latter is perhaps the most popular and most characteristic. Both these librettos are based upon Scripture texts. They were compiled by Schubring, assisted by Mendelssohn himself, from the German Bible. Therefore in our English text we have an English translation of German Scripture, which accounts for the fact that there are so many variations in it when we compare it with our English Bible. Compare the words of the opening chorus with the corresponding passage in the authorized English version: "Lord, thou alone art God and thine are the Heavens, the Earth, and Mighty Waters. The Heathen furiously rage Lord against thee, and thy Christ. Now behold, lest our foes prevail and grant to thy servants all strength and joyfulness, that they may preach thy word."

But in our Bible the above passage is (see Acts IV., 24, 26, 29.) "Lord, thou art God, which hast made heaven and earth, and the sea, and all that in them is:

Why did the heathen rage, and the people imagine vain things? The kings of the earth stood up and the rulers were gathered together against the Lord and against his Christ. And now Lord behold their threatenings; and grant unto thy servants, that with all boldness they may speak thy word."

Mendelssohn's librettos are magnificent in matter, and method. The composer was powered of too much literary taste to be satisfied with anything commonplace, as the grand work of a masterpiece. In the St. Paul, the compilers draw freely from the accounts of Stephen and Paul in Acts, bringing together also a number of suitable texts from various other books of the Old and New Testaments. A few Lutheran Chorales are interspersed very much as in the Passion Music of Bach.

**How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness, and the night,
Become the touches of sweet harmony.—Shakespeare.**

Mrs Fondparent (as her daughter is pounding out Chopin's "Cradle Song" *fortissimo*). There! Mr. Kanoozer, doesn't she do that beautifully?

Mr. K. (equal to the occasion, as the athletic pianist is giving the last thump). Madam, I have heard that work performed by Bülow, by Rubinstein, and many others, and I can honestly say that it is the most *striking* performance of it, I have ever heard!

When Queen Victoria knights any of the rich English beer brewers, we suppose the band plays "'Ale to the Chief!"

It is said that Comstock will hereafter insist upon the last opera of the Wagnerian trilogy appearing on the bills as "Die G—r—d—mmerung"

Said a proud singer to Frederick the Great, "I can do anything with my voice." "Well," said the monarch, seeing the singer's heels were out, "then go home and mend your stockings with it."

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

H. D.—1. What is a Symphony, and what was the old usage of the word?

Ans.—This name was formerly applied to any composition for several instruments, however free in style. In modern times it refers to a formal composition that is neither more nor less than a Sonata for orchestra, having the sonata-form, but usually with its various subdivisions much elaborated and the scope of the entire work very much broader than the Sonata. There are also symphonic poems, written in no strict form but simply great tone-poems.

2. What is the general order of movements in the symphony and what are the characteristics of each?

Ans.—Usually as follows: The first is vigorous and lively (*Allegro*) with at least two leading themes. The second is slow and profoundly expressive. The third is either a Minuet or Scherzo, short, melodious and playful. The fourth is occasionally in the sonata-form, but oftener either in one of the rondo-forms, or in a still freer style, quick and very brilliant.

3. Please explain the difference between a Symphony and a Sonata?

Ans.—They have the same general outline, but the former is much broader and grander than the latter.

E. W.—Can you recommend any songs arranged for two basses, or for baritone and bass?

Ans.—Possibly you could use *Flow gentle Deva*, by R. Parry; *The Magicians*, by Pinsuti; also *Love On*, by Pinsuti.

H. G.—1. I notice a book advertised in the HERALD—*The Elements of Harmony*. Could a person unacquainted with harmony thoroughly understand this book and by studying it have a fair knowledge of the subject, without the aid of a teacher? Are the *Supplementary Exercises* a necessity?

Ans.—We think no book would enable you, with no teacher, to understand much of Harmony beside the fundamental principles. Any well written manual of Harmony contains much that a careful reader could comprehend, but nothing short of writing the exercises and having them corrected would make one a good harmonist. The *Supplementary Exercises* to which you refer are not indispensable, but the latter half of this pamphlet presents rather more difficult work than the larger book.

2. In Jael's *Third Meditation*, Op. 17, first measure, the bass chord has a waved line which I understand; but in the treble staff, first chord, my copy has a square bracket at the left of it. Does this mean the same as the other waved sign for breaking the chord?

Ans.—The right hand chord in this instance should be played squarely, not arpeggiated.

3. When two or three short lines are placed above a note, either with or without a dot beneath them, what does this indicate?

Ans.—The single dash and dot give a somewhat more marked and detached effect than the slurred *staccato*. When two or three dashes stand over chords, they usually denote a continu-

ance of the preceding fingering.

4. When waved lines are before chords in both hands (same beat) should the bass be run first and then the treble? Or should they be run at precisely the same time?

Ans.—If the first chord in a piece, or if preceded by quite a noticeable rest, or if coming several in slow succession, each should be regarded as one chord and played with a close arpeggio sweep, from the lowest left hand note to the highest in the right hand, each chord *ending* on the count. If occurring in rapid succession (as in the second study of Moscheles, Op. 70) the two hands should begin together and end together, in a sharp, crisp grasp.

5. Again, if a chord in the bass has the waved line, and treble has a note or a chord *without* the line, at what exact time should that note, or chord, be struck?

Ans.—Exactly with the *last* note of the broken chord. Playing the melodic note with the *first* note of an accompanying broken chord is too unnatural and absurd to require argument against it, notwithstanding it is taught by some teachers.

HATTIE.—1. How can one learn to be composed when playing before an audience?

Ans.—By observing carefully these rules. First, learn some few pieces so thoroughly that you can play them almost without thinking of them. Second, do not play music as difficult as you really can play. Third, play as often as you properly can, in private circles and on semi-public occasions. If you will beforehand think of something definite that you wish to express in your playing, this will greatly aid you to concentrate your thoughts upon your music and thus withdraw them from yourself and your auditors.

2. Can you tell me of some method by means of which I can strengthen my musical memory?

Ans.—Study harmony and musical form enough to enable you to analyze whatever you play. Mark with a pencil not every chord, but every change of key from beginning to end—these marks will serve as guide-boards to your memory. Memorize your music by sections or by phrases, one at a time, recommencing from the beginning with each newly added phrase. Regular, *systematic* study of this kind will as surely give desirable results as regular study in any other form of musical development. You should, of course, begin with very simple pieces, those being preferred that have a pleasing melody and well marked rhythm, with comparatively few changes of key.

C. D. N.—1. Can you give me the names of a few songs suitable for children's duets?

Ans.—*Twelve Two-part Songs for Trebles*, by C. Pinsuti, entitled *Songs of the Flowers*; *Four easy Two-part Songs* by Myles D. Foster. 1. Down the Stream; 2. Over the Snow; 3. Sunny Hours; 4. Shadowland.

2. Macfarren, in his treatise on Counterpoint regards the following



as an example of false relation, but I find no other authority that so considers it. Is he right?

Ans.—This would not be regarded by most theorists as an example of false relation; and it is in no sense a tritone false relation. What is termed the unharmonic cross-relation is the palpable *contradiction* harmony suggested by two different voices in consecutive chords; and the foregoing certainly is not an example of this.

3. What is meant by *Two-lined G*? I saw this expression in the HERALD for May.

Ans.—Each different octave beginning with C, is known by a particular name to distinguish one octave from another. The lowest C in music (that produced on the lowest thirty-two foot pipe of a large organ) is called sub-C and all the letters above that C and below the next C have the same prefix. The second C and the letters (notes) above are called contra-C, contra-D, etc. The other octaves (really septaves) are named great, small, one-lined, two-lined, three-lined, four-lined and five-lined. When represented by letters, notes in the lowest septave are often designated by three capitals, thus: CCC, DDD, etc.; the next septave above by two capitals, CC, DD, etc.; the next by one C, D, etc.; the next by small letters, c, d, etc.; the next were formerly denoted by small letters with one dash over them, thus: \bar{c} , \bar{d} , etc.; the next having two dashes, the next three, the next four, and the last five. The use of these short lines gave the name one-lined, two-lined, etc., hence two-lined G, about which you ask, would be the first G above the staff with the G-clef. Instead of these dashes, it is now more common, because more convenient to number the letters above the several septaves, letting C1 represent the one lined C, C2, the two-lined C, etc.

G. P.—1. Are there any technical exercises arranged especially for use on the techniphone (or practice clavier) or should one practise the same work as when using the pianoforte?

Ans.—The latter is customary; but Mr. Carlyle Petersilea has arranged a book entitled *Petersilea Scales and Arpeggios for the Vigil Perfected Clavier* designed particularly for those using the techniphone.

2. What would you recommend as the best preparation for the study of Bach's Fugues?

Ans.—First of all, a great deal of pure finger-exercises such as develops both a legato touch and perfect independence of the fingers. One should also thoroughly understand the principle of musical imitations with their various modifications, and spend some little time in analyzing the imitations found in many works, both light and classical. We think you would do well to practice a volume recently published by Litolfi and entitled *Vorschule zum Wohltemperirten Clavier* (Preparatory School to the Welltempered Clavichord), compiled and edited by Conrad Kühner. This is made up of selections from various works by Bach and can scarcely fail, either technically or aesthetically, to prepare one well for the study of Bach's greatest pianoforte works.

F. L.—1. Please tell me how to cultivate strength in the fingers of piano pupils without inducing stiffness of touch?

Ans.—First, see that the one joint from which the fingers rise and fall is as flexible as possible, and that the fingers are raised very high (neither straightened nor clutched) in all slow practice whether loud or soft. Let there be considerable of this slow, *soft* practice every day. Now use accented finger-exercises, especially such as move up and down the keyboard; one that brings the accent on only the thumb, another on the second finger throughout, another on the third, and so on, taking as much care to keep all the other notes soft, as to accent the loud note. These should be practised slowly with a strong accent, and afterwards quickly with little or no accent. Systematic practice of this sort usually gives constantly increasing strength and yet preserves the flexibility indispensable to a pure, *legato* touch.

2. In Chopin's Nocturne, Op. 15, No. 2, please give a complete analysis of one measure in the second subject. I seem to see too many little rhythmic and melodic forms intertwined

beneath the chief melody.

Ans.—Play the melody quite by itself, first, fixing this clearly in the mind that it may afterward be played evenly and smoothly. Then practise the melodic accompaniment by itself regarding each half of the measure as having five notes of equal length. Afterwards the two may be combined.

B. E. S.—1. Will you give an explanation of the meters H. M. and P. M?

Ans.—The definition of every musical meter must state three things:—the number of lines in each stanza, the number of syllables in each line and the particular arrangement of the accents. H. M. denoting Hallelujah Meter, is a stanza of six lines, with six syllables in each of the first four and eight in each of the last two, the syllables alternately light and accented beginning on the light, as in the familiar hymn:

"Blow ye the trumpet, blow."

A slightly different form of this meter divides the last two lines into four of four syllables each, as in the hymn beginning:

"Welcome, delightful morn."

The letters P. M. denote Particular Meter (where these reasonless names originated we cannot tell) and this has a stanza of six lines, eight syllables in each but the third and sixth, these having seven each, every line beginning with an accented syllable and accents falling on alternate syllables. There are also Long Particular Meter (L. P. M.), Common Particular Meter, (C. P. M.), etc.

2. Where can the Report of the National Music Teachers' Association for 1887-1888 be obtained and where is the next session to be held?

Ans.—We think the Report can be had by addressing a note to Theodore Presser, Esq., No. 1704 Chestnut Street, Philadelphia, who also will give you any items of information you may wish in this connection.

3. Are *Questions and Answers* published in book form, and if so at what price?

Ans.—We have not issued such a book, as, however useful it might prove, we fear the demand would be limited.

I. A. C.—1. Does it make any difference whether a man has natural or artificial teeth about learning to play the clarinet?

Ans.—Not to any appreciable degree.

2. Is there any good book on the art of violin making which would be useful to an amateur violin maker?

Ans.—*The Violin and its Makers*, by Hart is perhaps as useful as any. Of this there are at least three editions; one quite expensive (ten dollars), another costing perhaps one dollar and another between these. You would do well to get personal advice and suggestions from the well-known violin maker, Mr. A. W. White, of South Boston.

E. V. G.—1. In Plaidy's Technical Studies in section ten, Rapid Trills, in exercises marked Double Trills, Triple Trills, etc., how should these be played? Should they be played as rapidly as single trills?

Ans.—These are intended to be played as fast as single trills, but in order to do this, a better fingering than that in the edition of Plaidy that is before us should be used. For example, in thrilling thirds with one hand only, the fingering
3 4 3 4 etc., is very difficult, while 3 4 3 4 5
1 2 1 2 etc., or 4 5 4 5
2 1 2 1 etc., is easily made very rapid.

2. When a pupil has been through the major and minor

scales, simple and in double thirds and sixths, what scale practice would you advise?

Ans.—Scales with accents and without, brought up to a very rapid metronome *tempo* can be practised with profit for some years, increasing the rapidity as the pupil's agility develops.

3. The same pupil has Czerny's Velocity Studies, Krause's Trill Studies, and Czerny's Op. 740 and his Fifty Grand Finishing Studies. What would you advise next.

Ans.—If the foregoing have been well played and at a pretty rapid *tempo*—probably not quite so fast as the metronome marks—the pupil could now take Cramer's studies, either one book or two, and then Bach's *Two Voiced Inventions*.

ENQUIRER.—1. Please name Gottschalk's most popular pieces for piano and best suited for concert use, grades four and five. Also selections from other composers that will please an average American audience who prefer the brilliant style combined with the classical?

Ans.—The following by Gottschalk, *Berceuse*, *Dying Poet*, *Gitanella*, *Last Hope*, *Marche de Nuit*, *Murmurs Eoliens*, *Ojos Criollos*, *Tremolo*, are among his most played compositions. Ask your music dealer to send you, for examination, the most brilliant compositions of H. A. Wollenhaupt, Wm. Mason, S. B. Mills, C. Sternberg, Jules Schulhoff, Moszkowski, and Rheinberger.

2. What is the meaning of Kamennoi Ostrow, by Rubinstein?

Ans.—We believe it means *A Stone Castle*, though the connection of this title with the music is somewhat obscure.

3. Have any Prima Donnas of note appeared in Boston this past season?

Ans.—A glance at the *Concert Review* that appears each month in the MUSICAL HERALD will give you particular information on this subject.

H. W. P.—1. Can you inform me whether the introduction of a second sound-board in the violin, which was patented about ten years ago was a success or a failure? * * * Will some HERALD reader who has had experimental knowledge on this point, please reply?

Ans.—The fact that such violins are not made to any extent justifies the inference that the invention was not practicable. Indeed, it would seem as though the fundamental principle and use of the sound-board could not have been understood by the inventor, as the vibrations once reinforced and reflected would apparently be interfered with and lessened by a second sound-board.

2. At what price can you furnish *Das Wohltemperirte Clavier*, by J. S. Bach?

Ans.—It is sent complete for \$2.00.

M. B.—Will you please to tell me the difference between the American, German, French and Italian fingering?

Ans.—The difference is in the *figuring* rather than in the *fingering*. The so-called American fingering is really used far more in England and represents the five fingers thus, beginning with the thumb: + (or X) 1, 2, 3, 4. The so-called foreign fingering regards the thumb as a finger and numbers thus:—1, 2, 3, 4, 5. The latter is used in America much more than the former, as it undoubtedly should be.

Other answers next month.

S. A. E.

Dr. Hans von Bülow has given the Knabe piano an endorsement this season which will be duly appreciated both by the firm and the general public as well.

REVIEW OF REGENT CONCERTS.

IN BOSTON.

The most important concert of the past month was the farewell to Mr. Gericke. It was a real farewell, and not one of those periodical leave-takings with which the lesser artists wring our hearts every few years. Mr. Gericke's five years of labor among us have wrought great changes in our orchestral standing, and have given us a symphony orchestra second to none in the world. That Boston recognized this was evident in the heartiness of the applause, the numerous floral tributes, and by the unanimity with which all paid him the honor of rising on his entrance.

The concert was memorable in itself for it presented a large part of the "Parsifal" music for the first time. The prelude to "Parsifal" was given a better rendering than it received in Bayreuth last year, for it was given with less langour, and more virility than Mottl invested it with, even tho there were fewer instruments present than Wagner calls for in the score. The service of the Holy Grail is the grandest musical representation of the communion service that has ever been set in tones. It is lofty from first to last, and it bears representation on the concert platform better than any other excerpt that could be made from the opera. All the accessories were there: The Cecilia Club sang the choruses, and the boys' voices from the dome of the castle, were represented by a female chorus in an ante-room, and this latter chorus came in in perfect time and did not disturb the ensemble in the least.

The chimes of bells, altho higher in pitch than those of Bayreuth, were very effective, and were played in a very steady manner. Altogether the grandeur of the work was impressed upon all, and the combination of chime figure, of Grail motive, and of the motive of "Faith," was remarkably impressive. The concert ended with the fifth symphony, which received a better performance than it has ever had in Boston before. The terrible difficulties in the contra-bass passages, and in keeping the figure of the first movement in unity were bravely overcome, and the performance was a fitting crown to the conductor's term of American service.

The enthusiasm which burst forth at the end of the concert was astonishing. In Naples at the San Carlos, or in Milan at La Scala, it might have been expected, but in cool and cultured Boston it seemed odd, even tho delightful, to see staid and quiet parties frantically waving hats and handkerchiefs, and cheering and shouting until they were hoarse. The result of it all was that Mr. Gericke caught the enthusiasm too, and plunged into a speech of thanks *in English!* He did not make any havoc with the language, but spoke with so much evident sincerity, that all were moved. He thanked the audience for their support; the Cecilia Club for their assistance on that night; he hoped the orchestra would forgive him if he had been too severe upon them in past rehearsals; he thanked the critics, and above all, the founder of the orchestra—Mr. Higginson. And then he spoke the sim-

ple parting word—"Farewell"—which I hope may yet be changed into "Auf Wiedersehn," at some not too distant date.

The Gilmore Jubilee has been a popular success, altho it was little else than a series of magnified brass band concerts. To hear Beethoven's Sonata Pathetique changed into a brass band selection was an unexpected metamorphose, and the juggling with Wagner and Weber was scarcely more successful. The Boston chorus was weak, and the revived Jubilee chorus decidedly faded, but the chorus of school children did good work, and sang with much precision under the direction of Mr. H. E. Holt. The soloists were generally good. Miss de Vere was the most successful of all, her brilliant voice filling the large auditorium of Mechanic's Hall easily, and the flexibility of her execution being commendable. Mr. Myron W. Whitney also won a great success every time he appeared, and his singing was as effective as at any time in his career. Signor Campanini was in excellent voice and not only created a frenzy of enthusiasm but was presented with a laurel wreath by the chorus. Miss Campbell and Madame Stone-Barton were also commendable in their work. The concerts were rather highly spiced, containing a little that was good, more that was thrashy, and a very great deal of what was sensational.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

The record of the big cities for 1888-89 has received its final twist and seal. Since the last survey of the country was taken, in May, but little has happened in these that possesses significance. It is the lesser ones that have been conspicuous. Brief reference was made in the June number to Pittsburg and the oratorio given there in conjunction with the Boston Symphony Orchestra. It transpires that the singing of the Mozart Club in "Elijah" won enthusiastic plaudits from Mr. Gericke, Mr. Henschel, and other competent people. The trustworthy critic of the Pittsburg *Dispatch* perhaps voices critical sentiment in these words:

"To detail the praiseworthy points would extend this review far beyond its allotted space. In general, the chorus displayed a rare purity, power and balance of tone; exceptional precision of attack and steadiness in rhythm; a delicacy of shading that surpassed anything the club has yet done. Over and above all this was a spirit and feeling, a dignity and dramatic forcefulness that raised the chorus singing into the higher realms of interpretative art and particularly redounded to the credit of Mr. J. P. McCollum, who conducted last evening's concert as well as the rehearsals."

The same writer characterized the orchestral concert by the Boston Symphony Orchestra, given under the management of the Mozart Club, as a "piquant pot-pourri of modern sensationalism." Though he styles the orchestra the finest in America, the critic very justly says Mr. Gericke's program had too little dignity. Following close upon the Mozart Club's modest but influential concerts was a festival at a big new Exposition Building, May 21-25, with a chorus organized by Carl

Retter, a local musician, and Seidl's New York orchestra increased to one hundred. Anton himself conducted. It can scarcely be called a choral festival, rather a fine series of orchestral concerts with a chorus to rest the players. To have performed the first part of Haydn's "The Creation," Saint-Saens' "The Deluge," Beethoven's Ninth Symphony, and some lesser choral selections, cannot be called a daring initial step for a festival of seven concerts with a chorus of five hundred. The principal soloists were Mme. Lehmann-Kalisch, Miss Emma Juch, Miss Von Dvenhoff, Mr. Jules Perotti, Mr. Paul Kalisch, Mr. Emil Fischer, Miss Aus der Ohe, Pianist. American music performed included a Te Deum by Mr. Ritter, "A Cloister Scene," for voices and orchestra, H. W. Nicholl, and songs by A. M. Foerster and Ethelbert Nevin. Mr. Seidl's instrumental programs were bountifully Wagnerian. The material success of the enterprise has not been disclosed to us.

The result of the first festival of the Choral Society of Washington, D. C., also referred to in June, was, probably, a slight financial loss, with an increase of pluck and confidence in an ultimate support of good music in the capital city.

The festivals (?) engineered by Mr. Locke and severally supplied with the same soloists by him, have been quite numerous. At Newark the choral nucleus was the Harmonic Society, Mr. E. M. Bowman, Conductor. The important work was Dudley Buck's "The Light of Asia," which this society had the zeal to introduce to the country in its integrity last season. In Indianapolis, Conductor, Mr. Carl Barus, there was a chorus of six hundred. The orchestra permanent with the company was increased to sixty. The capital of Indiana has been of late such a negative quantity in the nation's music that it is to be hoped the chorus thus temporarily organized may be made permanent, particularly as we are informed it contained good material and that the five festival concerts were attended by large audiences. The important choral feature of the concerts was Parts One and Two of Haydn's "The Creation." The orchestral selections are to be commended. An interesting event was the debut of Miss Margaret Reid, a soprano belonging in that section, who after being a New England Conservatory pupil undertook a course of study in Paris. Nashville, Tenn., had its music-meeting. Mr. Clarence A. Marshall was the local conscience of the affair, which being imbued with his energy, was successful.

The Fourth Annual Festival of the Philharmonic Society of Plattsburg, N. Y., was held May 20-24. The prime movers in this enterprise are the brothers G. H. and C. F. Hudson, who are rightly shaping the musical destinies of Northeastern New York with no little success. The works sung with orchestra were Mendelssohn's Forty-Second Psalm and Handel's "Judas Maccabaeus." Principal singers: Miss Minnie E. Stevens, Miss L. C. Smith, Mr. Thomas Imfatt, Dr. Carl E. Martin. Over in Vermont, across the lake from Plattsburg, the Burlington Philharmonic Society held a three days' meeting the last week in May. The chorus number two hundred, the conductor was Mr. H. G. Blaisdell, whose orchestra of

twenty-three, furnished the instrumental background. Mendelssohn's Forty-Second Psalm, Gade's "The Erl King's Daughter," and Haydn's "The Creation," make a good list for the chronicler of the Green Mountain State to place beside the record of Rutland. It seems the Philharmonic Society is in its *sixth* season. Has it hitherto sung "The Haymakers" or "Ruth?"

To make a long jump Omaha is reached and the last concert of the season by its Apollo Club noted. The program included a chorus entitled "A Cannibal Idyl," by Mr. W. T. Tabor, of Omaha. At this concert—the best the club has given—an orchestra assisted, so did Miss Emily Winant of New York. The President of the Baltimore Oratorio Society laments a deficient but shows no trace of the white feather. Here is a specimen of his wisdom: "Baltimore is a good city to live in. Its people are generous, hospitable and kind, and it would be poor policy to quarrel with those who are, after all, our best friends. I believe in accomplishing desirable ends and purposes by kind words and appeals to reason; hence our only course is to offer the best possible performances and to trust to the justice and fairness of the public for support."

Next month a summary of the season of 1888-89 will appear at the hand of
G. H. W.

The breath of flowers is farre sweeter in the aire
(where it comes and goes like the warbling of musick)
than in the hand—*Lord Bacon.*

NEW BOOKS.

THE CHORAL BOOK, for Home, School, and Church, by Friedrich Zuchtman and Edwin Kirtland. Ginn & Co.

We hail with a hearty welcome every effort of this nature to lead our people up to this lofty type of folk singing. Here is a discriminating selection of ninety chorales out of the great mass of German sacred song. It is intended to occupy a niche in our psalmody hitherto vacant. We could wish that the stately melodies and noble harmony might speedily supplant the destitute and watery jingles that are still strong in the hearts of Americans; altho we will not underrate the great moral force these have exerted; perhaps for that reason the better forms will the longer suffer neglect.

Of the literary merit of the Choral Book we cannot speak so well. The difficulty of the task is apparent. Nevertheless no hymns can ever dwell in the hearts of the people, which do not possess the deep idiomatic music of the mother tongue.

The language of these before us is un-English, forced and obscure. It was a poet's work; especially only a poet of the highest gifts could successfully grapple with a translation in rhyme and the difficult handling of alliteration.

The presswork of the book is beyond criticism; it is attractive and satisfactory to the highest degree.

A version of the hymn, "I am a wandering sheep," was translated into English as to its title by a native for a traveller, who heard some children singing it at Constantinople, thus: "I was a misled mutton."

A young man whose only chance to see his sweetheart was when they sang together in the choir, complained that the hymns were in very short meet-her.

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

Shortly after dispatching my last letter the news reached me of the sudden death of Mr. Carl Rosa on the last day of April. It was in America that Mr. Rosa first made a name as an impresario, but ever since 1875 he has been associated with the revival of English Opera in England. Before Mr. Rosa commissioned some of the best English composers now living to compose new operas to English words, the English lyric drama was chiefly represented by the simple and comparatively unambitious works of Balfe and Wallace; but, thanks to Mr. Rosa, England can now boast of many operas of a more advanced type, such as Goring Thomas's *Esmeralda*, and Nadesda, Mackenzie's *Colomba* and *The Troubadour*, Stanford's *Canterbury Pilgrims*, and Corder's *Nordisa*. Of course he did not rely solely on English works, but produced also some of the best foreign operas to English words; but there was not that striking contrast between the English and foreign works which he placed upon the stage such as used to exist in the days when a season of English Opera meant the best foreign works interspersed with operas of no higher a kind than those of Balfe and Wallace. In continuation of the good work he had begun, Mr. Rosa, only a few days before his death, commissioned Mr. Cowen and Mr. Hamish MacCunn to compose new operas for his company, and it is to be hoped that his death will not prevent the composition and production of the works in question.

The first three days of May were not marked by any concert of very great importance, but the 4th was a remarkably busy day. The Bach Choir gave in the afternoon at St. James's Hall a very good performance of Dr. Parry's *Judith*, at the end of which the composer was twice called to the platform.

At the Crystal Palace Haydn's *Creation* was given, and at the Princes' Hall Madame Frickenhaus gave a pianoforte recital. In the evening at the last mentioned hall, a concert was given by Mr. Orton Bradley, the program of which was made up exclusively of Brahms's chamber music. At St. James's Hall the Strolling Players' Amateur Orchestral Society gave a concert in which Mendelssohn's seldom-heard Symphony in C minor was included in the program. At Willis's Rooms a concert was given by the Musical Artists' Society, a body devoted to the production of new works. The most important items in the program were a Pianoforte Quintet in C, by Mr. Gerard Cobb; a String Quartet in A minor, by Dr. Cramer; and a Sonata in E minor for piano and violoncello, by Mr. Walter Macfarren.

The first Richter Concert was given on the 6th, but there was no novelty produced. The Symphony was the *Eroica*, and there were items by Wagner, Liszt and Brahms.

On the afternoon of the 7th, Miss Fannie Davies gave a concert at the Princes' Hall at which a Sonata for violin and piano by Brahms was performed for the first time in England. It is in D minor and is marked Op. 108. With the exception perhaps of the last the movements are not difficult to appreciate at a first hearing. The most attractive is a short *adagio*, the subject of which is identical with that of one of the composer's songs. The performers were Miss Davies and Herr Strauss, whose rendering of the work was all that could be desired, and obtained the enthusiastic applause of the audience.

Another talented pianist—Mr. Ernest Kiver—gave a concert in the same hall in the evening, at which a well written String Quartet by Mr. Thomas Wingham was performed for the first time. At its close the composer was compelled to leave his place in the audience, and to bow from the platform his acknowledgements of the applause his work received.

The next evening yet another novelty was produced at the same hall. This was a posthumous Sonata by Spohr for violin and harp, played at a concert given by the sisters Eissler. These ladies had received it from the composer's niece, and had previously played it in Germany. There is nothing very striking in the work, and it consists of only two movements.

At the Philharmonic Concert on the 9th an early Symphony of Haydn's in B-flat was performed for the first time in London. Cowen's fifth Symphony—produced at Cambridge two years ago—was also included in the program. A noted Belgian violinist, M. Ysaye, made his first appearance in London, and showed himself to be a thorough master of his instrument; but the liberties he took with Beethoven's Concerto could not be commended.

Sir Charles Hallé commenced a series of concerts the next day, and introduced one of three Quartets by Cherubini, which have only been recently published. It is in E major, and bears the date 1835. Of the four movements the finale is decidedly the best.

Senor Sarasate also commenced a series of concerts on the 11th, and played Max Bruch's Concerto in D minor, No. 2, and the orchestra, conducted by Mr. Cusins, performed Liszt Symphonic Poem, *Tasso*, *Lamento e Trionfo*.

At a Richter Concert on the 13th Mozart's Prague Symphony in D, and Schumann's in B-flat were both performed; and the program also included Beethoven's *Leonora* Overture No. 3, and Wagner's Good Friday music from *Parsifal*.

On the 15th the Festival of the Sons of the Clergy took place in St. Paul's Cathedral, when Dr. Martin conducted a very excellent performance by a large choir and orchestra of Mendelssohn's 95th Psalm. The canticles were sung to Barnby's orchestral setting in E-flat, originally composed for the Festival in 1881.

Sir Charles Hallé introduced at his concert on the 17th, a Pianoforte Trio in E-flat, by Signor G. Martucci. The work contains several pleasing themes, but usually so spun out as to become wearisome.

On the afternoon of the 18th Senor Sarasate played Mendelssohn's Concerto and also Bernard's. The latter was however scarcely worthy of a place in his program.

In the evening Mr. Augustus Harris commenced a season of Italian Opera at Covent Garden, with Bizet's *Les Pecheurs des Perles*. I gave some account of this work when it was produced by Mr. Mapleson two years ago, but I did not then mention that the *finale* to the third act is said to be not the work of Bizet at all, but of a youth named Benjamin Godard, who at the time that it was composed was but fourteen years old; however this may be, Mr. Harris's conductor, Signor Mancinielli, has composed a new ending to the act, which probably most will regard as an improvement. Miss Ella Russell was all that could be desired as the heroine, as also was Signor d'Andrade in the baritone part of Zurga. M. Talazac, however—a new comer—was less satisfactory in the tenor music.

On the 20th a more favourable impression was made by another new tenor, M. Montariol, who appeared in *Faust*. Miss Mac Intyre gave a very creditable rendering of the part of Marguerite, and the Russian baritone, Mr. Winogradow, was specially good as Valentine.

The Richter Concert which took place on the same evening, falling, as it did, very near to Wagner's birthday, was devoted entirely to a selection from his works, when the demand for seats was unusually great. Miss Anna Williams and Mr. Lloyd sang the love duet from *Die Walkure*, but the concert was of course mainly instrumental.

At the Opera House on Tuesday, the 21st, Signor Arditi was the conductor, and the work performed was *Carmen*, in which a tenor named Antonio d'Andrade (brother of the baritone) appeared as Don José. He sings and acts well, but his voice has no great power. His brother was the Toreador, and Madame Roze played the heartless heroine.

A new symphony in C, by Dr. Parry, was produced at the Philharmonic Concert on the 23rd, and was most enthusiastically received. It is a less ambitious work than its predecessors, but many pronounce it all the better on that account; and the composer's revived Handelian leanings to which I referred in my account of his *Judith* (see February Herald), are here and there apparent. M. Ysaye gave a good performance of Mendelssohn's Violin Concerto, as did Mlle. Janotha of Beethoven's Pianoforte Concerto in G. The opera on the same evening was *La Traviata*, in which Miss Ella Russell appeared.

On the 24th Sir Charles Hallé played at his afternoon concert a so-called Sonata in A-flat, by Wagner, but which is really in only one extended movement. The influences of previous masters are apparent, but there is nothing to make the work a remarkable one.

In the evening Mr. Carter's Choir gave a concert at the Albert Hall in honor of the Queen's birthday, when the vocalists included the veteran tenor, Mr. Sims Reeves, who sang with all his old pathos Handel's "Deeper and deeper still," and "Waft her, angels."

On the 25th Senor Sarasate dispensed with an orchestra, and gave a not very interesting chamber concert. A far more interesting concert was given on the same afternoon at the Crystal Palace, when several students of the Royal Normal College and Academy of Music for the Blind showed to what wonderful perfection of playing and singing it is possible to attain without the help of eyesight. The most wonderful performance was that by Mr. Alfred Hollins (no longer a pupil) of Mendelssohn's Capriccio in B minor, for piano and orchestra. In this and other works the Palace band assisted, and the program included Dr. Parry's Ode, "Blest Pair of Sirens," which was conducted by the composer. After the concert prizes and certificates were distributed to successful students by the Duchess of Rutland.

In the evening Aida was produced at Covent Garden, when Madame Valda, the American soprano, was fairly good as the heroine.

On the afternoon of the 27th, M. de Pachmann gave a brilliant Chopin Recital at St. James's Hall. In the evening *Les Pecheurs des Perles* was repeated at Covent Garden.

On the 23th Boito's *Mefistofele* was produced, in which a Russian tenor namen Massami was not particularly successful in the part of Faust. Signor Novara was more acceptable as the fiend, as was also Miss Mac Intyre in the parts of Marguerite and Helen. It is a pity, however, that these were not assigned to separate artists, as had been previously done.

On the 18th *Lohengrin* was given, in which Madame Nordica made a great success as Elsa. Signor Antonio d'Andrade took the part of the hero at short notice in the place of Mr. Barton McGuckin, who had met with an accident.

At his concert on the last day of the month Sir Charles Hallé produced another of the three Quartets by Cherubini, to which I have already alluded.

W. A. F.

FROM PARIS.

[By our own correspondent.]

From the origin, when the idea of the Exhibition, which is now going on in Paris was planned out, it had been decided that all the Fine Arts would be fitly represented in it. In connection with Painting, Sculpture, (whose display by the way is truly magnificent), and every other branch of Art, Music was designed to take a share in it through concerts of different descriptions. One of the projects is to give a series of recitals in which performers of provincial instruments, such as the "Tambourin," the "Galoubet," the "Binion," etc., will be heard. The players will compete for prizes and they must submit to a special musical committee the list of the pieces they intend to execute. The programs will comprise the popular airs only of the region from which the competitors come. All other fanciful pieces or variations from the original popular themes will be strictly forbidden. The most successful players will receive gold and silver medals. The competition will extend itself not only to the popular instruments of the French provinces but also to those of foreign countries. Another class of concerts will be given, five in number, by the following societies and in the following order: The Société des Nouveaux Concerts, commonly called the Lamoureux Society, conductor Mr. Lamoureux; The Chatelet Concerts Society, conductor Mr. Colonne; The Conservatory Society, conductor Mr. Garcin; The Orchestra of the Grand Opera, leader Mr. Vianesi; The Orchestra of the Opera Comique, leader Mr. Danbé. The programs of these recitals will be exclusively made up with works of French composers, either dead or living, which have already been performed in public. The first concert took place at the Trocadero Hall. It was given by Mr. Lamoureux and his orchestra. I will append here the program to show the manner in which it was made up. It will be seen that it included the names of modern French composers mostly.

Patrie (overture) Bizet, *Le Désert*, 1st part by F. David; a fragment from *Loreley*, by P. L. Hillemacher, sung by Mr. Vergnet; Andante of the *Symphony* in D, by G. Fauré; a Duet of *Beatrice and Benedict*, by H. Berlioz; Scene and Chorus, from *Velleda*, by Ch. Lenepveu; *Le Camp de Wallenstein*, by V. d'Indy; a fragment from *Eve*, by Massenet; *Matinée de printemps*, by G. Marty; *Généviève*, (French legend) by W. Chaudet, sung by Lassalle; *La Mer* (ode Symphonie), by V. Yoncières, in which Mrs. Bruet-Lafleur sang the part of the Voice of the Sea; *Espana* by Chabrier.

There will be similar concerts given to illustrate the different foreign Schools of Music.

The musical association called "La Société Nationale," gave a second recital in which some novelties were produced. Among these must be mentioned: The overture of *Hamlet*, by Aiazy; a Melody *La Procession*, by César Franck; *La Nuit de Décembre*, a symphonic composition, by B. de Brouille; a *Rhapsodie Basque*, by Ch. Bordes; *Prélude Pastoral* and *March joyeuse*, by Chabrier; a *Fragment de Sita*, by Gédalge, and another fragment from *Jeanne d'Arc*, by Paul Vidal.

The "Société des Compositeurs de Musique," brought out an interesting program and in connection with it Mr. Lawrence de Rillé delivered a lecture on Wagner, which presented the subject under an instructive point of view. An Oratorio by the organist of the Madeleine Church, Th. Dubois, entitled "Le Paradis Perdu," (Paradise Lost), and which received a prize a few years ago, was presented at a private recital. At the church of St. Eustache, on the other hand, we heard a new Mass, by Félix Godefroid, which contains some fine passages. At the Salle Erard a recital took place entirely devoted to the works of Mr. Ladislav Zelenski.

Among the important musical news must be recorded the debut of Madame Melba at the Grand Opera. This lady, who is said to come from Australia, arrived in Paris a few years ago, in order to finish up her musical education. Meanwhile she received much encouragement from those who heard her sing in drawing-room and private concerts. Two years ago she appeared in Opera in Brussels and created quite a success. The manager of the Grand Opera in Paris, hearing of it, concluded to give her a trial here. The rôle selected for her debut was the part of Ophelia in

Ambroise Thomas' *Hamlet*. This opera is the best work of its author. The rôle of Ophelia is one of Thomas' finest operatic creations, but it pales by the side of the part of *Hamlet*. The composer, judiciously following the spirit of the tragedy, made of *Hamlet* the central figure. The rôle is written for barytone voice, and the singer who takes it is no less an artist than the famous Lasalle. This actor is really magnificent in *Hamlet*. From beginning to end he monopolizes the attention of the listeners. The other singers seem to dwindle into insignificance. Ophelia herself becomes the shadow of a part. Madame Melba had consequently to contend against a formidable adversary. On the whole she came off very creditably and was warmly welcomed, without, however, producing a sensation. The question of her permanent engagement at the Grand Opera is not yet settled, nevertheless, and seems doubtful. The difficulty lies in the salary asked. It will be interesting, for the American public used to hear of the high prices paid by *night* to prominent singers, to know that the papers here state that Madame Melba wishes twelve hundred dollars a month. But the managers of the Grand Opera will not agree to offer her more than seven hundred dollars a month.

Another musical event concerning which, certainly, all the improved methods of advertisements have been put into requisition, has been the production of Massenet's new Opera. This Opera was produced at the Opera Comique and it bears the title of *Esclarmonde*. The plot is based on an old French legend taken from the ancient chronicles of Blois. *Esclarmonde* is the name of the heroine. Her story somewhat resembles that of *Lohengrin* and for this similarity she has already been termed the "Female *Lohengrin*." This mania for hunting up old legends is not always productive of happy results. Here again the influence of Wagner is perceptible. *Esclarmonde* is not one of Massenet's best efforts. The great attraction of the performance was the first appearance in Paris and in opera of Miss Sybil Sanderson, of San Francisco. This young lady, who is twenty-five years of age, came here a few years ago. She entered the Conservatory, but soon left the institution in order to pursue her studies in a more independent manner. It was in a private house that Massenet first heard her and was completely carried away by her singing. From that moment he conceived the desire to have her take the part of the heroine in the new opera which he had in mind and indeed it can be said that the rôle of *Esclarmonde* was especially written for his *protégée*. Miss Sanderson's success has not been overwhelming. Her voice is a very high soprano, whose medium register, however, is rather deficient. She sings with much intelligence, acts very fairly, considering that this is her first attempt, and as for her stage presence citizens of the Pacific state will be pleased to hear that it could not be improved.

ARMAND GUYS.

FROM A PARSON'S NOTE-BOOK.

AN amusing incident occurred in one of our down-east churches a few months ago. The clergyman gave out the hymn:

"I love to steal a while away
From every cumbering care,
And spend the hour of setting day
In humble, grateful prayer."

The regular chorister being absent, the duty devolved upon the good old Deacon M., who commenced, "I love to steal," and then broke down.

Raising his voice a little higher, he then sung, "I love to steal."

As before, he concluded he had got the wrong pitch, and deploring that he had not his "pitch tuner," he determined to succeed if he died in the attempt. By this time all the old ladies were tittering behind their fans, whilst the faces of the "young ones" were all in a broad grin.

At length, after a desperate cough, he made a final demonstration, and roared out:

"I love to steal."

This effort was too much. Everyone but the goodly eccentric parson was laughing. He arose, and with the utmost coolness said:

"Seeing our brother's propensities, let us pray."

It is needless to say that but few of the congregation heard the prayer.

SPRIT OF THE PRESS.

COMPOSITION.

"The young student of composition is quite sure to find himself puzzled concerning the matter of originality. He ought to understand that originality in treatment and in invention are wholly independent considerations. Earnest study is the chief source of the former. There is no formulating the art of inventing phrases which are in themselves beautiful. How, then, does the study of the ancients help us here? As models? Hardly so, in the direct sense. Actual imitation is dangerous and useless. I was going to say you 'cannot' employ it; but I remember that, not long ago, a fashionable modern composer was severely and openly taken to task for a palpable appropriation. He retorted that his contemporaries robbed one another, and even insinuated that some went fishing for tunes in old libraries. The discussion took a form resembling that recorded between two street Arabs: 'Ow do you manage to sell your brooms for a a'penny? I steals my stick and my string and my birch, and then I can't do it less than a a'penny.' 'But I steals mine ready made.' To copy a beautiful phrase from an established author is like stealing a rare jewel. You had need break it up and reset it out of all recognition before you dare use it. Make another like it? How? Inspired thoughts brook no imitation. You remember how, when Buonarroti was called from Florence to build St. Peter's at Rome, he gave a farewell glance at the cupola of his own cathedral, and said, 'Better than thee I cannot; like thee I will not.' Artemus Ward was of the opinion that he could write as well as Shakespeare, 'if he had mind'; but he admitted that up to that time he had not had the mind. The problem for the student is how to get the mind.

A 'motive' properly so called,—a phrase long or short, which is at once beautiful, new, and complete, apart from any artificial development, is not susceptible of any generic analysis. By the time you have stated all its essential elements, you have described the individual itself and no other. It is a simple, elementary body, as distinguished from a composition whose ingredients and structure you *can* classify and describe in general terms.

But although we may neither analyze nor imitate those passages which best record the spontaneous creative impulses of the old masters, there yet remains to us their great and lasting benefit, whether we desire to find inspiration for creation of our own, or to perfect our execution, or to inform and refine our taste as listeners. We can *feel* those passages, and by taking means to do so frequently may hope eventually to partake in some measure of the spirit in which they were conceived. But, in order to do so, we must be in a position to realize the conditions of material *under* which they were conceived.

And I think that all the great composers, certainly the older ones, have shown their very highest qualities, their true artistic nobility, in the passages where they have most unshrinkingly exposed the imagination to the influence of the material, and where, in order that they might so be

in direct contact with all the material, they have used as little as possible in quantity, but characteristic in quality. It is not here the place to enter into this, but I will mention a case. Mighty as are the combinations of the choruses in the 'Messiah' or the 'Israel,' and vast and almost supernatural in their effect of grandeur, we see in them the expression of the exuberant vitality and conscious force of the author. He is in possession of vast wealth of material, vocal and orchestral, and with this and the employment of a stately, vigorous, and imposing rhythm, he has play for his amazing energy of will, as well as for his technical mastery and faculty of organization. Now, to manipulate this material, worthily demands corresponding powers; but, to a man so constituted, there comes, with the material, the *sense* of power. The very animal spirits rise with the occasion, and we see the man in the triumphant exercise of his most brilliant faculties. But if we would penetrate to the inner and individual spirit of him, we must follow him, when, for the moment, he has renounced that wealth; when he is seeking adequately to express a lofty conception with the least quantity of material; when not only there is not a note to spare, but not an instrument more than necessary to play it; where there is no *painting up*; none of those devices to eke out, or make sure, or save a doubtful effect, which are so common in modern orchestration; where everything is limpid, and without confusion, and no one note gets in the way of others; and where the time is so deliberate that it almost seems as if the listener were invited to find fault if he can; where even the apprehension of a flaw becomes painful, and yet where all is new, or seems so, being newly applied. Here we get a glimpse of that calm artistic daring which is the true temper of a great spirit."

MEMORIZING.

The following excerpts from an exchange's article are worth attentive reading:—

Strengthen the memory by repeating several times all passages that are retained by the ear, without connecting them with the preceding phrase.

Separate the forms, analyze them, repeat them and learn placement of the hands; the contrary movements of them singly. Observe the design of each passage; the parts; the modulations. Force the ear to retain the melodies, singing them meanwhile. Compare the passages with one another; remember one thing by the aid of another (two ideas connected together are retained better than a single one). Recommence each passage from the point where it is known, pass to the following, then take the whole for the entire connection. This work should be done daily, and above all things very slowly—a necessary condition of reflection in playing, and preventing too close a connection between the ear and the fingers, a connection that leads to inaccuracy and a want of solidity. It is not less essential that this work be done mechanically; that is, without shadings. A pupil cannot acquire in his memory, at once, perfect accuracy of the fingers and expression; or the latter is done at hazard, instead of being done methodically.

It would also be well to commence and end the prac-

tice of memory by playing the piece from one end to the other by heart, for the instruction the first time, for recapitulation the second.

Exercises should be committed to memory as far as possible, for then one can better observe the position of the hands and the movement of the fingers.

Indeed it is useful to memorize everything that is played; as an end, because whatever is played by heart is played better; as a means, because the memory develops only by being constantly exercised.

Of the pieces learned there should be kept in the memory a sufficient number to form a repertory, which ought to be more or less rich, according to the age and aptness of the pupil.

By organizing the study of the piano in such a way as to devote to each part of the practice an amount of time proportioned to the importance, time can be found for keeping up old pieces without neglecting other works.

It may be useful to sometimes break the monotony resulting from too great a uniformity in the distribution of practice, and special advantage will be gained by accustoming pupils to go out of their regular habits with- being put out by the change.

Her voice was like the warbling of a bird,
Soft, soft, so sweet, so delicately clear.

—Byron's *Don Juan*.

MUSICAL MENTION.

NOTES.

A little chap named Severin Eisenhagen, aged eight, is a promised rival of Hofmann and Henger.

The great music publishing house of Schott Frères, at Brussels, has been sold out to a Mr. Otto Junne.

If "Die Meistersinger" is given in London this Summer Nordica will probably undertake the part of Eva.

Ravelli pleased the Leipzig public immensely as *Raoul* in "Huguenots," and *Manrico* in "Troubadour."

The London Philharmonic Society program of May 23rd included a new symphony in C by Mr. C. H. H. Parry.

The best singing club of Cologne, H. Zöllner, Conductor, has just returned from a successful tour of a month in Italy.

Another opera in the Gilbert and Sullivan series may be expected next winter; the cynic and the knight are at work.

Bayreuth dates this year as July 21st to August 18th. The works to be performed are: "Parsifal," "Tristan and Isolde," and "Die Meistersinger."

Saint-Saëns' new opera "Ascanio" is in preparation by the management of the Opera, Paris. A performance early next season can be expected.

In a letter to a friend in this country, Xavier Scharwenka states that he will come to the United States on a short concert trip in the early part of the next season.

New chamber music produced at Charles Hallé's London Concerts: Posthumous Quartet in E, Cherubini; pianoforte trio in E-flat, Op. 62, by G. Martucci.

The latest Italian opera, "Edgar," music by G. Puccini, libretto by F. Fontana author of the book of Fianchetti's "Israel," is reviewed at length in the London Musical Times for June.

Bach's Christmas Oratorio has just been performed in Vienna for the first time there without any cuts. A new pianoforte quartet by Frederick Gernsheim and a pianoforte trio by Edward Schütt are accredited successes in Vienna.

Sir Arthur Sullivan has concluded not to write a choral work for the next Leeds Festival; he thinks he may three years hence. Dr. Mackenzie is writing a violin piece for Sarasate. Mr. Cowey is finishing the opera Carl Rosa contracted for and will write a cantata to a libretto of Joseph Bennett's.

Angelo Neumann intends, with his reorganized Richard Wagner Theatre, to give performances of the "Nibelungen Ring," on the principal stages of England, Belgium and Scandinavia, as well as in the cities of Kiev, Odessa and Warsaw. In St. Petersburg and Moscow he will next year produce, for the first time in Russia, "Die Meistersinger" and "Tristan und Isolde."

Is there to be a revolt in Paris? From a correspondent we learn: "The feeling is growing stronger here that it is about time to hear some linnets of French birth on the French stage instead of foreigners all the time. When it is remembered that of the last six débutantes at the opera here not one has had Gallic blood in her veins, it must be confessed there is some excuse for the feeling."

Hans Richter commemorated Wagner's birthday (May 22) by the following program of compositions by the master: Overture, "Der Fliegende Holländer;" Siegfried Idyll; Trauermarsch from Götterdämmerung; Vorspiel to Act III of "Die Meistersinger;" Vorspiel and Liebestod from "Tristan und Isolde;" Walkürenritt from "Die Walküre;" Liebes-Duet (Love Duet) from "Die Walküre."

The reputed last composition from the pen of Beethoven has just been acquired by the Beethoven Museum at Heiligenstadt. It consists of a humorous canon set to the words, "Hier ist das Werk, sorgt für das Geld! 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12 Ducaten (Here is the work, let the money be forthcoming: 1, 2, 3, etc., ducats). This interesting manuscript, of which mention is made in Nohl's biography of the master, has been hitherto in the possession of the son of Karl Holz, the friend of Beethoven.

The Vienna Imperial Theatre employs one hundred and forty-four chorus singers, besides what are called pupil chorists, an orchestra of one hundred and eight with a minimum salary of \$300. The principal conductors, Richter and Fuchs, get \$2000 each,—and Richter goes to London in the Spring and Bayreuth in the Summer, bringing back an even greater sum; the second conductors (a post Gericke formerly held) receive \$1200 each. The best dancer gets \$6000; the tenor, Winkelmann, \$9000; the soprano, \$6500. When Materna sings she is paid \$150 per evening.

CONCERTS.

NEW ALBANY, IND.—May 16. Concert by the Choir of the Central Christian Church, assisted by Miss Fannie Hurst, soprano, Mrs. Wm. H. Little, contralto, Mr. Alfred Corns, tenor, Mr. Wm. F. Clarke, baritone, Miss Julia Purnell, organist, Mr. Jas. E. Bagley, N. E. C., conductor. Program: Nuptial March, Guilmant; Onward up the Mountain Side, Offenbach; The Soft Southern Breeze, Rebekah, Barnby; Wanderer's Night Song, Rubinstein; Resurrection, Shelley; Three Doughtie Men, Pearson; Sancta Maria, with violin obligato, Faure; O for the wings of a Dove, Knight; Gloria, Twelfth Mass, Mozart.

LAWRENCE, KAN.—May 28. Recital by Mr. John C. Manning, pupil of Mr. William MacDonald, N. E. C., assisted by Miss Josephine E. Hutchings, soprano, and Mr. MacDonald, pianist. Program: Loreley, Op. 2, Seeling; Octave Etude in E-flat, Op. 48, No. 5, Kullak; Magic Song, Meyer-Helmund; Etude in G-flat, Op. 25, No. 9, Chopin; Kamennoi-Ostrow in F-sharp, Op. 10, No. 22, Rubinstein; Waltzer in A, Op. 17, No. 3, Moszkowski; The Loreley, Liszt; Scherzo in B-flat, minor, Op. 31, Chopin; Springtide, Becker; Concerto in D minor, Op. 40, last two movements, Mendelssohn.

BOSTON, MASS.—May 29. Concert tendered to Miss Florence Pieron, contralto, Immanuel Congregational Church, assisted by Mrs. T. P. Lovell, Miss Alice Mills, Miss Agnes Snyder, Signor Augusto Rotoli, Mr. Erich Loeffler, Mr. Hermann Hartmann, Mr. J. D. Buckingham. Program: Zug Der Frauen Zum Munster, violin, piano and organ, Wagner; O Mio Fernando, Donizetti; Una Voce Poco Fa, Rossini; Nocturne, Chopin; Vieni che poi Sereno, Gluck; L' Esperto Nocchiero, Bononcini; Pastorale, Prume; Sancta Maria, cello, organ and piano, Faure; Tuscan Songs, Caracciolo.

LAWRENCE, KAN.—May 30. Commencement Concert by pupils of Wm. MacDonald, N. E. C., assisted by Miss Georgia H. Brown, contralto. Program: Polonaise, Op. 18, No. 5, Moszkowski; Cradle Song, Op. 107, No. 1, Bendel; Gavotte in E minor, Silas; a. By the Sea, b. Marguerite at the spinning-wheel, Schubert; Barcarolle, Op. 5, Ehrlich; Valse Op. 13, No. 4, Wilms; Valse in E, on themes from Schubert, Liszt; a. Mid-day in the Village, b. My Neighbor, Thomas; Gavotte Enfantine,

Thallon; Polonaise, Op. 28, Merkel; Cradle Song, Op. 4, No. 5, Kjerulf; Tarantelle, Op. 3, De Beriot; Last Night, Kjerulf; Waltz, Op. 17, No. 3, Moszkowski; Overture to Preciosa, Weber.

YANKTON, DAK.—June 3. Vocal Recital given by Miss Alice Van Ostrand, pupil of Edward M. Young, assisted by Miss Minnie Jencks, pianist. Program: Aria, With Verdure Clad, Creation, Haydn; Aria, Oh, had I Jubal's Lyre, Joshua, Handel; Rondo Capriccioso, Op. 14, Andante, Presto, Mendelssohn; Ernani, Ernani, Involami, Verdi; Air and Variations, Pruch; Valse de Concert, Op. 5, Wieniawski; Swiss Echo Song, Eckert, Sweetheart, Lynes.

YANKTON, DAK.—June 4. Vocal Recital given by Miss Alice Poulton, pupil of Edward M. Young, assisted by Mrs. F. C. Austen, pianist. Program: Aria, O thou that tellest good tidings to Zion, Messiah, Handel; Aria, O rest in the Lord, Elijah, Mendelssohn; Recit., Numi che intesti mai, Cavatina, Se m'abbandoni, bella speranza, Nicotri, Mercadante; Canzone, Stride le Vampa, Il Travatore, Verdi; Valse in A-flat, Op. 42, Chopin; Lullaby, Young; The Meeting Waters, Young.

YANKTON, DAK.—June 5. Vocal Recital given by Mr. Frank C. Smith, pupil of Edward M. Young, assisted by Mr. F. L. Stead, organist. Program: Aria, Now Heaven in Fullest Glory Shone, Creation, Haydn; Recit. and Aria, Draw near all ye people, Elijah, Mendelssohn; Pastorale in C, Wely; Fugue in G major, Dunham; Der Wanderer, Schubert; Recit. O patria, O cara patria, Cavatina, O tu, Paterno, terra adorata, Cabaletta, Santo amor, I Vespri Siciliani, Verdi; Concert March, Buck; King Death, Chadwick; Aria, In the woods at early morn, Don Muncio, Buck.

He is not worthy of the honey-comb,
Who shuns the hive, because the bees have stings.
—Shakespeare.

N. E. CONSERVATORY ITEMS.

Mrs. Wellman has finished a portrait of Mr. Tinney of as excellent a quality as that of Mr. Turner, noticed a month ago. The latter has found a permanent place on the wall of the Conservatory parlors.

June 12th was spent by the Graduating Class down by the sea at Hull, where Dr. and Mrs. Tourjée had invited them to visit their Summer Cottage. The party reported an exceedingly pleasant time and an excellent lunch furnished by our caterer, Mr. Phillips.

The Alumni Annual has appeared and reflects much credit upon its Editors. A very neat exterior appropriately clothes several good articles and other columns devoted to Conservatory and Alumni Notes, together with the paragraphs and letters on the additional pages. The Alumni Notes are particularly full and interesting.

Musical composition has received another impetus from the concert given by Mr. O'Shea June 11th. The program indicates considerable versatility and the quality of the work presented gives much promise of a product of permanent value if the composer chooses to follow this bent of his gift. Mr. O'Shea received the prize gold medal awarded for excellence in chamber music writing.

Manchester (N. H.) press of May 15th and 16th, contains notices of an opera composed by Mr. Walter H. Lewis to a libretto written by a friend. The work goes by the name of the "Daisy," and appears to have scored a considerable success. Especially the airs are said to be taking and good. Less success in the concerted numbers means a need of more study. The performance was conducted by Mr. F. H. Lewis, brother of the young composer.

Our pupils hailed with curiosity and cordial welcome, a month ago, the advent of the daughter of a Japanese General. She comes at government expense to study the violin

and piano and all the wealth of our music, to become by and by a teacher at home of the great Western art.

From a nearer island a couple Haytian boys had already come on a similar errand, and so more and more the Conservatory is reaching out its hand over the ends of the earth.

Mr. Elson gave on June 6th one of his tour lectures to the students. The subject was that stirring and memorable epoch in Scottish history and Scottish music, the time of the Jacobite rebellions. The year 1715 gave "Scots wha hae" set to a tune which grew out of a trumpet fanfare. The general product of that date, however, did not compare with the gain to Scotland's songs which grew out of the events of the year 1745. Prince Charlie, both in the regal qualities of his person and in the mournful downfall of all his hopes, became truly her darling—as voiced in the renowned song.

The heroism of the 21st September went for nothing against the trained regiments of England. Colloden sent Charles Edward into perilous hiding among the thickets and cottages of his loyal Scotchmen. His head was worth £30,000 to any poverty-stricken peasant, but nothing shook for a moment their faithful devotion, and at last he escaped over sea to France, to sink by and by into a melancholy and disgraceful grave; but not before many an enduring folk-song had blossomed in his way. "A wee bird came to my door," is a characteristic specimen.

But the free and hearty life of the people has all along begotten a quaint and original music. From the river Strath, where the bagpipes and the dance seemed to find a native hearth came the Strathspey and under the stimulus of Robbie Burns' incomparable skill in song writing grew up a harvest of folk-song quite peerless among all competitors.

Of these the lecturer rendered specimens adding also Auld Robin Gray, by Lady Ann Lindsay. And to close, as they ever do at the end of a happy evening in social gathering in the old highland homesteads, he sang the always touching and wonderful Auld Lang Syne.

CONCERTS.

May 20. Piano Recital for Graduation by Miss Etta Olive Parr, pupil of Otto Bendix, assisted by Miss Alice May Bates and Mr. Bendix. Program: Prelude and Fugue, G major, Bach; Sonata, Op. 27, No. 1, Beethoven; Liebsfrühling, Sucher; a. Beim Abschied, b. Dort in den Weiden, Brahms; a. Etude, Op. 25, b. Etude, Op. 25, c. Fantasie-Impromptu, C-sharp minor, Chopin; Valse, A-flat, Moszkowski; Concerto, E minor, first movement, Chopin.

May 22. Concert of Chamber Music by Messrs. Emil Mahr, Charles McLaughlin, Benjamin Cutter and Wulf Fries, assisted by Mr. Carl Faelten. Program: Quartet in A minor, Op. 29, for two violins, viola and 'cello, Schubert; Trio in G, Op. 112, for pianoforte, violin and 'cello, Raff.

May 27. Piano Recital for Graduation by Miss Oma Francis Fields, pupil of Louis Maas, assisted by Mr. Maas. Program: Chromatic Fantaisie and Fugue, Bach; Sonata in G minor, Scarlatti-Tausig; Polonaise, E-flat, Op. 22, Chopin; Impromptu, Op. 5, No. 2, Maas; Nocturne, Love Dream, No. 3, Etude de Concert, D-flat, Liszt; Concerto in A minor, Op. 54, first movement, Schumann; Orchestral parts on second piano.

May 28. Recital by vocal pupils of Mr. Frank E. Morse and piano pupils of Mr. Fred'k F. Lincoln. Program: Phantasia-Stücke, Op. 6, No. 2, Nicode, Miss Anna B. Metzger; The Prodigal Son, Parker, Miss Gertrude Keeler; Songs Without Words, A major, E-flat major, C major, Mendelssohn, Miss Blanche L. Palmer; a. The Lotus Flower, b. To the Sunshine, Schumann, Miss Anna P. Taylor; Nocturne, B-flat, Field, Etude, C major, Ravina, Miss Anna B. Metzger; Hope in the Lord, Haedel, Miss Blanche Latour; Invitation to Dance, Weber, Miss Kittie H. Parker.

May 28. Recital by pupils of Mr. Emil Mahr, assisted by Miss Grace Kellogg, pianist, Mr. W. J. Kugler, organist, Mr. Charles Parkyn, 'cellist, and Mr. Listemann, 'cellist. Program: Elsa's Procession to the

Cathedral, from Lohengrin, for violins and organ, Wagner; Souvenir de Posen, Wieniawski, Mr. J. W. Howard; Variations on the Austrian National Anthem, string orchestra, Haydn; Romance in E, Beethoven, Mr. Frank N. Schilling; Rhapsody No. 2, for pianoforte, Liszt, Miss Grace Kellogg; Meditation on Bach's First Prelude, violins, pianoforte and organ, Gounod; Réveuse, De Beriot, Miss Florence Purrington; Two German Folk Songs, contrapuntally and humorously treated, a. Parting, b. My Heart is in the Highland, string orchestra, Kassmaier; Sarabande, Bach, Kujiawak-Mazurka, Wieniawski, Mr. Bennett S. Griffin; Wedding March, from Midsummer Night's Dream, for violins and pianoforte, Mendelssohn.

May 29. Organ Recital for Graduation, given by Mr. Frank Carr, pupil of Mr. George E. Whiting, assisted by Mrs. J. J. Herrick and Mr. Thos. E. Clifford. Program: Processional March, F major, Guilman; Fugue, D minor, No. 4, Book 3, Bach; O Salutaris, Ritter; Grand Fantasia, in E minor, The Storm, Lemmens; Recit., And God Said, Aria, With Verdure Clad; Haydn; Prelude in G major, Whiting; Andantino from Symphony, The Power of Sound, Spohr; Christus Factus Est, Gounod; Fantasie with Choral, Smart.

May 30. Soirée Musicale. Program: Srenade et Allegro Giojoso, Op. 43, Miss Frances S. Gibbs, Mendelssohn; Peace I Leave With You, Toney, Miss Nellie Nolan; Frage, Bruch, Minnelied, Brahms, Miss Cora Watjen; Ballade, G minor, Chopin, Miss Kittie M. Keith; Convien Partie, Doozetti, Miss Hortense Jones; Norwegian Folk-Life, A minor, Op. 19, On the mountain, Bridal procession passing by, Carnival, Grieg, Miss Una Damon; Nobil Signor, Meyerbeer, Miss Ida Alward.

June 3. Piano Recital for Graduation by Miss Frances Sidney Gibbs, pupil of Otto Bendix, assisted by Miss Anna Ward Chappell, elocutionist, and Mr. Bendix. Program: Fantasia, Mozart-Grieg; Scherzo, Op. 135, Rheinberger; Gondoliera, Op. 41, Moszkowski; Caprice Etude, Op. 144, No. 1, Mendelssohn-Heller; Sonata, Op. 90, Beethoven; Tying Her Bonnet, Perry; Voice from the Sea, Tennyson; Serenade und Allegro Giojoso, Op. 43, Mendelssohn.

June 5. Piano Recital by Mr. George M. Morley, pupil of Mr. J. M. Hill, assisted by Miss Cora O. Watjen, mezzo-soprano. Program: Allegro, Op. 53, Beethoven; Prelude and Fugue, in B-flat, Bach; Freischütz Etude, No. 2, Heller; Fire Scene, Die Walküre, Wagner-Brassin; Beggar Maid, Barnby; The Spring, Gounod; Polonaise Caractéristique, Nicodé; Waltz Caprice, Op. 34, Moszkowski.

June 5. Recital by pupils of Mr. J. D. Buckingham, assisted by Mr. Buckingham. Program: Sonata Pastorale, first movement, Beethoven, Miss Edith Prichard; Impromptu, Op. 90, Schubert, Miss Mollie Perkins; Mennett, Scharwenka, Etude, Ravina, Miss Nettie Chase; Fantasie-Impromptu, Schopin, Miss Mamie Hoisington; Rondo, C minor, Beethoven, Gondoliera, Moszkowski, If I were a Bird, Henselt, Miss Minnie Brett; Concerto in G minor, first movement, Mendelssohn, Miss Laura Hawkins.

June 6. Organ Recital by Mr. Henry M. Dunham, assisted by Mr. W. H. Dunham. Program: Introduction and Fugue, Mozart; Sonata in G minor, Dinel; The Dream, Rubinstein; Margrete, Jensen; a. Postlude in F, new, b. Andante in E-flat, c. Festival March, new, Dunham; song, Best of All, Moir; Lamentation, written in memory of a friend killed at the bombardment of Paris, Guilman; Finale from Fifth Symphony, Widor.

June 7. Piano Recital by pupils of Mr. F. Addison Porter, assisted by Miss Mamie Hale, soprano. Program: Impromptu in A-flat, Op. 29, Chopin, Valse Brillante, Op. 42, Heller, Miss Emma Weller; Consolation, No. 6, Liszt, Mr. Bertram L. Shapleigh; Bridal Procession passing By, Grieg, Le Rossignoi, Liszt, Miss Florence Maxim; Seven times Four, Porter, Miss Hale; Nocturne, Op. 17, Brassin, Miss Lena Harding; Sonata, Appassionata, Op. 57, Beethoven, Mr. L. H. Goldthwait.

June 8. Piano Recital by pupils of Mr. J. W. Hill, assisted by Mr. Hill. Program: Sonata in G, Mozart-Grieg, Miss May Quirk and Miss Winton; Sonatine in C, Kuhlau, Miss May Jones; Waltz in B-flat, Godard, Miss Maude Paine; Nocturne, Op. 114, Mayer, Miss Kathleen Blazo; Kamennoi-Ostrow, Rubinstein, Miss Downey; Andante and Rondo, Rosenhain, Miss Bertha Sharrock; Agitato in A minor, Schloff, Miss Tschauder; Concerto in C, Adagio, Allegro, Weber, Miss Katherine Pickering.

June 11. Organ Recital for Graduation by Mr. Henry U. Goodwin, pupil of Mr. George E. Whiting, assisted by Mr. Fred Foster, violin, and Mr. B. F. Cutter, viola. Program: Prelude and Fugue in G, Bach; Rondo from 11th violin Concerto, Spohr; Sonata, C minor, Mendelssohn; Three tone pieces, Op. 22, Gade; Trio, E-flat, for piano, violin and viola, Mozart; Introduction, Theme and Variations in A, Hesse.

June 15. Piano Recital for Graduation by Miss Ida Mabel Simmons, pupil of Otto Bendix, assisted by Mr. Bendix. Program: Op. 35, Variations on a theme from Beethoven, for two pianos, Saint-Saëns; Nocturne, C minor, Op. 48, Fantasie, F minor, Chopin; Polonaise, from Le Bal, Rubinstein; Concerto in E-flat, Beethoven.

June 17. Redital for Graduation by Miss Carrie A. Potter, pupil of Lyman Wheeler, and Miss Una Damon, pupil of Carl Faelten. Accompanists, Madame Dietrich-Strong and Walter J. Kugler. Program: Sonata, D major, Op. 10, No. 3, Beethoven; Cavatina, Tu che Accendi, Rossini; Norwegian Folk Life, A minor, Op. 19, On the Mountains, Bridal Procession passing by, Carnival, Grieg; a. Come, Minna, Come, b. Fisher Maiden, Meyerbeer; Polish Song, G major, Chopin-Liszt; Largo, E-flat major, from Fantasie, Op. 18, Hummel; Concert Study, C major, Op. 34, No. 2, Moszkowski; O Lord, Have mercy upon Me, Pergolesi.

June 18. Piano Recital by pupils of Mr. Carl Faelten, assisted by Mr. Faelten. Program: Variations on a Theme by Beethoven, for two pianos, E-flat major, Saint Saëns, Messrs. A. B. Allison and Moses Myers; Con Moto Agitato ed Andante, from Fantasia, Op. 28, Mendelssohn, Miss Myrtle Willis; Prelude and Fugue, G major, Bach, Fairy Tale, G minor, Raff, Miss Alice Greer; Allegro from Concerto, C major, Op. 11, Weber, Master George Proctor; a. Why? b. Soaring, from Fantasie-stuecke, Op. 12, Schumann, Miss M. Irene Gurney; Variations on a Theme by Donizetti, E major, Op. 1, Henselt, Mr. Frank N. Schilling; Concerto, G minor, Op. 22, Saint Saëns, Miss Grace A. Kellogg.

June 19. Piano Recital for Graduation by Miss Gertrude E. Cobb, pupil of Otto Bendix, assisted by Mr. Wilhelm G. Heinrich and Mr. Bendix. Program: Thirty-two variations, C minor, Beethoven; Prelude and Fugue, G major, Bach; Auf Dem Bergen, Grieg, Concerto, D minor, first movement, Cadenza by Reinecke, Mozart; An Die Ferne Geliebte, Beethoven; Concerto, C major, first movement, Cadenza by Reinecke, Beethoven.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Louise Bigelow, '83, will spend the summer at Lake George, N. Y.

Miss Stella F. Duncan, '88, will pass the summer time at Chautauqua Lake.

Miss Inez N. French, '86, will spend the Summer at home, Barton Landing, Vt.

Mrs. George Stovall, '88, will succeed Miss Middlehauff, at Wellesley College.

Miss Nelly M. Cheney, '88, will be at her home in Linden, Mass., during the Summer.

Miss Anita R. Bibbins, '88, spends the Summer with friends in Michigan, Ohio and Indiana.

Miss Flora A. Fowler will direct the music in the Presbyterian Church, Oneida, N. Y., during the Summer.

Mrs. Helen Peckham-Paine is living in New London, Conn., having left Boston last month.

Mr. T. D. Davis, continues another year at Shenandoah, Ia. Vacation time he will pass at his home, Diamond Lake, Ill.

Misses Olive Harrison, '84, and Stella Hadden, '83, sailed for Enrope on June 19th, on the Westland "Red Star Line." They are on a hundred days' trip.

Mr. J. Herbert Davis, '81, is East on his vacation. He returns to Jacksonville, Ill., in the Autumn to continue as director of the conservatory in that city.

Miss Ella S. Patridge, '73, is now and has been located in San Francisco, Cal., for about ten years. Miss Patridge is teaching and her address is 1314 Leavenworth Street.

Miss Mary Helen O'Reilly, '86, is in Milan studying with Signor Sangiovanni, the Italian teacher of Madame Nordica

(Lillian Norton, '76). Madame Nordica accompanied her abroad and saw her safely located in Milan.

As we go to press cards are out for the wedding of Miss Ida Bel Coy, '88, and Mr. James B. Sievwright on June 19th, at the home of Miss Coy, West Hebron, N. Y.

Mr. A. A. Hadley, '88, will conduct the music department in the Judson Female Seminary another year. He has just returned to the Hub and reports a very pleasant year.

Miss Annie V. Chase, '83, of Swampscott expects to spend the summer in saddle and carriage driving at her home. She plans to continue studying with her teaching on next year.

We were glad to welcome our genial friend Mr. Wallace Day, of Jacksonville, the past week, who after another year of successful work is finding rest and recreation with his many friends in and near Boston.

Mr. James E. Bagley, '88, has been very successful in New Albany, Ind., and at the concert given by him in his church on the first of last month, more people came than could get in. Mr. Bagley contemplates spending the Summer abroad.

Miss Stella Adams, '85, expects to spend the most of the summer teaching at her home in Fair Haven, Vt. For a time she will be at Spofford Lake near Keene, N. H. Next year Miss Adams will continue teaching at Fair Haven, but plans to visit in Ottawa and New York City.

Mr. H. J. Cozine, '86, sends a program of a concert by his pupils and the first commencement program of the musical department in the college (Whitman.) He has a chorus of forty-five voices, and a ladies and mixed quartette. Reports a successful year. Mr. and Mrs. Cozine will pass the summer at Victoria, B. C.

A letter from Carrie Northey-Roma, '89, of Oakland, California, informs us that she is having a very busy year. Miss Northey writes that she has been engaged as leading lady for opera to be given at the Oakland Theatre for the month of June and that she has a fine church position at Dr. Hortons'. She expects to be in London and in Paris in September.

The local paper says of Miss Carrie D. Alden's, '88, second recital at her home in Randolph: "Many of the guests came from Rockland, Braintree and elsewhere. The playing of the pupils showed brilliancy and a very thorough knowledge of music, which was most creditable to Miss Alden's teaching and method. Miss Alden sang several pretty songs in a charming manner.

We have received an interesting program of the "Commencement Recital by Expression Pupils" of Ivah M. Dunklee, '86, at the College of the Sisters of Bethany, Topeka, Kan., June 3rd. A miscellaneous program of readings was followed by "Aesthetic Action" and "Statuesque Studies" by the class in Grecian costume. The trial scene from the Merchant of Venice closed the program. Judging from the list of entertainments Miss Dunklee has conducted many interesting recitals.

From Mrs. Laura Crain-Smith, '88, we have received programs of the many concerts given during commencement week at the La Grange, Ga., Female College. From the local paper we clip the following: "Right here we would emphasize the verdict of the public in regard to the proficiency of Mrs. Smith's pupils. She has, in several instances, developed powers that were unsuspected, and her training of them has fully maintained the high reputation of the musical department of the College."

"A large audience assembled at the Central M. E. church on Saturday evening, on the occasion of the Soirée Musicale given by the advanced pupils of Miss Mary Wood Chase, '87. As an illustration of her thorough and successful work as a teacher of the pianoforte and vocal music it was every way most satisfactory to her patrons, and called forth renewed regrets at her departure to accept the position which she has taken in Kentucky."—*Winona Republican*, May 27th. Miss Chase has accepted a position in the Seminary at Russellville, Ky., and will begin her work in the Autumn.

Iolanthe was given recently by the local singers of Oil City, Pa. The Tittusville, Pa., *World* gives Miss Stella Duncan, '88, the credit of a most excellent rendering of her part, and the local Oil City paper says:—

"Miss Stella Duncan, as Phyllis, showed an ability and spirit that won admiration. She had much to sing and say, and she sang and spoke like a genuine artist. Her dramatic ability was strikingly manifest in the special exhibition between the first and second acts, in which, without uttering a word, she portrayed the range of passions—fear, horror, adoration, surprise, jealousy, etc.—so perfectly in gesture, attitude and facial expression, that the house again and again broke into loud applause, and finally called the young artist before the curtain."

"It was the recent privilege of a limited number of Terre Haute's music loving people to enjoy a piano recital given by Miss L. Eva Alden, of this city, a graduate of the New England Conservatory of Music, and an artist of rare ability. Miss Alden possesses to an unusual degree the exquisitely refined sensibilities of a true artist, and added to that the advantage of a liberal education apart from her musical attainments. No student of music can fail to be impressed with the superlative conscientiousness with which she invests her every performance in her chosen art, even to the minutest detail. In the interpretation of those more soulful compositions, Miss Alden (to quote an enthusiastic critic) 'takes up with a reverent hand the music of the masters and executes them with the devout passion of a religious in the performance of a sacred rite of duty.' Her work in the more brilliant styles of composition is no less effective, her execution being marked by a clearness and brilliancy of touch delightful to a musical connoisseur. Certain it is that Miss Alden enjoys an enviable position in the estimation of the musical public. and, may, if she chooses, extend her triumphs in the future if she continues in the practice of her chosen profession."—*Terre Haute Express*, May 12th.

Mr. Edward M. Young, '86, and Mrs. Young have left Yankton College, but have not yet decided where they will go next season. Mr. Young leaves on account of his health. We append the following notice from the Daily Press:

"Mr. Edward Young and wife, of Yankton, Dak., were most agreeably surprised at the close of their school year. Several weeks ago when it became known that they would leave the college at the end of the term, there was a general feeling of regret and an almost universal desire was manifested to give some fitting testimonial of the high appreciation in which they were held by their pupils and friends. Two hundred and twenty-two persons gave substantial expression to this sentiment and a beautiful gold watch was purchased for Mr. Young, and a solid gold bar pin of modern style, with frosted flower and diamond center, for Mrs. Young. The innocent pair were invited out to ride, and to their great surprise were driven to the college, where, at the close of a brief program, Dr. Ward presented the watch and

pin with a few well chosen words in which he referred to the coming of Mr. and Mrs. Young to Yankton, and to the good foundation which had been laid for the conservatory. Universal regret was expressed that they were not able to remain."

Where are the songs of spring? Ay, where are they?
Think not of them, thou hast thy music too.—*Keats.*

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia
Ora Pro Nobis. Piccolomini.

One of the usual songs of pathos, in which a helpless orphan dies to three verses of music, chiefly in a minor key. The connoisseur knows this class of songs by heart. If there is a city street, a snow storm, and a child, (preferably an orphan), in the first stanza, there is a sudden death in the last—always! The body of the song is conventional, but the refrain is effective. Runs to F-sharp Mezzo-soprano.

Good Night, My Love. Geo. H. Hayes.

Rather crude in its progressions spite of the heavy chords with which the accompaniment is garnished. It has too many thirds and sixths, and seems on the whole an ordinary melody masquerading in an accompaniment *à la* Jensen. It is for tenor or soprano Compass E to A. If it were simplified it would be more successful.

Once in a While. Lowthian.

An alto song with violin obligato. Melodious and very simple in its construction. There are sugary passages that remind somewhat of Braga's time-honored serenade.

The Bells of Kenmare. M. F. Cusack.

By the "Nun of Kenmare." A regular "Monastery Bells" production, pretty enough, but rather too tinklingly conventional to suit the musical critic. It may become very popular, however, for it has a chorus, a bell accompaniment, and everything else that the public cerberus demands. It is for middle voice.

The Angel Came. F. H. Cowen.

Again a death in the last verse. There is a terrible amount of mortality in English songs this year. The music is rather below Cowen's level, possibly being written as a "potboiler." It is for alto voice, compass B-flat to D, with optional higher notes.

In One Year. C. Bohm.

A dainty little song with much sprightliness and contrast in its melody and a neat accompaniment. It will become popular and it deserves to. It is for tenor or soprano, D to G.

Absent Yet Present. } A. Strelezki.
Tis Better Not to Know. }

Two songs for mezzo-soprano or baritone. The first is the more original and effective of the two, but both are melodious and singable, in the English drawing-room ballad vein of beauty.

How Do I Love Thee. M. V. White.

Begins with almost Wagnerian ecstasy, has a refined melody and an extremely attractive accompaniment. The compass is especially easy, D-flat to D-flat—an octave only, and in middle register.

Gaily I Wander. Champion.

A very tawdry waltz-song for soprano. The words are entirely meaningless, but not more so than the melody. It is but another instance of the truth of the old French proverb that "what is too foolish to be spoken may be sung."

Dove Song. William Burr, Jr.

If ever there was an abstruse composer in America his name is Burr. The accompaniment of what should be a tender and direct song, (judging by the words), is made more intricate than any of Jensen's. Difficulties are piled upon each other all through the work. It is true that the same kind of criticism was inflicted upon Beethoven at one part of his career, but Mr. Burr does not yet show himself to be a Beethoven. Why will he not write something simple and tuneful to show that he has the musical faculty and then we shall begin to take some of his strange modulations on faith.

Wood Nymph Polka. } C. E. Pratt.
Idylle. }

Two pretty arrangements for mandolin and piano, the second being especially dainty and effective.

Rosalind. Leffingwell.

A regular Folkdance with considerable heartiness, and good contrasts, especially between the trio and the second theme.

Menuet a l'Antique. Paderewski.

Affords some good points for practice in octaves, finger-action, trills and embellishments, but is not otherwise very original

By the Fireside. } Willard Burr, Jr.
In the Forest. }
On the Sea. }

Three piano works to which the fanciful title of "Aeolian Fantasies" is given. The numbers are more straightforwardly intelligible than some of the works of the composer, but they still leave something to be desired in the way of time. There are long modulatory passages without melody and the cross hand passages of the last are pushed to such an absurd length, that the pianist may become narrow-chested as the result of his sea voyage. The works may be useful as etudes.

The Celestial City. } La Villa.
Longing for Heaven. }

Paolo la Villa is well-known as a graceful composer of good and singable works in the Italian style, and these two songs will only add to his reputation. Both are sacred solos. The first is for mezzo soprano or baritone. The second for tenor or soprano. The first is a trifle weak and prolix in its recitative passages but very effective in its two themes and leads to a grand climax *à la* "Nazareth." The second has some of the boldest modulations of the modern school, and is very dramatic in some of its changes, but might be more conservative without any harm resulting.

Cottonfield Dance. J. F. Gilder.

We confess to a hearty liking for the style of this Southern work. Altho it cannot be classed as a great composition it is an eminently characteristic one, and the music of the plantation is about the only true folk-music that America possesses. The work is about of medium difficulty and deserves to become popular.

L' Aveu. (Confession.) A. Strelezki.

Pretty, but not as poetic as some of the compositions of this composer. It is also easier than most of his works being only of the average grade of the sentimental compositions of Lange.

Entr' Acte Gavotte. Gillet.

Not a real gavotte in construction, and its trio seems rather meaningless to us. The whole is rather insipid, but then it must be remembered that the reviewer has had several thousand Gavottes sent to him in the last few years, and is getting weary of the school. The composer who has not written a Gavotte would be rare enough to exhibit in a dime museum.

Remember. Dubois.

This is not an advertisement of a new system of mnemonics, but a pretty little work for piano, rather gipsyish and minor in its character.

Capriccio. Jadassohn.

All the compositions of Jadassohn are worthy of respect (altho he is never so great as when writing in canon form) and this is a worthy addition to his works. The chief theme is not especially original but the subsequent treatment is very attractive. The minor form predominates, and some of the progressions are intricate enough to require a good pianist to do them full justice.

Messrs. WHITE, SMITH & CO., Boston, New York and Chicago.

Dear Face of Mother. Metz.

The watery style of this, and its crudities of progression, suggests that the "dear face" of a harmony teacher would be very useful to the composer for a few months. It is not filial to write such music.

Daphne's Cheeks. J. B. Campbell.

A pleasant setting, with swingy refrain, of Besant's pretty poem. The melody is attractive, the harmonies original even if occasionally a trifle too bold. It is for tenor, from D to G.

Mother is an Angel Now. Skelly.

Such meaningless music and trivial (altho correct) progressions, make one wish that the composer were also "an angel now."

Cigarette McCarty. Lyons.

What a pity to spoil nice white paper by printing such stuff upon it. The first part, which is stolen bodily from a favorite song, is the only attractive portion of the work; but the song will become popular on the minstrel stage, if only because of its inanity.

Evelena. C. A. White.

A tuneful trifle of the popular sort which this composer, who has earned more money by composition than Beethoven ever did, always writes. The words are more than usually distorted, and ungrammatical. After telling the false one to whom he is warbling, that

"This bitter anguish you may know,"

he rather puzzlingly adds:

So in joy forever dwell!

There are other slips of marked character, but for all that the work will be as much of a gold mine as Mr. White's previous songs.

If You want to know the Secret.
At Last we are Alone. Duet.
Love is a Queer Thing.
My Love is like a Lily Fair. Baritone.
Two Birdies with their Feathers. Duet.
You shall be Rich. Duet.

Stahl.

Gems from the opera of "Said Pasha." They are light, rather conventional, but all singable. We have previously reviewed the afore-Said Pasha. The overture to the work is also published by White, Smith & Company.

Madeline. Transcription. C. D. Blake.

The conventional piano transcription with arpeggio fireworks scattered almost all the way through.

Sounds from the Ball. Gillet.

An effective arrangement for violin and piano by Ambrose Davenport. Will form a good and pleasing recreation for young students.

Surely. Behrend.

Very pleasing in melody, and effective enough in its accompaniment, and will become a favorite drawing-room ballad. It is for soprano voice, A being its highest note altho the tessitura is rather high.

The Breaking of the Day. Pinsuti.

A good song by the late composer. It has a refrain of the melodious type which Milton Wellings uses so freely. It is for tenor or soprano voice.

I Guess Not. W. Neville.

A topical song with music of a little better type than is usual in the lower walk of art. The words are the usual ephemeral rubbish.

The Pigs are in the Clover. L. Marshall.

Pure, unadulterated and unmitigated trash. It is not even a song about the new puzzle that has done so much to aid profanity, but is an old affair with a picture of an angel playing at the game, on the title page. If the angels were to attempt this puzzle even the harmony of the celestial regions would disappear.

Musical Bells. Mack.

Good only for people who desire a tinkle, those who desire ideas in music need not trouble themselves to look through this.

Little Fishermaiden Waltz. Waldmann

The rather threadbare melody is here turned into a waltz for violin and piano by Ambrose Davenport

Je suis pret. "I am Ready." Galop. Lafuente.

A rather showy galop of the Ketterer style, for four hands. Such a rhythmic work, however, need not be studied loog be-four-hand!

Boulangier's March. Desormes.

The march of the terrific general who seem to be the *enfant terrible* of French politics, is here appropriately turned into a bass solo by B. M. Davison.

Maritana. Sydney Smith.

The tuneful opera is here dished up in a tuneful piano transcription. Everybody knows the style of Smith's piano transcriptions and we can therefore spare ourselves the exertion of describing the tremolos, arpeggios, etc., etc.

Marguerite. Romanza. White.

C. A. White's romanza is here well transcribed in an easy manner for violin and piano, by Ambrose Davenport.

Messrs. A. P. SCHMIDT & CO., 13 and 15 West Street, Boston.

By the Brook's Side.
Attraction.
All Things To-day.

Arthur Weld.

Quite a pretty addition to the repertoire. The little, horn phrases of the accompaniment of the first, are effective, tho simple. The second contains many secondary seventh chords in its accompaniment, but is not at all dissonant in its general effect. The third is short and simple, but all three have pleasing melodies and a poetic style. They are for soprano or tenor.

A Bonny Carl.
A Warning.

G. W. Chadwick.

The first is a pretty Scotch song, the second a very capricious but dainty song in folks-tone. Both are for middle voice and show that Mr. Chadwick is writing more spontaneously than ever. The second song will undoubtedly become very popular.

Still With Thee, O My God. Marston.

A duet for soprano or alto voice. It is sacred in its character, as its title indicates, and has the mellifluous character of an Abt composition.

Song of the Rival Maid. M. R. Lang.

A setting of one of the poems of the cyclus of Werner's "Lieder aus Welschland" (Trumpeter of Säkkingen,) which is very harmonious and melodicalbeit entirely different from Grädener's setting of the same subject. It is for soprano or tenor voice.

Menuet. Godard.

At the Spinning Wheel. Löw.

Menuet. From Trio, Op 25. Beethoven.

Three classical reprints which are edited with the care that marks all the editions of foreign works published by A. P. Schmidt & Co.

Russian Dance.
Pas Seul a la Gavotte.

C. F. Dennée.

Both of these piano pieces can be recommended to teachers, for not only do they make good studies of style and expression, but they are refreshingly original, having good themes in excellent contrast, and the Russian Dance being especially dashing and bizarre.

Danse Polonaise. F. Gottschalk.

The usual rhythmic fantasie for piano, affording good practice in choral playing, skips and crisp touch. The themes are attractive and in good contrast with each other.

Messrs. NOVELLO, EWER & CO., London and New York.

Three Sacred Songs. G. F. Cobb.

"The Angel's Song," "On recovery from Sickness," and "Easter Music," are the titles of these three songs for middle voice. All three are fine works altho the composer repeats himself rather freely in the first one which is too prolix. The second is, to our mind, the best of the set, richly harmonized, and full of reverent feeling, but the Easter song has also a thrilling amount of power and beauty, recalling the pomp of Faure's "Palm Branches," altho the harmonies are simpler.

Messrs. BROWN BROTHERS, Trenton, N. J.

Meditation. Tomé.

Andante Yrazoso. Lysberg.

Offertoire. Brown.

Three works for a small church organ of two manuals. They are very simply registered, and the pedalling is of the easiest. The two first named works are arranged for organ by Mr. J. N. Brown, and the last is a free treatment of a theme by Heller, in variation style. The arpeggio work at the close gives a florid effect which is attractive.

Mr. HARRY E. JONES.

Will You Love Me Still, I Wonder. Jones.

This mysterious piece has no publisher's name and no place of publication marked upon it. "Will you love me still?" Well, judging by the modulation on page 4, we would love the composer still—very still! But the last page contains some good thoughts, and we may hope that he will do more equal work as he gains experience; at present there is too much conventionality in some of his work.

L. C. E.

Leader (to Mr. Jones, who has been invited to sing in the choir on the strength of a rumor of similar metropolitan experiences): "Mistah Jones, if you please kerry de air, I try de basso on dis 'Gloriah.'" Mr. Jones: "I pr'vides de air fo' no one's solo. Un'erstan,' sah, I didn't come heah in de capacity ob a organ blower, an' doan op'rate de bellows fo' no one, if yo' please."—*Harper's Bazaar.*

Sympathetic Old Lady.—"Oh, dear! I do so feel, Mabel, for that poor man with the long trumpet. (She must mean the trombone in the street band.) All through the piece, dear, he's been trying to fix it right, and he can't do it, poor fellow!"

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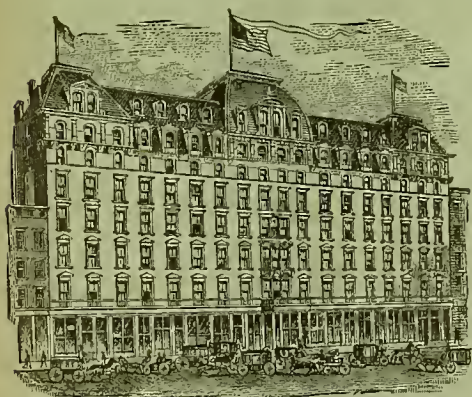
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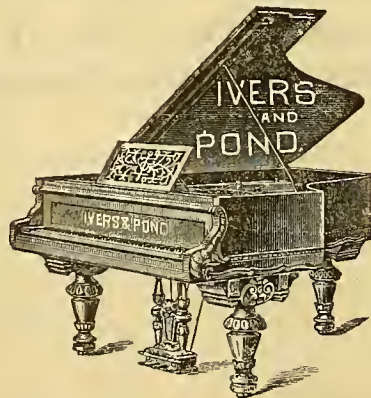
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BOSTON MUSICAL HERALD.

Vol. 10.

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No. 8.

Mid all the chords that vibrate through
Earth's strangely chequered dream,
There runs a note whose gentle tone
Is heard aright by him alone
Who lists with care extreme.—*F. von Schlegel.*

It is very gratifying to learn from many sources of the interest which the Reading Course has awakened, and the profit which its pursuit is bringing to our earnest readers. A new field will be entered with the September Number. We have been especially interested in the reports of the success and pleasure attending the organization and conduct of Musical Reading Clubs. Such a report from Steubenville, O., just received, reviews a recent program in which the discussion of a topic of importance to musicians, awakened the greatest interest and won for all the greatest advantage. We appreciate all the encouraging things said about the HERALD, and the welcome it meets with everywhere.

The highly successful debut recently made in Paris, by a Boston lady, Miss Emma Eames, adds another wreath to the many laurels won by "Our Girls" in foreign lands, and gives increased significance to the prophesy which has been made, that America is destined to furnish nightingales for the world. The list of "Yankees" who have won the world's attention and applause in the field of song, is not small now and it is being rapidly augmented. All this means an ever increasing interest in art in this country. It is said that Gounod is enthusiastic over Miss Eames' interpretation of "Juliet"—and Boston sends her a hearty "well done," "Bravo."

The Harp is by common consent supposed to be the musical instrument of the angels, and many a clerical metaphor has been made regarding "the celestial harps," "the golden harps," etc., etc. The metaphor is probably taken by very few as a fixed truth, but is nevertheless to the musician an interesting and also a reverential one. At the time that the Scriptures were written the harp was the finest instrument possessed by man, and in ascribing it to the angels an effort was made to represent the music of Heaven by the noblest tones of earth. Were we to imagine celestial music to-day it would be the roll of heavenly orchestras, and some of the old Italian painters scarcely made a musical error in depicting their angels as playing on violins. The violin is the noblest earthly instrument, and is far beyond the harp in its representation of bliss. Meanwhile Schumann and Berlioz (in "Faust") have used the harp to picture cele-

tial joys, while Wagner has used the violins in a soft tremolo in highest positions, combined with sweet tones of wood wind. Nevertheless association of ideas is much in music, and the harp must always call up the idea of heaven in the minds of many.

If a person used to the orchestra of to-day could have stepped in at the performances of the orchestras of A. D. 1600. he would have been more than a little astonished. Guitars, Regal organs, Clavicembali, and many instruments foreign to modern ideas would be found. Yet even since that time there have been many combinations made with instruments that are quaint enough to chronicle. Bach, for example, used obsolete oboes (the oboe d'amore, and the oboe di caccia, among others), and also invented a small 'cello, for which he wrote a concerto, and which he called the Viola Pomposa. The trumpets used by Bach and Handel were also of smaller size and narrower tube than those used to-day. Among the curious scores of the last century we may also mention an opera by Mehul entitled "Uthal," in which (at the explicit request of the great Napoleon), the violins were omitted, their parts being taken by the violas. The effect must have been exasperatingly dry (the viola is quite dull in the upper register), for Gutry, the composer and wit, exclaimed after the first act, "I would give a thousand francs for one violin tone!"

What a boon it would be to the rather impecunious and unthrifty composers, who are often at the mercy of every publisher and manager, if Congress would pass certain laws for their protection. At first sight it seems impossible that a man who is careless in business matters can be helped by law, but the thing has been done, and very successfully too, in some directions, in France. It is in operatic production that that country steps to the musicians' assistance. The composer there can sell the right to produce his work, but he still reserves a royalty in it, and receives his *tantieme*, or tithe of the receipts, every time the work is presented. What a help such a law would have been to the composers of Germany! Mozart, instead of being buried in an unknown grave, and Lartzing, instead of dying a pauper, would have been rich, and left large fortunes behind them. As yet we have not needed such a law very much, for operatic composers were by no means legion; but the time is very near at hand when some sensible legislation for the musicians of America will be beneficent, and perhaps the American Government can borrow a hint or two from France in the matter.

What a pity that there are so few good viola players in existence! The viola has always played the part of a poor relation among the stringed instruments. It is crushed out between the violin and the violoncello. Almost every orchestral player takes up the viola as an addition to the study of some other stringed instrument, generally the violin. As a consequence, not only are there very few skilled players on the instrument but its repertoire is a very limited one. The Sonata by Rubinstein is one of the leading works for this instrument, but best of all is the famous Childe Harold Symphony by Berlioz, in which the viola takes the leading part, and becomes the personification of Byron's melancholy hero, for which its dreamy, sombre, and brooding character exactly fits it. We believe that the viola has not yet attained the prominence that it ought to have. Some day a great artist upon the instrument will arise, and then its full powers will be known. A similar revelation was once made upon an humbler instrument—the Kettledrum—which was performed by an invalid of the orchestra until Pfund of Leipsic gave it prominence by showing what could be done with it. Who will be the Pfund of the viola?

Schumann acted most wisely when he divided his musical criticisms as if they came from three different persons, "Florestan," representing the radical, the fault-finder and the satirist, "Eusebius," the tender apologist, and "Master Raro," the compromise between them. Every musical reviewer is at times brought face to face with the thought that different musical works must be reviewed from different standpoints. One feels that the thousand and one Gavottes of the day are not to be judged according to the standard which may be set up for a Sonata or an earnest Cantata. There are works of lower level than the Gavottes also, which demand the use of another weapon—ridicule. The various Bunting Marches, Snagsville Polkas, and almost the whole tribe of "song and choruses," cannot, as a rule, be treated in either a serious or a respectful manner. Often they are as correct as if measured with a plumb-line; the barque of harmony stays so near the shore that it cannot upset. Such works cannot be picked to pieces on technical grounds, even where errors exist it would be breaking a butterfly on the wheel to expose them. It is only sarcasm and parody which can fittingly expose their weak thoughts, and place them on the low level where they really belong.

Spite of the musical tendencies of the ancient writers, and of the musical books of Vitruvius and Bæothens, we have no remnants of the actual music of any of the old races. The music of the Greeks, Romans, Hebrews, and Egyptians is as much guesswork to us as ever it was. The three hymns—to Apollo, Memesis and Calliope—which were discovered in a monastery in Messina during the 16th century, are at best of doubtful antiquity, and can scarcely be said to represent the true music of the ancient Greeks. For the musician there is a special interest attaching to the excavations at Pompeii and Her-

culaneum, for it is here only, if ever, that the key to the mystery will be discovered. Undoubtedly some of the rich Romans who dwelt in these cities possessed musical libraries, and musical instruments, and there is at all events a possibility of these yet coming to light. It must be borne in mind that not one-half of Pompeii has yet been uncovered, and practically nothing of Herculaneum. The latter city presents great difficulties in the matter of excavation, being buried much deeper and more solidly than Pompeii, and having besides a populous modern city built above it, but for just these reasons there is a chance of discovering things in better preservation there, and Herculaneum may yet make the modern musician acquainted with a musical system that at present seems to have vanished from the earth.

MISERS AND SPENDTHRIFTS IN MUSIC.

Artists are proverbially impecunious and spendthrift, yet there have been exceptions which stand out in glaring contrast to the extravagant generosity which is characteristic of almost all of the tribe. Naturally in the older days, when the position of the musician was a very humble one, thrift was forced upon him in a manner that admitted of no evasion. *Tempora mutantur!* How old Bach would have stared to have seen a musician as well off as Wagner was. Bach lived in the most modest circumstances, in Leipsic, with a family of a score of children, and a most faithful and amiable wife. When he died the utmost economy could not keep the widow out of the poor house, where she died. Of his sons, Wilhelm Friedemann Bach was a spendthrift, and most dissipated to boot. He died in the gutter, at a disreputable old age. Philip Emanuel Bach was careful and prudent, and although not rich, died in very comfortable circumstances. Burney speaks of a visit to him in the last century:

"When I went to his house I found with him three or four rational and well-bred persons, his friends, besides his own family, consisting of Mrs. Bach, his eldest son, who practises the law, and his daughter (the youngest son studies painting at the Academies of Leipsic and Dresden); the instant I entered he conducted me up stairs into a large and elegant music room, furnished with pictures, drawings and prints of more than a hundred and fifty eminent musicians; among whom are many Englishmen, and original portraits in oil of his father and grandfather. After I had looked at these, M. Bach was so obliging as to sit down at his Silhermann Clavichord. * * * After dinner, which was elegantly served and cheerfully eaten, I prevailed on him to sit again to a clavichord."

The above is certainly a good picture of a well-to-do musician's home surroundings, but the quaintest statement of all is made by Burney (although it is not relative to our subject) in the following lines: "He is learned, I think, *even beyond his father*, whenever he pleases, and is *far beyond him in variety of modulation!*" Certainly this puts poor John Sebastian well into the background. John Christian Bach was a terrific spendthrift, but a very lucky one. He spent a fortune in London, then became

music teacher to the queen, spent another, then died, and his wife received a pension from the royal family which kept her from want.

Mozart was not spendthrift, but that was chiefly because he had no money. When he received any it flew quickly enough, for he was not only generous but he was fond of society, and delighted in festive gatherings. Schubert was the most shiftless of all. When he had money he lived (alas, for the briefest of periods) like a prince, and when it was gone, he existed like a pauper, only to repeat the experience when cash came back again. Once after a period of rather protracted famine, he sold several songs and at once spent the money on tickets for Paganini's concert for himself and friends, at a fabulous price.

Speaking of Paganini leads one at once to the reverse of the picture. Paganini was a veritable miser. The grasping managers for once met their match in him, for he would squeeze them like a sponge. Yet this grasping miser once, at least, gave way to unbounded generosity. It was after he had heard the first performance of the *Sinfonie Fantastique*; not only did he kneel before Berlioz and kiss his hand, but the next day he sent him a check for 25,000 francs! This was so totally different from Paganini's usual actions that many who knew him refused to believe it, and even now some histories maintain that he was only a secret agent in the matter, and that the real donor was a prominent Parisian publisher who desired to preserve his incognito.

Wagner, among modern musicians, was by turns niggardly and princely. At times he demanded the fulfilling of rigorous contracts even where it brought ruin to innocent and too generous men; at other times he would devote large sums and herculean labors to the advancement of art. But he was generally selfish in his most lavish expenditures. Liszt was the true prince in money matters. He received lavish sums, but he spent them lavishly, but never foolishly. His hand was ever in his purse to help some brother artist. Wagner received benefits both from purse and pen, afterwards gladly repaid; Franz owes to Liszt's efforts chiefly that his old age is free from want, for Liszt established concerts, wrote articles, headed subscriptions, and in short gave the great impetus to the public agitation which resulted in the fortune which was thrown into Franz's lap a number of years ago.

With one amusing anecdote of closeness and its revenge we will close. It concerns a much humbler member of the profession than those we have named above. Pfund the kettle-drummer (and Pfund, which is German for "Pound," seems a very good name for a drummer), was rather more than a trifle "near," yet once in a fit of generosity he had lent a brother musician a dollar. Immediately that this rashly generous act had been consummated he repented deeply of his folly. Constantly he urged the recalcitrant debtor to repay. Finally the ingenious borrower determined to pay his debt in a memorable manner. They were both members of the Gewandhaus Orchestra. The debtor obtained a dollar's worth of *pfennige* (a *pfennig* is a quarter of a cent) and

going upon the concert platform just before the beginning of the performance, he arranged the little coins upon the kettle-drum head. Pfund, nearsighted and somewhat in a hurry, came to his instrument; the performance began, a single drum stroke and—crash!—the dollar was scattered all over the platform. Poor Pfund demanded repayment in vain, the exdebtor justly saying that he had placed the money where he knew his creditor would be sure to find it.

L. C. E.

Music religious heat inspires,
It wakes the soul and lifts it high,
And wings it with sublime desires,
And fits it to bespeak the Deity.—Addison.



ROBERT SCHUMANN'S LETTERS.

A rare treat is now offered to the English speaking world in the shape of a volume of Schumann's "letters," translated by May Herbert. The following extracts made by Joseph Bennet from the letters to Clara Wieck will be interesting to our readers, because of the allusions they make to well-known compositions:

"IN DER NACHT" AND "TRAUMESWIRREN."

"None of my things will really do for playing in public, but among the *Phantasiestücke* there is one, 'In der Nacht,' and another, 'Traumeswirren'; they will be out soon, then just look at them." Again; "The 'Davidsbündler' dances and *Fantasie-stücke* will be finished in another week. There are many bridal thoughts in the dances, which were suggested by the most delicious excitement that I ever remember. I will explain them all to you one day." Later: "Have you not received the 'Davids-tanze'? (One copy is in silver print.) I sent them to you last Saturday week. You might patronize them a little, do you hear? They are my particular property. But my Clara will understand all that is contained in the dances, for they are dedicated to her, and that more emphatically than any of my other things. The whole story is a *Polterabend* (Wedding Eve) and now you imagine it all from the beginning to the end. If ever I was happy at the piano it was when composing these." Yet again on the same subject: "Do let me know how you like the *Phantasiestücke* and 'Davidsbündlertänze,' but tell me quite openly, and think of me, not as a lover, but as your husband. I should think you might play 'Traumeswirren' and 'Des Abends' in public some day. I fancy that 'In der Nacht' is too long. And tell me how my *Etudes* were received in Vienna."

THE "KINDERSZENEN."

"I have been waiting for your letter, and consequently have composed books full of things—wonderful, crazy, solemn stuff. You will open your eyes when you come to play it. In fact, sometimes I feel simply bursting with music! But before I forget it let me tell you what else I have composed. Whether it was an echo of what you said to me once, that sometimes I seemed to you like a child, any way, I suddenly got an inspiration, and knocked off about thirty quaint little things, from which I have selected twelve, and called them 'Kinderscenen.'"

They all explain themselves, and, what's more, they are as easy as possible."

"ENDE VOM LIED."

"When I was composing it I must confess that I thought, 'Well, the end of it all will be a jolly wedding,' but, towards the close my sorrow about you came over me again, so that wedding and funeral bells were all ringing together."

"ETUDES SYMPHONIQUES."

"You were wise not to play my Etudes. That sort of thing is not suited for the general public, and it would be very weak to make a moan afterwards, and say that they had not understood a thing which was not written to suit their taste, but merely for its own sake. But I confess it would be a great delight to me if I ever succeeded in writing something, which, when played by you would make the public dance with delight; for we composers are all of us vain, even when we have no reason to be so."

"DIE NACHT."

"After I had finished it, I found to my delight that it contained the story of 'Hero and Leander.' Of course you know it, how Leander swam every night through the sea to his love, who awaited him at the beacon and showed him the way with lifted torch. It is a beautiful, romantic old story. When I am playing 'Die Nacht' I cannot get rid of the idea; first he throws himself into the sea; she calls him, he answers; he battles with the waves, and reaches land in safety. Then the Cantilend when they are clasped in one another's arms, until they have to part again, and he cannot tear himself away until night wraps everything in darkness once more."

THE "CARNAVAL" AND THE "PHANTASIESTÜCKE."

"Dear Clara, I trust you will allow me to make one remark. You often play the 'Carnaval' to people who know nothing at all about me. Would not the 'Phantasiestücke' be more appropriate? In the 'Carnaval' each piece always counteracts the one before it—a thing which every one does not appreciate; but in the Phantasiestücke, one can indulge one's self so deliciously; however do exactly as you like. I sometimes fancy that you sometimes value the qualities which you possess as a girl too little in music. I mean sweetness, simple amiability, and natural simplicity. You would rather have continual thunder and lightning, and always something fresh, which has never been done before. But there are likewise some eternal old traditions and words which must influence us. The romantic element does not depend upon figures and forms; it will always appear if the composer be anything of a poet."

THE "HUMORESQUE."

"I have been all the week at the piano, composing, writing, laughing, and crying all at once. You will find this state of things nicely described in my Op. 20, the 'Grosse Humoreske,' which is already at the printer's. You see how quickly I always work now. I get an idea; write it down and have it printed; that's what I like. Twelve sheets composed in a week—you will forgive me,

won't you, that I have kept you waiting a little while?"

CONCERNING HIMSELF.

"I should like to confide a good deal more to you about myself and my character, and tell you how, sometimes, people cannot make me out, and how I often accept signs of the deepest affection with coldness and reserve, and constantly offend and repulse the very people who have the kindest intentions towards me. I have so often wondered why this should be, and reproached myself with it; for, in myself, I feel the smallest kindness, and appreciate every look, and the faintest movement of the heart; and yet I am so often wanting in words and forms. But you well know how to treat me, and will forgive me, I am sure. For I have not got a bad heart, and love all that is good and beautiful with my whole soul. Well, enough said; only sometimes thoughts of our future come upon me, and I should like our hearts to be as open as the hearts of a couple of children who have no secrets from one another." There is yet another passage which may not be omitted. It explains itself: "One thing more, so that you may thoroughly understand my character. You ask me sometimes whether I could bear household worries. We have no reason to expect any, but, even if we had, and only possessed half of what we have got, it would never make me unhappy. The only thing that could possibly make me miserable would be to owe people money that I could not pay; that really would, but nothing else. I am altogether too poetical for that, though you will not find me in the least careless, and I have proved to you how exact I am in everything for your sake. I am sure you will be pleased with all my domestic arrangements. Would you believe it, the first thing I do every morning is to write down all that I have spent the day before, and calculate it to the last penny. Are you aware that, since 1835, I have kept a great draft-book, in which I give a minute account of every letter written and received?"

The manuscript of a carefully prepared "Review of the Season," which should have appeared in this number, has by some chance gone astray through the mail—but we yet hope we may be able to give it to our readers, in the September number.

THE HARP AWAKE!

Hope on tired heart! The poet's soul
Is like a harp that seldom rings
In this cold world; but longs to rest
Upon the shore where waiting swings
A boat from far off starland seas:—
Where angels wait with folded wings
For notes that will awaken when
The Master's hand has swept the strings.

KIL COURTLAND.

In one city, at least, music is well recognized. In Gloucester many concerts are given at the Town Hall, and the troupes are regarded by the aldermen there with pay-rental care.



WM. H. DUNHAM, Tenor.

The gentleman whose portrait is herewith presented to our readers, is the envied possessor of one of heaven's rare gifts—a pure, sweet, and effective tenor voice. He springs from a musical family, his brother Mr. H. M. Dunham being the well known organist, and early exhibited musical taste and instincts; nevertheless his father purposed that he should enter commercial life, and so after having spent two years in high school, he was sent to Bryant and Stratton's Business College where he graduated with high honors in 1878. During his connection with the above school however, he yielded to his impulses so far as to begin the cultivation of his voice under the instruction of Mr. Geo. L. Osgood, and later under Dr. Alex. Guilmette, with whom he studied for about three years. Since the latter's death he has continued his study under Mrs. Guilmette, Mr. Geo. Parker and Sig. Augusto Rotoli.

The beauty of Mr. Dunham's voice found a speedy recognition and he has met with the most unqualified success both in concert and church work. To this last he has devoted special attention, having been engaged in the Harvard St. Baptist Church, Brookline; the Elliott Church, Boston Highlands; the Shawmut Congregational Church, Boston, and Warren Ave. Baptist Church, Boston, where he was associated for two years with Mrs. E. Humphrey Allen. His last position was resigned to accept the musical directorship in Plymouth Church, Worcester, where he will remain until April 1, 1890, when he goes to accept a similar position in the new Elliott Church, Newton Mass., a field than which a more desirable, certainly can not be found in this country.

It is not too much to expect that a gentleman of fine family, of splendid endowments, of cultured tastes, and of exceptional successful record, should reach a very high standard of artistic achievement and make a worthy con-

tribution to the highest and best development of his art, and this we are confident Mr. Dunham will do.

He will be connected with the faculty of the New England Conservatory the coming year, and command a yet more ample opportunity to make himself felt as an apostle of song, the representative of America's growing contributions to the divinist of arts—the art universal.

MUSICAL READING COURSE.

REQUIRED READINGS FOR AUG.—MUSIC STUDY IN GERMANY BY AMY FAY,|| CONTINUED, TOGETHER WITH—MEMOIRS OF THE EARLY ITALIAN PAINTERS—BY MRS. JAMESON,† UPTON'S STANDARD ORATORIOS,§ AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

Miss Fay's book gives so interesting pen silhouettes of some of the men she encountered, that the sketches promised last month will be certainly looked for by our readers. Here is something about Liszt from the pen of his colossal friend Wagner.

"He who has had frequent opportunities, writes Wagner, particularly in a friendly circle, of hearing Liszt play—for instance, Beethoven—must have understood that this was not mere reproduction, but real production. The actual point of division between these two things is not so easily determined as most people believe, but so much I have ascertained beyond a doubt, that, in order to reproduce Beethoven, one must be able to produce with him. It would be impossible to make this understood by those who have, in all their life, heard nothing but the ordinary performances and renderings by virtuosi of Beethoven's works. Into the growth and essence of such renderings I have, in the course of time, gained so sad an insight, that I prefer not to offend anybody by expressing myself more clearly. I ask, on the other hand, all who have heard, for instance, Beethoven's Op. 106, or Op. 111 (the two great sonatas in B-flat and C), played by Liszt in a friendly circle, what they previously knew of those creations, and what they learned of them on those occasions? If this was reproduction, then surely it was worth a great deal more than all the sonatas reproducing Beethoven which are 'produced' by our pianoforte composers in imitation of those imperfectly comprehended works. It was simply the peculiar mode of Liszt's development to do at the piano what others achieve with pen and ink; and who can deny that even the greatest and most original master, in his first period, does nothing but reproduce? It ought to be added that during the reproductive epoch, the work even of the greatest genius never has the value and importance of the master works which it reproduces, its own value and importance being attained only by the manifestation of distinct originality. It follows that Liszt's activity during his first and reproductive period surpasses every thing done by others under parallel circumstances. For he placed the value and importance of the works of his predecessors in the fullest light, and thus raised himself almost to the same height with the composers he reproduced."

We are indebted to Grove for the above, and also for this clear sketch of Tausig.

|| Price, postpaid, \$1.25. † Price, postpaid, \$1.35.

§ Price, postpaid, \$1.35.

All the above may be ordered through the HERALD.

"CARL TAUSIG, the infallible, with his fingers of steel," as Liszt described him, was, after Liszt, the most remarkable pianist of his time. His manner of playing at its best was grand, impulsive and impassioned, yet without a trace of eccentricity. His tone was superb, his touch exquisite, and his manipulative dexterity and powers of endurance such as to astonish even experts. He made a point of executing his *tours de force* with perfect composure, and took pains to hide every trace of physical effort. His repertoire was varied and extensive, and he was ready to play by heart any representative piece by any composer of importance from Scarlatti to Liszt. A virtuoso par excellence, he was also an accomplished musician, familiar with scores old and new, a master of instrumentation, a clever composer and arranger.

Tausig was born at Warsaw, November 4, 1841, and was first taught by his father, Aloys Tausig, a professional pianist of good repute. When Carl was fourteen, his father took him to Liszt, who was then at Weimar, surrounded by a very remarkable set of young musicians. It will suffice to mention the names of Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joseph Joachim (concertmeister), Joachim Raff (Liszt's amanuensis), to give an idea of the state of musical things in the little Thuringian town. During the interval from 1850 to 1858, Weimar was the centre of the 'music of the future.' Liszt, as capellmeister in chief, with a small staff of singers and a tolerable orchestra, had brought out Tannhäuser and Lohengrin, Berlioz's *Benevenuto Cellini*, Schubert's *Alfonso and Estrella*, etc. He was composing his "*Poèmes Symphoniques*," revising his pianoforte works, writing essays, and articles for musical papers. Once a week, or oftener, the pianists met at the Alte Burg, Liszt's residence, and there was an afternoon's "lesson" (gratis of course). Whoever had anything ready to play, played it, and Liszt found fault or encouraged as the case might be, and finally played himself. Peter Cornelius used to relate how Liszt and his friends were taken aback when young Tausig first sat down to play. "A very devil of a fellow," said Cornelius, "he dashed into Chopin's A-flat Polonaise and knocked us clean over with the octaves." From that day Tausig was Liszt's favorite. He worked hard, not only at pianoforte playing, but at counterpoint, composition, and instrumentation. In 1858, he made his debut in public at an orchestral concert conducted by Bülow at Berlin. Opinions were divided. It was admitted on all hands that his technical feats were phenomenal, but sober-minded people talked of noise and rant, and even those of more impulsive temperament who might have been ready to sympathize with his "Lisztian eccentricities," thought he would play better when his period of "storm and stress" was over. In 1859 and 1860 he gave concerts in various German towns, making Dresden his headquarters. In 1862 he went to reside at Vienna, when, in imitation of Bülow's exertions in Berlin, he gave orchestral concerts with very "advanced" programs. These concerts were but partially successful in an artistic sense, whilst pecuniarily they were failures. After this, for some years, little was heard of Tausig. He changed his abode frequently, but on the whole led the quiet life of a student.

The "storm and stress" was fairly at an end when he married and settled in Berlin, 1865. Opinions were now unanimous. Tausig was hailed as a master of the first order. He had attained self-possession, breadth and dignity of style, whilst his technique was as infallible as ever.

At Berlin he opened a school, "*Schule des höheren Clavierspiels*," and at intervals gave pianoforte recitals, of which

his "Chopin recitals" were the most successful. He played at the principal German concert-institutions, and made the round of the Russian towns. He died of typhoid fever, at Leipzig, July 17, 1871.

Theodor Kullak to whom Miss Fay went from Tausig, was born 12th of Sept. 1808, at Kiotoschin, in the province of Posen. Very early, his bent manifested itself and he was no small musician when in 1842, he began to study under Czerny. In 1846 he became Hof-pianist to the King of Prussia. He was one of the founders of the Conservatorium, at Berlin, but on account of some disagreement with his associate started on his own account the New Academy of Musical Art, also in Berlin. Here Miss Fay found him. He is best known in America through his peerless Octave School. Kullak died the 1st of March, 1882.

The following sketch of Rubinstein is also from Grove.

"ANTON GREGOR RUBINSTEIN, an eminent composer and one of the greatest pianists the world has ever seen, was born November 30, 1829, of Jewish parents, at Wechwotynetz, near Jassy. He received his first musical instruction from his mother, and afterwards from a pianoforte teacher in Moscow, named Villoing. So early as 1839, he made his first concert-tour with his teacher, journeying to Paris, where he made the acquaintance of Liszt who was then teaching in that city, and under whose advice he there pursued his studies. A year later he made a more extended tour, going to England (1842), and thence to Holland, Germany, and Sweden. In 1845 he went to study composition with Professor Dehn in Berlin. From 1846-8 he passed in Vienna and Pressburg, teaching on his own account. In 1848 he returned to Russia, where the Grand Duchess Helen nominated him Kammer-Virtuos. After studying diligently in St. Petersburg for eight years he appeared as a full-fledged artist with piles of original compositions, first in Hamburg and then all over Germany, where he found enthusiastic audiences and willing publishers. From this time his fame as a pianist and composer spread rapidly over Europe and America.

He again visited England in 1857, and made his first appearance at the Philharmonic, on May 18th. In 1858, he returned home again, gave brilliant concerts in St. Petersburg, Moscow, etc., and settled in the former city. At this period he was appointed Imperial Concert Director with a life pension. Thenceforward he worked in conjunction with his late friend Carl Schuberth, for the advancement of music in Russia, and had the merit of being the founder of the St. Petersburg Conservatoire in 1862, remaining its principal until 1867. The Russian Musical Society, founded in 1861, was also his. On leaving Russia he made another triumphant tour through the greater part of Europe, which lasted till the spring of 1870. When in his native country, in 1869, the Emperor decorated him with the Vladimir Order, which raised him to noble rank.

In 1870 he rested awhile, and expressed the intention of retiring from public life, but it was not likely that this desire could be fulfilled. He held the directorship of the Philharmonic Concerts and Choral Society in Vienna for the next year or two, and this was followed by fresh concert tours. Every year the same threat of retirement is made, but the entreaties of the public, and, probably, the desire of providing for his wife and family, bring the gifted genius before us again and again. He has recently extended his tours

as far as the south of Spain, from whence he hastened back for the funeral of his brother Nicolas.

Of late years he has been threatened with the loss of his eyesight, a misfortune caused in some measure by his excessive application to composition; such a deprivation, however, would not prove an over-whelming catastrophe, as his memory is phenomenal. Rubinstein's playing is not only remarkable for the absolute perfection of technique, in which he is the only rival Liszt ever had, but there is the fire and soul which only a true and genial composer can possess. He can play a simple piece of Haydn or Mozart so as to positively bring tears into the eyes of his hearers, but on the other hand, he will sometimes fall a prey to a strange excitement which causes him to play in the wildest fashion.

The compositions of Rubinstein are not yet sufficiently mellowed by time for us to judge them fairly. Their style may be considered as the legitimate outcome of Mendelssohn; there is a fine broad vein of melody which is supported by true and natural harmony, and thorough technical skill. But there is also the fatal gift of fluency, and the consequent lack of that self-criticism and self-restraint which alone make a composer great. Rubinstein has written in every department of music, but as yet his songs and chamber-music are all that can be called really popular, excepting always his 'Ocean Symphony,' which is known all over the world.

Rubinstein's appearance is remarkable. His head is of a very Russian type, massive and noble, without beard or moustache, but with a thick shock of dark brown hair which as yet shows no gray. In general look his face resembles the ideal Beethoven of the sculptors. He is well read, and his very wide travels have given him much knowledge of men and things. His manner is simple and genial, and he has the true modesty of genius."

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

CURIOSITY.—I. What is meant by the "false relation of the tritone," as mentioned in harmony?

Ans.—There is too much ambiguity connected with this subject for a short explanation. The fourth note of the scale naturally descends, under many circumstances, and the seventh of the scale as naturally ascends. Any progression, melodic or harmonic, that plainly contradicts these natural movements of either note is termed the false progression of the tritone. The cases that violate this principle and those that merely seem to violate it are too involved and extended to admit of any one rule covering them all.

HERMIONE.—If you will kindly send your address we shall be happy to answer your questions; but our rule forbids our replying to anonymous letters.

MR. S. E. C.—Are the technicon and the techniphone used in the New England Conservatory? Also what do you think of them?

Ans.—The latter is used, to some extent, and we believe those who have used either of these inventions regard them as valuable. Personally, however, we prefer carefully selected

exercises practised on a pianoforte, that the wrong touch may be instantly announced by the wrong tone, and that the purr tone may give evidence of an improved touch, thus cultivating both hand and ear together. The above named devices do indeed afford some "relief to the rest of the family," as is claimed; but this is not worth considering—put a weight on the soft pedal of your piano and go to work. Our impression is that when one has gone to the expense of buying a techniphone, one naturally devotes more time and care to technical practice than one would otherwise do; and that if an equal amount of careful study were given to the usual pianoforte technique even better results would be secured. Mr. F. W. Hale's Electro-clavier, that can be attached to any pianoforte, appears to us the best of all the inventions in this line.

M. F. A.—I. What finger-exercises, etc., should I give with Loeschhorn, Op. 66? The pupil for whom I ask has had only such as are in Lebert and Stark's Books I and II, and no scales except those in Book II.

Ans.—Just such progressing exercises as we recommended, in our reply to F. L., in the last HERALD; also scales accented on the first of every two notes, the first of every three, four, six, etc.; likewise accented and unaccented grand arpeggios of all major and minor triads, dominant sevenths and diminished sevenths.

2. A pupil comes to me who wishes to learn to play accompaniments. She sings, but has very little knowledge of the piano. She has never had patience enough to learn to play—does everything quickly and at first sight. * * * Gave her Köhler's Op. 151, but she finds this too uninteresting. * * * What is pleasing enough to interest her is difficult enough in reading to draw her attention from her faults that ought to be corrected.

Ans.—Our own course would be to have a frank talk with the lady, telling her just what she needs and why, and asking her if she is willing to give the course a reasonable test. If she is, make her as thorough as possible in fundamental technique, and let her practise easy accompaniments, leading on to harder ones. Music cannot be had for the asking; it must be worked for, and the sooner every pupil realizes this, the sooner will desirable progress be made. The pupil who has not enough character to make a respectable effort is no credit to any teacher, and should be dismissed as soon as real lack of earnest intention is apparent.

C. A. B.—I. Will you give me the names of one or two good selections for two pianos, two performers, of such a character as to please on a concert program—something good but not strictly classical.

Ans.—Chopin, Op. 14, *Krakowiak*; Op. 22, *Polonaise*; Op. 73, *Rondo*; Godard, Op. 49, *Introduction et Allegro*; Schumann, *Andante and Variations*; Jadassohn, Op. 58, *Balletmusik*; Moszkowski, Op. 12, *Spanish Dances*.

2. I would like something also for two pianos, four performers.

Ans.—Wollenhaupt, Op. 66, *Hungarian March*; Rheinberger, Op. 13, *Tarantella*; Schulhoff, Op. 20, *Valse*; Schubert *Marches*, Op. 51.

3. And please name one for three pianos, six performers.

Ans.—We do not find anything of this sort, but you can triplicate any duet, of course. There are several pieces for three players at one piano, however, and among them are *Two Menuetts* by Haydn; *Polonaise* Op. 7, by W. Kramer; *Les*

trois Amis, Op. 349, by D. Kurg; and *Frühlingsnaken*, Op. 70, by Thern. In ordering any of the foregoing, the special arrangement should be specified, invariably.

H. W. M.—Does the expression "Gt. full to 15th" include the 15th? Also does it include the 16 ft. stops on the great?

Ans.—Yes, in each case.

J. B. M.—Will you please give the names of a few *good* marches for the piano, duet form—not too difficult.

Ans.—Schubert, Op. 51 and Op. 53. One of the movements of H. Krause's *Serenade*, Op. 6, is an excellent march. We think there may be a four-hand arrangement of Wollenhaupt's *Concert March*, and likewise of Meyerbeer's *Coronation March*.

H. N. C.—1. Should the short appoggiatura be always played *with* the note in the other hand? If not, when?

Ans.—As a nearly invariable rule, it should.

2. In teaching children, which is better, to allow the fingers to rest on the keys, raising them high at each movement, or keeping them up a little from the keys so there will be less raising of the fingers?

Ans.—When unoccupied the fingers should neither be held touching the keys nor raised noticeably above them, but they should be allowed to hang flexibly over them, quite near their surface. It is desirable, in playing slow finger-exercises, to raise one finger (the one that is to play next) when the finger preceding it falls—not waiting to raise it afterward, as this latter way usually induces a nervous, spasmodic finger-movement that is fatal to pure *legato* playing.

3. I have seen an attachment for the hand and wrist called the dactylion. Is it desirable?

Ans.—Many claim that it is; but we have found no occasion to use one.

5. What do you think of the technicon?

Ans.—Refer to our reply to Mrs. S. E. C. in this number of the HERALD.

5. Is there any book containing gymnastic exercises for fingers? What are good exercises for them?

Ans.—There are two pamphlets giving directions for hand gymnastics for pianists, one entitled Ward-Jackson's *Gymnastics for the Fingers and Wrist*, price fifty cents, and the other, *Finger and Wrist Gymnastics*, by Charles W. Wood, price, thirty cents.

The three things most to be sought in elementary pianoforte work are flexibility, strength and agility. For the first, practise very *slowly* and *softly*, raising each finger as high as possible without a bad position. For the second, use accented finger exercises, scales and grand arpeggios, practised slowly, the accents loud and the intervening notes soft. For the third, practise any short runs as lightly and as rapidly as possible, afterward using any really familiar exercises or pieces in the same way.

E. A. R.—In the third grade of the *Graded Course of Studies and Pieces* by A. D. Turner, which Waltz-Etude in D-flat by Mayer is intended?

Ans.—We are unable to say.

A. H. L.—Is it considered elegant to play a passage marked *glissando* in that way, or as a run?

Ans.—It would be best to follow the composer's intention and play the passage as marked. A graceful piece that may

be studied for the purpose of learning the *glissando* is the *Arcturus Mazurka* by H. Kotschmar.

R. T. S.—Will you tell me how Schubert's *Serenade* is played, Liszt's arrangement? I do not understand why two braces should be connected as they are by the wavy lines.

Ans.—The player is to take his choice between the two, the words on the lower, *Ossia più facile*, indicating that to be the easier arrangement.

N. McH.—1. What is the third pedal referred to in the January number, beside the soft and the damper pedal?

Ans.—The more modern *sostenuto* pedal, so constructed as to sustain a tone (usually in but the lowest few octaves) only if pressed *after* the key is pressed and before the key rises; consequently it sustains the tone of no key that is pressed while this *sostenuto* pedal is down.

2. In C. Halle's Practical Pianoforte School, sections 2 and 3, will you kindly give me those numbers which you think would please pupils?

Ans.—We are unable to refer to this excellent work; but we should somewhat prefer other selections. Halle's whole work is altogether too ponderous and expensive.

3. Would you recommend Macfarren's edition of Clementi's *Gratus ad Parnassum* or Tausig's?

Ans.—The latter, though edited by an acknowledged virtuoso, is even harder than the original and perhaps more useful to some and less so to others. We judge you would prefer Macfarren's.

4. Is there any manual to be used by teachers when teaching Plaids's Technical Studies?

Ans.—Messrs. O. Ditson & Co. publish a schedule by which to study these celebrated exercises.

M. B. M.—1. Please tell me the names of some four-hand pieces for reed organ and piano which is standard and pleasing.

Ans.—Arrangements by J. L. Battmann as follows: *Doux Espoir—Nocturne*; Chopin, Op. 32; *Adieu et Chasseur des Alpes*; Schubert's *Serenade*. Also *Andante* from Beethoven's Fifth Symphony, arranged by Trutschel; *Andante* by Mozart, arranged by A. Durand.

2. Also a song for soprano and one for alto with piano and organ accompaniment.

Ans.—We are not quite sure about the following: *Jerusalem* (sacred), by H. Parker; *The Light of the Land*, by C. Pinsuti (organ *ad lib.*); *Light of Heaven*, by Albert J. Holden.

3. I would like also a duo for two pianos—something good and very pleasing.

Ans.—Schumann's *Andante and Variations*, for two pianos, is a wonderfully beautiful, fascinating piece.

4. Do you know a short cantata or some lovely choruses suitable to be sung by twenty-four school-girls?

Ans.—*Charity*, by F. Abt; *The Flower Queen*, by Edouardo Barri; *Ministering Angels*, by G. B. Allen.

5. What do you think of Mr. Edward Dannreuther's *History of Grace Notes and other Embellishments*?

Ans.—This work has not yet come to our notice, but from the scholarly reputation of the author we should regard it as most excellent authority.

M. P.—Does age alone make a violin valuable, * * * or does constant playing on it for years give it its pure and

luscious quality of tone? Also do age and usage improve the tone of the guitar?

Ans.—Of two old violins equally good at first, the one more used would undoubtedly be the better, partly, perhaps, because of some effect of the vibrations on the ligneous molecules, but quite as much because the constant strain of being in tune adjusts the separate parts more perfectly to one another. Age undoubtedly improves, to some extent, all stringed instruments, provided they are properly cared for.

2. How long would it take a person to graduate in Composition at the *New England Conservatory* and what are the names of the different books in a progressive order as one takes them up?

Ans.—This is wholly dependent upon the ability of each student; as so much is necessarily the result of individual talent. Moreover, a greater facility in one form of writing is shown by one student, and by another a talent of quite a different character.

A. E. C.—1. Please tell me how to finger the second and third measures, left hand, page marked 5, second brace, in *Die Lorelei*, by Perry. I do not know whether to preserve the same fingering or to change it, the stretches are so hard.

Ans.—Inasmuch as the same figures on these same notes have occurred six times before in this piece, we fail to see what perplexes you here more than in previous cases. We should use the same fingering in all of them.

2. Also, in the same piece, next page, the last two measures in the fourth brace I do not know how to finger.

Ans.—If we understand clearly to what you refer, the consecutive notes of these two measures may be fingered thus:—

5 3 2 1 2 3 1 2 3 1 2 3 | 5 3 2 1 5 3 2 1 2 3 2 1 2 5

M. G. O.—Will you please mention two or three good operettas suitable for a quartette club?

Ans.—Possibly something more than a quartette might be needed for some of the following: *Cinderella*, by Abt; *The May Queen*, by Sterndale Bennett; *The Morning*, by Ries; *Song of the Bell*, by Romberg; *Spring's Message*, by Gade.

VOCALIST.—1. Can you give me the names of a few songs, for soprano, with violin obligato?

Ans.—Weil, *Spring Song*; I. Lachner, *Thou Everywhere*; A. Randegger, *Peacefully Slumber*; Reinecke, *Spring Flowers*.

2. Also a few duets for baritone and soprano.

Ans.—The natural range of these two voices is so separate, there are but comparatively few duets written for them; among these are the following: Campana, *Vieni Meco*; Rubinstein, *The Angel*; Smart, *When the Winds*; Reinecke, *May Song*.

3. What book on vocal method do you recommend?

Ans.—None whatever to a beginner. It is far safer, pleasanter and in the end less expensive, to secure at the very first the best teacher you can find; the books may be read later, such as *Vocal Art*, by Delle Sedie, *Voice, Song and Speech*, by Browne and Behnke, etc.

Other answers next month.

S. A. E.

It was not a Music Store, yet the man who entered the millinery store was naturally deceived by the sign, "Fluting done here!" and he got in a pickle-oh.

Music, if it is to be seriously cared for, if it is to have any relation to the deeper interests of life, must be seen to be in close relation to feeling; it must be wedded to the words in indissoluble bonds, for both music and words are but different methods of communicating feeling. —*Richard Wagner*.

THE LOST SONATA.—A Story.

BY EPIPHANIUS WILSON.

"Let me take your arm, please, and we will retire to the music room," said my host and employer rising from the table.

It was the same formula that I had heard for the last three months. I never heard the words without a quickened heart beat and a sense of horror and fright. Would usage never harden me to the experience which every night brought me into that mysterious world which we never approach without terror? That world which when it once impresses the mind profoundly confuses all our notions of common, real things, and makes madmen of us.

But perhaps I had better begin my story at the beginning and leave to the professors of physical science the explanation of it, which I have been told they are quite able to give.

I had lately returned from Europe after completing my musical education, and in New York had found it difficult at first to find a suitable opening in my profession. I was just on the eve of returning home to my widowed mother and sisters, disheartened and cheated of a metropolitan career, when my eyes fell upon an advertisement in a morning paper:

"WANTED.—Companion and amanuensis for a blind person. Must be a good musician. Terms liberal."

The points which attracted me were the qualifications required and the particulars as to terms. To take such an employment seemed indeed a "come down" from my ambitious expectations, but I had arrived at that stage of unsuccess when a man is not reluctant to make a compromise with fortune. I applied for the place and waited until afternoon of the next day for a reply to my application. I was about to give up the matter in despair, had paid my hotel bill and was intending to return home in the evening, when the call-boy summoned me to the office as I was strapping my trunk. Some one wished to see me. It was a coachman in livery. He showed me the advertisement and my answer to it. I acknowledged my identity, and he asked me to step into the carriage which waited outside, and he would drive me to the house of the advertiser who wished to see me personally.

We drove rapidly across Broadway and up-town towards the fashionable Avenues. The carriage stopped at a large corner house. Here I was ushered into the presence of the advertiser, who introduced himself as Mr. Freemantle.

He was a short, rather common-looking man, in a gray suit, and check neck-cloth. The hair had been shaved away in a sort of circle between his lower lip and the under edge of his chin. This had a peculiarly ugly effect. Altogether I was not favorably impressed by my first glance at him, as he stood on the Parisian rug in the large drawing-room with its crowds of pictures, bric-a-brac and statuary spread about with a profusion that savoured of vulgarity. He professed himself satisfied with my credentials, offered me extravagant terms and desired an immediate engagement.

"I have dismissed innumerable applications, Mr. Williams," he said, "because I wanted above all things to secure the services of a gentleman. The relations in which you will stand to me and to my brother will be distinctly confidential."

I bowed, although I could not for my life conjecture what these relations were to be with him—for he certainly was not blind. He explained however that his brother it was who would require my services. I was disappointed to find that the scene of my labors was not the city.

"No, Mr. Joseph Freemantle lives higher up the Hudson. I think you will like Edge Hill. But above all things you must remember that my brother is an invalid. His sight he lost after a severe fever, and we are warned by his physicians that he is affected now with some obscure ailment of the heart. Everything which is likely to excite him is to be avoided."

I promised of course to bear these particulars in mind.

"I wish also to beg of you," he said after a pause, and there was some hesitation in his words, "that whatever you may see, I mean whatever circumstance occurs, whatever appearance" (he emphasized this word) "interrupts your intercourse don't on any account allude to it in speaking to Mr. Joseph Freemantle. I cannot explain more at present. You will soon know what I mean by these hints. I leave the rest to your tact and feeling and to your honor as a gentleman."

I went back to my hotel sufficiently mystified. The generosity of the salary offered me, however, calmed my scruples. But could it be a madman I was to dance attendance upon, or was I intended to be an accessory or a shield to some secret deed of crime or cruelty?

I had little time for such surmisings. Mr. Edgar Freemantle had telegraphed to his brother at Edge Hill that I would be there that same evening. He had also paid me a quarter's salary in advance, and after purchasing a present for each of my sisters and for my mother, I took a train at the Grand Central for my destination.

A carriage and pair awaited my arrival. We climbed slowly the cliff at whose foot the village nestled and on whose crest the house of the Freemantle's was built. Passing through a winding avenue of chestnuts and maples we reached the plateau which had been selected as the site for what was then one of the most picturesque buildings on the Hudson above New York. It had been built after a design of Pugins and resembled on a small scale, a Gothic mansion or hall such as is found on the estates of the European nobility. A sort of quadrangle was formed by two wings set at right angles with the main building with its turrets and cloisters and oriels. At the back was an ancient orchard in which the trees had been pruned and pruned again for more than a century, until leaves and sprays spread fan-like far on high, and below them were the gnarled and angular arms, leafless and gray, crossing each other in all kinds of awkward and grotesque combinations, and between them appeared the vivid green of the turf, as if through the tracery of a gothic window. This orchard once belonged to a Dutch homestead which this present house had supplanted.

A negro servant answered the bell and led me across polished floors of oak and along a wide corridor to a bright room overlooking the orchard. Rugs of some soft blended hues covered this room and deadened our footsteps. On the walls were a few sketches by Church, and a master-piece of Meissoniers. A copy of Guido's Magdalen hung over the highly carved mantel piece. I detected in the air a smell of ether and of some other more sickly drug, and words of greeting conveyed the first intimation that I was face to face with my employer.

"Excuse my rising, Mr. Williams," he exclaimed in clear and cordial tones, "but believe me, I am very glad to see you, and hope that we shall soon be good friends and pleasant companions."

This at any rate was reassuring, and I replied in tones of equal cordiality as I received his outstretched hand.

He was a little man, smaller than was natural to him through the attenuation of sickness and the deep stoop of his shoulders which amounted almost to a deformity. He wore dark blue spectacles, and this enhanced the ghastly pallour of his face. His arched eyebrows, and that peculiarly sloping and narrow though high forehead, added to a prominent nose, produced the physiognomy so often found in men of high musical talent and sensibility. But what struck me most of all was Mr. Freemantle's cheerfulness, I should rather say cheeriness. He seemed to take the keenest interest in politics, even the paltry ward politics of New York City. He would confirm his observations with many an anecdote and then laugh heartily at his own wit.

The sombre misgivings with which I had started from New York gave way after half an hour's conversation with the blind man.

"I think we shall get on famously together" observed my host as we sat down to the dinner table. "You are the very man I have been seeking for years. A pupil of Meyer you said, didn't you? Ah! I knew him when he was just beginning his career. You shall play for me his Symphony in F after dinner. Music *after* not *with* the banquet is the best rule: and I know you will play it well. I am not strong enough now to play myself, and it puts me in a rage to hear ordinary players murder a masterpiece."

We lingered over coffee and cigars till the clock on the mantel piece chimed nine.

"Let me take your arm into the music room," he said at length, rising from his chair.

How light yet frail he seemed as he leant upon me and chatted and laughed all the way down the long corridor to a room at the extreme end towards which he directed me.

He took a key from his pocket and without hesitation or difficulty turned it in the lock.

I had not seen the music room before. At present it was in darkness, excepting that pair of wax candles burned in sockets of silver before the keyboard of a tall organ, whose pipes soared away far up and beyond the narrow circle of illumination.

"Has the servant man lit the candles?" enquired the blind man.

"There are two lights on the organ," I answered.

"Well you can light as many more as you desire," he said, disengaging himself from my arm and quickly moving to an arm-chair which was placed near the side of the organ in such a way that the occupant of it would fall under the range of the player's eye.

The room, or rather hall, was of large dimensions, and was evidently chosen for a music chamber, or perhaps built expressly, in proportion with the huge instrument at its upper end. Probably the organ was Mr. Freemantle's favorite instrument. I lit cluster after cluster of lights, and then for the first time realized the strange character of the apartment. It was windowless, but at intervals along the walls there were deep alcoves with seats in them, and musical instruments of various sorts were strewn on tables and divans. Two or three pianos were ranged at the other end of the room facing the organ.

I tried several of these instruments, at Mr. Freemantle's request. They were all of fine tone and power. Then he asked me to play him a passage from Verdi on a Stradivarius of which he was justly proud. At length he called me to the

organ. A tattered piece of music, yellow and well-thumbed, was spread out above the manuals. It was a single organ fugue of Bach's, printed years ago.

"Please to play me this fugue," he said.

Then Mr. Freemantle took his seat on the chair beside the organ, with a serious and melancholy air such as I had not seen on his countenance before.

Turning the handle of the hydraulic valve which worked the bellows, I ran my fingers over the keys. All was in perfect condition; tone and compass were superb. I felt somehow that I was on my trial before a critic of no mean acquirements and I launched myself with a beating heart upon the tangled path of melody which the theme and fancy of the great master prescribed.

I was wrapt up in the execution of this most difficult and complicated piece of music, was repeating in delicate and softened harmony the plaintive air, now like the thunder of a whole orchestra reproducing it again and again, and farther on bringing it out with thrilling and long drawn intonations, that died away only to be followed by a surging volume of piercing sound that filled the chamber from wall to wall and from floor to ceiling. I had not turned my eyes from the score hitherto, but ventured one moment to do so, while I pursued the execution of the majestic piece. The sight that met my gaze as I did so first surprised, then filled me with indefinable dread.

Mr. Joseph Freemantle was seated with placid face and clasped hands drinking in the music with an expression of complete absorption. There was no smile upon his lips, but rather an expression of subdued pain and despair. Yet with one long finger he tremulously beat time to the music.

By his side I was startled to see a companion. I did not know whether any one but the servants and ourselves occupied the house, but this certainly was no servant. I was a lady.

I was carried away on the swift, eddying tide of a difficult passage too quickly to be able to do more than catch a glimpse of her. I saw enough in one brief moment to discover that she was beautiful, that her form was cast in the soft and tender contour that never survives early youth. Her small head was thrust forward a little, so that the dark piercing eyes might be turned upon the pale and unconscious invalid beside whom she sat, in a glance of pity and deep feeling. She was all in white, with a scarlet ribbon in her black hair.

Many thoughts passed through my mind as with eyes fixed intently on the score I transferred its melody to the keys. In the dim light of the wax tapers I thought it possible that I may have been mistaken. Could I have taken some picture, some portentous combination of light and shade, furniture or drapery, for a human face and form? As the impetuous torrent of music dashed along under my feet and fingers, and the finale was only a page off, I ventured to steal another glance towards my host, or perhaps I should say my employer.

He wore the same expression of painful attention as before, and by his side in the faint light could plainly be seen the same companion—a lady in white; a lady of such airy loveliness, of such delicate grace as is seldom seen excepting in a picture or in a dream. I had only a second or two to receive these impressions, and when I pressed out the final chords of the piece and turned towards my auditor, Mr. Freemantle sat alone beside the organ. He remained silent for some time afterwards, as it wrapped in thought. I asked him if I should continue playing.

"No more," he said quickly. He seemed surprised, almost irritated at the question. At a sign from him I gave him my

arm, and with this support he tottered towards the door. For the half hour during which I sat with him that evening he was peevish and low spirited. I was astonished at the change he exhibited in his manner from the gayety of the afternoon. Had I played to his liking? From many words he let drop I felt satisfied on this point, and put down his change in mood to the caprice of an invalid.

I thought a good deal that night about the music room and slept but little. At breakfast next morning I said nothing to Mr. Freemantle concerning the matter. This was in accordance with the hints his brother had given me. My host had quite recovered his good spirits by the morning. I felt sure he was quite unconscious of the lady's presence by his side the previous evening. To me the whole matter was a mystery.

I had told him on my first arrival that I must go home for a day or two before taking my permanent abode at Edge Hill. On the day after my first performance he seemed quite prepared for my departure. Then in the plainest terms he praised my skill on the organ.

"Bach they say is too elaborate. Yes, he is too elaborate for the soloist, but not for you and me, Mr. Williams," he observed. "And so you are going to leave me for a day or two. Do come back punctually. I shall live in the hope of your quick return. I have keenly enjoyed these few hours of our acquaintance." He proceeded to enquire about my home, my sisters and my mother. He was actually charmingly agreeable.

"You will return then in three days," he said smilingly, and he wrung my hand almost affectionately and I left him.

I was back at Edge Hill for dinner on the day stipulated. Mr. Freemantle gave me an effusive welcome. Then we had a pleasant dinner and after a cigar withdrew to the music room.

(To be continued.)

CHURCH MUSIC.

A VOICE FROM THE PULPIT.

"Music is neither English nor Welsh, nor French nor German. It is a speech we all understand. It is a kind of universal tongue, which can touch all men in every land.

Thomas Fuller, (the Shakespeare of the pulpit), once said: "Music is nothing but wild sounds civilized into time and tune. Such the extensiveness thereof that it stoopeth so low as brute beasts, yet mounteth as high as angels. For horses will do more for a whistle than for a whip, and by hearing their bells jingle away their weariness.

Music is the sweetest secret man from nature ever stole. Nature is full of music. If we had an instrument to help the ear as the microscope helps the eye—a magnifier of sound—it is just possible that what we call silence is musical.

Some one gave this definition of silence: "Silence, is music *asleep*."

Ah, it may be that silence is music *awake* could we have but a sense keen enough to catch the strain, and the music of the spheres may be not only a pretty poetic conceit, but founded upon actual fact! All things are musical. The hum of the bee, the laughter of the torrent, the rolling bass of the thunder peal—what are these but sounds of the great anthem of creation?

The stars of morning sang; the trees of the field clap their hands, and the beautiful sounds of nature, as well as the beautiful sights, send every thoughtful man back away to God.

Music always is a very powerful influence. How the songs of the Troubadours soothed the barbarians of the Middle Ages! How the marches of Crusaders swept like tornadoes over the countries of Europe!

The Bourbons were more afraid of that thrilling French anthem the "Marseillaise" than of all the armies of Europe. The Waldenses and Huguenots, going bravely to the stake to die for their faith, sang praise to God, beginning it on earth amid the roar of crackling faggots, ending it in heaven amid the Hallelujahs of the saved!

Luther's chorales were as powerful as his sermons. John Knox did enormous work in Scotland, but he was helped, mightily helped, by the music of the dear old Covenanters, whose praises rang among the hills of Scotland on many a stormy night.

God's people have always found refuge and help in sacred song. Martin Luther and Philip Melancthon had a habit, when the heavens were black and the storm was beating, of running to the 46th Psalm, "God is our Refuge," etc., and there they sang all their fears away.

In some places it is supposed to be simply a convenient arrangement whereby the preacher (poor man!) may stop to take his breath. In other churches music is reduced to the least possible minimum. A homoeopathic dose of music will just suit some people. But we are getting wiser day by day.

When a student I remember preaching in Cardiganshire to an audience of farmers and their workpeople and there was an unfortunate harmonium in the gallery. It had not been used for three months, but with the strange preacher coming, they thought it was well to appear in all their glory, and so they imported a friend from a distance of three or four miles to play. I gave out the verses. The man at the machine (as they called it) upstairs began to play, whereupon half the congregation dropped on their seats again as tho they had been shot. By-and-by I found out the secret. There had been quite a civil war over that organ, and fifty per cent. of my dear people "struck." They were not going to praise God by machinery! Of course these prejudices die hard. A dear good old deacon in my first charge (he is in heaven now) would have no truce at all with our American organ; and on one occasion the piano used on Saturday night, which he regarded as a natural enemy, was shunted into a corner of what is called the "big pew"—a kind of House of Lords for the deacons who sit close up to the pulpit, (to keep an eye after the minister, I suppose). This dear old mau raged when he saw the piano there, modestly concealing itself under a green baise covering.

Well, my dear old deacon was born on the wrong side of the Deluge, after it instead of before it.

But now, when all is said on that side, let us avoid the other extreme. The old people thought they must boycott the art of music in every shape. Give us the spirit, they said. We agree with them. But cannot the art of music become a handmaiden in the temple of God? Cannot the art be baptized in the name of the Father, Son and Holy Ghost, and be a holy priestess to serve at the holy altar of praise?

If I am to choose between the spirit of praise on the one hand, and the art of music on the other, I decide at once in favour of the spirit of praise; but I contend, dear friends, and I have living proof of my contention that the holiest spirit can be wedded to the best art.

Of course, we have in our hymn-books a lot of versified rubbish that we never sing, and there are dear old tunes which our grandmothers used to sing that may well be allowed to sleep the

sleep of the just. We are glad that our treasury of sacred words and music is being continually enriched.

Carlyle said of shallow men: "They speak from the teeth out." It may be true of the shallow worshipper that he, too; sings "from the teeth out."

That is not praise. A mere artist does not praise God. A bare professional, who sings for hire, cannot be a worshipper. I hold that every singer should be a worshipper, and as I said in this pulpit before, I would as soon ask a low comedian to preach in this pulpit as ask a mere naked musician to lead our sacred song.

It is an honourable and also an onerous office. They say in Wales that three devils vex the church, and one of them is the devil of music. Singers are said to be "touchy." (I have not found them so). They will tumble headlong over a semiquaver. Dear friends, let the crochets be all in music, none in ourselves, and to that end let us keep well in front of us that all praise is an offering to God, and to be acceptable to Him it must be offered with pure hearts and clean hands." Rev. T. E. Davies, in the *Nonconformist*.



THE RELATION OF ART TO LIFE.*

BY REV. GEO. L. PERIN.

Young Ladies and Gentlemen:—I am asked to speak to you a few concluding words as you go out to-day from this school which honors you with its diploma. There are surely a few things that I may safely assume. Among these, that you will remember the teachers with whom you have studied here with reverence and affection; you will remember your Alma Mater with profoundest gratitude and be loyal to her as a child to a mother. Assuming these things I want to say a few words to you about *life* for after all that is what all this work that you have been doing means. If it means less than this you will go forth to be a poor mechanical, perfunctory artisan, instead of a broad life-giving artist. No industry is an end in itself, life is the end of all learning and all industry, and every study and every work ought to make for life. May I not assume then that this is your ambition, that you are thinking of how to live? That you are here with this thought? That to-morrow you will take hold of life in the same spirit and with the same end? If I may assume this, then may I go a step farther and assume that whatever you do, whatever your work may be it will in the nature of things result in larger life?

For example let us take a pursuit that is as near universal as any other—money making. I am ready to believe with Johnson that "men are seldom more innocently employed than when making money." Money may be a very faithful handmaiden, its ministry is very far reaching, and I honor the man who is trying to multiply his power with this marvelous instrument.

And yet tho it may seem paradoxical I am ready to declare that there is nothing in its nature to produce happiness. That instead of filling a vacuum it often makes one, that tho it may satisfy one want it doubles and tribles that want in some other way. I am ready to say with the one of old, "Better is little with the fear

*From an address before the Class of '89, New England Conservatory of Music.

of the Lord, than great treasure and trouble therewith." How then are we to reconcile this apparent paradox? Is it that the thing itself is evil? I have already declared my conviction that it is not. That on the other hand it may be a means of larger life, yet it is not always so, but is again and again an instrument of degradation and sin. The real fact is this, that *money makes for life when the soul has some chemistry to transmute it into life*, and not till then. Give a man this golden instrument of life; how it ought to multiply his power for good; how it ought to enlarge his opportunities; how it ought to broaden his generous impulses; how its use ought to elevate and sweeten his sympathies. It does all this for many a man, but many another man it makes poor and narrow in spirit, makes small and mean in his affections, seems indeed to contract his whole nature. In the one case there was the moral chemistry to transmute this wonderful force into life. In the other the force was larger than the man, and made him somewhat less a man.

Or take an illustration that touches the recreations or sports of men, and no one but a puritan can doubt that these have a legitimate place and really tend to life. Take for example a man's relation to the horse. Some of the happiest hours of my life have been found in the company of horses. Give me a fine intelligent horse, who has just enough of the human about him, strong, active, with fine courage, instinct with life, eager for human companionship, with magnetic movement, place me upon his back and turn us loose upon the plain, or among the hills or mountains, and all the bounding joy of boyhood shall be mine; the heavens shall open, everything in nature shall find a voice of praise, I shall feel more a man, and God himself will seem nearer.

Such is the magnetic influence of this noble animal upon me, and I do not wonder that the ancient poet pictured steeds as the companions of the Gods in heaven. I can't afford a horse in this world, but somehow I hope they will be in heaven, and a little cheaper there. This is one side of the picture. The other is, that of all the demoralising influences in modern sports the horse seems to be just about the worse. It seems to me almost marvelous sometimes how good a man a horse can spoil. And the very nobility of the creature seems to be an active agent in the rapid destruction. I need not ask the childish question if it is wrong to own and use a horse? The horse is one of God's noblest creatures, and has been a mighty civilizing and humanizing agent. But as a recreation or sport not every man can afford to use the horse; it becomes an evil influence in some men's lives; they have not the manhood to stand an association so electric. To a greater or less degree the same is true of all our recreations and amusement for the most part they minister to life; they do for life what the high lights do for the picture; they give variety and brightness and expression.

So we say they minister to life, but they do not always do this; they are the death of some men; they stand in the place of shadows, they degrade, they narrow, they kill. What then, shall we condemn them? Not at all we should rather teach men how to use them. The house carpen-

ter comes to a great pile of lumber and timbers and goes to work. He cuts, and hews, and bores, and mortises, and selects, and rejects, and puts piece after piece together, throws piece after piece away and thus works away till by and by the pile of lumber is turned into a house of fair proportion. But if I had gone to the same pile of lumber and worked twice as hard as he for three years, it never would have turned into a house. The lumber has the same thing in it for one man that it has for another. But the carpenter has in him just the faculty I haven't in me of turning lumber into a house. Now I say in the matter of amusements or money making, there is the possibility of life if one goes to them with his plan, and with his critical faculties all alive, and sets about selecting and rejecting and using and fashioning them into shape as the carpenter fashions the lumber into the house. And this brings me back again to the matter of learning. In these later days we have learned to call knowledge, power, and it is power to the man who knows how to use it. But not all men who have knowledge are noble livers.

Some men with a world of facts at their command are very low down in the real scale of life. Let twenty young men graduate from college and all be marked on their merits, ninety in a scale of one hundred. Well the ninety will only stand for their intellectual acquirements. But if you would mark them on their manhood you will find it ranging all the way from one to a hundred; which marks if they were just, would indicate their capacity for transmuting learning into life. One man learns and learns and learns, and yet is living poorly and meanly all the time. His learning is a kind of scrap book affair, a multitude of fragments, but never moulded into a consistent whole or complete story. It reminds me of some of the houses one sees in the country where originally the house consisted of a small, square, or oblong structure; but by and by when the ambitions and abilities of the farmer have grown a little, an ell was erected. After a few years the ell was made longer; then a wash-room was placed at the end of this, and a woodshed at the rear of this; then came the carriage-house and finally the barn; all built upon the original house.

Whenever the ambition or the ability grew a little more was built on. Well, there are a good many who take on education in the same way. It has no place in the real plan or purpose of life, it is just built on. Some of these men are large intellectually, that is large on the ground, but they want proportion and symmetry; they want plan and purpose.

Now let me say again that all that man learns and all that he does ought to take its place in life, ought to be the real food of life, and may if he only has this moral chemistry to transmute it. But suppose we look for a name for this digestive or transmuting faculty? What shall we call it? I think no better name has yet been found for it than, character. A very familiar word, and yet the great central, mysterious principle or force which takes hold of all our material whether thought or knowledge or action and changes it into life. It is this which more than anything else marks the men who are useful

to the world, the men whom the world really needs. In these days we talk a good deal about specialties in school and in trade. But there is no specialty quite so important as that of character, and here every man ought to be a master. If I employ a doctor I want him to understand medicine, but he must be something more than a medical expert. He must be this plus a good deal of a man. The lawyer must know law, but he must also be a man of large, generous impulses, a man of humanity and of reverence or he is not the lawyer the world needs.

The teacher must keep abreast of all the best of the new methods, the minister must be a theologian, the statesman must know statescraft, the scientist must know the latest discovery; but most of all they must all of them be men, and manhood will be the mysterious principle which shall take all they have and so use it as to make the life of the world richer.

Young ladies and gentlemen, you graduate to-day from this school with varying degrees of attainment and genius. Some as musicians, some as readers, and I trust all as artists. Now let me say this concluding word, whatever your genius or your attainments, your career will be short unless you have character. That was precisely what Dr. Brown so forcibly illustrated in that familiar paragraph which every school-boy knows by heart; Sir Joshua Reynolds was taken by a friend to see a picture; he was anxious to admire it, and he looked it over with a keen and careful but favorable eye, "Capital composition; correct drawing; the color and tone excellent; but-but it wants, hang it—it wants *that*, snapping his fingers; and wanting that, tho it had everything else it was worth nothing." This was the practical man's short method of saying what might have been said in many different ways. It had all the things that belong to the mere letter of painting, but it wanted the thing that belongs to the spirit. It wanted deeper thought, personality, character, soul.

How often we are troubled to locate a defect in singing. The voice is good, it has range, flexibility, and is musical; the execution is good, and yet it does not satisfy, it sounds empty. What is the trouble? Is it not that there is nothing in the voice but technique. It has no spirit, no life, it is killed by the letter of song. It has no joy and no sorrow; the fountain of song is a set of rules, the mechanical framework of art, whereas it ought to be the fountain of great thoughts, deep feelings, and strong currents of emotion. A real all-controlling joy or a great sorrow would improve the song of many a girl more than a trip to Europe. If one is to sing to living men, shall he not sing out of a real fountain of life? If he is to sing to men who have thought and emotion, shall he not think and feel? If he is to sing to men with living souls, shall he not be required to put some soul into his song? What men need everywhere is more abundant life. There is no mechanical way of reaching the human heart or quickening the spirit; whoever therefore seeks to minister to the wants of men, whether with brush or chisel or pen or voice, must do it out of a full overflowing life of his own. You have studied with diligence, you have overcome many obstacles, you have

mastered many principles, you have acquired much information; go forth now in the name of God with these fine possessions, transmute them by the divine chemistry of character into more abundant life, thus enriching your own souls and blessing humanity.

And though you may not win the applause of men, you shall have the enviable consciousness of having been true servants of your race, and shall yourselves wear the perpetual crown of life.

MUSIC TEAGHERS' NATIONAL ASSOCIATION.

The thirteenth annual session of this organization was held at Philadelphia during the first week of July. The routine of meetings and concerts embraced three days and outwardly differed but little from that of Chicago or Indianapolis, where the association met in 1888 and 1887. The attendance at Philadelphia was the smallest in three years, which goes to prove the predominating interest of the Western members. Philadelphia gave the music teachers no attention, their concerts and discussions being avoided by the lethargic quakers. According to precedent an official representative of the city took part in the opening exercises, but, as heretofore it was only a perfunctory attention. The president of the association, Mr. W. F. Heath, of Ft. Wayne, Indiana, delivered a sensible address, urging the establishment of a fund the interest to be used to defray the cost of the orchestral concerts which the association has established, and which the public hope to see become a real aid in the development of native talent in composition. A committee was appointed to act on this suggestion of the president, and to one thinking, in view of the bigness and importance of the scheme, an utterly helpless committee.

The addresses and papers was generally shorter and better prepared than usual. "Teaching and Teaching Reforms" was the subject of an earnest and excellently written address by Albert R. Parsons, of New York City. Constantin Sternberg, of Atlanta, Ga., and Arthur Foote, of Boston, made brief remarks on the establishment of a standard graded system, a subject which received sturdy mention at Mr. Parson's hands. William Courtney, of New York City, and Charles Abercrombie, of Chicago, spoke on "Vocal Teaching," the latter descanting upon the idea which sensible people since Epictetus have held that "no two pupils could be treated alike." Frederic Root, of Chicago, urged the practical teaching of music. Theory engaged the pens of Dr. H. A. Clarke, of Philadelphia, and Mr. H. C. MacDougall, of Providence. "Music in the Public Schools" brought out Mr. O. B. Brown, of Malden, Mass., and Mr. H. E. Holt, of Boston. A delegate from one of the English musical societies, Mr. Edward Chadfield, made an address the first day on "National Musical Associations," which was much liked and to which a response was made by Mr. E. M. Bowman, of Newark.

The lesser musical happenings of the session embraced chamber concerts and pianoforte recitals. These performers took part: pianists—Miss Lucie Mausor, Miss A. Lewing, Miss Louise Veling, Miss Neally Stevens, Henry S. Andres, and A. W. Doerner, (the two last named in duets), Mrs. Burmeister-Petersen, Miss Emma Hair, Mr. August Hyllested; singers—Mr. William Courtney, Mr. Jacob Benzing, Miss Mary Buckley, Miss Josephine LeClair, Miss Helen T. Boice, Mr. S. Kronberg, Miss Emma Suelke, Mr. Charles Abercrombie; Organists—D. D. Wood, J. F. Donohue, W. E. Mulligan;

Violinist, Mr. J. H. Beck. E. R. Kroeger's pianoforte quartet in D minor, the pianoforte part played by the composer, and a pianoforte quartet by Reinecke, constituted the chamber music.

Two orchestral concerts were given with a band recruited hap hazard and permitted very little rehearsing; the consequences were seldom satisfactory, often direful. The first program was: "Hymn of Praise," Mendelssohn; Overture, "Odysseus," Walter Petzet; Hungarian Fantasie, Liszt; Aria from "Samson and Dalila," Saint Saëns; Concerto for violin in C major, Op. 40, Gustav Hille; Prelude Symphonique, Ferdinand Praeger. The second: Cantata, "Das Gewitter," Herman Mohr; Concerto in D minor, for piano and orchestra, Richard Burmeister; Aria, "Ah! Perfido," Beethoven; "Benedictus," for orchestra, A. C. Mackenzie; Concert overture, B. O. Klein; Moorish serenade, for tenor, J. H. Beck; Elegie, E. C. Phelps; Danse Heroique, Frederic Brandeis; Motet, for soprano, chorus and orchestra, H. H. Huss. The new matter included above is by Hille (a German, lately settled in Philadelphia), Mohr (now of Philadelphia, formerly of Berlin), Klein, Beck, Petzet and Huss. The concerto proved a strong work; the cantata was well received; Mr. Huss's composition suffered at the hands of the orchestra as did all the others, more or less. "But notwithstanding the pitifully indifferent presentation of much of the music the critical were called upon to admire many a lovely thought. There were numerous conductors, who only added to the dismay engendered by circumstances already pointed out. The gulf established between the performances at Philadelphia and those the previous year at Chicago when the association, after some battling, engaged the Theodore Thomas Orchestra, and Theodore Thomas, as conductor for *all* the orchestral and choral works, is wide, and marks a distinct set back.

The election of officers for the ensuing year resulted in the choice of President, A. R. Parsons, of New York; secretary, H. S. Perkins, of Chicago; treasurer, W. H. Dana, of Warren, Ohio; executive committee, J. H. Hahn, A. A. Stanley and F. H. Pease; program committee, Calixa Lavallée, W. G. Smith, and Dr. F. Ziegfeld; auditing committee, F. A. Parker, Charles W. Landon and F. A. Webb; committee on examination of American compositions, Arthur Foote, A. M. Foerster, August Hyllested and A. I. Epstein; church music committee, F. B. Rice, H. B. Roney and Sumner Salter. Mr. Parson's election is a good augury. The place of the next meeting is Detroit.

Great preparations are being made in the Oberammergau for the passion plays to be held next year. The text is to be entirely rewritten, and this task has been entrusted to Dr. Ettmayer, ecclesiastical councillor and vicar of Bogenhausen.

It is pleasant to note that Dr. Stainer is to be knighted for, it is an honour he richly deserves. As a composer of music for the church he has no living rival, and many of his works will frequently be heard as long as music forms part of our services. Rumor says, that he has recently received a legacy of over £100,000. We trust this is true. It is rarely that a musician's notes are bank-notes!—*Ex.*

HERE is Madame Patti's opinion of herself, given to an interviewer: "I know, although they call me 'Queen of Song,' it is not because I am the greatest singer, but because there are many gifts in the same person in me. I am not beautiful, but I pass for pretty; that's one. I am tolerably, graceful; that's two. I am a good dresser; that's three. I have a way with me that is piquant; that's four. I like my public; that's five,—for my public like me because I like them, and am never tired of pleasing them. I have a good voice; that's six. I know how to sing very well,—my way; that's seven. I always know my music, that gives comfort to the audience, and may count as eight. I act fairly well in the *rolé* I sing; that's nine. What more could one want in a singer?"—*Ex.*

N. E. CONSERVATORY ITEMS.

The many warm friends of Mr. Wulf Fries will feel the thrill of a kindly sympathy on learning of the decease of his wife, whose long and weary years of suffering were terminated last week. The consciousness of her relief can but with mitigate the pain of her loss.

The brilliant annual exhibition of the School of Elocution displayed great activity and enterprise. The gorgeous appointments of the stage, and the packed audience were well complemented by excellent work of the class. Under the new and progressive régime of next year, much may fairly be expected.

The instruction of Rev. Chas. A. Dickinson, enjoyed during the past term by the members of the large class in Psychology, has proved exceedingly valuable. In clearness of insight and wealth and facility of illustration, he is a worthy successor in this department, of Dr. Duryea, and we are glad to know that his connection with the Institution promises to be permanent.

The one unvarying comment made respecting the Commencement Exercises, in Tremont Temple, has been "very creditable and very satisfactory." Those who were honored with a place upon the program, did themselves great credit, and established a standard of proficiency whose high level there can be no gainsaying. The words of greeting and counsel from Rev. Mr. Perin were exceedingly well chosen and left a profound impression upon all who heard them. We are glad that space has been found for the bulk of the address in this issue of the HERALD.

No feature of the closing week proved a more telling success than the very earnest and inspiring words of Rev. Nehemiah Boynton, who preached the Baccalaureate Sermon before the Class of '89. Few men, who have devoted their special attention to other lines of study and research, ever "rise to the occasion," when the subject of *Art and Life* is being considered, as did he. The address was opportune, so instructive and withal so generally appreciated and enjoyed, that we are sure all the readers of the HERALD will be glad to read it should place be found for its appearance.

The Alumni reunion, which occurred on June 27th, was on the whole the most pleasant of all that have been celebrated. More were present and more of our old students were back than any other former occasion we think. The association is flourishing and is entering upon the fulfillment of the purposes which gave it birth. Mr. Dunham resigns the presidency to the regret of all, but the new administration under Mr. Morse means no letting down of the purpose and energy which have characterized the old. Our absent students must not fail to send for the full report of the reunion to be issued soon.

The competition for the Turner Prize Medal makes it quite clear that we are reaching the high levels of piano study. An exhibition so creditable to the participants, and to the institution gives great encouragement that both it and they are on the road to achievements which will attract the most favorable attention from all judges, and other verdicts like that of Mr. Capen, Mrs. Sherwood and Mr. Foote, to the effect that the performances were surprisingly excellent. A brilliant future is predicted for Miss Heegaard, the modest girl who won. An unusual combination of gift and industry, gives excellent reason for such prediction. Scarcely less may be said for her competitors.

CONCERTS.

June 13. Soirée Musicale. Program: Concerto, in E-flat, first movement, Beethoven, Miss Cora N. Gooch; "But the Lord is mindful," Mendelssohn, Miss Annie Bowker; "Spring, Schumann, Miss Viola Winchester; Dove Sono, Aria from "Nozze di Figaro," Mozart, Miss Sadie B. Tobias; Giga con variazioni, Raff, Miss Bertha O'Reilly; "In Amor," Variations by Lorenzo Pegans, Carralli, Miss Mary Hoisington; Arioso, Delibes; "Non so più," Nozze di Figaro, Mozart, Miss Alice C. A. Philbrick; Concerto, C major, 1st movement, Weber, Master Geo. W. Proctor.

June 14. Vocal Recital by pupils of Mr. & Mrs. John O'Neill, assisted by Mrs. William Crawford Folsom, Mr. Arthur O'Neill, Solo Violinist, Madame Dietrich-Strong, Pianist, Mr. Walter J. Kugler, Organist, Miss Hannah G. Sullivan, Accompanist. Program: Barcarole, Star of the North, Meyerbeer, Miss Lizzie Allen; "I see thee, love, in every flower," Abt; Spring, "Au printemps Aprile," Gonnod, Miss Margaret Walsh; "Pieta Signore," (Stradella), Rossini, Mrs. William Crawford Folsom; Violin Solo—"Iota Navarra," Sarasate; Ave Maria, with organ accompaniment, Luzzi, Miss Nellie Parker; Ah! S'estinto, Mercadante, Miss Myrtle Fisk; "To Sevilla," De Sauer, Miss Rena M. Oviatt; Reverie pour Violin. Charles Dancla; a. Spring Flowers. b. Forest Greeting, with violin obligato, Reinecke, Mrs. William Crawford Folsom; Scena from Norma (in costume), Bellini, Miss Helen Greene and Miss May Cowan.

June 18. Piano Recital by pupils of Mr. Carl Faelten, assisted by Mr. Faelten. Program: Variations on a Theme by Beethoven, for two pianos, E-flat major, Saint-Saëns, Messrs. A. B. Allison and Moses I. Myers; Con moto agitato ed andante, from Fantasia, Op. 28, Mendelssohn, Miss Myrtle Willis; Prelude and Fugue, G major, Bach, Fairy Tale, G minor, Raff, Miss Alice Greer; Allegro from Concerto C major, Op. 11, Weber, Master George Proctor; a. Why? b. Soaring, from Fantasie-stuecke, Op. 12, Schumann, Miss M. Irene Gnerney; Concerto, G minor, Op. 22, Saint-Saëns, Miss Grace A. Kellogg.

June 19. Organ recital by Mr. Charles P. Garratt, pupil of Geo. E. Whiting, assisted by Miss Mamie Hale, Soprano, and Mr. Hermann H. Hartmann, Violinist. Program: Overture, "Samson," (Best's arrangement), Handel; Fugue in E minor, Bach; Jernsalem, thou that killest the prophets, from Oratorio "St. Paul," Mendelssohn, Miss Mamie Hale; Sonata, C minor, Mendelssohn; Adagio in E, for violin and organ, Merkel, Mr. Hermann Hartmann; Andante Cantabile, from String Quartet, Op. 11, arranged by Charles H. Morse, Tschakowsky; Caprice, in A, transcription, Archer; Serenade, with violin obligato, Garratt, Miss Hale; March Pontificale, from the "Sonata Pontificale," Lemmens.

June 20. Soirée Musicale, given by Messrs. Charles E. Tinney, Augusto Rotoli, William L. Whitney, Emil Mahr and Carl Faelten. Program: Twelve Variations on an original theme, for pianoforte, C minor, Op. 15, Carl Narawitz; Archibald Douglas, Ballade for a bass voice, C. Loewe; Reverie for Violin, H. Vieuxtemps; Prize Song from Meistersinger, for a tenor voice, R. Wagner; Waltz and Scene, from Opera "Faust," pianoforte transcription by Liszt, Ch. Gonnod; Hungarian Rhapsody, for violin, M. Hauser; Terzetto—Oh Padre! from opera "Guglielmo Tell," G. Rossini.

June 21. Recital by pupils of Mr. F. Addison Porter. Program: Bunte Blätter; Op. 99, No. 12, Schumann, Miss Edith M. Stowe; a. Warm, Op. 12, No. 3, b. Grillen, Op. 12, No. 4, Schumann, Miss Gertrude Keeler; Arabesque, Op. 18, Schumann, Miss Emma Weller; Prelude and Fugue, Op. 35, Mendelssohn, Mr. S. H. Lovewell; Mazurka, B-flat, Godard, Miss Mabel C. Mason.

June 21. Recital by vocal pupils of Mr. Frank E. Morse and Piano pupils of Mr. Fred F. Lincoln. Program: Ave Maria, Luzzi, Miss Tomie Smith; Seven Times Four, F. A. Porter, Miss Emily Boyer; Sonata, Op. 36, No. 3, Clementi, Miss Anna B. Metzger; Oh, hush thee, my baby! Pease, Miss Gertrude Coy; Lascia Pianga, Handel, Miss Anna P. Taylor; The Light of the Land, Pinsuti, Miss Gertrude Keeler; Nocturne, G-flat major, Brassin, Miss Sadie E. Clark; One Sweetly Solemn Thought, Ambrose, Miss Jennie Wilson; Nymphs and Shepherds, Purcell, Miss Nellie Wilson; Spring Flowers, Reinecke, Miss Florence Lamy, violin obligato by Miss Purrington.

June 22. Piano Recital for Graduation by Miss Mena Heegaard, pupil of Otto Bendix, assisted by Mr. Bendix. Program: Polonaise, Op. 22, Andante Spianato, Allegro molto, Chopin; Chromatic Fantasia and Fugue, Bach; Sonata, Op. 53, Allegro con brio, Molto adagio, Allegretto moderato, Beethoven; Concerto, E minor, Op. 11, Allegro maestoso, Larghetto, Vivace, Chopin.

June 24. Graduating Exercises of the College of Oratory. Program: Original Illustrative Posings, Senior Class; Studies in Plastiques, Girl of

Capri, Gladiator, Cavalier, Miss Helen Louise Howe Hill; Tableau d'Art, Senior Class; Recitation—The Unknown Speaker, Miss Kate J. Whiting; Recitation—Rio, Miss Florence V. Hopkins; Emotions—Warning, Miss Ethel W. Grubbs, Grandeur, Miss Jennie Lynd, Ingratitude, Miss Minnie R. Williams; Recitation—Faust "Marguerite in Prison," Miss Anna W. Chappell; Emotions—Mercy, Ridicule, Miss Emma A. Berry; Condemnation, Miss Stella M. Haynes; Imagination, Sympathy, Miss Ella E. O'Brien; Patriotism, Miss Minnie A. Miller; Debate and Parliamentary Practice—Chairman, Miss Miriam C. Jehu; Speakers, Miss Annie R. Hayford and Miss Ellen E. Kingsbury.

June 25. Commencement Concert, Tremont Temple. Program: Sonata—Adagio and Finale, Fink, Miss Julia F. Smith; Variations upon a Theme of Beethoven, (for two pianos), Saint Saëns, Messrs. Moses I. Myers and Albert B. Allison; Plagiarism on Enoch Arden, Kelley, Mr. Vernon W. Ramsdell; Adagio and Finale, E-flat Concerto, Beethoven, Miss Cora N. Gooch; Convien Partir, Donizetti, Miss Hortense Jones; Concert—Satz, Thiele, Mr. J. Wallace Goodrich; Concerto, No. 1, De Beriot, Mr. John C. Kelley; G minor Ballade, Chopin, Miss Kittie M. Keith; Arioso, (Arranged by Signor Rotoli), Leo Delibes, Miss Alice Philbrick and Ladies' Chorus; The Twenty-third Psalm, Schubert, Ladies' Chorus; Finale of the E minor Concerto, Chopin, Miss Wilhelmine C. Heegaard; Address to the Graduating Class, by Rev. George L. Perin, of the Board of Trustees; Awarding of Diplomas.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Mr. George E. Case, '86, has been re-engaged as Director of Music at Sherman Institute, Sherman, Texas.

Miss Edith Doolittle, '86, is having great success at her home in Lincoln, Neb. She was the pianist at the festival in June.

Miss Mary Palmer, '89, gave a concert at West Chester, Penn., her home, on July 11th, Mr. Wulf Fries and Mr. Frank E. Morse assisted.

Married—June 1, 1889, Miss Grace B. Weed, '82, and Mr. Thomas Hooker Eckfeldt. Mr. and Mrs. Eckfeldt will be at Home after November 1, 1889, 74 Walnut Street, New Bedford, Mass.

We have received a program of the closing concert given at the Seminary, Clifton Springs, N. Y. Miss A. E. Leonard is at the head of the music department, and the local paper commends her for her faithful teaching.

Miss Ella M. Greene, '85, continues next year at the head of music department, at the East Greenwich R. I. Academy. The Providence Journal has a very complimentary notice of the annual concert which was given during commencement week.

Mr. Wallace P. Day, '83, spends the summer in Boston principally, with short trips to Maine and New Hampshire. He has been re-engaged as Director of Music in the Illinois Female College, all Illinois Institute for the Blind, at Jacksonville, Illinois.

Miss Ivah M. Dunklee, '86, will return to Bethany College, Topeka, Kansas, in the autumn. She hopes to make the school of expression the best in the west. The summer will be passed in Denver, Colorado, and "an occasional camping out in the Rockies."

Miss Anita Bibbins, '87, is undecided about next year. The Columbia, Mo., local paper says of her work at Stephens' College: "Miss Bibbins, who has charge of the vocal instruction in the college, is not only a skilled voice builder, but possesses that rare ability which enables her to train and blend many voices into one."

Miss Gertrude Foster, '85, returned from Europe to her home at Morrison, Illinois, in May. For two years Miss Foster was with Scharwenka, in Berlin, and six months with Delaborde, in Paris. In January she played in the Philharmonic Saal, in Berlin, with the Philharmonic Orchestra, and received very good newspaper notices. Miss Foster has yet no decided plans for next season.

A long list of programs have been received from Mr. James H. Howe, '78. The most notable works given under his direction at the annual festival, at Greencastle, Ind., in June, were "Mendelssohn's Hymn of Praise," and "Haydn's Creation." Mr. Howe will visit during the summer in Cincinnati, Philadelphia, New York City, and Boxford, Mass. In September he resumes his duties at the De Pauw University, Greencastle, Ind.

Excellent programs of concerts given by three graduates of Mr. F. E. Hathorne, of the Normal Conservatory of Music, Potsdam, N. Y., have been received. The local paper says, "The graduates reflect much credit upon his skill as a teacher. We can but feel gratified with the work being done by the Conservatory for the advancement of the musical culture in our town and wish it a long and prosperous future."

The annual meeting of the New England Conservatory and Boston University College of Music Alumni Association, was held at the New England Conservatory, on the evening of June 26th.

President Dunham in the chair.

The treasurer's report shows the association out of debt and with a surplus on hand.

Mr. John B. Willis representing Dr. Tourjée and the Board of Trustees, requested the association to nominate one of their number to serve on the board. Messrs. E. D. Hale, L. H. Goldthwaite and Miss Eloise Fuller were appointed by the chair, and requested to report their nomination at the annual reunion on the following evening.

The following board of officers were elected for the coming year: President, Frank E. Morse; Vice-Presidents, F. Addison Porter, Miss N. C. Wright; Recording Secretary, Miss Nellie P. Nichols; Financial Sec'y, C. E. Reed; Cor. Sec'y, Mrs. H. M. Dunham; Treasurer, E. E. Truette; Auditor, E. D. Hale; Board of Directors, Messrs. H. M. Dunham, L. H. Goldthwaite, E. F. Brigham, F. A. Very, A. B. Allison, and J. A. O'Shea, Mrs. S. C. Paine, Misses E. H. Metcalf, E. L. Fuller, Cora Gunn, Mrs. J. B. Willis, Mrs. C. T. Nelson.

About one hundred and twenty-five were present at the eleventh annual reunion and banquet.

President Dunham and wife, Mr. F. A. Porter and Miss Nellie C. Wright received.

After the reception an excellent dinner was served by caterer Phillips, which was duly considered and appreciated; thereupon Mr. Fred. A. Very, the chairman of the reunion committee, introduced the President, Mr. Dunham, who spoke in words of welcome and encouragement.

Mr. E. D. Hale was presented as the toast-master of the evening, and proved more than equal to the occasion.

The Rev. Dr. Plumb made a very happy response to "Our Invited Guests."

Hon. Liverus Hull responded for "The Trustees."

Dr. Tourjée had words of cheer and encouragement from the New England Conservatory.

Mr. Carlyle Petersilea made a happy speech in response to "The Faculty."

Mr. Chas. H. Morse, of the Northwestern Conservatory of Music, Minneapolis, Minn., spoke as follows on behalf of "The Alumni:"

Mr. President, Ladies, and Gentlemen:—It is a very great and peculiar pleasure to me to be present at this gathering, especially because, altho I have been connected with the Conservatory, I have never had the pleasure of attending one of these reunions before.

It has been especially striking to me, throughout nearly five years residence in a western city, to meet constantly with pupils of the New England Conservatory. I never realized the influence of our Alma Mater until I went West; of course I realized it in my home experience, and I shall never forget the kindness of Dr. Tourjée, who is always a warm, true friend to every student of the Conservatory—I am sure you all agree with me that this has been your experience.

I take the greatest pleasure in coming back here, because I find so many faces that were familiar in my own school days—the pleasantest of my life in some respects. We have in the West a very different sort of work from what you have here. There, where so many young men and women come to make their living, business comes first, and Art often comes last, but I am very glad to say that Art is rapidly coming to the front. We have a very successful Conservatory, and I think I may say (if you will excuse my speaking of my own school) a worthy offspring of the New England Conservatory. We have had pupils from as far distant points as British Columbia and Mass. The number of pupils up to the present time, is nearly one thousand—coming from twenty different states and territories.

I have realized more (as I presume every teacher here has) each year how much I owe to this Conservatory. I think you will all agree that in the application of our school system to Music, is the hope for a musical future for this our country; and I am very confident that we shall have in time the musical country of the world if we continue to work with our whole energy. I believe that our musical future depends upon the Conservatories of Music; and the influence of music in the schools is far greater than all others, as all know who work and succeed in the great West, far away from Boston, the home of music. It is a great pleasure to me to see so many of my old friends here to-night, and to look into the faces of those whom I have not seen for so many years. I wish you every success, and shall be glad to contribute to the same always, so far as it is in my power.

Dr. Kimball spoke for the "The Graduating Class." Col. Pope for the "Board of Visitors," and Rev. Mr. Perin's response to "Music in its relation to the Church" was very true to life. We wish his remarks about church music committees could be sent out broad cast.

Mr. Wiggin responded for "The Press."

Lack of space prevents our giving the many excellent words of these gentlemen.

Mr. H. M. Dunham was unanimously recommended to serve as the representative of the Alumni Association, on the Board of Trustees of the New England Conservatory.

"That note," said the teacher in Isaacstein's family, "that note must be extended into the next measure."

"Vot's dot," angrily shouted the senior Isaacstein, rushing into the room, "Jakey! don't you do it! make it a beezness principle nefer to oxtend a note, midout you get first-class security!"

MUSICAL MENTION.

NOTES.

In 20 years the new Vienna Opera House has mounted 176 works.

The committee of the Paris Conservatoire found twenty-one of the class of 1819 the first prize.

Brahms has written an *a capella* work which will be sung at a festival in Hamburg on Sept. 7.

Hans Richter commissioned Dr. C. H. H. Parry to write a symphony for performance at Richter concerts, the work, the composer's fourth, in E, was first heard July 1.

Beethoven's so called "Heiligens Fädter Testament" dated 1802, the great composer's only literary relic, has just been published for the first time in its entirety by the committee of the Beethoven collections of Vienna, of whom copies may be ordered for a few cents.

After receiving notice that he had been made an honorary citizen of the city of Hamburg, Johannes Brahms sent the following telegram to the mayor: "I thankfully honor your notification as the highest honor and the greatest pleasure that can be bestowed upon me by man.

Mr. Arthur Nickisch who is about leaving Leipzig for Boston where he will succeed Mr. Gericke as conductor of the Boston Symphony Orchestra, is the recipient of many a public and private "farewell." At a concert of the Liszt Society his reading of the Faust Symphony, nod Tasso, created great enthusiasm.

According to some interesting particulars published by the Imperial Opera, Meyerbeer's *Huguenots* holds, with one single exception, the first place in the number of performances given—viz., 450—from the *première*, on December 19, 1839, to May 10th last; the aforesaid exception being Mozart's *Don Juan*—heard 476 times since its first production, that is, fifty-one years previous to that of Meyerbeer's *chef d'œuvre*. The number of 400 representations has been exceeded only by the following three operas: *Freischütz* 441, *Robert Le Diable* 430, *Barbiere* 413. Three hundred performance were surpassed by the *Zauberflöte* 387, *Tell* 380, *La Muette* 352, *Norma* 344, Schenk's *Dorfbarbier* 318, *Figaro* 317, *Prophet* 312.

The concert of American music at the Paris Exposition was given July 12. Mr. Frank Van der Stucken conducted and the orchestra was that of the Opera Comique. The program was: Overture, "In the Mountains," Arthur Foote; second pianoforte concerto, E. A. MacDowell (pianoforte part by the composer); Songs, sung by Miss Sylvania; Suite, "The Tempest," F. Van der Stucken; Overture, "Melpomene," G. W. Chadwick; Romance and Polonaise for violin and orchestra, H. H. Huss, (violin part by M. Willis E. Nowell); Prelude to "Oedipus Tyrannus," J. K. Paine; Carnival Scene, Arthur Bird; Songs, sung by Mrs. Maud Starkweather; Festival Overture, "The Star Spangled Banner," Dudley Buck.

We read in the German papers that seats for the Bayreuth preferences this year are being sold more rapidly than ever. "Tristan" and the "Meistersinger" appear to be as much sought after as "Parsifal." According to present announcements the chief rôles are to be allotted as follows: in "Parsifal"—Parsifal, Van Dyck with Grüning (in case of accident); Kndry, Mmes. Materna and Malten; Gurnemanz, Blanwaert, Siehr and Wiegand; Amfortas, Perron and Reichmann; Klingsor, Fuchs and Lievermann. In "Tristan," Herr Vogl will be the hero, and Mme. Sucher will play Isolde; Brangäne, Gisela Staudigl; Kurwenal, Franz Betz, Anton Fuchs; Marke, Betz, or Gura. In "Die Meistersinger," the part of Sachs will be played either by Betz, Gura, or Reichmann; Beckmesser by Friedrichs, Pogner by Wiegand, Walther by Gudehus, David by Hofmüller, and Eva by either Mme. Lilli Dressler or Frau Reuss-Belee.

CONCERTS.

NEW ALBANY, IND.—June 3. Organ and Choral Recital, by the Choir of Central Christian Church, assisted by Mr. Alfred Corns, Tenor; Mr. Wm. Clarke, Baritone; Mr. Jno. I. Day, Violinist; Mr. Jas. E. Bagley, N. E. C., Conductor. Program: Kyrie, Gloria, (Mass in F.) Concone; Sancta Maria, Faure; Sonate in G minor, Finck; Wanderer's Night Song, Rubinstein; Reverie, Meyer-Hellmund; Home, Sweet Home, Dudley Buck; Marche Pontificale, Lemmens; Three Doughtie Men, Pearson; The Soft Southern Breeze, (Rebekah), Barnby; Gloria, (Twelfth Mass), Mozart.

MINNEAPOLIS, MINN.—June 3. Grand Festival Concert of American Music, by the Gounod Club. Soloists: Miss Susie McKay, Soprano; Miss Julia May, Contralto; Mr. George W. Fergusson, Baritone; Mr. Emil

Straka, Violin; Mrs. H. W. Gleason and Mr. Hans Jung, Pianists; Mr. Charles H. Morse, (B. U. C. M.,) Director. Program: The Tale of a Viking, Geo. E. Whiting; Poem, The Skeleton in Armor, Longfellow; Sanctus, S. B. Whitney; Bugle Song, J. C. D. Parker; Allah, Geo. W. Chadwick; Entreaty, Wilson G. Smith; Sunset, Dudley Buck; Morning Song, (Violin and Piano,) Arthur Foote; Matin Song, J. K. Paine; Love's Philosophy, Jules Jordan; Chorus, Annie Laurie, Buck; Romance, (Piano and Violin.) Foote; Salve Regina, Buck; Chorus, Morning Song, W. W. Gilchrist; Chorus, The Night has a Thousand eyes, (Violin Obligato,) Eth' Nevin.

THOMSONVILLE, CT.—June 4. Concert by Denslow King and Pupils, assisted by Miss Lottie E. Korn, Soprano; Miss Julia M. Abbey, Violinist; Mr. Richard C. Wander, 'Cellist. Program: Quartette—Serenade, Piano, Violin, 'Cello, and Organ, Schubert; Piano Solo, Perpetual Motion from Sonate, Op. 24, Weber; Violin Solo, Der Freischütz, Weber; Song, A Spring Revel, Mattei; Trio, Piano, Violin, 'Cello, Jensen; Piano Solo, Valse Brillante, Moszkowski; 'Cello Solos, a. Die Blume, b. Der Frau, Hauser; Song, My heart is thy home, Abt.

OTTAWA, KANSAS.—June 4. Piano Recital by Miss E. Adelaide Johnson, Pupil of Mr. and Mrs. C. A. Boyle, assisted by Mrs. Lyman Reid, Mezzo Soprano, and Mrs. C. A. Boyle, (N. E. C.) Accompanist. Program: Sonata, Op. 27, No. 2, Moonlight, Beethoven; All Things, O! Maiden, Rotoli; Faust Valse, Gounod-Liszt; Flower Song, from Faust, Gounod; Peacefully Slumber, Cradle Song, Randegger; Nocturne, Op. 9, No. 2, Chopin; Gavotte, in B minor, Bach-St. Saëns; Liebeslied, Love Song, Henselt; Of thee I am thinking, Strelezki; Rigoletto, Liszt.

MINNEAPOLIS, MINN.—June 8. Concert by Pupils of Chas. H. Morse, Mus. B. Program: Concerto for Piano in C, No. 1, Op. 15, Beethoven; Un Rosajo, Mattei; Impromptu in A-flat, Schubert; The Angel's Serenade Violin obligato. Braga; Waltz in E-flat, Moszkowski; Thine Eyes so Blue and Tender, Lassen; Impromptu in B-flat, Op. 142-3, Schubert; Love Song, Brahms; The Maiden and the Butterfly d'Albert; Piano Solo The Erl King, Schubert-Liszt; Elegie, 'Cello obligato, Massenet; Flute Solo, Boehm; Magic Song, Violin obligato, Meyer-Hellmund; Concert-stuck in F minor, Weber; Chorus—The Maybells and the Flowers, Mendelssohn.

DENVER, COL.—June 11. Commencement Concert, by Pupils of Mr. Otto Pfefferkorn, (N. E. C.) Program: Homage a Handel, two pianos, four hands, Moscheles; A Night in Venice, Arditi; Concerto in C minor, Beethoven; Lieti Signore, from "The Huguenots," Meyerbeer; Quintette, Op. 44, two pianos, four hands, Schumann; The Golden City, Cantata for Female Voices, Abt; Concerto in G, Op. 25, Mendelssohn; Cade la Sera, Millilotti; Jubel Overture, two pianos, eight hands, and the great organ, Weber.

MINNEAPOLIS, MINN.—June 11. Concert of Choral Music, by the Choral Class, assisted by Miss Julia May, Contralto; Mr. Geo. W. Fergusson, Baritone; Mr. Paul W. Krueger, Harp. Program: Dame Cuckoo, Hiller; Chorus of Priestesses, Samson and Dalila, St. Saëns; Fantasia Brillante, for Harp, on "The Blue Bells of Scotland," Krueger; The Lord's Prayer, Niedermeyer; Song, He was a Prince, Lynes; Midsummer Night's Dream, Mendelssohn; Lullaby, Brahms; Song, The Holy Vision, Gounod; Chorus of Nymphs, Psyche, Amb Thomas; Harp Solo, La Danse des Sylphes, Godefroid; Ave Maria, Loreley, Mendelssohn; Waltz Song, Morning is Nigh, Strauss.

MINNEAPOLIS, MINN.—June 12. Piano Recital by Miss Blanche E. Merrill, Pupil of Chas. A. Morse, Mus. C., assisted by Adolph Grethen, Violin, and Geo. F. Ransom, 'Cello. Program: Concerto in C minor, No. 3, first movement, Beethoven; Cadenza by Moscheles; Prelude and Fugue in D, Well temp'd Clavier, Bk. 2, Bach; Des Abends, Schumann; Gnomentanz, Seeling; a. Romance, b. Allegro, 'Cello and Piano, Saint Saëns; Grand Polonaise in E-flat, Op. 22, Chopin; Grand Trio in C minor, Op. 1-3, Beethoven.

CLIFTON SPRINGS, N. Y.—June 13. Concert by Pupils of Miss A. E. Leonard. Program: Symphony in C, No. 9, Finale, Allegro vivace, two pianos, Schubert; "Spinning Chorus," Flying Dutchman, Wagner; Tourbillon, Whirlwind, Goldbeck; Constancy, Gounod; Si vous n'avez rien a me dire, Rothschild; Twelve Variations on a Russian Dance Tuoe, Beethoven; Peacefully Slumber, Randegger; Cachoncha Caprice, Op. 79, Raff; Rondo, Op. 73, two pianos, Chopin; The Lord is My Shepherd, Schubert.

POTSDAM, N. Y.—June 14. Piano Recital by Harriet L. Ellis and Bertha M. Leonard, Pupils of F. E. Hathorne, (N. E. C.,) assisted by Grace T. Howe, Pupil of J. Ettie Crane, (N. E. C.) Program: Sonata, Op. 26, Beethoven; On Wings of Song I'll take Thee, Mendelssohn; Prelude and Fugue in C minor, Bach; Waldesrauschen, Liszt; Ballad, The Proposal, Strelezki; Trois Ecossaises, Chopin; Mazurka, Porter;

Concert Rondo, Mozart; Scena e Romanza, Com'è bello, Donizetti; Concerto in C minor, Mozart; Cadenza by Hummel.

POTSDAM, N. Y.—June 18. Piano Recital by Carrie L. Storrs, Pupil of F. E. Hathorne, (N. E. C.) assisted by Lena M. Stanley, Pupil of J. Ettie Crane, (N. E. C.) Program: Twelve Variations on a Russian Dance, Beethoven; Dear Heart, Mattei; Toccata, Paradies; Minuet L'Antique, Paderewski; Scherzo in B-flat minor, Chopin; Cavatina, In Questo Semplice, Donizetti; Concerto in D minor, first movement, Mozart; Cadenza by Hummel.

POTSDAM, N. Y.—June 21. Piano Recital by Dora M. Frauton, Pupil F. E. Hathorne, assisted by Henry A. Watkins, Violinist, and Emma E. Stone, Vocalist, Pupil of J. Ettie Crane. Program: Sonata for Piano and Violin, Mozart; Aria—Batti, Batti, Mozart; Etude on Black Keys, Chopin; Kamennoi-Ostrow, Rubinstein; Tarantelle, Venezia e Napoli, Liszt; Ballad, Steinhagen; Concerto in D minor, Mendelssohn.

WATERLOO, IA.—June 26. Concert by the Waterloo Choral Society. Program: The Sacred Cantata, Daughter of Jairus, by Dr. Stainer; followed by a Miscellaneous Program: Little Jack Horner, Caldicott; Dearest Heart Fare Thee Well, Streletzki; Quartette, Vogel's Waltz, arranged by Merz; Golden Love, Wellings; Out on the Deep, Loehr; Hail! Smiling Morn, Spofforth.

WEST CHESTER, PENN.—Piano Recital by Miss Mary Palmer, assisted by Miss Zadie Townsend, Soprano; Mr. Frank E. Morse, Baritone; and Mr. Wulf Fries, Cellist. Program: Odi Tu? Mattei; Melodie in G, Op. 9; Cobett; Tarantelle, Op. 33, Popper; Qui La Voce, (Il Puritani), Bellini; Spinning Song, Beadel; Scherzo, Op. 135, Rheinberger; Songs with 'Cello and Piano: Elegie, Massenot; Saecta Maria, Faure; Flower Girl, Bevigiani; Love Song, Op. 65, Henselt; Rigandon, Op. 204, Raff; Capriccio, Goltermann; Romance, J. de Swert; Duet—"I Feel thy Angel Spirit," Gaben-Hoffman.

EUGENE CITY, OREGON.—July 3. Soirée Musicale, by Mrs. Laura Kincaid, assisted by Musical Friends. Program: Chorus—To Thee, O Country, Eichburg; Vocal Solo—Com' Bello, from (Lucretia Borgia), Donizetti; Violin and Piano Duet, Selected; Vocal Duet—My Bark is Bounding to the Gale, Mendelssohn; Piano Solo—Sooata Pathetique, 1st movement, Beethoven; Recitation—Gipsy Flower Girl; Studies in Plastiques.

URBANA, OHIO.—Piano Recital, by Pupils of Miss Ethel Streeter, assisted by Miss Olive, Violinist. The program included: Quartette—Military March, Op. 51, No. 1, Schubert; Violin Solo—Gypsy Dance, Henri Ernst; Polonaise in C-sharp minor, Scharwenka; Trio—Polacca from Srenade, Op. 8, Beethoven; "Cujus Animam," arranged from Rossini; Invitation to the Waltz, Weber; and Rhapsodie Hongroise, No. 2, Liszt.

FOREIGN CORRESPONDENCE.

FROM LONDON.

[By our own correspondent.]

At a concert which took place at Queen's College, Oxford, on the last day of May, a new cantata by Mr. Ebenezer Prout was produced. It is entitled *Damon and Phintias*, and is for men's voices only. There are 3 solo parts—for tenor, baritone, and bass, and the music throughout is of a dramatic character, tho less so in the first part than in the second. The composer himself conducted, and received an ovation at the close of the performance. Señor Sarasate, at his orchestral concert at St. James's Hall, on June 1st, played Beethoven's Violin Concerto and Saint-Saëns's Concerto, No. 3; but he disappointed some of his patrons by first announcing, and then withdrawing, a new one by Lalo. At Covent Garden, Madame Albani made her first appearance (the opera chosen being *La Traviata*), and Mr. Mapleson commenced a season of Italian Opera at Her Majesty's with a very good performance of Rossini's *Barbiere*, in which Madame Gargano made a favourable impression as Rosina. The conductor was Signor Bevigiani. At the Richter Concert on the 3d, Brahms's Symphony in F was given, and also the overtures to *Euryanthe* and *Tannhäuser*, and a selection from the *Nibelungen*. A highly gifted mezzo-soprano, Miss Hermine Spies, made her first appearance in London at this concert, and sang songs by Schubert, Schumann, and Brahms to perfection. M. Jean de Reszke appeared at Covent Garden on the 4th, in Verdi's *Aida*, in which Madame Nordica took the part of the ill-fated heroine. With such artists filling the principal characters, and with Mr. Harris for stage manager, the performance could hardly have been improved. At Her Majesty's, a new comer in the person of M^dle. Pacini,

appeared in *La Sonnambula*. She proved to be a good artist, but her voice is somewhat too light for so large a theatre.

At Covent Garden, on the 5th, Signor Arditì conducted a very good performance of *Le Nozze di Figaro*, in which Madame Albani was the Countess and Miss Ella Russell, Susanna.

On the 6th *Rigoletto* was given, M. Lassalle taking the part of the Jester, in which probably no living artist could surpass him. Unfortunately, however, he had to sing most of his part in French. At the Philharmonic Concert, on the same evening, Mr. Frederic Cliffer's most remarkable "Op. 1,"—a Symphony in C minor, of whose production at the Crystal Palace, I spoke in a former letter—was included in the program, and deservedly aroused a great deal of enthusiasm. The work has been pronounced "a masterpiece in themes, treatment, and orchestration." The introduction and closing scene of *Tristan and Isolde* were also performed, but the rendering was not equal to that which has been often heard at the Richter Concerts.

At his Chamber Concert on the afternoon of the 7th, Sir Charles Halle produced a quartet for piano and strings, by Raff, in C minor. The first movement did not prove particularly interesting, but the beauty of the three remaining ones was such as to fully justify the inclusion of the work in the program. The next afternoon in the same hall (St. James's) Señor Sarasate gave a chamber concert, at which he played, in conjunction with M^dme. Berthe Marx, Beethoven's Kreutzer Sonata and Schubert's Fantasia in C. At Covent Garden the brothers de Reszke appeared in *Lohengrin* in the evening, Madame Albani taking the part of Elsa. This lady has been severely taken to task for having abandoned the simplicity and girlishness which used to mark her assumption of the character, so that she is no longer regarded as the perfect and ideal Elsa she was in the past.

On the 11th, M. Lassalle was to have appeared in *William Tell*, but being indisposed, the part was taken at short notice by M. Seguin, who had to sing in French. On the 13th the opera was *Don Giovanni*. In the afternoon of the last mentioned date M. de Pachmann gave a Chopin Recital, at St. James's Hall, and Miss Hermine Spies a vocal one at the Princes' Hall, at which she fully confirmed the good opinion formed of her earlier in the month at the Richter Concert. The Last of the Cherubini Quartets which Sir Charles Halle has been introducing at his concerts was given on the 14th. It is a pleasing work, tho it contains nothing particularly striking. Señor Sarasate gave his final concert (an orchestral one) on the 15th, when his chief solo was Dr. Mackenzie's Concerto. A novelty in the program was a showy violin duet of his own composition, entitled "Navarra," in which he was joined by Miss Nettie Carpenter.

At Covent Garden, Mr. Harris produced in French Gounod's *Romeo et Juliette*, in which M. Jean de Reszke and Madame Melba played the principal parts. Altho the opera has been heard here at various times in Italian since its production in 1867, the prologue with the tableau of the principal characters was given for the first time, as was also the new *finale* in the third act. The opera was magnificently mounted, all the parts were well filled, and altogether the performance was a complete success.

The sixth Richter Concert took place on the 17th, when the Symphony was Schubert's in C. The program also included the entire closing scene from the third act of *Die Walküre*, in which Mlle. Fillinger and Herr Carl Mayer sang the parts of Brünhilde and Wotan. Mr. McGuckin appeared the same evening at Covent Garden as *Lohengrin*,—a part he had previously played in English,—and now proved himself to be equally well at home in it in Italian. Madame Albani was again the Elsa, and acted in such a way as seemed to imply that she had taken the rebukes of the Press to heart.

On the 18th, Sir John Stainer, having been prevailed upon to accept the office of Musical Professor to the University of Oxford, was formally appointed to the post.

At Covent Garden this date was marked by a wonderfully good performance of *Les Huguenots*, in which the brothers de Reszke appeared as Raoul and Marcel. Mlle. Toni-Schlager created a great impression as Valentine, being pronounced the best in the part since Tietjens. Miss Ella Russell was Marguerite and M. Lassalle, Saint Bris. There is nothing particular to record of the performances of stock Italian operas by Mr. Mapleson at Her Majesty's, unless it is that they have included a revival of Donizetti's *L'Elisir d'Amore*. Some of his company have also appeared at a concert at the Albert Hall, which however was chiefly noteworthy for the first appearance after a long illness of Madame Trebelli—an appearance which unfortunately proved somewhat premature.

At Sir Charles Halle's concert on the 21st, Dvorák's string Quartet in E, Op. 80, was given I believe for only the second time in England. The most charming movement is decidedly the second.

A grand performance of Mendelssohn's *Elijah* was given at the Crystal Palace on the 22nd, with 3,000 executants, seated of course on the big Handel orchestra. Madame Albani, Madame Patey, Mr. Lloyd, and

Signor Poli, were the principal soloists; Mr. Manns was the conductor; and the whole performance was simply perfect. This oratorio has also been performed twice recently within sacred walls, viz: at Westminster Abbey on Ascension Day (May 30), and at Lincoln Cathedral on June 19. The last mentioned performance was in the afternoon; and it was followed in the evening by Handel's *Dettingen Te Deum* and Mendelssohn's *Hymn of Praise*.

An immense number of concerts took place in the last week of the month, but none of any special importance except perhaps one at the Crystal Palace on the 29th, when the Association of Tonic Sol fa Choirs, numbering over 2,000 performers, gave (amongst other things) Mendelssohn's *Athalie*, with a fugue at the end, which the composer intended as a finale, but never scored. The manuscript is in the Berlin Library.

Il Trovatore was produced at Covent Garden on the 28th, when Mlle. Toni-Schlager appeared as Leonora. The old stock Italian operas however are those which now-a-days draw the least; and as Mr. Mapleson at Her Majesty's has produced hardly anything else, it is not surprising that his short season has come to a premature close. In his last week Miss Minnie Ewan (who is reported to be of American birth) created a favourable impression as Gilda in *Rigoletto*.

W. A. F.

FROM PARIS.

The series of matinee concerts which are given in connection with the Exposition is fairly progressing. They take place in the vast Hall of the Trocadero, whose seating capacity is about 6000 and are given at truly popular prices. After M. Lamoureux came M. Colonne who, with orchestra and chorus, brought out a program terrific in length. Historically it was very instructive and was conceived so as to illustrate the modern French school. Works or fragments of compositions were played from the following composers; E. Bernard, César Franck, Widor, Th. Dubois, Ed. Lalo, Augusta Holmès, Bizet, Berlioz, Salvayre, G. Pierné, Godard, Ch. Lefebvre, and Guiraud. The ground covered by this program was quite extensive hence its unusual size which proved a severe tax on the audience notwithstanding the variety of the numbers.

Next in order followed the concert of the Conservatory Society under the leadership of Mr. Garcin. The following names appeared on the program: Saint Saëns, Cherubini, H. Reber, A. Thomas, E. Reyner, Auber, Léo Delibes, Gounod, and constituted a recital of no mean dimensions. It must be noticed that these musical festivals contain no *novelties*. This is in accordance with a strict rule which was established at the beginning when the question of Symphony Concerts during the Exhibition was agreed upon. The reason of it is obvious, and the same rule applies to the fine display of works of art which is seen in the Palace of Fine Arts at the Exhibition.

The Society "La Concordia" gave in its turn a recital at the Trocadero. This musical association is conducted by the well-known organist and composer Mr. Widor, and under his able guidance has attained a high degree of proficiency. Ever since the last Exhibition of 1878, Mr. Guilmant has been giving, every year, a series of organ recitals in the Trocadero Hall, on the magnificent organ built by Mr. Cavallé-Coll. His concerts, this year, constitute, as a matter of course, a part of the musical program of the Exhibition. In his first recital he gave among other selections his own "Meditation on the Stabat Mater" for organ and orchestra, his "First Symphony," and "Haendel's Concerto in G minor." He was assisted by the violinist Paul Viardot. It must be confessed, however, that the acoustics of the Trocadero are not favorable to soloists. The vast proportions of the Hall are better suited to great orchestral movements. Two other organ recitals were given by Messrs. Lemaigre and E. Gigout. The latter is the organist of the church of St. Augustin, and very well known in Paris. He played the following numbers: Sonata in A, Mendelssohn; Gregorian Suite (10 short pieces according to the liturgical mode) by E. Gigout; Toccata (from the 1st Sonata,) by F. de la Tombella; Fugue in D minor, by L. Neidermeyer; Intermezzo, by Léon Boellman; Third Rhapsodie Bretonne, by Saint Saëns; Lied and Marche de Fête, by E. Gigout; Fantaisie and Fugue in G minor, J. S. Bach; Improvisation, Grand Chœur Dialogue, by E. Gigout.

As for the concerts which will illustrate the foreign schools of music they have already begun and they also take place in the Trocadero Hall. We have heard the first of the two Russian recitals. They are given by an orchestra composed of about 100 Russian Players. Their leader is Mr. Rimski-Korsakow, himself one of the living Russian masters. The composer, Mr. Glazounow, and the pianist Lavrow, arrived in Paris with the rest of the troupe in order to take a part in these concerts. The program of the first recital was made up as follows; Overture of Ruslan and Ludmila, by Glinka; In the Steppes of Central Asia, a musical tableau, by Borodine; Allegro of the 1st Concerto, by Tchaikowsky, Mr. Lavrow the soloist; Antarad Symphony, after an Arabian Tale, by Rimski-Korsakow;

Overture on Russian Themes, by Balakirew; Marche Solennelle, by César Cui; a. Impromptu; b. Intermezzo in B-flat major; c. Prelude in B minor; d. Nocturne in C major, (by Liadow) played on the piano by M. Lavrow; Fantaisie on Finnish Airs, by Dragomirsky, and finally Stenka Razin, a Symphonic poem, by Glazounow executed under the direction of the author himself. The first concert has been very favorably received and the Russian musicians have been heartily welcomed by their Parisian confrères. In the making up of the above given program as well as of the one announced, we notice the absence of Rubinstein and yet we are told that they represent a purely national Exhibition of Slav. Music.

Speaking of Rubinstein reminds me of a recent concert given by a young Polish pianist, Raoul Koczalski, whom Rubinstein familiarly calls, it seems, his successor and a second Mozart. This prodigy performs works of Mendelssohn, Rubinstein, Chopin, etc. He has excited in Paris some curiosity. It is evident that he is beating young Josef Hoffman's record "to pieces," for he is only five years old!

In connection with music during the Exhibition reference must be made here to Mr. Sonzogno's undertaking. This well-known Italian publisher, who brought a troupe here from Italy to give Italian Operas and Concerts, has just completed his two months' season. Artistically it has been a success, for the artists whom he had engaged were most judiciously selected. The Parisian public, however, did not liberally patronize this undertaking which shows a financial loss. The days of the brilliant Paris Italian opera of former years seem to have completely passed away.

In order to take a part in the commemoration of the events of a century ago, of which the Exhibition is an exponent, the Opera Comique has decided to revive eight operas which were performed in Paris during the Revolutionary Period, from 1788 to 1795. These are in chronological order: "The Barber of Seville," by Paësiello 1788; "Raoul, sire de Créguy," by Dalayrac 1789; "Nicoïems dans la lune," by Deffroy de Reigny 1790; "La Soirée oragense," by Daleyrac 1791; "Les Visitantines," by Devienne 1792; "Partie Carrée," by Gaveaux 1793; "Rose et Aurèle," by Devienne 1794; "Madame Angot ou la Poissarde parvenue 1795. Originally, it was intended that the performances should take place on the Exhibition grounds, but the theatre, placed at the disposal of Mr. Paravey, the enterprising manager of the Opera Comique, offered too small a stage and it has been decided consequently that they are to be given at the Opera Comique, outside of the regular nights.

At the Esplanade des Invalides, on the grounds of the Colonial Exhibition, one often gets an opportunity to listen to the strange strains of a band of Algerian Soldiers which plays Arabian folk songs with native instruments. The following is the translation of one of the favorite programs of these sons of the desert: "Long is my torture;" "O thou! who goest to Algiers the Fair!" "O Ahmed, O my brother!" "Thou leavest me!" "Never lose thy intellect!" The music is well nigh incomprehensible to an European ear unless it be educated to understand the Oriental scales and rhythms, and as for the instruments they leave the impression of vying with each other in producing the loudest possible tones. A. G.

In some still evening, when the whispering breeze
Pants on the leaves and dies among the trees.—Pope.

An organist in a well-known city church, who was also the director of the music of the church, and responsible for the same, found himself somewhat embarrassed sometimes by the delinquency of his choir. One morning the hour of the service was very close at hand, and not a member of the choir had arrived. The prelude ought to begin immediately; but how could the organist play with any spirit so long as he was filled with anxiety about the punctual arrival of the choir, who would be needed at the very beginning of the service?

While in the midst of his confusion and annoyance, one of the ushers approached him with some request from "a member of the congregation." The organist began to enumerate his aggravating annoyances, and finally made the emphatic announcement that if the choir were not all present within two minutes' time he would sing the service himself. To this the usher calmly replied: "My dear sir, I am a friend of yours, and I mean to prove it to-day. Now, if you must sing the service yourself, I shall stand at the door to the bitter end and see that nobody escapes."—Ex.

HARK, MY SOUL!

Words by JOHN AUSTIN. A. D. 1668.

BEETHOVEN.

Andante.



1. Hark, my soul, how ev - 'ry thing Strives to serve our
2. All the flowers that gild the spring Hith - er their still



boun-teous King; Na - ture's chief and sweet-est quire Him with cheer - ful
mu - sic bring; Learn of birds, and springs, and flowers, How to use thy



notes ad - mire; Chant-ing ev - 'ry day their lauds, While the grove their
no - bler powers. Call whole na - ture to thy aid, Since 'twas He whole



p *f*

song ap - plauds. Though their voi - ces low - er be, Streams
na - ture made; Join in one e - ter - nal song, Who . .

sf *p* *cres.*

. . . have too their mel - o - dy; . . Night and day they
. . . to one God all be - long; . . Live for ev - er,

p

war - bling run, Nev - er pause, but still sing on.
glo - rious Lord! Live, by all Thy works a - dored!

sf *sf* *p* *pp* *f*

THE SUMMER NIGHT.

QUARTET FOR MALE VOICES.

E. R. KROEGER, Op. 24, No. 1.

Andante tranquillo. ♩ = 69.

1st Tenor. *p*

2d Tenor.

1st Base. *p*

2d Base.

The land lies lock'd In night's em - brace, The birds are flock'd To resting

placo, Night o - ver all Doth drop its pall, And soft - ly weaves Care's ravel'd

pp

mp

pp

7bb

sleeves. Hush'd on the hill The tinkling bell, The bu-sy mill

Hush'd on the hill The tinkling bell, The busy mill To sleep hath

mp

mp

To sleep hath fell, Soft not a - round There breathes a sound,

fell. Soft not . . . a-round There breathes a

cres.
Save lit - tle brook, From grass-y nook, Thou ripplest on, And babbling
cres.
sound, Save lit - - - tle brook That babbling

f leap'st O'er moss and stone, Leap'st o - ver moss . . . and stone, Nor ev - er
dim. *p*
leap'st sleep'st, . . . Nor and stone, Nor sleep'st, . . .

cres. *mf* *ritard.* *ppp* *a tempo.*
sleep'st, Nor ev - er sleep'st, Nor ev - er, ev - - er sleep'st. Sweet un - to
cres. *mf* *mf* *ppp*
. . . Nor sleep'st, . . . Nor sleep'st, Nor

f
me This orb of rest,—'Tis mel-o - dy To my tir-ed breast! I walk with
f

mf *dim.*
night, Nor ask for light, Content to feel Peace through me steal.
mf

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BOSTON MUSICAL HERALD.

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No. 9.

Sweeter, good shepherd, is thy melody, than yon
resounding water pours down from the rock above.

— *Banks' Theocritus.*

THE sceptre of musical supremacy has moved about strangely from place to place during the centuries that we have any record of music. In the earliest times we get glimpse of a Musical Conservatory in no less a place than ancient Thebes, and we can believe that this system of music had some influence upon that pursued at a later epoch in that musical centre—Jerusalem. But it was Alexandria in Egypt that was the mecca of the ancient musician from the first century of the christian era. It was here that the great water organs were made for the Roman market, those mystical instruments which were heard in all the ancient theatres; it was here that the Roman and Grecian youths came to study music in its best state, and it was here that the original peace jubilee was held in which six hundred skilled musicians took part. Of course in the days of Pericles Athens was the musical centre, and in the early christian times, or rather from the third century, after the christian church had formulated a ritual in which music had an important part, it was Rome. Then came the Flemish cities, and it was not until a comparatively late epoch that the cities of Germany became the nurseries of the higher branches of composition, a supremacy which will perhaps some day be wrested from them by our own Boston.

THERE have recently been some rather ferocious attacks made upon the sonata, and a few of the more radical writers and commentators seem to think that musical form is about ready for total abolition. It is a great pity that every young self-imagined genius thinks that he cannot express his musical ideas freely if he adheres to form. The fault is in the teaching. Our teachers of composition do not make enough of the works of Mozart. The student of composition is allowed to run riot in the scores of Wagner and Berlioz before he is ready for such strong diet. There is another composer whose works (vocal) could be used to correct the tendency to extravagant expression and amorphous music, and that is Robert Franz. In his works the student will find the medicine he needs to cure his dissonance fever. When Weinlig taught Wagner he simply forced him to study the Mozart works, and the result was marked in the early compositions of the master, altho a later and irresistible impulse led him to overleap the bulwark. Let our teachers follow the same course of instruction. Musical children need bread and milk, and not roast beef or *paté de foie gras*. Mozart and Franz will furnish the necessary bread and milk.

THE American singer can generally be recognized on the concert platform by the fact that he disdains to pronounce his words. We could learn a great lesson from England in this matter, for there the public demand to know what is being sung, and that too, without referring too constantly to the program or "book of words." The American singer gallops off with the idea that because the English language is difficult to sing, it is impossible. This is a decided mistake. We know very well that the constant use of the vowel "e" and of the short "i" and the nasal character of the present participle, all combine to try the amateur, and that an Italian would stand aghast at such vowels as that in "bird" or the final syllable of "whistle," yet they can all be conquered. The real trouble is not with these but with the artists' believing that the words are little, the music everything. If our singers would only occasionally take the trouble to recite the lines they are to sing, carefully studying every point of the poetry and trying to imbibe all its sentiment we would have much better enunciation on the concert platform. If we only possessed such ballads in English as Loewe and Schumann have given to the Germans, they would force many to a clearer recitation in tone.

WHEN the young student has achieved all that routine work has given him, and even when he has attained that acquaintance with literature and fine arts which we hold to be an essential part of the true artist's education, there will be something left to study before the standard of the ideal music teacher is reached. He must study character, he must understand the nature of the pupils with whom he is thrown in contact. How many well equipped young musicians fail as teachers because they have no elasticity of method! They go at their pupils with a preconceived plan of what ought to be done, an ideal pathway to high art, and then are astonished that it does not produce geniuses. Dear music teacher, geniuses are rare; you will have fifty plodders and clods for one talent; and ten talents for one genius. You must learn the art of compromise. Your faithful adherence to every detail of what you consider the canons of art, if rigidly applied to, every young miss who desires to play pleasant music in the home circle, will wear you out, and wear her out. Come down from your pedestal and recognize the fact that there are good and worthy people alive who demand something short of the severest classics, and when you have well digested this thought, you will bring a good deal of happiness where you have hitherto brought only a dry task, and you will make a better all-round teacher. But for all that, don't descend to teaching trashy music!

Music crept by me upon the waters,
Allaying both their fury and my passion
With its sweet air.—*Shakespeare.*

MUSICAL INSTRUMENTS AND THEIR EPOCHS.

It is an interesting study to the musical historian to watch the rise and fall of certain instruments in different epochs. The trumpet for example from mediaeval times until the middle of the last century was the favorite instrument of gentlemen. This probably arose from the fact that the heralds, who were body servants of kings and princes, played this instrument; at all events, guilds of trumpeters were established in which many of the nobility were enrolled, and these guilds existed even in the last century. This state of affairs led to such perfection of trumpet-playing that the artists of Hændel's time could play passages on the natural trumpet which were almost impossible fifty years later; in fact Mozart was obliged to simplify the trumpet obligato in "The trumpet shall sound" in the "Messiah," in order that they might be played by the musicians of his day. In all the works of Beethoven, Mozart, and Weber, there is not a single difficult trumpet passage. But Wagner and Berlioz by their pompous works led to a renaissance of trumpet playing, and to-day altho the natural trumpet is passing away, the keyed trumpet, at least in Europe, finds many performers of much excellence.

The oboe had its period of extreme prominence during the last century. One can scarcely exaggerate the liking for this instrument among our forefathers. Hændel wrote six concertos for it, and gave it prominence in almost all his instrumentation. Bach used it almost as freely. Besides the modern oboe there were other oboes which have become obsolete; the oboe d'amore for example, which was by no means a very "lovely oboe," for it screamed like a veritable bag-pipe, and the oboe di caccia which had a tone not unlike an English horn. The English horn itself seems to have had its ups and downs for it was used by Bach in his Christmas Oratorio, and then dropped out of use during the classical epoch. Gluck to be sure, employed it, but was not able to get any especial effect from its use, while Mozart and Weber never admitted it to their scores, and Beethoven only used it once (and even here it is doubtful if he meant the real Corns Inglese) in his trio, Op. 87, with two oboes, a strange combination, and on the whole rather a prolix and uninspiring work. It was Berlioz, Schumann, Rossini and Wagner who really brought in the English horn with due knowledge of its tone color, and in many of their works one finds this large-sized oboe playing the part of Alpine horn or Shepherd's pipe. Meanwhile, in the last century the clarinet was knocking at the door of the orchestra in vain, until Mozart opened the gate for it in his E-flat symphony and his clarinette quintette.

Many of the humbler instruments lay quiescent until Beethoven discovered their possibilities. It was Beethoven who elevated the kettle-drums, and the contra-bass from comparative obscurity, and he also gave to the horn

a new significance. The harp was naturally not employed by the old composers much, for it was a semi-diatonic instrument. It was only in 1810 that Erard made of it a truly orchestral instrument capable of modulation, but it is a popular error to suppose that it could not modulate at all before this for Mozart wrote a concerto for harp and flute, and Gluck was obliged to use it in his great opera of Orpheus. Burney in his interesting book of musical travels (1772) says:

"At Brussels I heard a young lady play extremely well on the harp with pedals. * * * * The harp is very much played on by the ladies here and at Paris. It is a sweet and becoming instrument, and, by means of pedals for the half notes, is less cumbersome and unwieldy than our double Welsh harp. * * * * There are but thirty-three strings on it, which, except the last, are mere natural notes of the diatonic scale; the rest are made by the feet. This method of producing the half-tones on the harp by means of pedals was invented at Brussels about fifteen years ago [circa 1756] by M. Simon who still resides in that city; it is an ingenious and useful contrivance in more respects than one, for by reducing the number of strings the tone of those that remain is improved."

The invention seems to have travelled slowly, for at Vienna, the traveller heard another kind of harp performance, of which he says:—

"M. Mut, a good performer, played a piece upon the single harp without pedals, which makes it a very difficult instrument, as the performer is obliged to make the semitones by brass rings with the left hand, which being placed at the top of the harp, are not only hard to get at, but disagreeable to hear, from the noise, which, by a sudden motion of the hand they occasion. The secret of producing the semitones by pedals is not yet arrived in Vienna."

In this interesting work we can also find some details about the earliest use of cymbals. They had evidently but recently come into European music from the east, for the writer deemed it necessary to give a full description of a pair he heard in France. He calls them "*Crotolo*," and says that the ancients called the same instrument "*Cymbalum*." The Turks were the first among the moderns who used it in their troops.

The above instruments are by no means the only ones which have had their period of rise and fall, but sufficient has been said to show that as the very structure of music changes from age to age, so the instruments themselves are changing and are undergoing their periods of popularity and decadence.

The fellow who warbled at a dime museum, got drunk on the proceeds, and fell asleep on a doorstep, was awakened by the policeman trilling forth Gounod's "Sing! Smile!! Slumber!!!"

At a fashionable wedding the party who tried to get a seat was repulsed by the musical sexton who sang gently to him, "No pew Mesta."

MORALITY AND MUSIC.

BY EUGENE AYRES.

In the interesting little book entitled "Chopin and Other Essays," by Henry G. Finck, there is a chapter entitled "Music and Morals." Some years ago Mr. Haweis' book bearing the same title appeared, and doubtless produced more skepticism than any thing that had previously been written, concerning the moral standing of musicians. The author appeared to do the best he could to strengthen the world's faith in the musical profession; and to some people his reasoning may have been conclusive. But there were others whose expectations were not met, and they relapsed into a state of infidelity, Mr. Finck takes hold of the subject with a bold hand and attempts to carry his point by the use of a syllogism. His argument is this:

Feeling is the chief spring of action.

Music has as much power to move our feelings as ever.

Therefore:

Music makes us more refined and considerate in our dealings with other people.

The author does not feel sure of the conclusiveness of this argument because "there are authorities who while conceding the emotional sway of music deny that it has any positive moral value." But he evidently believes that his logic is good nevertheless in spite of the few exceptional cases in which music does seem to fail to produce its legitimate fruits. He is careful to tell us that his argument would not lead to the notion that music is "a moral panacea, an infallible cure for all vices." We should think not. If his syllogism proves that music has the slightest influence for good in any heart on earth, we have not been able to see it. Suppose we accept the first statement: *Feeling is the chief spring of action.* It does not follow that feeling always produces action. We might go further and say that *all action* is the result of feeling (for the sake of argument,) but that would not be equivalent to saying that *all feeling* produces action. Suppose that we say that *the farmers of America are the chief producers of wheat.* It does not follow that *all the American farmers produce wheat.*

Then at the very outset it must be confessed that Mr. Finck's argument is based on an unproved implied assertion that *feeling always produces action.* This is not only unproved, but untrue. The novel-reader may "weep with them that weep" (in the story) or "rejoice with them that rejoice," and live as cruel and selfish a life as if he had no sensibilities. We do not claim that the novel is responsible for this; for there are others who are inspired by fiction to do as these fictitious characters have done, and feeling culminates in valiant deeds. But the truth is that men do not become noble in direct proportion to their emotional gratification. When there is a fixed purpose to good already lodged in the heart feeling (or more accurately, emotion) will serve as a powerful ally to the will urging it forward in every good work. If the purpose is not fixed the soul may find so much delight in emotion for emotion's sake that the purpose may be forgotten in selfish pleasure and come to naught. On each repetition it is easier to lose purpose in pleasure,

until finally the will becomes enfeebled and powerless. Feeling may be as intense as ever, and aesthetic pleasure as keen, but purpose is atrophied—no good thing can come out of such a soul. If there is no thought of purpose no attempt to exercise the will in the moral life, the soul soon becomes abnormal in the development of the sensibilities, and all but dead in every other respect. If there is a fixed purpose to do evil residing in the human heart, cultivation of the sensibilities only lends force to the will. The wicked man who feels most, has the greater capacity for evil doing if the ignoble purpose is fixed firmly in his heart. But if this purpose is weak it may like any other purpose be forgotten in the gratification of the emotion, as in case of the men who desired the life of Stradella. (In this case however, music had not so much to do with the change of purpose on the part of these murderers as did their pious superstition.) The moral character of a man depends first upon his *unalterable purpose.* Emotion only intensifies such a purpose, whether noble or ignoble.

Concerning the second member of Mr. Finck's syllogism we have nothing to say. No one questions the marvelous power of music over the emotional nature. But the conclusion staggers all our logic. Reason is paralyzed in contemplation of this important part of the argument. If we grant that music produces action (because it excites emotion), by what sort of hocus-pocus are we driven to the conclusion that this action is necessarily virtuous, and good? Must we confess that, if we act at all, we are sure to be "refined and considerate in our dealings with other people?" Are we not capable of some other conduct? Are there not some musicians in the world, living almost exclusively in the world of emotion, who sometimes fall short of the saintly, even in their "dealings with other people." But from the tenor of the essay before us we should judge that these are not the true musicians, but the "scamps and vagabonds included in the number of so-called music teachers" (Italics here and elsewhere ours). "Allowances must also be made for music teachers, who, from the nature of their profession, rarely hear music as it ought to be, and therefore naturally become impatient and irritable. They illustrate, not the normal, but the abnormal effects of music.—Moreover, owing to the lamentable ignorance of so many parents and pupils, the profession of music teachers is invaded with impurity by hundreds of tramps who know so little of music that, if they tried to become cobblers or tailors with a corresponding amount of knowledge, they would be ignominiously kicked out of doors. Surely it is unfair to lay the sins of these vagabonds on the shoulders of music." Therefore there are two classes who are not to be considered in this argument—music teachers and vagabonds.

MUSIC AND WINE.

Not satisfied with his merciless logic, Mr. Finck proceeds to prove that music must be a great moral agent because in its effects, it is so much like wine. There are two arguments from analogy which we may consider in order: First—"Sympathy is the basis of all virtues." "Music has quite as much power as wine to arouse a

sympathetic and enthusiastic state of mind." The natural inference is that the moral influence of music is quite equal to that of wine.

Second—"Men will have and must have, their pleasures." "Just as a tendency to drunkenness can best be combated by creating a taste for harmless light wines and beer in place of coarse whiskey and gin, so a love of demoralizing and degrading amusements can best be eradicated by educating the poetic and musical sensibilities of the masses." Comment is unnecessary.

OTHER MORAL QUESTIONS.

Perhaps the best part of this interesting essay is the last. Music is a moral agent because it is a tonic. Because it rests the mind, and soothes the heart, it is invaluable. It is also useful to those who are desirous of improving their social standing. Especially does this apply to the gentle sex; for "a young lady with a musical voice has a great advantage in the period of courtship." The moral effect here consists in the rapidity with which the number of old maids is to be diminished.

But seriously—it is disappointing in the extreme, if nothing better can be said for music and its moral value than Mr. Finck has brought. If logic plays us false; if music teachers cannot be taken into account; if music and wine must be placed on a level; if trifles must be urged in a serious argument, surely our art must need protection against her friends. If this is the best that music can show on the moral side, the less said the better.

✠ THE RELATION OF ART TO LIFE.*

BY REV. NEHEMIAH BOYNTON.

Reduced to its lowest terms every life is dominated by a regnant motive, and comes, or attempts to come to its Kingdom under the tuition of a distinct philosophy; in the last analysis one must either be a pirate upon the high seas of life, bearing down upon and capturing every possible craft, for its own plundering, or a patron of life, lending all that is choicest and best in him to the common weal; between the collector from, and the contributor to life there is the whole gamut of life; here is the eternal antithesis between success and failure; between righteousness and sin! Let us understand at the outset that nothing is or can be unrelated; that isolation is an impossibility; that a man's life work is ever to be judged at the point of utility, and is to be interpreted in terms of its world relations! "Everyday business is a divine calling," and one only grasps the interpretation of his life's meaning and suggestion when he discovers that he is what he is, cobbler or commander; baker or broker; mechanic or musician "by the will of God."

The cruise into which you pour your life oil; the occupation which courts your energies; the endeavor for the accomplishing of which you are to toil and delve, with unceasing labor, must demonstrate themselves worthy accessories to common life, or they are unworthy of you. Your foeman must be worthy of your steel; letting lances

like Don Quixote, at windmills may be *facinating fiction*, but it is a ghastly fact! "To get a living" is of itself the ambition of a churl; to give something to life, that of a christian!

What we are accustomed to call the accomplishments of life must win their way by ministering to life; else they are parasites and parasites are pestiferous. Because, now, life is as broad, and deep, and high as the three fold nature of man, it follows that "ministering to life" which I insist is the human imperative, is not properly confined to the supply of the needs of his physical nature; that the farmer and mechanic, the cook and dairy maid have not a monopoly of this cherished privilege! For besides a stomach to be fed, and a body to be clothed and sheltered, humanity has a mind to be stored with the thoughts of God, a soul to be filled with the life of God, and whoever throws the energy of his life, the glow of his strength, the elixir of his passing years into this employ, is as useful, and more so, as he who for humanities' sake makes rakes, or kneads bread, or scrubs floors!

The distinction thus between the artist and the artisan is conventional; it is not real; the fine and the useful arts are in any proper estimate *one*! In the thought of the inspired writer of the first book of the bible, Jubal "the father of all such as handle the harp or organ" is considered worthy of equal mention and honor with Jubal the father of all such as dwell in tents and of such as have cattle, and Jubal Cain the instructor of every artifice in brass and iron; thus the artist takes his place as an essential of human weal by the side of the agriculturist and the artisan!

The popular distinction between Art and Trade is this: art is aesthetic; trade actual; the end of art is beauty; and trade utility. It is Victor Hugo who has said "the beautiful is as useful as the useful, possibly more so." This is the truth we desire to emphasize and illustrate.

The power of a grand ideal is everywhere a necessity to human progress. We are so constituted that the creation of wants is the supply of our deepest desires; the missionary to any people held fast in the toils of an object barbarism, will confess that his herculean task is to make the people realize their needs, and to stimulate in them new wants; the missionary too will confess that his presence is no longer needed when he has accomplished this result. Civilization, education and religion all hasten to the people who have real, abiding, deep seated wants.

But wants are always messengers of unattained ideals; they bring with them desire which spurs, and determination which inspires; they are the spokesmen of possibilities, and their eloquence not only charms, but rouses the multitude. It is when upon us falls the shadow of a great ideal that we begin to live, and not till then.

The work of the office boy is the heaviest drudgery, until he pictures himself a great merchant, buying as closely and selling as shrewdly as his employer; then in his eager pursuit of the ideal of his life, the drudgery gives place to delight; he changes at once from a boy to a man; his ideal has become his inspiration!

Phidias, so, Plato affirms, when he made the form of Jubiter or Minerva, did not contemplate a model, a resem-

*From an address before the Class of '89, New England Conservatory of Music.

blance of which he would express; but in the depths of his own soul resided a perfect type of beauty upon which he fixed his attention, which guided his hand and his art. Phidias, as a mere copyist would long since have been forgotten; but Phidias as a creator lives with unceasing power; the creations of Phidias are the offspring of his ideals.

"As I am destitute of beautiful models" exclaimed Raphael, "I use a certain ideal which I form for myself." That these ideals are necessary only those will question who are ignorant of the uplifting forces of life; that they are useful none will deny save those who remembering that humanity has a stomach, forgets that it has a soul. Art is the language of the ideal; a broken language, many times to be sure; stammering, and often seemingly tongue-tied, but still the articulation of the ideal, making it speak to men, through song or poetry, painting or sculpture. Art springs from the depths; it is a creation; never an imitation; it is the associate of that which gives grandeur and dignity to man, and is never found except in decline, where men have ceased to be brave and women to be virtuous. It is the universal language; it speaks for the soul and it speaks to the soul!

Music, as an art, will furnish us with a practical illustration of what we have been saying.

History abounds with familiar anecdotes of the utility of music.

When Dr. Kane, with his brave followers was ice bound in the Arctic region, despair seized the entire company in its fingers, and would have torn it to death; just at that moment one of the party played upon a violin an inspiring air, and courage seized the icy fingers of despair, and life snatched its own from the hungry jaws of death.

Napoleon's army once faltered in a dangerous pass among the Alps; the general at once ordered the band to play and under the spell of the music the army advanced. The band was of more value than the bayonet in this instance.

When the famous forty-second regiment at the battle of Waterloo began to waven, Wellington hastily turned over the music book till he found a national air, "Play that" he exclaimed to his band-master, and at once the army retrieved its almost defeat and turned it into an immortal victory.

That music is practically useful; this is our plea!

It would seem at first thought as if logic and the lyre were far apart as the antipodes, and as if theology were independent of music and as if the great thoughts of God could make their way to the hearts of men regardless of art; and yet history has no simpler lesson than this that the theologian has always been impotent till he has found some one to sing his thoughts!

"Bach and Haydn and Beethoven, says one, would have been impossible in a nation that did not produce a Kant, a Shelling or a Schleiermacher."

The statesmen does not care who makes the laws, if he can make the songs of a land; the christian does not care who makes the theology of the age, if he can control the hymns; he knows that the story of the cross will

never be forgotten so long as people reverently sing, "Jesus, lover of my soul," and that the spirit of mammonism will not wholly consume our land while devout hearts pray in song, "Nearer, my God to thee!"

Tell me, is not that a useful art which binds to human hearts the grandest, most glorious truths of God?

Mendelssohn in writing to his sister would conclude his letter thus: "This is how I think of you" and then would follow with some music which he requested her to play upon the piano; he could not speak his thought; he could play it and she could understand it!

Have you in your personal life never heard a strain which you yourself could not express, and yet the unspoken language of which was your inspiration? Have you never heard that untranslatable language, and by it have been elevated, ennobled? and will you belittle such a power as this by calling it an accomplishment?

Nay, nay, music is a necessity of life, and is practically useful.

Persuade yourself as you stand upon the threshold of life that you bring to life something that life must have; remember that the world is too poor to grant whole lives to the pursuit of mere accomplishments; your profession is in a royal sense useful; the world needs the piano as much as the plow; the cornet as truly as the car; the song as really as the sermon. "Art for art's sake" is a motto unworthy of an earnest soul. To be useful, is duty, and to be persuaded of the utility for the world of that which one gives his life, is a prime duty!

But, let me remind you, that since true art is creation, and not imitation; since it is the ladder between the visible and the invisible, there is a relation not to be ignored between art and character.

"My children" said an old man to his boys scared by a figure in the dark entry, "my children you will never see anything worse than yourselves." If the figure had been an angel, and the darkness light, the old man might with equal truth have declared, "my children, you will never see anything better than yourselves."

It is impossible for you to elevate your art above your character; what you are determines what you can do.

"Tho we travel the world over to find the beautiful, we must carry it with us or we find it not," said Emerson; Art is the expression of the beautiful; you cannot express that which you do not possess.

So far as music is concerned the philosophy is simple; for what is music? a combination of sounds. And *sound*? a law of God. How then can you hope adequately to combine and express God's laws, if you yourself are ungodly?

The elevation of your art is the elevation of your character—Nothing more.

There is a pitifully weak sentimentality to-day which pleads for genius, exemption from the requirements of God. If a man is a *genius*, society must overlook many a moral failing; simply because one is a genius, he is to be exempt from the constraints which properly enough, summon and command other men! Indeed: what then is genius? Is it not peculiar power, or exceptional ability? And is the saying void: "To whom much is given,

of him much will be required?" Be not deceived, no man however gifted can abrogate God's laws; the measure of his art is himself, and God will not hold him guiltless who maketh his genius an excuse for his guilt! I believe the time will come, and may God hasten the day, when the world will demand of genius that it be pure in heart, even as it demands to-day that it be pure in art.

There is no more important word to be lodged in your minds to-day than this: as your character is so your art will be; by a stern inexorable, yet divine law, the stream will not rise higher than its source. Make then your character pure, wholesome, Godly, and your art shall be touched with divine efficiency and you yourself, be both useful and successful in the world to which you go to minister. Part fable and part fiction is the following picture: a great banquet hall, most brilliantly illuminated, is the scene of great attraction. In the foreground is a table spread with every viand, gathered about which is the Lord of heaven and earth in the companionship of his faithful disciples; in the gallery an orchestra is discoursing sweetest music; outside all is dark and forbidding; the sleet spitefully raps upon the window pane, and the storm is severe; looking in at the window is a man who having heard the music is earnestly attempting to tune the instrument in his hand to the pitch of the heavenly orchestra; at last he succeeds; the care worn look in his face has vanished; the storm too has gone; about him is a flood of light like that of the banquet hall; its door has been thrown open and the strolling minstrel has been received and accepted among the faithful servants of his Lord.

What need of application. Friend, make your own. Earth will always be dark for you till the light of heaven illumines it for you, and this can never be till you in earnest devotion have tuned your instrument to the pitch of the heavenly orchestra; then prosperity, peace, success are yours.

Friend, tune your instrument to the pitch of the heavenly orchestra.

Wagner is being imitated in Germany in more ways than one. Mr. Adalbert Goldschmidt, the composer of an oratorio called "The Seven Mortal Sins," is just finishing a trilogy, each part of which fills an entire evening with three acts. The composer of an opera which takes three nights to perform ought to be voted guilty of an eighth mortal sin. Besides, it is not every composer who has Wagner's genius!—*Ex.*

A curious story of Haydn (who was, it is true, fond of a joke), is told by the Stuttgart *Neue Musikzeitung*. The *maestro* one night called together a number of his musical friends to take part in a "serenade," and directed each one to take a different direction from all the rest, and play whatever air came into his head. None knew what instructions were given to the rest. At a given signal all started, producing a hideous howling, which called the inhabitants out of their beds to know what was amiss. The guard came, when the musicians fled, with the exception of two, who were arrested—a feature of the jest which Haydn is said to have enjoyed more than all.—*Ex.*



MR. WILLIAM McDONALD.

Was born at Providence, R. I., the son of Rev. William McDonald, a widely known and highly esteemed minister of the M. E. Church. He planned for a college course, but failure in health prevented the carrying out of that intention. The summer of 1881 was spent in England, and after two years of enforced idleness, he entered the Conservatory in January, 1882, and continued until graduation in 1884. He became organist of the First Congregational Church, at Brighton, in 1882, and in 1883 of the Broadway M. E. Church, South Boston, devoting at the same time considerable attention to teaching.

In June, 1884, Mr. McDonald was elected Dean of the Department of Music in the University of Kansas, entering upon his duties in September following. This position he now holds. The work in music was at once entirely reorganized, complete courses of instruction provided, all with a view to keeping the musical work entirely in harmony with University work in other directions. Attendance from the first has been very satisfactory, and the department is now regarded as one of the strongest and most efficient in the institution.

Since going to Kansas Mr. McDonald has organized the Kansas State Music Teachers' Association, of which he has been three times elected president. He also organized, and was for two years president of the Kansas School Music Association, an organization having for its object the introduction of musical instruction into the public schools; and he was for three years vice-president of the Music Teachers' National Association. In the service of these various organizations and of the University, he has traveled many thousand miles in the State, lectured frequently before associations of teachers and others, and written somewhat largely for the State press. A year he was director of the Handel and Haydn Society, of Lawrence, and has recently been made president of the County Sunday-School Association.

In November, 1887, he married Harriet B. Haskell, daughter of Hon. J. G. Haskell, of Lawrence.

Mr. McDonald writes us that his private study has lain chiefly along the lines of musical history, theory, and gen-

eral literature. "I have tried he says, to supply as far as possible the lack of thorough collegiate training, feeling that no line of study can be unprofitable to me, and that all can be made to contribute to my special work as a teacher of the science and art of music."

We are glad thus to present to our readers another of those men, who, few in number but steady in purpose, are living out the conviction that music is not to be isolated but to be brought into vital contact with the experience of life, who believe in the subordination of technique to that for which technique exists, and in which alone it finds its *raison d'être*.

The simple recital of Mr. McDonald's career in Kansas is sufficient to demonstrate his great usefulness, deserved success and promising future.

OUR EDITORS ABROAD.

CHESTER, ENGLAND.—I have promised the readers of the MUSICAL HERALD an account of my trans-Atlantic wanderings, but this time I am at a loss as to what to write about, for, having just left the steamer and run down from Liverpool to this ancient city, I cannot as yet, give an unprejudiced account of music in England, and I know that you have a prejudice against analytical reviews of imaginary concerts. On shipboard there is music enough and to spare, but it is scarcely of the kind which calls for the exercise of my vitriolic pen. The steamers are crowded from stem to stern this season, and it seems as if, should any more souls have embarked on the "City of Rome" they would have been forced to sleep on the bowsprit or rudder.

There is never quite as much sociability on a large boat, as upon a smaller steamer; in the former case there are circles and sets, while in the latter all seem to become members of one large family. I wish that some caricaturist would some day get up a series of marine fashion plates to astonish landmen. Especially in the matter of hats do people—otherwise sane—exhibit monomania. The wonderful specimens of head gear seen on an ocean voyage would give any respectable hatter the nightmare. There is probably no better place in the world to study character than on an ocean steamer. In the eight days' trip all the virtues and faults are shown forth clearly. The impatient and querulous become much more so, while the genial and adaptable ones become angelic. The seasick ones of course do not count. A saint would become unsocial while preoccupied with *mal de mer*. Nevertheless I would warn the uninitiated not to tamper with any of the various remedies suggested for the ailment. Their name is legion, and sometimes they contradict each other. Here are a few of which I have heard: Don't eat much—Eat as much as you can—Drink plenty of champagne—Never touch liquor of any kind—Lay on your back—Never lay down, but walk the deck constantly—and so on *ad infinitum*. There is but one real preventative of seasickness, which is,—*never go near the water*.

Another bit of advice might be given to the average ocean tourist which is—try neither to be aggressively American nor imitatively foreign. There are some persons who are so ultra patriotic that they force their native land with all its customs down the throats of all they come in contact with. There are others (and these are much the worse,) who try very, very hard to make people believe that they are English quite to the manor born. Some of these angelo maniacs imagine that the trade mark of the real Englishman is profanity and swagger about with a volley of oaths that are as shocking as the whole attempt is amusing. They may be mistaken for English on Broadway but they assuredly never will be on Piccadilly.

The sports on a sea voyage are various yet they run in a stereotyped channel. Athletics, a mock trial, and a concert, constitute the regular routine. Meanwhile there is the ceaseless music, alluded to above. Poets may rhapsodize about "the music of the sea," but when one is shut up with it for over a week, it becomes rather monotonous. What a tale the piano of a steamer could tell! The passengers seem to work in a day gang and a night gang, and relieve each other (but not their audience) regularly at the piano. One gets the "Maiden's Prayer" for breakfast, "Monastery Bells" for lunch, and "Fifteen dollars in my inside pocket" for dinner, until one feels like putting dynamite in the piano action. Of course, in the concert things are somewhat weeded out, and there is a better class of music, yet even here there is much left to be desired I was the unfortunate manager of the concert given in aid of the home for aged mariners in Liverpool. I wish that I dared tell you half the humors of the occasion. I will sketch but a few: There was an Italian on board who played the mandoline (and very well too) and whom I naturally put down on the list. After the programs were printed, this modest Signor came to me and said that he *must* appear *five* times or he would not appear at all. A compromise was finally effected on the basis of three appearances. A fond parent, hearing that I was manager of a musical entertainment told me that he had several daughters on board who would be glad to donate their services for the occasion; I accepted the offer, and we had a quadrille played in duet form, in which every repeat was conscientiously made and which lasted about half an hour. Another young lady vouchsafed Gottschalk's "Last Hope" and gave it in a very unexpected *Adagio Rubato*. She would give a measure, and then pause and think it over, and then another measure or two and again reflect upon the subject. Poor Gottschalk never suspected how many rests could be put in his composition; and apropos of that, one passenger seeing his name on the program, inquired anxiously, of me, as to when Gottschalk was to appear! I told her that the materializing medium was unfortunately absent from the concert, whereat she looked very puzzled. Nevertheless there were also good singers and players in the list, and the concert netted £11, 12s, 4d, which makes me believe that the aged mariners must be rolling in wealth, since such concerts are given on each ocean voyage. We ended patriotically by singing "God Save the Queen," and "The Star Spangled Banner" and at the end there was a splendid fraternization, and a regular fourth of July celebration, for this concert took place on the evening preceeding Independence Day.

On the morning of "the Fourth" all the Americans blossomed forth in red, white, and blue rosettes, and in patriotic speeches. Even the cook recognized the day by giving us, among the various dishes at dinner a Washington pudding with Independence Sauce, which was a very indigestible affair, and by no means up to the merits of the father of his country.

We celebrated the day however in the most joyous manner by sighting land, and we steamed into Queenstown Harbor just half an hour ahead of the "City of New York" which had left New York simultaneously with us, a close race of 3,000 miles.

There is the usual delay at the Custom House but I succeeded in convincing the sturdy Britton that there is no dynamite in my luggage, and that I have not come to overthrow the British Empire, after which I start for the ancient town of Chester.

One thing has struck me at the outset; there is a most heterogeneous set of Americans in Europe this year. Many persons

are rushing through England, Germany and France, apparently with no other object than to say that they have been there. It is a pity that any should travel in such a manner, for travel rightly applied broadens character and experience.

My next letter will be a longer one, and, I hope, more decidedly musical. In the mean time this missive is sent to the MUSICAL HERALD readers, as to old friends to assure them of my safe arrival, and of the fact that I have not forgotten American ties.

L. C. E.

[LATER.]

LUZERNE, SWITZERLAND.—It is high time for me to give a further account of myself to the readers of the MUSICAL HERALD altho the lethargy connected with vacation makes me averse to correspondence, and as regards music and musicians I have scarcely a line to write. For a large part of the time I have been buried in the Black Forest, where there are legends enough and trees enough, but no music except that made by the mountain brooks or the wind in the branches. Yet before I left England I met some musical friends in a mannrr which proved what a small place the world is to the traveller. On the wharf at Liverpool, I was greeted by Miss Sybil Caskey, formerly a student of the New England Conservatory of Music, who had just arrived on the "City of New York," while on the walls of Chester I met Miss Edith Wakefield the juvenile pianist.

The oftener I visit London the more I am impressed with its many sided ways and people. It is in itself a world, compressed into the size of a county. One of my chief delights in the metropolis is to prow around in the antique book stores, and many a treasure have I unearthed in this manner. Among the chief "finds" of this year's search, was a lot of old sheet music of the years 1738-9, which I believe to be unique. The sheet music of that era was printed only on one side of the page, and had the most ridiculous illustrations. In Musical Miscellany printed in 1740 in my possession, the publisher vaunts the fact that the music is printed on "boath sides ef ye pages." Another treasure trove was the finding of the tune of our national anthem, in an English book printed in 1802, more than ten years before Key had given us "The Star Spangled Banner." Of course, I knew that the tune was English in origin; it was originally an English drinking song entitled "To Anacreon in Heaven," but in this book, which is a collection of masonic songs, the words are altered into—"To old Hiram in Heaven," being a celebration of Hiram Abiff, the supposed architect of the temple at Jerusalem and the founder (?) of free-masonry. The tune is that of the "Star Spangled Banner" without the alteration of a single note. It is different with an old copy of "God save great George, our king" which I also found in a small book-stall, and which bears the date of 1738, for here a few notes of the ending vary from the received version of the present.

Every time that I cross the channel I get indignant at the terrible accommodations ("first-class" too, they are called on the ticket!) given to passengers. In America the system would be overthrown in a month; here it goes on unchanged from year to year. From four to six male passengers are packed together in a stateroom where they have not room enough to wriggle. Four to six basins are put under their respective noses, as a pleasant suggestion of evils to come. The atmosphere after it has been breathed a few hours is very suggestive of the aroma attached to the cheese of Europe. Fortunately no one in our stateroom (what a misnomer?) had *mal de mer*; if they had, we could scarcely have given them room for the experience.

It is high time that the Dutch learned spelling; the first words that greeted my sight in Rotterdam were, "Americaan Telephoon," and all the horse cars in Amsterdam had the simple statement "Dam" over their doors. In Cologne I successfully fought off the guides, and the dealers in Cologne water, and even succeeded in getting away from the city without having bought a photograph of the cathedral,—a very difficult thing to do. On the Rhine boat I again met Miss Caskey, who with Miss Phillips, her friend and companion, was going through Europe independently, and showing what a plucky American girl (especially an "N. E. C." girl) could do for herself. The best time to see the Rhine is on Sunday morning. Then one sees how thoroughly the *mannerchor* (male chorus) is entwined in the hearts of the people. Every boat is alive with song. The singing societies are paying friendly visits to each other, up and down the river. On the wharves are singing societies, warbling as heartily as they can, to welcome their vocal brethren. All is song, life, and activity. It is a picture of Schumann's great song "Sonntags am Rhein," and it is pleasant to think back upon Schumann's great love for this River and for its genial life.

In Heidelberg (for Frankfort is so fully described in the guide books, that I need not allude to my sojourn there) I had the pleasure of visiting the University which was still in session. They address the professors there as "Your excellency" a point which I should like to see introduced in America, for I should like to carry such a title just to see how it felt, altho I must say that, so long as my "tips" hold out I am addressed as "Your Highness" by every waiter along the route. I attend the lecture of one of these "excellencies" and listen to a comparison of Goethe and Schiller with some interest, altho I must confess that my chief interest centres in the students who sit around rather informally, taking occasional notes. I only wish that they would get rid of their senseless habit of duelling, for some of the faces are terrifically "illustrated with cuts" received in the frequent sword encounters, and their owners act as if they were rather proud of them. Even tho it is not a musical subject, I cannot forbear from stating that the Black Forest is one of the most delightful and restful places of all Europe. The inhabitants do not even know how to fleece the traveller, and one cannot but enjoying their hearty manners and sincerity. For example mine host, Spreter, of the "Römischen Kaiser" in Freiburg, was not of the fawning, flattering type, as are all the landlords in the more visited cities—so long as your purse holds out. He told a certain American traveller that he was a fool to want his trout fried in lard, and said that the Black Forest method of boiling was the only way a sensible man would want the fish. They have a convincing way there, of proving that the fish are fresh; they bring them to you *alive* first, swimming in a bucket; then they kill them, and boil them. I cannot begin to speak of the splendid trips, in carriage and on horse back, that I made in every direction through the forest, suffice it to say that I found myself in a country far from railroads, and where no mail, or troublesome postman, could by any possibility get at me.

In Furtwaugen, a little town about 2500 feet above the sea, yet nestling among much higher mountains, I found the nucleus of the Black Forest musical clock industry. Such oddities in the combination of Music with Father Chronos I certainly never dreamed of. They showed me clocks where cuckoos sung, cocks crowed, or cranary birds warbled the hours; clocks where trumpeters played fanfares, and were heavy bells gave forth very respectable carillons. To crown

all, they showed me an orchestron (the finest I ever heard) which played about all the great operas, with trumpets, horns, clarinets, oboes, flutes, cymbals, and drums, and which I assure you quite equalled Gilmore's Band at the recent revived Jubilee. The price of the instrument was only \$1,500, and one would say it was well worth it, only when it is set up in America the wood would shrink, the cogs refuse to work, and the repairs cost very much more than the original outlay. Rain terminated my stay in this terrestrial paradise, for these forest resorts become absolutely unbearable in a storm, and I made my way to Switzerland, where, at least in the cities, I could find life, and society; Luzerne was full to the brim, and running over, yet by rare good luck, I found a good hotel, with pleasant rooms. With the usual visits to the dying lion and glacial garden (third time) I will not bore you, but I will close with a few words about the great organ in the large church here. I have heard it several times (in previous visits abroad) and am always much impressed with its solo stops altho its diapasons seem rather muddy. Perhaps this may have been because of the registration of the organist, which I found rather poor and sensational. He made constant changes from fortissimo to pianissimo, and used the *vox humana* forever. He took to the sentimental style of playing as a duck to water, and everything was either languishing or thundering. One exception I must make however; he played the Vorspiel to Lohengrin very well indeed. But he immediately destroyed the effect of this by ending his program with the sensational "Storm" in which, with his foot on several pedals, he made most terrible thunder, and then threw in Wagner's "Siegfried's horn motive" as a contrast. Nevertheless I was impressed with the large audience, and with the interest manifested. In Europe there is a real interest in organ playing, in America, and even in Boston alas, there is none. When our large organ, which was once the ornament of Music Hall, is set up again, with all the glory of its solo stops, and a new and improved American mechanism; and when, in a new hall fitted for the purpose, Whiting and Lunham, Eddy and all the other great organists do for us what Best is doing for Liverpool; then things may change with us too, and a love for the noblest of instruments grow up in America—So mote it be! L. C. E.

LUTHER THE MUSICIAN.—We have already referred to Luther's proficiency on the flute and lute. Whether he was able to play the organ we are not in position to say. Up to the present time we have no information one way or the other, but it is scarcely to be supposed that a divine with such remarkably musical gifts would not at some time have acquired a knowledge of organ playing, especially when we remember that an organ was to be found in every monastery, and that it was the practice of the monks to exercise themselves daily on this instrument. In organ-playing Luther would have an opportunity of satisfying his love of polyphony, and it is not to be supposed that he did not avail himself of every opportunity that would thus have presented itself. Even if not an able performer, he probably possessed sufficient skill to play a prelude, accompany a simple Gregorian *cantus choralis*, or close the service with an easy voluntary. Of his singing we have repeatedly spoken. With such enthusiasm did he enter into all his vocal exercises that it was difficult for him to leave off. Johann Walther confirms this when he says: "I attest truly that Luther, the sainted man of God, the prophet and apostle of the German nation, loved choral song. Many an hour have I sung by his side, and observed that when thus engaged the dear man became joyful and merry of heart. He never seemed to tire of singing and of speaking enthusiastically about music."—*Cassell's "History of Music."*

Explain it as we may, a martial strain will urge a man into the front rank of battle sooner than an argument, and a fine anthem excite his devotion more certainly than a logical discourse.—*Tuckerman.*

THE LOST SONATA.—A Story.

BY EPIPHANIUS WILSON.

(Concluded from last number.)

"Shall I try a passage of Handel or Beethoven?" I enquired.

"Yes, but not on the organ. The piano or the violin," he answered.

I played some half score of pieces from different masters as he directed me.

"Now the Bach," he said wearily.

The score lay as usual upon the organ. I approached the instrument and took my seat there with some feelings of nervous trepidation. During the playing of the other pieces he had followed me to a seat near the instrument on which for the time I had been performing. Nothing however occurred to disturb me, and the master of the house was my only visible listener.

On taking my place at the great organ however I felt a species of terror or anxiety which even my previous experience would scarcely account for. I shrank with a shudder from the ivory keys. I looked over my shoulder. The huge windowless room was silent as the grave, and almost as dark. Its strange furniture and dumb instruments of music were only lit up by the two waxen tapers on the organ, which flung queer reflections, and long shadows, only half distinguishable on the dusky walls and floors.

Before my face shone the score; the notes seemed to dance and move before my swimming eyes, I tried to brace up my courage to begin. Yet I shrank from plunging into that current of beautiful and complicated melody, because I felt that its notes would conjure up something from which my human senses recoiled, as a vision or a spectre of no earthly nature.

"Please begin Mr. Williams" said Freemantle.

With a start I struck the chords, and proceeded for many a bar without taking my eyes off the score. When I turned one moment aside the same face and form were present as before; the same light figure, the same large pathetic eyes.

My heart seemed to stop for an instance, as the melody rose under my touch, but I bit my lips and fixed my gaze resolutely on the page before me. I went on, and without turning for a second glance carried the music on without faltering. The veins I felt were knotted on my forehead, my temples were damp with sweat. A powerful fascination (for what is more powerful than the fascination of horror?) tempted me over and over again to cast one curious glance to the side of the organ where Mr. Freemantle sat. But by a strong effort I kept my head rigidly turned towards the lines of the music, and when the piece was finished and I did at last look towards my employer I felt almost ashamed of my excitement on seeing the calmness and placidity of the pale and feeble invalid who at that moment seemed to have been my sole auditor.

My life at Edgehill ran on at the same dead level. The queer episode of the music room was repeated night after night. Night after night did I play the same piece and my recital was attended by the same mysterious auditor. I was young and fearless though the temperament of the musician which I had inherited from my father made me susceptible to such trials of nerve as I was called upon to undergo and

this incident reenacted over and over again called for such exercises of self-control as began to tell upon me. I was called upon to discuss at dinner the latest European news, to talk over the last murder, or the freshest social scandal, to argue on ordinary topics in an ordinary frame of mind to end the day-light with an elegant and sumptuous dinner and then to pass on to the music chamber and see the same sad, forlorn and supernatural visitor rise before me as soon as my trembling fingers touched the keys.

I began to grow pale and haggard. Yet I was bound in honour to keep my secret. The blind man went on day by day with his alternate moods of gayety and gloom.

How I hated that haunted music room. My life was becoming a life of torment. Mr. Freemantle's gloom in the evening was to me as unaccountable as his cheerfulness for the rest of the day. Naturally he seemed fond of laughter. The literature he selected for me to read to him was generally of a humorous or witty character. After bursts of laughter over *Tartuffe* or *Cleon* he would sink at once into the dejection of the music room, dejection ending in peevishness and continuing until he retired. One evening the mystery was all explained.

"Mr. Williams" he said when after one of our usual visits to the organ, we had regained the dining room and were seated for a few moments before retiring "take another cigar, and put the wine on the table again. Excuse my asking you to serve yourself, but I do not wish to be disturbed at present by the servants. Please help yourself and me to a glass.

"I am going to tell you the story of my life. You are an artist, a musician and will understand it. Perhaps you think me odd and eccentric. Do not judge till you have heard all."

"My father was rich and built this house which he left it with the bulk of his wealth to me his eldest son. He wished the house to be the family house of the Freemantle's forever, indeed a succession by primogeniture was to prevail in the case of all his property. At one time there seemed a chance of my carrying out his wishes. As a young man I was enthusiastic musician. I studied in Europe and my name was whispered among the coteries as bidding fair for celebrity. I was above all anxious to acquire fame in America my own country."

"I had so far never thought of marriage. Just before starting for New York nearly twenty years ago, I went to the Sistine Chapel at Rome, and found myself kneeling next to two ladies. The younger of them had unveiled herself and with clasped hands and upturned face was listening to the music of the famous choir. I have never forgotten to this day the loveliness of that face and the profound impression made upon me by the emotion which it innocently and artlessly expressed. You will see some faint resemblance to it in this miniature.

He thrust his hand into his bosom and drew out a morocco case. I took it from him and opened it. It contained the portrait of a girl.

I started back. There smiled forth from the disk of ivory the face I had seen in the music room. The expression of the features was indeed in the picture less troubled, less fixed. But perhaps the image I held in my hand was more lovely, for it had the air of happy guideless girlhood. Yet it was not a weak face. In the balance and proportion of the features there seemed to be suggested the possibility of reckless passion and impetuous will, tho the lines and graces of trusting childhood surprised and veiled with an air of sweetness the forces that lay behind.

"To cut matters short" pursued Mr. Freemantle when I had returned to him the morocco case, which he religiously restored to his bosom. "I sought an introduction to her. She was an Italian lady of high birth educated in a convent. I was completely carried away with her great and splendid beauty, with the childish tenderness and fondness which she developed for me after some months acquaintance. We were married, and I brought her home to this house."

At a sign from him I filled a glass of Burgundy and passed it to him.

"It was at this time of the year I brought her home—a fitting time for love. Those first months were months of delirious happiness. We were like two children together in our walks, in our quarrels and reconciliations. The whole of this garden and lawn, the whole of this house became to me a Paradise. I had undertaken to teach her English, for our intercourse had hitherto been in Italian of which I am master. How she would weep with vexation and hurry away to some corner to pout like a child, as she was, when I corrected or mimicked her pronunciation, and how often have I hunted all over the place for her and found her at last in some nook in the garden or in the house, and kissed away her tears and sworn never to tease her so again."

"When the autumn came I fitted up the music room for her. It was her own fancy that when our dreadful winter storms came on she might have it lighted up, and sit and listen to my music, and think we were still in some warm southern climate, or crowd it with ungenial guests, and repeat there the masquerade and ball of her own country."

"As autumn advanced however there came to me also a fatal period of inspiration, a restless mood, half of melancholy, half of transport took possession of me. The long hours of the summer days, of singing birds and blooming flowers, the hours of our happy wanderings in grove and garden came back to my thoughts with a keen delight, not unmingled with sadness because they were past and because the gloomy rustle of falling leaf, and the pallour of watery sky, and the dullness of faded coppice made the recollection of their undimmed brilliance more poignant.

"I accordingly began to write a composition which should express the emotions I had passed through, and those I was experiencing now. In the composition of this Sonata my thoughts were wholly fixed upon Beatrice my wife. She was the central motive of its inspiration and I became absorbed in it day and night. The deepest feelings of my soul, as well as the highest and tenderest whim of doting unreflecting passion were to be expressed in it. In it the happy moments of a lifetime were to be immortalized, and my cool judgment told me that my Sonata was to prove a masterpiece."

"I scarcely noticed that Beatrice as the gloom of the year deepened into winter began to lose her gayety. Fool that I was I never dreamt how I was neglecting her. Yet all the powers of my nature were resting upon her and my music had her for its theme. But I had left the world of reality where she was, and was pasturing in the realm of fancy to which my genius had transported her image. I was the savage worshipping the god my hands had fashioned and forgetting the real spirit that moves the world."

Mr. Freemantle spoke these last words with a vehemence bordering on passion.

"This I realized too late."

"The leaves fell from every tree; the snow came, the garden was desolate, still I toiled at my Sonata."

"One morning I had as usual abruptly left the breakfast table. I kissed abstractly the brow of Bertice and hurried into the music room. After completing to my satisfaction a passage in my work a sudden thought came to me that I might play it over to Beatrice. But she was not as usual in the drawing room. At last I found her seated alone behind a screen in one of the upper rooms, she was gazing on the wintry landscape, the frozen river, the white hills, rifted with blue. She had been weeping. I noticed a look of sternness in her face which I had never seen before, and without responding to my caresses she refused to listen to the music. I dared not question or press her. I feared she might reproach me, or ask me to give up the task which was robbing her of me, so I left her without any change in her demeanor."

"She kept me waiting that day at the dinner table, but when she did come in she was radiant in her wedding dress and jewels. When I rose after dinner to return to my work,

'Joseph' she said coldly 'you need go no more to the music-room. Your Sonata you will not find there. It is gone.'

I looked at her face to see whether she smiled. But she fixed her eyes sternly, almost cruelly upon me.

She had spoken truly, the Sonata, search as I might could no where be seen."

"I was transported with vexation and disappointment. For two days I searched and for two days she jeered at my futile efforts to recover my precious manuscript.

"It is lost, destroyed. You will see it no more" and she clapped her hands and laughed triumphantly. "I have conquered my rival. Ah faithless man, you loved it more than Beatrice and I have revenged myself"

I sat down in the music room and wept hysterically. Then she was melted. She flung her arms round me, but I repulsed her.

"Beatrice, I cried, how can I love you longer after this? Give me back my manuscript."

"She stamped her foot and shook head. Then she rushed out of the room."

Mr. Freemantle paused.

"I never saw her alive again. One of the servants caught sight of a slender figure in white hurrying between the gnarled trunks of the orchard through a drifting snow-squall. He thought it was a phantom or a vapor, and when they brought her dead and dripping from the broken ice of the Hudson into which she had plunged, I dared not go into the darkened chamber to look upon her. My senses were gone, and I could not confront without shrieking aloud that face which I had turned away, and driven to phrensy by my selfishness and neglect. The fugue of Bach which you played to-night I played over and over again through the tumultuous hours of that night. It proved the accompaniment to all the self-reproaches, the torturing memories which were consuming me. I have played it or had it played every evening since, partly as a penalty, for I never hear it without pain, tho' as time goes on it becomes also a solace—a solace not unmingled with bitterness."

The words broke from his lips in a low tone of anguish, almost a wail. I was absorbed in his recital, and so fully had I become acquainted with his history now, better acquainted even than himself with some circumstances of his present life, that I felt strangely thrilled, with deep pity and sympathy.

Mr. Freemantle leaned more heavily than usual on my arm as we moved to the music room next evening. He motioned me as, once to the organ seat, and I prepared to play the usual piece. Before I began I turned towards him. His head had

sunk upon his bosom dejectedly and his hands clasped closely the arms of his chair. In the gloom of the corner in which he sat I could see that his breast heaved almost convulsively, and that his thin fingers and wrists were beaded with drops of sweat."

I glanced at the score of the fugue; pausing a moment to muster strength sufficient to strike the ominous notes, which had been so often the signal for the rise of that strange and touching apparition, which would come to me now with newer and more painful interest—I was conscious of a faint rustle, and a light footstep at my right hand. Before I could compose myself a white form bent over my arm, and a dimpled hand adjusted on the music rack a piece of manuscript music. My brain seemed to be in a whirl, my heart beat wildly. Mechanically I eyed the score, and an irresistible impulse urged me to play it.

It began with a gay and joyful movement, such as might be employed to introduce a band of revellers, or of dancers; such as might lead the mind to think of the onward rush of spring, the day long music of birds, the brightness of morning breaking, or the ripples of a woodland lake.

Then the pace of the music slackened. It was leisurely and yet broken by sparkling variations, the calm course of passion mixed with whim, varied by humours and fancies of a thousand changing moods—yet all returning to their source in the deep unbroken level of happy and requited love.

My mind interpreted the music in accordance with a theme which was fresh in my mind and I turned without thinking to look at Mr. Freemantle.

I was arrested first by the sight of the woman whom I had already seen beside him. She was seated by his side as before, but her eyes were no longer fixed upon his face, but her cheek nestled against his shoulder as she clasped the hand of the blindman, whose pallour seemed to have given way to something like the flush of youth. A mysterious light seemed to my eyes to suffuse the pair. Mr. Freemantle had turned towards the form by his side and his sightless orbs were fixed there as upon the vision his heart so long had dwelt upon and had been denied. It seemed to me that in that land which is so near to us tho we perceive it not two loving spirits had met for mutual reconciliation and the beginning of a new life.

I proceeded with the piece.

The finale rang out like a peal of trumpets; the trumpets that are blown at gates which are to open for those who stand without and wish to enter in.

When I rose from my seat I spoke to Mr. Freemantle as he sat alone by my side. He did not answer. I took his hand; it was pulseless, and cold, but his brow was smooth and open and a smile was imprinted upon his lips, for the lost sonata had been found.

King Oscar of Sweden has just finished an opera, called "The Chateau of Kronberg," the book of which he has written, as well as the music. The work will be heard at Stuttgart, Aix-la-Chapelle, Halle, Königsberg, Nuremberg and Breslau.—*Ex.*

Some one calls the fair Lilli a "priestess of art." This is a total mistake, she cannot be a priestess so long as she is a Lehmann!

"That reminds me of the old English music," said Kanoozer as he witnessed the end of a wrestling match.

"Why so?" asked a bystander.

"Well, it certainly was a mad-wriggle!"

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents like Arabs,
And as silently steal away.—*Longfellow.*

MUSICAL READING COURSE.

REQUIRED READINGS FOR SEPTEMBER—LIFE OF SEBASTIAN BACH, BY REGINALD LANE POOLE,* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

With this number we begin the study of the Life, Works, Environment and Significance to our Art of one whose colossal soul strides the musical world to-day, recognized as without a peer or equal in the realm of polyphonic writing. His influence has been so broad and so determinative, that all our readers will, we are sure, be intensely interested in the reading of Mr. Poole's little volume, and no less in the collateral matter respecting him, and the polyphonic vocal school, leading down to him, together with a comparison of Hændel and Bach and a sketch of the Bach family, to be found in this and the October number of the HERALD.

"In Johann Sebastian centres the progressive development of the race of Bach, which had been advancing for years; in all the circumstances of life he proved himself to be at once the greatest and the most typical representative of the family. He stood, too, on the top step of the ladder; with him the vital forces of the race exhausted themselves; and further power of development stopped short.

The family traits and qualities of the Bachs which were handed on by natural disposition as well as education and tradition, stand out in Johann Sebastian with full decision and typical clearness:—a deeply religious sentiment which, tho in many points closely approaching to the pietism then developing itself, yet adhered with a certain naïve severity to the traditional, orthodox, family views; a truly wonderful moral force, which, without any show, embraced the problem of life in its deepest sense; and a touching patriarchal spirit, which was satisfied with humble circumstances, rejoiced in the blessing of an unusually numerous family, and regarded the family life as the chief *raison d'être*. With and above all this there was an artistic striving founded exclusively on ideal views, and directed with complete self forgetfulness to ideal aims alone. His art and his family,—those were the two poles around which Bach's life moved; outwardly, simple, modest, insignificant; inwardly, great, rich and luxurious in growth and production. His activity was extraordinary and unceasing. Besides his official duties and his actual labour as a composer, which in themselves alone are astonishing, he made copies for himself of other composers' works, including those of the Bach family; he sometimes engraved on copper, and even occupied himself with the manufacture of instruments. He invented an instrument between the violoncello and viola, which he called *viola pomposa* and devised a piano with catgut strings which he called *lanten-clavicymbalum*. At the same time he was a model pater-familias, made the musical education of his sons his special and peculiar care, wrote educational works for his pupils like the *Klavier-büchlein* for his son Friedemann,

and the famous 'Kunst der Fuge,' and also trained a great number of pupils who afterwards themselves became famous, such as Johann Caspar Vogler, Agricola, Altinkol, afterwards his son-in-law, Marburg, Kirnberger, and Ludwig Krebs. Bach's development points to a steady and indefatigable pursuit of a definite and fixed aim, guided by his genius alone. He had a clear insight into his artistic mission; developed himself out of himself with a perfect unity of purpose, holding aloof from external influences in the field of art, but rather drawing them to himself and so appropriating them through the power of his genius as to mould them into a complete whole. If in a measure he ran counter to the continual encroachments of Italian Opera, this may be attributed less to his artistic than to his moral and religious views.

Bach's importance for the history of music, lies in the fact that starting with instrumental music, and adhering to the spirit of it, he developed all forms and species of composition in an entirely new and independent manner. The old vocal style, which was founded exclusively on polophony, was exhausted. Bach created an entirely new vocal style based on instrumental principles carried it to the summit of perfection, and there left it.

Bach's masterly counterpoint is generally spoken of as the special mark of his genius; and unapproachable as he is in this branch, his real power lies less in the almost inconceivable facility and dexterity with which he manages the complicated network of parts, than in that formal conformation of the movements which resulted from this manner of writing; in this he exhibits a consistency, fertility, and feeling for organic completeness which are truly inimitable. His melody, his harmony and his periods all seem to be of one mould; an indestructible spirit of severe logic and unalterable conformity to law pervades the whole as well as the parts. These formal principles are governed, pervaded and animated from first to last by the idea of the musical composition; so that the materials, tho in themselves void of expression, become imbued with an inexhaustible depth of meaning and produce infinite varieties of form. This wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and explains the magical attraction which exert on those who make them their earnest study. Besides these less obvious qualities, Bach's importance in the history of music shows itself in the immediate influence he exerted in various ways towards its greater development. He first settled the long dispute between the old church modes and the modern harmonic system; in his chorales he often makes use of the former, but the harmonic principle is predominant in his works, just as it still lies at the root of modern music. Connected with this was the 'equal temperament' which Bach required for instruments with fixed intonation. He put this in practice by always tuning his pianos himself and moreover embodied his artistic creed in relation to it in his famous 'Wohltemperiete Klavier,' a collection of preludes and fugues in all keys. Bach's influence on the technical part of piano-playing must not be forgotten. The fingering which was then customary, which hardly made any use of the thumb, and very seldom of the little finger was inadequate for the performance of his works. But he stood entirely upon his own ground, and formed for himself a new system of fingering, the main principle of which was the equal use and development of all the fingers, thus laying the foundation of the modern school; on the other hand he laid down many rules which, tho no longer binding, to a certain degree reconciled the old and the new schools, and gave the

* Price, postpaid, 85 Cents.

The above may be ordered through the HERALD.

whole system a thoroughly personal stamp, making it appear like everything else of Bach's, unique."

"Bach seems to have devoted what is known as the 'Cöthen Period' mostly to the composition of instrumental chamber-music. The great 'Brandenburg' Concertos were finished at Cöthen, in 1721; the first part of 'Das Wohltemperirte Clavier' ('The Well-tempered Clavicord'), was written there in 1722; and in the next year he wrote his 'Inventions,' which, by the way afford capital training of the ear and hand for the glowing fervor of the greater 'Forty-Eight.'

Bach was born in 1685, and the few years he passed at Cöthen were of the very best and strongest of his mental life. His duties there were not of the heaviest, and he found abundant leisure for composition. His stipend was not of the heaviest either; and we can, without much trouble, realise to some extent the kind of life he lived, playing his organ, training his choir, fulfilling in the most exemplary fashion his duties as a husband and father, and 'filling up his spare time' by composing. How well he used his odd hours we can see from the grand, solid, and undying works he has left us as the outcome of this 'Cöthen period.' The 24 Preludes and Fugues, forming the first part of 'The Well-tempered Clavicord,' were written in a year, which means that he finished, in round numbers, a Prelude or a Fugue every week. If the reader possesses a copy of that work, let him look thoughtfully at, say, the first Prelude and Fugue, in C major. The beauty of the Prelude is so great that it led Gounod to compose that lovely 'Meditation' upon it which is now so well known that many people only know the two together, and regard them as one composition. The Fugue is a marvel of its order, and the more closely it is studied the more clearly will its many marvels appear. Mr. W. S. Rockstro, in his able article on 'Tonal Fugue' in 'Groves' Dictionary,' says:—'Sebastian Bach's power of intertwining his Subject and Counter-Subjects seems little short of miraculous. The first Fugue of the XLVIII, in C major, contains seven distinct Stretti, all differently treated, and all remarkable for the closeness of their involutions. Yet there is nothing in the Subject which would lead us to suppose it capable of any very extraordinary treatment. The secret lies rather in Bach's power over it. He just chose a few simple intervals, which would work well together; and this done, his subject became his slave. Almost all other Fugues contain a certain number of Episodes; but here there is no Episode at all; not one single bar in which the Subject, or some portion of it, does not appear. Yet one never tires of it for a moment; tho, as the answer is in Real Fugue, it presents no change at all except that of Key, at any of its numerous recurrences.' And this was the first of four-and-twenty, each with a Prelude to it, which Bach wrote in one year! He seems to have thought in counterpoint, and to have been capable of doing with greatest ease what others could only do with immense labour and study. In his day there were but comparatively few books and little music, and what men had they thoroughly knew. Now-a-days we try to read everything, with the result that few things are thoroughly understood. The old maxim about being beware of 'the man of one book' comes to mind here. The library of the Kapellmeister of Cöthen was not large, but he knew it by heart, and *mastered* his subject. All thoroughness in work is the outcome of thoroughness in study. Thus it is that Bach did work which lives; and just as his work was the result of mastery over his subject, so will our understanding of what he has written be measurable by the extent

to which we study it. We all, of course, are familiar with this truism, but its familiarity affords the very necessity of emphasising and insisting on it. If we repeat our conviction that Bach must be deeply studied to be well understood, it is because we feel it strongly, and wish our readers to be convinced too."

The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for a moment gaze on that.—*Carlyle*.

CHURCH MUSIC.

✠ "GOSPEL HYMNS."—Con.

BY S. A. EMERY.

The quotation marks in the heading of this article will make it evident that it is not designed to antagonize either the Gospel, or sacred hymns in general, but only, and particularly, the collections of doggerel hymns and doggerel music which has come like a locust-cloud, darkening the whole land and which, like the locusts, have affected worst of all, the green things of the earth. Let no one lay down the paper at this point, under the impression that the writer is about to indulge in a tirade against religion in general and prayer-meetings in particular. On the contrary, it is because of the desire that the church of God, and the room of prayer, and the Sabbath school may have the very best music—*best for the purpose*—that the world can give, and equally because of the conviction that the legionary collections of "Gospel Hymns" and all their numerous resemblances actually desecrate the places and occasions where they are used—it is because of these things, that every Christian musician and every musical Christian should show all the weight of his influence against the further employment of so unworthy adjuncts of religious service. "But what is the matter with Gospel Hymns and similar collections?" asks someone, shocked at these strictures. "Have n't they done a great deal of good? Have n't they been identified with every great revival, and don't they serve a most useful purpose, wherever they are used?" It would be difficult to find anything that had not done some good, first or last: even "the wrath of man" is made, we are told, to praise God; though, significantly, the nonsense and ignorance of immature composers has no such promise to rest upon. One of the tribes of interior Africa (known as dirt-eaters) is reported to subsist largely upon dirt. Because they have thus managed to prolong life, would anyone agree that dirt is proper food, if not for all, at least for those who are accustomed to it? Where is the person who would recommend, or even allow, his children to read books crowded full of errors in orthography and grammar, and containing only the most commonplace ideas, if any? Who urges the merits of inferior, even imperfect, things in any department, when others in every way better can be easily had?

Some of the objections to the Trash Hymn collections are as follows:

The music is too often irreligious in its character, being light and frivolous and in every respect quite the opposite to devotional. In a prayer-meeting, not long since, a hymn was to be sung which gave utterance to some of the tenderest and most sacred feelings that center about the cross. In the midst of the singing, several persons involuntarily became silent because of the hilarious (!) tune with which the words were most unfortunately joined. As one or two afterward expressed it:—"It was too blasphemous to sing those words in such a way." And this is but one of countless examples that might be adduced.

In the Sabbath-school, things are, if possible, still worse. The prevailing error that children must be told funny stories to interest them in religion and that they must be given "jolly" tunes or they will not sing, has turned the speeches of superintendents and lecturers, and the instructions of class teachers, into a sort of "Editor's Drawer," full of anecdotes and narratives, and has introduced there the strangest collection of "arrangements" and unmusical nonsense. It is amusing to see a large school sing the melody of Robin Adair. At the end of the lines, where the short, jerky rhythm occurs, all the little chins poke suddenly out and all the little noses tip abruptly into the air. The children who speak frankly will sometimes say:—"We just *hollered* on that last tune: was n't it a gay one?" Too often the words are quite as unreligious, not to say irreligious, as the tunes. What must be the inevitable influence of such a service of song? Anything but of a Sabbath character. And do the children really like it? No, no indeed: they ridicule these identical hymns and tunes in a way they never think of, in connection with those which do really express some feeling better suited to the time and place.

At one of the fashionable watering-places, a few summers since, the orchestra was playing, one Sabbath evening, when suddenly the landlord of the hôtel entered and remarked in a low tone to the players: "Look here! you must remember that it's Sunday; that kind of music is too light, altogether." The astonished musicians were doing their religious best on "What shall the harvest be?" but the landlord, wiser than he knew, was estimating it at its tune worth, as a piece of dance music in waltz style.

Another objection to these Trash Hymns is that they are often difficult to sing, because they are so incorrectly written that a really musical ear rebels against them. Many of the intervals of the soprano (or highest voice, whatever it may be) are so unmelodic, so contrary to nature, that only by following the instrument can they be sung by any but trained singers. Again, the harmonies are simply barbarous, too harsh and difficult for admission into civilized society. This is not a plea for "scientific music," of which the average Trash Hymn singer stands in so needless dread. It is simply claimed that if one *must* have this secular music in sacred places, it should be so written that the musically uneducated can sing it accurately and easily.

"Will you show me what you mean by faults in harmony in this kind of popular music?" was once asked the present writer by one who wrote considerable of this same trash. A moment sufficed to convince him that his own music sounded better when certain errors of harmony were corrected; but the suggestion that study was as necessary before writing music as in preparing for literary composition, was lost upon him, and his perpetuations continue to desecrate the house of worship.

"Well, what do you demand?" is now asked. In reply, it may be said:—We want first of all *better words*, such as naturally bring the singer into more perfect communication with the Creator: less dreamy, sentimental and autobiographical. With such an improvement in the hymns, those who ought not to attempt musical composition will find no nonsense inviting their peculiar muse, who will therefore keep silent; and better hymns will afford some real inspiration for good writers to compose music that shall fittingly embody their sentiments.

Added to this, we want simple, natural music, written only by those who are musically educated. There is no proper apology to be made for incorrect, ungrammatical music that would not apply with equal force to errors in spelling and syntax, in hymns; and if the latter would not be tolerated, why should the former? The single fact that a person is a Christian, no more fits him for composing music than for writing books, or for any other accomplishment difficult of attainment; and such ignorant work in fact prejudices the non-religious person against everything good that is so intermingled with frivolous and unmeaning tunes. In no department is there a wider or more useful field for a religious intellect than in composing hymns and music for the Church and the Sabbath-school.

"GOSPEL HYMNS,"—Pro.

BY E. E. AYRES.

The writer has often used all the power at his command to defeat the "Gospel Hymns." He has called attention to the loose and careless manner in which many of these tunes have been written, he has ridiculed their "sentimentality," he has deplored the fact that so many people could be influenced by such "sensational" music. He was sincere. To him most of these "Gospel Hymns," are perfectly insipid, and in him they kindle no religious fire. If, therefore, the world contained only two citizens, Mr. Emery and the present writer, there would be no possible use for the Gospel Hymns. Of course there is no affectation in all this. "In the sweet bye and bye" means nothing to us (and we can't help it), while "Jerusalem the Golden," means much. "Jesus Still Lead On" is to us a prayer most sacred and tender, while "He leadeth me," is comparatively childish.

But it is important that we should remember that there are millions of men and women who will never be able to see the greater beauty in the better songs, "Lead Kindly, Light," will be forever a blank to many, while inferior songs will rejoice their hearts.

It is well to call attention to the fact that Barnby is a better musician than Bliss, for music's sake. We should

be unfaithful to our calling as teachers, and as friends of education, if we did not proclaim these truths without partiality. But let us also remember that man was not made for music, but music for man. All this talk about "Art for Art's Sake" is worse than absurd; it is misleading. Art for humanity's sake, is the only art worth cultivating, humanity is higher than art,—worthier: now, in view of this fact (which no Christian is likely to dispute) is it not well for us to judge the value of any particular style of music, by the mission which it is capable of performing?

Everything possible should be done to lift people up to the higher plane of spiritual existence. Every man who is capable of rising above his present musical tastes should be encouraged to rise so rapidly as possible. But for those who are on the lower rounds of Art's ladder, there humbler efforts at musical composition may be vastly useful.

Many who now find so pleasure in the Gospel Hymns, could easily be brought by degrees to appreciate the noblest music of the Church. But there are many others, and they represent the larger class, who will never in this world rise above "Hold the Fort." Such people are not to be despised. They are to be found among rich and poor, in New England, as well as in the West, among people of exalted intellectual talents, as well as among the ignorant. The United States minister at one of the leading European Capitals, a man of profound learning, an orator of unusual ability, a man who has heard the best of music under the most favorable circumstances, whose wife is a musical enthusiast, and a vocalist of no mean talent confessed to the writer that his susceptibility to music was confined to those very songs which to Mr. Emery and other musicians, are so insipid. Susceptibility to exquisite harmonies may be cultivated by many, but not by all. There are some teachers who are constantly declaring that "*anybody can learn to sing.*" It would be doing the world a favor, perhaps, if we should warn some people not to try it. And so it is about musical taste: there are many who must enjoy the Gospel Hymns or nothing. It would be cruel, because of the exquisite musical taste of a few, to banish entirely the only music that appeals to the many.

There are some congregations, here and there, in which the majority would greatly prefer the better class of music. It is a miserable mistake for the preacher, or choir-master to insist upon having such a congregation sing the Gospel Hymns. In some cases, the preacher is responsible for many such sins against the good taste, and the religious sentiment of his people. But such churches are not numerous in America. The majority of the people in every congregation are capable of entering into the spirit of nothing higher than these same Gospel Hymns. Shall they be entirely ignored in order that the few musical members of their society may be satisfied? Would it not be better for the musician to sacrifice himself sometimes for the good of its people?

If this were a question concerning the use of the "Gospel Hymns" in a Conservatory of Music, there could be but one opinion. But the Church cannot wait

to educate the people in art matters before making an appeal to the heart.

Sir William Hamilton appeals to the few logical minds, who demand close reasoning, and find satisfaction in thinking a subject through and through. But if all the preachers in Boston were on the order of Sir William, even though pruned of his merciless logic, not many of the Churches would be filled on the Sabbath; not many souls would turn from darkness unto light. One Whitfield redeems more men than a dozen like Sir William. The world needs both; but the circle of the highly cultured is small, and must be.

After all, the worst that can be said against the "Gospel Hymns," in general is that they are insipid and childish to the musician's mind. But apply this principle to other things. Much that is written for Musical Journals is worse than insipid to men of very fine literary taste.

Much that is said at the National Association of Music Teachers, appears worse than childish to a certain class of thinking men. Some of the discussions which take place there, in which the most distinguished musicians join, are almost as ludicrous as children's discussions ever become. Shall we declare against musical literature, and musical discussions, regardless of the good that may come of these, ungrammatical, illogical, and insipid intellectual efforts? We live in houses of glass. It may be well for us to announce a different principle, as our rule of action. It may be well to govern our judgments by other considerations than those of personal taste and preference. Doubtless these Gospel Hymns have their proper place in the world and their own noble mission to perform.

But we ought to know exactly in what respect they are unworthy. An article from Mr. Emery on this subject in which particular defects are pointed out in particular Hymns, in which he might call attention to the precise errors committed, showing exactly where the rules of harmony have been violated, etc., would be very instructive and useful. His criticism on Robin Adair as a Sunday-School Song is just;—and useful because it is definite and clear. He of course does not mean to class Robin Adair with the Gospel Hymns, but what he says about it is worth remembering. He will state a point that should be emphasized; that a tune may be suitable for a single voice, and entirely unsuitable for a congregation. It is to be hoped that he will particularize more, and modify somewhat the general charges of worthlessness.

A new song has been published about the puzzle the "Pigs in the clover." If it represents any thing like the remarks made by the man who has sat half an hour and looked himself cross-eyed in an attempt to get the last pig in the pen, its chorus will certainly consist of a long lot of dashes, and be quite unfit for the family circle.

A Temperance March has recently appeared, and is in 6-8 rhythm. This is all wrong; a march of teetotallers should always be in took-water movement.

Music! O how faint, how weak,
Language fades before thy spell!
Why should Feeling ever speak,
When thou canst breathe her soul so well?

Moore.

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

E. B. R.—I wish you would suggest some collection, or separate pieces, for violoncello and piano, in which the 'cello part is quite easy compared with the piano part

Ans.—This would be quite an exception to what one usually finds, as music for pianoforte and 'cello is almost invariably in the form either of duets in which each part is about equally difficult, or of 'cello solos with pianoforte accompaniment, when of course the 'cello part is the more difficult. Occasionally, too, one finds pieces for voice with pianoforte accompaniment and an obligato 'cello part, as in Braga's *Serenade*. We think, however, that you will be pleased with a collection published by H. Litolf, and entitled *Concert au Salon pour Violoncello and Pianoforte*, consisting of several books, each book containing some fifteen pieces. You can procure single parts.

M. F. A.—1. Whose is the best arrangement of the Lord's Prayer?

Ans.—There are so many, it is impossible to say. We believe Ditson & Co. publish a very good one, for mixed voices.

2. What are the best elementary exercises in singing—scales, arpeggios, etc., such as correspond to five-finger exercises in piano music?

Ans.—We constantly remind our readers that it is unsafe to start unguided by an experienced teacher, in elementary vocal practice. The very best exercises may be so misused by anyone ignorant of correct vocalism as to produce seriously bad results of lifelong effect. The well known exercises by Concone, his easiest, are very generally used for somewhat inexperienced pupils, though these are not just what you ask for.

W. J. K.—Is the term *Ad libitum* ever used to indicate that the player, or singer, has the right to change cadenzas, by adding or leaving out that part of it, or the whole part marked in this phrase? In the Musical Dictionary which I have examined, the first definition says "At pleasure." Then it says that it applies more particularly to the time or the pleasure of the performer in adding or changing, etc. I have the impression that it gives the performer a right to change at pleasure any passage so marked.

Ans.—The words *Cadenza ad libitum*, if no cadenza were printed, would allow the performer either to introduce a cadenza of his own or to omit it altogether. With a printed cadenza, the same words would seem to say:—"Play this cadenza, or none, whichever you please." The words *Ad libitum*, standing alone, often suggest entire freedom as to the expression, regarding both time and force. Yet in all such cases, unless one be well advanced in music and capable of judging as to what effects will be good and what bad, it is generally safer to play what stands on the printed page and nothing else.

C. H.—1. Please mention a good set of studies, or "method," to use with beginners when an instruction book is not used. I have in mind a set by Köhler used by a New England Conservatory teacher, but do not know the opus number.

Ans.—Possibly you may refer to Köhler's *Method for Beginners*; but this is an instruction book, though of small size. Perhaps you would prefer some of Loeschhorn's very easy studies, such as his Op. 84, Bk. I, or the still easier exercises for beginners by Czerny.

2. Can you kindly tell me the composer of the solo, *The night has a thousand eyes*?

Ans.—Possibly you refer to that by F. Lynes, though we do not recall it.

G. E. C.—You would confer a great favor by recommending several 'cello solos for concert use. * * * I have been playing music like Popper's *Gavotte* in D, Op. 23, *Capriccio* in D, by G. Merkel, *Concertstueck*, Op. 65, by Goltermann, *Scherzo*, by Gruetzmacher, and other pieces of that grade.

Ans.—We suggest Popper's *Tarantelle* in G major, Goltermann's *Caprice* Op. 24, and Popper's *Gavotte* in D minor.

E. F. T.—1. What is the first chord in the nineteenth measure of Schumann's *Abendmusik*, Op. 99, No. 12?

Ans.—The notes E, G-sharp, C, E-flat and G-sharp form the chromatically altered chord of C. The very unusual harshness of this combination makes the succeeding chord all the more welcome.

2. Why is part of a piece of instrumental music called a *Trio*?

Ans.—It was once customary to write music for two violins and a violoncello, in the first part of which the two violins played in unison, the combination thus giving only two audibly distinct parts; but in the latter part of such pieces, the violins played separate parts, forming with the 'cello, three-part music; whence the name, *Trio*. Although this particular distinction long ago ceased to be made, there is still a contrast, as plainly noticeable, between the former and the latter portions of music containing a *Trio*. This *Trio* is usually of simpler rhythm and quieter in character than what precedes it, though both parts ordinarily move in the same *tempo*; but sometimes the *Trio* is more brilliant in rhythmic effect than the first part, as is the case in Schubert's *Impromptu* in A-flat, Op. 142, No. 2, and likewise in some of Beethoven's *Scherzo* movements.

J. B.—Why do you recommend the studies of Carl Czerny so little? I thought he was considered good authority.

Ans.—Every pianist of the present day is indebted to Czerny for much that pertains to good pianism; but those who have come after Czerny, while profiting by what he taught and wrote, have improved upon his methods for the development of technique. His *études*, with some noticeable exceptions, neglect the proper development of the left hand, leaving it as though its principal office were to play only accompaniments, and very simple ones, to the right hand. This is obviously a serious omission, since not only in modern works, but quite as much in the extreme, classic school of J. S. Bach, the left hand has quite as much to do as the right, and the work of the two is very closely similar. Studies "for the left hand alone," in no proper sense remedy this lack. The two hands indeed require separate training, and this they have in purely elementary technique; but the simultaneous work of both hands involves an entirely different and more complicated process of cerebration, similar to that employed in playing from any of the standard writers. For the foregoing reasons we much prefer Loesch-

horn's studies to those of the same nominal grade by Czerny. Though the former, because of a more refined phrasing, are rather more difficult than the latter, they are so much more interesting that the average student makes recognizably better progress with Loeschhorn's studies than with Czerny's of similar grade.

H. B. N.—How should a young composer go to work to get his compositions published so as to get something like pay enough to compensate him for the time expended in writing them?

Ans.—That seems to be the perennial, universal question, and one that we cannot answer in all particulars. All original work that looks to the public for compensation must first create a demand for itself before even partial remuneration can be hoped for. As a rule, composers, painters, sculptors, literary men—all real originators—who have eventually attained success, have done so by at first working for next to nothing but for pure love of their work. Their early productions have been usually rejected, their expressions of inspiration (?) have been adversely criticized, and they have tried again and again to rock to sleep their infant efforts, wrapped around with the wet blanket of discouragement. But real genius, even a genuine talent, will not go to sleep under such circumstances; and after many apparent failures, by and by there comes success, a small one, perhaps, but still a real success; and as soon as the public has plainly seen that their ideas had crystallized into something tangible and, to a certain extent, good, then came a demand for more from the same source. So, it remains for you to write as well as you possibly can, not so much for the purpose of publishing as for real love of your art, and to give away your first manuscripts, if need be, until the public, and after the public, your publishers, realize that you compose what musical people want to buy. Then you can either sell each manuscript, outright, or you can arrange for some trustworthy publisher to issue your compositions and pay you a certain royalty on every copy disposed of. Avoid *trying* for either of two extremes:—popular music and learned music. Write spontaneously, only when you feel you *must* give expression to your musical feelings, and never when you are really tired or when you might have to *try* to fill up a certain number of staves.

D. N.—1. Has the Tuning School of the New England Conservatory proved a success? There was a good deal of talk against it when it started.

Ans.—Yes; and not only a success but a constantly growing success. The originator and present head of this department, Mr. F. W. Hale, is a gentleman thoroughly equipped for his work, which is conducted on no mere traditions of imperfect practice but in accordance with the latest and best proved results of scientific investigation. The few unfriendly remarks against this school, were made by persons ignorant of its true character and purposes; and, if our memory serves us, several of those who had thus adversely commented upon it, afterward voluntarily retracted their statements, saying they had been made under an entire misapprehension of the facts. We wish that anyone skeptical on this point could see the books prepared by the tuning students as part of their regular work under Mr. Hale. Complicated mathematical formulae, intricate diagrams showing compound series of fundamental vibrations loaded with their overtones through several upper octaves, clearly drawn elevations of every style of American and foreign actions for grand, square, and upright pianofortes, representations of all kinds of pianoforte disorders accompanied by ex-

plicit directions for repair—all this and very much more would be seen, and the whole presented in neat scholarly forms that would have done credit to any school in the land.

2. Do ladies who study there succeed well as tuners?

Ans.—Most assuredly they do, both professionally and pecuniarily. One of these same ladies tunes the grand piano of the present writer, and it is as well tuned, *and stays in tune*, as well as in former years it did under the hands of the best concert tuners in Boston. Likewise in the matter of repairs, ladies, with their intuitively quick perceptions, seem to spy out the hidden defects quite as readily as men and to remedy them as effectually.

3. Do tuners usually succeed as teachers?

Ans.—There is no special reason why they may not, provided they are equally well prepared. Yet obviously, *continuous practice* is what most emphatically assures success in any department; and alternations of dissimilar employments are not usually conducive to rapid progress in any one of them. An amateur tuner, or a half-tuner, can never equal a professional tuner; nor can an amateur teacher, or an *occasional* teacher (so to speak), hope to compete with the teacher who, by constantly teaching is constantly growing.

HERMIONE.—1. In what *tempo* would you advise the different movements of Beethoven's *Sonata Pathétique* to be played—by metronome?

Ans.—We have neglected to bring either the sonatas or a metronome to our seaside cottage and must therefore delay this answer another month. You are doubtless aware that Beethoven gave no metronome marks for his sonatas—those that are printed were given by different editors. We give the preference to those adopted by Moscheles, and next to these, to Czerny's; as each of these musicians knew Beethoven, personally, and enjoyed the great advantage of hearing him play his compositions many times.

2. What studies and pieces would you advise for a girl of fifteen years who has been through Richardson's Method, and besides that can play only a few easy pieces?

Ans.—If her previous course has been really thorough, she could probably begin Cramer's studies; but if, as we suspect, she has merely *gone through* much of her work, we advise rather, her taking the second book, if not the first, of Loeschhorn, Op. 66. With these exercises let her study the easy Mozart sonata in F major, Beethoven's *Variations on Nel cor più, Tendresse* by J. A. Pacher, Op. 53, Carl Mayer's *Mazurka* in C minor, Op. 121, No. 9, Kirchner's *Album Leaf* in F from Op. 7, Merkel's *Impromptu*, Op. 18, No. 3 and Schubert's *Impromptu* in A-flat, Op. 142, No. 2—though not necessarily in the foregoing order.

3. Which is considered the best book on Harmony at the New England Conservatory? Also on Theory?

Ans.—We believe nearly all if not all the Harmony teachers there use Emery's *Elements of Harmony*. In *General Theory* the instruction is given by means of carefully prepared lectures and blackboard illustrations, and this comprises a course of invaluable lessons, embracing as it does the explanation of the laws underlying all music, together with numberless rules for their application, definitions, original suggestions, etc.

4. Is there any book referring to *Questions and Answers on Harmony* to be had anywhere.

Ans.—We are not positive, but we think you will find these in Howard's *Manual of Harmony*, published by Theodore Presser, 1704 Chestnut St., Philadelphia.

5. What is meant by *Thorough Bass*? Does it come in with Harmony, or is it a separate study?

Ans.—Thorough-bass is simply a system that teaches what chords are to be played over a series of bass notes accompanied by certain numerals and other signs. Similar principles are very generally employed in nearly all modern works on Harmony, in the first lessons; but actually playing from a figured bass is practically limited to student work, such notation in published music being now comparatively rare.

X. Y. Z.—1. Please to explain fully what is meant by false relation of the tritone.

Ans.—This is susceptible of a two-fold meaning:—melodic and harmonic. The melodic, or rather unmelodic, false relation of the tritone would arise were any voice, or single instrument, to move from the fourth degree of the scale upward to the seventh degree, or *vice versa*, and involves a disregard of the natural melodic progression of the subdominant downward, or of the leading-tone upward. This, of course, is liable to occur in either the major key or the minor, and very stringent rules against it are given in strict writing, though it appears with frequency in free composition. Regarding the unharmonic false relation of the tritone, greater confusion exists, and while the severest theorists have much to say concerning it, many proper violations of their rules may be found in the works of nearly every eminent writer. Indeed, so much doubt overshadows the doctrine against its use that some theorists do not more than allude to it in their writings. Briefly stated, this rule forbids the appearance in consecutive chords, although in different voices, of the two notes forming a tritone, that is, the two known as the subdominant and the leading-tone. The impossibility of enforcing this rule will be at once apparent if one will harmonize almost any choral or other simple melody.

2. Did any singer of note ever die of consumption?

Ans.—We recall none; but if any did, it may be safely assumed that singing prolongs, rather than shortens, life. A very common result of *correct* vocal training is a recognizable expansion of the chest and greater ease of respiration. We emphasize the one word, *correct*; for bad vocal training sometimes induces bronchial consumption. It should be not only as natural, but as healthful, for any singer to sing as it is for a bird; but when the birds begin to sing as though they thought their throats were the Hoosac tunnel, as so many "throaty" singers do, then even the feathered songsters may be expected to die of consumption.

The Index to the HERALD for 1888 has been sent you.

Other answers next month.

S. A. E.

A western city; a congregation of highly-cultured people—so cultured, indeed, that they cannot sing. The organist has a manifest love for tunes in the latest modern style. He chooses some of the weakest of the sort, and gives them out on the closed swell, so that one has to take his word for it that he has got to the end, for he has been quite inaudible all through. The choir stand up, and we stand too, but find we have made a mistake, for the correct thing is for the congregation not to stand until the choir have sung the first note. The result is disorderly in the extreme, but it is no doubt the effect of culture. At the end of each tune the organist has a trick of shutting off the sound suddenly by means of the composition pedals; it is as if we were pulled up short at the edge of a precipice. The reed stops of the organ are of a very penetrating kind, more so by far than he is aware; and when these are used the voices are scarcely audible through the hard, shrill sound. Every organist should listen to his instrument from the back pews, and measure the effect of each combination of stops. On the whole, the singing wears a languid air, and one wishes that the people could be shaken out of their propriety and fall heartily to work with their voices.—*E. x.*

A good ear for music and a taste for music, are two very different things, which are often confounded; and so is comprehending and enjoying every object of sense and sentiment.—*Gréville.*

N. E. C. ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Miss Una Damon, '89, will teach in Sackville, N. B.

Miss Katharine Rood will teach in Shelbyville, Ky.

Miss Isabell P. Oviatt, has been engaged to teach at Gainsville, Ga.

Miss Emily Standeford, '89, will teach in Kansas City, Mo., the coming season.

Miss Maud Kimball, '88, has studied vocal music in Chicago during the summer.

Miss Minnie R. Williams, '89, teaches Elocution the coming year in Dallas, Texas.

Mrs. Carrie A. Potter, '89, has been engaged to teach in Bridgeton, New Jersey.

Miss Edith Walker, '89, is engaged to teach at the Pilot Point Seminary, Texas.

Miss Mattie B. Stevens, will remain in Baltimore, Md., next year and continue teaching.

Miss Cora E. Merriam, '89, has accepted a position in Liberty Female College, Glasgow, Ky.

Miss Annie Crosby, '87, returns to her alma mater this year to take a post-graduate course.

Miss Susie Moore, '88, returns to Mt. Holyoke, South Hadley, Mass., for another year.

Miss Carrie Eggleston, is to open a Conservatory at her home in Macon, Mo., in the autumn.

Miss F. Adelaide Fowler, '88, has been engaged for church and school work in Oneida, N. Y.

Miss Mary Palmer, '89, expects to remain at home, West Chester, Penn., and may take a few pupils.

Miss Katharine Timberman, '88, remains in Boston to continue her studies, and will give private lessons.

Miss Edith Walker, of California, has accepted a position in the Female Seminary of Pilot Point, Texas.

Mr. M. Luther Peterson, '89, will direct the music department of the Grand Prairie Seminary, Onarga, Ill.

Miss Inez Shannon, '89, will be at the head of the piano department in the Peddie Institute, Hightstown, N. J.

Miss Mary Northey, '88, has accepted the principalship of the Vocal Department of the School of Music, in Denver, Colorado.

Miss Rose Moore will be associated with Miss Belle Caspell, next year, in the Mattoon School of Music, Mattoon, Illinois.

During the Summer Messrs. John Kelley, '89, and Alfred, '89, have furnished the music at the Sinclair House, Bethlehem, New Hampshire.

Miss Wickliffe Cooper, '87, assumes the direction of the Art Department of Potter College, Bowling Greene, Ky., for the ensuing year.

Miss Minnie Andrews, '89, expects to return to Boston to take a post-graduate course. She is gaining health and strength this summer, in Lisbon Falls, Maine.

Mr. Geo. Bagnall (Col. of M.) and Miss Julia Smith, '89, are to be connected with the Conservatory of Music, of Lincoln, Nebraska—Departments of Piano and Organ.

The Louisville *Courier-Journal* speaks in very complimentary terms of the late Organ Recital of Mr. Henry Goodwin, '89. Mr. Goodwin is contemplating a period of study abroad.

Mr. Walter J. Kugler, '87, spent a five weeks vacation at his home Milford, on-the-Delaware, N. J., bass fishing and eating peaches and cream. Doubtless he will return with the "peach blow."

Miss Gertrude Foster, '85, will locate in Chicago in September, and will teach piano and be open to concert engagements. During the summer Miss Foster has remained at home "resting and practising."

At the annual meeting of the National Educational Association, recently held at Nashville, Tenn., Frank E. Morse, '80, was elected secretary of the music department. The next meeting will take place in St. Paul, Minn., in July, '90.

Our friend Mr. Clinton J. Mills has been entertaining his friends while rustivating this summer, as is evidenced by a very inviting program, given at his home, in Thompson, Ct., August 1st, in which he was assisted by Mr. Otto Bendix, Miss Hortense Jones, Mrs. Carrie Carper Mills, and Mr. Walter J. Kugler.

Miss Etta O. Parr, '89, was drowned in Horn Pond, at Woburn, Mass., on Saturday Afternoon, Aug. 3rd. Miss Parr was sailing with Miss Jessie Croucher and Mr. Percy Thompson, the boat was capsized and the two ladies were drowned, the sail falling over them. The young man managed to crawl upon the overturned boat and was rescued in an exhausted condition. Miss Parr had been connected with the Conservatory for several years and graduated (under Mr. Bendix) at the last commencement. Her funeral took place on Tuesday afternoon, Aug. 6th, at the home of her mother, 258 Shawmut Ave., Boston.

Miss Edna Lewis, '88, of Chicago, Ill., died in Wiesbaden, Germany, on July 17th, of rheumatism of the heart. Miss Lewis inherited a rheumatic tendency and went abroad with her mother last year to Wiesbaden hoping that the baths would help her. She received benefit from them and early in the year went to Italy. The day after she arrived in Florence her old trouble reappeared and for two months she was unable to leave that place. Later she returned to Wiesbaden and lingered until July 17th. The news of her death was a sad shock to her many Conservatory friends by whom she was much beloved.

Sir Frederick Gore Ouseley gave £2,000 a year in support of St. Michael's College. He gave £35,000 to build it, and his total benefactions to this object reached the sum of £64,000.

Why else was the pause prolonged, but that singing might issue thence?

Why rushed the discords in, but that harmony should be prized?—*Robert Browning*.

Music resembles poetry, in each
Are numerous graces which no methods teach,
And which a master-hand alone can reach.—*Pope*.

FOREIGN CORRESPONDENCE.

FROM LONDON.

A Richter Concert which took place on July 1st was especially noteworthy for the first performance of a Symphony by Dr. Parry, composed by the conductor's own request. It is in E minor, and bears some resemblance in the opening bars to the introduction to the composer's oratorio of *Judith*. The first movement is decidedly clever, but somewhat restless. More satisfactory are the solemn slow movement in C major and the Scherzo in A minor. The last movement is an exceedingly vigorous one in the original key.

A simple first movement of a pianoforte concerto in D, supposed to be by Beethoven, was included in the program, and played by Madame Stepanoff. If it is really a work of the master, it is a decidedly early one. On the afternoon of the 1st Herr Friedheim and M. Nachèz gave a pianoforte and violin recital at the Princes' Hall. The former is a very talented pianist, but of the latter's violin playing I have had to speak unfavorably before, and I cannot say that there is any improvement in it. On the afternoon of the 2nd Mlle. Spies gave her second vocal recital, and charmed her hearers with most artistic renderings of several German songs by Schumann and others.

At Covent Garden in the evening a collection of single acts from various favorite operas was given, the occasion being the state visit of the Shah of Persia. There was of course a brilliant assemblage, but one almost equal to it was present on the same evening at the Albert Hall, where the Colonial Institute held a *Conversazione*. The centre of the hall was cleared for a promenade, and on the orchestra was stationed the band of the Royal Artillery who played a good selection of music during the evening, the instrumental music being interspersed with glees and part-songs performed in the most finished manner by the ten voices of the London Vocal Union. On the 5th a state concert in honour of the Shah was given in the same hall, but of more interest to musicians was the first performance of Verdi's *Otello* at the Lyceum Theatre. The house is not a large one, and it is a pity that such an important work could not be performed for the first time in England under more favourable conditions, at least as regards the size of the theatre; for with regard to the principals, chorus, and orchestra, there was but little room for improvement. These were drawn chiefly, if not entirely from La Scala, Milan, and were conducted by Signor Franco Faccio, so that thorough familiarity with the work on the part of all concerned was fully ensured. Of the work itself it may be said that it is not one to appeal entirely to the sympathy of either Wagnerites or their opponents. It is not of the Wagner school in that it does not abound, as do Wagner's works, with leading themes repeated again and again. On the other hand those who regard *Il Trovatore* and *La Traviata* as good representative works of the best school of opera, consider that in *Otello* the composer has decidedly fallen off, because there is a lack of melody. What they really mean is that the work is not divided into a lot of separate numbers, each of which could be easily performed by itself. The fact is the work is highly melodious, but the music is ever made to move on with the action of the drama, instead of impending it. Hence in spite of the lack of leading themes the opera has won far more admiration from the Wagnerites than from their opponents. Of the principals Signor Tamagno as Othello, and M. Maurel as Iago have made the greatest impression, but the Desdemona of Signora Cataneo has generally been pronounced unsatisfactory, her voice being of a harsh quality. Mr. Mayer, to whose enterprise the production of the work is due, has continued the performances of it three or four times a week to the end of the month.

On the 6th Mr. Sims Reeves gave a concert at St. James's Hall at which, in addition to singing some of his favorite songs, he took part in a trio for three tenors by Curschmann, entitled "Evviva," the other two tenors being Mr. Lloyd and Mr. Ben Davies. The other soloists included Madame Sterling and Signor Foli and a special feature of the concert was the refined part singing of the Boston Lotus Glee Club, which was much admired.

On the 8th the Richter concerts were brought to an end with a rather indifferent performance of Berlioz's *Faust*,—indifferent, that is, so far as the chorus are concerned, the orchestra and principals being quite satisfactory. The music indeed for Marguerite and Faust could not be better sung than it was by Mrs. Mary Davies and Mr. Lloyd. Yet two more talented ladies named Davies came under the notice of the public on the 10th. This was at the fourth annual performance of an opera by students of the Royal College of Music. The work chosen this year was Goetz's *Taming of the Shrew*, in which the Misses Emily and Maggie Davies made a marked impression in the parts of Katherine and Bianca. Mr. John Sandbrook was also exceedingly good as Petruchio. The whole performance, which was conducted by Professor Stauffer, showed that there had been the most careful preparation. The theatre chosen this year was that named after the Prince of Wales, who showed such a warm interest in the founding of the College. On the 18th he had a meeting of the corporation of the College at his residence, Marlborough House. It was here announced that the negotiations were going on with the authorities of the Royal Academy of Music, with the object of bringing about local musical examinations throughout the country under the united auspices of the two Institutions. It has since been reported that everything has been arranged, and the *Musical Times* is sanguine enough to hope that "we have here, mayhap, the first step towards a musical university, with affiliated colleges, and having the power to grant degrees."

The Norwegian pianist, Madame Backer-Grøndahl, of whose appearance at a Philharmonic concert I spoke in a former letter, gave a concert at the Princes' Hall on the 13th, when she appeared in the further capacity of a composer. The compositions selected were seven songs (sung by Miss Louise Phillips), and a pianoforte suite in G minor. It is not surprising, perhaps, that there should be in these works a certain family likeness to those of Grieg. The latter's Sonata in C minor for pianoforte and violin was well rendered by the concert giver and Herr Johannes Wolff.

The date of this concert was especially noteworthy for the production at Covent Garden of an Italian version of *Die Meistersinger*. Many of those who witnessed the admirable performances of this work by the German company which visited London seven years ago admit that the Covent Garden rendering equals, and in some respects surpasses them. A finer body of principals could hardly be got together. They include Madame Albani as Eva, M. Jean de Reszké as Walther, M. Lassalle as Hans Sachs, and M. Montariol as David. Altho cuts were somewhat numerous, the performance, which began at twenty minutes to eight, was not over till twenty minutes past twelve; but in spite of the lateness of the hour Signor Mancinelli the conductor together with the above named principals had to appear again and again before the enthusiastic audience would disperse. *Die Meistersinger*, *Romeo and Juliet*, *Lohengrin*, and *Faust* have been by far the most popular operas this season; and the two first named were chosen for the two final performances on the 26th and 27th. Rightly or wrongly, Wagner and Gounod are evidently regarded by the London public as the most attractive composers of opera.

About forty ex-members of various military bands have formed themselves into an association to be called the London Military Band, conducted by Mr. John Hill. An audience was invited to listen to a trial performance on the 22nd at the Princes' Hall, when a very good selection of music arranged for wind instruments was given, the verdict of the listeners being highly favourable.

At a Royal Academy concert given at St. James's Hall on the 26th an early work of Weber—a hymn entitled "In Constant Order"—was given for the first time in England. The work closes with a good fugue to the words "When storms are loud."

The distribution of awards to successful students took place the next day, and with that and the final performance at the opera in the evening the London musical season may be said to have come to a close.

W. A. F.

ERRATUM IN JULY HERALD.—The date of the production of *Lohengrin* at Covent Garden should be May 30th, not the 18th.

FROM PARIS.

The second and last Russian concert of the Trocadero brought out the following program: Second Symphony in F-sharp minor, by Glazounow, (under the leadership of the author); Concerto for piano and orchestra, by Rimsky-Korsakow, (the piano part played by Mr. Lavrow); Kamarins Kaya, a fantasia on two Russian themes, by Glinka; I. Marche polovtsienne, II. Danses polovtsiennes, from the Opera Prince Tgor, by Borodine; Une Nuit sur Mont Chauve, a musical tableau, by Moussorgsky; I. Etude, in A major, by Blumenfeld; II. Barcarolle, by Tchaikowsky; III. Mazurka, in G-flat minor, by Balakirew, executed on the piano by Mr. Lavrow; First Scherzo, for orchestra, by Liadow; Caprice Espagnol, by Rimsky-Korsakow.

Mr. Glazounow is a pupil of Rimsky-Korsakow, and 26 years old. His Symphony is conceived according to the classical plan, with this peculiarity tho, that the initial theme recurs in different forms in the four traditional movements. Mr. Borodine, having to deal with a savage tribe, for such were the Polovtsi, has written a March of a very savage character and very effective withal. Mr. Rimsky-Korsakow was anxious to make Parisians acquainted with Moussorgsky whom he holds, it seems, in high estimation. Une Nuit sur Mont Chauve exhibits a great wealth of melody and a most decided realistic tendency. The author seems to possess an imagination which knows no bonds. Altogether these two concerts gave additional proof of the existence of a Russian School of Music which deserves acquaintance.

The Finnish Students of the University of Helsingfors gave two recitals, in which they sang merely songs of their own country, and from their own countrymen. These singers are eighty in number and their leader is Dr. G. Sohlstrom. They give a variety of selections and perform with a remarkable "ensemble." The shading and phrasing is rendered in a perfect manner. Their success has been very great. And as for the reception given them by the French Students it was simply tremendous. Such applause I never heard. It was deafening. I am sorry, tho, to say that it was marred by the obnoxious appearance of the "encore" fiend in more than half the numbers.

America has also had its day at the Trocadero. Mr. Franck Van der Stucken, who is presently in Paris, organized a recital for the purpose of presenting works of American composers alone. It was only just that the American School should be represented in the series of International Concerts given in connection with the Exhibition, and it is to be regretted that this single recital could not cover a wider ground. The American Colony was largely represented, and patriotically listened to a program in which appeared the names, Paine, Arthur Foote, G. W. Chadwick, H. Huss, Arthur Bird, Buck, Van der Stucken, and E. A. Macdowell. Mr. Arthur Foote's selection was "In the Mountains," and Mr. Chadwick's "Melpomene." Mr. Van der Stucken gave the "Tempest," a suite for orchestra, and Mr. Macdowell, who is a pupil of Raff and Marmontel, played his own Concerto for piano and orchestra. Mr. Huss' selections were a Romance and a Polonaise, for violin, executed by Mr. Willis Newell, who is from Boston, and a pupil of Joachim. A group of Melodies were sung by Miss Sylvania and Mrs. Starvetta, two American artists presently in Paris. It was a successful program in every respect, and marks a date in the History of American Music in Paris. The selections might have been made more discriminately and in a broader spirit, but the very fact of such a musical exhibit having been gotten up is very creditable indeed. And the organizers of it deserve a word of thanks. Let it be remembered also that such an undertaking would have been a thankless task even in an American city.

The American Sunday-School of the Congregational Church of the Rue de Berri gave its closing exercises. Its customary musical service consisted of several numbers from Handel, Mendelssohn, Th. Dubois, Dancla, and Homer A. Norris. The organist was Mr. Homer A. Norris who played among other pieces, a composition of his own, an "Andante Expressivo" for violin, cello, harp, and organ, written for the occasion. Both execution and composition were very commendable. Mr. Norris is a former graduate of the New England Conservatory, and well known to the readers of the MUSICAL HERALD to which he contributed, as it will be remembered, interesting letters from the French Capitol.

At the Colonial Exhibition, on the Esplanade des Invalides, there has been erected an Annamite Theatre where a troupe of Annamite actors are playing every day a very popular drama in Annam called "The King of Duong." The entire performance is accompanied by the sound of sundry Chinese instruments. To those who make a special study of the popular music of Eastern Nations, there is a unique opportunity to gratify their curiosity. But ordinary European mortals will wonder at the title of music given to a noise most excruciating to their ears.

Among the recent Trocadero Concerts, the organ recitals given by Mr. Ch. M. Widor deserve a special mention. This composer is the author of eight Symphonies for organ. In connection with other pieces he played his 8th and 5th Symphonies.

The Opera Comique has brought out "Raoul Sire de Cregny" and the "Soirée Orageure" by Dalayrac, two operettas which saw the light one hundred years ago. They proved an agreeable surprise, for, without claiming to be works of the greatest merit, they yet possess much gracefulness and a great freshness of inspiration. The Grand Opera, in its turn, has given Ambroise Thomas' "The Tempest," a long promised ballet of which, however there is not much to be said. St. Saëns' new Opera "Ascarnio" is being rehearsed, but the date of its production is difficult to predict. Mr. Reyer the author of "Sigurd" is at work on an Opera "Salambo" which is intended for the Theatre de la Monnaie, at Brussels.

A. G.

SOFTLY FLOW.

Words by Miss A. R. BROWN.

JUNIUS W. HILL.

Adagio patetico.

Sop. pp poco cres. dim - in - u - en - do.

Soft - ly, soft - ly, soft - ly flow, Riv - er of death and

1st Alto. pp poco cres. dim - in - u - en - do.

Soft - ly, soft - ly. soft - ly flow, Riv - er of death and

2d Alto. pp poco cres. dim - in - u - en - do.

p cres. mf

sleep ; Sil - - ver shal - - lops float and go

p cres. mf

sleep ; Sil - - ver shal - - lops float and go

dim. pp

In - to the si - - lent deep, In - to the si - - lent deep.

dim. pp

In - to the si - - lent deep, In - to the si - - lent deep.

accel. e cres. *ritard.* *accel. e cres.* *rit.*

Kiss-es for youth; ah me, ah me, Kiss-es for youth; ah me, ah

accel. e cres. *ritard.* *accel. e cres.* *rit.*

Kiss-es for youth; ah me, ah me, Kiss-es for youth; ah me, ah

f *dim.* *cres.*

me! But the souls that sail on the far, far sea, Are followed by eyes that

f *dim.* *cres.*

me! But the souls that sail on the far, far sea, Are followed by eyes that

dim. *pp*

weep, that weep, that weep, that weep, Un-til e-ter-ni-ty, un-

dim. *pp*

weep, that weep, that weep, that weep, Un-til e-ter-ni-ty, un-

cres. *f* *dim. e ritard.* *pp*

til, un-til e-ter-ni-ty, e-ter-ni-ty, e-ter-ni-ty.

cres. *f* *dim. e ritard.* *pp*

til, un-til e-ter-ni-ty, e-ter-ni-ty, e-ter-ni-ty.

SOFTLY RIPPLES THE BROOK.

Moderato e legato.

CARL SEITZ.

ten.

cresc.

pp

| | |
|-------------------|----------------|
| 1. Soft - - - ly, | soft - - - ly, |
| 2. Soft - - - ly, | soft - - - ly, |
| 3. Soft - - - ly, | soft - - - ly, |
| 4. Soft - - - ly, | soft - - - ly, |

pp

p

Rus - tle the leaves in the wood ;

Mur - mur the bees in the bower,

Rip - ples the brook in the grove,

Na - ture is sing - ing her song,

mf

Cares which may the

Dron - ing, buz - zing,

Gurg - ling o - ver

Dream - i - ly the

p

mf

cresc.

mind en - eum - ber Wav - ing branch - es soothe to slum - ber;
 go - ing, com - ing, Fly - ing still with drow - sy hum - ming;
 sto - ny pla - ees, Glid - ing in the mos - sy spa - ees,
 sounds en - twin - ing, All in one I hear com - bin - ing;

cresc.

mp Soft - ly, soft - ly, Rus - tle the leaves in the
 Soft - ly, soft - ly, Mur - mur the bees in the
 Soft - ly, soft - ly, Rip - ples the brook in the
 Soft - ly, soft - ly, Na - ture is sing - ing her

pp wood.
 bower.
 grove.
 song.

mf

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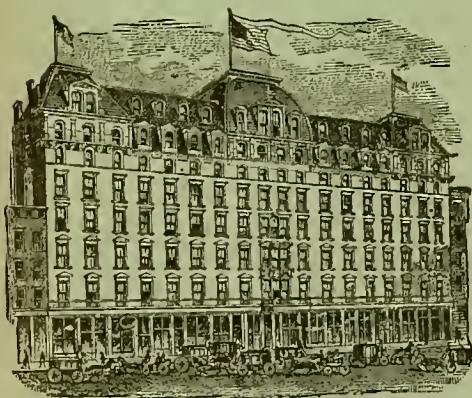
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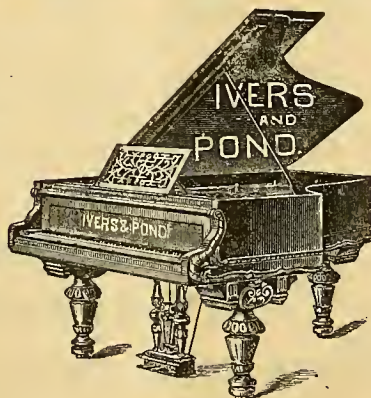
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BOSTON MUSICAL HERALD.

Vol. 10.

BOSTON, OCTOBER, 1889.

No. 10.

How soft the music of those village bells,
Falling at intervals upon the ear
In cadence sweet!

Students and musicians will find this number very suggestive and helpful. Mr. Fillmore's very interesting paper on Harmony will be continued in our next. Mr. Wilson's report of the Bayreuth Festival will largely increase the number of those who are planning to enjoy an opportunity, the securing of which is attended with not a little difficulty.

How largely music is a matter of association! The home melody which moves one to tears will leave another, who does not connect it with happy scenes and dear moments, entirely callous. History is replete with instances of such associations, what cruder instrument can there be than the bagpipe, yet the Scotchman has been moved both to martial ardor and to tenderness by its tones. During the Sepoy mutiny, the playing of "Farewell to Lochaber" was forbidden because it caused so many desertions from the ranks. The Scotchmen could not bear the associations it awakened in their minds. About the same thing is told relative to the effect of the Ranz des Vaches upon the Swiss in Napoleon's army in the early part of the century. Among dwellers in the mountains music seems to rule with especial power, possibly because of the musical cattle calls and the fact that it is present and plays an important part on all their occasions of festivity. A hymn heard in childhood has far greater power upon the adult than a better and more artistic one learned at maturer age. Music is the language of the emotions and it cannot speak to them in a more powerful manner than by the aid of memory.

If the earnest musician desires to become well acquainted with the history and literature of music he will early acquire a knowledge of the German language. It is a mistake to suppose that all the best works are translated into English. There is not a large demand as yet, for musical literature, and there is many a successful German treatise which remains accessible only in its original tongue. Ambros' "*Geschichte der Musik*" for example, one of the most carefully prepared musical histories ever written, is only to be studied in German. Brendel's lectures, Schletterer's treatises, van Dommer's valuable book, Weitzmann's pamphlets, all these and many more can be read only in German. Besides this, a knowledge of the language will show more clearly to the student the beauty of the *lieder* of Schubert, Schu-

mann, and Franz. These *lieder* were chiefly the outcome of the beautiful poems of Goethe and Heine, and no possible translation can ever give their charm in English. Of course the vocal student will give his first attention to the mellifluous and singable Italian tongue, but the general musician will find his greatest advantage and most lasting pleasure in the study of German.

It is doubtful whether music alone can be made a test of character. A person may love the rhythmic side of music in a great degree like blind Tom, or he may have a higher power of emotional activity, but even this would not always indicate either a higher moral, or even a high intellectual level. Many base and mean persons have shown a love for music as many noble and aspiring natures have done.

If we carefully study the lives of the great tone masters we shall find that they were by no means better than ordinary mortals. Music has been made far too much of a touchstone in the matter of character ever since Shakespeare spoke about the unfortunate music hater as being fit for treason, stratagem and spoils. Let a man state that he does not care for music and he is thereafter a marked character. It is probable that the love of rhythm has been planted in almost every human breast, but it is assuming too much to imagine that every good man *must* love music, and it is a proposition capable of very easy disproof to assert that every person who loves music must be of a noble character and of high moral standard.

As a rule it is a mistake to use sentimental secular ballads in church service. Luther did so but two points must be remembered in this connection, firstly the popular songs of the 15th and 16th centuries were far more stately than the jingles of the present day, and secondly, he only used the tunes as cantus firmus in the tenor parts, and good counter-point and discantus in the other voices. The love song "Mein Gemüth ist mir verwirret" is by no means frivolous when it appears as Bach's "Oh Sacred head now wounded." But the use of mere jingles, for sacred subjects is not the only evil which has crept into church music through this door. The settings of Molloy's "Rose Marie" as "Rock of Ages," and Abt's "When the Swallows homeward fly" to this hymn and to "Jesus Lover of my Soul" are not jingles, but they are not arrangements to awaken reverent thought, one cannot turn a cupid into a saint by painting a nimbus over his head, yet that seems to be what certain "arrangers" try to do. Such melodies are especially poor for congregational singing, for every individual singer will try to

sentimentalize, to overshadow, to drag the time, and the result will be failure. We have very much yet to learn from the English in this matter, for they possess a really dignified school of ecclesiastical singing, and rarely stoop to the cheap "arrangement" school. Yet the people sing their sturdy hymns and bright anthems with as much delight as if they were the most popular street tunes.

It is a great fault with most classical musicians that they decline to acknowledge the right of others to enjoy in their own way, a less advanced style of music. They have no sympathy with a brass band, they mortally detest all dances, and a simple tune is to them an abomination. This is all wrong, for music is the most intangible of arts, and there is no absolute logic by which a Symphony can be proved better than a military march. "Music is the art of moving the emotions by combinations of sound" says an eminent French writer, and that which may appeal to the emotions of one may fall flat upon the ears of another. Even within the classical lines there are important points of disagreement, and the best music of one age seems insipid or faulty to the minds of another. Haydn, for example was thought too complex and overloaded, in the last century; what would the same critics say to Wagner, or Chopin, or Schumann? Besides this, music is a plant which sometimes grows from a mere seed, and to enjoy a simple work which has little beyond its rhythm to commend it, is better than not enjoying music at all. Gradually from simple rhythmic enjoyment, may spring a comprehension of the more complex and more intellectual forms. In any case the mind of the classicist should comprehend that a natural delight in any kind of music is healthful, since instrumental music cannot of itself be debasing.

THE social position of musicians has improved greatly in the last fifty years, and this is chiefly due to the growth of concerts. In former days the musician was dependent upon a single aristocratic patron, and was therefor treated very much as an upper servant, sometimes even as a lower one. Nowadays he no longer appeals to one class of the community only, and never to one individual, for subsistence. The beginning of public concerts is due to a rather unmusical nation—England. When coffee houses were established in London, it was found advisable to add all kind of attractions to draw the public (this was the reign of Charles II) and of these attractions none was found surer or more pleasing, than music. At first the coffee-house keepers gave this entertainment free, but gradually they engaged a higher class of artists and on especial days charged a small fee for admittance to the concert-room. From these humble beginnings came the modern concert. It took root in Germany at a much later period and even at the beginning of this century many concerts were given in hotel parlors under the patronage of some wealthy resident, rather than in large halls with the assistance of the public. The change in this respect has made the musician independent,

KREUTZER'S FORTY VIOLIN STUDIES.

BY BENJAMIN CUTTER.

There lies before us—published by the firm of Schott, in Mayence, and edited by a certain Herr Emil Kross—the latest edition of these celebrated exercises, commended, by letter, by such German authorities as Joachim, de Ahna, Bott, Koempel and Heermann. This edition purports, so the title-page reads, to meet modern technical demands by systematic fingerings and bowings, by marks of expression and explanatory text; and on turning the leaves of the book one finds at once that which well repays close examination. And first, one notes a rearrangement of the order of studies, of which much must be said in praise. As they are generally taught, and as we studied them under an eminent European authority, these exercises are played straight through to No. 40, altho sometimes the last ten, those in double stops, are omitted as too difficult. In such a course there is however no orderly sequence and but little wisdom. Kross, holding to the same but not original idea of making one study help the other, has rearranged the whole series into contrasting groups, placing together material of the same kind. No one to-day knows Mons. Kreutzer's plan of arrangement; possibly he had none. It seems to us that he wrote these treatments of plain bowing, trilling, double stopping, and a few other technical points, and had them published for what they were worth as studies—things of sterling value, and classic from the start, let it be said, and no doubt designedly so.

Taking now the ordinary edition (Peters or Litolf, will do,) as a guide, and supposing our figures to stand for the respective studies in these ordinary editions, Kross' arrangement is as follows:—2, 5, 4, bow studies; 9, 3 finger studies; 6, 7, 8 bow studies; 10 finger study; 27, 11, 13 legato studies; 12 broken chord or finger study; 14, 15, 20 trill studies; 25 finger study, ("introduced as a relief among so many successive trill studies"); 16, 17, 18, 21, 29 trill studies; 1, 22 legato studies; 23 octaves; 24, 16 finger work; 28, 29 bow studies, and finally 32, 33, 30, 31, 34, 35, 36, 37, 40, 38, 39 double stop studies. Our subject is so many times larger than our space that we forbear comment on this important point. But we submit this list for careful consideration, for it seems to us that it should give its maker preeminence as a violin pedagogue.

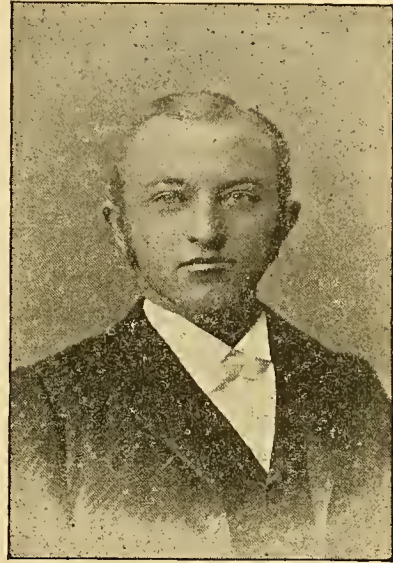
This feature of rearrangement is however not the sole excellence of this edition, for, secondly, the number of studies is unusual; the old number—forty—being increased by two, both valuable acquisitions. These have been known for years in the Schuberth edition, the Hofmeister, the Holle-Zwissler, and also in the very excellent collection of violin studies revised by Edmund Singer, and published by Pohle, in Hamburg. The one is a three-string arpeggio exercise, of great value to the bow wrist, and a companion and forerunner of No. 28; the other is a scale study in broken octaves, a forerunner to the solitary G minor octave study, No. 23. This new study rounds out the presentation of octaves and prepares the shifting of fourths and larger intervals by shifting by consecutive seconds. The feat also of simultane-

ously bringing the violin hand around the corner of the violin and holding the two strings firmly is in this way easily learned. In whatever edition they may be found the intrinsic value of these two studies outweighs many times any difference in price.

This new edition is not only superior in having these two new studies; but, thirdly, in the feature of bowings. Violin playing has advanced since Kreutzer's day, and in the way of bowing the editions of these classic exercises have been enriched, according to the ideas of this or that reviser, by a varying number of bow and accent variations. How many *Varianten* Kreutzer wrote for the celebrated second study we cannot learn. Kross gives us 75, in slurring and accentuation; No. 5, has 45 variations; No. 8, 34; to the new three-string arpeggio study there are 50 variations; and so on. To unqualifiedly commend would savor of folly, as does the compiling of so many bowings savor of pedantry. To expect the student to grapple with all these *Varianten* would be insane. But, let the truth be told—there is a deal of matter here, which is valuable to the learner, and which no other edition of Kreutzer presents—viz: modern bow technique adapted to these studies. Let it also be said that the greatest good is gotten from Kreutzer when, after a season of practical professional work the violinist goes back to the studies of his apprentice days, and draws from them with purpose and with selection. And in this edition he will find a wealth to select from. In which respect we can commend Kross' Kreutzer to the teacher as unequalled.

The fourth and last feature is that of fingering. Emphasis is laid in the lengthy text on the use of the even positions, the 2d, 4th, 6th. We quote briefly: "In other editions these positions are used only when unavoidable, altho the preference for the odd positions, 1, 3, 5, 7, often conflicts with smooth playing." As we would say in blunt English:—that which lays in the even positions, should be played in these positions; and if previous editions, from old-fashionedness and timorous conservatism, have kept in the ruts of the odd positions as much as possible—which is the fact—it is altogether and greatly to Herr Kross' credit that he has bettered matters by these new fingerings. Unfortunately this edition is in German; the English reader tho he may not master the copious and valuable text, will however, easily perceive on examination the worth of the new fingerings, of the several fingerings of individual studies, and of the idea of stopping two strings with the first finger in shifting. The cleverness and facility of finger which can be acquired by practicing the new fingerings of some of these old studies is not to be gained while following the markings of any previous edition we have yet seen. Because of its manifest excellences, and despite its high price, we therefor, commend most heartily this new edition of the Kreutzer Violin Studies.

A Mahometan song—"The son of the Prophet," has recently been written by Faure, the French composer. Strange to say, it was not in Allah Breve Movement!



OTTO PFEFFERKORN.

In Mr. Pfefferkorn of Denver (Col.) University, we again introduce to our readers a young musician, the scope of whose interest and knowledge embraces far more than the mere technique of his art. Of this last, however, he possesses an unusual share. This is sufficiently evidenced by a single enterprise of his, the presentation in a series of bi-monthly recitals the piano sonatas of Beethoven. At the same time he was giving with the assistance of a violinist half a dozen chamber musicales. This is but a specimen of the activity of Mr. Pfefferkorn exhibited in numerous concerts given throughout Colorado. These are given in the intervals of his regular work as director of music in the University. He enjoys, besides, the honor of being vice-president of the M. T. N. A. for the state of Colorado.

Mr. Pfefferkorn is of German nativity but spent the greater part of his life in New England, where not many years after 1863, the year of his birth, he began to be known among his kinfolks and acquaintance as a gifted young pianist. He entered Boston University as a special student, meanwhile pursuing the study of the pianoforte, and presently, in 1883, joined the New England Conservatory, from which he graduated two years later, and went to Denver to enter upon the duties he still administers.

Among his compositions may be mentioned, a Piano-forte trio in G, a string trio in D, several pieces of sacred music, beside a variety of morceaux for organ, piano, etc. Mr. Pfefferkorn will remain at Denver and will give during the ensuing year a series of concerts in Trinity Church.

THE Addresses upon Art and Life, by Rev. George L. Perin and Rev. Nehemiah Boynton, which have recently appeared in our columns, have been issued in a neat pamphlet form and will be sent to any one ordering them, for ten cents.

The HERALD will be sent free for the balance of the year to those who subscribe for 1890, at once. We shall highly appreciate the aid of all the friends of the Magazine in the present canvass. Kindly send in the names of parties who would be interested in looking over a sample copy, and speak a word for it as you can to your fellow students and musical friends.

MUSIC AND MEDICINE.

The medical side of music has not yet been examined as closely as it should be, particularly in its connection with eye and ear. There are many phenomena regarding the physical part of tone perception that would repay investigation. Women as a rule can perceive tones higher than men. The right ear can perceive tones so high in pitch that they are inaudible to the left ear, showing plainly that the two sides of the brain are unequally developed. Most curious is the phenomenon, observable in certain cases, of the sudden obliteration of the sense of pitch; there are for an example, persons in existence, and they can be found more frequently than is suspected, to whom the highest notes of the piano are inaudible.

The transition from sound to silence is sometimes very abrupt, the subject hearing one note distinctly, and another, perhaps a semitone above it, not at all. One of the most palpable cases of decay in the aural organs occurred with a very famous composer, Robert Franz. His nerves were prostrated by the sudden piping of a locomotive behind him, and a gradual and peculiar deafness set in. One by one the upper tones of the tonal system vanished until he has become almost totally insensible to high sounds. The liability of all musicians to aural troubles is but a natural result of an overuse of one set of nerves. Beethoven's deafness was unquestionably superinduced by an inherited disease but it was in all probability aggravated by his profession. Schumann suffered in his later years with false hearing, a symptom of insanity.

Blindness attacks musicians at times, from the severe strain to which the eyes are subjected, in many ways. Bach became blind, possibly because of his arduous application to music copying and engraving. Händel was also blind in later years, probably from the cause that weakens the sight of so many musicians—score-reading.

There is no more abnormal use of the eye imaginable than the reading of a full orchestral score. The eye must not only read horizontally as in piano music, but must be used vertically as well, in a manner that tasks the nerves beyond any other reading that exists. Probably the nearsightedness and weakness of sight that is so characteristic of many musicians, especially in the foremost ranks, is more directly traceable to score-reading than to any other cause. There are other diseases which come from a too constant application to one instrument, and pianist cramp is the direct result of exercising, one set of muscles only (digital and forearm) and allowing the others to fall into desuetude.

REFORMS IN HARMONY TEACHING.

BY J. C. FILLMORE.

The current methods of teaching Harmony have no special difficulty in dealing with the chords of the major scale; although they all unite in treating the diminished chord on the seventh of the scale as an independent chord formation instead of a dominant-seventh-chord with the root omitted. But when it comes to the harmony of the minor scale, the introduction of the upward leading-tone complicates matters exceedingly. The common practice of building up a chord out of the tones of the scale, on each tone of the scale, results in the formation of two diminished chords and one augmented chord in the minor scale. And these chords are treated as normal,—as much so as the major and minor chords.

I have long been of the opinion that there is a more rational and intelligible way;—more rational and more intelligible because more *natural*.

In the first place, I believe that only the concords, that is, the major and minor chords, ought to be regarded as normal, and that all discords ought to be regarded as modifications of concords. I would treat the major scale as made up of three major chords with their relative minors, thus:

$$\begin{array}{ccccccc} & +\text{Sub-dom.} & & \text{Tonic.} & & & \text{Dominant.} \\ \text{D} - \text{F} - \text{A} - \text{C} - \text{E} - \text{G} - \text{B} - \text{D} \end{array}$$

and regard the diminished chord—B - D - F as an incomplete dominant seventh.

Our present minor scale is, as Dr. Moritz Hauptmann long ago pointed out, a *mixed* scale, the major dominant being a comparatively modern invention. I believe the rational way is to teach the *pure* minor first; and afterwards the *mixed* minor as a modification of it. Thus, the relative minor of C major, in its original form, (*pure* minor), was the following:

$$\text{A} - \text{B} - \text{C} - \text{D} - \text{E} - \text{F} - \text{G} - \text{A}.$$

This scale contains the very same tones to be found in its relative major and gives us the very same set of chords that we have in C major. The only difference is that they are grouped around a minor chord as tonic instead of around a major chord, thus:

$$\begin{array}{ccccccc} & & & \text{Tonic.} & & & \\ \text{D} - \text{F} - \text{A} - \text{C} - \text{E} - \text{G} - \text{B} - \text{D}. \end{array}$$

Here the minor chords are principal and their relative majors are subordinate, instead of the reverse, as in the major key. Moreover, the natural cadence is made with the chord of the *under-fifth*, (what is commonly regarded as a *plagal* cadence), instead of with the *over-fifth*, as in the major and in the mixed minor in common use. I am firmly of the opinion that such a change in the mode of presentation as I have suggested, even if our practice were no further modified, would be a genuine reform in the direction of clearness and naturalness. It would, I believe, go very far toward removing the difficulties and disadvantages which teachers now find in teaching the harmony of the minor keys and which pupils find in understanding it.

But there are considerations which seem to me weighty, which would seem to demand that reform should be carried much farther. Dr. Moritz Hauptmann, in his epoch-making work "Die Natur der Harmonik und der Metrik" published as long ago as 1865, pointed out that the only really important intervals are the major third, perfect fifth and perfect octave;—that all intervals whatsoever can be made by combinations of these. Thus, the augmented fifth is simply the sum of two major thirds; the major seventh is the major third of the perfect fifth; the major second is a combination of two fifths reduced to a lower octave, and so on. He also pointed out the radical difference in principle between the major and minor chords. Both are made up of a major third and a perfect fifth; the one having the major third above the lower tone and the other having the major third below the upper tone. These chords he called respectively the "active" and "passive" (or "masculine" and "feminine") chords. In the chord $C - E - G$, according to him, C has a third and a fifth; it is an *active* chord. In the chord $C - E\flat - G$, G is a third and a fifth; the chord is a *passive* chord. Moreover, the one is an active chord of C and the other is a passive chord, not of C but of G . That is, in the so-called "minor" chord of C , G and not C is the tone which determines the unity of the chord.

These ideas have been taken up and elaborated by a number of later writers, prominent among them Professor von Oettingen of the University of Dorpat and Dr. Hugo Riemann, of the Conservatory of Music at Hamburg. They have taken the obviously natural step in advance which Hauptmann, strangely enough, did not take, of naming the "minor" chord from the tone on which its unity is conditioned, i. e., from the *upper* tone and not from the lower one. They regard the chord $C - E - G$ as a chord of C ; but the chord $C - E\flat - G$ as a chord, not of C , but of G . The conviction of the rationality of this nomenclature is vastly strengthened by mathematical and acoustical considerations. The so-called "major" chord is a natural result of the series of natural overtones, the first six partial tones of the complex tone being all components of that chord, thus:

$$C - c - g - \acute{c} - \acute{e} - \acute{g}.$$

The ratios of the vibration numbers are the simple multiples

$$1 - 2 - 3 - 4 - 5 - 6.$$

But the so-called "minor" chord is the equally natural result of the *under-tone* series, produced by the series of vibration numbers whose ratios are simple fractions:

$$1 - \frac{1}{2} - \frac{1}{3} - \frac{1}{4} - \frac{1}{5} - \frac{1}{6},$$

thus: $\acute{g} - g - c - G - E\flat - C$. In this series, \acute{g} is unquestionably the point of unity, as truly as C is in the series of overtones. That is to say; from a mathematical and acoustical point of view, as well as from the aesthetical and philosophical stand-point of Hauptmann, the chord $C - E\flat - G$ is a chord of G ; not a chord of C .

The natural conclusion is that our nomenclature ought to be brought into accord with the facts. And the natural terminology is not far to seek. The one chord consists of a principal tone with its *over-third* and *over-fifth*, and it ought to be called an *over-chord*. The other consists of a principal tone with its *under-third* and *under-fifth*, and it ought to be called an *under-chord*.

This involves other changes in terminology. For example, the "relative minor" of a "major" cord now becomes its "reciprocal under-chord;"—"reciprocal," because the over and under chords are "reciprocals" in the mathematical sense; and because these chords are most closely related, having the major third in common,

$$\begin{array}{c} +C \text{ Over-chord.} \\ \text{thus: } A - \underbrace{C - E - G}_{\circ E \text{ under-chord, reciprocal under-chord.}} \end{array}$$

The signs $+$ and \circ are convenient notation forms to express the terms "over-chord" and "under-chord" respectively.

What is more, it has now become clear, from the historical researches of Dr. Riemann, that the scale which we call the "relative" minor of C major, having all its tones identical with its "relative major," was, originally, the Greek "Doric" scale and was thought *downward*, from E to E , thus:

$$E \overset{1}{-} D \overset{1}{-} C \overset{1}{-} B \overset{1}{-} A \overset{1}{-} G \overset{1}{-} F \overset{1}{-} E.$$

It had the same order of tones and semitones *descending* that the major scale has *ascending*. It had a *descending* leading-tone and its point of repose was the lower tone, just as the upper tone is the point of repose in the major scale. These two scales, the over-scale and the under-scale, are therefore reciprocals, thus:

$$\begin{array}{c} C \text{ Over-scale.} \\ \overset{1}{C} - \overset{1}{D} - \overset{1}{E} - \overset{1}{F} - \overset{1}{G} - \overset{1}{A} - \overset{1}{B} - \overset{1}{C} - \overset{1}{D} - \overset{1}{E}. \\ \qquad \qquad \qquad \frac{1}{2} \qquad 1 \qquad 1 \qquad 1 \qquad \frac{1}{2} \qquad 1 \qquad 1 \\ E \text{ Under-scale.} \end{array}$$

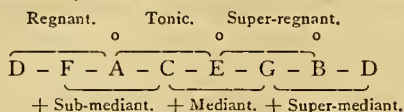
"A minor," (the *pure* minor), therefore, ought to be called "E under-scale," the "reciprocal under-scale" of "C over-scale;" and our present "mixed" minor ought to be treated as a modification of it,—as derived from it.

Our scheme of chords then will be as follows:
In C over-key:

$$\begin{array}{c} + \text{ Sub-dom.} \quad + \text{ Tonic.} \quad + \text{ Dominant.} \\ D - \underbrace{F - A - C}_{\circ \text{ Submediant.}} - \underbrace{E - G - B}_{\circ \text{ Supermediant.}} - D \end{array}$$

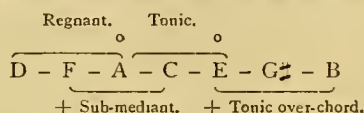
That is to say: C over-key is made up of three over-chords; the Tonic and its over-fifth and under-fifth with their reciprocals. The terms "Mediant," "Submediant" and "Supermediant" result naturally from the fact that each reciprocal under-chord has for its principal tone the middle or "mediant" tone of its reciprocal over-chord.

In E under-key, the scheme would be as follows:



Here we have the very same six chords, only they are grouped around E₀ as a tonic instead of around C_x. The three under-chords are principals and the three over-chords are subordinates (Mediantes). The terms "Regnant" and "Super-regnant" are used to express the fact that the under-fifth (A₀) is the governing (cadence-making) chord in the (pure) under-key, just as the over-fifth is the governing chord in the (pure) over-key.

In the mixed under-key, (the "minor" in common use), the scheme of chords would be as follows:



By the omission of G and the substitution of G[♯] for it the Mediant, Super-mediante and Super-regnant chords are broken up. When they are used, nowadays, they are regarded as effecting a modulation into the "relative major" (reciprocal over-key). There is no good reason for this; these chords belong in the under-key, and the tonic over-chord may be regarded as an *additional* chord, used to produce a peculiar kind of cadence and to give to A the character of a quasi-tonic.

So much for the reforms needed. The practical application of them in actual teaching will follow in another article.

LISZT'S HOME IN WEIMAR.

We are permitted to quote the following description of this interesting place from a private letter to friends in Boston, written by a wandering minstrel—well known to many of our readers. After giving a delightful glimpse of Saxon—Switzerland, and sketching his ride from Dresden to Weimar, he says:

"Thence I went to the Liszt house with Master Henschel, my little friend and guide while in Weimar. We entered a long yard which leads up to the little square two-storied house, some distance from the street. On arrival Master Henschel rang the door bell, but there was no response, then he called out Pauline, Pauline! but there being no answer, I sat down on a settee in front of the house and gave my attention to the surroundings while he went in search of old Pauline, Liszt's housekeeper for over thirty-five years. Master Henschel soon returned with a middle aged woman, of rather large and strong build, and with a face of sunshine. We entered and ascended a flight of stairs which led to a room containing an elegant Beckstein grand and an upright, both of which were opened for me to play on. There were many other things in the room, including a fine large bust of Liszt. * * * From this room we passed through double doors into another of about the same size, where stands the writing desk of the great master. Pauline pulled out the upper drawer and revealed some manuscripts, her own private property, which she offered at rates varying from five to twenty marks per piece. This room led into the bedroom, which opens into the dining room, now converted into an exhibition room, containing his old grand piano (date 1844) and many glass cases filled with relics and presents. Among these last I noted an old watch set with diamonds, from Napoleon III, and another from the Pope; diamond rings; a case of about a dozen canes, many ornamented with gold and diamonds; a solid chunk of gold to be used as a paper weight, from a German princess; many busts and pictures of Liszt at different ages, with busts and death-masks of other musicians adorn the room. Pauline was very enthusiastic in her remarks about Liszt. "He was so good," said

she," and one day he said to me, "There is nothing more to do, I have done all."

After leaving this interesting spot I went into the library, where I was shown a cane presented it by Liszt. It is of solid ivory, with a snuff box on the handle and heavy. Liszt wished the librarian to show it to everybody who came there. It belonged to Frederick the Great and was presented to Liszt by the old Kaiser William I."

DR. LOUIS MAAS—Deceased.

It is with a profound regret and sense of loss that we announce the death of Dr. Louis Maas. He went to Europe in July, at the close of the M. T. N. A. in Philadelphia, and visited Switzerland, in company with Mr. Mahr and Emil Steinbach. In the middle of August he was taken ill during a visit to Paris, and after six days which brought him no relief he returned in the escort of friends to Boston, where, at his home in Jamaica Plain, he died September 17th. His disease was peritonitis, aggravated by the formation of an abscess, an operation upon which immediately preceded his death.

He was born June 21, 1852, in Wiesbaden, in which place his father, Theodore Maas, was the principal music teacher. Belonging to a musical family, it is natural to infer that in early youth he should manifest musical proclivities. Such indeed was the case; and, when but six years of age, he began to play little pieces, and was receiving such instruction as his father, a judicious educator, deemed appropriate. When he was still a young child, his father emigrated to England, and settled in London, where he still resides. Notwithstanding the positive indications of superior musical abilities, his father was reluctant to have him make that his profession, and accordingly placed him in the schools. His literary talent may be inferred from the fact that, when but fifteen, he graduated at King's College with high class honors. During all this time he was making good progress in the study of music, and with such promise of pre-eminence that his father finally withdrew his opposition, his decision being largely influenced by the opinion of Joachim Raff, a life-long friend of both the elder and the younger Maas; and the young man was accordingly sent back to Germany in 1867, and entered as a student in the Royal Conservatory at Leipzig, where he was a pupil, until he graduated, of Carl Reinecke and Dr. Papperitz. The renowned pianist and composer, Moscheles, was also greatly interested in his career, and his friendship terminated only with his death in 1870. In the spring of 1868, his first overture was performed at the annual conservatory concert in Gewandhaus Hall, and his second overture was performed on a similar occasion the following year. In April, 1872, he produced his first symphony, a work which made so favorable an impression that it was performed by the Gewandhaus orchestra under the baton of the composer. The winters of 1873 and 1874 were passed in teaching in Dr. Kullak's conservatory, whose instruction he also enjoyed; and the summers of the same year were spent in Weimar, with Liszt, who took a great interest in him.

In this city he received honors equal to those conferred upon him in Leipzig. While here, he played by

invitation at one of the court concerts, and was much complimented for his artistic rendering of Chopin's E minor concerto. During the latter year, he played in the principal cities of Germany; and, in 1875, he accepted a unanimous call of the directory to a vacant professorship in the Leipzig Conservatory, which he entered as a student only eight years previously. Here he remained five years, in which time he had over three hundred students under his instruction, two hundred of whom were Americans. In 1880, he resigned, to accept a lucrative concert engagement in this country, the fulfilment of which was prevented by a dangerous illness, from which his recovery was the work of months. Large inducements were offered him to return to Leipzig. Joachim Raff, director of the conservatory at Frankfort, also offered him a first professorship in that institution: but he decided to settle in Boston, where he has conferred the ripe experience acquired in Leipzig and elsewhere upon the New England Conservatory. As pianist, composer and director of the Philharmonic concerts, he was at once accorded the high rank to which his professional attainments and social qualities entitled him.

The HERALD will print next month a full list of the compositions of Dr. Maas. His principal works were: two symphonies, several overtures (the last of which was completed during the summer) a concerto for violin, a pianoforte concerto, a violin sonata, a string quartet, many songs and morceaux for piano.

At a meeting of the officers and Faculty of the New England Conservatory of Music the following preamble and resolutions were unanimously adopted:

Whereas, Death has removed from our ranks our gifted friend and associate, Dr. Louis Maas, and left a void which cannot be filled, and whereas his decease has caused as personal grief among us as an intrinsic loss to the world of art, and whereas we desire to testify our appreciation of the personal worth as well as the artistic greatness of this disciple of the religion of humanity, music and beauty, and express, as best we can, the sense of our deprivation.

Resolved, That we, the officers and Faculty of the New England Conservatory of Music, of which he was an honored member, deplore most sincerely his untimely death, and recognize our helplessness under such a severe and unexpected decree of Providence.

Resolved, That the career so suddenly terminated held much of fulfillment and yet more of promise, and that the death of the master before he had realized all the aspirations which moved him, and which have shown themselves in the works he has left, is doubly lamentable.

Resolved, That the peculiar affliction of his bereaved family moves us to a sympathy which we can but feebly express, yet which we tender in all respectful sincerity.

Resolved, That his ten years of labor among us have had a marked influence in the elevation of music in America, which will continue although the hands and brain that achieved it are still.

Resolved, That we will attend the funeral in a body, that the Conservatory shall be closed during the hours of the funeral, and that by all possible outward observance

we will show the inward grief which we feel and which must be shared by all who have the interests of music at heart and all who knew the honest nature that has passed away from earth.

EBEN TOURJEE, CARL FAELTEN,
LOUIS C. ELSON, EMIL MAHR,

Committee for the Faculty.

Music waves eternal wands,
Enchantress of the souls of mortals.

E. C. Stedman.



THE BAYREUTH FESTIVAL OF 1889.

The seventh series of performances at the Wagner Theatre in Bayreuth began on Sunday, July 21st, and ended August 19th. The works chosen were, "Parsifal," "Tristan and Isolde," and "Die Meistersinger." "Parsifal" and "Die Meistersinger" were performed at Bayreuth last year, "Tristan and Isolde" not since 1886, I believe. It was a lovely afternoon as I joined the throng, in carriages and on foot, moving along the pretty avenue towards an eminence in the rear of the town whereon is the ideal theatre of the world. The site commanding a view of a wide valley is most picturesque. The Wagner Theatre, which is very plain inside, seats only 1400, the arrangement of the chairs in tiers making each one desirable for seeing. Before a note is heard from the invisible orchestra the house is darkened so that following the score is impossible, the bustle of the audience which the circumstances of its gathering together makes unusually curious, ceases, and utter silence awaits the first note of music, a silence which remains unbroken during any portion of a performance.

"Parsifal" on August 4th was given as usual under the direction of Conductor Levi of Munich. The elite of German instrumental artists constituted the orchestra, numbering 108. The chorus was composed of picked singers. The following were assigned leading parts: *Parsifal*, Van Dyck; *Kundry*, Materna; *Gurnemanz*, Blauwaert; *Amfortas*, Reichmann; *Klingsor*, Livermann; *Titurel*, Hobbing. It is obviously impossible at this time for me to do more than touch upon the higher significance of "Parsifal." Since "Rienzi" was put aside and the rays of a new art dawned with "The Flying Dutchman," Wagner sought through the medium of his operas and music-dramas to embody some lesson of existence, to graft up on the magic framework his inventive genius created some eternal truth. The "Dutchman," "Tannhauser," and "Lohengrin" are so familiar that their ethical meaning has not escaped the thoughtful; the profounder motive of the "Ring of the Nibelung" is only beginning to be studied with us, while "Parsifal," the last and ripest work of an epoch-making man, still sacred to the few who can make a pilgrimage to Bayreuth, illustrates the purification of the body and the regeneration of the soul through strife. "Parsifal" is the outcome of years of thought, for Wagner's early writings tell us of his desire to compose a work on the subject of "Jesus of Nazareth." Wagner calls "Parsi-

fal" a Consecrated Festival-Play, and where is there taught more impressively the divinest truth? To hear "Parsifal" at Bayreuth is in effect like a discourse from some eloquent preacher or author; here Wagner is the Emerson of the stage, and his wonderful sway of the aesthetics and mechanics of the arts he combines moves him who comes under his influence with a force unknown in romance or literature.

The music is very impressive. The third act, it seems to me, being the most serene and spiritually exalted page in Wagner's writings. The solemn Grail scene of act one, which has been given only recently in Boston as concert-music, is here a holy rite, a wondrous picture, a powerful influence. The exquisite scene of the Flower maidens and the "Good Friday's Spell" music are more familiar to amateurs in the United States. Wagner's system of leading motives is nowhere more skillfully illustrated than in "Parsifal;" there are fewer principal themes than in either of the single dramas of the "Nibelungen," but the secret of their use does not fail or falter.

The orchestra and stage setting met my expectations. The ensemble is remarkable. There is no preponderance of instrumental tone, no covering of voices, but everywhere a beautiful blending of both, pervading but not overwhelming the theatre, the like of which I had not heard before. The degrees of tone which the conductor secured from his band were simply astonishing, yet there was never a fortissimo. I think the reason of this lies in the acoustical plan of the theatre, the sounding board which reflects the tone of the hidden orchestra being the principal agent, rather than in any phenomenal ability of the players.

The stage effects, original with "Parsifal," are as unique as they are wonderful. As Gurnemanz leads Parsifal to the hall of the Grail the appearance of the country through which they pass changes; the lovely pastoral scene yields to cavernous rocks, mountains are traversed ere the eye rests on the domed hall of the Knights of the Grail. The effect is possible because of the revolving stage. A similar illusion is produced in act three, only the stage revolves in the opposite direction, revealing an entirely different perspective. Again in the second act, where Klingsor's domain suddenly becomes a garden of flowers, the stage sinks rapidly out of sight, bringing into view a new scene fully set. Formerly I believe the flower maidens were concealed behind their counterfeit presentments, but the latter practice now prevails of having them enter from the sides. The overthrow of Klingsor's castle is an expression of stage mechanics thoroughly startling, and one can never overestimate the genius of Wagner who planned every detail of these extraordinary transmutations.

The choral work in "Parsifal," particularly the extremely difficult Grail scene, was superbly done, while the delicious manner in which the scene between Parsifal and the flower-maidens was given will remain a permanent memory of Bayreuth.

In the efforts of all the solo singers there was the most complete devotion to the work in hand. I do not think it so necessary to descant at length upon individual

achievements of the leading artists where all was so admirable. I was impressed with the dramatic ability of Van Dyck but somewhat disappointed in his voice. Materna's Kundry in the earlier scene was not so fierce as I had drawn the character; in the dramatic ending of the scene of the tempting of Parsifal she excelled. Her voice has fallen off somewhat since she was in America. The part of Gurnemanz was beautifully sung; Blauwaert, who is a new man at Bayreuth this year, is a fine vocalist. Reichmann, who comes to the Metropolitan Opera House, New York, this season, is a finished singer and one of the best actors heard at Bayreuth. His Amfortas is masterly. The part of Klingsor was taken by an American, whose singing and acting both aroused the warmest encomiums of the critical.

"Tristan and Isolde," Wagner's most potent work, I heard on August 5th. The music-drama was given under the direction of Felix Mottl of Carlsruhe, probably the best choice in all Europe. The assignment of parts was as follows: Tristan, Vogl; Isolde, Sucher; King Mark, Gura; Kurwenal, Betz; Melot, Grubb; Brangaene, Staudigl; the Steersman, Dr. Gerhartz; the Shepherd, Guggenbuhler. I think of all Wagner's works I heard previous to Bayreuth, "Tristan" stirred me most. "Die Meistersinger," even in the incomplete manner in which it is presented in New York is delicious, the "Ring of the Nibelung," extraordinary in conception and execution, is unavoidably diffuse, but "Tristan" tells swiftly and with powerful effect its tragic story. The legend which served Wagner for the poetic basis of this work is centuries old, and appears on the page of poet and romancer of generations prior to the rise of the Bayreuth prophet. Wagner's pen, as was the case with the myth of the Nibelung's Ring, has given a lasting contribution to literature while unifying and fashioning a tale which before had its home more in imaginative verse of minstrel bards than in the strict, coherent and convincing mode of the drama. Among Wagner's writings intended for the theatre, "Tristan and Isolde" is dramatically pre-eminent; upon the occult workings of the love-potion revolves an intensely moving tragedy. I have always marvelled that Ludwig Nohl should style "Tristan" as genial. To me the work is a flame, a torrent of passion, soothed for the moment by the delicious sensuousness of the love music of the second act, only to break out at the last with absorbing vehemence.

The music of "Tristan and Isolde"—and we have it from Wagner's own lips—represents his most deliberate effort to be his unbridled self; he discards utterly operatic conventions, giving his entire mind and strength to illustrating the new art that burned within him. The perfect unity which "Tristan" presents—and it must be remembered it antedated the "Nibelungen"—has not been surpassed by any of the master's later writings, and it may well be asked if there is elsewhere upon the Wagner scroll more passionate a page than the second act of "Tristan," one more moving than the climax of the first act. The third act, dramatically speaking, is very intense, but after a second hearing of the entire work I am inclined to think this portion more strained than any

other; but the noble death song of Isolde fully compensates for the furor that has preceeded. The performance under the fiery, yet controlled hand of Felix Mottl, must be rated very high. He read the great finale of the first act with masterly skill. No less artistic was the whole second act, while the pit-falls which are possible in the third from the slightest lapse were skillfully avoided. The orchestra was immensely dramatic, yet so beautifully controlled that no just criticism can be brought against it. As in "Parsifal"—think of the contrasting character of the two works—the band did not engulf or override the voices, the union of both was preserved and thus the ideality of the performance.

"Tristan" cannot be heard to good advantage in a large theatre. Of the vocalists the first place belongs to Frau Sucher, whose equal as a dramatic singer I have never heard. I could not easily forget Lehmann, nor was it until the third act that memory of the great American favorite in this superb part was effaced. Here the breadth of Sucher's impersonation was manifest. I was not prepared for such consummate acting, such great declamation or intensely expressive singing. Sucher's voice is not quite the equal of Lehmann's in quality, but the wear it has suffered is not worth the mention in view of her extraordinary artistic attainments. Her death song was a histrionic triumph; even habitués of the Bayreuth Theatre were unusually moved, for at the end of the drama there was cheering and shouting for full ten minutes. The wonderful performance of the orchestra at this point, subordinated to, yet supporting the great singer, was of course recognized by the audience in their spontaneous and universal demonstration. Equally fine was Sucher's work in the first act, where she looked regal. As I have remarked, I recall Lehmann in the love music of the second act with the greatest pleasure.

Heinrich Vogl's Tristan has finish, warmth and considerable passion; he is not Hiemann's equal, though he concentrated all his powers upon the climatic third act and made it very impressive. Vogl used a fairly well preserved voice like a master. His engagement at the Metropolitan Opera House, New York, is a matter for congratulation.

Eminently artistic and sympathetic was Frau Standgl's Brangaene, who has a lovely voice. The character of Kurwenal, as Wagner drew it, is worthy the best artists; Franz Betz, a deep bass, did not please me altogether.

"Tristan and Isolde" does not particularly tax the resources of the stage. The setting was at all times appropriate; that of the garden scene was exquisite. The chorus in the first act sang finely, but it was their grouping and the arrangement of the tableau of which they were a part that made the most impression upon me. During the entr'actes and especially at the close of the performance the audience, metaphorically speaking, kissed each other, so delighted was everybody by what has been pronounced the grandest performance of "Tristan" heard this season.

"Die Meistersinger" is delicious. Picturesque in scene, piquant and delicate in action, musically buoyant

and beautiful, a type of the highest inventive skill, joined to what is marvellously melodic and descriptive, it is, while less lofty than the "Ring of the Nibelung," a superb work. While Wagner exemplifies in it his system of *leit motifs*, their sympathetic use is calculated to attract more than in any other work of his. The assignment of parts in the performance of August 7th, of Wagner's only comic opera was as follows: Sachs, Gura; Beckmesser, Friedrichs; Pogner, Wiegand; Kothner, Wehrle; David, Hofmüller; Walther, Grüning; Eva, Fräulein Dressler; Magdalena, Frau Staudigl; Nightwatchman, Ludwig. Hans Richter was the conductor.

From the first entrance of the orchestra in the overture to the finale of the work, the vigor and elasticity, the grace and expression of Richter's leading were all pervading; this "Die Meistersinger" marks the beginning of my acquaintance with the work of the Viennese conductor, which as regards largeness of outline and truth of interpretation I am inclined to say is superior to that of his colleagues in the Bayreuth trinity of 1889. In "Die Meistersinger" alone of the three works given this year is the stage management of the theatre manifested in its full capacity; the opportunities offered by "Parsifal" are mostly in the line of stage mechanics; but in "Die Meistersinger" the chorus is a most important element, and animate as well as inanimate factors enter into the ensemble.

There is no need in Bayreuth to sacrifice a bar of music or a single line of verse, Considerations which at home have operated to shorten the performance of "Die Meistersinger," which in proportion to that adoption had maimed its contour and dulled its meaning, have no weight here, and I must say that the work in its integrity exerts a far greater fascination than I had believed possible. Richter's tempo in the overture varies but little from Thomas' or Gericke's; it certainly is not so slow as Von Bulow's, which set New York by the ears last season. Let me describe one act, the second, representing a street scene: The quaint houses meet at the back of the stage and almost touch each other as one looks down the narrow alley. I cannot dwell on the early portions, which include Sachs' meditation and the lovely scene between Sachs and Eva, less there should be lack of space in which to describe its climax. Walther and Eva are in the street planning to elope. Sachs, who has overheard their conversation, has turned the rays of his lamp across the point which they must pass. At this juncture, when the lovers are pondering how to escape, Beckmesser slinks along in the shadow and leaning against the side of Sachs' house tunes his lute preparatory to serenading Eva, whose house is opposite. An idea now occurs to Sachs: at first sound of the lute he withdraws his light and places his work-bench in the street; when Beckmesser has finished tuning and really begins his song, Sachs turns the light full upon the street and begins to hammer on his last, singing vociferously the while. Here are some of the elements with which Wagner evolves a most picturesque, humorous and tremendously effective scene. Magdalena, Eva's nurse, appears at the window and is mistaken by Beckmesser

for Eva; sight of her gives added zest to his serenade. Sachs pounds harder and sings lustier the more excited Beckmesser gets, while Walther and Eva, shaded by a tree, await developments. Beckmesser finally agrees to Sachs' proposition to mark all the errors in his serenade by a tap on his last; Sachs finds many inaccuracies in Beckmesser's tune and amid Beckmesser's protestations the ferment of the scene—all reproduced most eloquently in the orchestra—increases. Sachs at last finishes his shoe and enters his house, leaving Beckmesser shouting violently the third verse of his serenade. Now David, Sachs' apprentice, is aroused; he sees the form of Magdalena, his sweetheart, at the opposite window, and springs out into the street to whip whoever may be a more favored suitor than he. The neighborhood has been astir, and lights appear, one by one, behind windows previously dark; as David belabors Beckmesser a window is cautiously raised in the second story of one of the houses and out peers an inquiring face beneath a nightcap; another window opens opposite; a lamp is thrust out, followed by an excited countenance, then another and another face is seen. Meanwhile the apprentices have collected in the street, some citizens hastily dressed follow them; the tumult mounts, the narrow way is filled by an excited multitude, belaboring each other as if there were the best of reasons for it, while the windows commanding the street are filled with white robed lookers-on. While the brawl is at its height Walther endeavors to escape with Eva but Sachs takes him to his own house and sends Eva home. Returning he separates David and Beckmesser just as the sound of the horn of the nightwatchman is heard; panic stricken the crowd actually melts away, and only the big round moon occupies the street when the quaint figure of the watchman appears and passes up and out of sight. Here the curtain falls. The scene, which from David's appearance must occupy full fifteen minutes, is chorally a stupendous one; and in the orchestra also the excitement as the climax develops is simply great. It was almost impossible to withstrain oneself; I never was in an audience where the interest was so active, yet the outward expression of it was scarcely audible until the curtain fell, when there was a perfect tornado of applause. It was the most delicious, effective and realistic scene I have ever seen upon a stage. Musically it was an overwhelming "tour de force."

The Bayreuth manner of placing and handling the masses of people that enter into the ensemble of the last act is quite different from that practiced at the Metropolitan Opera House, and I prefer it, though the difference in area of the stage space of the two houses must naturally modify the methods of each. The work of the chorus in the last act was very fine; all the separate guild choruses were distinctly sung and were acted well, while the lovely choral, "Homage to Sachs," was finely sonorous.

Of the performers I can speak only briefly. Gura is a fine artist, more of a thinker than Fischer, who sings the part so well, yet the two conceive the character of Sachs in a quite similar spirit. Gura's voice is full and vibrant,

not so mellow, perhaps, as it once was, but always agreeable to the ear, which he never offends by untuneful singing. Altogether his Sachs was most sympathetic. Wiegand's voice is a resolute organ, having a character quite its own and plenty of power; he delivered Pogner's address admirably. The Beckmesser of Friedrichs was a superior comedy creation. One of the best vocalists of the group of leading performers in "Die Meistersinger" was Hoffmuller, whose really lovely tenor voice served to put the music of the part of David in its proper light (for the first time in my experience); while the fellow's native drollery and neat ways made his assumption a dramatic success. Frau Staudigl's Magdalena was all one could desire. Frl. Dressler looked her part prettily and acted with ease; she sings about as well as Frl. Koschoska, who was the last representative of Eva in America. Grünning disappointed because he is an immature singer. His pretty voice is not well-grounded and in matters of style he is far from being an artist. In the last act he had failed to harbor his resources, consequently the prize song was ineffectively and poorly sung. He is a well-formed fellow, and dresses the part handsomely, but these qualities alone should not have gained him recognition at Bayreuth. Mr. Alvary is much the superior of Grünning.

The season has been a profitable one financially. Eighteen representations made \$120,000. The expenses were about \$60,000, of which \$13,000 goes to the Wagner family and the balance to the fund for future Wagnerian representations, which will be continued in 1891.

G. H. W.

NOW is the time to Subscribe and MAKE UP CLUBS for 1890, when the HERALD will be better than ever before. An extra copy to any one sending a Club of five, at regular rates.

PERSONAL.

Just at the close of the summer term I was surprised by the receipt of a beautiful gift, accompanied by a still more valued note, from my present and former pupils. Many, whose names were appended, had already gone home for the long vacation and were thus scattered throughout the length and breadth of the land. Having been denied, therefore, the pleasure it would have given me to grasp each one by the hand and personally to express my thanks, I am obliged to employ the columns of the MUSICAL HERALD to say this, as being the medium most likely to reach the eye of every Conservatory student. And yet, how can I sufficiently thank those who have so kindly remembered me? How can I express the thoughts that came to me as I opened the beautiful work of art and realized how little the recipient had done to merit the "love and esteem" of which it was the token? Yet I am sure my pupils will believe that I speak most sincerely when I say *I thank you*.

Very gratefully,

Boston, July 1, 1889.

STEPHEN A. EMERY.

Our Paris correspondence is interrupted by the departure of Mr. Armand Guys for America. He desires to express to the readers of the *HERALD* his "regret at taking thus a French leave of them." And in response we express for our readers the regret which will be universally felt at the loss of Mr. Guy's readable and discriminating correspondence.

MUSICAL READING COURSE.

REQUIRED READINGS FOR OCTOBER—LIFE OF SEBASTIAN BACH, BY REGINALD LANE POOLE,* AND ALL ARTICLES IN THE *HERALD* MARKED WITH THE GREEK CROSS.

✠ Poole's biography touches but very slightly upon the children of Bach. Four of the eleven have left an artistic reputation behind them. John Christian, the "Milanese," or "London" Bach, was an excellent musician; so was Wilhelm Friedmann, whose gifts surpassed those of his brothers, but whose life was a sad failure and shipwreck. The fragments that remain from him are of the finest quality.

Christoph Fredrick was the most brilliant player of the family. Bach's second son merits more extended notice. We quote Herr Maczewski in Grove:

"Carl Philip Emanuel third son of Sebastian, often styled the Berlin or Hamburg Bach, born at Weimer, March 14, 1714. His general precocity, quickness, and openness to impression, induced his father to bring him up to the study of philosophy. With this view he went to the Thomas School, and afterwards to the universities of Leipsic and Frankfort-on-the-Oder, where he entered on the study of law. But the thorough grounding in music which, as a matter of course, he had received from his father and the natural influences of so musical a house had virtually decided his future. When he entered at Frankfort he was already not only a fine player but a thorough musician. As composer, director, teacher and critic, his influence was very great, and he was beloved and respected both by his brother professionals and by the whole town. His goodness, pleasant manners, literary culture, and great activity in music, all combined to place him at the head of his father's sons and scholars. But when we remember that for a Bach his musical gifts were by no means extraordinary—far below that of Friedman, for example—it is plain that he stands so high because he is recognized historically as one of the most remarkable figures in the transition period between J. S. Bach and Haydn. In such periods a man is eminent and influential more from his general cultivation than from proficiency in any special branch.

"At the particular time at which E. Bach lived there were no great men. The gigantic days of Handel and Bach were exchanged for a time of perukes and powder, when the highest ideal was neatness, smoothness and elegance. Depth, force, originality, were gone, and 'taste' was the most important word in all things. But taste has to do with externals, and therefore lays an undue stress on outward form in art, and this was the direction taken by the musical works which acted as important precursors of the so-called classical period. Nowhere does the tendency to formal construction show itself

so strongly as in the works of Emanuel Bach, and he is therefore to be regarded as the immediate precursor of Haydn. No doubt he is affected and restricted by the tendencies of time, but he had the power of bringing them together and throwing them into artistic form, and therefore his works are of greater importance than those of any of his contemporaries. To form a right judgment of him as a composer he must be regarded as apart from his father, and solely from the point of view of his own time; and when so judged it is impossible to deny that he surpassed most of his contemporaries, and is of paramount importance as a connecting link between the periods of Handel and Bach on the one hand and Haydn and Mozart on the other. His music is wanting in depth and earnestness, but it is always cheerful, highly finished, often full of intelligence and charm; and in regard to form, where his relation to Haydn—a man far more gifted than himself—is most evident, we find him in possession of all those germs which in Haydn's hands sprang into such luxuriant growth—the homophonic thematic movement, the cyclical sonata form and new treatment of the orchestra. That he was not without ability in literature is shown by his great work 'Versuch uber die wahre Art Klavier zu spielen' (two parts, 1780), with examples and eighteen specimen pieces. This book deserves notice as the first methodical treatise on clavier playing, but it is more important still as containing the foundation of those principles which were first laid down by the great John Sebastian, and were afterwards developed by Clementi, Cramer, Field, into the pianoforte playing of the present day."

Sebastian Bach is frequently described as the founder of modern music. Midway between two great schools he stands. A new principle of harmony springing from the bright invention of Claudio Monteverde dominated the new régime. With characteristic power and discrimination Bach seized the essential nature of the new principle, rejecting what of vagary and degeneration marked the enthusiastic, but ill-directed, performance of most of his predecessors and contemporaries, devotees of the new idea, and wrought so much of it as served his purpose into that lofty and unapproachable style to which he has established an inviolable claim.

The progress of this great school from Bach down through the times of his great successors and on, is to be traced in our future reading. It remains to indicate the character and progress of that which has gone before.

The detailed history of the polyphonic vocal school is to be left to the systematic reading in musical history yet to follow in our course; but the student of Bach needs some notion of what he built upon. For he was never in full sympathy with the new spirit destined to prevail more and more, and to appropriate and mould to its own uses the legacy of the old; he remained essentially a contrapuntist, though in the new style which was rather built upon harmony than implying it.

In the polyphonic school this was reversed. Harmony was incidental, unrecognized, the constant unconscious product of the simultaneous management of individual voices.

The school arose from the smallest beginnings; two voices moving in the simplest intervals and crudest fashion contained the germs of a marvellous structure in which a great number of voices moved on together, not merely, but in a maze of imitation involving all the subtle resources of the contrapuntists' most elaborate and complex art, such as awakens the amazement of the best read student. The pro-

*Price, postpaid, 85 Cents.

The above may be ordered through the *HERALD*.

duct of this highly ingenious, but uninspired, process was at first dry, and, to modern ears, scarcely tolerable. With Des Près a new and fine spirit began to inform it, a spirit which went on in a victorious career triumphant at last in the splendid achievements of Palestrina.

PALESTRINA.

"Giovanni Pierluigi Da Palestrina was born of humble parents, at Palestrina, in the Campagna of Rome. The exact date of his birth is unknown.

It is certain, however, that at a very early age, and probably about the year 1540, he went to Rome to study music.

In 1551 Rubino finally retired from the teachership of music in the Cappella Giulia of the Vatican, and in September of that year Palestrina, who during the eleven years that had elapsed since his arrival in Rome must have given good proofs of his quality, was elected to the vacant post.

In 1554 he published his first volume, containing four masses for four voices and one for five. About this time Palestrina married. Of his wife we know nothing more than that her Christian name was Lucrezia, that she bore to her husband four sons, and that after a long married life which seems to have been marked by uncommon affection, she died in the year 1580.

In the year 1555 Julius III, mindful of the dedication of the book of masses, offered their author a place among the twenty-four collegiate singers of his private school. The pay was greater than that which he was receiving as Maestro in the Vatican. Palestrina was poor, and he had already four children. On the other hand he was a layman, he had a bad voice, and he was a married man. For each one of these reasons his appointment was a gross violation of the constitutions of the college, and a high-handed and unwarrantable act upon the part of Julius. All this he knew, and to his credit he hesitated to accept the offer, but his desire to do his best for his family combined with a fear of offending his patron to enforce his acceptance. He resigned his old post, and on January 13, 1555, was formally admitted as one of the Pontifical Singers. In the course of this year he published his first volume of madrigals for four voices. His intention to dedicate this to Julius was frustrated by the death of that pontiff. Paul IV, who succeeded to the papal chair on the death of Marcellus II, successor to Julius, was a reformer, and one of the first acts of his reign was to weed the College of Pontifical Singers of those members whose qualifications would not bear scrutiny. Among these was undoubtedly Palestrina, and he was dismissed; however, the Pope tempered his severity by assigning him a pension of six scudi per month. But not the less did his expulsion seem ruin to the anxious and over-sensitive Palestrina. He straightway took his bed, and for some weeks lay prostrate under an attack of nervous fever. As might have been foreseen, his despair was premature. A young man who had so speedily and so surely left his mark upon the music of his generation was not likely to starve for want of employment. Within two months he was invited to the post of Maestro della Cappella at the Lateran. He was careful to enquire at the Vatican whether in the event of his obtaining fresh preferment he would be allowed to keep his pension, and it was only upon receiving a favorable answer that he accepted the proffered office, upon which he entered in October, 1555. Palestrina remained at the Lateran until February, 1561, when he was transferred to a similar post at Santa Maria Maggiore. At the last named basilica he remained for ten years at a monthly salary of sixteen scudi, until

the month of March, 1571, when, upon the death of Giovanni Animuccia, he was once more elected to his old office of Maestro at the Vatican. The fifteen years which thus elapsed since the vigorous reform of Paul IV had set him for a moment adrift upon the world, had been years of brilliant mental activity for Palestrina. His genius had freed itself from the influence of the pedantry by which it had been nursed and schooled,—and had taken to itself the full form and scope of its own speciality and grandeur. His first volume had been full of all the vagaries and extravagances of the Flemish School, and in it the meaning of the words and the intention of the music had alike been subordinated, according to the evil fashion of his epoch, to the perplexing subtleties of science. But beyond this first volume few traces of what Baini calls the 'Fiammingo Squalore' are to be found. His second volume, 'The Lamentations of Jeremiah,' for four voices, shows more than the mere germs of his future manner; and altho the third, a set of 'Magnificats,' for five and six voices, is full of science and learning set free, a hymn 'Crux Fidelis,' and a collection of 'Impropria,' all for eight voices, written in 1560, obtained speedily so great a renown, that Paul IV, who had dismissed him, could not restrain himself from asking to have them sung at the Vatican, and after hearing them had them added at once to the collection of the Apostolic Chapel. The publication of all these works was made anonymously, and was completed within the six years of Palestrina's stay at the Lateran. So far as is known, the only piece during that period to which his name was affixed was a madrigal composed in honor of a lady with a beautiful voice and much skill in song. The post of Composer to the Pontifical Choir was created for Palestrina by the Pope, in honor of this noble achievement, and so the amends, if any were needed, from the Vatican to its dismissed chapel singer, were finally and handsomely made. But the jealousy of the singers themselves, which had been evinced upon his original appointment as one of their number in 1555, was by no means extinct. His present appointment was received in surly silence, and upon the death of Pius, in August 1565, their discontent took a more open and aggressive form. The new Pope, however, Michele Ghislieri, who had taken the title of Pius V, confirmed the great musician in his office, as did the six succeeding pontiffs during whose reign he lived."

"Palestrina was the first great genius who so concealed his learning as to cause it to be absolutely overlooked in the beauty of the resulting effect. If it was given to Okenheim to unite the dry bones of counterpoint into a wonderfully articulated skeleton, and to Josquin to clothe that skeleton with flesh; to Palestrina was committed the infinitely higher privilege of enclosing the perfect form with the spirit which enabled it not only to live, but to give thanks to God in strains such as Polyphony had never before imagined. It was not the beauty of its construction, but the presence of the soul within it, that rendered his music immortal. He was as much a master of contrivance as the most accomplished of his predecessors; but while they loved their clever devices for their own sake, he only cared for them in so far as they served as means for the attainment of something better. And tho his one great object in introducing this new feature as the basis of his school, was the regeneration of church music, it was impossible that his work should rest there. In establishing the principal that Art could only be rightly used as the handmaid of Nature, he not only provided that the Mass and the Motet should be devotional; but, also, that the Chanson and the Madrigal should be sad, or playful, in accordance with the sentiment of the

verses to which they were adapted. His reform, therefore the first exemplified in the most perfect of Masses, extended afterwards to every branch of Art. The Canzonetta felt it as deeply as the Offertorium; the Frottola, as certainly as the Fauxbourdon. Henceforth, Imitation and Canons and the endless devices of which they form the groundwork, were estimated at their true value. They were cultivated as precious means, for the attainment of a still more precious end. And the new life thus infused into the art of Counterpoint, in Italy, extended, in a wonderfully short space of time, to every contemporary centre of development in Europe; tho the great Roman school monopolised, to the last, the one strong characteristic which, more than any other, separates it from all the rest—the absolute perfection of that ‘*Ars artum Celandi*,’ which is justly regarded as the most difficult of all arts. In this Palestrina excelled, not only all of his predecessors and contemporaries, without exception, but all the Polyphonic Composers who have ever lived. Nor has he ever been rivalled in the perfect equality of his Polyphony. Whatever may be the number of parts in which he writes none ever claims precedence of another. Neither is any voice ever permitted to introduce itself without having something important to say. There is no such thing as a ‘filling up of the harmony’ to be found in any one of his compositions. The harmony is produced by the interweaving of the separate subjects; and when astonished by the unexpected effect of some strangely beautiful chord, we stop to examine its structure, we invariably find it to be no more than the natural consequence of some little Point of Imitation, or the working out of some melodious Response, which fell into the delicious combination of its own accord. In no other master is this peculiarity so strikingly noticeable. It is no uncommon thing for a great composer to delight us with a lovely point of response. The later Flemish composers do this continually. But they always put the chord in its place, on purpose; where as Palestrina’s loveliest harmonies come of themselves while he is quietly fitting his subjects together, without, so far as the most careful criticism can ascertain, a thought beyond the melodic involutions of his vocal phrases.”

The pressure upon our columns necessitates the postponement of further promised matter.

A minister of the name of Sparks, whose pastorate was in Scotland, was the father of thirteen children. At the baptism of the thirteenth, an aged brother divine, desirous to choose what seemed to him an appropriate description of the life of a man, called on the congregation to join in singing the fifth paraphrase beginning with the line “As sparks in close succession rise.” So unconscious was he that he could not understand the people’s titter until, when he descended from the pulpit, his pun was explained to him.—*Ex.*

A well-known organist was engaged to open a new organ in a country chapel. Just before service commenced it was intimated to him that it was expected he would play an interlude between each verse of every hymn. To this he objected; but, on being pressed, he consented to do as desired. All went well till the last hymn, “All hail the power of Jesu’s name,” was reached, which was sung to “Miles Lane.” As usually written, the treble part extends from C below the stave to G above it. After the first two verses the congregation could not imagine what was the matter, for they could not reach the G to the final “crown Him.” The truth was, the spirit of revenge was strong in the organist, and during each interlude he modulated half a tone higher and thus brought the highest note in the last verse to B flat! No wonder the trebles were in distress.—*Ex.*

Music wakes a glad remembrance of our youth,
calls back past joys and warms us into transport.

Rowe.

CHURCH MUSIC.

THE ORGAN.

“The organ with which we are familiar was, according to legend, invented by St. Cecilia, a Roman lady who is said to have suffered martyrdom under the Emperor Alexander Severus, in the third century of our era. The lines in Dryden’s famous ode will be recalled—

“At last, divine, Cecilia came,
Inventress of the vocal frame;
The sweet enthusiast from her sacred store
Enlarged the former narrow bounds,
And added length to solemn sounds
With Nature’s mother-wit and arts unknown before.”

St. Cecilia at her organ, with one or more angels devoutly listening overhead, was a favourite subject with artists of the fifteenth and sixteenth centuries. Such pictures are frequently met with in foreign galleries, and there is a highly curious and interesting one, painted by the celebrated Holbein, of James III. of Scotland, which the Queen has caused to be placed on view in the palace of her Stuart ancestors at Holyrood. It is fortunately only a pious fable that St. Cecilia invented the organ, the world being indebted for that instrument to a remarkably ingenious Greek of Alexandria, who flourished some three centuries before her time. How it found its way into the worship of the Western Church is a point involved in much obscurity. It seems to have been wholly unknown to St. Ambrose in Milan in the fourth, and to Pope Gregory I. in the sixth, century, who were the great musical reformers of their respective epochs. But its use became widely extended during the middle ages, and was practically universal before the Reformation. We see from Milton, who indeed lived more than a century after the Reformation, but who in the poem from which we quote below was calling up before his mind a picture of the service proper of an antique Church, how inseparable from the idea of such a service the organ appeared to him to be. What he says is this—

“There let the pealing organ blow
To the full-voiced choir below,
In service high, and anthems clear,
As may, with sweetness through mine ear,
Dissolve me into ecstasies,
And bring all Heaven before mine eyes.”—*Ex.*

It is very manifest that the old conservative opposition to the introduction of instrumental music into Church services—an opposition which has clung with marked tenacity to the Scotch Church—is fast falling away.

Prof. Blaikie has spoken some earnest words on the subject to the clergyman and students of the Free Church from which we quote.

“The strictly devotional services must occupy no secondary place in the estimation of the Church. The rise of a purer taste, too, must be reckoned with, and the great problem fairly grappled with—the combination of culture with the most genuine devotion. The more people realize that worship an offering of hearts to the living God, the more ready will they be to take all pains that, outwardly as well as inwardly, it shall benefit its great and holy purpose.”

BETTER MUSIC FOR OUR YOUTH.

The recent discussion in these columns of the value and faultiness of the "Gospel Hymns," has proved of interest, we are confident, to a very large number, and to none has it been more profitable than to the choristers and Sunday School superintendents, who have been vainly trying to find a collection of Sunday-School music, within the range of the capabilities of common children, unschooled as to good music but accustomed to the jingly and quickly-wearied-of trash that has made up the great bulk of the hymns and tunes which they have been singing.

There are leaders all over the country who would be so glad if they could displace the common and transient with something intrinsically valuable and consequently lasting. To those who are content with the average Sunday-School song book in this country, these words do not come—for them, and elsewhere, must be opened the many chapters which may be needful to discover the inherent demoralization and degeneracy which *must* obtain wherever and whenever the *untrue* and the *unbeautiful* enters into life, and especially into worship, which must result whenever and wherever the tenderest and sublimest thought and sentiment of our faith are prostituted by the embrace of a trifling and ignoble expression. Speaking to those who see and feel the need of nobler hymns and better music for the church of our youth, the Sunday-School, and especially to those who are seeking a book which shall be best suited to the transitional period, when a taste for the higher and truer forms must be cultivated,—we say, courage! The dawn of a new day is here.

As the result of a large experience the writer has no hesitation in commending the "Spiritual Songs for the Sunday School," by Dr Charles S. Robinson, Scribner & Co., New York, Publishers. Enough of the simple and easily acquired is retained to ward off the discouragement which is likely to follow an effort to learn new selections in which the harmonic rather than the melodic forms predominate. Indeed the collection as a whole is very singable, despite some blunders in selection which are not complimentary to the compiler; for example, the introduction of a number of pieces which run up to F, a pitch which will be avoided by every one who has due consideration for the welfare of the child voice. A few trashy tunes too—such as "The prize is set before us,"—appear, but as a whole the book is excellent and its use will heget a dissatisfaction with common things, and cultivate a taste for that which is good and true and beautiful.

Another volume which can be very highly recommended in this connection, is the "Laudes Domini" for the Sunday-school, by the same author and publishers. While inferior in style of publication, this book is, all told, somewhat in advance of the "Songs for Worship," better in what it has not, than in what it has, as compared with the latter.

We can also very heartily recommend "The Carol," by Chas. W. Wendte, published by John Church & Co. The style of binding is inadequate and inferior, having nothing of the artistic and refining makeup that characterizes the later publications in this field; but the matter is good, and the work as a whole, is especially strong in its chaste arrangements of classics; we know of no work that is its peer in this particular. We regret that so valuable a book should not appear in a more fitting dress.

The "Pilgrim Songs," for the Sunday-school, by John W. Tufts, published by the Congregational Publishing Company, of Boston, is to be commended, tho it is not so good a book

as it ought to be—having more of the commonplace and less of that which is strong and permanently useful—nevertheless, it is a decided advance over the average Sunday-school book.

Better than all these, in our judgment, is the "Songs of Worship," for the Sunday-school, by Waldo S. Pratt, published by the Century Company. We cannot speak too highly of the general character and value of this book; it is chaste and elevating in its music and poetry. A goodly number of excellent chants are introduced, which ought to be heard in all our Sunday-schools, and the general character of the book is such as will awaken the spirit of reverence and devotion. Much of the music is not sufficiently simple for the school that has been accustomed to nothing but jingly songs; but a school that has used one of the books above mentioned can handle it without difficulty.

Another valuable collection—the most important of its kind we have met—is the "Choral Hymnal," by Prof. Lasar, published by Bigelow & Main. This is an excellent collection of chorals, and will prove an unqualified success in schools that are adequate to it; it may be especially commended to the schools of the Episcopal church. "The Hymnary" a very excellent book for the Sunday-school, by the same author can be highly commended as to its contents, but like the many that have nothing within or without to commend them, its style of publication is most commonplace and unfortunate. A word in this connection may be said to advantage, perhaps, regarding the best collection of hymns for the prayer-meeting and social worship. In this field the "Epworth Hymnal," published by the Methodist Book Concern, of New York, is an excellent book, tho it contains a good deal of music of the Moody and Sankey type: it has however many very excellent selections that are new, and it will prove a very valuable book anywhere.

The abridged edition of the "Laudes Domini"—the church hymnal prepared by Dr. Robinson—is especially to be commended in this field. It is almost entirely free from objectionable hymns, and is withal a very noble collection, which we can most heartily commend.

A much cheaper, and also much inferior book (designed to meet the same wants) is a collection of "Spiritual Songs," by Dr. Robinson. Both of these last volumes are published by the Century Company.

J. B. W.

Music is the harmonious voice of creation an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound.—*Mazzini*.

Musicians who would substitute art for religion, who seek the solution of everything in art culture, give evidence of the fact, that they know very little of human nature. Weak as this may be, it is greater than art. Stupid and uncultivated though man may be, he is of more value than all the arts combined. The musician who thus views his art is a onesided mortal. He has grown up at the instrument or in the concert room, but not in the active, suffering and aspiring world. Be men and artists, then will you see more fully the mission as well as the beauty of the arts.—*Branards Musical World*.

A person on being informed by a Ritualistic person that David had set the Psalms to Gregorian music, replied that that was a full explanation of a passage in the Bible which he had never been able to understand, which said that when David played before Saul the latter threw a javelin at him.—*Ex*.

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

L. E. W.—Please give your opinion regarding the use of the tremolo in organ playing—how much, if at all, it should be used, especially in church voluntaries, etc.

Ans.—Notwithstanding many fine organists use this in various combinations, personally we should say, limit it to the very softest, most dreamy, aeolian effects, and employ it very, very seldom. It seems to have been intended to be combined with such stops as represent stringed instruments, only, in imitation of an orchestral tremolo; but the resemblance is never close enough even to remind one of the orchestra.

MRS. W.—1. Is it required of a singer to sing right off at sight, the first time a piece of music is put before one, in order to get a position as leading singer in a church? I have taken vocal lessons about three years * * * but I realize I shall never be able to sing at sight, but am obliged to go over a song once or twice before I can sing it properly.

Ans.—Studying vocalization, or even singing, does not necessarily involve much exercise in reading. Your time heretofore may have been well occupied, yet without definite study in singing at sight, it is not strange it should somewhat trouble you. We recommend you to sing, *without the aid of any instrument* (except for taking the proper pitch on the first of any exercise) the finely graded exercises in Mr. Luther W. Mason's *National Series of Music Books*. Here and there, at first, you may perhaps prompt yourself a little by occasionally touching the keyboard; but rely upon your eye and ear for detecting faults. Daily practice of these studies will very rapidly cultivate the ability to sing at sight, and you can soon go on to more difficult reading.

2. Please tell me if it is possible through practice to control the tongue so as to lower it at the back, when now in singing it rises so high as almost to touch the roof of the mouth. Some teachers claim that this makes no difference, saying one may just let the tongue take care of itself, but others teach that if the tongue is kept down a better tone can be made.

Ans.—Either extreme should be avoided; but properly directed practice can enable you to manage the tongue as you should. Practice vocalizes on your lower notes, slowly and softly. Better still, get special directions from some good vocal teacher for overcoming your fault.

E. J. S.—1. What course of private study would you advise for one who wishes to fit himself for a conductor, but who is unable to attend a musical college?

Ans.—In other words, what is necessary to be a good conductor? First, a thorough musical education in the theoretical part of music, Harmony, Counterpoint, and Composition. Second, familiarity with standard works for orchestra or chorus, or for both combined, and with the most approved ways of rendering them. Third, familiarity with methods of rehearsals and with all the details of preparing for concerts. Fourth, the almost unlearnable ability to impress one's self upon the performers in such a way as to play upon them, so to speak, and thus to make them express the musical feeling of the conductor.

No series of books can teach you all these indispensable things; but we recommend you to at once join some orchestra, or chorus, rehearsing under a successful conductor, and later, when opportunity offers, try to conduct a little yourself—an eight hand performance on two pianofortes, if nothing more.

2. Is there any work of instruction published on conducting a chorus or orchestra?

Ans.—In Hector Berlioz's *Instrumentation* you will find many helpful suggestions on conducting.

3. Are Haendel's *Chandos Anthems* published? If so, by whom?

Ans.—We think they are published by Novello, London.

4. Can you suggest symphonies, or movements therefrom, which an amateur orchestra of ordinary ability could master?

Ans.—Any of the *Menuetts* and some other single movements from the Haydn Symphonies. If, however, you wish arrangements for small orchestra, send to Jean White, Music Publisher, Boston, Mass., for a catalogue of such music, as he makes a specialty of this.

5. Can you mention any reliable publishers of classical orchestral music?

Ans.—If you order any Overtures, or Symphonies, by the old masters, it is not necessary to mention the publisher's name, unless you wish a particular edition, as the copyright on such works has expired and they are published by many houses. You should, of course, specify whether you wish the full score (used by the conductor) or the separate parts for the various players.

F. M. R.—1. Will you kindly give a list of pieces suitable for a pupil who is studying Clementi, Op. 36, 37 and 38?

Ans.—R. Schumann, *Joyous Farmer*; F. Spindler, *Hunting Song* in C; A. Diabelli, Op. 24, No. 1, four hand Sonata; J. A. Pacher, Op. 69, No. 1, *Austrian Song*; Charles Wachtmann, Op. 72, *Sleep My Angel*; Gade, Op. 36, No. 3, *Boys' Round Dance*; H. Lichner, Op. 24, *Scherzo* in F.

2. What is best to give next after finishing Clementi? Please answer in August number.

Ans.—The introduction of the *Reading Course* has so changed the plan of the HERALD that a number of letters have necessarily been kept waiting, yours among others. "After Clementi"—well, we advise you to alternate the Clementi Sonatinas with the pieces just named, not giving music continuously by any one author. Afterward you may use the easiest Sonatinas by Anton Krause, intermingling pieces of a lighter character, similar to the foregoing.

H. L.—In the Cotta edition of Clementi's Six Sonatinas, what do the numerals I, II, III, mean in Sonata No. 1?

Ans.—They refer to the different sub-divisions of the movement used in the musical analysis; but the Cotta edition is very imperfect in this particular, and continually misleads young students.—As we write at the seaside, we are unable till next month to refer to the music you mention.

L. E. E.—What studies would be most suitable to give after taking Heller, Op. 45, 46 and 47? Also some of Loeschhorn's easier exercises?

Ans.—Heller's studies should be given in the reverse order to that in which you name them, and his Op. 125 is still easier than his Op. 47. After all these you may give A. Krause, Op. 5, Loeschhorn, Op. 66, Bk. 3, the melodious studies by A. Jensen, and then, if the foregoing have been thoroughly learned, Cramer's celebrated studies.

G. E. B.—What is the best pronouncing dictionary of music?
Ans.—Ludden's.

A. B. writes us six pages against our statement (on page 65 of the *HERALD*) that "Trying to keep the wrist perfectly still usually causes rigidity and hard touch." We regret that space is lacking for his whole letter. He claims to have met with only success in teaching pupils to keep the wrist "perfectly still," yet admits that this same perfect stillness is impossible in a living hand, when in use. He also says:—"In truth, some of our very best performers sway their wrist up and down, much to the disgust of the on-lookers; but these ups and downs are liberties and privileges, license and indifference; not the law. Learned men will at times violate the rules of grammar not because they know no better, but like those above *do so for nonsense sake, so to speak.*" The italics are ours. "The wrist in Piano forte playing cannot be kept too quiet."

We think, could A. B. sit down and talk with us five minutes, he would find almost no difference between his views and ours; but for the benefit of our readers we would say that an experience of nearly thirty years has convinced us of the correctness of our former statement, to which A. B. objects. Pupil after pupil has come to us, laboring—yes, *laboring* indeed—under the impression that the wrist and forearm should have no motion whatever beyond what is inseparable from movements up and down the keyboard. These pupils, *without exception*, had played everything in a half struggling style and were evidently badly hampered, mentally and manually. Reminding them that the fingers should walk and run over the keys as anyone might walk or run over a smooth floor has thrown a flood of light upon their work; and comparing their attempt to keep the wrist and forearm perfectly still with a similar attempt to keep the head and body perfectly still when walking, has at once shown its utter unreasonableness, especially when the inevitable result, in either case, was stiffness and rigidity. Only the past season, a lady came to us who had enjoyed very superior advantages in Europe and who was by nature unusually gifted in music. But we almost wondered why she came to us at all, when we learned how utterly discouraged she was as to ever being able to play. Our very first instructions were in the line of loosening her wrists and imparting to her whole frame entire freedom. As this contravened much she had studied for years, she expressed surprise; but not one week had passed before she not only was thoroughly converted to the use of a flexible, swaying wrist (*not jarring, or trotting*) but could also play with perfect ease and with positive delight, compositions which she had previously practiced but had never been able to play well or without excessive fatigue. In addition to this, she began applying this principle in her teaching and with what seemed to her wonderful success. This lady is only one of many having this desirable experience as a result of *not* trying to keep the wrist perfectly still. Of course, the very first practice on stationary finger-exercises requires the movements to be confined to the fingers, the hand and wrist remaining quiet, though never absolutely still and rigid.

Concerning the title *Kammenoi-Ostrow* by Rubinstein, we have just received a note from one of our readers in Geneva, Switzerland, which will be of interest to all and of which the following is a translation, the letter itself being in French.

"Monsieur:—I have received * * * the July number of the *MUSICAL HERALD*. I read there this question:—'What is the meaning of *Kammenoi-Ostrow* by Rubinstein?' You have given this answer:—'We believe it means *A Stone Cas-*

tle, though the connection of this title with the music is somewhat obscure.' If you will permit me to explain this title to you, it will no longer be obscure. *Ostrow* means *Island*; *Kammenoi* means *of Stone*, then literally *An Island of Stone*. This island is three kilometres from St. Petersburg, in one of the branches of the Neva. At the time when Rubinstein wrote these pieces, it belonged to the Grand Duchess Hélène, the beautiful sister of the Emperor Nicholas, who was the patroness of Rubinstein at a time when he needed encouragement. Rubinstein was an *habitué* of the salon of the Grand Duchess and all the pieces of this collection (*Kammenoi-Ostrow*) were dedicated to the people whom he met there, among whom were some of the Ladies of Honor of the Grand Duchess.

I hope, Monsieur, that this explanation will please you and I beg you to receive my distinguished consideration."

C. E. A.—I have heard it stated by good musicians that a wind-instrument can be permanently injured by blowing it out of tune for some time. For instance, if certain notes on a flute or cornet are blown flat for six months, another musician will on trying the instrument, declare those notes to be too flat, especially if the instrument be a new one. I would like to know if this is true—or if not, what is the reason for such a belief.

Ans.—This is not true, to any recognizable degree: no matter how badly a wind-instrument may have been played on for ten years, a thoroughly good player will perceive no difficulty on trying it, provided it be otherwise uninjured. Poor players grasp at any excuse, real or imaginary, to account for their own faults.

QUERIST.—1. What foreign languages is it essential for a vocal student to study, and to what extent?

Ans.—Italian, French and German are indispensable for a singer, and one should know enough of these, not only to pronounce them properly, but to understand their true meaning. It is likewise desirable to be able to read the various theoretical works on music in these languages, together with musical essays, criticisms, etc.

2. What is it to "read vocal music at sight?"

Ans.—By this is meant the ability to sing readily and correctly music which one has never before heard or seen.

A. H.—1. How is Guiseppe pronounced?

Ans.—We-seppe.

2. Why is the violin clef called the G clef?

Ans.—Its proper name is the G clef, rather than the violin clef, because it shows where one-lined G stands on the staff. It is used no more for the violin than for many other instruments and likewise for voices.

3. How would you advise charges for daily lessons in music when the popular price is fifty cents for hour lessons?—I prefer the daily lessons, and I have the pupils come and practice before me for the first two weeks now.

Ans.—The price you name is little enough, whether the lessons occur six times a week or less frequently. Daily lessons in vocal music are probably the best, and all things considered, the most economical, in the end, for the pupil.

Other answers next month.

S. A. E.

A clergyman named Fiddle refused to accept the degree of D. D., "because," he said, "he didn't want to be called the Rev. Ichabod Fiddle, D. D."—*Ex.*

I threw my shell away upon the sand,
And a wave fill'd it, as my sense was fill'd
With that new blissful, golden melody,
A living death was in each gush of sounds.

FOREIGN CORRESPONDENCE.

FROM LONDON.

I stated in May last that the London musical season may be said to have come to an end on July 27th; and as regards what may be called "fashionable" concerts and operatic performances this statement was absolutely correct. August and September are months which "fashionable" people are supposed to spend far away from the metropolis, and therefore those who cater for their amusement suspend their labour and make themselves scarce likewise. Considering, however, the immense population of London, and what a very small proportion of its inhabitants can afford to spend anything like two months out of town, it is astonishing that more is not done in the way of catering for the amusement of music lovers who are forced to spend the greater portion, if not the whole, of the two months in question at home.

Concerts and operas at high prices would no doubt prove a financial failure; but that they would do so at cheap prices seems most improbable in face of the great success which year after year attends, the Promenade Concerts at Covent Garden Theatre, and in face also of the fact that Sullivan's *Yeomen of the Guard* is still running a successful career at the Savoy Theatre. I have known indeed, from time to time, attempts at a season of English Opera at some of our smaller theatres which have proved failures; but I believe that this has been owing to the indifferent character of the performances and the poorness of the repertoire. Opera-goers nowadays require something more substantial than the works of Balfe and Wallace; and I can hardly suppose that a fortnight of English Opera at the Princess's Theatre which commenced on July 29th, and was of the kind to which I refer, put money into the pockets of those interested in the venture. The crowd, however, which assembled at Covent Garden at the opening Promenade Concert on August 10th, showed what a large number of music lovers were still in London. Some of the best orchestral players are included in the band, and Signor Arditì has been engaged as conductor.

For special effect in some few pieces (usually operatic selections) the wind instruments are supplemented by the band of the Coldstream Guards. Let us now look at the kind of bill of fare provided, not on a classical, but on an ordinary night. I will take that of the opening night as being a very fair specimen. It included the *Allegretto* from Beethoven's Eighth Symphony the Coronation March from *Le Prophète*, the overtures *Zampa* and *William Tell*, a selection from *Carmen*, the ballet music from Ponchielli's *La Gioconda*, and the Dance of Apprentices from *Die Meistersinger*. The vocalists were Miss Nikita, Mlle. Tremelli, Mr. Henry Piercy, and Signor Foli, who sang various songs, operatic and otherwise, and were united in the dramatic quartet from *Rigoletto*. Two violin solos were also contributed by Miss Nettie Carpenter. Altho this program was largely composed of operatic selections, it must not be supposed that this is the only kind of music that pays in the unfashionable part of the year. For years past it has been the custom to devote the whole of a long first part on Wednesday evenings (lasting about two hours) to classical music, and as a rule no night in the whole week pays better. On the first Wednesday in the present season, altho the weather was very bad, a large audience assembled. The purely orchestral items were Beethoven's *Leonora* overture, No. 3; Schubert's *Andante* from the "Tragic Symphony;" Mendelssohn's *Scherzo* from the music to *A Midsummer Night's Dream*, and Mozart's G minor Symphony. Herr Arthur Friedheim, a talented pianist of whom I have had occasion to speak before, gave a rendering at once vigorous and correct of Liszt's Fantasia on Beethoven's *Ruins of Athens*. The vocalists were Mlle. Colombati, who sang "Batti, batti" from *Don Giovanni*; Madame Belle Cole, who chose "O rest in the Lord" from *Elijah*; and Mr. Henry Piercy, who first sang "Come, Margarita" from Sullivan's *Martyr of Antioch*, and on being encored gave "Where'er you walk," from Handel's *Semele*.

The Covent Garden Promenade Concerts proving such a great success, it would be strange if there were no attempts at rivalry. This is a not the first year in which a series of similar concerts has been started at Her Majesty's, the never, I believe, before, have the attractions at the latter theatre so closely approximated to those of the other house. The opening night was August 17th, only one week later than that of the rival establishment. The conductor is Signor Bevnigani, who has a very efficient

body of instrumentalists under him, and, like Signor Arditì, has a military band (that of the Scots Guards) to join in certain operatic selections. Mr. Sims Reeves having been engaged to appear occasionally at Covent Garden, the other of our two leading English tenors—Mr. Edward Lloyd—has been similarly engaged at Her Majesty's. The latter house has also secured that unrivalled interpreter of Chopin's music, M. Vladimir de Pachmann, who on the opening night played the *Andante Spianato* and the Grand Polonaise, Op. 22 in the first part, and Liszt's arrangement of the quartet in *Rigoletto* in the second and was encored both times. The orchestral selections included the overtures to Meyerbeer's *L'Etoile du Nord* and Nicolai's *Merry Wives of Windsor*, the *Scherzo* from Beethoven's Pastoral Symphony, and a Spanish Saraband by Massenet. The four vocalists were Miss Alice Gomez, Miss Hilda Wilson, Mr. Leo Stormont, and Mr. Edward Lloyd, the last of whom naturally won the lion's share of applause. As there are some who will never be seen at a Promenade Concert except on a classical night, a different evening has wisely been selected by Her Majesty's from that chosen at Covent Garden for the classical programs, viz., Friday; and thus those who wish to do so may patronize both houses on the classical nights in the same week.

To genuine lovers of music the manner in which a concert room is ornamented and decorated is a matter of very small importance; but numbers of those who are never seen inside our ordinary concert room will doubtless flock to Her Majesty's to see the manner in which the house has been made to look like a sixteenth century market place. From the promenade the people in the private boxes appear to be looking out of the windows of ancient houses, so completely is the ordinary appearance of the theatre done away with. Apart from the special attraction, however, the music selected, and the way in which it is performed, should be quite sufficient to make the Promenade Concerts at Her Majesty's as successful as those at the rival house. I have already spoken of the large number of people that must of necessity be in London during the greater part of August and September, but as a matter of fact our places of amusement do not depend solely on these for support. Large numbers of country people flock to London at this season of the year, and there are also visitors from other countries, including America.

In this connection I may mention that a gentleman well known by reputation to all readers of the *HERALD* has been paying a visit to his native land. I allude to Mr. Charles E. Tinney, who has met with a warm welcome from many old friends, and not the least from his former colleagues in the choir of St. Paul's Cathedral.

On two occasions he has worn a surplice and sat amongst them in his old place. The first of these was on a Sunday afternoon which fell during the absence of the choir for their summer vacation. At such times music for men's voices only is used, much of which has been specially composed for St. Paul's by living musicians, including Dr. Stainer the former organist, Dr. Martin the present organist, Mr. Frost, a member of the choir and Dr. Martin's assistant at the Choir School; and Messrs. Kenningham and De Lacy, two other members of the choir.

Whilst still connected with the Cathedral Mr. Tiney also composed a setting of the *Magnificat* and *Nunc Dimittis* for men's voices; and in honour of his visit on the Sunday afternoon to which I have referred, this setting was performed in place of the one previously put in the music bill. It is not likely that there will be any greater variety of musical entertainments in London during September than during August, but in the provinces what is known as the Festival of the three choirs of Gloucester, Worcester, and Hereford will be held at the first mentioned city, and of that I hope to give some account in my next.

W. A. F.

In their appreciation of the good and beautiful, many people are like the cow of which a German poet wrote. "She grazes and grazes," says he, "and, if by chance a flower comes under her nose, it is taken in with the grass, without further notice. It is fodder too, it keeps the mouth a going and helps to fill up the stomach."

"Should a person, because he or she is not blessed with great gifts, forego the pleasure of studying and instrument? No, decidedly no! The value of music as a refiner, an educator, cannot be overlooked, and because a person is not a Joseffy or a Sarasate, is no reason why they should give up in despair."

She (at the concert) to man who is standing up and obstructing her view of the conductor: "Sit down, sir! You are not opaque." Man, "No mum; Oi'm O'Reilly."—*Ex.*

N. E. CONSERVATORY ITEMS.

The Conservatory has opened again with the same large promise of prosperity and of progress that has greeted it for many a year. It is fulfilling a great mission that the unwavering support of the people shows to be real and to belong to the age.

Years of growth and of progressive development on lines dictated by experience have crystalized its management and its courses of instruction into a shape which seems to be permanent in its answer to the demands of the institution and of the public. Its graduates of the current and of ensuing years will be entitled to the consideration accorded a thoroughly equipped musician and member of society: and they will not fail to appreciate the wisdom that tempers reason with severity in the exaction of a course of training that shall fully secure this end.

Apart from the deep shadow cast upon us by the loss of our friend and instructor, Dr. Maas, the usual cherry things have occurred to make pleasant the beginning of the term.

A concert on Saturday night by Mr. Whiting and Mr. Tinney was followed by an excellent and very suggestive lecture on Tuesday evening by Dr. Kimball on Books and Authors. The Thursday Soirée was omitted in honor of Dr. Maas.

Mr. E. D. Hale passed the summer in New York.

Mr. A. A. J. Claus recreated at Old Orchard Beach.

Mr. Parker spent his outing among the Adirondacks.

Dr. Tourjée spent the most of the summer down by the sea at Hull.

Mrs. Nelson was a member of the European Excursion party.

Mr. Emery employed the vacation in his good old way down at Pigeon Cove.

Mr. Whiting summered at Mt. Desert working meanwhile on his Symphony.

Mr. Bendix and his son took a trip of a week up through the lakes to Montreal.

Mr. Wheeler included Toronto and the White Mountains in his vacation excursion.

Mr. Tinney visited England. Our London correspondent has a word concerning him.

Mr. Buckingham passed the summer recess in the West and at his father's home in Penn.

Mr. Alden visited Swansea, spending the later summer in Boston Highlands, giving lessons at the Conservatory.

Mr. Kelley made an excursion through the Provinces, returning leisurely home through the mountains.

Mr. Porter spent the earlier summer at Liberty, Me., teaching; then he visited Walton, N. Y., and the Catskills.

Mr. Mahr spent the summer abroad in England, Switzerland and elsewhere, returning early in September.

Mr. Dennée made flying visits to the chief cities west of New York and Philadelphia on his way to the home of Mrs. Dennée in Ottawa, Kan.

Signor Rotoli enjoyed the society of Mr. and Mrs. Cleveland, R. W. Gilder of the Century, Mrs. Nickerson and others of the *Elite* at Marion.

Mr. Keene has put in a pleasant and very successful summer at Round Lake, N. Y., where he has won the most cordial esteem of everybody.

Mr. Elson has flung his well-known wit, epigram and good English across the sea from the old world where he has been summering with his family.

The Director, Messrs. Porter, Morse, F. W. Hale, and Elmer Hayden, of Quincy, spent a glorious week at Moosehead Lake the last of August. Members of the party can tell pretty good fish stories of the very enjoyable and health-giving fishing and camping-out trip in the Maine woods.

Mr. Dennée gave a talk on the history of piano-forte music, in Ottawa, in August. It was accompanied by a recital including Mr. Dennée's Violin Sonata, which aroused to enthusiasm the interest which was awakened by the lecture. The Ottawa press speaks in the highest terms of the Soirée.

Miss Pierron won the pleasantest kind of recognition at Bar Harbor, during the summer, especially for her singing at the Musicales of Mrs. George Place, of New York. On the 26th of August she gave a very successful Soirée, at the Newport. Mr. Hartmann spent part of the vacation at Bar Harbor, where he played at Mrs. George Place's Matinées, and assisted at Miss Pierron's Concert.

Six weeks of the summer were made lively at the Conservatory by the active presence of Miss Thresher, Miss Newman, Messrs. Alden, Lincoln, Petersilea, F. A. Hale, Faelten, Rotoli, Cutter, Veazie, Dunham, and Willis. After the Summer Session Miss Thresher shared her presence with Winthrop and Ashburnham. Miss Newman we regret to say was called to North Adams by the death of her mother. Signor Rotoli went to Marion; Mr. Lincoln to Holbrook; Mr. Willis visited the old home in Ohio, and the new one in Olean, N. Y.; Mr. Dunham explored the fairy country of the Thousand Isles. Mr. Faelten broke the summer's work by a couple of weeks in the mountains at the end of the vacation.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Mr. Fred. A. Very has gone West to teach in the Denver Conservatory of Music.

Miss Anita R. Bibbins, '88, has been engaged to teach at Stephens' College, Columbia, Mo.

Mr. A. W. Swan has spent many enjoyable hours this summer on his wheel and advises 'cycling.

Miss Clara Hillyer, '88, will teach vocal music this year, at the Science Hill School, Shelbyville, Ky.

Miss Stella Ferris, '87, has been engaged to teach at the Institution for the Blind, at Jacksonville, Ill.

Miss May Hoover, '88, has charge of the Piano-forte department at Beechcroft Seminary, Spring Hill, Tenn.

Miss Jessie F. Boyd, has accepted a position to teach in the Florida State Normal School, at White Springs, Florida.

Mr. and Mrs. H. M. Dunham passed a very pleasant time the first of September, with friends at the Thousand Islands.

W. H. Donley sends a program of a concert given in Toronto during the summer. Miss Maud Burdett a former N. E. C. student assisted.

Miss Rose Moore plans several interesting concerts at the Conservatory of Music, Mattoon, Ill., this season. During the past summer a most enjoyable concert was given.

Mr. Edward M. Young will rest and study during the season of '89-'90, at his home near Newark, N. J. His late visit at Institution tho brief, brought his many friends much pleasure.

We have received a program of a concert given at De Smet, South Dakota, by Miss Wilhelmina C. Heegaard, '89. Miss Heegaard will return to her Alma Mater this year for a post-graduate course.

Miss Dora B. Smith, '88, returns to the position occupied so successfully by her last year, at Masonic Institute, Bonham, Texas. She has an increase of salary and an assistant this year. She also has a good church position.

Married, at Bristol, N. H., at the home of the bride, on September 5, 1889, Miss Anna Fling, '87, to Hon. Mr. Pitman, of La Grange, Ga. Mr. and Mrs. Pitman will reside in La Grange. Miss Fling is the third teacher sent from the Conservatory to La Grange, Ga., who has married a gentleman of that place within three years, Miss Witherspoon and Miss Laura Crain were the others. This "boom" in Hymen's stock speaks volumes for the good taste of La Grange's young men and not less for the irresistible charms of the N. E. C. girls.

Miss Mary Chase, '87, gave a concert at Redfield, South Dakota, on Aug. 30th, and the local journal gives high praise for performance of the entire program without notes, and for holding the attention of the audience throughout, to a program of piano music. Miss Chase is located for the year at Russellville, Ky. We clip from the *Ledger*, Sept. 11th, of that place: "Last Saturday evening, at 8 o'clock, Miss Mary Wood Chase gave a piano-forte recital, in the Chapel of the Logan Female College. The entertainment was well attended and greatly enjoyed, frequent applause greeting the efforts of the fair musician. Miss Chase is in charge of the musical department of the College, and her performance on Saturday evening proved the wisdom of her selection." The *Russellville Herald* says: "Logan College may well feel proud of such a teacher, the finest it has ever had."

MUSICAL MENTION.

NOTES.

Wagner's son Siegfried is studying architecture.

Sig. Bottesini is to have a monument at Crema his birth-place. Bottesini left four unpublished operas.

Mendelssohn is to have a monument at Leipsic. Stein a young sculptor from Brunswick will make the model.

Franz Liszt's "Technische Studien" have just been published at Leipsic, under the editorship of Professor Winterberger.

The idea of presenting Wagner's early opera, "Die Novize von Palermo," at the Munich Hof-Theatre has been abandoned.

Rumour says that half a million marks have already been promised towards building a theatre on the Bayreuth model at Brussels.

Mr. G. W. Chadwick, the Boston composer, has been elected Conductor of the Hampden County Musical Association of Springfield, Mass.

Sarasate and D'Albert will receive \$120,000 from Abbey for their coming combined tour in this country, and, in addition, all their expenses and those of two valets.

The baritone, Kaschmann, sang at Venice before a phonograph. Edison's agent preserves the phonogram and allows it to be used. Kaschmann protests, and threatens a law suit.

Gustav Lange, the popular composer of pianoforte pieces, *pieces de salon*, etc., died on July 20th, at Wernigerode, Prussia, aged barely fifty-nine, he having been born at Erfurt, in August, 1830.

Alvary is engaged to sing in October in Carlsruhe, where Felix Mottl directs, in Wagner roles, and it is rumored that the engagement has some reference to his appearance at the next Bayreuth Festival.

Edward Grieg has written a concert-piece for solo voices, chorus, and orchestra, founded on a drama, "Olaf Trygvanson," by his countryman Björnson, which will probably be performed in the course of the winter.

Felix Mottl of Carlsruhe will soon give Berlioz's "The Trojans" as the composer intended the opera to be played. The work was produced at the Theatre Lyrique, Paris, Nov. 4, 1863, and was shelved after twenty performances.

The London "Musical World" has offered three prizes to British and American competitors for three separate settings of the Nicene Creed, with a view to the more accurate expression of its meaning, and so avoiding the errors of past accentuation.

Carl Goldmark has occupied himself during his holiday at Gmünden in writing a new symphonic overture, to be entitled "Der gefesselte Prometheus" (Prometheus Bound), which will be produced during the winter by the Philharmonic Society of Vienna.

Speaking of Mr. Clarence Eddy's organ recital at the Paris Trocadero, the *Menestrel* says: "This distinguished organist possesses great virtuosity and a serious style; his program was very artistical, so that he was warmly applauded by the numerous assistance."

Hugh A. Clarke, Mus. Doc. of the University of Pennsylvania, has been engaged as critic for the publishing house of F. A. North & Co., of Philadelphia, and will pass upon and revise MSS. sent to that firm for publication. This fact ought to insure that only worthy compositions will in future be accepted and published by them.

At Frankfort, the "Götterdämmerung" has just been added to the repertoire of the opera-house, and the four parts of the "Ring" are now being played in their proper order. At Dresden and Munich also, complete performances of the "Ring" have just been commenced.

The music at the English royal wedding comprised a new "Nuptial March," written for the occasion by Mr. Jekyll; the march from "Tannhäuser;" the wedding music from "Lohngryn;" Mendelssohn's "Wedding March" and a new wedding anthem, "O Perfect love!" expressly composed by Mr. Joseph Barnby. This last is a setting of lines written by Dorothy Blomfield.

The increase of favor extended to Wagner's music is proved by the fact that the *Meistersinger* and *Tristan und Isolde* are to be produced in Hungarian at Budapest, and if successful, a cycle of the whole of the master's operas is to be given in the same tongue, forming in that case the first serial performance of those works from *Rienzi* to the *Götterdämmerung* in a foreign language on any stage.

The works performed at the Gloucester, England, Musical Festival, September 3rd to 6th, were: "Elijah," Mackenzie's "Dream of Jubal," Parry's "Judith," Rossini's "Stabat Mater," Mr. Lee William's new cantata, "The Last Night at Bethany;" the first two parts of Haydn's "Creation," Sullivan's "Prodigal Son," Gounod's "Messe Solennele," Spohr's "Last Judgment," Sullivan's "Golden Legend," and the "Messiah."

The program of the Musical Festival held at Hamburg, from September 9th to the 13th, under the direction of Dr. Hans von Bulow, was of a very representative German character, including works by Philip Emanuel Bach (Symphony in F major), Haydn, Mozart, Beethoven, Mendelssohn, Meyerbeer (Overture, written for the Inauguration of the London Exhibition of 1862), Wagner, Brahms, and Johann Strauss (two waltzes, "Volks-sänger," and "Phönix-Schwinger.")

"A society has been formed at Bonn under the name of "Beethoven-Haus." The chief objects of it are these: (1) Acquisition, restoration, furnishing, and worthy maintenance of the house in which Beethoven was born; (2) Collection of manuscripts, pictures, busts, and relics of Beethoven, as well as his works, and the literature concerning him and them; (3) Fostering the memory of Beethoven by occasional literary publications. The founders of the society, thirteen gentlemen of Bonn, have furnished a fund of 10,000 marks (£500), representing 200 shares. Further contributions are asked. For every 50 marks (\$15.) a share will be allotted; and ten shares entitle the holder to a diploma as patron of the society. These shares bear of course no interest, but carry with them certain privileges; and the holders renounce their claims on the funds should the society be dissolved. Prof. Dr. Joseph Joachim is the honorary president of the society.

At the Vienna Imperial Opera 305 performances have been given during the annual season, including sixty-five operas by thirty different composers, besides fourteen ballets. Absolute novelties, however, there were only two: Weber-Mahler's *Drei Pintos*, and Robert Fuch's *Königsbraut*, besides one ballet. The largest number of representations was reached by Verdi's *Otello*; after this, in the following order, by *Lohengrin*, *Carmen*, *Trompeter von Sackingen*, and *Die lustigen Weiber von Windsor*. Taking the composers, Wagner's operas were most frequently given, namely, thirty-nine times; four operas by Verdi together thirty-three times; four by Meyerbeer sixteen times.

Each family of rapturous hurried notes,
That fell one after one, yet all at once,
Like pearl-beads dropping sudden from
their strings.—*Keats*.

BOOKS.

THE KINDERGARTEN IN MUSIC. By Mary S. Hamilton.

The author of this little work seems to us to possess many of the qualifications of a good teacher, such as originality, enthusiasm, tact, etc. Yet she needs to learn the untold value of the principle of teaching called the "thing before the sign." Now in the Kindergarten as it exists with us, there is no call for any work in musical signs, but for much in music itself, leaving the notation for the next higher grade, the Primary School. Had the same amount of thought and effort been spent in the line of helps to the Kindergarten teacher, toward tuneful singing, and the development of tone perception where that faculty was weak or to all appearances, wholly lacking, we are sure her work would have found a speedy market in New England.

THE CHILD'S SONG-BOOK. By Mary H. Howliston. A. S. Barnes & Co., Publishers.

We had supposed the market to be overstocked with books of about this grade. Of this publication we can only say that it is quite as interesting as the average collection of songs for children.

THE STANDARD MUSIC READERS. In four volumes. By Benjamin Jepson. A. S. Barnes & Co. Publishers.

We have much more to say regarding these books than either time or space will permit. All the material in the first book and a good share of that in the second (we do not now refer to the Rote Songs) is in the key of C. A comparatively short experience ought to convince any practical teacher that one could scarcely have made a greater mistake. The Rote Singing is continued through two books; one-half of it, in our opinion, would have been too much. The imitative faculty is cultivated far too constantly on all sides in vocal music. There must be intelligent thinking in the study of music as in other studies if we are to make ready music readers. While there are too many helps in the books in the way of syllables or numbers printed under the notes to which they refer, there is also too little variety in the harmony and too few chords are used; and while we could heartily wish that both author and publisher might find ample reward for their expenditure of labor and capital, still we must express the hope that the time is near at hand when we shall have a demand for such text books in music (as in other studies) as will put the matter in the simplest form, and yet carry the student on to a practical experience in all harmonies.

We would see the language called music presented to the learner in the same way other languages are presented, with

the understanding on the part of the student that intelligent effort is necessary to the mastery of it, and that to have mastered it will be a sufficient reward for the effort put forth.

"FORWARD FOREVER! HEAVEN ON EARTH and OTHER POEMS," is the title of a little book of thirty-four pages by William J. Shaw, the poet hermit.

Forward Forever! purports to be a reply to Lord Tennyson's "Locksley Hall Sixty Years After," and takes a more cheerful view of life and the world's future than the Poet Laureate does. The other poems follow in much the same strain and contain some very pleasant lessons on faith in the fatherhood of God. The book is not ambitious but may be read with a degree of pleasure and profit. Square 12 mo., 25 cents. Fowler & Wells Co., 777 Broadway, New York.

"MASTERPIECES" contains selections from Pope, Æsop, Milton, Goldsmith, and Coleridge, with biographical sketches of the authors and explanatory foot notes by R. S. Wells. The selections are well made and the biographical sketches well presented. The foot notes are evidently intended to develop the phrenological views of the author. The book is good, as it places before the public gems from the English classics and the beautiful lessons or stories found in Æsop's Fables. Price, \$1.25. Fowler & Wells Co., 777 Broadway, New York.

We acknowledge the receipt from McClurg & Co., Chicago, of *The Standard Oratorios*, by George P. Upton, uniform with *The Standard Operas* noticed a month ago. It is a book which may be cordially recommended to those lovers of music who desire, without burdening themselves with technical study, to become acquainted with the gist, the points of excellence and the characteristic features of the great, and the most frequently rendered oratorios. The book displays considerable painstaking in research; it might be desired perhaps that authorities were in some cases less implicitly trusted, but we remember that historical criticism has not yet reached its growth in the discussion of music.

Mr. Upton's style is readable, he selects well and succeeds in relieving, very satisfactorily, his subject of the dryness uniformly associated with work of this kind.

The plan of the work embraces a general historical sketch, followed by lives of the masters of the oratorio precluding in each case an analysis of their works. The book closes with an interesting sketch of sacred music in America.

A clergyman was absorbed in thought a few Sundays ago, just before divine service began, when he was approached by the organist, who asked, referring to the opening hymn, "What shall I play?" "What kind of a hand have you got?" responded the absent minded clergyman.—*Ex.*

Two ladies at a concert were talking instead of listening to the music, much to the annoyance of their neighbours. The orchestra played louder and louder, and the ladies' voices ditto. Suddenly the band stopped, and the audience were astounded to hear one of the ladies say to the other, "We fry ours in lard!"—*Ex.*

A very bashful party by the name of Mann was paying his court to a Miss Little, but never could succeed in bringing his courage to the point of popping the question. Finally he hit upon the expedient of sending the lady a hymnal and under-scored the line

"Mann wants but Little here below."

Whereupon she sent him a copy of the favorite song "We met by chants," and all was speedily arranged.

HOW SWEET THE MOONLIGHT.

Words by SHAKESPEARE.

Music by J. G. CALLCOTT.

Andante Sostenuto.

TREBLE.
How sweet the moon - - light sleeps up - on this

ALTO.
How sweet the . . . moon-light sleeps up - on this

TENOR.
How - sweet the moon - light sleeps up - on this

BASSES.
How sweet the moon - - light sleeps up - on

PIANO.

bank ! Here will we sit, . . . Here will we

bank ! Here will we sit. Here will we

this bank ! Here Here

bank ! Here will we sit, Here will we sit, Here will we

sit and let the sounds, the sounds of
 and let the sounds. the sounds of
 sit Here will we sit and let the sounds the sounds, the sounds of

cres, un poco dim. 1st time. 2d time.

mu - sic creep, creep, creep in our ears. How ears.
 mn - sic creep, creep, creep in our ears. How ears.
 mu - sic creep, creep, creep in our ears. How ears.

cresc. un poco dim.

Soft still - ness and the night.

Soft still - ness and the night,

Soft still - ness, soft still - ness and the night,
and the night,

Soft, soft still - ness and the night,

Soft still - ness and the night.

Soft still - ness and the night.

Soft still - ness, soft still - ness and the night.
and the night.

Soft, soft still - ness and the night.

poco accel. *ritenuto.*

still - ness and the night Be - come the touch - es, be -

still - - ness and the night Be - come the touch - es, Be -

- come . . the touch - es of sweet, sweet,

- come . . the touch - es of sweet

p Become the touch - es of sweet

ritard.

sweet har - - - mo - - ny, Sweet har - mo-

har - - - mo - ny, Sweet har - mo-

sweet, har - - - mo - ny, Or sweet har - mo - ny, Sweet

p Of - sweet sweet har - - mo - ny,

ritard.

- ny, of sweet har - mo - ny.

- ny, of sweet har - - mo - ny.

of sweet har - mo - ny, of sweet sweet har - mo - - ny.

Sweet har-mo-ny

802-5.

THOU'RT LIKE UNTO A FLOWER.

D. S. BLANPIED.

Andante.

Thou'rt like un - to a flower So

pure, and fair and bright. I gaze on thee, and sad - ness steals

o'er my heart's de - light. I long on those gold-en

treß - es my fold - ed hands to lay, Pray - ing that

The first system of the musical score. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). It contains five measures of music with lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of three sharps. It features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

God may pre - serve thee as fair and

The second system of the musical score. The vocal line continues with five measures of music and lyrics. The piano accompaniment continues with the same eighth-note pattern in the right hand and bass line in the left hand.

pure al - way.

The third system of the musical score. The vocal line concludes with five measures, including a final whole note and a double bar line. The piano accompaniment also concludes with five measures, ending with a double bar line.

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The Boston Musical Herald.

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GEORGE H. WILSON, ASSOCIATE EDITORS.
E. TOURJÉE, MANAGING EDITOR.

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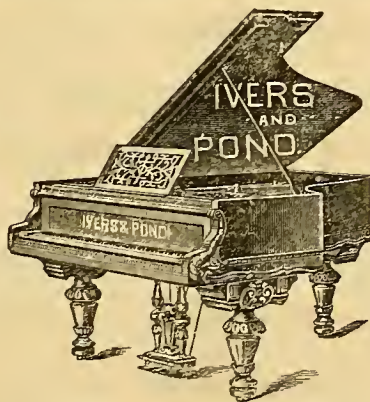
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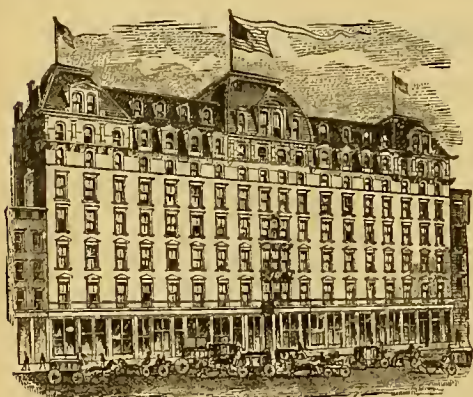
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Vol. 10.

BOSTON, NOVEMBER, 1889.

No. 11.

"It is the function of art to see and to portray the invisible, the ideal, in its true relation to the laws of the universe and of the kingdom of God."

The orchestra seems to many a musician to have attained absolute perfection in modern times, and in fact a retrospective glance would seem to bear out the opinion for even Beethoven never dreamed of such advanced execution, such unity of shading and attack, as we enjoy to-day; but the fact remains that the orchestra, in common with the rest of music, changes from century to century, and has by no means come to a standstill yet, if indeed it ever will. In the early days of Italian opera, it was a conglomeration of many instruments made without seeming plan or purpose: the gravicembalo, the guitar, the regal organs (a primitive melodeon), were within its ranks, and the ensemble must have been something of a most peculiar character. In the days of Bach and Handel the strings had attained somewhat of their proper prominence, yet there were many points which would have been distasteful to modern ears; the clarinet was not there, and the oboes and bassoons were given a prominence which would scarcely have been very pleasing to our ears. The trumpet, too (but this was a good point), was employed in a more continuous and brilliant manner than with us. Our own orchestra will change, even as those of the past have done. The saxophones and sarussophones may be more prominently used, deeper toned flutes (a revival of an ancient Greek instrument) may appear, quartets of tubas are already beginning to enter the ranks, and the orchestra of 1950 may differ as much from our own as ours is dissimilar to that of the last century.

There has been a very lively quarrel between some musical journals about the advent of Herr Nikisch, the new conductor, and it was even suggested that he be excluded from the country as coming over here on contract, against the provisions of the law in such cases provided. The controversy has resulted in showing pretty clearly that there are few Americans who have had much practical training in orchestral matters, however earnestly they may have applied themselves to the theoretical side of the matter. In this field, for a time, America must be content to remain behind Europe; orchestras do not grow on every bush, and the opportunities afforded to our embryo conductors are few and far between. We need more orchestras and more orchestral concerts in America; we need a more universal study of the orchestra; no person has a right to that much abused title—"musician"—without possessing a knowledge of the

noblest of musical organizations. In one generation there has been produced a host of American composers; in another there can be brought into existence a similar army of American conductors, and when once such a desideratum is attained, by all means let native musicians have the leaders' positions. As yet, however, we do not believe that our country possesses any conductors (Theodore Thomas excepted, and even he is not an American) who are to be ranked with either Mr. Gericke or Mr. Nikisch.

Whenever music becomes threadbare in any one direction, there is always some reformer to lead it into new and unexpected paths. When the skill of the Flemish and early Italian composers, which had ruled music from the fourteenth century, began to degenerate into pedantry in the sixteenth, there came into being the Opera, which brought the voice of emotion more prominently into our Art. When after two centuries of usage, Italian melody began to rule poetry with despotic sway, there came the great reformer Gluck and gave true dramatic expression to our Art. When this, too, began to appeal too exclusively to the emotions, there came a Wagner who added to it a new intellectuality (by a more powerful use of *leit-motiven*), which it had never had before. When this has in its turn been pushed to an extreme, there will come some new reformer, who will again change by destroying or adding to the existent systems. What such a reformer may do no one can yet predict. It may be that he will bring back the ancient mode of giving each character in opera its peculiar instrument (Wagner to some degree used this method, which Peri and Caccini began), or, more probably, it will be a man—can it possibly be a woman?—who will combine the orchestral coloring, the *leit-motiven*, the dramatic intensity of a Wagner, with the symmetrical form of a Mozart, and the constant flow of melody of a Haydn. At all events it is certain that the constant changes in our Art are far beyond those which take place in any other. The changes from Euripides to Zola in literature, or from the pre-Raphaelites to the impressionists in painting, are as nothing compared to the changes which have taken place in music.

In Europe they have about decided that "Hail Columbia" is the National tune of America. When Edison entered the Grand Opera House in Paris recently, the band played this as the most fitting American air, and in the French Exposition as well as in Germany, the tune has been similarly honored. This is quite as it should be, for Yankee Doodle (besides being of English origin)

is not dignified enough for a National anthem. America is entirely British in its musical part, and the "Star-spangled Banner" was at first but an English drinking song. The last named melody went through many odd phases; it was a great favorite in England in the last century, and even in the beginning of this century it was so popular that Braham, the great tenor, made it one of the regular pieces of his repertoire. The words were Lombastic enough—they ran:

To Anacreon in Heaven, where he sat in full glee,
A few sons of Harmony sent a petition,
That he their inspirer and patron would be
When this answer arrived from the jolly old Grecian,
Voice, fiddle and flute
No longer be mute,
I'll lend you my name, and inspire you, to boot,
And besides I'll instruct you, like me to entwine,
The myrtle of Venus, with Bacchus's vine.

It had six verses, in which Jove endeavored to stop the impetuous god, and Apollo and his "nine fusty maids," stand up for him, while Momus and all the rest of the mythology appear. In 1802 the Free-masons made use of the tune and changed it to a charitable ditty, in aid of the Mason's Orphan Asylum. The words were changed by Brother Connel to apply to Hiram Abiff, the supposed architect of the temple at Jerusalem and then began as follows:

To old Hiram in Heaven, where he sat in full glee,
A few brother masons sent up a petition
That he their inspirer and patron would be,
To help Mason's orphans and mend their condition.

All this took place long before Key had written the words which made the tune our own also.

On the other hand both the march tune which became the melody of "Hail Columbia" and the words of the anthem are American in origin, and it is quite fitting that this should be, for the present, our National tune. Yet it is not to be ranked, in artistic worth, with the National tunes of England, France, Germany, or Austria, and the need of the hour is a great American National Anthem, which shall be native in both its words and melody, and which shall be worthy of the vast and free nation it represents.

Managing a concert is a task which is always a penitential task fit for the training of saints, but when this is combined with the making up of a program for charitable purposes, on shipboard, it becomes a task which only angels should undertake. On every European steamer in summer time there are concerts given for the benefit of the seamen's orphans in Liverpool. Judging by the regularity and number of these concerts, and the pecuniary results obtained, the Liverpool orphans must be incipient Jay Goulds and Vanderbilts. Each of these concerts, however, leaves the manager a shattered wreck, with his ideas of music in a hopeless state of confusion. At the first everything is *coulour de rose*; life is bright and volunteers plenty. Alas he does not know that the anxious volunteers have 90 per cent of assurance to 10 per cent of ability, and that the real artists, if there are any on board, are hiding their lights under three or four bushels, and keep in the background. The program is made, and the concert begins: so do the managerial

woes! The piano, from long association with the sea, has a tone of sepulchral solemnity, when you can get at it, for often when the keys are forced down they stay there, so that it really takes two artists to play a solo, one to put down the keys and the other to wedge them up. The organ however makes up for this deficiency by giving a great many more notes than are wanted; it gives an unexpected accompaniment of half a dozen notes which sound all through the performance without touching the keys,—a very startling kind of pedal point. A couple of amateurs begin with a piano duet marked "selected." It proves to be a French quadrille with one hundred and fifty "repeats," each one of which is conscientiously made by the faithful performers. The audience feel old age coming on, and the manager's hair turns gray during the performance of this work which ought never to be undertaken by any one but Methuselah. Finally it is done, and the next piece makes some amends by being fairly artistic. Where is the lady who is to sing number three? An anxious search reveals her on deck; she has become seasick by waiting her turn in the close and tossing cabin, and is bringing up everything except notes. How can one ask a person to toss off a ballad when she is diligently engaged in tossing off a salad instead!

Now a young miss sits at the piano and prepares for an encounter with "Gottschalk's Last Hope," which becomes a forlorn hope instead. The next is an infant prodigy about three years old, pushed into the manager's scheme by sheer force, and a pair of doting parents. The child has decided not to warble that evening, however—for which the manager is devoutly grateful—and ten minutes of fruitless, parental coaxing fill the time instead. Now comes another song—"selected"—which proves to be a cheap Music-Hall style of affair with a dance attached, and which makes every one ashamed of having participated in the affair. Such was a specimen concert on the "City of Rome," and such is often the style of music on the briny deep. The audience pay out their money nobly (they would have done so without any musical inflections whatever), and the cause of charity is helped along—even if the cause of Art is not. To those who feel tempted to begin a managerial career on shipboard, we can only give Punch's celebrated advice to those about to marry—*don't!*

FRENCH MUSIC AND MUSIC FESTIVALS.

BY LOUIS C. ELSON.

My recent visit to Paris and the Exposition threw me in contact with many of the leaders of French music and art, and my experiences extended from Oriental dissonances, at the exhibition grounds, to dramatic operas in the city itself. The readers of the MUSICAL HERALD therefore will find me for the present abjuring Wagner and all his works, and studying another species of music, but a very interesting one. It began almost by accident. I was on the *Esplanade des Invalides* one evening when I heard the monotonous rhythm of a series of empty fifths that betokened Oriental music, and tracing the sound to its source I was soon in a Moorish concert,

where some really beautiful Kabyle girls were going through a series of gyrations that certainly were never dreamt of in any ball room. The songs that were interspersed were of true Oriental length, one going to about thirty-seven verses. As this was a "welcome to a returning lover" I presume that gentleman was sorry he ever came back. Wild shrieks from an old negress varied the music, and the oboe player occasionally gave spurts of wonderful power. It was at this concert that I met a number of French singers (among the audience), who told me that there was to be a great musical competition at the Trocadero the next day, and suggested that I attend. I did so, but in strolling through the many galleries and passages of the building managed to get completely lost. At last, on opening a door which I supposed might take me to the concert hall, I suddenly entered a committee room where the judges were taking their ease before their labors began. I thought that it might be possible that my friend of last year—Mr. Lamoureux—might be among them, and giving my card to a pleasant looking, gray-haired gentleman, I made the inquiry. No, Mr. Lamoureux was not in Paris at that time, but M. Oscar Comettant (for it was that famous musical author) would not hear of my withdrawing. He desired to present to me a brother *littérateur*, M. Emile Devaux, editor of the *Echo des Orphéons*. The moment M. Devaux took charge of me my existence became a series of triumphs; nothing was left undone to place the American critic in the front rank everywhere.

Firstly I was taken to the president of the committee of the afternoon—M. Massenet—and introduced. Massenet, the head of the modern French school is a man of most pleasing presence, full of humor, brisk and youthful in action and appearance, and no one would take him to be forty-eight years old. He welcomed me with Gallic effusion. "We are very busy now, Mr. Elson, but I must see more of you. Come to my editor, Hartmann, tomorrow at six o'clock, and we will go to 'Esclarmonde,'" and then he invited me to sit with the committee. This was surely honor enough, for the committee consisted of Pougin, Lory, Archaimbault, Faure, and Ambroise Thomas, but my newly found friend, M. Devaux, tried to do yet more, and taking me along a side passage he opened a door and suddenly ushered me upon the stage of the Trocadero, to a table with writing materials upon it, in the presence of a few thousand people, and left me. The large audience may have supposed that I was an important part of the festival, at any rate they applauded as I took my seat, and I endeavored to look as if I had the prize of honor in my pocket, and was the manager of the entire festival. How well I succeeded I do not know, but as soon as the committee appeared, at the other end of the hall, I fled to their protecting arms. Hereafter I shall expect a table in the centre of Music Hall stage when I come to criticise a concert. The competition was a marvellously close one, between the best male choruses of France, and finally narrowed down to a contest between a Parisian society and a society from North France. So close was it that finally both were given prizes of honor, and left the

building singing pæans of triumph. There were two beautiful selections given (among many others), which especially impressed me. One was the *Chœur Imposé*, which each club was obliged to sing. This was Laurent de Rillé's "Kamarinskaia," a most bewitching work, full of refinements of shading, sharp contrasts, and introducing two Russian melodies. I was introduced to the composer, who gave me a copy of the work, which I treasure as a souvenir of a very interesting occasion. The other was Thomas' "Nuit de Sabbat," a weird and strange work, full of the most ghostlike touches. One point impressed me through all the singing, and that was the high-compass of the first tenors. They go up to B and even C with a very sweet demi-falsetto, and the best of them come from the Department du Midi.

The next day I went to Massenet in the Rue Dounau. He received me most cordially and had not forgotten to supply himself with tickets for the Opera Comique, but before going thither we had a conversation which was most important, as the great composer expressed his views about American music. It began with an allusion to Miss Sybil Sanderson. Massenet said that he had composed "Esclarmonde" for her, and that it fitted her like a glove. I found that he thought highly of American singers and sought to know his opinion of American composers as well. Of these I found him rather ignorant; he admired MacDowell's works, and had looked through some of Chadwick's scores, but that was about all. He feared however that the Americans relied too much on European education. "You must educate your composers at home," said he, "otherwise you will never have a real American school of composition." He told me of a Swedish pupil of his own, who came season after season to study composition; at last the master told him that he could do nothing more for him, but commanded him to go to his native country, to study its customs, to become inspired by them, and then reproduce them in music. He did so, and is beginning to make his mark as a composer.

I ventured to suggest that our country was too cosmopolitan for a really national school to arise, but M. Massenet broke out most impetuously: "Oh no! you have beautiful scenery. I have seen photographs and paintings of your Niagara and your great forests and prairie; and then your beautiful women! look in their eyes and find your inspiration." In subsequent interviews M. Massenet reiterated these thoughts, and was even anxious that they should be correctly stated to the American public. M. Ambroise Thomas, the director of the Paris Conservatoire, and the most honored musician in France, also echoed the same views, and said, "You have beautiful voices in America, but you ought to train them at home. You should establish prizes, and give every inducement to the young artists to work in your own country."

Thomas is in some respects the reverse of Massenet. He is not effusive but has a stately politeness that sits well on him. He seems very punctilious in this; for example, on leaving the jury in the Trocadero he slowly advanced toward me with "Monsieur! Je m'empresse

de vous serrer la main," and when he left the city he took the trouble to send me (almost a total stranger) his card, *pour prendre congé*. He is tall, but stoops a little, has long gray hair, and plenty of it, clear steel gray eyes, which are very expressive, and impressed me as resembling our own Wulf Fries to some extent.

To return to Massenet. We went to "Esclarmonde," a long work full of great musical beauty, but with a very weak libretto. There are some points in the music which would be too suggestive for America, and I doubt whether "Esclarmonde," spite of its Parisian success, will ever cross the Atlantic. Massenet has done some startling effects in scoring. He is ever experimenting in this field. For example he lets the Sarusophone take the place of Contrabassoon, and in his coming opera intends to introduce a new instrument—a bass flute. There are some pretty scenic effects. At the very beginning the prelude being played, the house is suddenly enveloped in total darkness (the music going on) and then—presto—all the electric lights put on in a second, and ones sees a brilliant court scene on the stage. This bit of sensationalism takes immensely with the Parisians. There is the inevitable ballet, and a good deal of fairy pantomime. At the end of the third act, I went back of the stage and was introduced to Miss Sanderson by Massenet. She is very beautiful, has a fine stage presence, and a very high voice. Her g in alt is marvellously pure, but in some deeper passages I found her intonation defective, at times. She told me that she is studying "Manon" with Massenet, and longs to appear in it. On the way back to my seat I passed through a green room filled with demons, butterflies and all other kinds of stage beauties, but I remembered that I belonged to Boston, and to the MUSICAL HERALD Staff, and looked neither to the right or to the left. I saw two acts of the score of Massenet's new opera the next day. It will be entitled "The Magi," will be on an Eastern subject (Persian), in four acts, and the libretto is by Ricépín.

I received a couple of tickets for the Grand Opera the next day, from Miss Emma Hayden Eames, the Boston girl, who has achieved the most eminent position in Parisian operatic music. She appeared in "Faust," and made a very pretty Marguerite, although she played the part *a la Patti*, in black hair (her own!) and acted rather coldly. Her singing was pure and sweet, faultless in intonation, very expressive in the pathetic "King of Thule," brilliant in the "Jewel Song," and broad enough in the finale. I called on her the next day to give her my thanks and congratulations. She seems quite unspoilt by her sudden fame, remembers all her Boston teachers and friends, and believes thoroughly in American musical training. "Why," said she, "I learned about everything of real importance in Boston, before I came to Paris."

I give all these statements of Massenet, Thomas and Miss Eames, *in extenso*, because they may do away with the exaggerated notions of the necessity of going abroad to study, which so many pupils in America form. Miss Eames gave me a graphic account of the difficulties besetting an operatic career abroad; of the jealousies, the

plots, intrigues, and cabals that have to be met and endured. Yet she has been remarkably successful, and, as far as I could judge at a single hearing, and with the exception noted above, deservedly so.

I went again to the opera to hear Saint-Saëns' "Henry VIII," but found it rather an unequal work, not really vocal in most of its arias, and cut by the manager so that it was mangled as badly as a Whitechapel corpse. Its ending is remarkably unimpressive, a veritable anticlimax. Of course history is violated in the Libretto. Queen Catherine is made to die in England in the presence of Henry and Anna Boleyn. There is a ballet in it, which is very pretty in its music, chiefly Scotch in character.

I saw Thomas' new Ballet, "La Tempête." Fancy turning Shakespeare into a ballet! These Parisians stop at nothing. I expect they will turn Gray's "Elegy" into a set of dances next. Miranda and Ferdinand capered about, and Caliban grovelled to very pretty music. The music has also the merit of growing continuously better up to the end of the third and last act, and I doubt not but some of it will be played at the orchestral concerts of Boston or New York this season.

My guardian angel—M. Devaux—sent me a couple of invitations to a grand musical festival a few days later. Again I had the pleasure of sitting with some of the celebrities of the city, and of France. This time it was a grand mixed chorus of a couple of thousand voices. I was not favorably impressed with the female voices, which seemed to have no body at all, and the basses were not comparable with our American singers in such clubs as the Apollo or the Cecilia, but once more the tenors seemed to me the sweetest I had ever heard in chorus work. The grandest of all was to hear the Marseillaise sung by the whole chorus; it was inspiring, and I wondered that the French do not rise when this national anthem is given, as the English always do, at their own.

I went through the American art exhibit in the exposition very carefully. The American showing in general things in the Paris Exposition is very poor, our school exhibits and Edison's various electric, telephone and phonograph exhibits being the chief points; but in painting I am glad to say there is a splendid success. Mr. Edwin Lord Weeks, a Boston painter, and the only American who took a *salon* medal this year, a member of the hanging committee and the most respected American painter in Paris, took me through the rooms, and the secretary was kind enough to give me a list of the awards, which was withheld from the public. I can emphatically state that it is the best exhibit of American art that has ever been made, anywhere, and I am glad to add that the French have recognized it nobly both in awards and in professional comments.

I also went to hear an Annamite Opera. It ought to be called a Dynamite opera, for such a racket I never have heard before. The performers yelled from one end of the act to the other, and the orchestra banged away at a gong and a bass drum through it all. If ever the Annamite Opera Company give a performance in Boston, I shall take a reserved seat in Worcester and listen to the

music in comfort. It is in innumerable acts, each act about an hour long, and the audience are required to pay for each act separately. The play lasts about two weeks. I might perhaps be possible for a deaf man to see it all, but for any one with the sense of hearing unimpaired to stand more than two acts would be an impossibility. I heard two acts, and consider that I can stand all the piano-pounding "recitals" that fate may send in my way hereafter.

But even the terrors of the fearful opera of "Ō-hau" cannot efface the many pleasant musical memories of Paris in the summer of 1889, and the numerous kindly courtesies that were extended to the writer.

Our December Number will be unusually interesting and attractive and will include special articles by Mr. Ridley Prentice of London and other Eminent writers—also some hitherto unpublished gems, in the way of Xmas music. Sample copies for your musical friends will be sent on application.

REFORMS IN HARMONY TEACHING.

BY J. C. FILLMORE.

In a former paper I sought to set forth the need of reforms and also the lines on which it seems to me they ought to be made. It now remains to show how these reforms are to be applied practically, in elementary teaching. As my conviction of the need of reform is based not only on a study of the opinions of the greatest theorists of our time, but also on an experience of more than twenty-two years as a teacher of harmony, so what I shall have to say of the practical methods of applying them is based not only on a long experience of teaching in the traditional methods but also on about seven years of experience in applying the new ideas. I trust the necessity of drawing on my own personal experience will fully excuse a somewhat free use of the first personal pronoun. I believe that the net results of this experience, as exemplified in my present teaching, will be more useful than anything else I can have to offer to those who do me the honor to be my readers.

1. I begin by informing the pupil that "Harmony is the Science of Chords and of the connection and relation of chords. Chords are divided into two classes: Con- cords and Discords. Con- cords are either (1) over- chords, commonly called "major" chords, or (2) under- chords, commonly called "minor" chords. Each of these chords is bounded by a "perfect" (or "standard") fifth."

2. The first exercise for the pupil is to commit to memory *all the fifths*, which are the boundaries of all the concords in practical use. This series I write out as follows:

$F\sharp - C\sharp - G\sharp - D\sharp - A\sharp - E\sharp - B\sharp$
 $F - C - G - D - A - E - B$
 $Fb - Cb - Gb - Db - Ab - Eb - Bb$

The middle series is to be learned first; the others are mere transpositions of it a semitone higher and lower. All these fifths are to be learned *backward* as well as forward; i. e., they are to be treated not only as over-

fifths but also as *under-fifths*. Note that $F\sharp$, the *first* tone of the upper series is the over-fifth of B, the *last* tone of the middle series, and that Bb , the *last* tone of the lower series, is the under-fifth of F, the *first* tone of the middle series. The three lines form a continuous series of *over-fifths* from Fb to $B\sharp$ and a continuous series of *under-fifths* from $B\sharp$ to Fb . These comprise all the fifths in use. They are to be *thoroughly* committed to memory, *going both ways*.

3. The second exercise for the pupil is to insert a major third *above* the *lower* note of each of these fifths, making an over-chord of it, thus:

$+ \quad + \quad + \quad + \quad + \quad +$
 $F - A - C - E - G - B - D - F\sharp - A - C\sharp - E - G\sharp - B$

etc. These also are to be thoroughly committed to memory.

4. The next step is to make out of the same series of fifths a series of *under-chords*, related to the *over-chords* as "reciprocal under-chords." It is done by grouping each of the thirds with its *under-fifth* by means of a curve *below* the letters, thus:

$+ \quad + \quad + \quad + \quad +$
 $D - F - A - C - E - G - B - D - F\sharp - A - C\sharp - E$
 $\circ \quad \circ \quad \circ \quad \circ \quad \circ$

etc. This series also is to be thoroughly committed to memory. The pupil should be required to name over-chords, under-chords, the reciprocal under-chords of each over-chord and the reciprocal over-chord of each under-chord, as called for by the teacher, and also to find them on the piano, until they are all perfectly familiar.

5. The next step is to group these chords in over keys (major keys). To this end I employ the following scheme:

$+ \text{ Sub-dominant. } + \text{ Tonic. } + \text{ Dominant. }$

$D - F - A - C - E - G - B - D$

$\circ \quad \circ \quad \circ$
 Sub-medi-ant. Medi-ant. Super-medi-ant.

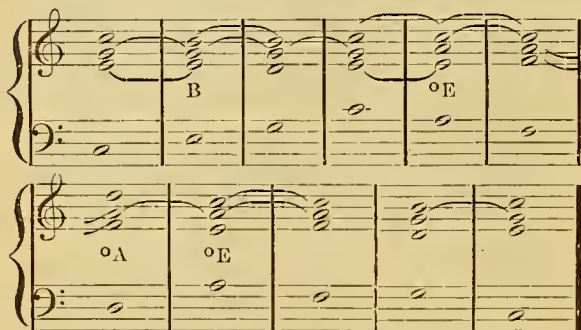
This scheme I require to be written out in all the keys, up to six or seven sharps and as many flats. This also should be made perfectly familiar, so that the pupil can name all these chords whenever called for.

6. Now begins the actual work of connecting chords, in writing and at the piano. I begin by connecting each Tonic with its Mediant, in all three positions, according to the usual rules. I require the pupil to write, under my direction, the following exercises:



Tonic. Med. Tonic. T. M. T. T. M. T.
 Then, *at home*, he has to write this out transposed into all the keys. Then I require him to transpose it *at the piano*, naming the chords. Then I have him connect the Tonic with its Dominant and Sub-dominant in the key of C, with me, and write out the transpositions of it

at home, afterwards transposing it at the piano with me, and naming the chords. Then I proceed to introduce the Super-median and Sub-median in the following exercises:

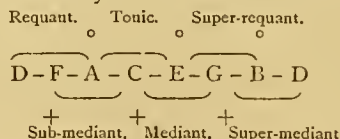


This I require to be treated in the same way.

By this time the pupil knows the fundamental rules of chord connection as well as the prohibition of parallel fifths and octaves, and is fully prepared to begin the exercises in Lesson XIV of my "New Lessons in Harmony." (I refer to this text-book here simply because it is the only one in English, so far as I am aware, which employs the "reformed" in place of the traditional "thorough-bass" notation.) After the pupil has written the first five exercises, I have him write, with me, one or more exercises involving the chords of the over-third and over-sixth as well as the under-third and under-sixths. He is then prepared to finish the exercises in that chapter.

It will be observed that I have said nothing of any *intervals* except those which are used in ending the concords. I now require the pupil to read carefully the preceding lessons of the book which deal with intervals in detail. Some of them serve as a review of what I have given him orally.

7. Before proceeding to write the exercises in Lesson XV, which deals with chords in under-keys (pure minor), I treat these keys exactly as I did the over-keys, in oral lessons, using the following exercise in E under-key (A minor, but *pure*), the reciprocal under-key (relative minor) of C over-key:



It will be noted that whereas, in the over-key, the three *over-chords* are principal and the three *under-chords* are subordinate; in the under-key, the three *under-chords* are principal and the three *over-chords* subordinate. What was Tonic in C over-key is Mediant in E under-key, and *vice versa*, and so of the other chords. In each key, *the same six chords are used*, only they are grouped around an *over-chord* as Tonic in one key and around an *under-chord* as Tonic in the other. This exercise I require to be written out transposed, as before. Then I connect the chords of the under-key in the following exercise:



This is to be transposed and the chords named, precisely as in the over-keys. The pupil is then prepared to go on with the book. The next exercises involve the "mixed under-keys" (our current "minor," so-called), and then follow the discords of various kinds.

I hope I have succeeded in making the new ideas and their practical application as clear and definite as they can be made in any other way than by actual, practical use.

"There is something sacramental in perfect metre and rhythm. They are outward and visible signs of an inward and spiritual grace, namely, of the self-possessed and victorious touches of one who has so far subdued nature as to be able to hear that universal sphere-music of hers, speaking of which Mr. Carlyle says that, 'All deepest thoughts instinctively vent themselves in song.'"—*Charles Kingsley*.

BY THE BROOK.

A great tree flung his hands to God,
He had weathered storm and flood,
His sides were dappled with lichens red
Like clots of his heart's fresh blood.

A violet close to his sinewy feet
Looked up to her king and smiled,
She wore the hue of the Virgin's eyes,
When Mary kissed her child.

A Jasmine (soul of the sun-god's soul)
Down the twilight hid alone,
For she was a dainty harem love,
Just the sweetest ever known.

A lily lifted her waxen cheek
From her bosom's dimpled snow,
And murmured a benediction
That chimed with the brooklet's flow.

K'il Courtland.

A subscriber to a series of concerts, not one of which he ever missed, though he always appeared dreadfully bored, was gaping, as he frequently did, during the performance, when some person near him observed, "You do not appear to be much amused." "I am not; far from it." "Then why do you come?" "Why do you subscribe?" "For the sake of the exquisite pleasure I feel when each concert is over."—*Ex.*



EVERETT E. TRUETTE, MUS. B.

In our biographical sketch this month it gives us much pleasure to present to our readers a brilliant young musician here at home. Mr. Truette is known to the public as an artist; the fact, however, that he graduated from Phillips Academy as valedictorian of the class of '78, and having passed the examinations, was admitted to the Institute of Technology, clearly shows that the artist in him has that indispensable supplement—complement rather, of a man with expanded tastes and accomplishments.

His health proved not sufficiently robust to allow the pursuit of the Institute course; so he resumed in earnest his musical studies, graduating in pianoforte and organ from the New England Conservatory in '81. Two years later he received the degree of Bachelor of Music from Boston University, and went immediately abroad to spend nearly two years in study and travel.

During his absence he visited nearly all the chief cities of Europe and made a thorough study of nearly two hundred organs, ancient and modern, visiting the factories of the most famous builders. He also collected a valuable musical library while moving about from point to point. His studies were chiefly with Haupt and Guilmant; these were supplemented by long association with Best, who gives no lessons.

Upon returning to America in 1885, Mr. Truette settled in Boston, where he has remained ever since, giving and participating in numerous concerts. In his engrossing regular work is included that of Organist and Director of Chorus at the Central Congregational Church, Organist and Choir Master at Columbus Avenue Synagogue, and Organist of First Spiritual Temple. These responsible offices he has administered for three years. To this he adds concert work, teaching and writing.

Of his writings, he has published an Etude Album for the organ—a collection of thirty-four etudes, selected, written and arranged in progressive order. He has ed-

ited also a large collection of organ pieces. Against the pressure of his friends, he still holds in MS. an Organ Sonata in G minor, a Canon in G-flat, two Andantes, a Concert Etude for the pedals, a Serenade in E, part of a Mass, and several Anthems.

All this gives great promise of a productive career, and we shall confidently expect to find Mr. Truette's name written high up on the list of those who have contributed much to the future advancement and realizations of our art in this country.

THE RELATIONS OF MEDICINE AND MUSIC.

BY EPHRAIM CUTTER, M. D. LL. D.

At first sight there would seem to be but little connection between medicine and music, nevertheless, music has to do with the hearing, with the voice in singing, with the respiration in playing on wind instruments, and with a perfection of limbs in playing on stringed or other instruments.

Anatomy shows us the wonderful structure of the ear, by which we feel the vibrations of the atmosphere. It shows the rods of Corti suspended in a liquid medium confined in a singular whorl-shaped cavity, which is provided with a membranous window on which is a curious chain of bones; the stirrup, the anvil, and the hammer connecting with the drum of the ear, lying at the bottom of the external passage. Thanks to modern invention, the rhinoscope discloses also the pharynx and orifices of the Eustachian tubes.

Anatomy has shown that the rods of Corti are the final media in the ear that transmit vibrations to the nerve centers. The number of 40,000 per second being the highest that can be perceived.

Anatomy has also shown the structure of the human larynx, throat and mouth, that have to do in the production of music, which may be called *cantation*. A great deal was learned from the dead larynx; but when the laryngoscope was introduced, a new flood of light was thrown on the subject, and the difference was shown to be as great as that between life and death.

The offices of the true vocal cords or bands, the false vocal cords or bands, the epiglottis, the passages through the mouth and nose, the use of the tongue and teeth, are now well known and described. Photography has even depicted the living larynx in its actual place and relations and in action. Czerak, of Prague (about 1862), was the first to photograph it. In November, 1865, the writer took the first photographs in America of the living human larynx (his own). Mr. F. Hardy, A. B., now of Springfield, Mass., was his skilled assistant. Copies of these photographs are deposited in the U. S. Army Medical Museum at Washington, D. C.

There is an interesting function of the false vocal bands, which, as it is not generally known, may be alluded to briefly here. The false vocal bands close during the act of holding the breath, and are probably the chief agents in retarding the emission of the breath during singing and phonation. This is an important office, and should give these bands a better name than "false," for their work is as "true" as that of the vocal bands themselves. The writer calls them "Breath Bands."

In singing, the tones are produced by the action of the vocal bands alone; these tones are, like the tones of a cornet, produced by the air passing through the lips on the embouchure of the mouth-piece. In "songs without words," the larynx "plays" like an instrument; but in songs with words the varied

tones are modified by the position of the tongue, mouth, and nares. The variations in pitch are governed by the length of the vibrating surface of the vocal bands. For example, in my own case vocal bands vibrate as follows:

- a. Throughout their whole length, great F.
- b. Through their anterior two-thirds, small F.
- c. Through their anterior third, one line F.

The vocal bands, therefore, are subject to the same rule as the strings of a 'cello. In the falsetto voice, the anterior two-thirds of the vocal bands vibrate very closely in producing two line F.

The false vocal bands must be of great use in the playing of wind instruments, because of their retentive power over the expiring breath. * * *

While there is not much music in medicine, there is a good deal of medicine in music. The effects of David's music on King Saul is well known. Here music was medicine to a mind that was insane, or bordering on insanity. See Rush "On the Mind" for cures of mental disease by music. The domestic history of ordinary families shows how universally infants have been soothed and put to sleep by their mother's nursery songs, which, though repulsive to the adult ear, act like a soothing medicine on children.

Music is harmonious motion, and penetrates the soul by more ways than one, and where phonation does not penetrate. It is a universal language, that reaches the heart and sympathetic nerves. It is a soother and soporific, and thus takes the place of drugs and is preferable to them. For example, when the use of opiates is done away with by music, the advantage is in the avoidance of the bad effects of the "opium habit," which may be acquired. The "music habit," if I may be allowed to use the term, has nothing harmful in its effects.

Again, music is medicine to the weary adult, worn with business, work, and worry of mind. A prominent New England clergyman, tired out with the duties of his profession, tells me that there is nothing so restful and soothing to his nerves as Haydn's trios for the piano, 'cello and violin. I can testify to the same thing. May not this explain the secret charm of concerted music?

When the soul and body are refreshed by the "music medicine," we are then ready to take hold of life's duties with renewed vigor and earnestness, and double work can be done in the same time that it took before. I suppose music quiets the sympathetic nervous system, which does a great part of the nerve work of the body. The nerves of the head (which are voluntary) when worried or overworked are sad disturbers of the sympathetic nerves (which are involuntary and automatic). It is possible that the agreeable occupation of the cerebral nerve centers by a musical performance causes them to let the sympathetic nerves alone, and to cease withdrawing, or rather stealing, from them the energy which is their share. However it is done, the fact remains as stated, that the digestive, circulatory, secretive, nutritive, and reparatory functions are better performed when the sympathetic nerves are let alone and allowed to do their work quietly.

To refer back to the nursery, when the mother instinctively sings her nursing babe to sleep on her bosom, lactation goes on smoothly and harmoniously, and the music soothes both mother and child; but let some intelligence, of a startling character suddenly disturb the mother, the babe's food is no longer secreted, and it would do anything but sleep.

I think I would go so far as to put music in the materia medica, after what has been said of it by many, as a remedy

for insomnia, neurasthenia and melancholia, as it could be harmlessly used for any length of time, and would be pleasant to all.

The celebrated watering place of Carlsbad is, and has been for centuries, a great resort of those who wish to drink its waters for their health. The German government controls the springs, and every one who comes to drink is obliged to consult a physician who examines the case, and either sends the patient away, as not likely to be benefitted, or prescribes the mode of administration which the patient must follow. Besides this, the Government furnishes an excellent orchestra to play at the regulated times when the drinking goes on. For this music and the medicine (i. e., the drinking water) a tax is levied on the drinkers. Whether the music is used as a vehicle or palliative for the unpleasant draughts, or whether the music itself is intended to act as a medicine adjuvant to the waters, I know not; but we may be sure that the combination would not be enforced by Government unless it were thought advantageous by medical men to promote the appetite and zest for the unpalatable natural mineral beverages taken for the bodily ailments of the consumers.

An affecting story is told of a child, about two years of age, in the far west, who was stolen by Indians and kept till she was eight years old. The parents made every effort to find the child, without success. Finally, an officer of the United States Army brought the pilfering tribe and the bereaved parents together. After a time, the parents singled out their girl in her savage costume, but could make no impression on her by which they could certainly recognize her. The child seemed dazed and astonished. The mother began to despair until an older child said, "Mother, sing the lullaby that you used to sing to her when a baby." The mother did so. At once the lost child listened, became animated, recognized her mother, and rushed into her arms. Certainly this was a case where music acted upon an enfeebled memory as a successful stimulant, when speech had entirely failed to elicit any response.—*From a paper awarded the gold medal by the Society of Science, Letters and Art London.*

Special attention is called to our announcement on cover page of Premiums, Club Rates, etc., etc. The future of the HERALD never looked more promising and we propose to make it more valuable to you than ever—kindly aid us by recommending it to your friends.

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

H. S.—I. Please name some paper except Werner's *Voice* which is devoted to the voice.

Ans.—We recall none that is exclusively vocal in its character, but you will find many suggestions on vocal music in this journal, in the course of a year.

2. How high can the chest tone of a tenor voice be cultivated, and do you recommend the exclusion of the falsetto from the practice of tenor voices?

Ans.—It is the aim of very aspiring tenors to reach high C, but this is so seldom sung with a pure chest-tone, it excites an audience amazingly whenever it is accomplished. For this ambition there is no good reason, especially when we remember that one of the most frequent causes of ruining voices is the attempt to carry the chest-tone too high. Neither is it desirable to devote too much time to the falsetto; though this certainly should be thoroughly understood and practised, as its effect, *when properly introduced*, may be made very artistic.

3. In the Conservatories, is the tenor voice taught differently from the other voices?

Ans.—Not as regards fundamental principles of breathing and simple vocalization, though each voice, like each instrument, demands individual treatment.

S. C. G.—1. Please tell me the price piano teachers usually get for a lesson of ten or fifteen minutes given every day?

Ans.—Not less than twenty-five cents a lesson should be paid, though some inexperienced teachers may receive even less, in small places.

2. The HERALD advises teachers, in this connection, to read Fred. Wieck's *Piano and Song*. Have you the book and what is the price? I find the HERALD a great help.

Ans.—We can send you the book you mention for \$1.25 post paid.

N. E. D.—A pupil of mine has had to stop practising for a time because a lump rose on her hand, just below the wrist, when held in the position for playing, and was very painful. Do you think this has come from any fault in holding the hand, and how can it be remedied?

Ans.—Either of three things may easily cause this serious difficulty:—practising with the back of the hand depressed below the level of the fingers and wrist, or too much study on expanding exercises, broken chords, etc., or injudicious practice of octaves, especially with the wrist too much elevated. Now and then, even with no fault of position, too much practice of any kind, if the student is not very strong, may induce a weeping sinew, as this lump is called. Apparently the only remedy is to rest, build up the general strength, and apply something under a physician's direction to reduce the elevation on the wrist. Sometimes it can be driven away by careful applications of iodine—not much at any one time lest a blister result. We recommend showering such a wrist with cold water, and especially bathing it with real ocean-water, or with common water salted with sea-salt, such as is obtained by evaporating ocean-water and which is now generally sold by all druggists. Common salt water, though good, is greatly inferior to the above in its medicinal properties. The massage treatment, if gently applied, has often proved beneficial in such cases.

CORA BELL.—I would like to ask, how, in playing a quartet written for male voices, one should play the first and second tenor parts—as if they were the soprano and alto, or should one play them one octave lower, as they are sung?

Ans.—The latter is the correct way. When playing any vocal parts, to guide or aid the singers, these parts should be played as they are to be sung.

C. W.—Would you be good enough to tell me through the MUSICAL HERALD some simple pieces for 'cello and piano? I take great pleasure in the HERALD and consider it a great help to the cause of music, even in far away cities.

Ans.—The difficulty is that most music for 'cello and piano-forte is by no means simple. You will, however, find a

pleasing variety, probably within your scope, by ordering, in the Litolf edition, a collection known as *Concert au Salon pour 'Cello et Pianoforte*. This consists of several books, each containing some fifteen pieces. The following, also, are quite easy:—A. Ehrhardt, Op. 20, published in six parts, or books. Likewise, Ehrhardt, Op. 35, three books, may be had for pianoforte and either violin or 'cello.

Mrs. H. P. W.—1. Will you please inform me if I am correct, in the *Jewel Song* from *Faust*, in trilling only four eighths to a beat, as in the enclosed example?

Ans.—You have written four sixteenths to a beat. The general rule should be, in all such cases, to trill as rapidly and as many times to a beat as possible, irrespective of any definite number of notes, the object of the trill usually being to ornament a certain note by causing blending alternations with the note next above it. Exceptions to this would seem to be proper only when it might be necessary to give a certain number of alternating notes to a young student just learning to trill, or when the usual sign for a trill (tr~~~~) is preceded by an exact number of notes as a model, as is sometimes the case, either in studies (see Loeschhorn, Op. 66, Bk. 3) or in the slow movement of sonatas. The same answer applies to all your questions on the trill.

2. Also please tell me how to sing triplets, one formed by a half note followed by a quarter, the other by three quarter notes, but each having the 3 *between* the notes instead of *above* them.

Ans.—The 3 between the notes is merely incidental, the result of too little room to print it above them. The first triplet you mention, the half note followed by the quarter, is the same as three triplet quarter notes the first two of which are tied; the other triplet of course explains itself, now that you understand the effect of the 3 to be as usual.

L. K.—1. Please mention the names of some duets and trios for female voices, not very difficult.

Ans.—Duets:—*Twelve Two Part Songs, Songs of the Flowers*, by C. Pinsuti; *Easy Two Part Songs*, by Myles B. Foster; *Six Two Part Songs*, by Myles B. Foster; also a good collection in one book, entitled *Vocal Duets*, published by Ditson Company, which we send for \$1.00.

Trios:—*Friends, Good Night*, arranged from Flotow; *Bird Song*, Taubert; *When the wind blows*, Mrs. F. L. Ritter.

2. Please mention also easy sonatas for violin and piano.

Ans.—Litolf has just published the celebrated sonatas by Clementi, Op. 36, with a violin part added to the unchanged originals, thus allowing the violin to be omitted, or played, at pleasure. Sonatinas by J. L. Dussek are issued in the same way—both sets quite easy. Still easier, simple enough for two children; are the charming sonatinas by Dr. Moritz Hauptmann; Op. 10. You can use also single movements of the simplest Mozart and Haydn Sonatas for violin and piano. Though not at all in the sonata style, the following are very pleasing:—De Beriot, Op. 77, *Second Suite*; also, Op. 90, *Nocturne*.

H. M. L.—1. Would you please give through the HERALD an explanation, suitable for beginners, why the melodic minor scale *descends* like the harmonic?


Ans.—It does not, the form you give being known as the mixed minor scale. The melodic minor scale of A would ascend thus:—*a, b, c, d, e, f-sharp, g-sharp, a*, and would descend thus:—*a, g, f* (both natural), *e, d, c, b, a*.

2. Also, what technical exercises should be given to a pupil

who has been through all the scales and arpeggios?

Ans.—Finger exercises that move up and down the keyboard, transposed to each major key and fingered the same as in the major. Also moderate practice on octaves in scales and grand arpeggios.

J. R.—Please tell the meaning of the oblique lines drawn through the chords in Mozart's Sonata, No. 16, Peters Edition.

Ans.—They are equivalent to the sign  and show that the chords should be closely arpeggioed, or broken.

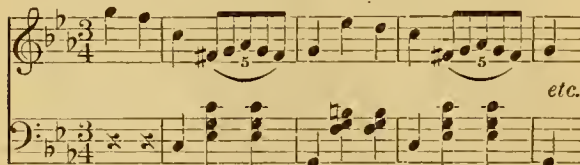
L. S.—1. At what age did Von Bülow begin to study piano?

Ans.—Not until after he was nine years old, when he studied with Fred. Wieck, the father of the celebrated pianiste, Madam Schumann. At the age of eighteen, Von Bülow devoted himself to the study of law, at Leipzig, but a year later found him writing newspaper articles in support of Liszt and Wagner. Still a year later a fine performance of *Lohengrin* so wrought upon him that he thenceforth devoted himself exclusively to music, studying first with Wagner and then with Liszt. Doubtless the systematic drill pursued in his legal studies had much to do in developing his naturally strong intellect which has been so marked a feature of his career as a musician.

2. Please explain the motion of the keys, hammers and dampers, and their effect upon the strings.

Ans.—Illustrated musical dictionaries will give you a better reply than our space allows. The key is a simple lever moving vertically on a fulcrum between the ends. When the inner end is raised by a pressure of the key, it comes in contact with a complex, yet easily understood, combination which throws the hammer against the wire, from which it instantly rebounds, leaving the wire free to vibrate. Within certain limits (differing with different manufacturers) against each wire there presses a soft cushion called a damper, which prevents vibrations in the wire; and the pressure of the key removes the damper from the wire, allowing it to vibrate. The damper-pedal (often wrongly called "the loud pedal") removes all the dampers, while without this damper-pedal, only those dampers are removed that correspond with the keys pressed.

3. Will you please give me the name of the piece that is something like the following. I picked it up by ear and it probably is not correct, but I know there *is* some piece something like it.



Ans.—You will find this as a separate theme on the eighth page of Scholtz's edition of Chopin's *Scherzo* in B-flat minor, Op. 31, but in another key.

L. J.—Will you settle a dispute here? It is claimed by some that a person singing tenor is one octave higher than a soprano, and two octaves higher than a bass voice; others claim that the tenor is only an octave higher than the bass and even with the sopranos. Which is right! If neither, *what is* right!

Ans.—The tones really sung by the tenor usually lie between the bass (baritone) and the alto, as one will readily see, by playing exactly what each voice sings. Now and then, voices may cross one another, lower voices going above higher, and *vice versa*; but ordinarily the four voices in a quartet sing

notes arranged in the following order, from lowest to highest: baritone, tenor, alto, soprano. It seems almost unnecessary to add that it is never allowable for a lady to sing the tenor part one octave higher than a tenor would sing it, though we have heard this attempted.

J. S. D.—In Doerner's Technical Exercises (Revised Ed.) page 7, No. 7. please write out how this should be played. Over the exercise is written:—"Practise the following example *legato*, changing the fingering with each repetition in the order indicated by the letters."

| | | |
|-------|-----|-----|
| d 2 1 | 2 1 | 2 1 |
| c 3 2 | 3 2 | 3 2 |
| b 4 3 | 4 3 | 4 3 |
| a 5 4 | 5 4 | 5 4 |

| | | |
|-------|-----|-----|
| a 5 4 | 5 4 | 5 4 |
| b 4 3 | 4 3 | 4 3 |
| c 3 2 | 3 2 | 3 2 |
| d 2 1 | 2 1 | 2 1 |

Ans.—Practise first the fingering lettered *a*, upward in the right hand and downward in the left, reversing the order of the numerals and fingering in returning. In other words, press the key with the fifth finger and change to the fourth while holding the key, connecting it smoothly with the next, which is to be played in the same way. This is what is called substitution fingering. Afterward, the fingering lettered *b* should be used; then at *c*, and so on.

M. W. T.—1. I have lately been giving lessons on the piano, but having been taught different methods by different teachers, I am at a loss to know which is best. My first teacher taught me to raise the fingers; my last teacher did not. My pupils are quite young and I have always taught them to raise the fingers, as it seemed to me they could not, with their untrained fingers, produce a good tone without doing so.

Ans.—Continue to teach them to *raise the fingers*; the fingers sometimes walk, sometimes run over the keys in *legato* music, and how, pray, can one walk or run, without raising the feet? By tipping the body from side to side? Surely this were too laborious and ridiculous; and so would it be to attempt to play without raising the fingers, independently of the hand. But in raising them, one should neither curve them tightly under the hand, nor *straighten* them above it, but should preserve the same curvature in the finger that it has when resting on the key. In *forte* passages the finger is involuntarily drawn slightly under, very much as one would raise the foot for stamping; but, in passages of medium force, the motion should be confined to a single joint in each finger, while the thumb should rise and fall from the joint at the wrist.

2 I have used Wieck's *Piano Studies* with good success. Are they considered among the best?

Ans.—With great care a teacher may produce good results with these exercises; but simpler work is better for young players. Especially is it true that beginners, real beginners, and all whose hands need to be made supple, should never practise exercises that require some keys to be held while others are played by the same hand. However useful such exercises may be for more advanced students, such practice almost invariably induces in young pupils a rigid, heavy touch, which,

once acquired as a habit, it is very difficult to overcome by any subsequent study.

3. In playing *staccato* passages, should the fingers strike the keys with a quick, elastic blow, or be drawn in under the hand after striking?

Ans.—Though the latter is taught by several eminently successful teachers, we object to it for any but exceptionally crisp players, because it rarely gives a genuine *staccato*, or detached, touch, being in many cases dragged over the keys in an inelastic way that is never excusable. Rather, let the hand spring lightly up from each *staccato* note avoiding, except in rapid passages, anything like tapping the keys. In this way, the tones will seem to fly upward from the instrument and to float musically through the room.

4. I should like to know how you would advise a music teacher to go about getting scholars in a new place.

Ans.—Insert your professional advertisement in the local paper, leave your circulars at the respectable stores, and give one or two public, or semi-public, recitals, either in some pleasant hall or in the drawing-room of some friendly acquaintance. If possible, let some of your former pupils assist at such a concert, with their names on the program as being your former pupils. If they play well, this will demonstrate your ability to teach successfully and will do more than anything else to draw in new pupils.

Other answers next month.

S. A. E.

"All inmost things, we may say, are melodious; naturally utter themselves in song. The meaning of song goes deep. See deep enough and you see musically; the heart of nature brings everywhere music, if you can only reach it."—*Carlyle*.

MUSICAL READING COURSE.

REQUIRED READINGS FOR NOVEMBER—LIFE OF WOLFGANG AMADEUS MOZART, BY DR. F. GEHRING,* AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.



BACH vs. HANDEL.

"Individuality in contrast to Handel is very manifest. There is no question that Handel's music is more singable and more pleasing to the ear; and, where he employs great masses of tone, they are yet more limited in scope and more apprehensible by the unskilled. What is the reason of this? First, Handel, although a genuine German, was a long time in Italy, and on his journeys often turned his steps that way. But Bach was never outside of his own country; and it is said of him that, if some thousand thalers had been given him to travel to Italy with, he would have used the money to build a model organ, and would never have left its keys. Handel never freed himself from the arrogant Italians who sang in his operas; but he learned from their throats how to write singable music, for in that time Italy was the true land of song. A German composer of that period, who remained constantly on his native soil, always managed the human voice after the analogy of instruments. Just as in the German painters you miss the sensuous glow and passion of the south, so, in the older German composers who never visited Italy, it is the northern and not

the southern sky which is reflected. In this respect, Bach bears the same relation to Beethoven that Handel bears to Mozart. The first two remained out-and-out Germans, and have carefully guarded themselves against foreign influence. Handel and Mozart, on the other hand, have so far modified the original national taste as to allow them to impart what is foreign into their style and compel it to be at home there, without at the same time being themselves changed to Italians. Beethoven himself has written much that is not singable. The instrumentalist in him overcame the vocalist. Secondly, it is well known that Handel, before turning his back upon the theatre and devoting himself to oratorio, wrote no less than forty-three operas. The fruit of all this labor was not only the dramatic expression,—for this can be seen to be quite marked in Bach as well,—but the dramatic measure, which in the opera is a prime necessity, since the action must not be continuous and sustained in any single passage. And that was a mighty help to Handel in his oratorios; for he was not compelled to limit himself to epic expansion of his matter, and might keep the progress of the action continually in his eye."



MOZART.

Additional light will be thrown on our reading by the following from Grove's Dictionary:

In contemplating Mozart as an artist we are first struck by the gradual growth of his powers. God bestowed on him extraordinary genius, but nearly as extraordinary in the manner in which his father fostered and developed it. We have seen him laying a solid foundation by the study of Fux's *Gradus*, and anxiously enforcing early practice in technique. We have also seen Mozart studying in Salzburg the works of contemporaneous composers. In Italy his genius rapidly mastered the forms of dramatic and ancient church music; van Swieten's influence led him to Bach, whose works at Leipzig were a new-found treasure, and to Handel, of whom he said, "He knows how to make great effects better than any of us; when he chooses he can strike like a thunderbolt." How familiar he was with the works of Emanuel Bach is shown by his remark to Doles, "He is the father, we are his children; those of us who can do anything worth having have learnt it from him."

The eagerness with which he laid hold of Benda's melodramas as something new has already been described. His handwriting was small, neat, and always the same, and when a thing was once written down he seldom made alterations. "He wrote music as other people write letters," said his wife, and this explains his apparently inexhaustible power of composing; altho he always declared he was not spared that labour and pains from which the highest genius is not exempt. His great works he prepared long beforehand; sitting up late at night, he would improvise for hours at the piano, and "these were the true hours of creation of his divine melodies." His thoughts were in fact always occupied with music; "You know," he wrote to his father, "that I am, so to speak, swallowed up in music, that I am busy with it all day long—speculating, studying, considering." But this very weighing and considering often prevented his working a thing out; a failing with which his methodical father reproached him:—"If you will examine your conscience properly, you will find that you have postponed many a work for good and all." When necessary, however, he could compose with great rapidity, and without any preparation, improvising on paper as it were. Even during the pauses between games of billiards or skittles he would be accumulating ideas, for his inner world was beyond the reach of any outer disturbance. He considered the first requisites for a pianist to be a quiet steady hand, the power of *singing* the melody, clearness and neatness in the ornaments, and of course the necessary technique. It was the combination of virtuoso and composer which made his playing so attractive. His small well-shaped hands glided easily and gracefully over the key-board, delighting the eye nearly as much as the ear. Clementi declared he had never heard anybody play with so much mind and charm as Mozart.

Dittersdorf expressed his admiration of the union of taste and science, in which he was corroborated by the Emperor Joseph.

Haydn said with tears in his eyes, that as long as he lived he should never forget Mozart's playing, "it went to the heart." To this hour, old as I am, said Rieder, "those harmonies, infinite and heavenly, ring in my ears, and I go to the grave fully convinced that there was but *one* Mozart." His biographer Niemetschek, expresses himself in similar terms, "If I might have the fulfilment of one wish on earth, it would be to hear Mozart

*Price, postpaid, 85 Cents.

The above may be ordered through the HERALD.

improvise once more on the piano; those who never heard him cannot have the faintest idea of what it was."

Mozart was short, but slim and well-proportioned, with small feet, and good hands; as a young man he was thin, which made his nose look large, but later in life he became stouter. His head was somewhat large in proportion to his body, and he had a profusion of fine hair, of which he was somewhat vain. He was always pale, and his face was a pleasant one, tho' not striking in any way. His eyes were well formed and of a good size, with fine eyebrows and lashes, but as a rule they looked languid, and his gaze was restless and absent. He was very particular about his clothes, and wore a great deal of embroidery and jewelry; from his elegant appearance Clementi took him for one of the court chamberlains. On the whole he was perhaps insignificant looking, but he did not like to be made aware of the fact, or to have his small stature commented upon.

When playing the whole man became at once a different, and a higher order of being. His countenance changed, his eye settled at once into a steady calm gaze, and every movement of his muscles conveyed the sentiment expressed in his playing. He was fond of active exercise, which was the more necessary as he suffered materially in health from his habit of working far into the night. At one time he took a regular morning ride, but had to give it up, not being able to conquer his nervousness. It was replaced by billiards and skittles, his fondness for which we have mentioned. He even had a billiard-table in his own house: "Many and many a game have I played with him," says Kelly, "but always came off second best." His religious sentiments; more especially his views on death, are distinctly stated in a letter to his father at first hearing of his illness. "As death, strictly speaking, is the true end and aim of our lives, I have for the last two years made myself so well acquainted with this true, best friend of mankind, that his image no longer terrifies, but calms and consoles me. And I thank God for giving me the opportunity (you understand) of learning to look upon death as the key which unlocks the gate of true bliss. I never lie down to rest without thinking that, young as I am, before the dawn of another day I may be no more; and yet nobody who knows me would call me morose or discontented. For this blessing I thank my Creator every day, and wish from my heart that I could share it with all my fellowmen."

Naumann writes as follows in his great history:

Dr. Ludwig Ritter von Röchel the author of the celebrated chronological thematic catalogue of the tone-poems of Wolfgang Mozart, says in his preface: "So long as in music, originality, wealth of imagination, glowing invention, charm, profundity, beauty of melody, novelty of harmony, dramatic characterisation, and intuitive appreciation of rhythm claim for a composer lasting fame, one need not be anxious for the immortality of Mozart. We rejoice that his genius was admitted during his lifetime. It has remained for seventy years after his death, and we hope will not vanish in the future. If in the dim ages of the future Mozart's music shall appeal to the soul, elevating and ennobling it as in the past, as it does now and will do so long as human nature remains constituted as at present, we may say without fear of contradiction that the great artistic importance of Wolfgang Mozart is fully established."

Twenty-three years have passed since these enthusiastic words were written. We are now close to the centenary of Mozart's death, and find ourselves agreeing fully in the high eulogium. The amount of imperishable work penned by Mozart during his short span of life excites our wonder. But thirty-five years old when he died, he had created work upon work of immortal genius, winning for himself rank beside great men who had spent twice his years in the science of their art. Haydn reached the good age of seventy-seven; Händel, seventy-four; Glück, seventy-three; whilst Bach's life exceeded that of Mozart by thirty years, and Beethoven's by nearly twenty-two. It is marvelous that the youngest of the great masters of the classical tonal epoch should have been the most versatile in his work. Had his years been more than those of his great contemporaries we might have accepted his high position and universality of work without surprise, but that he should have been the youngest, and then but thirty-five, and hold the place he does, is wonderful. The great difference between the ages of Mozart and his companions presents another interesting feature. Bach, Händel, Glück, Haydn and in some instances Beethoven created the works which have secured immortality for them after their fortieth year. Mozart's were all composed before the fortieth; and it is remarkable that this early display of genius is a great connecting link between him and the great poets, painters, and sculptors, nearly all of whom have acquired perpetual fame by creations of their early years or middle age. Mozart's compositions almost without exception rank beside the greatest of his great fellow art-workers.

It is curious fact, and one inducing speculation as peculiar to the great poets of the tonal art, that physical decadence has not been accompanied by mental decline. Their creations throughout a long and active

life show a continual increase of power. With Mozart this ever-advancing accession of strength is also very marked, and had the artists years been prolonged to those of Haydn, to what dizzy height might he not have led us, dazzling us with an effulgence of light beyond conception. The divine spark of genius displayed itself in his early childhood, and at once kindled the enthusiasm of the art-world.

This precocious exhibition is not without its striking parallel among the great painters in the person of Raphael; both exhibited remarkable talent before years of maturity had been reached, and alas! both were torn from an adoring world in the bloom of manhood. Had Mozart lived, his transcendent genius would have soared into unknown regions, and of what inconceivable revelations might he not have been the preacher.

REVIEW OF REGENT CONCERTS.

IN BOSTON.

The ninth season of the Boston Symphony Concerts has begun, and with much *eclat*. It not only commenced with a fine program, but introduced into American music a new conductor of very high rank—Mr. Arthur Nikisch. This gentleman comes to us from Leipzig where he has already won a great position among conductors. He is far more emotional than Mr. Gericke, and his readings are as enthusiastic as those of the latter gentleman were polished. He conducted the first concert entirely without score, and we may say that this, in his case, is not affectation, for his musical memory is something phenomenal, and any director feels more free without notes before him, (if he is quite sure of himself) and can control his orchestra better thus. In the orchestra the changes are not many, the only two of importance being a new first clarinetist who seems a good artist, and Mr. Anton Hekking who takes the place of Mr. Fritz Giese, and who is an artist of very high rank. The first program began with the prelude to the "Matersingers of Nuremberg." The performance of this was very good but certainly not better than we have had under Mr. Gericke's conductorship. The Coriolanus Overture however was something memorable. Evidently Mr. Nikisch is a man who can appreciate and reproduce all the grandeur of Beethoven, and he gave the broad and massive phrases of the work, in a most inspiring manner, the contrabasses being more powerful than we have heard them for years, and the contrasted sweetness of the second subject (probably the pleadings of the wife of Coriolanus) being given with the utmost tenderness. That Mr. Nikisch will interpret Beethoven in a noble manner is surely to be predicted, that he will take some liberties with the composers score is equally certain, but then has not Wagner given his sanction to such innovations in his famous pamphlet—"Über das Dirigiren!" Decidedly Mr. Nikisch will carry his public along with him, more than Mr. Gericke did; he is more magnetic, more enthusiastic, and less reserved: but it may as well be remembered that nobody but Mr. Gericke could have built up the orchestra from its crude state into its present perfection. In the Rosamunde, Entr'Acte, Mr. Nikisch sentimentalized a little, but after all, Schubert's pretty tunes (for in this he does not rise above prettiness) may bear a little of such treatment without harm. In Schumann's Symphony in D minor the true genius of the conductor shone forth like a fixed star. Such nobility, such grandeur deserve unmitigated praise. The earnest Scherzo (it certainly has little of the Scherzo element) and the passionate Romanza, were gloriously read, and in the finale the trombones came out with a broad tone such as Bostonians were not accustomed to. All in all the new season and conductor are both most successfully launched.

L. C. E.

GENERAL REVIEW—ELSEWHERE.

The season is young yet. In the large cities choral societies are entered upon the first rehearsal period of the three or four into which the musical season naturally divides, but few have given concerts. In New York Mr. Frank Van der Stucken was the moving spirit in what was styled a "Festival of Song," held at the Metropolitan Opera House, Oct. 7th and 8th. The New York Arion Club which Mr. Van der Stucken directs invited the cooperation of companion German singing societies of Baltimore, Brooklyn, Buffalo and Philadelphia, and an unexpected artistic result was obtained. Mr. Van der Stucken's influence in German *mannechor* circles has steadily advanced their musical prestige and it is believed, has not deprived members of the usual compliment of beer. At the concerts noted variety was given the program by the presence of such artists as Miss Emma Juch, Miss Maud Powell, Mr. Rafael Joseffy, Mr. Emil Fischer and Mrs. Julia Rivé-King. The Festival had somewhat the nature of a friendly contest though all the singers were united in several selections. The most important single work was Max Bruch's "Frithjof." American compositions heard were: *Legende* for orchestra, John Lund; *Minuet* for Strings, Arthur Classen; *Festival Procession Music* for orchestra and chorus, Van der Stucken.

In Brooklyn, on October 9th, was begun the testimonial tour of the Theodore Thomas Orchestra, which is now proceeding, the following cities being included in the route: Brooklyn, Poughkeepsie, Albany, Utica, Buffalo, Erie, Cleveland, Toledo, Detroit, East Saginaw, Grand Rapids, South Bend, Indianapolis, Chicago, Decatur, Louisville, Cincinnati, Columbus, Pittsburg, Philadelphia, Washington and Baltimore. Mr. Joseffy will accompany the orchestra as soloist. The Brooklyn program was chosen by a vote of subscribers, being one of three submitted by Mr. Thomas; it received 408 votes, the others 221 and 188. As indicating what passes for popular instrumental music in Brooklyn we append the list: *Overture*, "Tannhäuser," Wagner; *Andante* from Fifth Symphony, Beethoven; *Fantasia* on Hungarian airs, Liszt, Mr. Rafael Joseffy; *From Damnation of Faust*, *a. Invocation—Minuet* of the Will-o'-the-Wisps, *b. Dance* of the Sylphs, *c. Rakoczy March*, Berlioz; *Overture*, "William Tell," Rossini; *Traumerei*, Schumann; *Piano soli—*a. Berceuse**, Chopin; *b. Valse Impromptu* (new), Joseffy, *c. Marche Militaire*, Schubert-Tausig, Mr. Rafael Joseffy; *Waltz*, "Hochzeitsklangen," Strauss; *Torchlight March*, No. 1, B-flat, Meyerbeer.

In Louisville the new season of the Musical Club was begun with a concert in mid-summer. The program included Prof. Paine's humorous part-song, "Radway's Ready Relief," and the witty Kentuckians displayed the words of the song after the manner of an advertisement.

There is music all the year round in San Francisco. The Loring Club no sooner ends one season than it enters another. The first concert of its thirteenth year was given on September 4th. The program was light but good, including popular part-songs and one, which Mr. Chadwick evidently wrote for the club, entitled, "The Boy and the Owl." An important happening was the production on August 22nd, by the Handel and Haydn Society, of Arthur Sullivan's "The Golden Legend," Mr. H. J. Stewart is the conductor of this young choral organization, which is credited with some earnest work on this occasion. There was an orchestra of about forty. The soloists were, Miss Cecilia Adler, Miss Mary Barnard, Mr. B. Clark and Mr. F. G. B. Mills.

There is a real musical fever in Los Angeles, Cal. Not only

has the Ellis Club begun its second season with the best program of its career, including Dudley Buck's "The Voyage of Columbus," but its energetic conductor, Mr. Burton, has organized a Treble Clef Club of fifty-six female voices, which has already given one concert of admirable quality. Both these flourishing societies print the entire words of their selections and give them a tasty typographical setting.

A greater grist next month.

G. H. W.

PROSPECTIVE HAPPENINGS, SEASON OF 1889-90.

Boston, unless all signs fail, will have a notable season. The Symphony Orchestra, a dominating but not over-shadowing influence, will have begun its ninth season ere these lines appear in print, and under the baton of a new conductor, Mr. Arthur Nikisch. The repute in which Germany holds Mr. Nikisch, the enthusiastic admiration felt for him in Leipsic, where his best work has been done, both at the Gewandhaus concerts and the Stadt Theatre, justifies the belief that the high standard of performance which the orchestra reached under Mr. Gericke will not suffer any falling off. The preliminary sale of tickets for the twenty-four concerts and twenty-four rehearsals netted a larger amount than ever before, premiums reaching as high as \$95 per seat. All seats not reserved for single admissions were eagerly bought for the entire season. Chorally the year in Boston will be varied and interesting. The Handel and Haydn Society after the Christmas performance of "The Messiah" will not be heard again until the month of May, when in celebration of its seventy-fifth anniversary, a week's festival will be held. The Apollo Club, The Cecilia and the new Boston Singers' Society, successor to the Boylston Club, have arranged brilliant programs; these societies as in the past, will draw material from the field of the secular and sacred cantata, the glee, madrigal and part-song. Chamber music will enlist at least three competent groups of players in series concerts. Of opera of the first-class the outlook is attractive.

New York will enjoy extremely liberal opera at the Metropolitan establishment, where the season will begin on November 27th, and continue until March 22nd. All of Wagner's operas and music-dramas, save "Parsifal," will be produced (and we believe chronologically), and the following: "Les Huguenots," "L'Africaine," "Le Prophete," "Aida," "Il Trovatore," "Otello," "Queen of Sheba," "Faust," "William Tell," "Trompeter von Sackingen," "La Juive," "Le Roi d'Ys," "Masaniello," "Fidelio," "Barber of Bagdad," "Templar and Judin," "Norma," "Euryanthe," "La Gioconda," "Don Giovanni." Orchestral concerts will be fewer than usual. The only assured series being those by the Philharmonic and Symphony Societies and the Boston Symphony Orchestra. The former will produce the Ninth symphony of Beethoven in conjunction with the Metropolitan Musical Society, and a fine performance under Mr. Thomas may be expected. Mr. Walter Damrosch will have an orchestra of one hundred and ten players for his Symphony Society concerts, and promises novelties by Nicode, Brahms, Berlioz and Draeseke. Eugene D'Albert will play at the first concert. Upon the Oratorio Society New York will chiefly depend for choral music in the larger forms, "The Messiah," Liszt's "Christus," and the *a capella* Grell Mass, are announced for performance. The multitude of private singing clubs in the Metropolis is not likely to harvest much that is noteworthy. Mr. Thomas as a personal factor in the music of New York is

to be less prominent this season than last, but the knowing ones prophecy a shifting of favorites ere another musical year is begun, and hazard much on the advanced position Mr. Thomas will take. There will be no new music halls ready for occupancy this season, but several are building. Across the bridge in Brooklyn, the Philharmonic Society will give six orchestral concerts. There is no oratorio society in this home of 700,000 people.

Peaceful Philadelphia will have the usual series of five concerts by the Boston Symphony Orchestra. Last season Mr. Thomas' orchestra gave two concerts, but as yet Mrs. Gillespie, Mr. Thomas' local admirer and manager, has advanced no plans. The Cecilian Society struggled against adversity last year but was not overthrown. It is believed both it and the valiant Philadelphia Chorus will continue their concerts.

Cincinnati will feel the impetus of the usual Biennial Festival preparation for the next half-year. But arrangements are unusually backward in Festival councils, the chorus is not yet in good working order, and there are lingering embers from the mutiny of the chorus against Mr. Thomas' readings at the Festival of 1888, which may cause trouble. The committee have selected Dr. A. C. Mackenzie's "Dream of Jubal" as the leading choral novelty for 1890. Cincinnati will be asked to support a series of orchestral concerts by local talent. The College of Music, which lends generous hand to the project, will give concerts with its choir as usual. The Apollo Club is prosperous, and under Mr. Foley's intelligent leadership sings good music well.

Chicago will dedicate her splendid new Auditorium in November. Mr. Abbey's opera company with Patti, Tamango and the rest will make its American debut at one of the two christening ceremonies, the first of which will be civic with the exception that Patti will sing "Home, Sweet Home," before the place has been born an hour. The Chicago Symphony Society lived a hazardous existence last season; it is not probable that it will be heard from again. The Chicago Tribune made a strong appeal for the organization of a worthy orchestra with Theodore Thomas as conductor, but with no apparent results. The Apollo Club has outlined an interesting season; it is considering a plan to repeat its private concerts for the benefit of the masses at popular prices. There are rumors of new choral organizations in this city of absorbing conceit and beautiful boulevards.

Pittsburg, a really musical city, will be more active than for some time. Mr. Andrew Carnegie has beamed upon the treasury of the Mozart Club with \$500 in his glance, and there are to be orchestral and quartet concerts by local talent.

St. Louis promises no retrograde movement. Baltimore will have a new symphony by Pacini, which an Atlantic steamboat captain found and gave to Mr. Hamerik of the Peabody concerts. It is not known how active Mr. Heimendahl will be. Towards choral matters the canary city is not responsive, notwithstanding the plucky attitude of the Oratorio Society.

Washington, D. C., will dedicate a new Music Hall in the early winter, which will be a great boon to the little group of earnest workers in the Choral Society. This efficient organization is now rehearsing Bruch's "Arminius." The lake cities and San Francisco can be counted upon for earnest work.

Concerning itinerant companies it would appear that the coming season will witness the movements of many of unusual excellence, in the fields of opera, orchestral and chamber-music.

G. H. W.

THE WORCESTER FESTIVAL OF 1889.

The thirty-second annual meeting of the Worcester County Festival Association was held in Mechanics Hall, Worcester, Mass., September 24, 25, 26, 27. The same general features of previous years marked the performances. There was a large and good chorus of 500 voices, an orchestra of sixty, drawn from the Boston Symphony Orchestra, and a corps of serviceable soloists. The audiences were fine in quality and large in numbers, the receipts from the preliminary sale of tickets being the largest in the history of the organization. Mr. Carl Zerrahn was the conductor, and the complimentary position of associate conductor was filled by Mr. Victor Herbert, whose duties were not burdensome.

The choral works performed were Mendelssohn's "St. Paul;" Sullivan's "The Golden Legend;" Hille's "Song of Victory;" and Haydn's "Creation." The miscellaneous programs excelled those of any previous years, their weak feature being the slight, and in view of its repertoire, feeble task assigned the orchestra; Beethoven's Fourth, Schumann's First Symphony and a Symphony by Haydn, the only works of their class performed, do not represent a progressive spirit. Credit is due the management for bringing to a first hearing in Worcester two American works, namely, Arthur Foote's Overture "In the Mountains," and Mr. G. W. Chadwick's "Rip van Winkle; his initial effort in that form, written ten years ago.

The soloists included no great star but several capable artists. Miss K. Van Arnhem, Miss L. C. Smith, Mr. G. J. Parker and Mr. William Ludwig sang in "St. Paul;" Mrs. Corinne Moore-Lawson, Miss Clara Poole, Mr. Whitney Mockridge, Dr. B. M. Hopkinson in Sullivan's work; Miss Van Arnhem, Mr. Fred Harvey and Mr. D. M. Babcock in Haydn's "Creation," and Mlle. Clementine De Vere in Hiller's patriotic effusion. Mr. Ludwig was pre-eminent. Barring Mr. Henschel, he is the best oratorio singer of the men heard in this county in years. His "Paul," especially in the dramatic portions, was superb. His oratorio manner is quite above criticism, and he sings with great feeling. Mr. Parker sang very artistically. Miss Van Arnhem, who has seldom been heard in the best musical circles East before, sings earnestly and is evidently a musical person, but her defects of style are many and her voice is not well fitted for oratorio work. It is badly produced throughout, and is weak in the lower portion; her high voice is effective. While indulgences were not asked for her by the management it was current opinion in Worcester that the excuse for such bad singing must lie in part in physical indisposition. Mrs. Lawson, who is successfully emerging from the hands of envious admirers and flatterers in Cincinnati, and is working steadily and intelligently, has gained much since I last heard her at the Cincinnati Festival. She sang the soprano solo part in "The Golden Legend" with sentiment and with much finish of style. Her voice is a sympathetic soprano, and she is very winning in manner. Miss Poole confirmed the excellent impression of previous seasons; she sings well, and her luscious voice is in its prime. Mr. Mockridge is a good deal of an artist but I quite despair of his ever singing well, his choked and throaty utterance become more marked each year. Dr. Hopkinson has a pleasant baritone voice, not very strong in the lower portions, which he uses understandingly; but he is not devil enough for a Lucifer (the part assigned him in "The Golden Legend"). The music is vocally awkward and it is to his credit that he made no important slips. His enunciation is admirable. A handsomer leading quartet was never exhibited by the astute Worcester management than in "The Golden Legend," and I do not remember to have seen in a similar group such normal facial expression.

One of the real successes of the festival was made by Mlle. De Vere in the Hiller piece. Mlle. De Vere came to America with Mr. Campanini about a year ago, and has generally sung to miscellaneous assemblies, not representative of the best culture. Her work in Worcester was of a high order. She has been thoroughly trained, her technique being admirable; moreover, the quality of her voice is charming. Mlle. De Vere, who is an accomplished linguist, has acquired a use and understanding of the English language quite remarkable. Not only did she pronounce her words plainly but they had a meaning. At one of the afternoon concerts she sang the "Shadow Dance," from "Dinora," and for an encore a little song by Gluck. Mlle. De Vere, it will be seen, was heard in music of widely varying character, demonstrating in its execution versatility and real appreciation of each school.

The soloists in Haydn's Zoological opera without costume were unfortunate. Miss Van Arnhem I have mentioned. Mr. Harvey, the tenor, is by no means unmusical, but his school of singing is not the best, and when he applies to Haydn's gentle stanzas emotional power enough to carry through the Forging Scene from "Siegfried" the result is appalling if not vocally chaotic. Mr. Babcock, usually the prince of basses, was not at all happy in the role of bass narrator and vocalist. To be

sure he did not fall into the pit a certain Capt. Dodd once did who thought he would improve on custom and sing his recitative from memory with the following result: "And God created great whales, and he commanded them to be fruitful and multiply and sit and sing on every tree,"—but he sang dully most of the time.

The miscellaneous concerts, besides granting individual appearances to all the prominent vocalists, were made interesting by Miss Aus der Ohe's playing of the Emperor Concerto for pianoforte, some neat work upon the violoncello by Mr. Victor Herbert, and the organ playing of Mr. Frank Taft. Worthy of remark among the vocal selections at these concerts, was the introduction by Miss Poole of an excerpt from Lalo's "Le Roi d'Ys." While the orchestra was permitted to play the "Ride of the Walkuries" and the Introduction to the Third Act of "Lohengrin," and the chorus to sing the Spinning music from "The Flying Dutchman," the Worcester management seems afraid to allow its patrons a hearing of Wagner's later manner. With available excerpts from "Tristan," "Siegfried," "Die Götterdämmerung," and "Parsifal," and an orchestra fully capable of performing them, and a public desirous of hearing them, it is strange that such indifference continues.

Regarding the work of the chorus there is little new to say. Its singing is unreliable because it is insufficiently trained. It may be that the management fails in securing good attendance at rehearsals. However this may be there is a radical fault somewhere. The singers are surely capable of better work than they are doing. The voices sound well, the soprano part is full and sweet; next in order are the basses, altos and tenors. The best chorus work was done in "The Golden Legend."

"The Golden Legend" was new in Worcester and its choice by the Festival management is a gratifying example of progress. It is true that the work does not ask great odds of chorus being chiefly distinguishable for effective and interesting orchestration and solo parts of extraordinary length. Sullivan too is eminently conservative. While originality is not a pronounced quality of "The Golden Legend" (which as readers probably know was written for the Leeds Festival of 1886), the composition is the work of an accomplished musician, whose handling of the technique of his art is strong, who is a master of instrumental effect, a fount of melody and a superior writer for the voice. The performance reflected the most credit upon Mr. Zerrahn of anything of similar character recently heard in Worcester, and particularly as regards the playing of the orchestra. The work is richly scored, new effects and combinations constantly appearing which demand unceasing watchfulness on the part of all concerned. The orchestra individually and collectively accomplished a *chef d'oeuvre*. In truth through the four days' meeting the one satisfying and wholly artistic feature was the orchestra.

Perhaps I should add that the chorus made Mr. Zerrahn a present of a bust of Wagner! Strange was the irony that chose Wagner, although Mr. Zerrahn personally, I believe, admired him. G. H. W.

As streams roll down, enlarging as they flow;
Nations unborn your mighty names shall sound,
And worlds applaud that must not yet be found.

Pope.

MUSICAL MENTION.

NOTES.

A new Gilbert and Sullivan operetta is well begun.

Brahms was asked to compose a new work for the Leeds, England, Festival and declined.

Karl Goldmark has completed at Gmunden, in Upper Austria, two symphonic overtures, "Prometheus Bound" and "Spring."

Herr Rubinstein has published a new Concertstück for pianoforte and orchestra, Op. 113. The fifth and sixth parts of his new oratorio, "Moses," will shortly appear at Leipzig.

Angelo Neumann, the well-known impresario, is said to have the intention of taking the "Ring of the Nibelung" to Spain and Portugal. The impression produced by it there will be watched by many with interest.

An important congress of lovers of sacred music was recently held at Souve, in the province of Verona, Italy. It was attended by a large number of *maestri di cappella* from Rome, Milan, Genoa, Venice, Padua, Vicenza, etc.

In the recent festival at Bayreuth no fewer than seven members of the orchestra played upon Herr Ritter's newly invented instrument, the viola alta. The instrument appears to be a success, as it has been already introduced into many of the chief opera orchestras in Germany.

The last annual report of the Richard Wagner Society in Germany shows an increase of membership during the last year of from 6,000 to 8,000. The expenditures exactly equaled the receipts, \$11,000. Two thousand five hundred were expended on the education of poor young students of Wagner's music.

The directors of the Court Opera House, Dresden, have just issued a special order to the artists forbidding them to bow to applause or return to the stage before the fall of the curtain. They are likewise forbidden to accept floral offerings, except bouquets "of small dimensions."

Dr. Hans von Bülow is engaged for a series of twenty concerts in the United States, to be given in New York, Boston, Chicago, Cincinnati, St. Louis, Pittsburg, Baltimore and Philadelphia, commencing about the 20th of March, 1890. The great pianist has prepared four new programs for his recitals in New York and Boston, and will also appear as conductor.

Max Alvary sang the title part of "Siegfried" at the Court Opera; Karlsruhe, before a brilliant audience. Felix Mottl directed, and the singer's success was so pronounced as to lead Frau Wagner, who had come from Bayreuth to hear him, to engage him for the next series of performances at the Wagner Theatre.

Brahms' new patriotic "Ode" for double chorus has just been produced at Hamburg by Dr. Hans von Bülow. It is in three parts, the first dealing with the battle of Leipzig, which commenced, and the second with the battle of Sedan, which consolidated German unity, while the third section contains a warning against pride and a solemn hymn of thanksgiving for peace.

The celebrated organist, Alexandre Guilmant, gave an interesting historical concert at the Paris Trocadero on the 10th. The program comprised works by authors from the XVI. century to the present day, and contained the names of Gabrielli, Palestrina, Merulo, Monteverde, Tite-louze, S. Scheidt, Frescobaldi, Cesti, G. Muffat, Lulli, Froberger, Buxtehude, Alex. Scarlatti, Pachelbel, Clérambault, Marcello, Rameau, Bach, Bödy, Mendelssohn, and Lemmens.

During the operatic season just ended at the new opera house of Buenos Ayres, the performances were sixty-two in number; eighteen operas, exclusively of the Italian and French repertoires, were given, among them, "Otello," and "Barbiere" seven times each; "Borgia," five times; "Gioconda," "Mefistofeles," "Favorita" and "Rigoletto" four times each, etc. The company is now in Montevideo.

CONCERTS.

MONTPELIER, VT.—September 10. Organ Recital by Mr. A. A. Hadley, N. E. C., in Seminary Chapel. Program: Sonata in C minor, Preludio, Guilmant; Gavotte in C, Eilenberg; Offertoire in D minor, Batiste; Concert Variations on "Nuremberg," Thayer; Andante in E minor, Batiste; Air of Louis XIII, Ghys; Funeral March et Chant Seraphic, Guilmant, Overture to "Poet and Peasant," Suppe.

MONTPELIER, VT.—September 17. Pianoforte Lecture Recital by Edward Baxter Perry, of Boston, assisted by Miss Ida S. Alward, N. E. C., Soprano, and Mr. Frederick W. Bancroft, Tenor. Program: Sonata, Op. 27, No. 2 (Moonlight), Beethoven; Frühlingsnacht, Intermezzo, Ich Wand're Nicht, Schumann; Nocturnes, Op. 37, Nos. 1 and 2, Chopin; Staccato Etude, Op. 23, Rubinstein; Sognai, F. Schira; Sonata, Op. 25, B-flat minor, Introduction and allegro, Scherzo, March Funebre, Presto, Chopin; Duetto, Parigi, O Cara, Verdi; Berceuse, Op. 57, Chopin; Rhapsodie Hongroise, No. 12, Liszt.

TOLEDO, O.—Much impetus has been given to the musical interest of the season by the recent Lecture Recital of Mr. Edward Baxter Perry, assisted by Miss Nellie Agnes Goodwin. The program included selections from Beethoven, Chopin, Hoffman, von Bulow, Rubinstein, Weber-Liszt, and Liszt. No less important was the appearance of Mrs. Ida Bond Young in a fine program, from which we quote: String Quartet, Scherzo, Mendelssohn, Detroit Philharmonic Club; Recitation and Aria, Ah Perfido, Beethoven, Mrs. Young; Aria from the Queen of Sheba, Nellie Agnes Goodwin; String Quartet, Theme and Variations from the D minor Quartet, F. Schubert, Detroit Philharmonic Club; Fantasie Caprice, H. Vieuxtemps, William Yuncck; Inflammatus, Rossini, solo by Mrs. Young.

The Thomas Concert on the 18th, in which Mr. Joseffy appeared as solo pianist, was an eminent success. One feature presented a novelty in the way of a "choice" program. Three programs were published in the daily papers from which patrons were permitted to select. Postal cards

were sent to all musical people asking them to give their preference and the program which suited the greater number was announced.

PETALUMA, CAL.—In a program of the recent concert given in aid of the First Congregational Church, we note the following numbers: Trio for violin, 'cello and piano, Meditation, Richardson; Piano Solo, La Fileuse, Chamanade; 'Cello Solo, Gavotte, Popper; Aria, "Be thou faithful (St. Paul), Mendelssohn; Violin Solo, Souvenir de Posen, Wieniawski; Trio, Rondo, finale, G minor, Reissiger.

Mrs. Nellie Hinrichs, Pianist, Mrs. B. Hinrichs, Vocalist, assisted by F. Victor Austin and others, recently appeared in an interesting program, in which we note: Trio, "I Naviganti," Randegger; Tarantelle, Schumann; Legend, Wieniawski; Air, "Elsa's Dream," from Lohengrin, Wagner; The Mill, Jossely.

SAN FRANCISCO, CAL.—We are in receipt of a communication from the Golden Gate containing very complimentary reference to the solo work of Miss Marie McNeill, and I. H. Knoll, in connection with the public concerts of C. H. Casassa's Military Band. The present season has opened auspiciously.

AUBURN, N. Y.—October 4. Recital by Miss Margaret Bostwick, N. E. C., assisted by Mrs. F. J. Fisher. Program: Le Rouet d'Omphale, Saint-Saens; I Love Thee, Grieg; Arioso, Deleibes; Sonata, Op. 90, first movement, Beethoven; Du bist wie eine Blume, Rubinstein; Devotion, Schumann; Evening, Schumann; Fantasia Impromptu, Chopin; Leaving yet loving, Marzials; Love's old sweet song, Molloy; The last Waltz, Molloy; Concerto, G minor, Op. 22, Allegro Scherzando, Saint-Saens.

TAUNTON, MASS.—October 8. Concert by Mr. Alvah Glover Salmon, Teacher of Pianoforte at the Taunton Academy of Music, assisted by Miss Lillian Chandler, Violinist, of Boston, Mr. F. W. Perry, Baritone, of Boston, Mr. E. M. French, Accompanist. Program: a. Prelude, E-flat minor, b. Fugue, E-flat, Bach; "The Lord Worketh Wonders," from Judas Maccabaeus, Handel; Ballade et Polonaise, Vieuxtemps; Caprice, Raff; Gondoliera, Moszkowski; Pasquinade, Gottschalk; "Infelice," from Ernani, Verdi; a. Mazurka, No. 2, b. Romance, c. Fantaisie Caprice, On an old Scotch Melody, by request, A. G. Salmon; Bouquet Americain, by request, Vieuxtemps.

TAUNTON, MASS.—October 22, 23, 24. The Eleventh Annual Festival of the Southeastern Mass. Music Association. Sopranos: Mme. Corinne Moore Lawson, Mrs. Jennie Patrick Walker; Contraltos: Mrs. Carl Alves, Miss Alice Lincoln; Tenors: Mr. George J. Parker, Mr. F. W. Jameson; Baritone: Dr. R. Merrill Hopkinson; Basses: Mr. Ivan Morowski, Mr. Wm. L. Whitney, Mr. Chas. E. Tinney; Instrumentalists, Miss Adele Aus Der Ohe, Pianist: Mrs. Martha Dana Shepard, Mr. E. M. French, Accompanists; Blaisdell's Orchestra; Grand Chorus of the Association, Carl Zerrahn, Conductor. Programs: Oct. 22, Stabat Mater, Rossini, and miscellaneous selections. Oct. 23, Athalie, Mendelssohn, and miscellaneous selections: Song of Victory, Hiller, and miscellaneous selections. Oct. 24, Oratorio of Creation, Haydn; Eri King's Daughter, Gade, and miscellaneous selections; Haydn's Oratorio of Creation.

Men, even when alone, lighten their labors by song, however rude it may be.—*Quintillian*.

N. E. CONSERVATORY ITEMS.

The month just gone has exhibited the work of the Conservatory pressing on in the old earnest and smooth way. Pupils have continued to come in day by day so that a promise of a larger year than ever before is opening. The usual Thursday night soirées have given the new pupils a chance to judge both of the merits of the faculty and of the breadth of their opportunities. These last are augmented further by one, nearly allied to the weekly concerts, given on Tuesdays at one o'clock, by Mr. Petersilea; an illustrated analysis. Out of his large experience and immense repertoire Mr. Petersilea brings to the pupils who are so wise as to attend, the traditions of the masters, the fruits of a wide knowledge and acquaintance with musicians at home and abroad. To these he adds the results of his own thought and conception in the interpretation of the great composers.

In the way thus noted are studied now the entire series of the Mendelssohn Clavier Lieder, now the Chopin Nocturnes, now the Sonatas of Beethoven, and so on, giving to an earnest pupil in the course of the year a clear glimpse into a spacious range of the highest pianoforte literature.

Among the collateral advantages of the month may be noted another suggestive lecture by Dr. Kimball upon Wordsworth. The Doctor is an enthusiastic admirer of the great poet and has drunk deeper of his inspired Castalian spring than any other man we know. His word is therefore the more worth when he speaks of the great and beloved master whose prophetic lines are more and more moving the world.

On the 30th of September, Mr. Ober, the well-known lecturer, gave his splendidly illustrated and admirably prepared paper upon Spain and the Spanish cities.

A lecture by Mr. Hamlin Garland, also of the School of English Literature, upon Julius Caesar, revealed the trend of this young critic's outlook. The man Caesar and the men Cassius and Brutus, not their Roman tunic and toga, are what interest him; and interest, too, the young and awake the mind of the maturing American.

October 15th brought to the pupils a man always welcome; one known peculiarly as a universal friend of young people, through the *Youth's Companion*, Mr. Hezekiah Butterworth. Out of his summer travel he drew a lecture upon the Switzerland of America, that wonderful North-west region about Puget sea, where grandeur and beauty meet as nowhere else on this continent or in Europe.

The Conservatory office is happy in the possession of a man of high culture and wide knowledge and lofty character and varied experience as teacher and principal, Mr. W. C. Ginn. To him is entrusted the problem of the Conservatory finances, but outside of his main vocation, he has in the Home won already the cordial respect and regard of the pupils.

There stands in the Director's office a life size portrait of Mr. Sherwin, who is remembered so affectionately by many a pupil not only but by many a friend everywhere in our country. The likeness is executed by Hardy, the Photographer, and is an excellent piece of work. By and by it will be hung in the Conservatory parlors.

Among the notices which have been made of Mr. Elson's History of German Song, that which appeared in *The Nation* contains some very pleasant as well as discriminating paragraphs. The short biographies are pronounced: "Specially noteworthy for their accuracy of statement and the absence of romantic and rhapsodical speculations which are so often found in sketches of this kind. Whether we consider the biographical or critical contents of these sketches, they are alike admirable and deserve to be carefully digested by the musical student. They show the conscientious work of a true scholar and the skill of the trained critic." Parts of the book have been already translated and it has been widely quoted in Germany.

We give the entire list of the Works of the late Dr. Maas.

*Opus 1.—Eight Fantasiestücke for Pianoforte (four hands).

*Opus 2.—Four Fantasiestücke for Pianoforte (two hands.)

*Opus 3.—Quartet for two Violins, Viola and Cello, F major.

*Opus 4.—Three Norwegian Songs for Soprano with Pianoforte accompaniment.

*Opus 5.—Three Impromptus for Pianoforte.

Opus 6.—First Suite for Pianoforte, Allegro, Scherzo, Rondo.

Opus 7.—Overture, Hannibal, for full Orchestra.

- Opus 8.—Second Suite for Pianoforte, in Sonata form.
 Opus 9.—Festival Scene for full Orchestra.
 Opus 10.—Missing.
 *Opus 12.—Concerto for Pianoforte with Orchestra, C minor, dedicated to Carl Faelten.
 *Opus 13.—Erinnerungen aus Norwegen, (Reminiscences from Norway,) Six Pieces for Pianoforte (two hands.)
 Opus 14.—Missing.
 Opus 15.—American Symphony, E-flat major for full Orchestra.
 Opus 16.—Sonata for Pianoforte and Violin, E-flat major.
 Opus 17.—Song of the North, Aria for Baritone.
 Opus 18.—Concerto for Violin with Orchestra, A minor.
 *Opus 19.—O Salutaris, Song for Alto or Basso.
 *Opus 20.—Reverie du Soir, for Pianoforte.
 *Opus 21.—Valse allemande for Pianoforte.
 Without Opus numbers:
 *Will of the Wisp, for Female Chorus and Solo-voices with Pianoforte accompaniment.
 Overture for Orchestra, C minor.
 Symphony for Orchestra, C major.
 Fragment of Sonata for Pianoforte, C minor, (First movement.)
 Several Songs.
 *Arrangements: Andante from Italian Concerto by Bach, arranged for Violin or Cello with Pianoforte accompaniment.
 *Orchestral accompaniments to the Leipzig Edition of Mozart's Pianoforte Concertos arranged for Second Pianoforte.
 *Mid-Summer Night's Dreams, Mendelssohn-Liszt. Arranged for four hands.

NOTE.—Works marked thus: * have been published.

The song which appears in this number speaks in unequivocal terms respecting the future of American composition. Its author is one of the most promising of our younger musicians, and "will be heard from."

CONCERTS.

September 14. Organ Recital by Mr. George E. Whiting assisted by Mr. Charles E. Tieney. Program: Sonata, F minor, No. 1, Op. 65, Allegro moderato e serioso, Adagio, Recitative, Finale, allegro vivace, Mendelssohn; Oh God have mercy, "St. Paul," Mendelssohn; Theme and Variations Sereade Op. 8 (Best), Beethoven; Benediction Nuptial, Saint-Saëns; Fugue, G minor, Phrasing by Liszt, Bach; Honor and Arms, "Samson," Handel; Prelude, D minor, Romance, A major, Concert Etude, F major, new, Whiting.

September 26. Soirée Musicale by Mr. Cariyle Petersilea and Signor Gio. B. Ronconi. Program: Sonata, Op. 26, Andante con variazioni, Scherzo—Allegro molto, Marcia funebre sulla morte d'un Eroe, Finale—Allegro, Beethoven; Recit.—"And God said, Let the Waters," Aria—"Rolling in Foaming Billows," (Creation), Haydn; Ballade in A-flat, Op. 47, Berceuse, Op. 56, Fantasia-Impromptu, Op. 66, Chopin; Flute Solo, Fantasia Mélancolique, Reichert; Songs Without Words—No. 18, Andante con moto (Duetto), No. 34, Presto, Spinning Song, Rondo Capriccioso, Op. 14, Mendelssohn; Leporello Aria, Madama, "Don Juan," Mozart.

October 3. Soirée Musicale by Mr. Henry M. Dunham, assisted by Mr. W. H. Dunham. Program: Sonata in C minor, Prelude, Adagio, Fuga, Guilman; Elegie, Scherzo, Lemaigre; Magic Song, Helmund; Adagio e sostenuto, (new), Dunham; Air—"Arm, arm ye brave," Chorus—"We come in bright array," arranged for organ by Best, Handel; Love Song, Brahms; Concert Variations on the Russian Hymn, Freyer.

October 10. Pianoforte Recital by Mr. Carl Faelten. Program: Variations and Finale from Third Suite, D minor, Concert arrangement by Faelten, Handel; Nocturne, A major, Field; Sonata, C major, Op. 2, No. 3, Allegro con brio, Adagio, Scherzo—Allegro, Allegro assai, Beethoven; Song, "To the Lyre," E-flat major, Transcription by Faelten, Schubert; Scherzo, E-flat minor, Op. 4, Brahms; Heimath-klang, B major, Op. 7, No. 7, Goetz; Metamorphosen, A-flat major, Op. 74, No. 3, Raff.

October 17. Soirée Musicale. Program: Sonata, A minor, 1st movement, Whiting, Mr. Frank R. Adams, (C. of M.); Violin Soli: Adagio Caotabile, Tartini; Canzonetta, Mendelssohn, Miss Florence Purrington; Our King, Rotoli, Miss Alice M. Dearing; Variations, in F major, Op. 34, Beethoven, Miss Annie Lockwood; Fantasia, Vieuxtemps, Miss Gertrude Tripp; Hear Ye Israel, Elijah, Mendelssohn, Miss Nellie Nolan; Concerto, in C, last movement, Raff, Miss Edith Mason, orchestral parts on second piano.

October 25. Piano Recital for Graduation by Miss Mary R. Pinney, Pupil of Mr. Carl Faelten. Program: Overture to Egmont, arranged by Burchard for two pianos, Beethoven; Sonata Caractéristique, E-flat major, Op. 81a, Les Adieux, Adagio, Allegro, L'Absence, Andante Expressivo—Le Retour, Vivacissimamente, Beethoven; Andante and Variations, Op. 46, for two pianos, Schumann; Nocturne, Op. 74, No. 5, Chopin-Liszt; Valse Brillante, Op. 34, No. 1, Chopin; Magic Fire, "Valkyrie," Wagner-Brass; Spinning Song, "Flying Dutchman," Wagner-Liszt; Capriccio Brillante, Op. 22, Mendelssohn.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Mrs. Laura Kincaid, '89, is in Eugene City, Oregon.

Miss Minnie S. Woodbury, '88, is spending the autumn in Auburndale, Mass.

Miss Sallie Morton, '88, is teaching music in the Bowling Green (Va.) Seminary.

We have been pleased to receive a visit from Mr. James Bagley, '88, who has been in town for a few days.

Miss Emily Standeford, '89, has been engaged to teach in the Kansas City (Mo.) Conservatory of Music.

Miss Dottierre M. Pennington, student at the N. E. C. of Music, '86-'88, is now Mrs. Wm. S. Taft, of Franklin, Pa.

Married—at Lincoln, Nebraska, Sept. 18, 1889, Miss Edith Doolittle, '85, and Mr. Wm. Owen Jones. Mr. and Mrs. Jones will reside in Lincoln.

Miss Ida S. Alward, '89, is teaching in the Montpelier Seminary, Vt. She assisted Mr. E. B. Perry at a concert given there on September 17th.

Married—at Sherman, Texas, Oct. 3, 1889, Mr. George E. Case, '86, and Miss Lota Williams, of Sherman. Mr. and Mrs. Case will reside in Sherman.

"Miss Bertie Damon," formerly of Newton, Mass., a former student in the Elocution Department of the N. E. C., died in Chicago recently. She was the wife of a Chicago lawyer.

Mr. Wm. B. Godfrey, late of Cornell College, Ia., has accepted a position as Choir Master of St. Luke's P. E. Church, Philadelphia, and has located his Studio in the Y. M. C. A. building, Chestnut street. We wish him all success.

Mr. M. L. Peterson, '89, has been appointed director of the Conservatory of Music connected with the Grand Prairie Seminary, at Onarga, Ill. He has sent us the program of a very pleasant impromptu musicale given by Miss Morgan, his assistant and self.

Married—at Asbury Park, N. J., Oct. 9, 1889, Mr. Fred. C. Ball, of Boston, and Miss Minnie Hemmenway, of Asbury Park. Mr. and Mrs. Ball were students at the N. E. C., in '85-'86. After Nov. 1st, Mr. and Mrs. Ball will be at home at 2886 Washington St., Boston.

"Yes" said Simpkins who has recently been studying harmony, "I do not like my mother-in-law, for she is not according to Richter."

"Not according to Richter? Why what do you mean?" asked Mrs. Simpkins.

"Well she is an unharmonic, cross relation!"

"There is music in heaven because there is no self will. Music goes on certain laws and rules. Man did not make the laws of music, he has only found them out, and, if he be self willed and break them, there is an end of music instantly."

CHURCH MUSIC.

MUSIC AS REVELATION.

Let us now enter the world of sound that lies about us and see how vast it is—how filled with emotions, how thoroughly attuned it already is to the heart of man, a very voice of God, which, if it could utter all its notes at once, would give forth an infinite and eternal harmony. There is lodged in all substances, so far as we know, a capacity for sound. There is none so coarse and unyielding, except perhaps some clays, but has its note, which may be brought out under conditions either of concussion or tension. Strike any solid thing, and in addition to the noise caused by the vibrating air you will hear a certain note or key that belongs to the thing itself; or stretch any tensible thing and it will give out a note peculiar to itself when it is sufficiently touched. We do not hear gases when they are gently moved, nor a bubble when it bursts, but only because our ears are dull to their fineness.

The pipes in the organ have had no capacity given them but simply yield up what their original substances contained. Once they were solid woods, gross tin or lead hidden in the heart of the earth, but even then they had this capacity for sound and their note and quality, as they had color and chemical affinity. Man has only developed what was in them. By arranging their shape and size and passing a current of air through them, we obtain a sound which the ear pronounces a musical note. Thus we speak of a brassy sound, referring it not to a law of vibration, nor to the shape of the instrument, but to its substance. Not only a certain kind of wood is required by the violinist, but only a certain quality of that wood will give him the quality of sound he desires. Some substances give forth their notes without re-arrangement, by simple concussion, or friction, or tension. Water falling from various heights, and reeds of different lengths swept by the wind, and branches of trees bending under the storm, utter their notes, sometimes forming almost harmony. And so we may consider the earth as a vast harp strung with innumerable strings, silent but full of tuneful sounds, and needing only the skill of man to bring them out.

This universal capacity for sound or tone is not a bare and unrelated thing, but is connected with a law of music which has its seat first in the air then in the mind of man. We find in the air the musical scale or octave, consisting of eight notes, formed by quicker or slower vibrations and so having a mathematical basis. All we can say of this law is that it is a law—why and how we cannot understand. Corresponding to this law of the air is a law of hearing, so that the musical sense with which we are endowed accords with the musical law of vibration. Thus the scale or octave has two apparent sources or foundations—one in the air, the other in man; the octave does not more truly exist in one than the other. We speak vaguely if we say that man has a capacity for hearing the octave in the air, the law of the octave with its mathematical exactness is wrought into his nature as thoroughly as it is wrought into the external world. The wonderful thing here is not the adaptation of nature to man but the absolute identity

of the law in nature and the law in man; for if we only silently think the octave, we think it as under the same mathematical law as when we hear it in actual vibration.

We behold here a manifestation of God that goes far beyond that of a skillful designer, forcing on us the thought that God is in the laws themselves. And so, at once, we leap to the grand conclusion that it is because God is so immersed, as it were, in these laws that we can use them for His praise beyond anything revealed to us. The subject is full of suggestion at this point. Most impressive is the telcalogical aspect of it. Begin as far back in creation as you will, in the geological ages when there was no ear to hear, and you find this capacity for sound in all material things. No harmony, no music as yet, but only a note ready to be brought out, and in the forming air a law of vibration ready to turn the notes into harmony and finally the ear of man ready to catch the harmonies that his skill makes, and behind the ear the soul ready to praise God in the sounds and harmonies so prepared from the beginning. Here is an orderly sequence of steps and adaptations mounting continually higher—proceeding from God and at last ending in God in the accorded praise of His own conscious image.

* * * We do not find in nature what may properly be called music, but only its materials and its laws. Man can only create music, for nothing is perfect until in some way it touches or passes through man. He is the end and object of creation, and its processes are full and have meaning only when they are completed in Him. Every thing in nature is a puzzle until it finds its solution in man, who solves it by connecting it in some way with God and so completes the circle of creation. Like every thing else in nature music is a *becoming*, and it becomes its full self when its sounds and laws are used by intelligent men, for the production of harmony, and so made the vehicle of emotion and thought. But sound even before it becomes music may be the occasion of emotion, though not of complex or intelligent emotions. It is the peculiarity of the sounds of nature that they awaken but a single emotion; each thing has its note and some one corresponding feeling.

Enter at evening a grove of pines and listen to the wind sighing through the branches, the term by which we spontaneously describe it indicates the one feeling of pensive melancholy it awakens, but an orchestra could not render it more effectively. It lacks, however, the quality of intelligence, because it is not combined with other sounds for some end.

* * * But even if there is no music in nature—not even in the notes of birds, as the men of science tell us, for the birds but whistle—there are the materials of music, all furnished with their notes set to corresponding emotions. The gamut is broader than has been compassed. Beyond the reach of the ear, of man is a universe of sound—vibrations slower and deeper than those of Niagara, quicker and finer than those of the mosquito's wing and each is dowered with power to awaken some emotion that now we do not feel because we do not hear the sound. The materialists are much concerned about the possibility of an environment in case of a future life. Where and what?—they ask. Well, here is an environment of possible emotion transcending present knowledge, and so perhaps awaiting minds to feel it. It is difficult to believe that God has put himself into creation in the form of emotional sounds and no ear be made to hear them. If a part of creation comes to a realized use in man, why not the whole? * * * But if there is no music in nature, there is a prophecy and some hint and even faint articulation of it. In a favoring spot an echo

often starts an other echo, but an octave above, and in rare places still answering echoes not only on the same key but always in harmony, softer and sweeter. This is almost music, and seems a call to man to liberate it from the prison of matter and suffer it to become the harmony it is striving to express—reminding one of that striking passage of Goethe's child correspondent: "When I stand all alone at night in open nature, I feel as though it were a spirit and begged redemption of me. Often have I had the sensation, as if nature, in wailing sadness, entreated something of me, so that not to understand what she longed cut through my very heart." The child uttered the deepest philosophy and touched the very secret of creation—even this, that God is not above creation as a mechanism, but is in it by indwelling presence, one with its laws, himself the secret energy of its processes, and the soul of the sentiments and thoughts lodged within it, and so coming to man for recognition. There is no fuller revelation of God in nature than is found in these laws of sound by which He comes into the very heart of man, even to its inmost recesses of love and adoration; and it requires only a sensitive, childlike heart to interpret His speechless music locked within nature as the voice of God pleading to be let out into music and praise through the heart of man, for so only can His works praise Him.

Rev. T. Munger in "The Appeal to Life."

O secret music! sacred tongue of God!
I hear thee calling to me, and I come!

Leland.

Music unites mankind by an ideal bond.

Richard Wagner.

Hail, bards triumphant! born in happier days,
Immortal heirs of universal praise!
Whose honors with increase of ages grow.

FOREIGN CORRESPONDENCE.

FROM LONDON.

More than a hundred years ago an annual festival was started by the three cathedral choirs of Gloucester, Worcester and Hereford, for the benefit of the widows and orphans of poor clergymen of the three dioceses. It was held successively in each of the three cathedrals, the only performers of the music being the men and boys of the three choirs. For some years past, however, it has been the custom to supplement the choral services with performances of oratorios by a far larger body of voices, with orchestra and leading soloists of both sexes from London, and also to hold concerts in the evening at some public hall.

This year it was Gloucester's turn for the festival, and it commenced with a full choral service on the morning of September 3rd, at which Wesley's beautiful anthem—"The Wilderness"—was sung, and a sermon preached by the Dean of the Cathedral. At half past one the first Oratorio was given, the work selected being *Elijah*. Years ago an outcry was raised against these performances on the ground that there was nothing religious about them, and that they turned the House of God into a concert room. For once the festival was held at Worcester without the oratorios, but the charity suffered considerably. It is now the custom to connect a very short form of service with each performance, consisting of prayers before and after; and then the Oratorio itself can be regarded simply as a long anthem.

The rendering of *Elijah*, conducted by the cathedral organist, Mr. Lee Williams, was very satisfactory. The principals included Madame Albani, Miss Anna Williams, Mr. Lloyd, and Mr. Barrington Foot. All these artists, except the first mentioned, likewise took part in the first concert which was held in the evening at the Shire Hall. The greater part of this was taken with Dr. Mackenzie's *Dream of Jobal*, which the composer himself, conducted, and in which the reader's part was recited in a masterly manner by Mr. Charles Fry. The work was favourably re-

ceived, and Dr. Mackenzie was heartily cheered at its close. The second part of the concert included a Violin Concerto by Herr Sitt (played by Mr. Carrodus, Jr.) and a graceful and pleasing chorus entitled "Elysium," by Miss Ellicott, daughter of the Bishop of Gloucester.

On Wednesday, the 4th, the oratorio performance in the cathedral began at half-past eleven, and consisted of Dr. Parry's *Judith* (conducted by the composer) and Rossini's *Stabat Mater*. The principals were Miss Anna Williams, Miss Hilda Wilson, Mr. Lloyd and Mr. Brereton. At five o'clock the three choirs held their second choral service, and for the anthem sang Attwood's "They that go down to the sea."

At half past seven another oratorio performance took place in the cathedral. It commenced with a new Cantata by Mr. Williams, the organist, entitled, "The Last Night at Bethany." It is a tuneful, not over ambitious work, just suited to the capabilities of small choral societies. The words are compiled by Mr. Joseph Bennett, and consist partly of verses from the twelfth chapter of St. John's Gospel, and partly of lyrics from his own pen, together with a portion of the hymn "The Heavenly Word proceeding forth." The title however is a misnomer, for whereas the supper at Bethany, which is the subject of the work, is stated by St. John to have been on the evening before the triumphal entry into Jerusalem, St. Matthew and St. Mark state that Christ also retired to Bethany in the evening of the day on which that entry took place. The new Cantata was followed by the first and second parts of Haydn's *Creation*.

An immense day's work was done on Thursday, the 5th, when yet another English composer conducted works of his own. This was Sir Arthur Sullivan, and the day's music began at half-past eleven with his Overture "In Memoriam," followed by his oratorio of *The Prodigal Son*. This was succeeded by Gounod's first and best Messe Solennelle, the *St. Cecilia Mass*. After an hour's interval came Spohr's *Last Judgment*, and at five o'clock the third choral service, with Wesley's "Ascribe unto the Lord" for the anthem. The works of Gounod and Spohr were conducted by Mr. Williams; but Sir Arthur Sullivan's labors for the day were not by any means over. In the evening he conducted his oratorio, *The Golden Legend*, at the second concert in the Shire Hall, when a very fine performance of the work was given. Those who had heard the composer's shorter work in the morning could hardly avoid noticing what an advance he has made in his style since he composed the *Prodigal Son* for the Worcester Festival twenty years ago.

On Friday, the 6th, the music in the cathedral began as early as eight o'clock, when the three choirs fourth choral service was held, and Mendelssohn's 43rd Psalm ("Judge me, O God") was sung before Tallis's Litany. At half-past eleven came Handel's *Messiah* with no omissions (a great rarity), in which the tenor music was very effectively rendered by Mr. William Nicholl. So far, admission to the oratorio performances could only be had by those who had purchased tickets; but on the evening of this, the last day of the festival, an exception was made. A shortened form of Evensong was said at half-past six, and then Mendelssohn's *Hymn of Praise* was performed by the oratorio-choir and orchestra, with Miss Anna Williams, Mrs. Brereton and Mr. Nicholl as the three soloists.

Mr. Dene, the organist of Worcester Cathedral, did what pianoforte accompanying was required at the Shire Hall, and presided at the organ in the cathedral on the Wednesday evening, this latter post being taken at the other oratorio performances by Dr. Langdon Colborne, organist of Hereford Cathedral. I am sorry to say that the last named gentleman died suddenly not many days after the festival.

In London the Promenade Concerts have been continued throughout the month at both Her Majesty's Theatre and Covent Garden.

In October we may look for the commencement of the Crystal Palace Concerts, but before that event takes place some important festivals will be held in the provinces. On October 8th and 9th there will be gatherings of professional cathedral choirs at Exeter and Plymouth, respectively, in aid of the Choir Benevolent Fund. Just as the three Choir Festivals are for the benefit of the widows and orphans of poor clergymen in three dioceses, so the Choir Benevolent Fund Festival (held in different parts of the country) are for the benefit of aged and sick cathedral singers, their widows and children. In the same week in which these festivals take place the Leeds Triennial Festival will also be held.

A controversy has been going on in the *Daily Telegraph* as to whether boys' or ladies' voices are best suited for church choirs; and some have ignorantly asserted that boys cannot be made capable of properly singing difficult oratorio and mass music. An effective reply to this theory was given in St. Paul's Cathedral on Michaelmas Day, when twenty-eight boys sang together, as with one voice and with the most perfect execution, Handel's difficult solo, "Let the bright Seraphim."

W. A. F.

See what can be had for a quarter and what for a dollar, on last page of advertisements. Our veteran friends are unique in their proposals

HEAV'N IS MY HOME.

HOMER A. NORRIS.

Moderato.
p

The piano introduction consists of four measures. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest. The left hand provides a harmonic accompaniment with chords and single notes.

I'm but a stran - ger here, Heav'n is my home.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line includes a half note, a quarter note, and a half note, followed by a quarter rest. The piano accompaniment consists of chords and single notes.

Earth is a des - ert drear, Heav'n is my home.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line includes a half note, a quarter note, and a half note, followed by a quarter rest. The piano accompaniment consists of chords and single notes.

Dan - ger and sor - row stand 'round me on ev - 'ry hand;

The first system of the musical score for 'Heav'n is my home.' It features a vocal line and a piano accompaniment. The vocal line begins with a long note, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C).

Heav'n is my fath - er-land, Heav'n is my home. What tho' the tempest

The second system of the musical score. The vocal line starts with a *mf* (mezzo-forte) dynamic, followed by a *p* (piano) dynamic, and ends with a *f quasi recitato.* (f quasi recitato) marking. The piano accompaniment continues with chords and a moving bass line. The key signature and time signature remain the same.

roar, Heav'n is my home. Short is my pil-grim-

The third system of the musical score. The vocal line continues with a *p* (piano) dynamic. The piano accompaniment features a more active bass line with some triplets. The key signature and time signature remain the same.

cres - cen - do.

age, Heav - en is my home. And time's wild wintry

This system contains the first four measures of the song. The vocal line begins with a half note, followed by a quarter note, then a half note, and ends with a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

maestoso.

blast Soon will be o - ver - past; I shall reach

This system contains measures five through eight. The tempo marking 'maestoso' is placed above the vocal line. The vocal line has a more pronounced, slower feel. The piano accompaniment continues with a similar pattern but with more dynamic variation. The key signature remains three flats.

home at last, I shall reach home at last,

This system contains measures nine through twelve. The vocal line concludes with a long note. The piano accompaniment features a final, more complex chordal structure. The key signature remains three flats.

ad lib. *p*

home at last, heav'n is my home, Heav'n is my home.

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a melisma marked 'ad lib.' and a piano dynamic 'p'. The lyrics 'home at last, heav'n is my home, Heav'n is my home.' are written below the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

There at my Saviour's side, Heav'n is my

The second system of the musical score. The vocal line continues with the lyrics 'There at my Saviour's side, Heav'n is my'. The piano accompaniment continues with chords and a bass line.

home. I shall be glo - ri - fied, Heav'n is my home.

The third system of the musical score. The vocal line concludes with the lyrics 'home. I shall be glo - ri - fied, Heav'n is my home.' The piano accompaniment continues with chords and a bass line.

p

There are the good and blest, Those I love

pp

most and best And there too I shall rest, Heav'n is my

home, Heav'n is my home.

p Espressivo.

The first system of the musical score. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The lyrics are: "There-fore I'll mur - mur not, Heav'n is my".

There-fore I'll mur - mur not, Heav'n is my

The second system of the musical score. The vocal line begins with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The piano accompaniment starts with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The lyrics are: "home, What-e'er my earth-ly lot Heav'n is my home,".

home, What-e'er my earth-ly lot Heav'n is my home,

The third system of the musical score. The vocal line begins with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The piano accompaniment starts with a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note B3. The lyrics are: "Heav'n is my home, For I shall sure - ly stand".

Heav'n is my home, For I shall sure - ly stand

There at my Lord's right hand I shall be glo - ri - fied

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The vocal line has a melodic line with a long note on 'I' and a dotted note on 'glo'. The piano accompaniment consists of triplet chords in the right hand and a simple bass line in the left hand.

Heav'n is my home, Heav'n is my home, Heav'n is my

The second system of the musical score. It continues the vocal and piano parts. The vocal line includes the markings *rall.* and *ad lib.* above the notes. The piano accompaniment features chords in the right hand and a bass line in the left hand.

home.

The third system of the musical score. The vocal line begins with the word 'home.' and is followed by a rest. The piano accompaniment includes the marking *ppp* above the first measure and *espressivo.* above the third measure. The system concludes with a double bar line.

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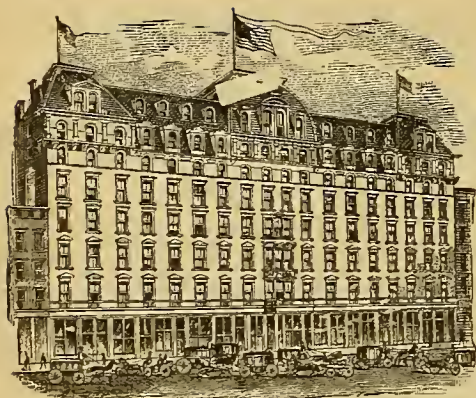
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BOSTON MUSICAL HERALD.

Vol. 10.

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No. 12.

Life is a music-lesson; we plod wearily through it, losing the harmony, and oppressed by the minor strains. In Heaven, the Teacher will show us what a beautiful whole it is. The melody will delight us, and those wearisome minor tones will seem the richest and sweetest of all.

The Christian Church has always made greater use of music in its ritual than any other religion. Twice in the year, on Easter and Christmas, this fact is made most obvious. In the most ancient times the festival of Christmas had wreathed around it many of the customs of paganism, with which the peasantry of Northern Europe parted most unwillingly, but the joyous carol music of this season was always pure and undefiled and, above all, appropriate. One must deprecate the fact that some of the churches in modern days make of the Christmas musical service a very thinly disguised opera. The English carols and some of the stately German *Weihnachts chorale*, the grand oratorio of the "Messiah" and Bach's Christmas oratorios, contain a repertoire of fitting music for the season, and for all capabilities, from the simple singing of the country choir with a one-manual or a cabinet organ, to the most elaborate service of an ultra-fashionable church. There is no excuse for turning to "Martha" or "Carmen" or even "Lohengrin" and "Tannhäuser" for Christmas music.

The Christmas music of the "Waits" in England dates back to the time when that country was devoutly Catholic and when pages sang the hours in the courts of the Plantagenets. The name "Wait" undoubtedly comes from the German "Wacht," or Watch, for in the olden days the Watchman in Germany sang the hours exactly as the pages of the Henrys and the Edwards did, a custom which Wagner has admirably employed in his opera of "Die Meistersinger." Many laws still exist, in the old statute books, relative to the salary and treatment of the Royal waits. They were given a certain number of "loves of brede," and a great deal more ale than was good for them. If they were sick they received messes of "great mete" and double the quantity of ale! Gradually the waits changed their character and came down from royalty to the people, and sang their Christmas carols from door to door. It may not be generally known that in some of the cities these strolling musicians were licensed and even in this century a suit was brought in an English court to restrain certain musicians from singing from door to door at Christmas time, as infringing

upon the legal rights of some of the waits who had been regularly licensed.

Music changes from age to age, and so does musical criticism. We have plenty of weak and gushing musical comment nowadays, but scarcely anything that can quite rival this burst of eloquence taken from the "Euterpiad" in Boston, in 1822, anent a concert given by Gottlieb Graupner:

"The life of man presents a continued endeavor to augment his pleasurable sensations, and all that is included in what the world calls civilization, is that transition from enjoyments violently or rudely procured through the indulgence of grosser appetites, and stronger passions, to the refinements by which the intellect is made to minister to sense, and by which more varied, more extensive, and more exquisite gratifications are attained without force, and with little apparent personal hazard or fatigue; courage, enterprise and hardihood, being exchanged for knowledge, address and opulence."

All of this may have been true about seventy years ago, but we believe that the above would scarcely apply to a piano recital given in the year of grace 1889. We are apt to reproach our reviewers with the use of the terms "silvery tones," "pearly staccato," etc., but upon the whole we may prefer them to the above style of effusion with which our grandfathers were inflicted.

The music of seventy years ago in Boston was not much in advance of the criticism thereof. The Handel and Haydn Society having given an oratorio performance with one hundred singers and an orchestra of about ten performers, the newspapers chronicled it as the "glory of the world." But not all American music was equal to the standard work done by this society. There were then not fifty pianos to Boston's entire population, and the music teacher was accustomed to allow the use of his own piano to his pupils for the purposes of study. The works that were played by the pianists were something marvelously easy and sensational. Battle pieces, in which the roar of the artillery was represented by pounding the bass notes, and the cries of the wounded by doleful minor strains, were the favorites, and the person who performed a Mozart Sonata was looked upon as some one most deeply and profoundly musical. Cultured Americans are prone to boast a little of the rapidity of the rise of literature and painting among us, but in looking over the musical field of the first quarter of this century, and comparing it with the present, we can say with certainty that no art has ever made such rapid strides as music in America.

Mr. Arthur Nikisch, our new Symphonic conductor, has astonished every one by his wonderful feats of memory, conducting almost every work given under his leadership without score. Few persons can have an idea, however, of how much this means. The conductor, to be sure, need not remember every note in every part of each instrument in the orchestra, but he must remember every entrance of each different instrument, each mark of tempo and shading, and each point of expression. Even the great Richter has broken down in public, in leading without score. If, however, an orchestral leader has this faculty, it is quite right for him to employ it, for the control of the men is far more thoroughly attained if he can direct every glance and gesture to his orchestra, instead of dividing his attention between them and the music. A pianist has gained something when he discards the printed notes when playing in public, but the gain of the conductor is infinitely more, and Mr. Nikisch is showing us this fact palpably by an excellent control of the orchestra even from the very beginning of his first season in America.

We are pleased to note the beginning of a movement which has found expression in an organization known as "The Maine Normal Church Choir Association—a Training School for church choirs—which is designed to stimulate a spirit of endeavor to improve the capabilities and advance the interests of those who are serving the church in this very important relation. The conduct of the organization has been committed to the hands of Mr. H. L. Whitney, of Boston, whose efficiency as a musical educator has long been established. In village and country districts the union of a half dozen parishes in such an organization—the meetings being held in the various churches in succession—would develop a healthful spirit of enthusiasm and emulation and at the same time give the meetings a social feature which would be of the utmost advantage.

The results accruing from the meetings of the organization referred to have been most satisfactory. The clergy have not only shown great interest in the singing but have been specially interested in the Analysis of Voice Culture presented. The practical application of the theories advanced gave rise to discussions which were of great profit to all present. An interest has pervaded the congregations generally and the outgrowth has been an increasing desire to improve the singing in all the churches within the limits where the meetings have been held. Another of the benefits realized has been the organization of classes in sight singing, which is the foundation of all successful choir and choral organizations.

It is not difficult to see how much the service of one competent leader may signify (by this means) to many churches that would be quite unable individually to command the instruction and assistance they need. The movement will meet the approval of clergymen, Sunday-school superintendents, and all who have the interests of Christian worship at heart. We wish for it the largest expansion and success.

Mr. Whitney would no doubt be available for all points in New England, and may be addressed at the Music Hall Building, Boston.

In leading an orchestra or in playing a piano work how far should one be bound by the marks of expression and tempo laid down by the composer? There are some martinetts who never vary a hair's breadth from the line marked down for them to follow, but the result is not always one that calls for entire encomium, for at times a rigidity ensues which is the reverse of pleasing. Wagner in his pamphlet on conducting, has broken some fetters in this direction, but it is a dangerous freedom which he has won for many directors and pianists, for many now believe that they must interpret a work in some novel fashion or they will not be accounted great. A person may individualize the composition of another, but in order to do this successfully he must himself be something of a poetic individuality. Thus a Rubinstein may individualize a Beethoven if it suits his mood. The moods of an interpretative artist are his greatest prerogative; anything almost is better than a constant and entirely similar insipidity of perfection which lowers the artist to the grade of a manufacturer. Chromos are generally more alike than oil paintings which represent the same work, yet we prefer the latter. An artist with moods may sometimes sink below a certain level, but he will often soar above it. With certain works exactness is of all things most undesirable; Weber's works are to be rendered in a far freer way than those of Mozart. Chopin played his own compositions with a constant *rubato* which could not be marked upon the music, and in fact was not twice the same, and when he was in one of his playful and teasing moods he would sit at the piano in some drawing-room and play one of his waltzes or mazurkas in strict tempo, the effect being particularly ludicrous. There are enough proofs scattered through the master-works to justify a freedom in dealing with printed marks of tempo or expression, but the danger lies in the lack of poetry in the performer (and the conductor, too, is but a performer on the orchestra) and in his making the *rubato* a distortion. Even great artists may go to too great lengths in search of originality, as those may testify who have heard Rubinstein turn Chopin's Funeral March into a great crescendo and diminuendo *à la* "Turkish Patrol," but so long as we find Schumann marking "Prestissimo" at the beginning of a movement, and then adding "faster," and afterwards "yet faster," and Cramer marking impossible metronome marks on his Etudes, we need not always bind ourselves to the exact reproduction of effects marked by composers.

"The Herald's merits are legion and it has no more appreciative reader than."———

The many hearty endorsements like this which we receive figure as oases in the dead levels of editorial experience.

DANGER AHEAD AT BAYREUTH.

BY RIDLEY PRENTICE.

Let me first of all state emphatically that these remarks are written in no captious spirit, but rather in one of the deepest thankfulness, with a full sense of the unbounded pleasure already received, and with a most ardent hope that there may be much more such to come in future.

The Festivals at Bayreuth constitute undoubtedly the most marvellous artistic experiment of this, or perhaps of any age or country. It is well worth while to try and analyze the reasons of the phenomenal success which has attended them; to separate the elements which go to make up this triumphal pageant of music, poetry, stage action and scenery, and which impress us as we never expected to be impressed.

A performance at Bayreuth creates an excitement, an enthusiasm, to which we have long been strangers; brings to life within us emotions which we had fancied were long since dead; it makes us young again. When a veteran orchestral player, with thirty years experience of Italian opera in England, is completely carried away by his enthusiasm and declares that in his whole life he never witnessed anything so magnificent as the performance of "Die Meistersinger" at Bayreuth this year, it shows there must be some very deep and sound foundation for the altogether exceptional fame which these representations have acquired. This foundation is not furnished by the unusual talent in the solo singers. Wonderful as some of these are, and ungrudging as must be our admiration, there have been performances elsewhere in which the rendering of some of the parts has been finer, as regards the mere singing, than at Bayreuth, notably in the recent performance of the "Meistersinger" at Covent Garden with Mme. De Reszke and Lassalle; though indeed it seems almost absurd to compare these two performances, when the one was in Italian and the other in German. No, the reason must be sought elsewhere; and is to be found, so far as the vocal part is concerned, in the wonderful ensemble obtained, partly by patient and long-continued rehearsals, and partly by the self-abnegation and artistic feeling displayed by the soloists. Many of these consent to undertake quite subordinate parts, and one and all of them refuse to seize opportunities for a display of their individual powers, except when such display is strictly called for by the action of the drama and by the development of the musical situation. The general artistic effect is everything, the individual performer entirely secondary.

As regards the instrumental part, opinion is unanimous as to the varied and original beauties brought about by Wagner's device of sinking the orchestra under the stage. The delicacy and blending of the brass comes upon one as an entirely new sensation, unlike anything one has heard before. A striking example of this, though indeed it is only one among hundreds such, is afforded by the softly swelling chords in the Vorspiel to "Tristan." Then the wood-wind instruments, notably the oboe and clarinet, seem to have gained an individuality, a piquant freshness and bloom, which is something quite new; to hear these alone would, in my

opinion, be a full recompense for the trouble and loss of time involved in a journey to the Wagner Temple.

To English ears there is undoubtedly at first a lack of brilliancy of tone in the strings. This may be in some degree attributable to the slightly lower pitch, compared to that to which we are accustomed; moreover, the position assigned to the violins would naturally throw the sound back on to the stage, and so divert it from the auditorium. But after several trials I am inclined to think this effect of diminished brilliancy does not exist to anything like the extent that has been represented; and that it effects almost entirely those seated towards the front of the auditorium. At the back I have found it imperceptible, and have indeed been surprised by the distinctness with which the sounds, alike of voices and instruments, strike upon the ear. In any case it is only at the outset that one is troubled with anything of the kind, it completely disappears as the opera progresses.

The environments which play so important a part in producing that unique effect experienced at a Bayreuth Festival, have been so often and so eloquently expatiated upon that I need scarcely mention them. The long pilgrimage by rail—as pilgrimages by rail have become, in these later days, rather fashionable, the apparent incongruity must be excused—the excitement of approaching the dear, sleepy old German country-town—I hope it will not be offended by the epithet sleepy, for indeed it is used only as a term of highest praise and affection—the long procession winding its way up to the Theatre, which stands as it were in silent expectation, looking across the peaceful valley of the Rother-Main to the swelling hills on the opposite side—the stroll during the "pause" through the dark woods and golden harvest-fields, where the sheaves are being heaped upon the long, low wagons, drawn by the patient picturesque oxen—the darkened theatre—the sympathetic audience.

Alas! I come now to the very pith and marrow of my lament. The audience is no longer what it was; the Bayreuth Festival runs no slight risk of being ruined by its very success. The greater the success the greater the danger. In fixing upon Bayreuth as the site of his theatre, Wagner was guided by the idea that only those who really loved and were interested in music would make the effort to reach "such an absurdly out-of-the-way place," as one often hears it called. But even he, great as he was, was not all-wise, and forgot the omnipotence of the decrees of the deity, Fashion. The word has gone forth that it is the proper thing to go to Bayreuth. Accordingly from all parts of Germany, from England, from across the Atlantic, from every corner of the earth, come troops of tourists, eager to "do" Bayreuth, as they are eager to "do" the Exhibition at Paris, the picture galleries at Munich, the Colosseum at Rome, and other such like varieties. Strictly speaking, they are not indeed so very anxious to "do" these places as to "have done" them, and to be able to boast of their doings for the rest of their lives. Let us, however, in justice confess that in one way we owe a debt of gratitude to the noble army of tourists and sight-seers, for their support must undoubtedly contribute largely to the pecuniary success

of the Festivals, and without it these could not probably be so frequently given. Still the fact that a large portion of the audience is not entirely sympathetic seriously diminishes the effect of the performance. For instance, "the Bayreuth silence," of which so much has been heard, can hardly be said to exist any longer. In no one of the seven performances which I witnessed this year was there even an approach to it. In the "Meistersinger" this is not perhaps so absolutely fatal, because of the broad majestic character of the opening of the Vorspiel. But in "Tristan" and "Parsifal" it is an essential part of the unique impression which one expects as a right at Bayreuth. The sacramental motive pulsating through the darkness, and seeming with its clear ethereal tones scarcely to disturb the silence which closes us in like a material substance—this is quite a different thing from the same motive accompanied by the shuffling of feet, the rustling, coughing and other slight noises incidental to a fashionable audience.

It might not be worth while to draw attention to defects were it not that it lies in the power of the management to remedy them, or at best to minimise their evil results. The trumpet-call is no longer obeyed: people straggle into their seats at the last minute; and constantly, failing to reach them before the lights are turned down are left hopelessly standing in the darkness. The doors are not kept closed when the performance has begun. On one occasion the door near which I had the misfortune to sit was opened three times after the "Parsifal" Vorspiel had begun, letting in a stream of daylight which together with the noise of shuffling feet effectually destroyed all illusion. Then the request that ladies will take off their hats is widely disregarded; a pyramid two seats before me, stood well up in front of the stage, so that I had to look first on one side and then on the other. This latter distraction I particularly resented because I was informed by the highest authority in such matters that tall hats were now distinctly unfashionable. Of course when fashion issues its mandates we men have to submit, but here there was absolutely no excuse.

Let large notices be posted outside the theatre stating that the doors will be closed precisely at the time appointed, and that under no circumstances will they be opened again until the end of the Act. Also that it is absolutely necessary that ladies should take off their hats. Let a similar notice be printed at the back of each ticket. Then let there be a slightly longer pause between the partial and the complete turning-down of the lights, and again before the actual beginning of the performance. The evils complained of would become practically impossible, and the old, magical effect would again be produced. It cannot be too often impressed upon the minds of those who have attended, or may at some future time attend, these Festivals that a great portion of their impressiveness is due to the conditions and surroundings; and that amongst these a highly important and even essential one is "the Bayreuth silence."

In beginning this paper the dangers arising from the audience were alone present to my mind. But there is one other danger to which I almost hesitate to refer, lest

I should be accused of hyper-criticism, or of ingratitude towards those to whom so much of thankfulness is due. The continued appearance on the stage of great artists who are no longer in possession of their former powers, and whose performance must therefore inevitably fall short of what is expected of them, has been a constant theme of animadversion at all times and in all places. This year there was one conspicuous instance where the attention of the artist seemed to be so completely directed to the husbanding of the vocal resources that all passion, all tenderness, all the delicate gradations of feeling vanished, and the part was reduced to one dead level of comparative mediocrity.

I yield to none in my admiration and reverence for those great artists who have in time past afforded us delight. Upon the whole the most vivid impression remaining on my mind is that produced by the noble singer who, though her voice may no longer possess its first sweetness and beauty, yet, by her overwhelming dramatic force and subtlety seems each time to create anew that character, which, whether we consider its almost appalling beauty or the enormous demands which it makes upon the resources alike of the singer and actress, stands as it were upon a pinnacle even amongst the other creations of the astounding genius of Wagner.

I ask no ampler skies than those
His magic music rears above me.

James Russell Lowell.

MUSIC AND ASTRONOMY.

Abraham Herschel, the great-great grandfather of John, was expelled from Mahren, his place of residence, on account of his Protestantism. Isaac, his son, was a farmer near Leipsic. Jacob, son of Isaac, declined agricultural pursuits and gave expression to the family aptitude for music by making it his profession, by bringing up his sons to the same calling, and by developing musical ability in all his ten children. Among the sons was the astronomer, Frederick William, who was born at Hanover in 1738, and came to England at one-and-twenty, as a professional musician, but caring even more for something else than for music—metaphysics. To the end of his life, when he was known all over the world for his astronomical discoveries, his chief delight was in metaphysical study and argumentation. Perhaps we may ascribe to this taste, prevailing in the little household at Slough, the tendency of his scientific son, John, to diverge into metaphysical criticism whenever his theme or any interruption of it afforded occasion in the course of composition.

John Herschel was born in the well-known house at Slough, where strangers were by that time coming from far-distant lands to see the wonderful machine by which great news had already descended out of the sky.

Most astronomers come to astronomy through mathematics, or come to mathematics through astronomy. The Herschels were a musical family; music was their vocation; science was their recreation. Although of Jacob Herschel's children Sir William and Caroline are

the only ones who are known to science, it is evident that the taste for science belonged to the whole family, as Caroline Herschel in her autobiography speaks of lying awake and listening to discussions between the father and the elder brothers in which the names of Newton, Leibnitz and Euler frequently occurred.

William Herschel considered himself very fortunate when he was engaged as musician to an English regiment. Growing in reputation, he was appointed organist in a church, studied Italian, Latin and Greek by himself, and read mathematical works on music. Thus music led him to mathematics, thence to optics, to astronomy, to discoveries, to reputation. He became known to George III., was pensioned, gave himself wholly to astronomy, was knighted, and soon became a member of all the learned societies of Europe.

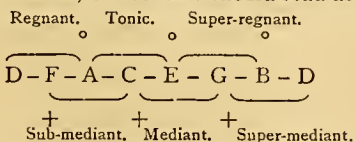
Sir William and Sir John were remarkable for the variety of their acquirements. Starting with a love of science, they followed where it led, into the trackless regions of space and among remote nebulae, into those tangled ways where metaphysical and mathematical sciences seem to mingle, touching the margin of that debatable land where theology and science meet without recognition, yet keeping, especially in Sir John's case, the equanimity of the philosopher and a kindliness of heart which made him tolerant of all and rendered him beloved as well as honored by those who knew him.

Workers in physical science have generally been long-lived, perhaps because only with length of years can anything be done in science. Perhaps, too, scientific studies are health-promoting, for if it is hour after hour over books, it is also hour after hour alone with nature.

The Herschels worked a great many years. Sir William Herschel's papers, published in various scientific journals, stretch through a period of forty years. Sir John Herschel's reach through a period of fifty-seven years—about twice the average length of life. Sir William Herschel died at eighty-three, Sir John at seventy-eight; and, as if to show that a woman can live and work even longer than a man, Caroline, the sister of Sir William, died at ninety-eight.—*Maria Mitchell's reminiscences in the Century.*

A CORRECTION.

In the scheme of chords in the under-key, near the end of the article on "Reforms in Harmony Teaching," in the November issue, the scheme should read as follows:



The term "*Regnant*" (not "*Requant*" as misprinted) is adopted for the cadence-making chord in the pure under-key, simply because the term "*dominant*," which means the same thing, i. e. ruling or governing chord, is already appropriated to the over-chord of the over-fifth in over keys.

J. C. FILLMORE.



GEORGE W. CHADWICK.

In a list of the soldiers of Bunker Hill recently published in the *Boston Herald*, the name of Edmund Chadwick appears. A descendent of his, a century later, becomes the subject of this sketch. He was born at Lowell, November 13, 1854. At an early age he removed to Lawrence, where an elder brother instructed the boy in piano and organ. In his sixteenth year, while holding the position—whose importance ranks its modesty—of organ blower, the regular organist one day fell sick, and the handle was exchanged for the coveted bench. It was the beginning of an unended career—he has been a church organist ever since. His interest in instrumentation seems to have been already awakened at this time, for we find him in his High School days writing waltzes and light overtures for small band. This general pursuit of music went on with the approval of his father, but that approval was not extended to the prospect of a professional life. Three years of office experience therefore followed, accompanied with organ studies under Eugene Thayer.

The muse would not be repressed. In 1876, Mr. Chadwick went to Olivet, Mich., where he taught for a year. Twelve months later found him in Leipzig studying composition and pianoforte under Jadassohn and Reinecke. The two years at Leipzig brought to a public hearing string quartets and the Rip Van Winkle Concert overture. The latter was pronounced by the critics the best work produced that year in the Conservatory. The year 1879 was spent in Munich under Rheinberger. Meanwhile the Rip Van Winkle overture was given twice by the Harvard Musical Association, and Mr. Chadwick's return in 1880 strengthened the impetus thus given to American activity in composition. Other men entered the field and the movement became what now appears to be not only permanent but full of significance to the future of art.

The third performance of the overture, at the Handel and Haydn Festival in 1880, was conducted by the composer. He at once settled in Boston as a teacher, becoming connected with the New England Conservatory at the same time. He was organist successively at St. Johns, Clarendon Street, Park Street and Hollis Street Churches. Upon the consolidation of this latter with the South Congregational Church, Mr. Chadwick was re-

tained in this position, which he still holds.

In 1881, Mr. Chadwick conducted the music of the Oedipus at the Globe Theatre and in New York, and about the same time, assumed direction of the Arlington and Schubert (of Salem) Clubs. In 1887 he became conductor of the Boston Orchestral Club. To this he has since added the Choral Society of Lowell and the Hampden County Musical Association of Springfield.

The drift of this experience combined with Mr. Chadwick's success as a conductor, combined also with his rich and widening knowledge and achievement in composition, seem to point emphatically to a future career as conductor. America, with her growing devotion to art, her cosmopolitan appreciation and her springing native school, is offering more and more, a rich and promising field to the accomplished musician who shall truly represent the American spirit.

It is safe to say that no young American has a fairer claim upon the service and the honors of that opening field than Mr. Chadwick. The works referred to above embrace, for orchestra, two Symphonies, four Concert Overtures, the Rip Van Winkle, Thalia, The Miller's Daughter, Melpomene; for chorus and orchestra, The Tale of the Viking, Dedication Ode, Ballad of the Lovely Rosabelle, The Pilgrim's Hymn (written by Mrs. Hemans). To the roll of American Chamber Music Mr. Chadwick has contributed three string quartets, and a quintet for pianoforte and strings. To these larger works are added about forty songs, and a mass of church music and pieces for pianoforte and organ, as well as many part songs for mixed and male chorus.

As a performer, Mr. Chadwick is known chiefly as an organist. In January of last year, however, he appeared as pianist in a concert of original works, at which his piano quintet was given.

As a composer Mr. Chadwick cannot be classified strictly among the disciples of any school. His works, including those most mature and characteristic, betray strong romantic tendencies, much fondness for picturesque orchestration and harmonic effects, the distinctive modern color. These same works, however, are pervaded with a learning and a structural spirit of so classic a bearing as to prove the composer to be little in sympathy with those writers with whom vagueness and indefinite purpose appears to be a desideratum. It is quite evident that he has much respect for sound contrapuntal training, which, perhaps, ten years of successful teaching have not lessened.

Personally Mr. Chadwick conveys the impression of a keen, practical and clear thinker, independent and original. He commands, when he chooses, a vigorous, clear English. He estimates justly his own achievements and knows as well as any other what are the just criticisms and where his gifts are likely to arrive at their greatest expansion. He works with no indefinite aim, and with an equipment of talent and industry that have already won him a foremost rank among American musicians, the years are sure to bring him many honors and a high place on the scroll of American Art.

A NEW FLUTE.

Flute players who have used the old conical-bore German flutes have not been slow to realize that while there has been a great gain in the improved fingering of modern tubular flutes, and especially the Boehm, this gain has been offset by a no less manifest loss in richness of tone quality. This loss is so serious that the old flutes have been retained for the sake of the pure "flute-tone," in the orchestras of Germany, tho the superiority and advantage of the Boehm system is everywhere conceded.

The possibility of producing an instrument which should link the tone of the conical-bore with the equal-sized holes and open keyed Boehm system has never been realized until very recently. Mr. J. B. Claus, while abroad last year, conceived the idea of adjusting the Boehm system to the Meyer flute—an instrument which takes the highest rank as a representative of the old type. The services of an expert instrument maker of London were secured, and the experiment was made. The result has more than met the highest anticipations cherished, and will mark an era in the history of this delightful instrument. Any one desiring to make inquiries regarding the matter can address Mr. Claus, in care of the HERALD.

MUSICAL PRODIGES.

They appear this century in rapid succession. We had scarcely emerged from the radiance of the Hoffman comet before Hegner dawned upon the musical firmament, and now another is reported upon the Eastern horizon, a Polish boy pianist—Raoul Koczalski—five years of age, who figures as an interpreter of Mendelssohn, Chopin and Rubinstein! All of which recalls, what has been said of another precocious youth—"Cherubini, who died in 1842, at the venerable age of eighty-two, and who was a good pianist and an intelligent accompanist at nine years of age, received his first instruction in pianoforte and violin playing from his father, Bartolomeo, an accomplished musician and director of the orchestra at the Pergola Theatre in France, in which city the future director of the Paris Conservatory was born. The precocity of the young Luigi is illustrated by the following anecdote: One evening at the Pergola a first violin player was taken suddenly ill, and no substitute could be found. Luigi, then in his tenth year, was asked to take his place, and acquitted himself in a manner that excited the greatest admiration. Three years later his mass for four voices and orchestra was heard for the first time."

White in the pure ideal's purest glow,
Beside primeval founts of harmony,
That fane, Oh! Palestrina, built by thee
Stands far remote from stormy floods below;
Transparent waves of clearest euphony
In benediction through its cloisters flow;
About its firm foundations come and go
Soft echoes of seraphin ecstasy;
Come, enter wounded spirit, weary heart!
Here all is peace ineffable, benign;
Here bloom the mystic lillies that impart
Celestial balm to bleeding souls like thine;
Here springs the source of uncorrupted art;
Here Faith's unblemished rays forever shine.

—*Mmc. Raymond Ritter.*

"Theology and music unite and move on, hand in hand, through time, and will continue eternally to illustrate, embellish, enforce, impress, and fix in the attentive mind the grand and important truths of Christianity."

MUSICAL READING COURSE.

REQUIRED READINGS FOR DECEMBER—MOZART. A BIOGRAPHICAL ROMANCE, BY HERERT RAU,* MUSICAL FORM, BY E. PAUER,† AND ALL ARTICLES IN THE HERALD MARKED WITH THE GREEK CROSS.

In the interval that elapsed between the closing of Bach's labors and the appearance of Mozart, the great transition had been achieved from polyphony to the modern forms. It was consummated by Haydn, who had received the germs of the new conception already in process of vigorous development, from the hands of Philip Emanuel Bach. With Mozart perfection of form began to be crowded with a new richness of content—a process which reached its consummation in Beethoven, in whom, later, form began to yield its sceptre to content. After him, content got a final grip on the sceptre, and form became its often and much abused slave.

The subject, in its history and bearing on musical intelligence, is of great importance; therefore the recommendation above of a book which treats of the matter in a comprehensive way.

On page 14 of our Life of Mozart our readers have encountered a page of French, which a few perhaps have found a stumbling-block. For the advantage of such as may not be familiar with the language we have ventured to give a free rendering of the paragraph in question.

"M. Mozart, Director of Music His Majesty the Prince of Salzburg, has been in this capital some months with two charming children. His daughter, eleven years old, plays the pianoforte in remarkable fashion, exhibiting a technique which it would be hard to criticise in point of accuracy and brilliancy. His son, who has just completed his seventh year, is a genuine prodigy. He combines all the gifts and the knowledge of a capelmeister. He not only executes in an astonishing manner the compositions of the most famous masters of Europe, but composes himself. He improvises by the hour, and giving to inspiration the sway of his genius, he unites the richest ideas with the profoundest knowledge of harmony. All those who know what music is have been confounded to find in the possession of a mere child that which in the most consummate master has excited their wonder. The wonderful boy stands victoriously all tests. Give him something without a bass and he will add the part without the help of a piano or violin, a thing few composers can do themselves. Give him a violin part and he will play it at once on the piano with the proper bass. He even frequently brings out the inner parts. He will accompany by ear tunes which are sung to him and actually make variations on them on the spot in manifold ways. He has so great a mastery of the keyboard that you can put a napkin over it without interfering with the precision and nerve

✠ MOZART'S DRAMATIC WORK.

"In addition to creating the conversational opera, Mozart originated the much more important romantic opera. Don Giovanni, regarded even from the modern acceptance of the term, is the grandest romantic opera that the history of music can show. It is a romantic tone-poem of the highest style. Its coloring is not confined to the fantastic, the legendary, the adventurous, or the humorous, like that of Oberon, La Dame Blanche, Le Maçon, and Undine, but embodies moments of deep tragedy. Thus, whilst in La Dame Blanche and Oberon the supernatural is introduced as the humorous feature, in Don Giovanni it assumes, in the apparition of the avenging Nemesis, the Commendatore, the earnestness and realism of awe-inspiring grandeur. The imperturbable tragic boldness of the hero is at once brought to our notice in the overture, the opening themes of which indicate in a marvellously realistic manner the pending fate of the libertine. The chromatic ascension with D-sharp in the Allegro movement against a pedal D natural is a clever portrayal of the over-bearing, daring character of the Don, worked up to a climax of defiant disdain in the immediate following fan-fare of trumpets, horns and kettle-drums.

The dissonant D-sharp against the pedal D natural, might have been intended by Mozart to signify the miscreant hero's dissension with the whole moral universe. The spirit of Don Giovanni has been clearly caught in a series of paintings by Genelli in the Renaissance style. One of the set introduces us to the blaspheming young rake lying on a gorgeous couch and raising a goblet in mocking contempt of the lightning that plays around him.

This is akin to the Finale of the first act of Don Giovanni where the infuriated mob rush towards the Don, when he exclaims, "Let the whole earth tremble, slaves only fear the lightning." From the rise of the curtain on Leporello's "No rest by day or night," to the duel, it is one continual intensification of dramatic power without its equal in operatic music. The duel scene itself is a tone-picture showing extraordinary gift. The flashing and crossing of the combatants' swords, the fatal thrust, and the groaning of the dying Commendatore are depicted with the skill of a genius.

And how admirably in keeping with this tragic scene is the dark coloring of the three basses, Don Juan, Leporello and the moribund man, and the closing ritornello for orchestra alone with its funeral wailing. To us it seems the natural precursor of the first movement of Beethoven's Sonata in C-sharp minor, commonly known as the "Moonlight." What cries of despair, given out in the orchestra, rend our hearts when the frantic daughter rushes upon the stage to find her father dead. In listening to the following grand recitative we ask ourselves in vain for its equal in the whole realm of the music-drama. The duet with Ottavia and Donna Anna's broken hearted "Where is my father?" move the hearer to tears, and he follows with eagerness her excited cry for revenge. But when should we terminate our examination of this opera of operas were we to continue our remarks in this detailed strain? We think it advisable to leave this grand romantic opera and turn at once to

* Price, postpaid, \$1.40.

† Price, postpaid, 75 Cents.

the Magic Flute. The Magic Flute is the first genuine fairy opera.

The introduction of the allegorical and symbolical into the grand opera had never been achieved by any master with the success that attended Mozart's effort. The Magic Flute ranks among the composer's greatest works. This is remarkable and significant. Its mental precursor was Don Giovanni. Similar in magnitude, the serious contents of the great romantic opera, with its accentuation of divine retribution, naturally prepared the way for the treatment of the Magic Flute. The Requiem depicting the approach of death and the judgment day, is its consistent sequel and complement; indeed, the composition of these two works was proceeded with simultaneously. Mozart received his commission to write the Requiem whilst engaged on the Magic Flute. As Don Giovanni forms the natural prelude to the Magic Flute, so these two operas mentally herald the Requiem. In each of the two first operas the terrors of death are portrayed, which culminate in the Requiem, in the most ideal poetical tone-painting of life and death, the finite and infinite, to be found in the whole realm of music.

The listener to this immortal work feels that the existence of the eternal, the beautiful and true is not an empty dream but a glorious reality. In Don Giovanni and the Requiem, the avenging Reaper is painted in all his terrible grandeur, unrelentingly claiming his own. The personality of Death as the messenger of Jehovah is a tonal conception of divine inspiration. The theme of the Magic Flute is the death of the mortal, his after glorified life and welcome into the courts above.

Mozart, like his great compeers Haydn and Beethoven, was a zealous freemason. His Emperor, Joseph II, was the protector of the order. Into the Magic Flute Mozart introduces the masonic ideal conception of the brotherhood of man. The three chords beginning the overture, given out by trombones, trumpets, horns and wood-wind instruments, symbolize the three raps by which the freemason demands entrance into the temple of wisdom. The fugue of the overture, and the mysterious music of the maled man in the second act, are further reminiscences of the secret rites of the fraternity, and seem to indicate the multitudinous doubts and thorny paths of human existence, which will be made clear only to him who shall endure to the end in the struggle for truth.

Zoroastro and his company of priests are even more directly connected with masonic ceremonies. The choruses of the priests and the music allotted to their chief are impregnated with a gentle spirit of serenity and dignity. The whole of this music is a sublime expression of human love perhaps without its equal. It is but the tonal rendering by an enthusiastic mason of the avowed object of the brotherhood—goodwill towards men. As we know from the letters of Mozart, he was a most zealous member of the fraternity. The purpose of the Magic Flute is to illustrate the triumph of the spiritual over the material. And the charm of the drawing is that the artist does not moralize us on the shortcomings, but appeals to our better instincts through the beautiful, the good and the true. The tranquil peace surrounding the moral powers of the drama exerts its soft influence almost imperceptibly over our hearts, whilst the worldly and animal element gently succumb to the godlike agencies.

The vein of humor which the tone-poet contrived to throw into his treatment of the animal realism of the drama, is an inspired effort free from all sermonizing. The dance of the Moors to Papageno's bell playing, and the entrancing flute playing of Tamino, which allures lions, tigers and monkeys

from their wilds to come and quietly stretch themselves at the feet of the Orpheus charmer, are marvellous examples of refined tone-humor.

Throughout the composition of the Magic Flute Mozart himself offers an example of the victory of inborn genius over the commonplace. The librettist of the drama was one Schikaneder, whose sole desire was that Mozart's muse should supply just that popular music which would fill his coffers. To please the masses, to pander to the untutored taste of a light-hearted Vienna public was all he wished. But the great master's pure ideality was stronger than the common instincts of the verse-writer, and the tone-poem flowed forth with all its unmistakable signs of inspired genius."

It has been our intention to offer the Course Readers, practical suggestions concerning the works of the masters as they come before our view. So far all the subjects of our study may be had, in those works which are the most accessible exponents of their genius, in the cheap editions of Peters, Litolf, Breikopt & Härtel, etc.

To recur to Bach. The Well-tempered Clavichord may be had in a number of different editions published by these houses. Peters prints a reproduction of the work in its original form. Of the other editions, perhaps that of Czerney is as useful as any, in its phrasing and fingering. The Suites may also be obtained in the same inexpensive form. Of the other pianoforte works, a very good collection edited by Conrad Kühner may be found in the Litolf edition. No good organist is unaware that the great organ works of Bach as a matter of course are furnished by these great houses. Peters also publishes a pianoforte score of the Matthew Passion with German words.

Mozart's works, including his chamber music and symphonies, are included, as well, in the cheap editions. The young musician cannot afford to be without at least his piano sonatas. He ought not to miss having some of his full scores as well as those of Haydn's.

Rau's book is quite a famous one and has often been an avenue through which young lovers of music have been enticed into a love for the biographies of musicians. Having just read a sober and critical life, we are sure the romance offered for this month will be truly attractive and not misleading in its free treatment of fact.

NOTICE TO REGISTERED READERS.

A written statement from *Registered Readers* that they have faithfully done all the required work will be accepted as entitling to a certificate. Candidates for *honorable mention* will be expected to submit papers upon the following topics for the year 1889:

1. Sketch briefly the life of each composer.
2. Mention and comment upon their chief works.
3. Indicate the influence of each upon art.
4. Characterize each as a man.
5. Contrast Bach and Handel.
6. Contrast Haydn and Mozart.
7. Trace, if you can, the influence of them all upon Mendelssohn.

REVIEW QUESTIONS FOR THE LAST HALF YEAR.

BACH.

1. What of his birth and death?
2. What significant stories are related of his boyhood?
3. Characterize the man.
4. Give some general account of his life.
5. Name and comment upon (a) his Organ works, (b) his Pianoforte works, (c) his Choral works.
6. What of his industry and the sum of his achievements?
7. What of him as a performer?
8. What of his conceded influence upon the music and upon the composers since his day?

MOZART.

1. Give the general circumstances of his birth and death.
2. Give some account of his boyhood, his tours, playing and efforts at composition.
3. What of his visit to Paris?
4. When did he settle in Vienna? What was the general manner of his life there?
5. What is the story of the Requiem?
6. Give some account and estimate of his works.
7. What was the character of Mozart as child, youth and man?
8. What and how great is the debt owed him by the art of music?

People are mistaken if they think that I had no difficulty in mastering my art! No one has taken more trouble with studying composition than I. There is scarcely a single celebrated composer whom I did not study earnestly and repeatedly.—*Mozart.*

QUESTIONS AND ANSWERS.

All musical publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.

Letters must be accompanied by the full address of correspondents, if answers are desired.

D. D.—1. Will you kindly tell me which of Chopin's *etudes* are considered the easiest and which is the best edition?

Ans.—Probably Nos. 5 and 7 of his Op. 10 would be regarded the easiest. The Klindworth edition is much used; but his ambiguous use of the *demis-staccato* (dots) to denote only accent, when the study is marked *legato*, as in the very first study of Op. 10, renders this edition quite objectionable. Perhaps for some reasons you might prefer the Vienna Conservatory edition.

2. How can one prevent the unpleasant tinkle of fingernails upon the keys?

Ans.—Cut the nails as short as need be and do not curve the fingers so much, never enough to let the nails hit the keys.


E. M. N.—I have been interested in *Music Study in Germany* and wish to ask who is Miss Amy Fay, the author of this book?

Ans.—We believe Miss Fay is now teaching music in Chicago. Her pleasantly written book tells of her former experiences in Germany.

C. A. F.—What is the name of the very gruff instrument in the orchestra?

Ans.—You probably refer to the bassoon.

E. D.—1. Please tell me what is meant by the sign ♦♦ when standing over a note? I have found it only in J. C. Eschmann's studies.

Ans.—It is a less usual form of the mordent  and means the same. It is much used in lithograph editions.

2. Is it permissible to make quite noticeable retards in Beethoven's Sonatas (where they are not so marked) at the will of the performer?

Ans.—Yes, provided the player be a person of both taste and judgment. The composer indicates only a small part of the expression he wishes in the piece, and were the performer to limit himself to the printed signs, the whole would be mechanical and almost unmusical. But one should never take real liberties with the expression of the greater works in any way that could possibly contradict the composer's intentions. In smaller pieces, such as impromptus, waltzes, nocturnes, etc., greater latitude is allowed to individual tastes. Two prominent pianists seem to represent the opposite extremes in this—Von Bülow invariably giving the same rendering to the same piece, while Rubinstein is said never to play any one piece twice alike. While the latter practice shows greater versatility and spontaneity, it is safe and allowable only for a great artist.

3. Do you think one can profitably study any work on Harmony without a teacher?

Ans.—Not as a general rule. Certain fundamental facts can be learned by reading; but the practical working out of problems in Harmony, however simple they may be, is almost never successful except under competent supervision and instruction.

L. P. N.—Can you suggest any new Christmas service for Sabbath schools?

Ans.—*Gospel Tidings* by J. and W. J. Baltzell, published by W. J. Shuey, Dayton, Ohio, will prove varied and interesting, with much above the average Sabbath-school music and yet such as the ordinary school can easily learn.

P. D.—You have several times alluded to the electro-clavier. Please tell me what it is and what is its special use?

Ans.—The electro-clavier is a very ingenious invention by Mr. F. W. Hale, the well-known head of the Tuning School at the New England Conservatory. It is designed to be attached to any pianoforte and can then, by a very simple device, be used either in connection with regular pianoforte practice, or by itself only. Its various adjustments cause a bell to ring if in *legato* practice any two consecutive keys are not played connectedly, or if any two are held at once. It also rings if the two hands do not play exactly simultaneously where they should do so. The electro-clavier can be made to indicate any one of these common faults, or any two of them, or all three at once. The keyboard of the pianoforte is used, under all circumstances (not a separate keyboard) and a small hand-wheel makes the action lighter or stiffer, as one may wish. Its advantages are three-fold. First, it is unerring in announcing either of the above named faults, when even a teacher might fail to observe them. Second, it is practically a teacher at home with the pupil not allowing him to contract a bad habit during three days' practice to be corrected, if at all, only when another lesson is taken. Third, it allows both technical and musical practice to be carried on, on the same keyboard that the pupil uses for playing, and this is an advantage

that will be appreciated by every teacher who has observed how small a thing is sufficient to embarrass a pupil. We are informed that the electro-clavier will be ready for delivery about the first of January. We should add that its active connection with the keyboard can be broken at any moment, leaving the pianoforte practically the same as before this attachment was made. Altogether it seems to us superior to any other device for a similar purpose.

HERMIONE.—1. How far do you consider one must be advanced to be a professional piano player?

Ans.—The term is too indefinite to admit of any fixed standard of proficiency, except that such a person should be able to play concert pieces in public at least acceptably, if not really artistically.

2. Are the New England Conservatory graduates required to play everything from memory? If so, how am I to improve my memory which will only take up odd movements but has to give up others? Would you advise me to try to memorize some of Bach's Fugues, which I am now studying, or to give it up entirely?

Ans.—Conservatory graduates are not *required* to memorize anything but technical exercises; but they are urged to see how well they can commit other things to memory. It has long been our conviction that any one who can learn to play or sing well can learn to memorize music. Do not, however, begin on anything by Bach; take first the very easiest, most melodious piece you have, something you played a year or two ago. A waltz, or march, or any little melody, is best for a first attempt. By degrees you can go on to more advanced pieces, but make this work strictly progressive. A knowledge of Harmony sufficient to enable you to name keys and chords readily will be of the greatest help, as by tracing the modulations you can easily follow the plan of the composition and thus have something definite to memorize rather than an unmeaning page of notes.

3. Of what value do you consider Goria's Fantaisie, Op. 22? I played it to some one who said that "life was too short to waste one's time on such pieces."

Ans.—This remark was practically true. Music should mean something more than pleasing sounds and brilliant execution. Now and then, to be sure, there is a pupil who can not (?) work on standard music and to whom this drawing-room music is interesting enough to induce good practice. And occasionally one has a pupil almost over-conscientious, who watches his own work far too anxiously to admit of any real freedom of rendering; and for such an one, a single fantasia that is "only this and nothing more" is just the piece to unshackle both head and hands. But these are exceptional cases, and equally brilliant pieces of a better character usually accomplish better results.

4. Please name some studies for a boy of fourteen who has completed the first part of the *New England Conservatory Method*.

Ans.—He can either go on to Part 2, or he can take Loeschhorn, Op. 66, Bk. 1, and Heller, Op. 47, Bk. 1.

E. M. D.—A person tells me there must always be eight measures before a double-bar can be written. I have counted the measures in various compositions and find that they vary widely. In one movement of the *Sonata Pathétique* there are seventy-three measures before the double bar, and No. 8 in Bach's *Three Voiced Inventions* has twenty-three. What style of music requires divisions of eight bars, or some multiple of eight?

Ans.—The double-bar may serve either of three purposes: it may mark the place for a repeat, or it may mark the end of a theme (not much used for this), or it may be used at the final close. Music of a simple, unstudied character usually appears in periods of eight measures—the waltz often in periods of sixteen—but these are not necessarily separated by double-bars. As one examines more classic works, those that are the product of more intellectual study, periods of irregular lengths become more frequent, until in the Fugue it is often quite difficult to mark the terminations of some periods. In vocal music, to which your letter alludes, the melodic divisions depend very much upon the words and are correspondingly variable.

M. C.—What is the use of having bass and treble notes occupy different positions on the staff? For instance, why not have second space (small octave) bass C on the third space instead? Or why not have the small F (bass) on the fifth line rather than the fourth, to correspond with treble F? Would not such an arrangement have been less confusing and taxing to children's minds and memories?

Ans.—We think not: this very fact that these different C's are on different degrees of the staff would seem to aid the young pupil in distinguishing each from the other. The trouble, if any, probably arises from the too common error of allowing beginners to practise for some time using the G clef only, and not till later explaining and using the F clef; whereas, if the two are taught in perhaps consecutive lessons, if not in one, and then both combined into *one system*, the young pupil experiences little or no trouble in consequence. Writing simple exercises on the notation of notes in each clef is the easiest and quickest way of learning them.

R. A. S.—Could you not play the 'cello part as though written with the tenor clef, when it has the G clef, or should it be played as it is written? For example, in portions of Schubert's *Trio*, Op. 99, if played as written, the 'cello part would be exactly in unison with the violin.

Ans.—As a general rule that has a few exceptions in modern editions of 'cello music, passages written with the G clef should be played one octave lower than written, except where the G clef follows the C (tenor) clef, in which cases it should usually be played as written. Solos using the G clef at the beginning are usually played one octave lower than written.

M. F. A.—1. Will not Holmes' *Life of Mozart* answer instead of that by Dr. Gehring required in the Reading Course?

Ans.—Yes, it will be accepted.

2. Suppose a pupil of thirteen, of good intelligence, near the end of Lebert and Stark's *Piano School*, Part 2. How much ought she to practise daily, on one lesson a week? How much on two? And *about* how often in each case should she take a piece?

Ans.—It is not desirable for so young a pupil to practise, at the most, more than two hours a day and then with a long period of rest between them; for we assume she is still at school and she certainly needs some time for fresh air and for *entire freedom from work*. This freedom is necessary no more for her health than for her best progress in all her studies. Possibly an hour and a half—two practice-periods of three quarters of an hour each—might be better than two hours; and the time of study may be the same, whatever number of lessons she may take in a week. And as to pieces, at her stage of advancement might she not well alternate with studies and pieces? This course is usually both interesting and rapidly progressive.

With young pupils, pieces should be used involving rather simpler execution than their technical studies, that the mind may not be engaged with the mere playing of correct notes but may be free to devote itself to the expression. And, if possible, use pieces that mean something, that have, at least, some prominent characteristic, such as grace, or elasticity, or vigor, and teach the young player to recognize that characteristic and *to bring it out*. This is perhaps one of the simplest and surest means of doing away with the justly dreaded mechanical playing.

3. Is there a good collection of sacred songs?

Ans.—We believe such a book is issued by the London publisher, Boosey.

4. Which is the best history of music, Cassell's, or whose?

Ans.—Probably Cassell's is the fullest. Bonavia Hunt's is concise and inexpensive.

5. Which is likely to be recommended in the Reading Course?

Ans.—Possibly Fillmore's; but if you have access to Cassell's (it is quite expensive) that will doubtless include most of the important matter.

S.—One of my former pupils recently studied a year with a teacher of wide reputation, and on her return I asked her about her course with him and was surprised when she told me he did not give her any technical work except such as is found in studies. He told her to practise technique one hour a day, but he did not hear a bit of it, and gave her no instruction in technique. Is this customary among really good teachers?

Ans.—It certainly should not be; yet such omissions are far too common. Some teachers seem never to learn that *technical work must be played to the teacher* if the pupil is to derive much real benefit from it. Failing to realize its indispensable importance, comparatively young players rarely practise it faithfully unless they know it will be required at every lesson. Then, too, as technique is the very foundation of all musical performances, not a single error in this should be allowed to pass uncorrected; and how is this possible unless it is played to the teacher? Dry and irksome it undoubtedly is, viewed by itself alone, to both teacher and pupil; but when regarded as a necessary preliminary to anything like good execution, it may be made really interesting. Surely the student can scarcely be expected to take interest in exercises that the teacher so plainly ignores. Some regular daily practice of technique should be kept up *as long as one plays*.

Other replies next month.

S. A. E.

The following from one of our cotemporaries meets with our hearty endorsement:

"It is unfortunate that so many young women in America begin the study of music with the avowed intention of becoming prime donne. Ambition in art is a good thing, but as the bard has pointed out, it is likely to 'o'erleap itself and fall on t'other side.' Fame is a coy damsel who yields the least willingly to those who publicly woo her. In his lovely sonnet on 'Fame,' Keats advises aspirants to desert her; 'then, if she likes it, she will follow you.' By this we do not mean that there is too much study of music in America; far from it—there is not enough; there cannot be too much for the people's mental welfare and artistic enjoyment; but the girl who deliberately sets out with the advertised intent of becoming a great singer is very likely to reap nothing but bitter disappointment. One in a thousand draws the capital prize, she is heard of and her example tempts a thousand more who may all draw blanks. It is well, no doubt, to aim high, but it is ill to set one's heart upon a purpose that is beyond the reach of any but those who are exceptionally gifted by nature. Better than aiming high is the determination to study from pure love of music, with forgetfulness of self and no thought of setting the world on fire. The greatest singers have not been those who have begun with the announcement that they would be prime donne."

The three delightful Christmas Carols, by Chas. P. Scott, which appear in this number, are issued together in neat form, and may be secured by addressing The Herald. Price, 5 cents per copy. \$3.00 per hundred.

CHURCH MUSIC.

"Good music in our churches is not simply an attraction; it may be made a power in the work of the church, and should receive as careful attention as any other department. Revive the singing in our churches, and you revive the whole work of the church.

"If for any reason a rudimental class cannot be taught in a church, it may be possible to drill the congregation and improve their singing in that way. This can be done more easily on the Sabbath. It would be well to shorten the Sabbath evening service perhaps once a month, or oftener if necessary, and take half an hour for drilling the congregation on a number of the standard tunes; call it a song service if you like, but nevertheless it would be a drill, altogether in place and very beneficial to the church singing.

"Ten minutes might be taken each Sabbath from the Sabbath-school hour, and in this way give the younger people of the church a drill in the old tunes, as well as the lighter music used in the school. They would enjoy the church service more if they could join in the singing, and thereby take part in the exercises."

A poor application of tunes to hymns frequently mars our singing; a great many of our hymn-books are at fault in this direction, setting bright and spiritual hymns to slow and funeral tunes. A thoughtful chorister will overcome this by selecting another tune. It will lead to less confusion for him not to announce the change; simply have the organist play it, and if it is familiar, as it should be, a majority of the congregation will sing it without having the music before them. To improve our congregational singing, then, it should be seen to that the work of the choir is not regarded as the chief part of the song service, but to make the congregation feel that the success of the church music depends on them."—*Ex.*

THE MUTILATION OF HYMNS.

Under the above heading an exchange aptly says: "We object to the omission of verses for the important reason that a hymn is a unity not a heap.* Each verse is a link in a chain, if one link be taken out the continuity is destroyed. Hymns usually follow out a particular line of thought, but if one verse be omitted the thread is dropped, and the hymn consequently loses in value.

"What would a piece of music be with twenty bars left out? To be understood and appreciated, a hymn must be studied as a whole. To curtail it spoils it, and often produces queer results. For instance, it is reported that a minister once gave out, after a lengthy sermon, Heber's hymn, 'Brightest and best of the sons of the morning,' and said, 'We will sing the first and last verses only,' not observing that these verses are the same, word for word! Other instances, equally absurd, might also be mentioned.

"It will be understood we refer to hymns generally. There

* It should be so but unfortunately very many of the best known and otherwise excellent hymns are wholly wanting in unity of thought.—ED. HERALD.

are some that may be shortened without seriously impairing their worth. Some of those, written many years ago, have certainly been improved by having weak and occasionally objectionable verses expunged before printing in modern hymnals. But except under special circumstances, to take only a portion of a hymn is an injustice to the writer, and should, therefore, be avoided.

"It is worthy of note that rarely, if ever, is the singing cut down in the Church of England; whatever length the hymn may be, it is sung."

PRAISE—THE HIGHEST FORM OF DEVOTION.

Dr. Allon, who is an authority on the worship of praise, says: "Praise is the very highest mood and exercise of the religious soul; it is the expression towards God of the holiest emotions of which we are capable—reverence, obligation, gratitude, love, adoration; and whenever these emotions are uplifted to God in admiration and homage, there is the worship of praise."

As contrasted with the worship of prayer, the worship of praise is manifestly transcendent. Prayer is the pleading of our human destitution and helplessness: praise is the extolling of Divine excellence and sufficiency. Prayer supplicates the good God may have to bestow: praise is the adoration of the good there is in God Himself. When we pray we are urged by necessities, fears and sorrows; it is the cry of our troubled helplessness, often of our pain or our terror. We are impelled by feelings of unworthiness, memories of sin, yearnings for forgiveness and renewal. Praise brings, not a cry, but a song; it does not ask, it gives; it lifts, not its hand, but its heart; it is the voice of our love, not of our woe: of blessing rather than beseeching. Praise comes before God not clothed in sackcloth but with its singing robes about it; not wailing litanies, but shouting hosannas. Prayer expresses only our lower religious moods of necessity and sorrow; praise expresses our higher religious moods of satisfaction and joy. Prayer asks God to come to us; praise makes an effort to go up to God. The instinct of praise in the religious heart is greater than that of prayer. The birthplace and home of prayer is on the earth, and is occasioned by our present sinful necessity; the birthplace and home of praise is in heaven, and is the essence of all religious life and joy. The worship of praise, therefore, is the supreme act of intercourse between God and His creature man.

THE BEST HYMNS.

The list of the best fifty hymns, written by Americans, decided by four hundred and two competitors for a prize offered by the *New York Observer*, presents the following order:

1. "My Faith looks up to Thee," by Ray Palmer.
2. "One sweetly solemn thought," by Phoebe Carey.
3. "My Country 'tis of thee," by S. F. Smith.
4. "Stand up, stand up for Jesus," by G. Duffield.
5. "Softly now the light of day," by G. W. Doane.
17. "O Love Divine that stooped to share," by Oliver Wendell Holmes.
31. "Safe in the arms of Jesus," by F. J. Crosby.

The list closes with Whittier's "We may not climb the Heavenly steep."

ORCHESTRAL ACCOMPANIMENTS.

"In England, the anthem, as it existed even before the Restoration, was accompanied not only by the organ but by such stringed instruments as were then in vogue. These played in unison with the voices during the choruses, sometimes performed a short symphony or interlude, and (according to the late Dr. Rimbault) were often the only accompaniment to such 'verses' or solo-parts as the pre-Restoration anthem contained, 'the organ being used only in the full parts.'

"After the accession of Charles II., the lack of treble choristers caused the introduction into cathedral choirs of an instrument known as the cornet. This was a kind of bow-shaped flute, which, on account of its close resemblance to the human voice, was used to strengthen the treble parts by playing in unison with them. A writer of that period laments the introduction of violins into the church music, because, says he, 'we no more hear the cornet which gave life to the organ; that instrument quite left off in which the English were so skillful.' In fact, frequent allusions to the performance of church music to the accompaniment of organ and strings may be found in the diaries of Pepys and Evelyn, to the latter of whom we are indebted for the quotation above given.

"A landmark in the history of English church music was the composition of Henry Purcell's *Te Deum* and *Jubilate* in D. This service is supposed to be the first English service containing orchestral accompaniments. It was scored for organ, strings, and four trumpets. Purcell also composed about a score of anthems with accompaniments for orchestra. Not long after these came Handel's Chandos anthems, instrumented for organ, strings, flutes, oboes, bassoons and trumpets. Finally the whole modern full orchestra was employed by Thomas Attwood in his coronation anthems, 'I was glad,' and 'O Lord, grant the king a long life,' composed respectively for the coronations of George IV. and William IV."—*Ex.*

Music is the harmonious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is destined one day to sound.—*Mazzini.*

JUST DO YOUR BEST.

The signs is bad when folks commence
A-findin' fault with Providence.
And balkin' 'cause the earth don't shake
At ev'ry prancin' step they take.
No man is great till he can see
How less than little he would be
Ef stripped to self, and stark and bare
He hung his sign out anywhere.

My doctern is to lay aside
Contentions, and be satisfied;
Jest do your best, and praise er blame
That follers that counts jest the same.
I've allus noticed great success
Is mixed with troubles, more or less.
And it's the man who does the best
That gits more kicks than all the rest.

—*James Whitcomb Riley.*

"God is its author, and not man, he laid
The keynote of all harmonies, he planned
All perfect combinations, and he made
Us so that we could hear and understand."

MUSICAL MENTION.

NOTES.

Grieg's new Cantata, "Olaf Trygvesson," will be produced by the "Concert-Union" of Copenhagen.

Van Dyck the Parsifal of two Bayreuth seasons in studying the part of "Loge" for the intended performance of "Rheingold" at Vienna.

Gomès' new opera, "Lo Schiavo" (The Slave), was produced for the first time on the 29th ult., at Rio Janiero, and created immense enthusiasm.

The Society of Friends of Music at Vienna announce for the first time Handel's "Joshua" on Nov. 11, and Mendelssohn's 115th Psalm on Feb. 2.

The ladies of Munich desire to erect a statue to Richard Wagner in that town, and they hope to obtain the necessary funds by an appeal to the ladies of Germany.

Since the retirement of Sweden's Christine Nilsson, Norway has produced a singer of the same name, who is said to possess a soprano resembling Pauline Lucca.

Antonin Dvorák is said to have nearly completed the score of his new grand opera, entitled "Dimitri," which will most likely be first produced at the National Theatre of Prague.

We read in *Le Guide Musical* that M. Gounod intends in December next, to conduct a series of concerts of his own compositions both at St. Petersburg and Moscow.

Nessler's latest opera, "The Rose of Strasburg," will soon be brought out at the Court Theatre in Munich, when Miss Lili Dressler, who sang in the Bayreuth performances, will take the heroine's part.

The new sonata for piano and violin by Brahms' (op. 103 in D minor dedicated to Hans von Bülow) was played for the first time in Berlin on October 15, where Joseph Joachim was heard in the violin part.

The pet of Cologne, the tenor Götze, has reappeared after a long absence due to illness. His voice is said to be in excellent condition; but to keep it so it will be used, for a while, but five or six times a month.

After a somewhat prolonged interval of retirement from public life, Madame Marie Krebs, the well-known sympathetic pianist, is announced to re-appear at one of the Gewandhaus Concerts at Leipzig this month.

Otto Lessmann, musician and critic of the "Allgemeine Musik-Zeitung" has been in attendance at the Leeds (England) Festival, and does not hesitate to praise the performances and the new works of English origin.

The first novelty of the coming season at the Vienna Court Opera was an Italian opera, "Il Vassallo di Sziget," by Smareglia. This is to be followed by Berlioz's "Breatrice et Benedict" and Liszt's "Legend of St. Elizabeth."

Mozart is to have his Bayreuth. A series of representations of "Le Nozze" are to be organized in Salzburg on the grandest scale, supported by the most eminent German vocalists, and under the conductorship of Hans Richter.

Angelo Neumann's traveling Richard Wagner Theatre will give performances in Spain and Portugal in February next. The "Nibelungen Ring" will then be given in Madrid, Barcelona and Lisbon under Dr. Muck's direction.

An American musician has been one of the successes of the present London concert season—Anna Teresa Berger, who plays the cornet. She was recently presented with a gold medal on the stage of the Covent Garden Theatre by a number of American admirers.

Amelie Rive-Chanler has a passion for the violin. She has no regular hours for practice, but often jumps up in bed in the middle of the night, seizes the violin, always at the head of the bed, and fiddles away with spirit and harmony.

Sir Arthur Sullivan is soon to begin work on a *serious opera*! He will certainly feel away from home for a time, but if his opera proves as singable and effective as many of his church tunes the world will be the richer for this new venture.

Benjamin Godard, the great French composer, has just finished the orchestration of his opera, "Dante," which is to be brought out during the present season at the Paris Opera Comique. He has also written a new "sacred legend," entitled "St. Genevieve," for soli, chorus, and orchestra.—*Ex.*

Mr. Richard Strauss, court capellmeister at Weimar, has completed a symphonic poem, "Don Juan," inspired not by Byron as might be supposed, but by a poem of Lenau. This recalls the origin of Beethoven's "Coriolan" overture, which was suggested not by Shakespeare's play, but by a piece of V. Collin.

It seems that the Austrian press is not at all pleased that an honor—the decoration of the Cross of Knight of the Order of Leopold—which has hitherto been reserved for generals, should be conferred upon a "simple composer" like Brahms! We wonder who of all the bloody heroes has marshalled a mightier host than has Beethoven?

The famous Hellmesberger Quartett of Vienna will celebrate this month both the 40th anniversary of its existence and its 300th concert. This society has had the honour of being the first to make known to the world many of Brahms' quartets and other pieces of chamber music, as well as many of those of less distinguished composers.

At the Hague as well as at Amsterdam two works by Peter Benoit, the celebrated Flemish composer, are being rehearsed for the present season. The scores in question are "La Guerre," and "Le Rhin." It will be remembered that Peter Benoit's cantata "Lucifer," was brought out in London last summer, creating a remarkably favorable impression.

NASHVILLE, TENN.—The event of the season thus far is the concert of November 5th, by Leandro Campanari, assisted by Miss Prudie Simpson and local talent—Miss Elsie Schermmel, Miss Omaha Armstrong, and Prof. Augusto Schermmel. Signor Campanari's interpretation of Wagner, Wieniawski, Spohr and Kalliwoda, demonstrated his artistic abilities and greatly delighted an enthusiastic audience. Miss Simpson's splendid accompaniments won for her the highest praise.

It is said that Mr. David Laurie, of Glasgow, has refused \$10,000 for the famous "Alard" Stradivarius violin; but \$12,500 have now been offered on behalf of an American, and the matter is under consideration. The "Alard" formerly belonged to J. B. Vuillaume, the expert, who gave it to his son-in-law, Delphin Alard, violin professor at the Paris Conservatoire, who sold it to Mr. Laurie. It is dated 1715, and the only alteration since made is a slight lengthening of the neck.

The *Leipziger Tageblatt* gives an enthusiastic account of an Organ Recital by Mr. Clarence Eddy of Chicago, at St. Thomas Church, Leipzig. After dwelling upon the "phenomenal" technique displayed by the player, and the extraordinary ease with which he managed his pedals, the journal concludes: "The dexterity manifested by the artist in the use of the registers, without in the least degree interfering with his playing, was something quite new to us. Altogether, Mr. Eddy's performance has greatly increased our respect for our foreign competitors in the art of organ playing."

The burning of Dr. Talmage's Tabernacle resulted in the loss of one of the finest organs in this country. We quote the following interesting items regarding it from the *Musical Courier*:

"On one never-to-be-forgotten occasion, Gilmore's Band of eighty pieces played Handel's 'Hallelujah' chorus with the organ, George W. Morgan being at the keys, and a mistake occurred that will always be remembered by those who were present. Morgan played in D and the band in E-flat all through the composition. The matter was then explained and the piece repeated, Morgan transposing it a half tone higher. As may be judged, the first performance was something terrible, but when rendered the second time the effect probably excelled in grandeur any performance of that immortal composition."

"The last piece ever performed on the instrument was Gilmore's Grand March. The men who had just finished putting in the electric lights requested Mr. Henry Eyre Browne, the organist of the Tabernacle, to 'play something,' and so, in the bright radiance of the electric lights, the noble organ pealed forth its own requiem."

"The organ was built by Geo. Jardine & Son, contained four manuals and sixty stops. Some of the novelties that distinguished it were the powerful 'Song Trumpet,' the perfect 'Vox Humana,' a roll of drums, bass drum, cymbals, and a chime of bells."

It is perhaps impossible to give rules how to produce effect with music.—*Hoffmann.*

N. E. CONSERVATORY ITEMS.

October 22nd, Dr. Mayo gave his illustrated lecture upon the Mammoth Cave.

Mr. Elson placed us under renewed obligations on the evening of Nov. 5th, by an informal talk upon his summer abroad. His reminiscences of eminent French musicians were especially enjoyable and interesting.

Married, September 30th, Mr. Fredrick A. Kincaid and Miss Emma F. Bracket. Miss Bracket was connected with the book-keeping department for many years, and the best wishes of many old students and friends will follow her.

The 29th of October, the Beneficent Society held a Fair in the parlors, which were turned into a very tempting sales-ground and were the scene of much stir and pleasant incident from morning until evening. The regular meeting of the society occurred the next day at 10.30 A. M.

Pupils of last year and earlier will be glad to hear a word of Miss Pinney's recital for graduation, of its success and the cordial interest manifested in it by all who have known her. She was quite overwhelmed with gifts of all sorts. Now, and for the year, she is very pleasantly a member of a delightful home in Newton, where she plays accompaniments to vary her own study and her contribution to the enjoyment of the house.

The soirée on October 24th introduced to our Conservatory public Mr. Dunham, the new voice teacher. He has appeared in Sleeper Hall before, it is true, but in his new capacity, this appearance claimed unusual attention, and was of the nature of a début. That it was a successful one no one that was present could even question. A charming voice, used by an excellent method, supported withal by an attractive and graceful presence, secured an immediate and merited popularity.

Mr. Elson has discovered a field of much pleasant experience in entering upon the sphere of lecturer at large. His October trip to Providence and into Connecticut made it very clear that it is a mode of musical instruction much needed and highly appreciated. A course of ten lectures is now in progress at Providence; while the Farmington school for young ladies, the peer in society tone of any in the country, greeted his effort with special honors. At the present writing our lecturer is away again; this time at Montpelier, Vt. He is to visit Cincinnati and other centers in the West, early in January.

CONCERTS.

October 24, Recital by Mr. Wm. H. Dunham, assisted by Mrs. Carrie Carper Mills, Mr. Henry M. Dunham and Signor Augusto Rotoli. Program: Passacaglia, in C minor, Bach, H. M. Dunham; Recit. and Aria, "Soft Southern Breeze," organ and piano accompaniment, Barnby; "Know'st thou the land?" (Mignon) Ambrose Thomas, Mrs. Mills; Larghetto in D, Mozart, H. M. Dunham; Letzer, Wunach, Zarzycki; Il tuo Sguardo, Rotoli; Love Song, Brahms; March and Chorus from "Tannhauser," Wagner, H. M. Dunham; "O Vision Entrancing," A. Goring Thomas; Duets, Hope on, Spring Song, Spring and Love, E. Lassen, Mrs. Mills and Mr. Dunham.

October 31, Piano Recital by Mr. Edward F. Brigham (Boston University College of Music), assisted by Mr. Carl Faclten. Program: Kreisleriana, Nos. 1, 2, and 3, Schumann; Sonata, A-flat, Op. 110, Beethoven; Prelude, C major, Liszt; Nocturne, C minor, Chopin; Barcarole, A minor, Valse Caprice, E-flat major, Rubinstein; Phantasia, G minor, Op. 207, for two pianofortes (first time), Raff.

November 4, Violin Recital by Mr. Emil Mahr, assisted by Madame Dietrich-Strong. Program: Violin Concerto, in G major, Op. 26, De Beriot; Larghetto, Mozart; Elphs Dance, Schumacher; Suite for Piano, Op. 40 (Aus Holberg's Zeit), Grieg; Violin Concerto, in A minor, Op. 9, Rode.

November 7, Soirée Musicale by Mr. Carlyle Petersilea, Pianist, Mr. Willis Nowell, Violinist. Program: Sonata; Op. 77, Rheinberger; Sonata, Op. 47, Beethoven.

November 13, Organ Recital by Pupils of Mr. H. M. Dunham. Program: Offertoire on a Theme by Beethoven, Batiste, Mr. Walter E. Frail; Larghetto, from Symphony in D, arranged for organ by Best, Beethoven, Miss Annie M. Waterman; Fugue in E-flat (St. Ann's), Bach, Miss Fannie L. Story; Berceuse, from the Pianoforte Duets, arranged for organ by H. M. Dunham, Rubinstein, Mr. Guy Parker Williamson; Andante with Variations, Op. 34, arranged by Best, Spohr, Mr. E. L. Gardner; War March of the Priests, arranged by Best, Mendelssohn, Miss Agnes Whitten.

November 20, "Kinder" Symphony Orchestra, Miss Rose B. Cowan Conductor, Season 1889-90, 30th Concert, benefit Hyperion Literary Society. Program: Weinachts-Symphonie, Andante sostenuto, Allegretto, Adagio, Allegro vivace, Presto, F. X. Chwatal; Eine Heitere Schlitten partie, Op. 193, F. X. Chwatal. At close of concert Mrs. Jarley exhibited her renowned Wax-works. Orchestra: Miss Call, Cymbals; Miss Ent, Drum; Miss Van Horn, Rattle; Miss Star, Schlitten; Miss Davie, Schellenbaum; Miss Van Stone, Triangle; Miss Hardy, Tambourine; Miss Shreeve, Nachtigall; Miss Field, Mettallophone; Miss Nelson, Castagnets; Miss Mitchell, 1st Kazoo and Kukuk; Miss Hyde, 2nd Kazoo and Wachtel; Miss Brooks, Mirilton; Miss Magee, Trumpet; Pianists, Misses Brice and Hamsher.

November 14, Soirée Musicale, given by Signor Augusto Rotoli, assisted by Mrs. T. P. Lovell, Madame Dietrich-Strong, Mr. Carl Faclten, and Mr. Henry M. Dunham. Program: Schiller Festival March, arranged for organ by Best, Meyerbeer, Mr. Dunham; Recit. and Aria, "If with all your hearts," Mendelssohn; Our King, Sacred Song, Piano and organ accompaniment, Rotoli; Scherzo and Rondo Presto, from Op. 24, Weber, Mr. Faclten; Marguerite, The Roses, Schubert, Mrs. Lovell; Concert Aria, Per pietà, (first time), Mozart; Hungarian Rhapsodie, No. 12, C-sharp minor, Liszt, Mr. Faclten; Ah! Forse lui, Cavatina from "Traviata," Verdi, Mrs. Lovell; Jerusalem, from "Gallia," by request, Piano and organ accompaniment, Gounod.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, Franklin Square, Boston, Mass.

Henry U. Goodwin, '89, is in Berlin.

Miss Maud A. Davis, '87, is now the wife of Dr. Miles B. Cook.

Miss May Palmer, '89, is busy teaching at her home, Westchester, Penn.

Mr. Briggs Bradshaw a former Conservatory student is located at 135 W. Newton St., Boston.

Mr. Joseph P. Moody is now a member of the firm of A. C. Chase, Son & Co., 111 So. Salma St., Syracuse, N. Y.

Married—October 31, 1889, at Trinity Church, Boston, Miss Josephine Turner and Mr. John N. Derby, of New York.

Married—November 6, 1889, in Boston, at the home of the bride, Miss Katharine Wingate, student at the N. E. C., '85-6, and Mr. Benjamin P. Hale, of West Boford, Mass.

Miss Martha Sewall Curtis, '83, School of Elocution, has been engaged as lecturer and organizer, by the Massachusetts Women Suffrage Association, and her time is taken in this work.

Married—November 7, 1889, at the home of the bride, Des Moines, Iowa. Miss Fay M. Atkins student at the N. E. C. '84-5, and Mr. James B. Weaver, Jr., of Des Moines. Mr. and Mrs. Weaver will reside in Des Moines.

Miss Carrie W. Eggleston is meeting with success in the Macon (Mo.) Conservatory of Music, which she established this autumn. Seventy-one pupils were registered the first of last month. Weekly pupils' recitals are given.

The *Argus*, in a notice of a concert given under the auspices of Brookfield College, says, "Miss Eggleston is an able and cultured artist, both as vocalist and pianist and created many new admirers in the audience last night."

Complimentary newspaper notices of the Western Conservatory of Music, Emporia, Kansas, have been received. Mrs. S. P. Chase, formerly of the N. E. C., is the director. Frequent recitals are given and much interest is manifested.

From Miss Helen E. Brown, '89, an interesting letter has been received. Miss Brown is teaching piano and harmony in the South-west Virginia Institute, at Glade Springs, Va., and is much pleased with her work and location. Miss Fannie F. Miller is associated with Miss Brown.

The Peoria *Daily Transcript*, says of a recent concert, "Miss Genevieve Clark who has recently come to Peoria made her debut and was cordially received and heartily applauded. She has a very sweet, clear and powerful voice, highly cultivated, and sings with the utmost ease and with a great deal of feeling."

Miss Ada Hollingsworth, '88, recently appeared in "Grioflé Griofa," at her home Shreveport, La. The local paper heads its notice "Shreveport's Favorite," and says, "She has a naturally fine and highly cultivated voice and filled her role admirably." Miss Hollingsworth has also made a great success at a concert in Fort Worth.

The very successful debut of Miss Helen O'Reilly, '86, in Italian Opera at Portogruaro is announced. Both her dramatic power and the beautiful sympathetic qualities of her voice are commented upon in the most complimentary way. Her many old friends at the N. E. C. rejoice over this merited success.

Mr. A. A. Hadley, '88, is having a busy year at the Judson Female Institute, Marion, Ala. Our readers will recollect that this institution was destroyed by fire last year. It has been rebuilt and Mr. Hadley is now rejoicing in the prospect of soon having a fine three manual organ. Some one has given four thousand dollars for this purpose.

The Opening concert of the Illinois College of Music, Jacksonville, Ill., Mr. Wallace Day, '83, director, was given last month. "Prof. Day maintained the high reputation which he holds and played with the expression of a master. Miss Adelaide Colburn, '88, has a voice that is under perfect control. Her vocal method is good and her enunciation the very best. Her selections met with an enthusiastic reception."—*Jacksonville Daily*.

"We consider that the author of the words of a song has quite as much right to be advertised on programs as the composer of the music. If the author's words are badly written, all the more reason for making him known as an incompetent pretender. If his words are good, he should have the credit of them. There is too much tendency on the part of composers and publishers to ignore the writers of words for music. The writer of a good poem for a musical setting achieves quite as much as the inventor of a popular melody; more indeed, for the words often inspire the music. If greater credit and better payment were given to the authors of words for songs, the grade of literary merit in this sort of work would be heightened, and poets of reputation would be glad to write stanzas for music."—*The Indicator*.

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REVIEW OF RECENT CONCERTS.

IN BOSTON.

The season has begun with much activity during the past month, and concerts of all kinds have become plentiful. Of course the Boston Symphony concerts have been the most classical, in fact, Mr. Nikisch has kept to the standard German works with a steadiness that seems to indicate that he intends to follow in the footsteps of Mr. Gericke in this particular. But he has also shown himself heedful of the claims of the American composer as is evidenced by the performance of two native compositions, the work of Mr. Arthur Bird, a former resident of Cambridge, Mass., but now residing in Berlin. These two numbers were a "Scene Orientale" and an "Intermezzo and Trio." The first was the finer work of the two and has just the right amount of weirdness and rhythmic effect. Beethoven and Mozart have led the world to believe that all Eastern music is clatter and bang, whereas almost the reverse is true, except in China. The Orientals use constant rhythmic effects, but do not mark them very strongly. Mr. Bird evidently understood this fact and used the percussion sparingly save in one rather startling crash of cymbals. The Intermezzo was formed on the plan of Brahms' Intermezzi, which have the shape of the Beethoven Scherzo save in the fact that after the Trio only a short Coda is used, instead of a full repeat of the Scherzo. The work was also musicianly and interesting, although not so original as the Oriental number. The Symphonic triumphs of the season thus far have been Mendelssohn's Italian Symphony and Beethoven's Seventh. Mr. Nikisch goes on as he begun, conducting without score, and proving himself a mnemonical wonder. Regarding the soloists, all three have been successful. Mr. Hekking on the 'Cello, Mr. Fischer as a vocalist, and Professor Baermann on piano, the last named performing Beethoven's Emperor Concerto. Yet as regards Mr. Hekking one must add, that great artist as he is he does not quite achieve the brilliancy and effect of his predecessor—Fritz Giese.

Chamber concerts are to be very numerous in Boston this season, but as yet, only one organization has begun its concerts, the Kneisel quartet, but this is the best string quartet of the whole country, and their concert was a success throughout. Mr. Hekking has become the 'Cello player of the quartet this season, and was quite successful although at times his tone became coarse, rather the fault of the instrument than the player, we believe, for not every one can own so superb a Stradivarius as Mr. Giese does. Mrs. Corinne Moore-Lawson was the soloist, and although nervous at first, sang a Schumann song with great expression. She has a rich and full voice, a musicianly intelligence, and a most charming stage presence. She has sung with the Boston Symphony Orchestra in their out of town concerts.

The piano concerts began with a most interesting per-

formance by Otto Hegner. This young prodigy is some twelve years old, yet is a performer of great artistic attainments. It is inevitable that parallels should be drawn between him and his predecessor in Lilliputian piano playing—Josef Hofmann. In this comparison Hofmann is the gainer, for he shows the greater individuality, and seems the more likely of the two to develop into a great composer; but Hegner is likely to become a great piano virtuoso, and even at present has a much better technique than his rival. Not only did he play Chopin's E minor Concerto with much clearness and intelligence, but his performance of Rubinstein's Valse Caprice was something of which every pianist of whatever age might be proud. The difficult and hazardous skips were made with a surety which was little short of marvellous, and when after this the young artist was recalled with the most enthusiastic applause, he played a minuet by Paderewski with more originality than any other work on the program. The pianist is as handsome a child as any painter could imagine, and there is not a doubt but that he will take all America by storm, yet we trust that the greatness of Hofmann will not be forgotten in the great applause given to his successor.

As if there were not enough pianists in Boston already, a new one came last month and gave two piano recitals. His name is Heinrich Köhler, and he played quite badly at his opening recital, although he improved at his second. He dwells so long and continuously on the damper pedal that it would seem that he ought to pay rent, and his muscular exertion in playing might be excused in a John L. Sullivan, but not in an artist; nevertheless he displayed a true musician's memory and at times showed a real appreciation of what he was playing, particularly if this was in the broad and grandiose style. Therefore, he may succeed yet, and we hope he will, although why a pianist should come to Boston when there are already about two piano teachers to each inhabitant, "passeth all human understanding."

L. C. E.

P. S.—The most recent of the Symphony concerts gave a succinct presentation of the rise, progress and culmination of Symphony, by allowing the audience to hear three Symphonic works—and nothing else—in a single program. Such a program has, we believe, never been given in America, and it is to the credit of Boston that the concert was attended by a tremendous audience, and that the enthusiasm was at fever heat. The great success of the concert was achieved in the two first Symphonies, a Haydn Symphony in G and the ever beautiful Mozart Symphony in G minor. These were played by the orchestra in a splendid manner, and the reading of Mr. Nikisch was almost flawless, especially in the fact that he gave some degree of passion to the Haydn work, and did not interpret him in the infantile manner in which so many conductors give his music. The Beethoven Symphony (the fifth), however, was made very bombastic and unnatural. The great "destiny" figure was distorted by dwelling on its last note, and every *forte* passage was given in a manner to wake the dead. The final movement, however, was able to bear this treatment, and was given with a fervor that suited it well, and the contrabasses played their celebrated passage in the trio of the Scherzo in a magnificent manner, so that the audience was not altogether wrong when at the end of the concert it recalled Mr. Nikisch again and again. It was the popular success of the season thus far—this same classical concert.

GENERAL REVIEW—ELSEWHERE.

The short itinerary of Theodore Thomas and an orchestra, which began on October 9th and continued for a period of four weeks, was brought to an end by a testimonial concert at the Metropolitan Opera House, New York. The orchestra numbered one hundred and fifty players, who volunteered their services. The occasion was in every sense memorable; a large and sympathetic audience testified by its presence its recognition of Mr. Thomas' great services to the cause of music. No man in America in this generation has done as much and as worthily as Mr. Thomas has by perpetuating the best of the old, and opening with liberal and sagacious hand the stores of modern thought in the higher walks of music. From Beethoven to Wagner, from Haydn to Mackenzie, from Dvorák to Grieg, from Rubinstein to Lalo, from Gluck to Massenet, what country has he not traversed that its best and most representative musical utterance might be brought to our doors for our pleasure and profit? Throughout twenty years Mr. Thomas' programs have been splendidly catholic and never ignoble, while during his entire career as an orchestral conductor he has maintained an integrity of interpretation which has set the standard for all who shall come after him.

A chronicle of permanent local happenings in New York thus far in the season would begin with the concert of the Oratorio Society, on November 9th, when Liszt's "Christus" was performed under the direction of Mr. Damrosch, the soloists being Miss Sophie Traubman, Mrs. Carl Alves, Mr. W. H. Rieger and Mr. W. Sparger. The work had been heard before under Mr. Damrosch. The season of the Philharmonic Society, its forty-eighth, was begun on the 16th; Mr. Thomas' program included no novelties; Miss Aus der Ohe played Rubinstein's G major pianoforte concerto. The first concert in America by Eugene D'Albert, pianist, and Pablo Sarasate, violinist, was given at the Metropolitan Opera House on the 18th. As these distinguished virtuosi will soon come under the eye of L. C. E. in his summary of happenings in Boston, I will not anticipate or condition his critical opinion by drawing from a source outside the HERALD's editorial family. New York has looked upon Otto Hegner with interest but was less demonstrative in regard to his precocious talent than would have been the case had not little Hofmann come first. The first performance of the season at the Metropolitan Opera House is appointed for November 27th, when "The Flying Dutchman" will be given with Theodor Reichmann as the Dutchman.

Across the Brooklyn Bridge the Philharmonic Society under Mr. Thomas' baton began its season on the 9th; the program was divided between Beethoven and Wagner, selections from the former including an unfamiliar air for bass voice from "The Ruins of Athens." An interesting educative scheme, given under the auspices of the Brooklyn Seidl Society, presented Mr. H. E. Krehbiel of the New York Tribune and Mr. Anton Seidl as joint participants in four lectures on "Wagner and his Lyric Dramas;" Mr. Seidl of course furnishing the musical illustrations.

Before turning West, New England happenings demand attention. Providence, R. I., has had the first of a series of concerts by the Boston Symphony Orchestra. Choral music there, owing to the disbanding of the Rhode Island Choral Society occasioned by the death of its president and financial

mainstay, is entirely in the trustworthy hands of the Arion Club which under the enthusiastic lead of Mr. Jules Jordan has earned the high place accorded it by impartial judges.

The Eleventh Annual Festival of the Southeastern Massachusetts Music Association, held at Taunton, October 22nd, 23rd and 24th, was one of the most successful meetings of this organization, the vital chorus singing occasioning much pleasant comment. Five concerts were given. Mr. Zerrahn conducted. Blaisdell's orchestra furnished the accompaniments to the larger choral works besides contributing to the miscellaneous programs. The important works performed were: Rossini's "Stabat Mater," Mrs. J. P. Walker, Mrs. Carl Alves, Mr. F. W. Jameson and Mr. William L. Whitney, soloists; "Athalie," Mendelssohn; "A Song of Victory," Hiller, Miss Hortense Pierce, soloist; "The Erl King's Daughter," Gade, Mrs. Marion Lovell, Miss A. S. Lincoln and Dr. B. M. Hopkinson, soloists; "The Creation," Haydn, Mrs. Corinne Moore-Lawson, Mr. G. J. Parker and Mr. Ivan Morawski, soloists. Features to note in the miscellaneous programs were Miss Aus der Ohe's pianoforte solos, the singing by the male chorus of Mr. C. E. Tinney's vigorous "Hail to the Chief," the composer taking the bass solo, and Mr. Claude Fisher's performance of the andante and finale from Mendelssohn's Violin concerto. The Taunton enterprise is pluckily held to by a few zealous patriots who deserve a better support; its aim is a worthy one, but its instability is a barrier against rapid artistic development.

Philadelphia is going to hear good music this season, but has heard little as yet. To be sure the Germanias are giving concerts as usual, but their pretty playing counts for little among the serious minded. The Boston Symphony concerts begin next month, and it would not surprise me were one of the best string quartets of that city soon found ensconced among the quakers. The Philadelphia Chorus, the Orpheus and Mendelssohn Clubs are all at work; of the Cecilian I am in doubt.

Cincinnati has been patronizing some excellent Sunday evening popular orchestral concerts by the Cincinnati Orchestra, Michael Brand, conductor. Chabrier's "Spanish Rhapsody" was one of the novelties produced. Regular Symphony concerts began on the 14th, when Mr. G. W. Chadwick's second symphony was played.

Pittsburg is being attuned for the season by a series of chamber concerts by a quartet consisting of Messrs. Carl Retter, G. and F. Toerge and C. F. Cooper. Quartets by Mozart and Rheinberger were played, also a novelty by Hirette-Viradot, a Cana (after the manner of a Serenade) from Op. 11.

Chicago will ask and receive more attention after another month, when her Auditorium will have been dedicated.

New Orleans boasts permanent opera (in French). The season there opened on November 5th, with Halévy's "The Jewess."

Out in Oakland, California, the third season of the Choral Society was begun on October 18th, by a performance with accompaniment of pianoforte, of Gade's "Psyche;" a short miscellaneous program preceded the cantata. The conductor of the society is Mr. David W. Loring of San Francisco.

The Philharmonic Society of San Francisco, Hermann Brandt, conductor, has given one concert thus far; the program was of a popular character. Mr. Gilmore and his musical cohorts encamped at the Mechanics' Pavilion on the 11th, 12th, 13th and 14th. Local aid was tendered them by the chorus of the Handel and Haydn Society. A kind corre-

spondent sends word of a series of lectures now being given by Mme. Tojette, of some chamber concerts projected by the Misses Bacon and Partridge, Messrs. Herman Brandt and Lewis Heine, of six concerts by Alfred Wilkie, tenor, and F. Victor Anstin, violinist.

Next month look out for a big budget.

G. H. W.,

Sweetest the strains when in the song the singer has been lost.—*Elizabeth Stuart Phelps.*

FOREIGN CORRESPONDENCE.

FROM LONDON.

I closed my last with a reference to the wonderful performance by the Choristers of St. Paul's of Handel's solo, "Let the bright seraphim" on Michaelmas Day. So much was this finished piece of singing admired, that the Dean ordered its repetition on October 16th, when the boys acquitted themselves as well as on the former occasion.

Meanwhile some of the Choristers of Westminster Abbey had been distinguishing themselves far away from the metropolis, at Festivals of the Choir Benevolent Fund held at Exeter and Plymouth. At each town a grand choral service was held in the daytime, followed by a concert in the evening. At both services and concerts the choir consisted of thirty boys and thirty men gathered together by the Secretary, Mr. W. A. Frost, of St. Paul's, from the professional choirs of the Chapel Royal at St. James's Palace, St. Paul's Cathedral, Westminster Abbey, St. George's Chapel at Windsor Castle, Eton College Chapel, and the eight provincial cathedrals of Bristol, Exeter, Gloucester, Norwich, Salisbury, Truro, Wells, and Worcester. Of the thirty boys six were from Westminster Abbey, and sang together at both the concerts in the most charming manner, Campana's trio "O'er the starlit waters," winning each time an enthusiastic encore. Two of them also took part with Miss Marian McKenzie in the scene from Dr. Parry's *Judith* for the Queen of Judah and her children. At Exeter the service was in the Cathedral on the morning of the 8th. At Plymouth it was in the very large Parish Church of St. Andrew's on the afternoon of the 9th. At both places the Canticles were sung unaccompanied to the fine old setting of Orlando Gibbons; but at Exeter they were of course the morning ones—*Te Deum* and *Benedictus*—whilst at Plymouth they were those of the evening service—*Magnificat* and *Nunc Dimittis*. With this exception the music at both places was the same. It included (as a specimen of old cathedral music) Croft's anthem "Cry aloud;" Sir John Stainer's "I saw the Lord;" Sir John Goss's "Praise the Lord O my soul;" and a charming little anthem—"I will lay me down in peace"—composed expressly for the Choir Benevolent Fund by Henry Gadsby. At St. Andrew's, Plymouth, there is an exceptionally well-trained amateur choir of sixty voices who were allowed to join with the cathedral choirs in the service at their own church, thus making the total number of singers one hundred and twenty. The two concerts consisted of glees, madrigals, part-songs, and ballads, performed by the cathedral choirs, with additional songs given by Miss Ada Patterson and Miss Marian McKenzie.

A Service almost identical with that given at Exeter and Plymouth was held at Harrow in the evening of the 24th; and thus the Choir Benevolent Fund has held three choral festivals within one month—a thing unknown before in the history of the Society, which dates from 1851.

On the 9th, 10th, 11th, and 12th the Leeds Triennial Festival was held, consisting of eight concerts, two every day, at which some important novelties were produced. At the first concert a not particularly good performance of Berlioz's *Faust* was given. At the second a new Cantata by Mr. Corder entitled *The Sword of Argantyr* had its first hearing. The story is based upon a tragic Norse legend, the words being by the composer himself. Of the music the *Athenæum* says: "In his use of leading motives, his unconventional orchestration, and, above all, in his disregard for precedent in respect of tonality Mr. Corder displays unquestionable leaning towards Wagnerian methods. Unfortunately he appears to halt between two opinions. Some of the writing in *The Sword of Argantyr* is as simple and pellucid as if it had proceeded from the pen of Mendelssohn, while at other times the composer gives us series of the harshest progressions with most ungrateful passages for the voice." As much, however, might surely be said of the music of Wagner himself. As Mr. Corder's work was only long enough for a first part, the second was supplied by the third act of *Tannhäuser*, in which Mr. Lloyd gave a splendid rendering of the erring knight's pilgrimage.

Bach's beautiful Cantata—"God's time is the best" and Schubert's grand Mass in E-flat formed the first portion of the bill of fare at the morning concert on the second day of the festival, the second part being occupied with Handel's *Acis and Galatea*. In the evening two novelties were produced. The first was a Cantata by Dr. Creser, organist of Leeds Parish Church, entitled *The Sacrifice of Freia*. There is not much dramatic interest in the book, and of the music it may be said that whilst none of it is trashy, by far the best portion is the opening chorus, the rest of the work hardly bearing out the promise of the commencement. There are moreover many harsh and needless transitions of key. The other novelty was a violin solo by Dr. Mackenzie composed for and performed by Señor Sarasate. It is entitled a Pibroch, and is in fact an adaptation to the violin of the most elaborate form of music written for the bagpipe. Besides these novelties the concert including Harford Lloyd's Pastoral, *The Rosy Dawn*, and Spohr's Symphony, *The Power of Sound*.

A masterly setting of Pope's "Ode on St. Cecilia's Day" by Dr. Parry was produced at the morning concert on the third day of the festival, and proved quite equal to anything which the composer has hitherto put forth. That peculiar mixture of Handelian and modern influences observable in *Judith* is also to be found in the later work. Especially fine is the description of the descent of Orpheus to Hades, though the composer has been blamed for setting the appeal of Orpheus to the infernal powers as a chorus (for the most part unaccompanied) instead of as a solo. The work aroused immense enthusiasm; and the composer, who conducted it himself, had three times to return to the platform. In the second part of the concert Señor Sarasate played Mendelssohn's Violin Concerto, and the band and chorus gave a superb rendering of Beethoven's Choral Symphony.

Professor Stanford has once more essayed setting one of Lord Tennyson's poems to music, his choice this time having fallen on "*The Voyage of Macbeth*," the musical version of which formed the last novelty at the Leeds Festival. It is mainly for tenor solo and chorus, and may be pronounced superior rather than inferior to the already popular *Revenge*. The second part of the concert included Mendelssohn's music to *A Midsummer Night's Dream*, and Wilbye's fine old madrigal, "Sweet honey-sucking bees," the style of which was evidently strange to the Leeds chorus, who gave it but a poor rendering. It is works of this kind that are heard to perfection at the festival concerts of the Choir Benevolent Fund. The morning concert on the closing day of the Leeds Festival consisted of Brahms's Requiem and Mendelssohn's *Hymn of Praise*. The evening concert was devoted to the works of Sir Arthur Sullivan, who had conducted throughout the festival such works as were not novelties. First came the music to *Macbeth*, (composed for the Lyceum Theatre), and then the ever fresh *Golden Legend*.

A great ovation for Sir Arthur Sullivan both as the composer of the music just heard, and as the musical director of the whole festival, brought this memorable week for the town of Leeds to a close.

In London Otto Hegner gave two recitals and one concert early in the month previous to his departure for America.

On the 19th Señor Sarasate gave an afternoon chamber concert at St. James's Hall at which he was assisted by Madame Bertha Marx, a pianist who has improved greatly in her playing since last season.

On the same afternoon the Crystal Palace Concerts commenced. Most of the items in the program were familiar, and included the *Tannhäuser* overture, which was played because the day was the forty-fourth anniversary of the production of the opera at Dresden. An *entr'acte* from M. Massenet's new opera *Esclarmonde*, was performed, but did not arouse much interest. Saint-Saëns's Pianoforte Concerto in G minor was fairly well played by Madame Roger-Miclos, a pianist who made her first appearance in London not long since at the Covent Garden Promenade Concerts.

On the 21st the first of three Patti Concerts of the usual sort took place at the Albert Hall, and filled the place to overflowing.

At the Crystal Palace on the 26th a Symphony in E-flat by Dr. Bernhard Scholz was performed, but only met with a mild reception. The audience in fact was not large, owing probably to the greater attraction of Señor Sarasate's orchestral concert at St. James's Hall, where he played the Pibroch of Dr. MacKenzie, which he had first performed at Leeds. The *Daily Telegraph* calls it "an ingenious and successful effort to enrol the highest illustration of bagpipe music among classical forms." The composer and performer were twice recalled at the close of the performance.

The Monday Popular Concerts commenced on the 28th, and the first item performed was Dvorák's Quartet in E, Op. 80, which was given for the first time at these concerts, though not, as was at first erroneously announced, for the first time in London. Lady Hallé took her old position of leader, and the pianist was Madame Haas. The last important

concert of the month was a performance by the Royal Choral Society on the 30th of Berlioz's *Faust* at the Albert Hall.

The Promenade Concerts at Her Majesty's Theatre came to an end on the 26th, but those at Covent Garden are still continuing at the end of the month.

Mr. Michael Watson, a composer of various popular songs and simple pianoforte pieces, died on the 4th. The vacancy in the post of organist of Hereford Cathedral, caused by the death of Dr. Colborn as recorded in my last, has been filled by the election of Mr. Sinclair, the organist of Truro Cathedral, who received the appointment shortly after returning to Truro from the Choir Benevolent Fund Festivals at Exeter and Plymouth.

W. A. F.

ERRATA in letter from London in October MUSICAL HERALD:—"I stated in *May* last" should be "I stated in *my* last." In last but one paragraph "absence of the *choir*" should be "absence of the *choristers*," i. e. the boys. Music for men's voices could not be sung in St. Paul's if the whole choir were absent at once.

THE LEEDS FESTIVAL.

[SPECIAL CORRESPONDENCE.]

DEAR HERALD.—It has been a long, long time since you have heard from me—not owing however to lack of interest, past associations are too abiding for that, but simply because I have had nothing to say. Of late I have heard and seen things of supreme interest and importance to me, and I am sure you too will be interested.

A Leeds, England, Musical Festival of seven performances, with chorus and orchestra numbering 420 performers—does it not tempt you? If not, let me add the names of Madame Albani, Miss Macintyre, Miss Fillinger and Madame Valleria for sopranos; Miss Hilda Wilson and Miss Damian, contraltos; Mr. Edward Lloyd, Mr. Iver McKay and Mr. Henry Piercy, tenors; and Mr. Watkins Mills, Mr. Barrington Foote and Mr. Brereton for baritones and basses. Sarasate was solo violinist, and Sir Arthur Sullivan *chef* over all. The program was amazing in its comprehensiveness and daring. Its extremes were firmly set by the Berlioz "Faust Legend" and the Beethoven Choral Symphony. In the center rose the Brahms's Requiem, towering aloft in gloomy splendor, and around this clustered Wagner's "Tannhäuser," a Bach Cantata, Handel's "Acis and Galatea," Schubert's Mass in E-flat, Mendelssohn's Symphony-Cantata "Hymn of Praise," Sullivan's "Golden Legend," and "Incidental Music to Macbeth;" four representative works by modern British composers and several miscellaneous programs, to be mentioned later. It was eminently fitting that THE HERALD should be there. You fly everywhere: from Maine to 'Frisco, in London, Paris, Bayreuth; you see everything, talk about everything, and so, forsooth, must needs attend the Leeds Festival with me.

I was in ancient Pickardy with some artist companions when Novello's "Times" came and talked of the good things across the channel. I said good-bye to my friends, gave one lingering look at the crowds of shrimp-girls with their picturesque costumes, dirty faces and brown feet, bought a ticket for London *via* Boulogne, and embarked. Someone told me to come that way that I might see the lovely scenery in sailing up the Thames, by early morning light; told me that it was charming, and that I would gain a good night's rest and save all the fatigue of a railroad trip from Folkestone to London, etc. Oh! if I may but meet that man once more! Please tell your readers never to come that way. That is, not in an October gale to be anchored for five hours in Dover Straits! There was but one other passenger besides myself, and he didn't see *me*; more than that, from the brave, confidential air with which he addressed me next morning I am sure he thought I didn't see him. Who ever met a man that had been sea-sick? He's as hard to find as that "Will o' the Wisp" point "down East." But didn't I have *mal de mer*? and now that I've confessed let somebody give me a monument.

At 9.30 A. M., *Dei Gratia*, we landed. How substantial everything seems in good old England! Everything speaks of strength, solidity and reliability. How polite the custom-house officials are, and as you leave the boat a man doffs his hat and asks for your satchel. If you say No, he clears away and leaves you alone. In France he would follow you a mile; give you a history of his mother's and grand-mother's maladies; a long autobiography, and wind up with a declaration that he had not tasted bread for four days (four days is always the number for an American), and how much depended upon that *p'tit sou* that he suspected was in your pocket and would soon be forth-coming.

The Londoner strikes you as being well-fed, and well-clothed,—well-groomed, my friend said. He likes to talk with the Yankee; accepts as a foregone conclusion his nasality; tells you that he hopes to go "out to the States" some day and likes to ask you if you don't "guess" and "reckon"

that things are so-and-so. On the other hand, he can't understand why you smile when he speaks of most lugubrious matters as "jolly;" as, for example, of a piece of music which was "jolly bad," or a man who was "jolly ill." Tradition has furnished him with stories about Boston and Chicago. The former is associated in his mind with baked beans and the latter with big feet. Boston Common is decorated with fragrant bean beds and the Western prairies are stocked with cattle to provide shoes for the Chicago girls. He likes to tell the familiar stories that passed among us years ago, and has even invented some of his own.

London was only a stopping-place on my way, but in the two days there we met Mr. Berthold Tours, that gifted and genial composer whose songs and church music are so popular in America; heard one of our old New England Conservatory girls in her debut at Covent Garden—more of her later—and saw and heard the famous Spurgeon in his immense tabernacle. Tours had some warm words for Mr. Charles E. Tinney, who went from St. Paul's to the Conservatory.

Leeds was reached on Tuesday before the Festival began on Wednesday, and we found the town fairly bristling with extended importance. Before entering into details about the present festival, I must tell you something about former gatherings and of what called them into being.

The first great Leeds Musical Festival formed part of the ceremony connected with the opening of the Town Hall by the Queen in September, in 1858. It lasted four days, was conducted by Sterndale Bennett, and the Leeds Medical Charities benefitted to the amount of \$10,000. It was confidently expected at that time that a regular series of Triennial Festivals would occur. Difficulties arose, however, and the enterprise was not revived until thirteen years later. At that time Sir Michael Costa conducted, as he likewise did in 1877. In 1880 Sir Arthur Sullivan accepted the conductorship, which he has since held. These festivals have given birth to many works that have since become standard. Among others may be mentioned: Bennett's *May Queen*, Macfarren's *St. John the Baptist*, *The Birds of Dunkerron* by Henry Smart, Sullivan's *Martyr of Antioch* and *Golden Legend*, *Gray's Elegy* by Alfred Cellier, *The 97th Psalm* by Joseph Barnby, *The End of the World* by Raff, *The Story of Sayid* by Dr. A. C. Mackenzie, *The Revenge* by C. Villiers Stanford, and other less important works. This year new compositions were produced by Dr. Parry, who made a great success last year at Birmingham with his *Judith*; Dr. Corder, who has written an opera, *Nordisa*, for the Carl Rosa Company, Dr. William Creser, a Leeds organist and Dr. Stanford.

The Festival opened on Wednesday morning, October 9th, under the most favorable circumstances. A bright morning, a favorite work—Faust—a magnificent band, numbering one hundred and twenty performers, including the best of the Philharmonics, a well-trained chorus, the best soloists procurable and a crowded hall. Punctually at 11.30 A. M., the time appointed, Sir Arthur Sullivan took his seat and then chorus, orchestra and audience united in Michael Costa's arrangement of "God Save the Queen." Costa's arrangement is in B-flat, and everyone was thrilled when the Yorkshire sopranos rang out on the four f's. After that we all settled ourselves to hear Berlioz.

Now, dear HERALD, I am not going to follow the traditional lines of letter-writing, and tell you how Albani dressed or even how she sang; I went there to listen to great works and tried, as much as possible, to throw off the personality of the performers and get at the inner meaning of the composers. Sometimes this was impossible, for altho the performers threw themselves into their work they yet preserved their idiosyncrasies. This was particularly true of Albani's Marguerite. There was too much Albani and too little Marguerite. This was the one great fault throughout the festival with this great artist, and a fault of which we were never sensible when listening to, or looking at, Edward Lloyd. It must be said, too, that the great success, so far as soloists were concerned, was realized by Miss Macintyre, a lovely Scotch girl fresh from her studies in Italy. Her voice was clear, firm and pure, and her stage manners—if one may be permitted to call such charming simplicity mannerism—were graceful and retiring. I wish to write of some of the thoughts that came to me while listening to these works: because I thought a great deal and to some advantage, I hope. It is interesting, is it not, that this Faust legend should have so taken possession of the two Frenchman, Berlioz and Gounod, when they were so young? Each dreamed of great compositions founded on the story years before anything was written. Berlioz was only twenty-three when he set music to some of the Goethe lyrics, and Gounod dreamed of his "Faust" while a student at Rome, and there penned the lovely passage in D-flat, which now constitutes the central ideal of the most tender and impassioned part of the garden duet. Berlioz tells us in the pages of his own autobiographical romance how completely "Faust" got possession of him when he seriously made up his mind to embody it in dramatic form. The task was completed, he tells us, in

Paris "at my own house, at the café, in the garden of the Tuileries and even on a part of the Boulevard du Temple." One of the most impressive parts of this great work is the famous Easter Hymn, which belongs to a high order of sacred art. Its movement is large and noble, joyous and dignified. Berlioz greatly disliked a fugal Amen, such as the closing of the "Messiah," for example, and often expressed his opinion about it with customary vigor of language. In "Faust" he determined to show his contempt for this and at the close of Brander's "Rat" song the revellers sing a burlesque Ecclesiastical cadence on behalf of poor rat—Requiescat in pace, Amen.—Some critics say that it is a pity that Berlioz stooped to write such songs as those of the rat and the flea, but he cannot be judged by laws governing the matter-of-fact majority of men. He was a Frenchman with certain French qualities carried to excess and he always gained pleasure from the knowledge that he had struck an attitude. "Faust" is after all an opportunity for an orchestra, and the attention is often called to the wonderful play of form and color. Wagner assailed Berlioz, as we all know, but then the inventor of Germany's new art attacked many people who are now none the worse for it; and after hearing many of the works of the great Frenchman one comes to believe that there was less of calculation in Berlioz than Wagner, and more instinctive feeling for striking and fascinating effects. Berlioz "Faust" holds the same place in the concert room that Gounod's does on the lyric stage, and neither work seems likely to be forgotten.

In the evening we heard Dr. Frederick Carder's new cantata, *The Sword of Argentyr*. The composition was scored from beginning to end in the extreme modern school and was rather difficult to follow. The third act of Tannhäuser followed Carder's Cantata, and as usual seemed out of place when given in the concert room and isolated from the rest of the work.

Thursday's program offered a strange contrast to Wednesday's. Bach's Cantata, "God's time is the best;" Handel's "Acis and Galatea," and Schubert's Mass in E-flat. The Bach Cantata was a happy choice, and proved one of the most satisfactory numbers of the entire program. What a rare man this grand old Bach was, and how he stands the test of time! The work chosen was a good representative of an order of Church music to which Bach contributed examples by the hundred. It was the custom of the Church in his day to indulge in what may be termed musical meditations; a subject chosen and reflections upon it sung by the "great congregation." To these belong the "Passions" and the short works known collectively as the "Christmas Oratorios." Bach's position as church organist demanded pieces of that kind; he was obliged to provide them. In the special cantata now under mention, the subject is treated in the customary manner. First comes a declaration that, in life and death man is in the hands of his Maker. This is followed by expressions of resignation to the Divine will, faith in a happy future and a hymn of general thanksgiving. The concerted music is grand and seems as fresh as when first written. Throughout the latter part of the work streams an old German chorale sung by the altos. Nothing during the week of song was more wholly satisfactory than this fine example of the great Leipsic Cantor.

A fitting contrast was offered by Schubert's Mass in E-flat. This beautiful composition was the sixth and last Mass the Viennese musician gave to the world, having been written but a few months previous to his death. Those who heard the Leeds performance must have compared the circumstances of its creation. Two pictures present themselves. In one a poorly furnished room, tenanted by a musician, longing for a little money to take him into the country out of the heat and dust—longing in vain. In the other picture, a splendid concert room, a brilliant audience, an orchestra including the best executive talent of a kingdom; and actuating all, a desire to honor the man whose entire possessions would not have paid for the coffin that enclosed his remains. Schubert's devotion has long since met its reward—let us hope even in the consciousness of the composer himself—and his memory and achievements are now tenderly cherished.

It seems almost a sin to criticise Schubert, but you know I promised to give you some of the thoughts that came to me while listening. It seemed unfortunate—to say the least—that he should have felt bound by some unwritten law observed by composers, to set certain portions of the "Cum Sancto Spiritu," and "et vitam venturæ" as fugues. Cherubini was wholly right when he said that the fugue was the basis of all thorough composition. Physical exercise may be the basis of good health, but we would object to gymnastic exercises in the drawing room; it would seem out of place. Schubert seems out of character in these two numbers and only becomes himself when he drops back into his charming melody. Bach, on the other hand, seems only himself when writing a fugal chorus.

Following the Mass came Handel's "Acis and Galatea." How the Yorkshiremen and maidens did revel in those charming choruses! They

have been brought up on Handel, so to speak, and sing him with a sort of inherited instinct.

Brahms' "Requiem" was to some extent a disappointment. The chorus did not do justice to either Brahms or his music. In its sublime treatment of one of the loftiest of themes, this work is unsurpassed in music. Its difficulties are tremendous, but have been overcome by choruses of far smaller reputation than the Leeds' chorus, and so all musicians went anticipating a great performance. It was a pity to be disappointed. One questions why Brahms called this work a "Requiem," because it has not its objective in those who have passed from earth, but in the minds of those who are still alive, and whom it seeks to influence by solemn meditation upon the great subjects of death and eternity. In the fugue "But the righteous souls," Brahms evidently wished to express in some way the unswerving steadfastness of Him in whose hands the righteous souls rest, and he chose to sustain a tonic pedal throughout the entire fugue. From first to last the low D keeps up a ceaseless boom. No matter where the voices drift the pedal note remains unchanged and to this all wanderers come. The idea is a fine one and appeals strongly to the imagination.

From Brahms to Mendelssohn! The "Hymn of Praise" was never more charming and Edward Lloyd sang his numbers as though inspired. The Festival closed on Saturday evening with Sullivan's "Golden Legend." This work is very popular in England and is most melodious and interesting. To say that one detects echoes from the "Pirates of Penzance," "Iolanthe" and "Mikado" is perhaps only another way of saying that Sullivan is Sullivan. You have had this produced in America and so know all about it.

I wish that I might write of all the things I heard, but who would read it? However, I must mention Parry's magnificent "St. Cecilia Ode," and say that it ranks with the foremost things by modern writers. Dr. Mackenzie's "Pibroch" was very interesting, too, but you will hear Sarasate play that in America. Albani, Lloyd and Sarasate are off for America next month. It may interest you to know the prices received by these soloists at this festival. Albani was paid five hundred pounds; Sarasate and Lloyd, three hundred and four hundred, respectively. Sarasate played but twice.

The arrangements seemed perfect, even to the minutest details. Small printed slips were distributed at each performance stating the hour that the next program would close. So admirably were all things arranged that the time never varied five minutes. Altogether a happy, helpful week. I am sure you would like to know something about some of London's famous composers and I promise you interesting items in my next. And you shall know then, too, all about that young lady who appeared at Covent Garden. And so, dear HERALD, *au revoir*.

HOMER A. NORRIS.

BOOKS.

CHOPIN AND OTHER MUSICAL ESSAYS. By Henry T. Finck. Charles Scribner's Sons, N. Y.

There is cheer and significant promise in a title like this. We are able to trace before and after and in it the germs of an English musical literature. Translators are busy on standard foreign books; in England and America quite a respectable beginning is being made in an original product. We therefore are grateful to Mr. Finck and find it a pleasure to cordially recommend his book. It is very neatly gotten up and readable.

It must be confessed however that our notion of an Essay is scarcely met in the pieces which make it up. They are of the nature of an improvisation so far as the composition goes and the author is not sufficiently skilled in the handling of either his thought or of English to justify him in anything like the offhand methods of the modern daily. In fact these pieces on Chopin, Schumann, How composers work, etc., are more appropriate to the setting of a diurnal sheet than to that which claims them a place with Addison and Carlyle and Montaigne.

Mr. Finck impresses us in the essay on Chopin as a disciple of Chopin the colorist. It is a little surprising in fact that he has so little to say of Chopin the *idealist* or so of

Wagner or of Schumann. Is it too early to begin to accost these great men on the heights? Is it possible that in making a choice out of all pianoforte literature no mention should be made of the Opus 111, nor of the Chromatic Fantasie, nor of the Symphonic Etudes? Does the awful earnestness and the tenderness and the truth of the *Apassionata* transcend the sensuously beautiful or not? For the impression left upon the reader is that the greatness of Chopin exists in his mastery of the sensuous element in music. A few higher innuendos stay in through the discussion of the *pedale*, the *rubato*, and the Chopinesque embellishment, but the emphasis is not laid on them; and we are led to infer that Chopin stands first among composers for the pianoforte by virtue of his superior handling of the resources of this instrument. This is almost to say that Berlioz is greater than Bach because his scores are richer in variety and coloring.

Mr. Finck forgets to tell us what, it may be, he has yet to learn, that the judgment of time is a moral one, that content is more than form and truth than skill.

The question is not in what glorious and exquisite phrase Chopin has spoken but *what he has said*.

We are not ready to surrender the supremacy of Beethoven and Bach in this matter. They do by no means employ the resources Chopin has, but because of the greatness of their message they will grow fresher and dearer to the deep heart of man until the end. More cannot be said of Chopin. This is not belittling Chopin. Day after day in spite of powerful influences which once bore upon our study, he grows greater and dearer. The writer of this review once publicly declared his independent judgment and protest that Chopin must be accorded a place among the greatest and most original spirits in the realm of music.

But if Beethoven, being no less great a musician, was a greater soul—upon this there will scarcely be any conflict of opinion—his rank follows as a matter of course. For it is useless to impeach his pianism. He is no less consummate a master of the pianoforte than of the orchestra. The Hellenic realism of his style separates him widely from the Romantic in Chopin. To compare the two simply in point of style cannot settle the question.

Swinburne employs a splendor and luxuriance of diction not even dreamed of by Wordsworth but there is no difference of opinion concerning the relative greatness of the two poets. Chopin and Swinburne indeed might well be studied simultaneously; the varied richness of their rhythms, the music of their phrases ally them artistically—we do not now refer to their material. But we should not associate Chopin with the greater Wordsworth, nor with Milton or Schiller. No one however would hesitate to name in their high company the name of Beethoven. It is news to us that none of his highest inspiration is to be found in his pianoforte works. The grandeur and beauty of a greater and a loftier spirit than that of Chopin is apparent in them. A greater genius than he has spoken through his instrument. We should never cease to grieve, having lost Chopin, but we *cannot* part company with Beethoven and from Bach.

With Robert Schumann, Mr. Finck is far less in sympathy; we are in fact inclined to believe that a nature so keenly sensitive to the spell of Chopin could scarcely claim to pass judgment on his great cotemporary. We are unable to trace, with Mr. Finck, Chopin's influence upon Schumann. He was essentially and intensely a romanticist, but after all, his romanticism, it seems to us, approaches more nearly that of Beethoven than of Chopin.

The essay is however exceedingly interesting, and sur

passes the other in giving a look at the man who is its subject. From *How Composer's Work*, we hoped more than we got. An essay would be heartily welcomed which should attempt to trace the connection between an artistic idea and its expression in music. We are yet far off from any clear notions about it. Nothing could price the possession of the real knowledge upon this point of Chopin or Bach. Composers have not been at all free in revelations of their real methods of work. But Mr. Finck has succeeded in making a very pleasant half hour's reading upon the more visible ways characteristic of them. The looseness of his writing is illustrated in the announcement at the beginning of a purpose "To prove that the creating of an opera is perhaps the most difficult and marvellous achievement of the human intellect," and then in apparently forgetting all about it until the last sentence of the paper. The *HERALD* has already uttered itself upon the subject of Music and Morals as treated in this book. Of the remaining essays on The Italian and German Vocal Styles and German Opera in New York, we are free to say that to us they are altogether the most interesting of all. Here are some vital topics vigorously treated. They ought to be widely read.

We shall look for more from Mr. Finck. He can, we believe, go farther than he has done in his book before us, but this nevertheless is eminently worth the while.

CHILDREN'S HYMNS WITH TUNES. By Caryl Florio. New York; Bigelow & Main.

This volume is a valuable contribution to the number of new and very greatly improved books for Sunday-school use. The author has evidenced an intelligent grasp of the situation by making the *melodic* element prominent, and keeping within the range of the average school's capabilities. We are surprised to find the book wanting in so important an item as that of suitable chants and glorias. The very common mistake of ending with the Amen, regardless of the sentiment of the closing lines, is also made, but compared with its merits the faults of the book are few, and we can heartily commend it.

THE MUSICIAN'S CALENDAR for 1890, compiled by Mr. Frank E. Morse of the New England Conservatory and of the Wellesley College School of Music, presents a decided change from the former editions of this Calendar. It gives the dates of matters prominent in American Musical History, the dates of the births of musicians in America and a complete change of musical quotations. The quotations of this year are nearly all taken from American poets and writers. It is a happy idea to make it a National Calendar. It will greatly interest all musicians and lovers of art. The design of the mat is very attractive and gives an excellent likeness of Prof. John K. Paine. Silver, Burdett & Co., 6 Hancock Avenue, Boston, are the publishers. Price, fifty cents. A discount to teachers who order a half dozen, or more. Calendars may be ordered from the publishers or through music dealers.

All we have willed, or hoped, or dreamed of good, shall exist;
Not its likeness, but itself; no beauty, nor good, nor power
Whose voice has gone forth, but each survives for the melodist
When eternity affirms the conception of an hour.
The high that proved too high, the heroic for earth too hard,
The passion that left the ground to lose itself in the sky,
Are music sent up to God by the lover and the bard;
Enough that He heard it once; we shall hear it by and by.

And what is our failure here but a triumph's evidence
For the fulness of the days? Have we withered or agonized?
Why else was the pause prolonged but that singing might
issue thence?

Why rushed the discords in, but that harmony should be prized?

—Robert Browning.

SPIRIT OF THE PRESS.

TEMPERAMENT VS. TECHNIQUE.

It is for the benefit of those who mistake technique for temperament we write; people who study with an assiduity that is worthy of some profitable results, but who mistake the means for the end, and being able to finger and bow rapidly, fancy themselves artists. Seldom there passes a season without the long haired, long fingered, and, now that memorizing is the fashion, long *memoried* (excuse the construction) virtuosi, who stun us into unwilling listening.

Technic seeks the footlights, temperament the privacy of home. Technic, like money, "talks;" brutally, perhaps, but with an eloquence against which here is no appeal. Temperament, lacking the audacity, is forced to silence, flowers in secrecy, becomes very often creative, and then compared to it, mere technic is as the hollow gourd.

If temperament had but the gift of application we would hear little of technic, for as the greater contains the lesser so would temperament absorb technic. Both are necessary elements in the really great artist, and the day will come, we sincerely hope, when technic, with a big T, will not stalk through the land, nor the freaks known as the objective and intellectual artists rule the artistic roost as they now do. True interpretive art will then be able to lift its head in the pure air and sunshine of truth unembarrassed by the parasites that have entwined themselves around its roots and prevented it from flowering.—*The Musical Courier*.

As one of the great attractions of the World's Fair in 1892, for which New Yorkers are preparing, it is proposed to have an international gathering of military bands and a prize contest. To start the movement Mr. Godcheaux has made arrangements with Mr. J. Schreurs, the famous Belgian leader, who is willing to lead a band of sixty pieces in the contest, and also to sign the challenges which will be addressed to all the prominent leaders of military bands, including Patrick Sarsfield Gilmore and Signor Cappa. The challenge to Paris will be addressed to the leader of the *Garde Republicaine* (which won the great prize at the festival in Boston); to Berlin, to the *Kaiserliche Guarden*; to Vienna, to Czibulka's military band, and to Brussels, to the Guides. Mr. Schreurs is, by contract, only bound to appear if five bands take part in the contest. No band will be allowed to give concerts on its own account before the contest is over. A jury of competent men will award the prizes, and it is provided that five orchestral pieces shall be played by the different bands, each band to play on a different day. All these proposals have been sent to the Mayor in explicit form, and will be referred to the Committee on Music.—*Ex.*

For so delicious were the words she sung,
It seemed he had loved them the whole summer
long.—Keats.

THE VOICE.

The subject of the registers is the "Eastern question" of vocal physiology, for philosophers have lost their tempers, and musicians have shown a plentiful lack of harmony in discussing it. In reply to the inquiry, "What is a register?" Dr. Mackenzie says:—

"The best definition I can offer is that it is a series of tones of like quality produced by a particular adjustment of the vocal cords to receive the air-blast from the lungs. The question is, what the 'particular adjustment' is in each case. The first step towards clearing up the subject is to discard the terms 'chest' and 'head' voice, which are meaningless, and often misleading. Whatever number of registers there may be, and however they may be produced, it is certain that the change of mechanism takes place only in the larynx. I have suggested that the terms 'long reed' and 'short reed' register should be used to designate the two fundamental divisions of the human voice. In the former, usually called 'chest voice,' the vocal cords vibrate in their whole length, and the sounds are reinforced largely by the cavity of the chest, the w's of which can be felt to vibrate strongly when this register is used. In the latter, 'head voice,' or falsetto, only a part of the cord vibrates, and the sound is reinforced by the upper resonators, mouth, bony cavities of the skull, etc. The two registers generally overlap for a greater or less extent, a few notes about the middle of the voice being capable of being sung in either. Some voices have no break in their entire compass, the same mechanism being used throughout, but this is very rare. It was the constant aim of the famous old Italian singing masters to *unite* the two natural registers so perfectly that no break should be perceptible."

Dr. Mackenzie thinks that voice-training can hardly be begun too early, provided the right kind of exercises be given. By beginning early, children get into a right way of using the voice, and thus prevent the necessity of having to correct many faults in later years. As most successful instances of early training he mentions Adelina Patti, Christine Nilsson, Jenny Lind and Madame Albani. He also thinks that voice-training might go on "within certain limits, and under strict supervision by a competent person," when the voice is in the transition stage of its development from childhood to adolescence. Boys are not debarred from playing games while their muscles are growing, nor are they prevented from exercising their mental faculties till their brain is fully formed. Why, therefore, should the voice be kept idle during the stage of formation?

When the voice is developed, the only way to preserve it in good working order is to keep it in practice. The Doctor observes:—

"A singer who lets his voice lie idle is pretty sure to lose some of his upper tones, his breathing power falls below its highest standard, and the larynx becomes less supple and less obedient to his will. Another vital point is never, if possible, to use the voice when it is not at its best. The slightest cold deadens to some extent the vibrations of the cords, and the resonators are also thrown out of tune by dryness or excessive moisture of their lining membranes. Bodily weakness or indisposition is reflected in the voice; the cords do not come firmly together, and their tension is insufficient for perfect purity, much less richness, of tone. A most essential element in the care of the voice is attention to the general health. This is very apt to be neglected by singers, who have rather a tendency, as a class, to lead the life of hot-house plants, living in rooms from which fresh air is shut

out almost as if it were a pestilence, and taking little or no physical exercise. It is right, no doubt, that a singer should shield his precious instrument from harm as carefully as a violinist protects his Stradivarius or Amati, but exaggerated precaution may defeat its object. Even the most dainty of light tenors cannot live wrapped up in cotton wool, and the delicacy engendered by the unhealthy conditions of life which have been referred to makes the slightest exposure to cold or fog almost deadly to his artificially enervated throat. A singer who wishes to keep himself in good voice should rise, if not exactly with his brother minstrel, the lark, at least pretty early, say, before eight in the morning. Tosi says that the best hour for practice is the first of the sun, but this I fear, is a 'counsel of perfection' beyond the virtue of this unheroic age. The singer should take plenty of exercise in the open air, and should harden his constitution by leading, as far as possible, a healthy outdoor life. Nothing gives richness and volume to the voice like vigorous health; an experienced ear can often tell a man's physical condition by the full, generous, 'ring' of his tones, both in singing and speaking."

Commenting upon the above Dr. Lennox Browne makes the following criticism—"Undoubtedly the abdominal is the *Natural* method of breathing—consequently the most efficient, and for that very reason it is the one universally employed by all gymnasts and athletes: I am only surprised that any doubt should be expressed as to its being the most effective for that most perfect and delicate kind of all gymnastics—namely, the production of vocal tone."

"All recent experiments go to show that, except in the case of pregnant women, and such as are the subjects of disease, there is absolutely no difference in the method of respiration in the sexes, provided the waist is unstricted."

In answer to the statement that exercising the voice during the period of the break is not injurious, Dr. Browne says: "That the mass of experience of choir-teachers and choir-singers has most powerfully confirmed his opinion that such a practice is simply ruinous to good voices in after life. Moreover, in many instances, there is such an absolute loss of singing voice during the period of the break, that any attempt to exercise it is perforce abandoned."

Dr. Browne put the question: "Do you consider it safe for a boy to continue singing while his voice is breaking?" to a large number of experienced teachers. He received 190 replies, and only two considered it safe; while 158 thought it decidedly not safe. Amongst those who were of this opinion were Sir John Stainer, Dr. Bridge, Dr. G. C. Martin, Sir Robert Stewart, Mr. Edward Lloyd, and the late Mr. Joseph Maas.—*The Nonconformist*.

We are glad to find the following, in an article on the *Improvement of Worship*, in THE CONGREGATIONALIST. It is entirely in keeping with our oft expressed thought and desire.—ED.

"Our congregations should not be confined to the use of metrical hymns, but should become familiar with those doxologies and praise songs of the Church universal—the Gloria Patri, the Gloria in Excelsis, the Sanctus, the Te Deum, and others. These are not choir pieces; they are for everybody to sing. Many of the Psalms, too, afford the loftiest expression of praise and aspiration, and should be used freely in chanting. nor should the chant be left to the choir alone, but the entire congregation should be trained to join in it easily and enjoyably, when it will be found to be one of the simplest and most effective vehicles of religious expression."

Music when thus applied raises in the mind of the hearers great conceptions. It strengthens devotion, and advances praise into rapture.—Addison.

REVIEW OF NEW MUSIC.

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Messrs. WHITE, SMITH & CO., Boston, New York and Chicago.

The Pilgrim. Adams.

This song has been reviewed some months ago in another edition. The work is rather broad and massive, *a la* Blumenthal, with an especially heavy climax celebrating the apotheosis of the wandering gentleman.

Told in the Twilight. Molloy.

A pretty little ballad, not too ambitious either in its harmonies or melody yet well suited to the words and eminently singable. It is for middle voice, running to F. It will become a popular success probably.

Near it. Corney.

His Funeral's To-morrow. McGlennon.

To review these marvellous attempts at humor is far beyond our abilities. They are so terrific that they will probably sell well, which is all the Publishers want, in such cases.

Alice, Where art Thou? Ascher.

The well-known melody has here been turned into a Valse Sentimentale for violin and piano by Mr. Ambrose Davenport, and altho not at all difficult the work is quite adequate for pleasant recreation for amateurs.

Little Fisherman Waltz. Persley.

This piscatorial female here appears on the guitar in a pleasant, tinkling manner.

Sounds from the Ball. Gillet.

Another of Mr. Ambrose Davenport's arrangements for violin and piano. It is a pretty waltz.

Lady Betty. Seymour Smith.

A quaint and attractive old English dance, not difficult, yet graceful and dainty. It seems like a Pavone in style but is somewhat lighter and more rapid than that style of composition.

Mr. CLAYTON F. SUMMY, Chicago

How Fair and Sweet and Holy. Seebeck.

One more setting of Heine's "Du bist wie eine Blume." This poem has been more frequently set to music than any one selection in the world, it is said that there are over two hundred different musical versions of the subject. This is a good setting, well harmonized and interesting, but we do not see the need of any further tonal elucidation of the poem which is now worn threadbare.

The Two-leaved Clover. J. B. Campbell.

Well constructed, and bright, the music being quite well sited to the words altho it has rather too much of repetition of phases. It is for middle voice. Compass C-sharp to E.

Harlequin Polka. R. de Kovea.

Although of course not a deep work at all (for the polka is one of the most prosaic of rhythms), this piece is fairly original, and has considerable melodic beauty. It is a very good polka, as polkas go.

Handbook of Exercises for the Voice. J. H. Garner.

Mr. Garner has garnered from many sources a set of 100 exercises, which are progressive and useful, if we except the Cadenzas at the end, which are far too difficult for the rest of the work. Nevertheless in the hands of a good teacher the work cannot fail to be useful.

Messrs. NOVELLO, EWER & CO., London and New York.

As it began to dawn. } Charles Vincent.
On the first day of the week. } Edwin M. Scott.

Two new Easter anthems which have been recently composed in England. The first is very impressive; it begins with a fine organ-point which leads majestically to a strong unison passage for voices, a chime figure (a diatonic peal of bells) is finely interwoven in the final portion. The second opens with a very effective tenor solo, which leads into a fine five-voiced Easter hymn. The end is antiphonal and very majestic, but the "Hallelujah" preceding it does not strike us as quite original. Both works are cordially to be commended to choirs and organists.

Mr. G. SCHIRMER, New York.

Romancero. Max Vogrich.

Every work which this talented composer writes is worthy of respectful attention, but this is beyond his usual beauty of expression, and more spontaneous than some of his large works. The composition has some very effective themes, in good contrast. The modulations are bold but not too audacious. There is good practise of thirds and sixths in the composition, which, whether regarded as etude or concert work, deserves our praise.

Mr. ARTHUR P. SCHMIDT, 15 West St., Boston.

Cradle Song. Stoeckert.

A tuneful little recreation for the piano student which will also serve as a good study in elementary finger action. It is edited by Mr. F. A. Porter and ready for teachers' use.

A Summer Holiday. F. L. Morey.

A series of five instructive piano pieces for young pupils. The titles are: "Away to the Woods," "Mid Leafy Boughs, Waltz," "In the Boat," "The Merry Dance, Galop," and "In the Swing," and each work has something pleasing and musicianly in it, although expressed in the simplest manner. We can commend the set as being recreations of the easiest type such as Reinecke and other German masters have made so popular.

Scenes from Rural Life. O. L. Carter.

A similar set, containing a "Spinning Song," "The Gypsy Camp," "The Sleigh Ride," "Sabbath Chimes," and "The Village Dance."

Gavotte. } Gustavus Johnson.
Nocturne. }

The Gavotte is one of those brilliant, modern compositions, full of bravura which is not in the true vein of the ancient dance form but which pleases nevertheless, and is good music even, though sailing under false colors. The "Musette" of this work is especially attractive, and has something (although not enough) of the drone of this school. The Nocturne also shows a composer above the ordinary, and has an especially fine chief theme and good contrasts. Both works can be recommended for concert or drawing-room use.

The OLIVER DITSON CO., Boston, New York and Philadelphia
Signal Bells at Sea. Hays.

The title-page says "Beautiful Song and Chorus" therefore the reviewer has his opinion ready made for him, for he must not contradict the publishers opinion of their own wares.

Winds in the Trees. Thomas.

Has already been reviewed. This is an alto edition of a song that is one of the best works of a celebrated composer,—the Anglo-Frenchman Goring-Thomas.

Serenade by the Sea. A. Pegou.

The poem—a very pretty one—is by T. W. Higginson and is well set to music. The chief fault however is that in the endeavor to make the work dramatic the accompaniment has been made too difficult and becomes quite a piano fantasie in itself. In this respect it goes far beyond Jensen whose accompaniments are beyond almost any we know of in complexity.

Strange Visitors. J. C. Macy.

This is a short cantata for children, in which the National airs and folksongs of many different countries have been combined, and several connecting melodies skilfully and agreeably written by Mr. Macy. It is one of the most original of children's cantatas, and will make a success in its field.

White Winged Ship. Edwin Tilden.

A song for middle voice. Not always quite coherent in its succession of harmonies. There is too much attempt at modulation from the start, and the words at the close are not remarkably powerful. Nevertheless, the song gives promise of better things hereafter.

Come unto Him. L. O. Emerson.

Men may come and men may go but Mr. Emerson goes on composing forever, and while none of his songs call for condemnation, none of them attain any great height, and all bear a great family resemblance to each other, and this song, while not saying anything startlingly new, is yet melodious and well expressed as well as properly harmonized. It is for mezzo soprano, running to F.

Dusk. A. Deprospe.

A neat melody which is agreeable though not as expressive as some of the works of this composer..

(N. B.—Several works are held over for future review.)

L. C. E.

THREE CHRISTMAS CAROLS.

No. I.

IN THE VINEYARD.

CHARLES P. SCOTT.

p

In the vine-yard of our Fa - ther, Dai - ly work we find to

p

do; . . . Scat - ter'd fruit our hands may gath - er, Though we are but weak and

rit.

f

few; Lit - tle clusters, Lit - tle clusters, Help to fill the bas - ket too.

f

rit.

2.
Toiling early in the morning,
Catching moments through the day,
Nothing small or lowly scorning,
So we work, and watch, and pray;
Gathering gladly, Gathering gladly
Free-will offerings by the way.

3.
Not for selfish praise or glory,
Not for objects nothing worth,
But to send the blessed story
Of the gospel o'er the earth,
Telling mortals, Telling mortals
Of your Lord and Saviour's birth.

4.
Up and ever at our calling,
Till in death our lips are dumb,
Or till sin's dominion falling,
Christ shall in His kingdom come,
And His children, And His children,
Reach their everlasting home.


5.
Steadfast, then, in our endeavor,
Heavenly Father may we be;
And forever, And forever,
We will give the praise to Thee;
Alleluiah; Alleluiah;
Singing all eternity.

THREE CHRISTMAS CAROLS.


No. II. CHILD JESUS CAME FROM HEAVEN.

CHAS. P. SCOTT.


p Andantino.




1. Child Jesus came from Heav'n to earth, The Father's mercy show - ing; In stable mean He
2. O. soul with sin and grief cast down, For-get thy bit-ter sad - ness! A Child is come to




f *p*




had His birth, No bet-ter cra - dle knowing, A star smil'd down the Bahe to greet; The
Da-vid's town, To bring thee joy and glad-ness: Oh, let us haste the Child to find, And



f *p*



hum-ble ox - en kiss'd His feet, All praise to Thee, All praise to Thee, Child . . . Je - sus.
child-like be in heart and mind, All praise to Thee, All praise to Thee, Child . . . Je - sus.



THREE CHRISTMAS CAROLS.

No. III. O'ER BETHLEHEM'S HILL.

CHAS. P. SCOTT.

p *Moderato.*

1. O'er Beth'hem's hill in days of old, Came wise men from afar, To bring their cost-ly gifts of gold, For
 2. The silver lamp thro' all the night Led on their weary way, Un - til up - on His lowly home Was
 3. So, gracious Spirit, by Thy light, Shine Thou upon our way, To guide our feet to Christ the Lord, Who

they had seen His star; In prince - ly pomp, with pres-ents meet, They came to wor - ship
 shed its gen - tle ray; And there they found the in - fant King, And on the ground fell
 would our hom - age pay; For He who is the children's King Will not dis - dain what

rit. *f*

at His feet. All glo - ry, praise, and hon - or Be un - to Thee our Sav - iour! A - MEN.
 worship - ping.
 children bring.

4 Not wise men we, with princely robes,
 With offerings rich and rare,
 We come with empty hands, O Lord,
 Burden'd with sin and care,
 With hands that wrought Thy misery;
 And yet Thou bidd'st us come to Thee.
 CHO.

5 For gifts we give ourselves to Thee;
 Our hearts shall be Thy throne;
 For gold, we give Thee all our love;
 Oh, make it all Thine own!
 As incense sweet, Thy praise we sing,
 And bless Thy name, our Saviour King.
 CHO.



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