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JANUARY, 1873.

The Musical Independent

A MONTHLY MAGAZINE.

CONTENTS.

EDITED AND PUBLISHED BY ROBERT GOLDBECK,

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CHICAGO, ILL.

The Trade Supplied by the Western News Company.

THE MUSICAL INDEPENDENT.

CONSERVATORY
—OF—
MUSIC ASSOCIATION.

ROBERT GOLDBECK, - - DIRECTOR.

The Sale of Shares at $125 *each, securing to the holder Ten Terms of Class, or Five Terms of Private Musical Instruction in Piano, Voice and other branches of study, at the Chicago Conservatory of Music,* 938 *Indiana Avenue, corner Twentieth Street, will be Closed on the first day of February,* 1873.

SHARES AT $125 EACH!

LEAVE TO THE PURCHASER

A REDUCTION OF $75 FROM THE ORDINARY RATES OF TUITION.

Among those who have purchased Shares, and the holders of which, or their representatives, are now taking lessons, we name the following:

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H. PREESTLEY,
G. E. MORTON,
J. W. ODELL,
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THIS is an association of Musical people, who, for mutual benefit and instruction, and the cause of music in Chicago and the entire Northwest, unite their efforts to establish permanently, in the city, a Conservatory of Music of first rank.

Each member purchasing one, or more, SHARES AT $125.00 EACH, thereby becomes incorporated with the Association, and receives in return 10 *terms of Class or* 5 *terms of Private Lessons* in any department of Musical Instruction; either the *Voice, the Piano, Harmony, Organ, Violin*, or some other branch of study. Thus the membership of the society secures the instruction of superior teachers at very low rates: and, furthermore, admits the holder of a share to all the advantages which a large Conservatory of Music alone can afford, without other assessment whatever, at any time. The following points are offered by the Director of the Association for careful consideration:

1st. $125 *secures* 10 *terms of Class, or* 5 *terms of Private Instruction*, which could not be obtained for less than from $200 to $300, of private teachers.

2d. The purchaser of this share secures the free attendance to many concerts, use of library, etc.

3d. The 10 terms of class, or 5 terms of private instruction, may be taken during the long term of five years, thus enabling the pupil to discontinue and resume at pleasure.

4th. There are ten coupons to each share, each representing one term of instruction, and each separately transferable, so that the pupil may dispose of these coupons, which have cost but $12.50 each, but which after the sale of the shares have closed will be worth $20 each on their face.

5th. No shares will be sold after February 1st, 1873; all those desiring to join the Association must therefore purchase before that time.

6th. The beautiful rooms of the Conservatory, the fine pianos, the use of library, the hearing of excellent talent, vocal and instrumental, at the Conservatory Concerts, the studying in classes, the certainty of being under a teacher who is able and thorough, all these things will encourage and animate the pupil to successful efforts. The cause of music at large and the cultivation of the individual will both be secured in this manner.

The project to establish a Conservatory of Music in the City of Chicago which shall be complete in every appointment, and be the equal of similar institutions of fame in Germany, Italy and France, is one which has for several years past occupied the undersigned of this address to our citizens. Six years ago he came to Chicago with MR. E TOURJEE, Director of the New England Conservatory of Music, in Boston, and opened a Conservatory at Crosby's Opera House. Since that time, Mr. Goldbeck having shortly afterwards become sole Director, the institution has been increasing in importance, receiving pupils from all parts of the Union, and published methods of instruction for the voice and piano. A few days before the fire the Director was on the point of signing contracts which were to secure to the Conservatory an extensive building on the corner of Wabash Avenue and Monroe Street, and enable him to carry out his plans of further progress and enlargement. The fire destroyed these projects for a time, but it is now decided to resume the enterprise on a scale of equal importance and thoroughness. Mr. Goldbeck has for this purpose secured the premises of 938 Indiana Avenue, corner Twentieth Street, consisting of a large private residence and extensive grounds.

The following is a plan of management of the Conservatory:

1st. Erection of a Music Hall upon the premises for Concerts and Musical Entertainments of all kinds.

2d. To be placed in the Music Hall—an Organ of sufficient size to sustain the rendering of oratorios and other sacred as well secular combinations.

3d. To engage, by permanent contract, teachers of acknowledged merit for the voice, the piano, organ, violin, and other orchestral instruments, and the various branches of musical science, such as Harmony, Composition, Instrumentation, Acoustics, the Anatomy of the Vocal Organs and science of their action, History of Music, ancient and modern.

4th. To establish regular courses of Lectures upon all subjects connected with music.

5th. To call into existence associations for the purpose of practicing chorus singing and concerted pieces.

6th. *To found a Philharmonic Society* which shall produce the works of the great masters.

7th. To organize a Teacher's Club for the constant improvement of the various branches of Musical Education.

8th. The publishing of a Musical Paper, which shall advocate the interests of music and Musical Education.

All these departments must be worthily represented to make the Conservatory one of high excellence. Mr. Goldbeck is willing to devote his time and energy to the realization of this great project, and may state that much has been done towards its accomplishment. In this conjunction we may say that—

1st. The first and second numbers of the musical paper called the *Musical Independent* have now appeared. A city circulation is particularly desired and aimed at, and we hope to give such satisfaction, by our reading matter, that our subscribers shall steadily increase.

2d. We have moved into the magnificent building, corner Indiana Avenue and Twentieth Street, where instruction is now being given in every branch of the art to a large number of pupils.

3d. Teachers of merit and skill fill the various professorships.

The Chicago Conservatory of Music, under the management of MR. ROB'T GOLDBECK, since its commencement, six years ago, has ever been distinguished by the punctuality with which the lessons have been given, and the faithfulness with which the interests of the pupils have been cared for, the various duties being discharged *even beyond* the required rules of the Conservatory; always leaning upon the side of favor to the pupil at a great aggregate loss of time and energy.

Those who join the Conservatory Association may therefore feel assured that their interest and welfare, as far as they are confided to the hands of Director and teachers of the Conservatory, shall be guarded and promoted.

ROBERT GOLDBECK,

938 Indiana Avenue, cor. Twentieth St.

THE MUSICAL INDEPENDENT.

DEVOTED TO THE INTERESTS OF THE

Art and Science of Music, Musical Education and Musical People — A Critical Review of the Opera, the Concert, and the Musical and Literary Publications of the Day.

VOL. IV. CHICAGO, JANUARY, 1873. No. 3.

RICHARD WAGNER'S

APPRENTICE YEARS AND WANDERINGS, COVERING THE PERIOD FROM HIS BIRTH TO HIS THIRTIETH YEAR.

(Autobiographic—Translated from the German for THE MUSICAL INDEPENDENT.)

[*Continued.*]

In the summer of the same year, 1834, I accepted the position of conductor at the theatre in Magdeburg. The practical application of my musical acquirements to the function of orchestral director presented but little difficulty, and the life behind the scenes and before the lamps suited my disposition exactly. I began the composition of "Das Liebesverbot," and wrote in great haste the accompanying music to a New Year's festival-play, in melodramatic style; it was received with great acclamations. This easily-won victory confirmed me in the opinion that he who would be successful should not be too scrupulous in the choice of his means. In this sense, I continued my work upon the "Liebesverbot." I took no pains to avoid reminiscences of French or Italian operas, and completed the composition in 1836, just before the breaking-up of the company of the theatre. There remained but twelve days to study and produce the work if I would have it performed by the opera troupe then in Magdeburg. Thoughtlessly, and without a moment's serious reflection, I permitted the opera, after but ten days' rehearsal, to be placed upon the stage. It contained some difficult parts, but I believed in my powers as a conductor, and the skill of the prompter. The singers scarcely knew their parts. The actors seemed to move as in a dream. The confusion became more distressing every moment. Nobody could understand what it all meant; and yet the public were good-natured enough to make a pretense of applauding, now and then. The opera was not given again.

I commenced to look at life a little more seriously after this. I had been very foolish, conceited, and dissipated; want of money and debts tormented me greatly. I thought I would be bold and enterprising, hoping to avoid still greater misery; so I left for Berlin, without any tangible prospects, and offered to the director of the Konigstadt Theatre my new opera, "The Liebesverbot." At first, I received the best promises, but week after week passed without any decided result. I felt at last that it was quite useless to wait any longer. I left Berlin in actual distress, and solicited the position of conductor at the theatre in Konigsberg. I succeeded in obtaining it. I was married soon after, in the fall of the year 1836, under circumstances of care and anxiety. I wrote nothing for nearly a year, with the exception of an overture called *Rule Britannia*.

In the summer of 1837, I visited Dresden, and, while there, happened to read Bulwer's novel, Rienzi. It suggested the idea of a tragic opera, with the last of the Roman tribunes as hero. Unpleasant external circumstances prevented me from carrying out the design immediately.

A few months later, I went to Riga as principal orchestral leader in the new theatre of the playwright Höltei. I found there very excellent forces for opera, and devoted every care to their favorable disposition and development. Soon after my arrival, I wrote the words of a comic opera, in two acts, called "The Happy Bear-Family." When I had finished the music of two numbers, I perceived, with disgust, that I fell into imitations of Auber and Adam. I felt hurt at this discovery, and threw the work aside in utter discouragement. The daily studying and drilling of the music of lighter authors had left their impression upon me by sheer force of habit. I decided to do better things, and commenced in good earnest the composition of "Rienzi." The libretto was finished at the end of the summer of 1838, and the music commenced in the autumn of the same year. I had determined to have no other guides than my own feeling and the necessities of the subject. The thought to be superficial or trivial, were it but in a single measure, was dreadful to me. I worked hard and with the greatest enthusiasm, and completed the two first great acts in the spring of 1839. My engagement at Riga expired about this time, and I could not resist the long nourished desire to visit Paris. Two years before this, I had written to Scribe, the French dramatist, and associate of Meyerbeer in the writing of opera, proposing to furnish him with a subject which he was to work out in detail, and for which, in return, I was to secure his influence for the future acceptation and performance of the opera at the French capital. To this I had received no answer. I had not entirely abandoned this plan, and persuaded my wife to depart with me on board a sailing vessel, bound for London and Calais. I shall never forget this voyage. It lasted three weeks and three days, and was rich in disagreeable accidents of all kinds. Three times we suffered from violent storms, and once the captain had to seek refuge in a Norwegian port. The passage through the Norwegian Straits made a deep impression upon me, and I heard, for the first time, from the mouth of the sailors, the legend of the Flying Dutchman. We remained a few days in London to rest from the fatigue of the voyage. The city, with its Houses of Parliament, interested me greatly. I did not visit the theatres.

We remained four weeks in "Boulogne *sur mer*," and made the acquaintance of Meyerbeer. I requested him to examine the two completed acts of my opera, and received his promise of assistance.

With scarcely any money, but a great deal of hope, I arrived in Paris. I had no letters of introduction, and was thrown upon the good will of Meyerbeer, who was exceedingly kind to me. I think I should soon have succeeded in realizing my hopes and plans, had it not unfortunately occurred that Meyerbeer was absent from Paris the greater part of the time. It is true, he endeavored to serve me, even while away from the capital, but, as he intimated himself, letters would be of no avail where the most persevering and persistent personal efforts alone could accomplish the desired object. I applied to the Theatre de la Renaissance, where both comedy and opera were performed. My "Liebesverbot" seemed to me well adapted for this place of amusement, on account of the frivolous nature of the subject. The director, for whom I had a letter of introduction from Meyerbeer, made the fairest promises, in consequence of which I associated myself with Dumersan (one of the most prolific playwrights of that day), for the purpose of adapting my opera to the special needs of the French stage. Dumersan translated three numbers with so much skill that they actually appeared better and more effective than in the original. All seemed fair and fortunate, when the sudden and unexpected failure of the director crushed all my hopes.

During the same winter, 1839–40, I completed an overture to Goethe's Faust, and several French songs, among others the music to a translation of "The Two Grenadiers," by H. Heine.

The summer of 1840 came, and with it no prospect of success in any direction. I had made the acquaintances of Habeneck, Halevy, and Berlioz. They led to no hing! In Paris, composers and artists have no time to notice each other; each strives to be first in the race. Halevy was moved with ambition and enthusiasm so long only as his success was not completely accomplished; but when he had fairly entered the ranks of the privileged lion-composers, he became a manufacturer of operas and a money-maker. Renown is everything in Paris, but it is also the mental ruin as well as the fortune of the artist.

[To be concluded.]

THE MUSICAL HISTORY OF CHICAGO—ORCHESTRAL MUSIC.

(Second Paper.)

BY GEORGE P. UPTON.

The orchestral music of Chicago cannot be said to have commenced until the autumn season of 1856. There had been orchestral organizations prior to that time, but they were very crude and their music still cruder. They were very small in number, and they were not organized after the accepted orchestral standard. As far back as 1848, a concert was given at the City Hall, by one Brockton, at which several orchestral pieces were performed by such amateur talent as could be picked up in the city. A small orchestra was also organized by Mr. Dyhrenfurth for his series of Philharmonic concerts during the years 1850–51, but it was an unbalanced collection of players, only capable of playing very light music.

which did not necessitate involved effects. The same may be said of the orchestra attached to the first Philharmonic Society, from 1852 to 1856, successively led by Abell, Plagge, Carl Bergmann and Prof. Webster. All these organizations, however, were gradually preparing the way for a full grand orchestra. A very decided impulse was given to the good work by the concerts of the famous Germania orchestra in June, 1853, assisted by Camilla Urso, then a black-eyed, thoughtful-faced child, giving promise of a brilliant future, which has been more than realized, and Alfred Jaell, then in the very meridian of his fame as a pianist. At one of their concerts a symphony (Beethoven's Second) was given entire for the first time in Chicago, and, of course, was thrown away, for the symphonic days were yet afar off. Nevertheless the Germania Orchestra, which was a superb organization, and one which never had a rival until Theodore Thomas' band came upon the stage, did a great work in making the people acquainted with orchestral music, and the possibilities of a full orchestra. Gradually the material shaped itself for a local orchestra. In 1854, the Light Guard Band, and in 1856, the Great Western Band, were organized under Messrs. Vaas and Burkhart. All that was needed was the leader to organize this material and drill and discipline it. Shortly the leader came. The Germania Orchestra disbanded, shortly after its season in Chicago, and its members were widely scattered. Among those who came to Chicago were Henry Bandt, its agent, and Henry Ahner, the cornet player.

Henry Ahner, who was one of the noblest men and most conscientious musicians Chicago has ever known, had no capital but his faith, his hope and his courage. He was a musican before his time. He sowed for others to reap, but he sowed none the less diligently and thoroughly, although he never lived to see the harvest. There was no field here then for a solo artist, and so after canvassing the prospects he determined to devote himself to orchestral music; never doubting that the public would appreciate his efforts, and eventually repay him for his time and his labor. He at once seized upon the material which was offered him in the organizations of the Light Guard and Great Western Bands, and carefully organized it into an orchestra of about thirty pieces, and spared no pains in its drill. On the 29th of November, 1856, he commenced a series of Saturday afternoon concerts, at Metropolitan Hall, five in number, assisted by Henry Perabeau, the pianist, and Louis Dochez (De Passio), the baritone. The programmes of this first season were comparatively of light music, for he had not yet thorough mastery of his orchestra. The only classical music, I remember in these programmes, was the overture to "Egmont," Haydn's "Children's Symphony," and a few of Mendelssohn's songs arranged for cornet, which Ahner himself used to play exquisitely. This season was a financial failure. Nothing daunted he at once made his arrangements for a second series of five concerts, which commenced Jan. 24, 1857. The programmes were improved in character, and for the first time our concert-goers heard one of the overtures to "Fidelio," the Midsummer Night's Dream music of Mendelssohn, a movement from Mozart's D major symphony, and airs from the Magic Flute and Der Freischuetz, and Paul Becker played as only he could play in those days, now so far away that they seem like a dream. The second series, however, proved to be a financial failure like the first, but it had served to rally around Ahner a little band of musical friends who never forsook him, and who soon learned not only to admire the musician, but to love the man. Encouraged by them, he commenced his third series, March 6, with a grand musical festival, in which his orchestra was increased to sixty pieces for the performance of Beethoven's First Symphony. Like the performance of the Second Symphony, however, three years before, it was thrown away, although the audience went into ecstacies over Emil Weinberg, who played some Kickshaw of De Beriot's, and the Freie Særgerbund, who sang extraordinarily badly even for them. This series ended like the other two, in failure. Ahner began to grow discouraged, but his friends urged him to go on, and labored with all their might to convince people of the excellence of these concerts. He commenced his fourth series April 4, but it was the same old story. He labored like a Hercules, and his health began to give way. At the close of this season, a benefit was given to him, at which a programme was performed exclusively of Mendelssohn's music, but the audience was a slim one. The clouds were gathering about him. He made another effort to recover himself by giving a series of five cheap promenade concerts, at which nothing but popular music was given, but even these failed. Then came Mrs. J. M. Mozart, and announced a series of afternoon concerts with the Great Western Band. This was the crowning blow, but all hope was not yet extinguished. Although his health was rapidly failing, he resolved to risk everything on one more season, and on the 7th of November, 1857, he commenced a fifth series of afternoon concerts, which closed Dec. 5 with the same melancholy result. He was daily growing feebler, and his friends attempted to dissuade him from giving any more concerts. A last gleam of hope, however, shot up in his breast like the flicker of a dying candle, and he commenced the sixth series in the face of the Mozart opposition and all his other discouragements, on the 12th of December. He gave five of these, the last one Jan. 16, 1858. They were his swan songs, and they left him penniless and almost friendless.

I remember one bitterly cold morning, the last day of January, 1858, that Henry Ahner came into the office of the *Evening Journal*, with which I was then connected. He walked slowly and painfully, no longer with that quick elastic step which had always characterized him. He was closely wrapped in a shawl. His face was deathly pale, his cheeks sunken and glowing with a hectic flush. His eyes, which were always remarkably bright, gleamed with a new and strange light. His unusually brisk, cheerful and hearty manner was gone. He said to me, "My dear fellow, I am going to give one more concert. Help me all you can. I shall not trouble you again." I tried to dissuade him from his infatuation, but in vain. He still clung to the hope that his arduous and conscientious devotion to music would be recognized to the public. I promised to aid him to the best of my ability, and he shook hands with me without smiling or saying a word. That afternoon I received a brief note from him, saying, "Do not forget your promise. Help me all you can. It will be my *last* concert." His last words were prophetic and were written in the shadow of death, for three days afterwards, Feb. 3, 1858, Henry Ahner died of poverty, neglect and a broken heart.

As a man, Henry Ahner was remarkaly unpretentious, sincere, childlike in disposition, honorable even to a fault. As a musician, he was pains-taking, earnest, patient, thoroughly devoted to his art, tolerant only of the highest and the best and never doubtful, that his labors to elevate the standard of music, would be ultimately crowned with success. In this he was disappointed, and the disappointment utterly crushed his fine organization and sensitive spirit. His funeral services were held at St. Paul's (Universalist) church Feb. 5. An eloquent and appropriate tribute to his memory was spoken on that occasion by Rev. W. W. King, and a larger audience was gathered about the body of the dead musician than had ever greeted him when living. A few friends, for he had no relatives in this city, followed his remains to the old Chicago cemetery, where he was buried during a blinding snow storm. Subsequently a concert was given, in which nearly all the resident talent of the city assisted, the proceeds of which were devoted to the erection of a monument over his grave. The monument still stands in the old cemetery, bearing for an inscription, simply his name, and the place and date of his death. No one knew his birthplace or his age. It is a reproach that his body and monument have not been removed before this to another cemetery. This much of respect, at least, is due to the man who gave Chicago its first orchestra, and did such a noble work in preparing the way for the success of others. "Are we so soon forgot when we are gone?"

Mr. Ahner's plan of Saturday afternoon concerts was not allowed to drop. It was resumed on the 18th of February, of the same year, by Julius Unger, who had also been a member of the Germania orchestra — a man of coarser, blunter and more impeturbable character, whom no amount of failure could ever crush. His first series of concerts was five in number, closing March 26. Meanwhile, Mrs. Mozart also continued her afternoon concerts, and as her husband, who managed her concerts, was made of the same stuff as Unger, the two had frequent and violent collisions. Each wished and insisted upon giving his concerts on the same afternoon, and in the same hall. As this was clearly impossible, a compromise was finally effected by which Mozart gave his concerts on Wednesday afternoons, and Unger on Saturday afternoons. As both employed the same orchestra, the competition was narrowed down to the vocalists. Mrs. Mozart and Mrs. Matteson were on the one side — a powerful duo, but Mrs. Bostwick came to the rescue of Unger, and fairly sung her rivals out of the field, and after a few concerts Mozart quit as a bankrupt. Unger did not last much longer, although he resorted to every conceivable musical sensation to keep up the interests of his concerts. The first blow which he received came from an orchestra brought here by Ullmann, in October, 1858, to accompany the debut of Carl Formes, which included in its ranks such players as Theodore Thomas and Mosenthal (first violins), Carl Bergmann (cello), Herzog (contra bass), Meyer (oboe), Schmitz (French horn), Lacroix (trumpet), and Leetsch (trombone), with Carl Anschuetz for leader. Shortly afterwards came the first Italian opera troupe, with Parodi, Colson, Wilhorst, Amalia Patti, Brignoli, Amodio (the elder), and Junca, and in the splendors of that season Unger went utterly out of sight and suddenly disappeared, no one knew or cared where, leaving behind him nothing but some unhappy creditors.

No further attempt was made to give orchestral music in the city until November, 1860, when the Philharmonic Society was organized, and Mr. Balatka assumed the baton. His experiences as a conductor I gave quite fully in my first paper. He was for a time eminently successful. His concerts became all the rage, but there was no competition,

and where is no competition there is apt to be no incentive to effort. This was the case with Mr. Balatka. He grew careless, and let his orchestra override him, and sometimes gave concerts of classical music with but a single rehearsal. The result was that the playing soon grew very poor, and very beery, and his audiences fell off. He perceived his mistake when it was too late. In April, 1868, the Philharmonic Society died and was buried amid many tears, and the property which it left was just large enough to pay for a symposium of funeral-baked meats which E. S. Stickney, E. V. Le Moyne, John Shortall, U. H. Crosby, Samuel Johnston and Hans Balatka, the chief mourners, consumed in solemn silence. Elated somewhat by his success as conductor of the Sixteenth Sængerfest, which took place here in June, 1868, Balatka the next spring gave a series of symphony concerts in Farwell Hall, with a very good orchestra, and might have succeeded, perhaps, in accomplishing something, if Theodore Thomas had not have happened to come here. Mr. Balatka commenced his second series Nov. 26, 1869, and on the very next evening Theodore Thomas made his first appearance in the same hall. After the playing of that orchestra Mr. Balatka "threw up the sponge."

From that time until the fire there was very little orchestral interest of a local nature, beyond the demands of fashionable soirees and beer saloons, and that little was burned up. Chicago to-day is without an orchestra worthy of the name, although orchestral concerts are given every Sunday both at the Turner and Orpheus halls by small and inferior organizations. We have the material for an orchestra here, but the man to mould and guide that material is wanting. When will he come? Who will he be?

(From the Diary of Louis Drouët.)

QUEEN HORTENSE.

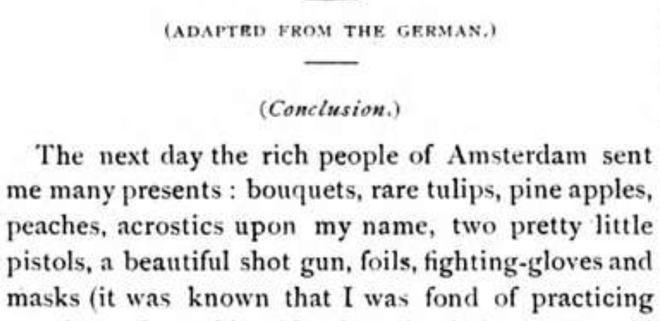
(ADAPTED FROM THE GERMAN.)

(*Conclusion.*)

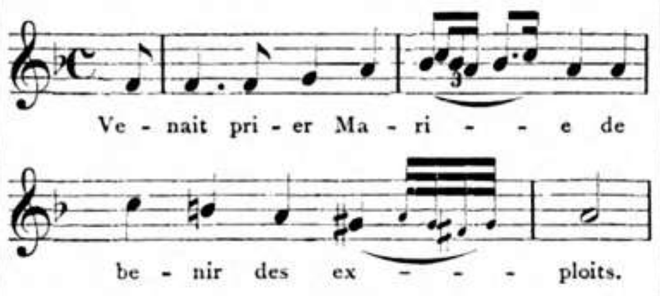
The next day the rich people of Amsterdam sent me many presents: bouquets, rare tulips, pine apples, peaches, acrostics upon my name, two pretty little pistols, a beautiful shot gun, foils, fighting-gloves and masks (it was known that I was fond of practicing arms); a fine white Newfoundland dog, two gold watches and a small statue of Apollo, given by the great banker, Mr. Hope. The Apollo held a lyre, upon which were inscribed the words of Bias, the philosopher: "*Omnia mea mecum porto.*"

And now in conclusion I will relate how Queen Hortense, while eating candy, playing cards, or arranging herself before the looking glass, composed "*Partant pour la Syrie,*" and how I committed it to paper.

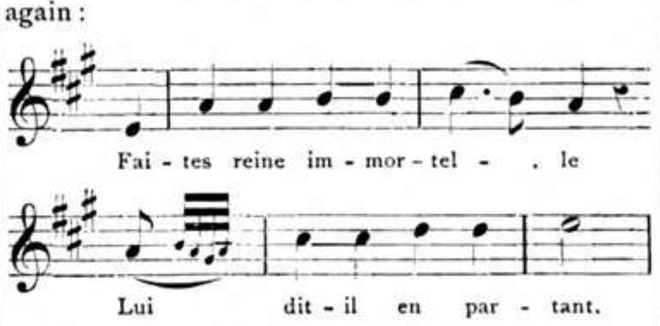
The Queen, walking up and down for a moment, commenced singing:



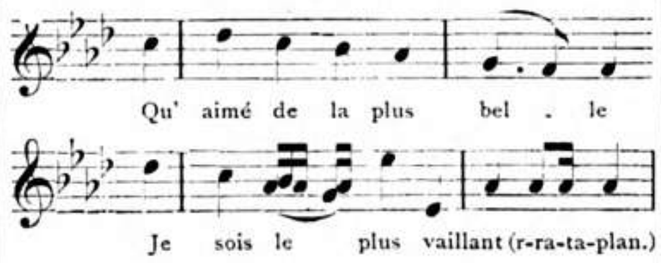
A few minutes later she went on trilling, and, at the same time, wandering off into another key:



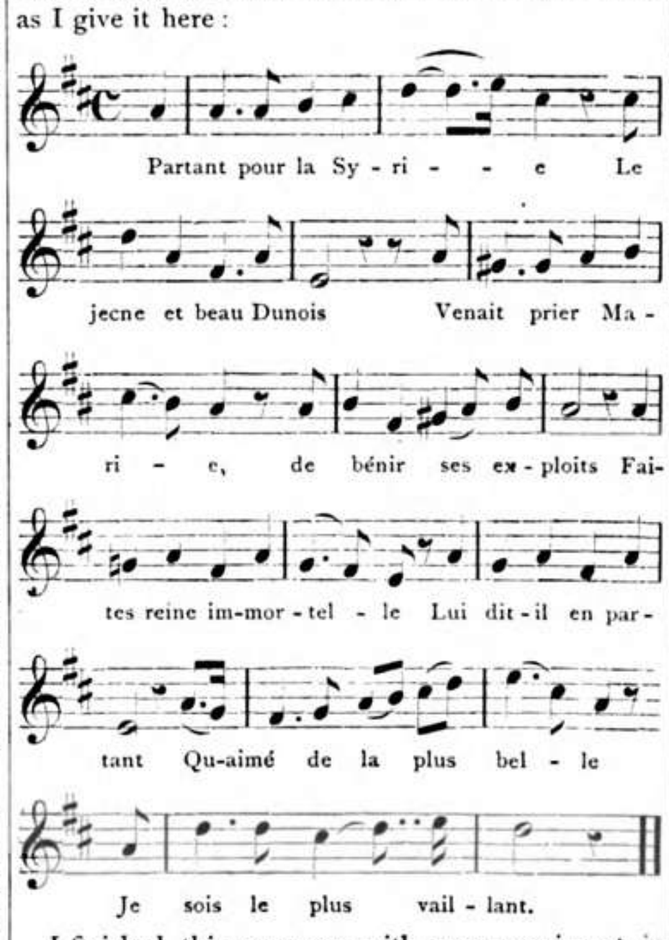
A moment later she continued, in a new key, again:



At last she concluded as follows:



We know how the Queen, immediately after this occurrence, had a little matrimonial misunderstanding with her kingly husband, and how she left Holland, forgetting, for the time being, all about her romance. I took the few scraps of melody home with me, and arranged from them the complete tune, as I give it here:



I finished this romance, with accompaniment, in less than an hour. A few months later the Queen returned to Holland for a few days, and sent me a message to come to court, with the composition which I had written under her direction. After much trying and practicing, the Queen learned to sing it at last. She scarcely knew the notes; and when she made a mistake she said, "How absent-minded I am! I have composed this and dictated it to you, and certainly ought to know it. But then I have so many things to think of! * * Tell me, Mr. Drouët," she suddenly said, "is this the air you committed to paper for me?"

"Note for note, Madame!"

"You ought to know, my friend, that I should not care to acquire reputation at the expense of somebody else; are you sure that you have not helped me a little?"

"O——your majesty has such eminent musical talent, that she needs not the feeble assistance of others. * * And if I had substituted my ideas for yours, it would have been equivalent to deprive a crown of its diamonds, and to replace them with pebbles."

"You have ever something obliging to say, Monsieur Drouët," replied the Queen.

She then requested me to order a number of finely written copies of her romance. I had them done, and paid for them forty florins, which her majesty forgot to return to me. For the writing of the romance, and for burning my hands, I received a little cold cream. The King still owes me my salary for the last ten months' services at the court, for the year 1810.

The romance, "*Partant pour la Syrie,*" became the popular song of France, in the year 1848; it marked the reign of Louis Napoleon Bonaparte, the son of Queen Hortense, the prisoner of Ham, the fugitive to America and England, the President and second Emperor of the French. All these things the Queen forgot to predict when she consulted the cards for me in the year 1807.

ANALOGIES.

Pythagoras, of ancient renown, had invented a system by which he compared the distance of the planets to the different intervals of the scale.

The heptachord, or lyre with seven strings, represented the seven planets. This instrument, formed of two tetrachords (tetrachord: a series of four sounds, forming what is now termed a "perfect fourth,") uniting or meeting in a tone, common to both, gave this scale:

b, c, d, e, f, g, a.

Supposing *b* to represent the *Moon*, *c* will stand for *Mercury*, *d* for *Venus*, *f* for *Mars*, *g* for *Jupiter*, and *a* for *Saturn*. Thus the distance of the Moon to Mercury is a half tone, that of Mercury to Venus, a tone, etc., etc. The following table will complete the idea of Pythagoras:

From the earth to the Moon,	a tone.
From the Moon to Mercury,	a half tone.
From Mercury to Venus,	a tone.
From Venus to the Sun.	a tone and a half.
From the Sun to Mars,	a tone.
From Mars to Jupiter,	a half tone.
From Jupiter to Saturn,	a half tone.
From Saturn to the fixed stars,	a tone and a half.

To apply these analogies to astronomic distances, Pythagoras gave to the tone a value of twenty-six thousand stadiums; and, by means of this measure, he arrived easily at the distance between earth and fixed stars. In the scale given above, the distances from the stars to the sun, and the sun to the earth, correspond to a fifth.

Here is another remarkable analogy:

The progressions of the musical scale have the same relations to each other as those of the colors of the solar spectrum. *C*, the first note of the scale, represents the smallest, *b*, the last note of the scale, the largest number of vibrations. In the same manner, red, which is the first color of the illuminated scale, represents the smallest; and violet, which is last, the greatest number of vibrations.

The notes and colors which are between the base and summit of the two scales, correspond exactly in their number of vibrations.

PARALLEL OF NOTES AND COLORS.

C corresponds to	*Red.*	*G* corresponds to	*Blue.*
D "	" *Orange.*	*A* "	" *Indigo.*
E "	" *Yellow.*	*B* "	" *Violet.*
F "	" *Green.*		

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RUBINSTEIN.

It has been said that the advent of Rubinstein marks a new era in the progress and history of music. Here in the United States, locally speaking, this is true in the sense, that he has triumphantly, practically and in a measure mercilessly demonstrated that classical music, *i.e.* good music, is not only the noblest and profoundest, but also the most beautiful, deeply felt, melodious and effective.

A small circle of accomplished and high-toned musicians have been in the habit of theoretically asserting the same thing, while in reality they often stooped to make concessions to a public who never had another thought about music than that it should amuse them and cause them pleasant sensations. Some very few never made such concessions, but these failed to carry conviction to the fashionable masses. Even the justly admired Thomas Orchestra paid for the privilege of popularizing the masters, by placing their sacred names side by side with the emptiest tune manufacturers of the day, such as Strauss, Gungl and the like. Theodore excusably yielded to what seemed a necessity then, but is no longer one to-day.

Undoubtedly many distinguished artists, principally pianists, have faithfully exercised the best and healthiest influence in their immediate sphere of action, but they did not storm and conquer the people as Rubinstein did. As thunder and lightning purify the air, so he swept the musical atmosphere of the dense mists that hung heavily upon the musical community and made breathing uncomfortable to the true disciple of the muse. Not that R. is bolder than other artists, but that he has much more power. The good he has done and is still doing, cannot be measured.

His public appearances, as he speeds his course throughout the length and breadth of the land, are not the latest novelty in the world of amusements, but an important event in the soul-life of the cultivated portion of the American people. Hence his influence will leave a lasting impression in the world of music, and rightly shape the course of its future developement. Thus Rubinstein is a public benefactor, worthy of the love of all. The busy world does not generally act in concert, in matters of spiritual merit, but were it possible that the best and most cultivated among the people of the United States could combine to recognize the services of the eminent artist in some appropriate resolution of expression, it would honorably qualify the American nation, and justly reward him who has labored so long and earnestly to attain an excellence so rare that its results actually ennoble and expand the taste and capacity of thought of the entire musical world.

We have briefly stated what we think of the general importance of R.'s visit to America, and approach now more closely the artist and the man, with his attributes of mental and physical power; his interpretation of the masters and style of playing in all its details. There are certain impressions derived from the rendering of music, which the cultivated and uncultivated feel and appreciate in an equal degree, namely: unusual rapidity, clearness and force of execution; grace of manner; delicacy of touch on the one hand, and penetrating depth and energy on the other; and finally, the total sum of excellence. That Rubinstein possesses all these qualities in the most marked degree, is at once understood and felt by all who hear him, with the very striking aggregate result that the compositions rendered by him, become invested with a new, overwhelming power, and appear as original creations. Thus we experience the novel sensation of having the reproductive artist attain the height where he becomes purely creative in previously known masterpieces. This, we think, must be pre-eminently the first impression received by every listener, consciously or unconsciously. But the well educated musician, while he fully enjoys the sway of this power, is able to hear and appreciate much more, indeed all—since all is so clearly given. And here Rubinstein nobly submits to the severest imaginable test, when he plays to us the master works of which we actually know every note, and the meaning of which we are able to grasp in every detail as he unfolds before us his conception of them. There can be no doubt that where the composer intended power, Rubinstein gives it in a degree far beyond that imagined by the author, and similarly with rapid or delicate passages, simple melodies or skilfully interwoven thought, each in their way receiving increased intensity of expression, velocity, or grace.

That there are also disadvantages connected with such manner of highly wrought interpretation cannot be wholly overlooked. Thus in the Finale (D flat) of Schuman's Etudes Symphoniques, (No. 1 of part II., Monday Eve., Dec. 2), the rapidity of execution is forced to a prestissimo, which scarcely admits of the dotted eighth note followed by a sixteenth, (the rythmic ground work of the piece) being performed in their true difference of time. Triplets (*i.e.* a quarter note and an eight note in each case) result, and that which the player means shall be heightened in rapid force, becomes with all its increased *general* velocity, really heavier. Had we space, we might point to two or three other instances of importance, but this one will suffice to illustrate our criticism in this direction.

In the formation of tone, management of general and special effect of the instrument and use of Pedal, Rubinstein gives us nothing new. The resources of the Piano are thoroughly understood by the best pianists; the slow and tempered attack of the note for breadth and duration of tone; the catching it up at the moment of discontinuing the Pedal; the pull-touch for faint repeated pulsations resembling the shadow of a tone; the taking of the Pedal *after* the chord, to prolong and reinforce it, all these and other mechanical effects Rubinstein makes use of to etherialize and give finish to his execution. We return for a moment to the first named point, the formation of tone, or what is generally termed (especially in a succession of slow, long sustained notes) the *singing* quality. The listener's attention is very largely and powerfully drawn to this part of Rubinstein's manner of playing, because the tone he develops in a slow melody is very large, almost too large to be intense in quality. The Piano is so constructed that its tones diminish from the moment of attack. The louder the stroke, the more sudden the diminution, at least apparently and at some distance from the player. This must be so in the nature of things. To prolong the loudest first attack at anything like the same rate of force, is necessarily impossible in a constantly diminishing tone, and the louder the tone, beyond a certain point of force, the wider the gap of silence or weakness between two notes played in succession. And when we consider that the connecting of the tones (or the legato) is indispensible to the beauty of song we must come to the conclusion that a very large and loud attack does not accomplish the artists' object, that of producing upon the piano as perfectly as possible the *singing* quality, and is, indeed, we must say it—unbeautiful. We hasten to add that no matter how large, the Rubinstein-tone is never harsh, but we feel quite sure that a certain amount of moderation in the nature of his tone would produce not only a better but also a more striking effect. We will terminate our chapter of fault-finding by observing that in one or two instances we detected a detrimental change from the harmony as originally written by the composer. In fact, respecting changes and additions, our artist is generous and bold, and we assure him they are acceptable and appropriate so long as they are better than the original. We have not the narrow mind which would exact a painfully strict adherence to the text, especially when carried away by the enthusiasm of the moment, the artist's passionate fire bursts forth in more vivid flames; but we are not satisfied when he substitutes something *less* beautiful. This is fortunately of rare occurrence, but we think that it ought never to be. An aberration of this kind occurred in the eighth measure of Chopin's beautiful nocturne in C minor; played at the first concert in Chicago, Monday, Dec. 2d. The piece contains the chord of G minor throughout the measure; Rubinstein changed the first half of it into a chord based upon the dominant. He made the same alteration on the recurring of the first part, varied by triplets. The change was unbeautiful and therefore not admissable. 'We rejoice to say that these faults are utterly insignificant compared to the greatness and glory of his playing in all other respects, and we almost fear we shall be accused of zoilism for having given so minute a description of defects trifling in their nature.

There is nothing small or ordinary about our master's playing; his *forte* is frankly grand, a real demonstration of power; his "*piano*" soft and tender, yet exquisitely distinct—in a word his "*compass of dynamics*," if we may be allowed this expression, is of much greater extension than that generally known among the best pianists. As a consequence, the number of immediate degrees of force, and resources of shading, coloring and expression, are also greatly increased, and exhilarate the soul by their novel variety. The manifestation of such multiplied possibilities will exert a useful influence upon the studies and progress of other pianists, who will doubtless find that it is much less difficult to extend the scope of their power (seeing that it *can* be done) than to discover the possibility of attempting it. It will, on the other hand, have a bad effect, temporarily, at

least, upon those players who love music dearly, but are too lazy to practice, and are determined, under all circumstances, to be looked upon as distinguished musicians. These will smash, dash and crash to their heart's content, for a while, until at last their betters will "*smile*" down their barbarous noise.

To attain great force, Rubinstein employs the only mode capable of producing it unrestrictedly and grandly: the single wrist-stroke from a greater or lesser height. We shall give a distinct description of the process of producing it as it represents, in its various applications, "*the principle of grace*" in Piano playing, and, intimately connected with it, "*the beauty of touch.*" When a player fears to strike wrong notes or chords, he will not descend upon the keys at a single stroke but with two; one to bring down hand and fingers near the keys to be struck, the other to press them down. The cautious learn to execute this double stroke with sufficient rapidity not to mar *ordinary* playing, still, there are, at each stroke, two movements, which put a limit to both force and rapidity. In many cases they seriously interfere with clearness of rendering, as many players fall into a habit of stifling the tone with the first movement, before it has a fair chance to be produced with the second. Piano teachers should train their pupils to the single stroke from the beginning, while the positions to be grasped are easy; it would then present no difficulty in later studies. To acquire the single stroke, the wrist should be kept flexible, yielding, and as it were, undulating, somewhat resembling the graceful bowing of the swan. In raising the arm for the purpose of touching note or chord, the hand falls at first of its own weight, then rises with a rounded wave-like motion above the arm and falls back upon the keys, directly and at a single stroke, without first seeking and fingering for the position of the chord. Thus the Piano-*tone* receives the entire benefit of the force and flexible quality accumulated during the distance traversed by the falling hand; while in the double stroke the same force is spent on nothing, followed by an abortive, strangled sound. In repeated single strokes, the hand is each time sent up from the keys by the elasticity of its own reactive force, just as a rubber ball falling to the ground, bounds up again. A freely ringing, and at the same time beautifully modified tone is produced in this manner, very simply because, in the first place, there is nothing to interfere with its freedom and life, and secondly because the absence of all angularity makes a harsh tone impossible. The finger or hand may also rest upon the keys after each single rounded fall, and while it remains there continue to undulate slightly and gracefully from sheer flexibility and resistlessness of wrist. Rubinstein possesses this principle of single-stroke in a greater degree than we have ever seen it in any Pianist of our acquaintance, (with the one exception of Liszt), greater because he does not use it occasionally merely, but as a law, and has become the supreme master of it. It imparts to his playing ineffable grace, it lightens his touch in the softest tone-caresses; it invests him with irresistable force and velocity, as he boldly descends from a great height, regardless of consequences, but with well nigh unerring safety. Under the sway of such mighty and unrestricted yet tempered blows, the Grand Piano storms, thunders, rushes in torrents and avalanches of chords. And yet the master remains calm and commands the tempest. That is because he is great—but also because the flexible single-stroke exacts from him proportionately a *minimum* of exertion. We have seen it stated—and may have repeated the same, (or at least the probability of it) from hear-say—that Rubinstein is given to striking wrong chords, in moments of excitement. We did not find it so during the three concerts we had the happiness of attending (we should have liked to go every evening in the company of our fair friend, but felt, that in our capacity of Editor we ought to afford no larger expense.). Thalberg himself, famous for the almost faultless playing of his quiet fantasies, erred oftener, in the remembrance of our experience, than Rubinstein, impassioned, wild and grand though he is. Nay, the magnificent clearness, and very nearly perfect steadiness of his prodigious memory, command our deepest respect and admiration. They are evidences of conscientious and persevering study, no less than of genius.

We heard Rubinstein play: (1) the Overture to Egmont, by Beethoven. It placed us completely "*en rapport*" with his whole beautiful nature, and executed as it was, by the one mind of one master spirit, could not be equalled, in that respect at least, by any orchestra. The Steinway Grand upon which he played it, sustained him worthily and grandly, throughout. (2) Sonata op. 53 in C, by Beethoven, taken in magnificent *Tempo*. We had heard it beautifully rendered by Henry Litolff, a famous pianist and great octave player. Litolff played the octaves at the end of the Sonata "glissando" with probably more brilliant effect than Rubinstein, who preferred the legitimate style of wrist playing, much more difficult to most players from the necessity of their great rapidity. (3) Etudes Symphoniques, by Schumann, beautifully rendered and terminated with a climax of force which we only wished Schumann himself could have heard. (4) Nocturne op. 48 in C. minor, by Chopin. (5) Polonaise in A flat, by the same author. In hearing these we felt almost inclined to give his Chopin-playing the preference. The rendering of the Polonaise was *Titanic;* the single stroke doing marvelous service. At the end of this first concert the thought pressd itself upon us that Rubinstein is not only a great player, but also a great composer, even had he not written a single note of his own.

The second concert we did not hear, for the reason above mentioned. We had once the felicity of staying with Liszt for two weeks, and heard him every day. We regretted exceedingly not to hear Rubinstein play the Erl King, as we retain a lively recollection of Liszt's wonderful rendering of it.

We attended the third concert, and heard: (1) Air et Variations, by Handel. (2) Sonate, in C sharp minor, by Beethoven—both beautifully played. (3) Kreisleriana, by Schumann. This was the gem of the evening, and threw a resplendent halo around the composer's brow. (1) Three songs without words, by Mendelssohn; one of them suffering a little from too large a melody-tone, making the legato or song effect a little imperfect, although placing the air in striking "*relief.*" (5) Mendelssohn's Wedding March—a wonderful feat of wrist-force.

Lastly, we were present at the fifth concert, and heard: (1) Sonata Appassionata, in F minor, by Beethoven. (2) Several minor pieces, by Liszt, Schumann, and Mendelssohn; and (3) Rubinstein's Sonata, for piano and violin.

This is the master's only composition we heard him play. We enjoyed it, from beginning to end, without feeling the interest flag for a single moment. His general character is dramatic, romantic, and fantastic, free in motion and style, yet sterling in quality. He is not imbued in the faintest degree with the Wagner sensational spirit, although neither fully governed nor matured in detail of work. Rubinstein, as a composer, has succeeded in climbing high up into the wilds of the mountains, but he has not reached their top yet. Like Liszt, he seeks new discoveries; unlike him, he wishes for interior light, not outward passion or splendor and effect. Liszt has the beauty of the spiritual body, as nearly as the human mind is capable of comprehending such a creation; Rubinstein would express the truth of the spiritual soul. The interior light may be given to him in the years of the future.

We have seen and heard Rubinstein. We love and admire him. With such noble laborers, who are the Kings of this earth, progress is assured to mankind.

EDUCATIONAL.

THE FIRST PIANO LESSONS.

We may state, without fear of contradiction, that success in almost any thing in this world requiring skill (and what does not?) depends upon the good quality of early instruction and training. It is true that nature has assigned to different individualities different spheres of action, and fitted each, by mental and bodily construction, for some particular vocation; but, presuming that the occupation of one's life has been judiciously chosen, he is your bungler who has been badly taught at the beginning. The truth of this appears with the greater force the higher and more difficult the art or science pursued. The art of playing the piano, revealing, as it does when properly performed, a world of beauty of both the heart and the imagination, requires, as a basis of power, a nature quick of comprehension, delicate in its perceptions, and many-sided in its character; mechanically, a well constructed hand and flexible wrist. But if the very highest excellence cannot be achieved, except under unusually favorable conditions, less happily endowed individuals may yet attain great skill, and even the least talented acquire sufficient knowledge, taste, and execution to obtain a clear insight into the merits of the art, and learn to appreciate its beauties. And this is undoubtedly the reason why the study of music has become so general. Educated people feel more and more the necessity of some kind of musical knowledge or skill; their own inmost nature craves it, when roused to admiration by the performance of great musicians; the frequent contact with musical people exacts it; but, above all, the appealing melody and elevating harmony charm and fascinate the soul, independently of any premeditated consideration, beckoning it to enter their magic circle. The art of music has matured, its powers are irresistible; it has conquered the attention of the civilized world and is fast achieving its destiny of spreading everywhere refinement and culture.

It is certain that, without some such instrument as the piano, music could not have made the same rapid progress, could not have been universalized in so short a space of time. Neither the organ, in all its majesty, nor the violin, with its delicate tone and rapid flight, had it in their power to render the same service. The former, so decided in its religious character, could not be dragged from its high pedestal, would not lend itself, from sheer inadaptability, to the various styles of modern secular music, although the most noteworthy progress has been made, of late years, in this direction by the popular cabinet-organ builders of the day, such as Mason & Hamlin, of Boston, and others. The violin, with its single strain, excluded harmony, science, in short, a deep and comprehensive aspect of the art. The piano with its key-board, comprising the entire prac-

tical compass of the known scale of tones, from the lowest to the highest; its rapid action, swift to respond, and, at will, swift to vanish; its convenient size; all these advantages combined to make it the popular instrument. That it has largely repaid the favor bestowed is attested by its having carried the charm of music into millions of homes. Its very defects, more closely considered, have proved powerful agents in the accomplishment of its mission.

The negative and apparently indifferent quality of its tone has largely contributed to its maintenance. As of bread and potatoes, we do not get tired of it. Its short and diminishing tones, while they insure the most perfect control, from the finest, softest *staccatissimo* to the most sustained organ-like chords, suggested also the most careful study of the legato touch or connecting of the tones, a principle of execution which forms the very basis of all good playing.

It is then of no little importance that the piano, which must be recognized as the popular educator in music, should be carefully and correctly taught. We propose to devote the remainder of this article to the indication of such general principles of instruction as cannot be dispensed with in any method or system. We will here say, *en passant*, that while "doctors may disagree in their systems of cure," good teachers of music never do, in either the fundamental or the more minute principles which concern the study of the art.

The pupil should at first be taught to hold the hand and fingers correctly. The back of the hand must present an even and level surface. The first joint of the thumb must be slightly bent, just enough to be parallel with the straight key. The fingers should be drawn under a little, so as to bring the tips only in contact with the keys. The first joint of the fingers should not be permitted to bend inward, (exceptions may be made after the pupil is advanced in study,) as that would keep the fingers weak, and prevent the acquiring of precision of touch. Care should be taken that the little finger does not slant down on one side, but stand erect on its tip. Constant care must be given to the maintaining of a good position of the hand during the first studies of the pupil; in fact, the teacher must make it a point to secure it. In this manner the hand will *grow* evenly and beautifully, and become best fitted for the performance of its duties. The next step involves the independent movement of each finger. This is often made too difficult to the pupil, by requiring all the unoccupied fingers to press down the keys, while one is playing. It is easier and equally efficient to hold down one key only; sometimes the next to the one that moves, or, when that is too difficult, the thumb or the little finger. This rudimentary exercise secures a good position of the hand, and renders the fingers separately independent in a short time. Single notes, practiced in this manner, must be played according to measure, counting two upon each note. When this is thoroughly accomplished, the legato, or connecting of the tones, may be introduced. The little finger is held down steadily, while thumb and first finger play alternately, in such a manner as to join the tones perfectly, one to the other, without ever permitting the two to be heard together. This perfect and smooth connecting of the tones, called the legato, is the fundamental principle of beauty of touch and fineness of execution. The beginner, no matter how young, *must* and *can* be taught this principle, since it is so simple that it may be illustrated by two successive notes. Our statement will scarcely be credited, when we say that among the nearly two thousand pupils which have been taught at the Chicago Conservatory of Music during the past six years, not more than one in a hundred were aware of the existence or necessity of this simple law, when they came to us. The legato once well understood and accomplished by the pupil, five-finger exercises, first slow and very simple, may be practiced, and after that some plain scales in one and two octaves, accompanied by some easy little pieces. Thus the mechanical foundation is laid, quickly and easily, without tears or trouble.

The common faults possessed by those who have not received these indispensible instructions are: (1) A separate striking or thumping of each note; (2) a constant jerking of the wrist, showing clearly that the fingers lack independence, strength and training. And in more aggravated cases: (1) Playing with fingers stretched out at full length, the first joint bent in such a degree, in some instances, that the finger tips, instead of being bent under, almost out of sight, have grown over toward the back of the hand in large, unsightly lumps; (2) a striking upon the side of the little finger with the whole hand, as if with a hatchet.

As a general result of these unbeautiful habits, we have observed—undoubtedly, in common with many of our readers—confused and indistinct rendering of any passages of difficulty that may occur; unevenness of scales or other runs; a weak and incomplete grasp in the playing of chords, and much general haste and unsafety in execution and style. Such playing is, by common consent, called "murdering," and converts the beautiful art of music into a deliberate science of punishment and torture. Inflictions of this nature might easily be spared the listener, and mortification to the player, by good, sound instruction and practice at the beginning.

Scientific.

HYGIENE AND GYMNASTICS OF THE VOICE.

[Translated from Debay, with Translations and Revisions.]

CONTINUED—CHAPTER II.

FIRST SECTION.—THE VOICE IN SINGING.

D'Ortigue, the musician and philosopher, has said: "Man sings because he speaks, and speaks because he thinks!" One essential difference between speech and song resides in the fact that the intervals used in the first are very near to each other, and not determined in pitch, while those of the second are of definite height, forming part of a known scale.

The singing voice is produced by the tension and relaxation of the vocal cords, and the dilation and contraction of the glottis, through which the air expelled from the lungs is emitted. Vocalization is not a purely laryngeal act; Béñati has practically demonstrated that the pharynx exerts an influence upon its production.

MECHANISM OF THE DIFFERENT PARTS OF THE VOCAL APPARATUS IN THE PRODUCTION OF SOUND.

The mechanism of the phonetic movements is somewhat complicated. It resides in the impulse given to the air by the lungs, in the vibration of the vocal cords, and in the action of four different sets of muscles, which produce the different movements of the larynx and the glottis. These are four in number:

(1) Rising of the larynx by means of the *elevator* muscles.

(2) Lowering of the larynx by the *depressor* muscles.

(3) Contracting and closing of the glottis by the *contractile* muscles.

(4) Enlargement of the glottis by the *tensor* muscles.

The tension of the vocal cords always coincides with the elevation of the larynx and closing of the glottis; and the relaxation of the vocal cords with the lowering (or descending) of the larynx, and the enlargement of the glottis. When the air is expelled from the lungs with force, the larynx elevated, and the glottis closed, the vibrations of the vocal cords are multiplied, and the tone becomes high; that is, the more the larynx rises, the more closely the glottis is contracted, and the more forcibly the air is driven from the lungs, the greater the number of vibrations, and the higher the tone. When the air is emitted with less force, the larynx lower and the glottis more or less opened, the vibrations of the vocal cords become fewer, and the tone, consequently, lower.

When the larynx is entirely lowered, the glottis wide open, the vocal cords completely relaxed, and the air, at the same time, expelled with force from the lungs, no sound is produced, and nothing is audible but a sigh.

From these observations the conclusion may be drawn, with Müller, the learned physiologist, that, at a high tension of the vocal cords, the tone is high and *piercing* when the air is forcibly emitted; and that it is likewise high, but *soft*, when the breath is gently expired.

At a medium tension of the vocal cords, the tone is full and sonorous when the breath is powerfully emitted; it is equally full, but not so loud, when the emission of the air is more moderate.

At a very feeble degree of tension of the vocal cords, the tone is always low.

The phenomenon of the vibration of the vocal cords is identical with that of the strings of an instrument.

SECTION II.—GENERAL COMPASS OF VOICES.

The human voice possesses an average compass of two octaves. The number of those whose notes extend to two octaves and a-half is not large, while but an exceedingly small number of singers are able to produce three octaves. But two instances are cited of singers who possessed a compass of three octaves and a half: Sassi and Catalani.

Curious observations have been made concerning the formation and position of the tongue in different singers, male and female. In the perfect soprano the root of the tongue rises, and presents a rounded surface and lowered edges; Sontag and Alboni, types of greatly extended voices and diversified modulation, may be mentioned as examples.

In singers of single quality of voice, as it may be termed, and whose tones are sonorous, the volume of the tongue is unusually great. Catalani and Santini had tongues of considerable dimensions. Santini could touch the lower point of the chin with the tip of his tongue.

[To be continued.]

CRITICAL REVIEW OF MUSICAL PUBLICATIONS.

Wm. Hall & Son, 543 Broadway, New York.

Twenty Melodic Exercises in form of Solfeggios, for Soprano and Mezzo-Soprano Voices, by Carlo Bassini. Two books.

The author makes the point, not new, but nevertheless much neglected by singing teachers, that all the vowels, each preceded by various consonants, should be practiced equally thoroughly. The development of the different parts of the vocal organs for the purpose of acquiring ability in singing, requires the many-sided practice thus afforded. Many teachers will, more or less, confine themselves to the vowel "ah" in the vocalization given to their pupils; they seem to fear the use of the i, e and u, thus, by omission, rendering the capacity of the voice one-sided. In our opinion it would be still better to introduce, besides the seven Italian syllables, do, re, mi, fa, sol, la, si, others *ending* with different consonants. For there lies the real trouble. It may be easy enough to commence a note with a consonant, immediately followed by a vowel, but it is often very difficult to end it beautifully (especially in the higher range of compass on the consonants *t*, *s*, *m*, *n*, *d*. etc., etc., the more so when preceded by the vowels i or e.). Operas which would otherwise not be trying to the singer, become so by the introduction of words with difficult endings on the higher notes. In the Paris Conservatoire sentences with difficult endings are affixed to the vocal exercises, a good plan when moderately and judiciously exercised.

Bassini's Solfeggios are good in this direction, and also fluent and agreeable in composition. They are arranged in progressive order, and must greatly contribute to render the voice flexible.

Fantasie on Zampa, by Lindsay Sloper. A good teaching piece of moderate difficulty.

O, Jeweled Skies. Serenade by Wm. V. Wallace. A quiet pleasant song for Soprano or Tenor.

Dreamings at Twilight. Reverie for Piano by D. M. Levett. One of the author's first publications.

Dream Song. Reverie for Piano by Francis H. Brown. In the style of Brinley Richards.

The Name Upon the Tree. Song by W. V. Wallace. A melody of popular turn. Soprano or Tenor.

Alone on the Shore. Romanza by Agnes Margaret Alden. Soprano.

When No One Else is By. Song by Wallace. Soprano or Tenor.

Margaret. Ballad by Mrs. Jane Stoman Torry. Soprano. Not without some talent for Melody. Untutored in Harmony.

1001 Nights. Valse by Strauss, arranged as a solo piece by L. Sloper.

G. Schirmer, 701 Broadway, New York.

Ronde de nuit for Piano. J. de Zielinski.

F. S. Chandler & Co., Chicago.

Moments Musicales for Piano, by Paul Becker. An agreeable, quiet, little piece.

Lily of the Valley Mazourka, by Sidney Smith.

Evening Bells; Pure as Snow, by Gustave Lange.

The Rainy Day. Quartette, with chorus, by S. G. Pratt. This is what might be called a "disagreeably beautiful" piece.

The publications of Messrs. Chandler & Co. are gotten up in unusually good style, both paper and engraving being of the best quality and workmanship. We trust the firm will extend their ambition to the interior part, and give us some excellent compositions.

S. Brainard's Sons, Cleveland, O.

The Brook's Message, by James Gill. A melodious song with animated, yet easy, accompaniment. Medium range of voice.

J. L. Peters, New York:

By Louis H. Meyer: The Dream of Love, Reverie; Evaline, Polka; Golden Pearls, Valse elegante; Grand Welcome March; all for Piano.

Balmer & Weber, 206 N. Fifth Street, St. Louis:

Louis H. Meyer: Missouriana, Polka for Piano.

Kunkel Bro., St Louis:

Louis H. Meyer: Careless Elegance, Schottisch; Silver Dust, Schottisch; Neck and Neck, Impromptu Galop. All for Piano.

Mr. Meyer has worked diligently of late, and is making rapid strides in Piano-writing. Neck and Neck is decidedly the best of the above pieces. The first theme is lively and taking.

W. A. Pond & Co., New York:

The Beautiful Blue Danube, Valse-Transcription for Piano, by S. B. Mills.

Like all pieces of Mills, written with a good inborn sense of correctness and proportion. Full of nice effects. Strauss, who cannot write himself, beyond inventing occasionally happy scraps of chance-tune, makes a much better appearance when issuing, in artistic dress, from the hands of a musician. The execution of the piece requires a good player.

Clear the Road, for Piano, by A. Weingarten. A gay little Galop.

Tarantelle, for Piano, by Jos. Poznanski.

Playfulness, Idylle for Piano, by Braungart. Sprightly.

By the Brookside, for Piano. Tours. Rather gracefully winding. Second theme in the piece not altogether original.

La Napolitaine. Morceau for Piano, by Boyton Smith. Acceptable to 5th grade players.

Rondoletto. Petit morceau for Piano, by Voss.

Gloria in Excelsis in B flat. Anthem by Joseph Sieboth.

Bedouin Song, by Alfred H. Pease.

Morning Journals. Waltz by Jos. Strauss, arranged for the Piano for four hands. A very good duett. Sounds fresh and inspiriting.

Dear Publishers, will you not send us a good proportion of classical music also? Our pen is naturally as talkative as a woman's tongue (and no less sensible), and would like to say a great deal more than purely effective and brilliant pieces can elicit. Your friend, THE CRITIC.

THE ORGAN AT THE CHICAGO CONSERVATORY OF MUSIC.

A beautiful Church Organ of two manuals, twenty-two stops and full pedale, which had been for several months in course of construction at Westfield, Mass., has just been placed in the Conservatory by the makers, Messrs. W. A. Johnson & Co. At this late hour of going to press we have just time to make mention of the fact, and will give a more detailed description in our next.

MUSICAL EVENTS.

The Rubinstein & Wieniawski concerts have been the great event of the month in Chicago. The programmes were admirable in their principal points, and not without a good deal of originality in their general arrangement. Rubinstein opened and ended each concert, and played the first piece of the second part — all three places which are not generally courted by either singers or players. The great pianist was true to his love and respect for the art of which he is a disciple, and gave us only the very best of the best masters. Not quite so orthodox was Wieniawski. Violin players are a little like singers, by nature, and can hardly escape the melody-and-accompaniment style. But for all that Wieniawski played excellently well, and displayed a fineness and purity of tone, in quality and intonation, very rarely met with. In concerted pieces his tone becomes large and penetrating, but when he plays alone it is sometimes rough when forced beyond a certain point. He has a habit of jerking off the end of a sustained note, in the softest morceaux even, which is not commendable. We like him best in ensemble-pieces, with a pianist like Rubinstein, when the best art is claimed of him. Wieniawski's execution is dexterous, easy and finished, his harmonics light and safe, and sometimes truly astonishing in their uninterrupting flitting succession. He maintains a solid and masterly attitude while he plays, and altogether is one of the very best violinists it has ever been our pleasure to listen to. We have elsewhere spoken of Rubinstein.

The Twelfth Matinée Musicale of the St. Louis Conservatory of Music, under the direction of Messrs. Charles and Jacob Kunkel, took place Dec. 14th. The thirteenth is announced for the 4th of January.

The Third Concert of the Chicago Conservatory of Music came off on Thursday evening, Dec. 12th. It was principally devoted to the pupils of the institution. Miss Eva Manierre, Miss Hattie Cady, Miss Agnes Ingersoll, played with marked talent.

Ferdinand Hiller gives Soirées of "*Kammermusik*" in Cologne. The pianist, now advanced in years, excels in the classical music of this style.

The great city of London has its "Monday and Saturday Popular Concerts." The first, more regularly established, are under the direction of Mr. S. Arthur Chappell. The latter, given at irregular seasons, are generally conducted by Jules Benedict. The artists which appear at these concerts, and the music they render, are of distinguished rank and character. We frequently notice the names of Madame Arabella Goddard, the eminent *pianiste;* Madame Norman-Neruda, the famous violin player, (formerly a little girl prodigy, one of two sisters,); Piatti, the violincellist; Charles Halle, the pianist; Sims Reeves, the tenor, and many others equally excellent. Handel, Haydn, Mozart, Schubert, Beethoven, Mendelssohn, and other great masters, in their turn, are represented on the programmes. The large cities of the United States stand sadly in need of just such concerts, which would undoubtedly diminish the number of — concert saloons.

A concert given at the "*Conservatoire de Musique*," of Paris, in aid of the Liberation of Territory, has produced the handsome sum of $4,000.

Madame Parepa, one of America's greatest favorites, is singing for the Viceroy of Egypt, in the Puritani, Norma and Huguenots. Aida, Verdi's new opera, expressly written for the Khedive, has also been produced at Cairo.

Schubert's operetta, in one act, called "Domestic War," discovered and resuscitated not long ago from among the many neglected and half forgotten manuscripts of the great lyric composer, has recently been introduced upon the stage in Vienna. The success of this musical comedietta was very great, and although ably and charmingly contributed to by our own American prima donna, Miss Minnie Hauck, was doubtless due to its intrinsic merit. In connection with it, and on the same evening, Abu Hassan, a short opera by Carl Maria von Weber, was revived.

There is a lull just now in operatic matters in New York. It is the calm that precedes the storm. (Dec. 25.)

Theatres are having their usual Christmas *vogue*, the play, the drama, and the Vaudeville having invaded even the opera houses. (Dec. 25.)

Messrs. Mills & Damrosch gave their third Soirée of Classical Chamber Music on Thursday, Dec. 19, at Steinway Hall. They were assisted by Miss Jennie Busk, Messrs. Matzka and Bergner.

BOOKS.

Musikalisches Conversations-Lexicon, edited and published by Hermann Mendel, 91 Wilhemsstrasse, Berlin, N. Germany.

This excellent musical encyclœpedia has reached its third volume, including letter E. When finished it will probably comprise 15 to 20 volumes, and resemble the Brockhaus Conversations Lexicon in exterior. It is by far the ablest and most compiete dictionary of the kind ever undertaken, giving full and reliable information upon every subject connected with the many different branches of the art and science of music. The contributors are chosen from among the best and profoundest writers of our time, and the articles that have so far appeared give evidence of that impartial spirit, and patient, dispassionate research, essential to the thoroughness and excellence of a work of that kind. To musicians, the dictionary will be, when completed, an exhaustible mine of mental treasures.

Voice Building by Dr. H. R. Streeter, and published by White & Goulland, 86 Tremont Ave., Boston, comes too late for careful examination, but shall receive proper notice in our February number.

ITEMS FROM THE PRESS.

LONDON.—It is said that Gounod intends to give orchestral and choral concerts during the season. All laborers are welcome in the field of high art; and the distinguished Frenchman has a right to special consideration. But the choral concerts are likely to prove most interesting, if what we hear about the new part songs written by Gounod be true.

TURIN —Three members of the band of the Teatro Scribè, namely, two violinists and a harpist, belong to the gentler sex.

LONDON. — We are informmed that Madame Arabella Goddard intends starting for Australia early in next March. ("*Bon succéss*, fair *artiste*. — ED. M. I.)

PARIS. — Charles Duvernoy, Professor at the "*Conservatoire*," and author of the fluent easy-lying etudes, is dead.

VIENNA. — A committee has been formed in this city for the purpose of erecting a monument to Beethoven. Liszt has been asked to write a Cantata in aid of the movement.

Dr. BLIDGE. — The Chicago Jubilee, which is to take place next summer, will call together 5,000,000 singers and 500,000 instrumentalists. The German singing societies are relied upon to a large extent.—(*London Musical World.*)

Blidge, you are underrating our spirit of enterprise!—*Chicagoan.*

The corpse of Auber, the composer, was accidentally thrown into the *Fosse Commune* at the *Pére la Chaise*, and his relatives had considerable difficulty in recovering it. The remains were finally buried at the Mount Parnasse Cemetery.

Gounod has consented, at the request of Auber's relatives, to arrange the manuscripts left by the old *maestro* for publication. —(*Georgia Musical Eclectic.*)

NOTICE.

Advertisements for THE MUSICAL INDEPENDENT should be sent in by the 20th of the month to insure insertion for next issue.

NOTICES.

Church's Musical Visitor, for December, contains intelligent, well written editorials, interesting articles on music, and a varied record of events, foreign and local. We are always glad to see the *Visitor*.

The *Musical World*, London, England, is published by Duncan Davison & Co. The numbers of November 30 and December 7 have come to hand. The firm are also active music publishers.

The following music papers and magazines, for December, are also received:

Musical Eclectic; Guilford, Wood & Co., Macon, Ga.

Brainard's Musical World; Cleveland, O.

Song Journal; D. T. Whitney & Co., Detroit.

Orpheus; New York and Boston, Messrs. W. A. Pond & Co., and C. D. Russell & Co.

Rhode Island Schoolmaster; T. W. Bicknell. Providence, R. I.

Minnesota Teacher; W. W. Payne, Geo. M. Page, St. Paul, Minn.

CORRESPONDENCE.

RIPON COLLEGE, RIPON, Wisconsin.
Dec. 21, 1872.

Mr. ROBERT GOLDBECK, — *Dear Sir:* — The Beethoven portrait you sent me, as premium for our club, has come safe to hand.

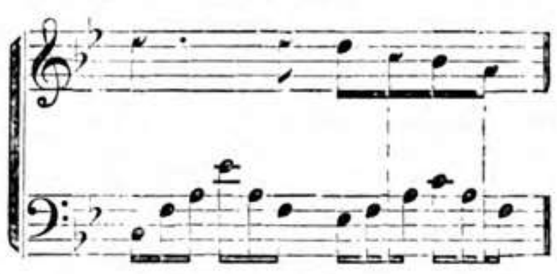
I am pleased with it, even beyond my expectation.

I have seen many engravings and photographs of Beethoven, both in Europe and in this country, but I should prefer this to any which I now can recall to memory.

Yours, very respectfully,
JOHN C. FILLMORE.

ANSWERS TO CORRESPONDENTS.

G. L. — How are triplets, in one part, played to eighth-notes in another, as in this example:



Is the last note of the triplet played to the 2d eighth, or must the 2d eighth come in about half way between second and third note of triplet?

Answer. — Strictly speaking, the 2d eighth falls between 2d and 3d note of triplet. Circumstances may modify this. If the player is able to execute such a passage with strict correctness, and at the same time easily and with naturally fluent expression, well and good. But if in striving after mechanical correctness, the passage is jerked and forced out painfully and uncomfortably, then it would be far better to play the right hand a little unevenly (in this case) and have the 2d eighth note come together with the 3d in the left. When both triplets and plain eighths cannot be well executed in their distinct individuality, then the triplets *rule*. But there are many cases that might yet be treated differently.

PERSONAL.

Verdi and Offenbach are coming to America.

Gounod considers the opera "*Mireille*" his best and most finished work.

William Castle, the American tenor, is singing successfully at the Monday popular concerts in London.

Madame Clara Schumann and Amalie Joachim, wives respectively of the great Robert and the unsurpassed violinist, are giving concerts in Vienna.

Hans von Bulow, who has wandered restlessly since domestic troubles have overtaken him, is said to have accepted the position of conductor at the opera house in Warsaw, Poland.

Mr. H. S. Perkins' engagements for conventions are as follows: Week of Dec. 24th, at Morning Sun, Louisa Co., Iowa; week of Dec. 31st, at Centerville, Apponson Co., Iowa; week of Jan. 7, 1873, at Oswego, Sabette Co., Kansas; and later at Mound City, Kansas; Muscatine, Iowa, and other places.

A portrait of Carl Maria von Weber has been discovered at Copenhagen, Denmark, which is said to be the only correct picture of the great "Romantic Composer." It is to be published at Leipzig.

Mr. J. de Zielinski gives *Soirees Musicales* at Grand Rapids, Michigan. His programme of the 23d of December contained some excellent vocal and instrumental pieces of Schumann, Franz and Liszt. These pleasant concerts occur twice a month.

Herr von Milde and wife are among the most distinguished singers — Baritone and Soprano — at the opera-theater of Weimar in the Grand Duchy of the same name. Herr von Milde is a handsome and cultivated gentleman. We would, above all things, wish to say something about the wife, but have never had the good fortune of seeing her.

During the 41st season of the London Sacred Harmonic Society, since 1848 under the direction of Sir Michael Costa, a number of great oratorios will be produced, among others the "Passion," according to St. Matthew, by J. S. Bach; St. Paul, by Mendelssohn; Palastine, by Dr. Crotch, a distinguished composer, organist and, when living, professor at Oxford (died 1847.) The society opened the winter season recently with Handel's Judas Maccabeus.

UNCOMPLIMENTARY BIOGRAPHICAL NOTICE. — Thekla Badarzewska, born 1838, in Warsaw, had the reputation, in the immediate circle of her acquaintance, of being an accomplished *pianiste*. She also attempted composition, but had not the capacity to rise above the shallowest superficiality. Chance and good fortune, however, willed that her pieces, especially the so-called "Prière de la vierge" (maiden's prayer), should obtain immense popularity among the very worst portion of musical amateurs in Europe and America. An early death, 1862, in Warsaw, prevented her from deluging the world with demoralizing productions of the same kind.

MONTHLY LIST OF VOCAL AND INSTRUMENTAL SHEET MUSIC.

SELECTED FOR THE USE OF TEACHERS.

Songs we divide into 6, and Instrumental pieces into 12 grades: 1 being the lowest.

The 6th grade in Song is equal to the 12th in Piano.

The Chicago Conservatory of Music has twelve grades.

The words Soprano or S., Tenor or T., Mezzo-Soprano or M. S., Alto or A., Baritone or Bar., Bass or B., have reference mainly to the compass of the vocal pieces. S. or T. indicating a range above f but not below c or b; M. S. below c, but not above f sharp or g; A. or B. in the lower range, and Bar. in the medium low range.

VOCAL PIECES.

VOICE.		AUTHOR.	GRADE.	PRICE.
M. S. or T.	Si vous n'ouvrez votre fenêtre	Gounod.	3	50
A. or Bar.	The Storm Horn	Hullah.	3	40
B.	The Wanderer	Schubert.	3	40
T.	The Wanderer	Fesca.	2	30
S.	The Woods	Franz.	3	30
S. or T.	The Erl King	Schubert.	4	50
S.	Mother, O, Sing me to Rest	Franz.	3	30
M. S.	The Churchyard	Franz.	3	20
S. and T.	Serenata. Duett	Rossini.	4	60
M. S. or T.	Morning Song	Goldbeck.	2	40
High Bar.	Break, Break, Break	Goldbeck.	4	40
A. or B.	The Day is Cold	Goldbeck.	3	30
S.	Love may come To-morrow	A. W. Berg.	4	50
M. S.	Since mine eyes beheld him	Schumann.	3	25
S.	Woman's Life and Love, a series of Songs	Schumann.	3-4	
M. S.	Ave Maria	Schubert.	3	30
M. S.	Beggar Child	Gumbert.	2	35
Bar.	Standard Watch	Lindysaintner.	3	35
Bar.	My Soul to God	Clapisson.	2	30
S.	Stay with me	Abt.	2	30
S.	To Winona	Spohr.	1	20
A. or B.	Will She Come	Preyer.	2	35
M. S. or T.	Jewish Maiden	Kücken.	2	35
S.	The Village Blacksmith's Bride	Hoetzel.	2	50
A.	O, ye Years, (in C.)	Abt.	2	30
S. or T.	It was not thus to be	Abt.	2	40
S.	Shepard's Sunday Song	Kreutzer.	2	30
S.	The Hunter's Song	Kreutzer.	2	50
M. S.	My Heart ever Faithful	Bach.	4	40
M. S.	Young Mother	Schubert.	1	35
S.	The Nun	Mendelssohn.	2	20
S.	Tell me, O Bird, of the Merry Greenwood	Abt.	4	40
S.	Once Again, (in F minor.)	Sullivan.	2	30
A.	Once Again, (in D minor.)	Sullivan.	2	30
S.	Wild Flowers	Wallace.	3	50
S. or T.	Hark! How Still	Franz.	3	30
S.	O, Thank me not	Franz.	2	30
S. or T.	Dreams of Heaven. Duett	Goldbeck.	4	30
A.	Cleansing Fires	Gabriel.	2	30
A.	Looking Back	Sullivan.	2	40
S. or T.	Fishermaiden	Meyerbeer.	3	30
S.	Willie's Ships	B. Tours.	3	50
S. or T.	Amid this Greenwood smiling	Thalberg.	2	30
M. S.	Ye Faded Flowers	Schubert.	3	40

PIANO PIECES.

GRADE.		AUTHOR.	PRICE.
2	Zampa	J. Blumtal	$0 35
2	Martha	J. Blumtal	0 35
3	Sabre de mon Pere	D. Angelo	0 30
3	Bolero from Sicilian Vespers.	D. Angelo	0 30
3	L'Amazone, Mazourka	Ascher	0 40
3	First Dreams	Baumbach	0 35
4	Valse—La Belle Fleur, from Vacames	Blumenthal	0 50
4	Maria—Polka	Blumenthal	0 50
4	2d Nocturne	Blumenthal	0 50
4	Belles of Chicago—Valse	Goldbeck	0 50
5	Olga Mazourka	Goria	0 35
5	Brise Légère—Pol. Mazourka.	Goldner	0 50
5	Sounds from Home	J. Gungl	0 50
5	Le Sylph — Nocturne	Goldner	0 50
5	Maiden's Blush—Valse	Gottschalk	0 60
6	O, ma Charmante, épargnez-moi	Gottschalk	0 50
6	Leb Wohl—Nocturne	De Vos	0 40
6	Carlotta Polka	Ketterer	0 50
6	Tannhouser March	F. Spindler	0 50
6	Traumerei	Schumann	0 50
6	Coronation March	Meyerbeer	0 50
7	La Fée Paguerette Mazourka.	Goldbeck	0 65
7	Rondo in A minor	Mozart	0 60
8	Les Courriers—Capris	Ritter	0 75
8	A Flower for Thee	S. B. Mills	0 75
9	La Gondola	Hensett	0 35
9	Arpeggio, op. 35, No. 2	Thalberg	0 75
9	Une Valse	Schulhoff	0 50
9	Nocturne in D flat	Doehler	0 50
9	Tarantella, G minor	Doehler	0 50
9	Tarantella, Octave Study	Ozerny	0 50
10	Intermezzi, parts 1 and 2	Schumann	0 75
10	Sherzo, (Postumous) F minor.	Schumann	0 50
10	Barcarole, F minor	Rubinstein	0 50
10	Morning Serenade, (from Köhler Lieder Studies	Schubert	0 40
10	Pasquinade	Gottschalk	1 00
10	Valse Poétique	Gottschalk	1 00
10	Pleyel's Hymn	Bartlett	1 00
10	Momento Copriccioso, op. 12.	Weber	0 50
10	Prelude, op. 35, Nr. 3	Mendelssohn	0 35
10	Elegie, op. 42	Goldbeck	0 40
10	Africaine	Raff	1 00
11	Einsam bin ich, nicht alleine.	Liszt	0 50
11	Campanella	Faubert	0 50
11	3d Impromptu	Chopin	0 50
11	Novelette, Nr. 8	Schumann	0 75
11	Lucia di Lammermoor	Prudent	1 25
11	Last Rose of Summer	Thalberg	1 50
12	Faust Valse de Gounod	Liszt	1 15
12	La Campanella	Liszt	0 90
12	Don Juan	Thalberg	1 50
12	Sonnambula	Thalberg	1 25
12	Lucrezia Borgia	Thalberg	1 50
12	Kriesleriana	Schumann	1 50
12	Etudes Symphoniques	Schumann	2 00
12	Erl King	Liszt	0 75
12	Sonata Appassionata	Beethoven	1 00

These songs and pieces may be obtained from the Chicago Conservatory of Music, by inclosure of price. Teachers the usual reduction.

NOTICE. — Composers and publishers desiring their pieces mentioned in these lists will please send us copies. We shall then order additional copies, if adapted for use at the Conservatory.

GENERAL DIRECTORY OF THE MUSICAL PROFESSION.

WE think it will be of great general utility to establish a Directory for the singers, pianists, organists, and teachers of all branches of musical education throughout the United States. Constant changes take place in the movements of professional people, and the musical public will be glad to know where to find them. We are willing to devote permanently one or more pages to this important object, and request the professional musicians of every city, town and place to send us their name, address, and qualification; and to give us immediate notice when they change their locality. No charge will be made for this insertion. The teacher's card, mentioned in our advertising rates, differs from the Directory, inasmuch as it will occupy larger space in some other part of the paper.

ALBANY, N. Y.

R. J. Carmody, Organ. J. H. Hidley, Piano.
T. J. Guy, Piano and Voice. T. J. Gray, Voice.

ANDOVER, MASS.

James R. Murray, Conductor and Superintendent.

AURORA, ILL.

Prof. D. B. Hazen, Music Department at Jennings' Seminary.
Mr. Wassimer, Piano. Miss Cora Seamons, Piano.

ARCOLA, ILL.

A. H. Tur, Piano.

ATALISSA, IOWA.

Miss Nellie Row, Piano.

BATAVIA, ILL.

Miss Williams, Piano Teacher.

BANGOR, ME.

Mrs. Crowell, Vocal.
F. T. Davenport, Prof. of Music.
Mrs. Dame, Piano.
Mrs. Dyer, Piano.
Mrs. Lawrence, Vocal.
Mrs. Shonnon, Vocal.
L. H. Turens, Prof. of Music.

BEAVER, PA.

A. Beuter, Piano.

BENNINGTON, VT.

Miss A. E. Clark, Piano.

BOSTON, MASS.

Otto Dressel, Piano.
J. B. Lang, Piano.
Ernst Perabo, Piano.
Dudley Buck, Organ.
J. K. Paine, Organ.
E. J. Butler, Piano.
W. Stoehr, Timpani.
J. D'Anguera, Harp.
S. A. Enmery, Piano and Harmony.
Julius Eichberg, Director Boston Conservatory of Music.
G. E. Whiting, Organ.
J. C. D. Parker, Piano.
Carl Zerrahn, Conductor.
Thos. Ryan, Director Nat'l Conservatory of Music.
Mr. Schultze, Violin.
Wulf Fries, Violoncello.
B. D. Allen, Piano.
J. A. Allen, Piano.
F. H. Torrington, Organ.
Henry Strauss, Piano.
L. H. W. Isenbeck, Piano.
Carl Suck, Piano.
G. F. Suck, Violin and Piano.
D. Henry Suck, Violin.
Adolph Kielblock, Piano.
A. Kreissman, Voice.
A. Stein, Contra-basso.
J. E. Eichler, Cornet and Trumpet.
Adolph Hartdegen, Violoncello.
J. O'Neill, Voice.
L. W. Whe ler, Voice.
H. L. Whitney, Voice.
Mrs. Elizab'h Garrett, Voice.
E. Weber, Clarinet.
W. L. Hayden, Guitar.
P. Eltz, Bassoon.
A. de Ribas, Hautboy.
J. F. Rudolphsen, Voice.
Dr. L. H. Southard, Voice.
Mrs. J. O'Neill, Voice.

BROOKLYN, N. Y.

W. W. Groschel, Director Conservatory of Music.
P. A. Rivard, Voice.

BUFFALO, N. Y.

Carl D. G. Adam, Voice and Piano, 32 Tracey St.
Mrs. G. Anderson, Guitar, 120 Pine St.
E. Auerback, Voice and Piano, 673 Michigan St.
E. L. Baker, Voice and Piano, Niagara Falls.
Miss J. T. Baldwin, Piano, Aurora.
Mrs. Libbie Baker, Piano, 179 Swan St.
Miss K. M. Bartow, Piano, 849 Delaware St.
Mrs. L. Barry, Piano, 102 Carolina St.
Mrs. Beals, Piano, 102 Carolina St.
Miss A. Belden, Piano, 116 W. Eagle St.
Miss Kate Boyd, Piano, Suspension Bridge.
Miss Lucille Briggs, Voice and Piano, 210 Swan St.
Miss Hattie Brintnall, Piano, 335 Swan St.
Mrs. Checkley, Piano, 126 Fifth St.
Miss Clute, Piano, 138 E. Eagle St.
Miss J. Cook, Voice and Piano, 73 W. Eagle St.
Miss J. Cooley, Piano.
Miss A. Cowin, Piano, 125 Elliot St.
Miss Nellie A. Curtis, Piano, 275 Prospect Ave.
H. Degenhard, Piano, 98 Oak St.
Chas. G. Deuther, Piano, 178 Clinton St.
Miss K. Donovan, Piano, Voice and Organ, 50 Park St.
J. Dossert, Piano and Voice, 548 Main St.
W. Emmons, Voice, 308 Ninth St.
F. Fiderlein, Piano, Voice, Flute, etc., 13 E. Bennett St.
Leander Fisher, Piano, 48 Oak St.
Mrs. E. Fleischmann, Guitar, 677 Washington St.
M. Freidmann, Voice.
Miss Giffing, Piano, 43 Tenth St.
Miss Minnie Gillespie, Piano, 293 Hudson St.
A. Goehle, Piano, 559 Genessee St.
Gray Sisters, Voice and Piano, 508 Niagara St.
Mrs. A. A. Kendall, Piano.
Mrs. A. E. Griswold, Piano, 296 Clinton St.
Mrs. Gungferman, Piano, 139 Batavia St.
Mrs. L. Haight, Piano, 108 Oak Park St.
Miss Gussie Hamilton, Guitar, 108 Pine St.
J. M. Harrison, Piano, 536 Main St.
Miss Emma Hayward, Piano, 346 Virginia St.
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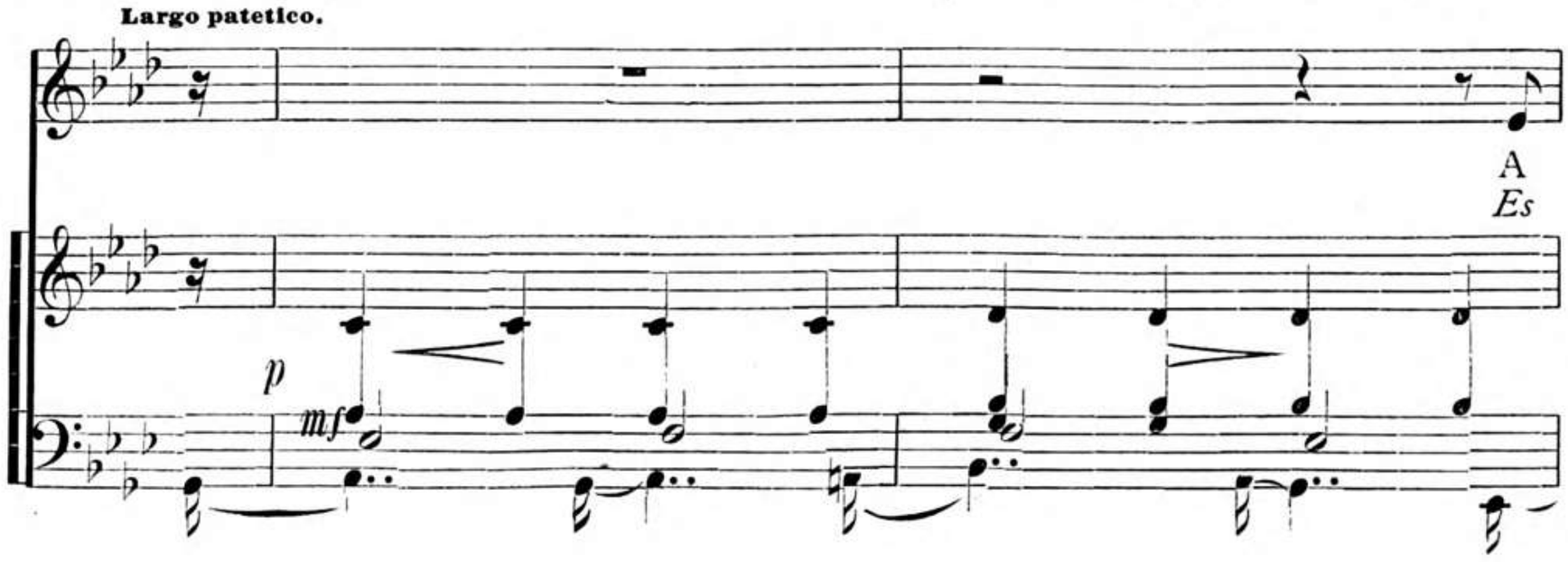


from each oth - er hide. And joy, and grief, mis-
nie ein Wort ver - heh - len. Und Freud' und Leid, und

dim. *p* *mf*

for - tune, bliss, E'er with each oth - er share, And
Glück und Noth, So mit ein - an - der tra-gen, Vom

cres.

talk of love from the first kiss, Till death warns to pre-pare.
er - sten Kuss bis in den Tod Sich nur von Lie - be sa-gen.

p *p*

p *pp*

Morceau de Fantasie.

Pour Piano et Violon.

P. Van Derhault.

Violin. **Con moto.**

Piano. *p* **con espressione.**

largo. **rit.**

p

leggiero.

p **cantando.**

p

in tempo.

rit.

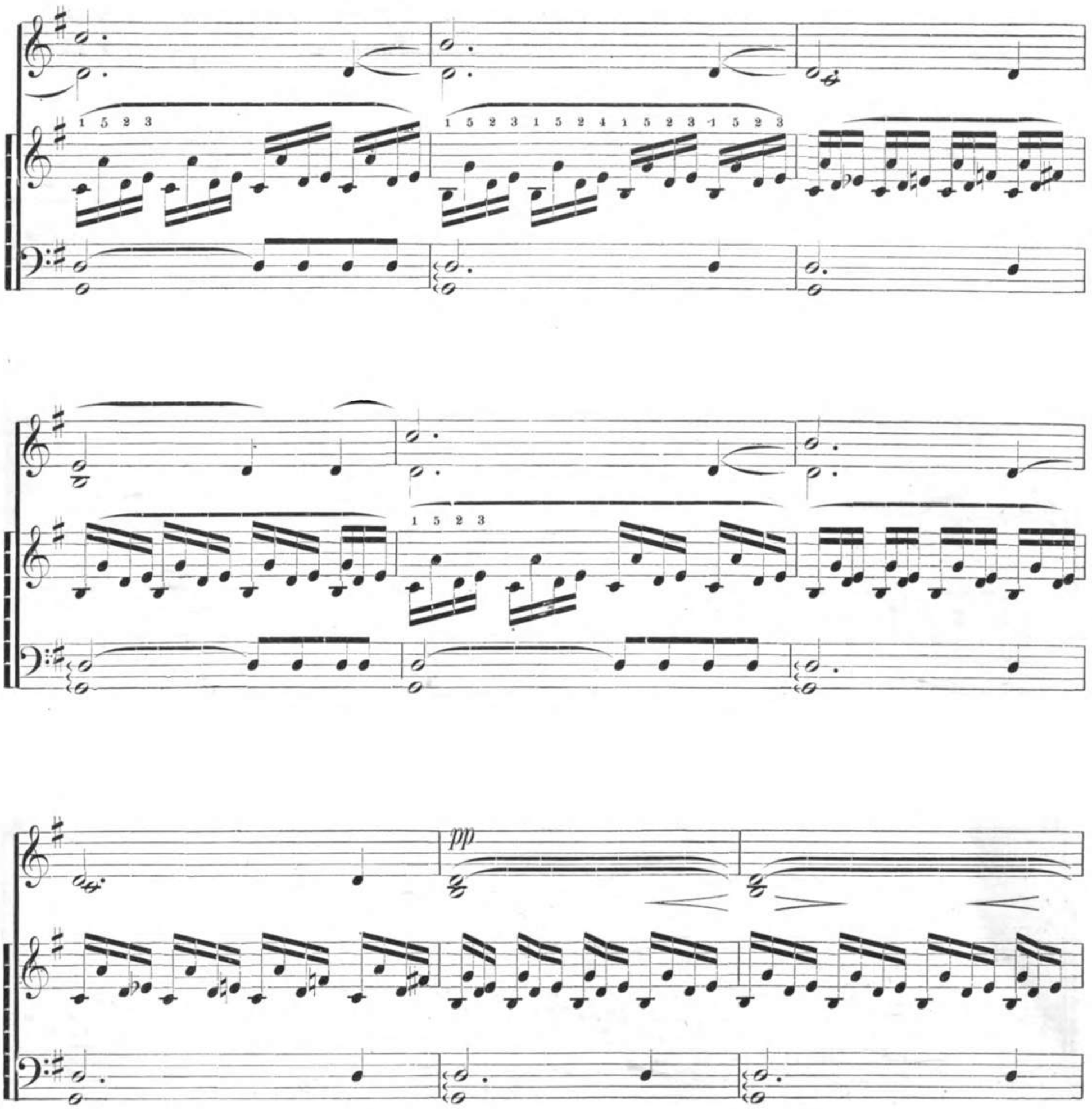
rit. scherzando.

cres. molto.

f

f

p


1 5 2 3
1 5 2 3 1 5 2 4 1 5 2 3 1 5 2 3
1 5 2 3
pp

In tempo con simplicita.

pp

mf

p

poco rit.

L

f

p

cres. *f* dim. rit.

a tempo.

p

p espressivo.

f *p*

f

f *ff*

mf

pp

L

pp

L

L

L

pp

poco cres.

dim. molto.

pp

pp

Ped.

Ped.

Ped.

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