(SEE NEXT PAGE)

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I wish to reiterate [illegible] ladies to explore and [illegible] private and, in a few [illegible] "fad" at the presen[illegible] so in the future. [illegible] should give encoura[illegible] which body must b[illegible] organized school of [illegible]

Rice, of Oberlin, [illegible] Chicago; Claus and [illegible] work in this line. [illegible] with an orchestra c[illegible] crease this number [illegible] The success is very [illegible] ence upon the publi[illegible]

What a charming [illegible] vent of an amateur [illegible] rehearsals and con[illegible] nerves; but this is [illegible] snap and crash of [illegible] there is something [illegible] artistic point of vie[illegible] In the future the gr[illegible] will be the amat[illegible] orchestra.

The Broad

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Trombone (slide o[illegible]

Tuba—A. Hartma[illegible]

Saxophone—M. F. [illegible]

Tympani, Drums, [illegible]

Mandolin—F. Mar[illegible]

Harp—G. Setaro, [illegible]

Guitar—E. V. A. [illegible]

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BROOKLYN. [illegible] the Brooklyn [illegible] concerts at th[illegible] assisted by a f[illegible] chorus is to be [illegible] rehearsal, un[illegible] take place on [illegible] room of the T[illegible]

heard in the distance, and it gradually gets nearer and nearer as the rebellion against the Emperor Nero is developed. The chorus is sung *à capella*. When the turbulence is at its height the emperor himself appears among the multitude, the orchestra, it is said, then entering for the first time. This sort of thing is, at any rate, original.

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Groschel Conservatory of Music.

THE Groschel Musical Conservatory of Brooklyn, which enters this season in its twenty-seventh year of prosperity will be, as it was last year, under the able directorship of Mr. Max Spicker, the well-known conductor, composer, pianist, all around musician.

The coming season promises to be an unusually flourishing one, for the faculty is very strong, Mr. Spicker and Arthur Friedheim, the celebrated piano virtuoso, being names of sufficient guarantee to warrant the prospective number of pupils, which is about three hundred. Last year 238 pupils attended the conservatory. There will be the usual concerts and other collateral advantages for the music students attending the conservatory, which is located as before, at 138 State street, between Clinton and Henry, Brooklyn. The faculty is as follows:

Piano—Arthur Friedheim, Misses Alice Fowler, Marie Page, Helen Middlebrook, Isabel Leonard, Louise Groschel, Gertrude Campbell, M. Louise Bell, Addie Piercey, Etelka Utassi, Mr. Max Spicker.
Lectures on Musical Forms and Analysis—Mr. H. E. Krehbiel.
Vocal—Mr. Max Spicker.
Solfeggio Class for Young Children—Miss I. Leonard.
Violoncello—Mr. Emil Schenck.
Violin—Mr. S. Franko, Miss Dora Smith, Mr. Fritz Spahr.
Harmony, Counterpoint and Composition—Mr. Max Spicker.

For all this and many other excellences the Groschel Conservatory commends itself to the student who desires a thoroughly musical education.

The Virgil Piano School.

THE Virgil Piano School, located at 26 West Fifteenth street, has opened under the direction of Mr. A. K. Virgil, and with Mrs. A. K. Virgil, principal, for the purpose of instruction in technique, foundational instruction and the training of teachers. Mr. and Mrs. Virgil will have the assistance of competent teachers trained in the special methods employed.

The time has come when serious teachers have learned that the mechanical in piano playing can be separated from the musical, and the value of the Virgil practice clavier for foundation practice is undisputed. Many names of eminent pianists and teachers could be adduced in testimony. A perfect legato, in fact all varying degrees of touch, can be taught, and for the study of dynamics and the study of rhythms it is extremely useful. Mr. and Mrs. Virgil, realizing all this have started this, school with the idea that technique is taught by most teachers in a manner that produces poor results; that good results can be arrived at more expeditiously by the use of the practice clavier, though the piano is used in this school for direct auricular training.

Pupils come to the piano when they have acquired playing movements such as at the piano will produce musical effects. The piano will be used for its legitimate purpose, namely, music and the study of musical effects. Those who are anxious to learn will not object to these requirements. Those who have taught the piano for years, but are progressive in their ideas and anxious to adopt improved methods, will find the system of foundational instruction and piano technique employed in this school to be simple, clear and comprehensive. No pains will be spared to prepare teachers to make effective use of the method.

Special attention is paid to children, who will have the most ample opportunities for instruction. Altogether the Virgil piano school comes as a refreshing and valuable novelty in the list of those schools who blindly adhere to old-fashioned methods and in whose curriculum Czerny still occupies an honored and prominent position. To minimize the time spent in technical study so as to devote more to music itself is the aim of Mr. and Mrs. Virgil. They are sure to succeed.

"Lohengrin" Not Sung.

PARIS, September 11, 1891.

THE long expected, much discussed and possibly dangerous production of "Lohengrin" at the Grand Opera House, set down for this evening, was postponed, according to an announcement made at noon to-day on account of the illness of Van Dyck, the tenor, and "Robert le Diable" was selected as the substitute opera.

The general opinion, however, is that the management of the Grand Opera House and the municipal and other authorities of Paris were seriously alarmed at the threats made by the Chauvinists, and consequently they have abandoned the production of the Wagnerian opera. The managers, however, insist that they will produce "Lohengrin" on Monday, should Van Dyck's health permit.

It is known, however, that there has been serious troubles at the rehearsals through the presence there of Mrs. Wagner and her son. There has also been discontent among the orchestra, and menacing letters have been sent to the managers and the conductor.

A crowd of idlers in front of the Opera House to-night mobbed Mr. Loze, prefect of police, and it became necessary for gendarmes to surround the prefect in order to protect him. The police afterward kept the crowd moving.

It is now said that "Lohengrin" will be produced on Wednesday.

FORMER "LOHENGRIN" RIOTS IN PARIS.

Four years ago there was the same trouble in Paris. Lamoureux, the enthusiastic Wagnerite, had implored and venting him from producing "Lohengrin." The Government rather reluctantly consented and the opera was produced in its French garb at the Eden Theatre, with Mrs. Fidès Devries as "Elsie" and Van Dyck as "Lohengrin."

The audience was very select, and by no means represented the real Parisian public. The price of the tickets was $10 each. It rained heavily, yet hundreds of students, with tin whistles, surrounded the theatre and made diabolical noises. The crowd without shouted, "A bas les Prussiens!" "A bas Wagner!" "A bas Lamoureux!" Finally the police cleared the streets. This happened on May 4.

The next night the same scenes were repeated, with cries of "Down with Germany!" "On to Berlin!" "Long live Boulanger!"

At the instance of Premier Goblet Lamoureux withdrew the opera, which, he said, he had introduced in the interests of art. The French press condemned the outcry against Wagner and blamed the police for not stopping the rowdies. Some arrests were made, however, and short terms of imprisonment imposed on the culprits.—"Herald."

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

II.

NEARLY all publications describing the new keyboard, while in the main correct, created more or less an impression that it is a very complicated piece of mechanism. Without the aid of a model it is difficult to give the general reader a correct idea as to the simplicity of its construction. However, with the help of a few illustrations we will endeavor in the following lines to give a clear and concise description.

The exterior appearance of the new keyboard, two octaves of which are shown in Figure 1, resembles a flight of six steps.

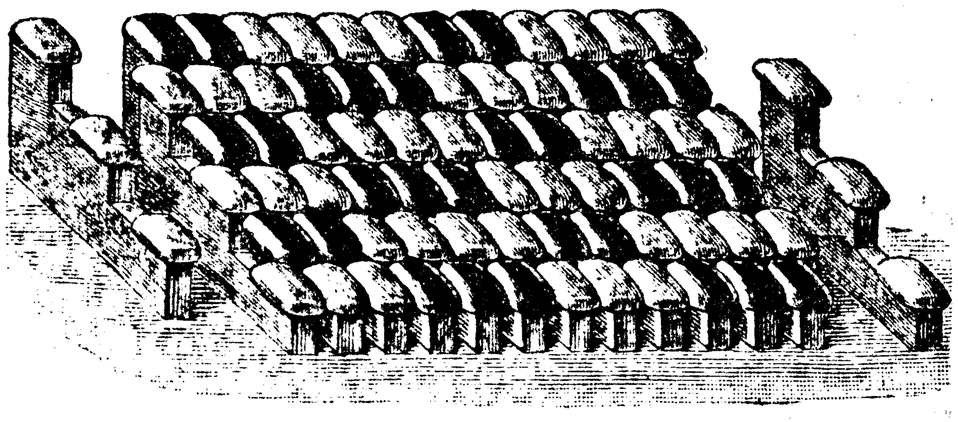

FIG. 1.—TWO OCTAVES.

Each key of the new keyboard, when viewed from the side, looks like a stair consisting of three steps, and can therefore be struck in any one of these three key steps covered with celluloid touch plates, Figs. 3 and 4.

This arrangement, by which every key, *i. e.*, every note, can be struck and pressed down at the different projecting touch plates, is one of the chief characteristics of the new keyboard.

Figs. 1 and 2 show that the touch plates range terrace-like in six rows, one above the other, not, however in a straight line upward, but in the manner of tiles on a roof,

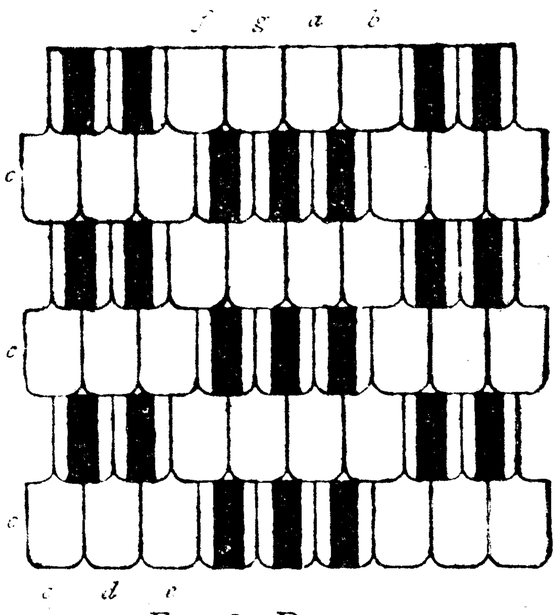

FIG. 2—DIAGRAM.

the juncture of each two touch plates in one row being exactly above it; thus only the touch plates of the first, third and fifth rows and the touch plates of the second, fourth and sixth rows, respectively, are exactly one above the other. So that the touch plates of the first, third and fifth rows slope in a straight line one above the other, and so also do the touch plates of the second, fourth and sixth rows.

The touch plates which lie in a line one above the other are connected together (forming one key) and are pressed down whenever the corresponding touch plate in one of the rows is struck (Fig. 4), so that the touch plates which lie

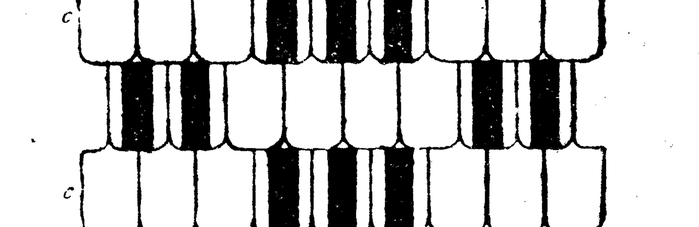

FIG. 3.—SINGLE KEY, SIDE VIEW.

exactly one above the other naturally produce the same sound. If, then, a key be struck in the first, third or fifth

row, the sound heard will always be one and the same, and not that of an octave higher, nor will it be a weaker nor a stronger sound. And the same effect will be produced if a key is struck in the second, fourth or sixth row.

With a view to a more easy recognition of the keys, the touch plates of the notes F sharp, G sharp, A sharp, C sharp, D sharp, are distinguished by a black stripe, while C, D, E, F, G, A, B are white. The groups of two and three black touch plates, with their three and four white ones, are easily recognizable at first sight, and are in fact, the same as on the old keyboard. (See Fig. 2.)

The new keyboard has just as many keys as the old keyboard. Both keyboards have one lower and one upper set of keys. To each octave on the Janko keyboard belong six lower and six upper keys. The six lower keys are C, D, E, F sharp, G sharp and A sharp. The six upper keys are C sharp, D sharp, F, G, A and B. Therefore each row contains but whole tones. All touch plates are uniform in size and are rounded off in front and on the sides.

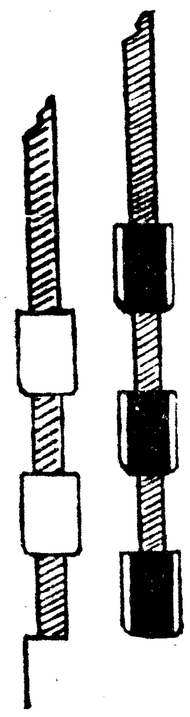

FIG. 4.—TWO SEPARATE KEYS, TOP VIEW.

The new keyboard occupies only the space of five octaves of the old one. At present it has to adapt itself to the shape of the existing pianos; its levers have to radiate to connect with the hammer work. The attaching of the new keyboard to any piano has no difficulty whatever; each keyboard has to be constructed individually for each style and make of piano. All pianos can be made to be used with both keyboards, and the new keyboard can be easily removed, thus leaving the piano in its former state.

HOME NEWS.

RUTH ANN SCHOOL.—We have received the first annual catalogue of the Ruth Ann School of Music and Art at Sedalia, Mo., Mr. J. M. Chance principal. The school is in a thriving condition and has a strong faculty.

WHITNEY MOCKRIDGE CONCERT COMPANY.—The Whitney Mockridge Concert Company consists of Mr. Mockridge, the well-known tenor; Mrs. Mayo-Rhodes, the soprano who sang with such success at the late Texas Saengerfest; Belle Warner Botsford, violin virtuoso; Arthur Beresford, basso, and Miss Hattie Mockridge, pianist.

MISS POWELL'S SUCCESS.—Miss Maud Powell played with great success September 1 at a concert in Ellenville, N. Y.

MRS. MARION HENDRICKSON-WILCOX.—Mrs. Marion Hendrickson-Wilcox, the soprano, sang at Elizabethtown, N. J., in a concert there and won the critical opinion of the town by her vocal performances.

HONORING MR. SEIDL.—A very pleasant informal reception was tendered to Mr. Anton Seidl last Wednesday night at the handsome rooms of the Music Club on the occasion of the opening of his season at the Madison Square Garden. After the close of the concert the guest of the evening was escorted by the members in a body to the club house, where an elaborate supper had been prepared. Among the gentlemen present were Xaver and Philip Scharwenka, Emil Gramm, Carl Lachmund, Silas G. Pratt, Victor Herbert, Clifford Schmidt, John A. Kamping, Alfred Veit, Sidney B. Veit, H. Wallenstein, L. Oesterle, John Harned, of Savannah; John Lavine, William D. Moffat and Mr. Solomon.

A rousing audience greeted the popular conductor at the Madison Square Garden and listened with delight to the concert. Much interest was manifested in the rendering of the intermezzo from Mascagni's famed opera "Cavalleria Rusticana." Mr. Seidl was obliged to bow his thanks to the vast audience several times.—"Recorder."

KAMINSKY.—Kaminsky is the name of a new singer in our midst. He is a Russian, a refugee, and an excellent baritone—so report says.

FRANZ RUMMEL.—Franz Rummel, who has spent the summer quietly studying, will be heard in orchestral concerts this coming season in historical piano recitals and chamber music soirée. As usual Mr. Rummel will play the Steinway piano, with which instrument his name has been so long and honorably associated.

HAS NOTHING TO DO WITH IT.—Will you permit

tinue throughout the winter and spring. "The Merry Monarch" will be revived for the opening attraction, with the same cast as that of the original production in August, 1890, except that Fred Lenox, a clever comic opera comedian, will be "Kedas, the Minister of Police." New costumes have replaced those in service last season. Miss Marie Jansen, who has been enjoying her vacation in Europe, is expected home in a week. Miss Nettie Lyford and Gilbert Clayton, who have also been abroad, have already returned. Miss Laura Moore, who has been keeping house in Washington, is ready to rejoin the company. Charles Plunkett has been enjoying life at his summer home in East Orange and exploring the Jersey lanes on his bicycle, and Francis Wilson has spent the summer in his new house at New Rochelle. The opening sales of seats for the Wilson engagement, which is announced to begin Tuesday, September 29, has already been anticipated by many orders, and Mr. Wilson's personal popularity assures a crowded house to greet the return of "The Merry Monarch."

THE CASINO ELECTION.—The annual meeting of the stockholders of the New York Concert Company was held at the Casino last Saturday afternoon. The stockholders who were present or who were represented by proxies were J. Pierpont Morgan, Cyrus W. Field, Horace Porter, Austin Corbin, William Rhinelander Stewart, Thomas C. Platt, Chauncey M. Depew, U. S. Grant, Jr., George J. Gould, J. N. Seligman, Frank Tilford, George F. Baker, I. Townsend Burden, Lispenard Stewart, Henry Clews, S. V. R. Cruger, Franklin Edson, H. C. Fahnestock, J. N. A. Griswold, P. F. Gunther, O. H. Havemeyer, John P. Kennedy, Jos. Laroque, Robert B. Roosevelt, Robert G. Remsen, Henry E. Russell, William Rhinelander, Edward Schell, C. E. Strong, F. D. Tappen, H. McK. Twombly, G. Mead Tooker, Walter Watson and James Whiteley. The annual report of the treasurer, showing the affairs of the company to be in a flourishing condition, was read and accepted. The board of directors of last year was re-elected, as follows: Rudolph Aronson, Jefferson M. Levy, H. S. Mendelson, R. R. Stuyvesant, A. B. de Frece, Andrew Freedman, W. S. Finch, Jr., F. H. Kimball, Albert Aronson. After the adjournment of the stockholders' meeting the board of directors met and re-elected the officers of last year. These are Rudolph Aronson, president; H. S. Mendelson, vice-president; A. B. de Frece, secretary, and Albert Aronson, treasurer. The entire election was without opposition, and the meeting was altogether one of the most harmonious in the history of the New York Concert Company and of the Casino.

MUSIC IN THE THUNDER.—A startling and most remarkable phenomenon occurred in Brookfield, Fairfield Co., Conn., on Sunday night, August 30, which will be remembered to life's end by those who heard it. About the time for the evening service and when the congregations of the churches were awaiting the beginning of worship, it began to thunder and lighten in the distance, and the shower appeared to be rapidly approaching until it was directly overhead. Suddenly there was a burst of musical thunder, sounding somewhat like a gong in different tones, and so marked were the musical notes as to be sweet and almost bugle-like. As quick as a flash all the eyes of the congregation in the church were directed to the ceiling, and the suppressed cry of "What's that?" could be heard all over the church. "It's thunder!" was the exclamation from all. All were startled, although some were more frightened than others. There were those who, doubtless being a little conscience stricken, thought of the final reckoning.

"LA CIGALE."—The following announcement is official: Miss Lillian Russell will return from her vacation in the Thousand Islands the latter part of this month and will join the company at the Garden Theatre, which shall hereafter bear her name. Audran's opera comique, "La Cigale," will be in perfect readiness for October 26. On the opening night the fair diva will wear three dresses the cost of which was $3,300—and they were made in New York at that.

"WANG."—When the curtain falls on the performance of "Wang" at the Broadway Theatre on October 3 De Wolf Hopper, Della Fox and their associates of the De Wolf Hopper Opera Company will have made their last appearance in this city for more than a year. Their next engagement at the Broadway Theatre will not begin until November, 1892. During the intervening period they will play the popular burletta in most of the large cities of the country, and then they will have a long rest in the summer. There remain only three weeks of the run of "Wang," and that they will be three prosperous weeks is already assured.

A Correction. TOP LINE →

MR. EMIL GRAMM corrects the statement in the last issue of THE MUSICAL COURIER about Mme. Scharwenka playing in the Philharmonic Society concert. Xaver Scharwenka does not play until the third concert of the society, on which occasion he will perform his second piano concerto in C minor. At the second concert a new symphonic poem for orchestra, by Phillipp Scharwenka, will be played.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

III.

It must be understood from the first that the new keyboard is not a fantastic idea of one man, but the natural growth of necessity. Since the beginning of music nearly over one hundred and forty modes and dozens of improved keyboards have been heard of. These successful trials were the stepping stones to final success. The new keyboard eliminates all the absurdities and natural difficulties of the old keyboard, and further can be proven with mathematical certainty that only the new keyboard is demonstrable realizing all these results.

The following is a systematically arranged outline of all essential advantages of the new keyboard:

I.—NATURAL PLACING OF THE HANDS.

Whatever scale or passage on the keyboard we may have said in question, and that the hand occupies the same convenient position, it is always possible to play the notes allotted to the thumb on the lower rows and those for the fingers on the upper rows. The thumb is to be passed under such as from F to F sharp, as from F sharp to G, and in every circumstance octaves of the scales and passages are far more easily performed. The thumb can even be passed under the little finger without any difficulty.

II.—EQUAL WIDTH OF KEYS FOR THE HANDS.

The stave on the new keyboard corresponds in extent with that on the old. A person's hand that stretches from C to F, will on the new keyboard stretch the entire key beyond the octave, C to F, and the child's hand when on the old keyboard can stretch six keys will on the new keyboard stretch an octave or more. It is evident that enormous advantages are gained by the augmented power of stretching wide intervals and that a long requirement is thereby supplied. Modern pianoforte compositions frequently aiming at producing new effects of harmony by means of very wide intervals and numerous are passages which in no way prescribed by the composers can be played only by abnormally large hands, and not always even by such.

The keys or notes on the new keyboard occupy no more in the space of five notes on the old keyboard, it therefore becomes possible to play everything without bringing the hand out of its position of repose and making the unnecessary movements of the body which are the necessary accompaniments to many of the numerous ever multiplied exercises and which would be more appropriate in the circus of the gymnast than as the expression of an artistic idea.

III.—GREAT EASE IN EXECUTION.

The reduced width of the keyboard and the natural position of the hands give great additional strength and prevent fatigue.

IV.—UNIFORMITY OF ALL SCALES AND CHORDS.

The fingering of all scales and chords which are theoretically alike is now in the same on the new keyboard, and is so still more whatever between them in regard to the separation of the fingers and in respect of everything that concerns the material sense of touch.

The technical material of the piano is considerably decreased; instead of twenty-four scales only two have to be learned, and the same reduction holds with regard to all arpeggios, scales in double and multiple tones, and chord figures. Time and labor of practicing purely mechanical matter is materially lessened. Transposing of pieces of music in another key is a simple operation. Having this all that is needful is to begin on any other key and to go through all the movements unaltered.

V.—THE CHANCES OF TOUCHING WRONG KEYS ARE GREATLY REDUCED.

VI.—FREEDOM OF FINGERING.

The fingering can be perfectly adapted to the rhythmic and dynamic conditions, and the intended rapidity at the time being, so that one can accomplish with great ease what otherwise could only be performed by endless practice and intense exertion. The Janko keyboard has no projecting keys—so called upper keys—so that the thumb may touch any desired key, and can be passed under at any place without the other fingers preventing its passage. The long felt requirement is supplied. We form the fingering according to our free volition, guided by logical and artistic considerations, and are no longer fettered to the inconsistent irregularities of the old keyboard.

VII.—SPECIAL EFFECTS.

Successions of half tones can be played strictly legato with one finger; therefore chromatic runs in single tones, thirds, sixths octaves, tenths or chords are easily performed. The rounded off touch plates allow also a legato playing of whole tone successions with one finger. A vast number of the effects of artistic value heretofore impossible can now be introduced into musical compositions. Many works originally written for four hands can be played with two.

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ALEXANDER LAMBERT, DIRECTOR.

Mme. FURSCH-MADI, Principal of Vocal Department.

ALL BRANCHES OF MUSIC TAUGHT

Faculty comprises the most eminent instructors.

NOTICE.—The New York College of Music WILL REMOVE September 1, from 168 E. 75th St., to its new and handsome building

128 and 130 EAST 58th STREET,

The Metropolitan College of Music.

THE Metropolitan College of Music (formerly the Metropolitan Conservatory of Music) sends us their catalogue for the season of 1891-2. It is a handsomely illustrated book containing much interesting information about the college, its incorporators and officers. The faculty of the college for the season is a particularly strong one and is as follows:

Dudley Buck ..... President
Albert Ross Parsons ..... Vice-president
Harry Rowe Shelley ..... Second vice-president
Charles B. Hawley ..... Musical director
H. W. Greene ..... Secretary and treasurer

Voice department—Herbert W. Greene, principal; Charles B. Hawley, George M. Greene, Herbert C. Hardy, Emilio Agramonte, Sumner Salter, Miss Hermione Laange.

Piano Department—Albert Ross Parsons, principal; Henry T. Staats, Harry Rowe Shelley, Henry C. Hanchett, M. D.; Wm. F. Sherman, Miss Sticka Glass, Miss Cora Aarup, Miss Kate S. Chittenden, Miss May Hurlburt.

Organ Department—R. Huntington Woodman, principal; Dudley Buck, Wm. F. Sherman, Harry Rowe Shelley, Henry T. Staats, C. B. Hawley.

Instrumentation—Dudley Buck, principal; Emilio Agramonte, Albert Ross Parsons.

Operatic and Oratorio Department—Emilio Agramonte, principal; George M. Greene.

Harmony and Theory Department—Harry Rowe Shelley, principal; Dudley Buck, H. R. Palmer, Miss Meta Dorr, Miss May Hurlburt.

Church Choir, Choral Work and Sight Singing—H. R. Palmer, principal; Lyman S. Lemon, Herbert C. Hardy.

Physical Culture—D. L. Dowd, Miss Ella H.Ister.

Elocution—Edwin Gordon Lawrence, principal.

Languages—Sigismund M. Stern, principal.

Violin—Gustav Kunwald, principal.

Guitar—Charles de Janon.

Tuning—C. B. Hawley, Herbert C. Hardy.

Accompaniment—Dudley Buck, Clifford Schmidt, Harry Rowe Shelley.

Lectures—Henry C. Hanchett, M. D., H. R. Palmer, Albert Ross Parsons, John Towers, Herbert W. Greene, Henry T. Staats, C. B. Hawley.

Library Department—Dudley Buck, H. R. Palmer, Charles B. Hawley.

FOREIGN NOTES.

THE FOURTEENTH LOW CONCERT.—The fourteenth Low concert took place at Sondershausen, August 30, under Conductor Carl Schroeder. The program was as follows:

I.

Zwei Satze fur unvollendeten Sinfonie H-moll ..... Schubert
Allegro moderato.
Andante con moto.
Concert für Violoncell ..... Volkmann
(Vorgetr. von Kammervirtuos Alwin Schröder aus Leipzig.)
Ouverture z. op. "Der fliegende Holländer" ..... Wagner
Solo für Violoncell.
Largo ..... Händel
Spinnerlied ..... Popper

II

Sinfonie ..... Felix von Woyrsch

THE MESSRS. BLUMNER.—Sigismund Blumner, a pianist, a brother of Prof. Martin Blumner, of the Sing Akademie in Berlin, expects to play at one of the Philharmonic orchestra concerts in Berlin. These two gentlemen are the brothers of Mr. George Blumner, the chief of the retail department of Messrs. Knabe & Co., Baltimore.

BRAHAM.—At the Händel Festival of 1834 the popular tenor Braham is said to have surpassed himself. He had long been at the head of his profession as an English singer. Lord Mount Edgcumbe first heard him in 1803, when the musical world in London acknowledged that his voice was not only of the finest quality, but of great power and sweetness. He possessed great versatility, a wide knowledge of music and wrote excellent songs. He could be, when he liked, two distinct singers, adapting himself to the requirements of his audience. Thus to gain applause Braham sometimes condescended to sing as ill at the playhouse as he had done well at the opera. His compositions had the same variety and he could equally write a popular, noisy song for the one and its opposite for the other. A duetto of his, introduced into the opera of "Gli Orazzi," sung by himself and Grassini, possessed great beauty and was in excellent taste. Through no fault of his own Braham seems to have done much injury to English singing by producing a host of imitators. [illegible] good, but may be endured from a [illegible] insufferable in bad imitation.

At this time, Braham, then far ad[illegible] tained all his musical powers. His [illegible] be as good as at his prime; it ba[illegible] nor husky, nor tremulous, and eas[illegible] with the finest effect. "Nothing [illegible] than his delivery of the beautiful [illegible] 'Deeper and deeper still,' as also [illegible] 'Messiah,' 'Comfort ye, my peo[illegible] Review."

PADEREWSKI.—Paderewski, the [illegible] sail for New York on November 4. [illegible] It is probable he will return to Eu[illegible] Australia in June.

A VALUABLE DISCOVERY.—Th[illegible] London is excited over a discovery [illegible] Edward Dowden, LL. D.

The secretary of the Liberal Unio[illegible] dent of the English Goethe Society, [illegible] wandering about Dublin, when he h[illegible] volumes exposed for sale in an old [illegible] shop.

The professor has a mania for ins[illegible] such places, and devotes considera[illegible] While turning over the volumes t[illegible] joyed to find a copy of the orig[illegible] Händel's "Messiah," printed for t[illegible] Dublin in 1742, of which not a sin[illegible] known to have survived.

The margin of this valuable boo[illegible] notes by the original owner, giv[illegible] singers and other remarks which [illegible] of fiction in regard to the first p[illegible] great work. It shows the story t[illegible] chorus was written at the end of [illegible] its present position because Hand[illegible] dragging, is unfounded. On the ot[illegible] covered book confirms the report th[illegible] Cibber, Dr. Thomas Augustin Arne [illegible] in-law of the dramatist, Colley Cib[illegible] part.

Dr. Arne, one of the best of E[illegible] Mrs. Cibber's instructor in music, h[illegible] ance being as a singer. After her [illegible] tragedy, and became the famous ac[illegible] exclaimed, on hearing of her death i[illegible] has expired with her!"

In addition, the musical treasu[illegible] changes several of the fixed ideas [illegible] ment of the various numbers. Thi[illegible] issued by the University Press for p[illegible]

Händel, it will be remembered, [illegible] end of 1741, after having lost his fo[illegible] tions, and his "Messiah," compose[illegible] produced in Dublin for charitable p[illegible]

SIR GEORGE GROVE.—Sir Geo[illegible] the Royal College of Music at Ken[illegible] erary executors of the late Dean [illegible] whom he visited the United States [illegible] of a "Dictionary of Music and M[illegible] committee to raise funds for photo[illegible] tion of the scores of Beethoven's s[illegible] Grove, whose zeal as a propagandis[illegible] known, says that only by the study [illegible] various points of doubt as to the re[illegible]

A NEW ORATORIO.—A new ora[illegible] by Dr. Joseph Parry, professor of m[illegible] College, Cardiff, will shortly be pub[illegible]

ANOTHER LIE.—The statemen[illegible] paper and copied elsewhere that M[illegible] in completing a score of which only [illegible] the composer is probably a pure im[illegible]

BAYREUTH, '92.—It has now be[illegible] to give another series of performa[illegible] year. There are to be ten perfo[illegible] seven of "Tannhäuser" and three [illegible]

"IVANHOE."—In spite of the [illegible] accorded to Sir Arthur Sullivan's "[illegible] lin, his "Ivanhoe" has been acc[illegible] and will be produced in German be[illegible]

THIS IS NEWS TO US.—Ang[illegible] recent operatic performances at the [illegible] lin have been eminently successfu[illegible] the United States, where he will g[illegible] tations of Mascagni's "Cavalleri[illegible] aid of his personnel and his able [illegible] It is stated that a syndicate has [illegible] new theatre in New York expressly [illegible] ing Goepfart's new music drama "[illegible] sequel to Mozart's "Die Zaube[illegible] written by B. Vogel, and the musi[illegible] the engraver's hands. Many Ge[illegible] making applications for the right [illegible] production is looked for as a most i[illegible] —London "Musical Times."

CHECK THE NEXT SHEET IF THERE'S A WORD YOU CAN'T MAKE OUT

SORRY THIS DIDN'T COME OUT BETTER. THE BINDING WAS JUST LEFT OF THE COLUMN AND I COULD NOT FIT IT ALL ON THE COPYING MACHINE. IT'S OUT OF FOCUS BECAUSE I WAS PRESSING ON IT.

A Correction.

[illegible] EMIL GRAMM corrects the statement in the last issue of THE MUSICAL COURIER about [illegible] Scharwenka playing in the Philharmonic Society [illegible] Xaver Scharwenka does not play until the third [illegible] of the society, on which occasion he will perform [illegible] piano concerto in C minor. At the second con- [illegible] new symphonic poem for orchestra, by Phillipp [illegible] will be played.

The Janko Keyboard.

[illegible] Translated and Compiled by Emil K. Winkler.)

III.

[illegible] be understood from the first that the [illegible] keyboard is not a fantastic idea of one man but [illegible] outgrowth of necessity. Since the beginning of [illegible] over one hundred and forty models and [illegible] improved keyboards have been heard of. These [illegible] trials were the stepping stones to final suc- [illegible] The new keyboard eliminates all the absurdities [illegible] unnatural difficulties of the old keyboard, and, fur- [illegible] can be proven with mathematical certainty that [illegible] no other keyboard conceivable realizing all these [illegible].

[illegible] following is a systematically arranged outline of all [illegible] advantages of the new keyboard:

[illegible] Possible Span of the Hand.

[illegible] scale, passage or chord we play we shall [illegible] find that the hand occupies the same convenient [illegible], as it is always possible to play the notes allotted [illegible] thumb on one of the lower rows and those for the [illegible] on the upper ones. The thumb can be passed under [illegible] from E to F sharp, as from F sharp to G, and [illegible] every circumstance admits of the scales and passages [illegible] more easily performed. The thumb can even be [illegible] under the fifth finger without any difficulty.

[illegible] Reach Which Stretches for the Hand.

[illegible] octave on the new keyboard corresponds in extent [illegible] sixth on the old. A person's hand that stretches ten [illegible] C to E, will on the new keyboard stretch the [illegible] key beyond the octave, C to B, and the chords [illegible] which on the old keyboard can stretch six keys will [illegible] new keyboard stretch an octave or more. It is [illegible] that enormous advantages are gained by the [illegible] power of stretching wide intervals, and that a long [illegible] is thereby supplied. Modern piano literature [illegible] continually aiming at producing new effects of [illegible] by means of very wide intervals, and numerous [illegible] passages which in the way prescribed by the [illegible] can be played only by abnormally large hands, and [illegible] very seldom so.

[illegible] octaves on the new keyboard occupy no more [illegible] space of four octaves on the old keyboard; it [illegible] makes possible to play everything without [illegible] of its position or reach and making [illegible] chord combinations of the body which are [illegible] impossible to many of the numerous [illegible] and which would be more [illegible] in the hands of the gymnast than as the expression [illegible] artistic idea.

III.—Great Gain in Performance.

[illegible] of the keyboard and the natural position [illegible] give great additional strength and power.

IV.—Uniformity of All Scales and Chords.

[illegible] fingering of all scales and chords which are [illegible] one and the same on the new keyboard. [illegible] difference whatever between them in regard to [illegible] of the fingers and in respect of everything [illegible] the manual sense of touch.

[illegible] technical material of the piano is considerably [illegible] instead of twenty-four scales only two have to [illegible] and the same reduction holds with regard to all [illegible] arpeggios, scales in double and multiple tones, [illegible] figures. Time and labor of practicing purely [illegible] matter is materially lessened. Transposing of [illegible] of music in another key is a simple operation. [illegible] all that is needful is to begin on any other [illegible] to go through all the movements unaltered.

V.—Chances of Touching Wrong Keys Are Greatly Reduced.

VI.—Freedom of Fingering.

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VII.—Special Effects.

Successions of half tones can be played strictly legato with one finger; therefore chromatic runs in single tones, thirds, sixths octaves, tenths or chords are easily performed. The rounded off touch plates allow also a legato playing of whole tone successions with one finger. A vast number of the effects of artistic value heretofore impossible can now be introduced into musical compositions. Many works originally written for four hands can be played with two.

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THE Metropolitan College of Music (formerly the Metropolitan Conservatory of Music) sends us their catalogue for the season of 1891-2. It is a handsomely illustrated book containing much interesting information about the college, its incorporators and officers. The faculty of the college for the season is a particularly strong one and is as follows:

Dudley Buck ..... President
Albert Ross Parsons ..... Vice-president
Harry Rowe Shelley ..... Second vice-president
Charles B. Hawley ..... Musical director
[illegible] Greene ..... Secretary and treasurer

Voice Department—Herbert W. Greene, principal; Charles B. Hawley, George M. Greene, Herbert C. Hardy, Emilio Agramonte, Sumner Salter, Miss Henrietta Laanga.

Piano Department—Albert Ross Parsons, principal; Harry T. Staats, Harry Rowe Shelley, Henry C. Hamlen, M. D., Will F. Sherman, Miss Etelka Gerster, Miss Clara Aiken, Miss Kate S. Chittenden, Miss May Hurlburt.

Organ Department—R. Huntington Woodman, principal; Dudley Buck, Will F. Sherman, Harry Rowe Shelley, Henry T. Staats, C. B. Hawley.

Interpretation—Dudley Buck, principal; Emilio Agramonte, Albert Ross Parsons.

Operatic and Oratorio Department—Emilio Agramonte, principal; George M. Greene.

Harmony and Theory Department—Harry Rowe Shelley, principal; Dudley Buck, H. R. Palmer, Miss Meta Doerr, Miss May Hurlburt.

Church Choir, Choral Work and Sight Singing—H. R. Palmer, principal; Lyman S. Lewis, Herbert C. Hardy.

Physical Culture—O. L. Dowd, Miss Ella Hollister.

Elocution—Edwin Gerber Lawrence, principal.

Languages—Signor M. Stern, principal.

Violin—Arthur Scott, principal.

Guitar—Charles de Janon.

Zither—F. K. Hawley, Herbert C. Hardy.

Orchestration—Dudley Buck, Oscar Schmidt, Harry Rowe Shelley.

Lecturers—Henry G. Hanchett, M. D., H. R. Palmer, Albert Ross Parsons, John Towers, Herbert W. Greene, Henry T. Staats, C. B. Hawley.

Choral Department—Dudley Buck, H. R. Palmer, Charles B. Hawley.

FOREIGN NOTES.

THE FOURTEENTH LOH CONCERT.—The fourteenth Loh concert took place at Sondershausen, August 30, under Conductor Carl Schroeder. The program was as follows:

I.

Two Movements from the Unfinished Symphony in B minor ..... Schubert
Allegro moderato.
Andante con moto.
Concert für Violoncello ..... Volkmann
Vorgetragen von Kammervirtuos Alwin Schröder aus Leipzig.
Overture to "Der fliegende Holländer" ..... Wagner
Suite for Violoncello
Largo ..... Händel
Scherzo ..... Popper

II.

Serenade ..... Felix von Woyrsch

THE MESSRS. BLUMNER.—Sigismund Blumner, a pianist, a brother of Prof. Martin Blumner, of the Sing Akademie in Berlin, expects to play at one of the Philharmonic orchestra concerts in Berlin. These two gentlemen are the brothers of Mr. George Blumner, the chief of the retail department of Messrs. Knabe & Co., Baltimore.

BRAHAM.—At the Händel Festival of 1834 the popular tenor Braham is said to have surpassed himself. He had long been at the head of his profession as an English singer. Lord Mount Edgcumbe first heard him in 1803, when the musical world in London acknowledged that his voice was not only of the finest quality, but of great power and sweetness. He possessed great versatility, a wide knowledge of music and wrote excellent songs. He could be, when he liked, two distinct singers, adapting himself to the requirements of his audience. Thus to gain applause Braham sometimes condescended to sing as ill at the playhouse as he had done well at the opera. His compositions had the same variety and he could equally write a popular, noisy song for the one and its opposite for the other. A duetto of his, introduced into the opera of "Gli Orazzi," [illegible] producing a host of imitators. For [illegible] good, but may be endured from a fine [illegible] insufferable in bad imitation.

At this time, Braham, then far adva[illegible] tained all his musical powers. His vo[illegible] be as good as at his prime; it had b[illegible] nor husky, nor tremulous, and easily [illegible] with the finest effect. "Nothing co[illegible] than his delivery of the beautiful rec[illegible] 'Deeper and deeper still,' as also th[illegible] 'Messiah,' 'Comfort ye, my people' [illegible] Review."

PADEREWSKI.—Paderewski, the p[illegible] sail for New York on November 4, on [illegible] It is probable he will return to Engla[illegible] Australia in June.

A VALUABLE DISCOVERY.—The [illegible] London is excited over a discovery rec[illegible] Edward Dowden, LL. D.

The secretary of the Liberal Union i[illegible] dent of the English Goethe Society, Pro[illegible] wandering about Dublin, when he beca[illegible] volumes exposed for sale in an old o[illegible] shop.

The professor has a mania for insped[illegible] such places, and devotes considerable [illegible] While turning over the volumes the [illegible] joyed to find a copy of the original [illegible] Händel's "Messiah," printed for the f[illegible] Dublin in 1742, of which not a single [illegible] known to have survived.

The margin of this valuable book is [illegible] notes by the original owner, giving [illegible] singers and other remarks which destr[illegible] of fiction in regard to the first perfo[illegible] great work. It shows the story that [illegible] chorus was written at the end of the [illegible] its present position because Händel f[illegible] dragging, is unfounded. On the other [illegible] covered book confirms the report that M[illegible] Cibber, Dr. Thomas Augustin Arnes' si[illegible] in-law of the dramatist, Colley Cibber. [illegible] part.

Dr. Arne, one of the best of Engli[illegible] Mrs. Cibber's instructor in music, her [illegible] ance being as a singer. After her mar[illegible] tragedy, and became the famous actres[illegible] exclaimed, on hearing of her death in 1[illegible] has expired with her!"

In addition, the musical treasure [illegible] changes several of the fixed ideas as [illegible] ment of the various numbers. This co[illegible] issued by the University Press for priva[illegible]

Händel, it will be remembered, wen[illegible] end of 1741, after having lost his fortu[illegible] tions, and his "Messiah," composed in [illegible] produced in Dublin for charitable pur[illegible]

SIR GEORGE GROVE.—Sir George [illegible] the Royal College of Music at Kensing[illegible] erary executors of the late Dean of [illegible] whom he visited the United States in [illegible] of a "Dictionary of Music and Music [illegible] committee to raise funds for photo-lit[illegible] tion of the scores of Beethoven's symp[illegible] Grove, whose zeal as a propagandist of [illegible] known, says that only by the study of [illegible] various points of doubt as to the readi[illegible]

A NEW ORATORIO.—A new orator[illegible] by Dr. Joseph Parry, professor of musi[illegible] College, Cardiff, will shortly be publish[illegible]

ANOTHER LIE.—The statement [illegible] paper and copied elsewhere that Mrs. [illegible] in completing a score of which only fra[illegible] the composer is probably a pure invent[illegible]

BAYREUTH, '92.—It has now been [illegible] to give another series of performance[illegible] year. There are to be ten perform[illegible] seven of "Tannhäuser" and three of [illegible]

"IVANHOE."—In spite of the unf[illegible] accorded to Sir Arthur Sullivan's "Gold[illegible] lin, his "Ivanhoe" has been accepte[illegible] and will be produced in German before [illegible]

THIS IS NEWS TO US.—Angelo [illegible] recent operatic performances at the Le[illegible] lin have been eminently successful, i[illegible] the United States, where he will give [illegible] tations of Mascagni's "Cavalleria R[illegible] aid of his personnel and his able Cap[illegible] It is stated that a syndicate has bo[illegible] new theatre in New York expressly fo[illegible] ing Goepfart's new music drama "Sar[illegible] sequel to Mozart's "Die Zauberflöt[illegible] written by B. Vogel, and the music is [illegible] the engraver's hands. Many Germ[illegible]

(IN PLAYING RUNS AND SCALES AND IN STRIKING CHORDS ON THE)

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

IV.

THE characteristic peculiarity of the new keyboard, that one and the same tone can be produced by striking one of the three places of each key, makes it evident that more comfort in playing can be gained. It is quite logical to reason that, if each finger has the advantage of selecting the place where to strike, there is a chance to choose the most convenient position. In fact, whatever chords or runs are to be played the hands occupy on the new keyboard always a natural position.

On the old keyboard it is otherwise; there the hand is forced to defy its anatomical construction. We hear of a great many instruments and devices to train and shape the fingers and wrists in opposition to what nature has intended—nay, even surgical operations are claimed as necessary to conform the hand to the old keyboard. It seems to be somewhat wiser trying to overcome the difficulties in a different way—namely, by changing the keyboard to suit the hands. This, at least, will leave nature the indisputable right of first consideration.

The step-like shape of the keys on the new keyboard

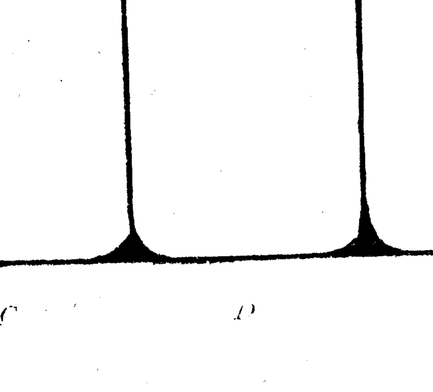


Fig. 1.

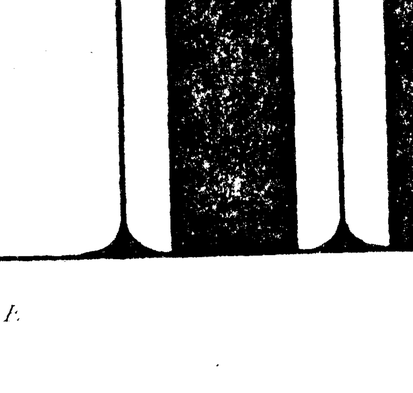
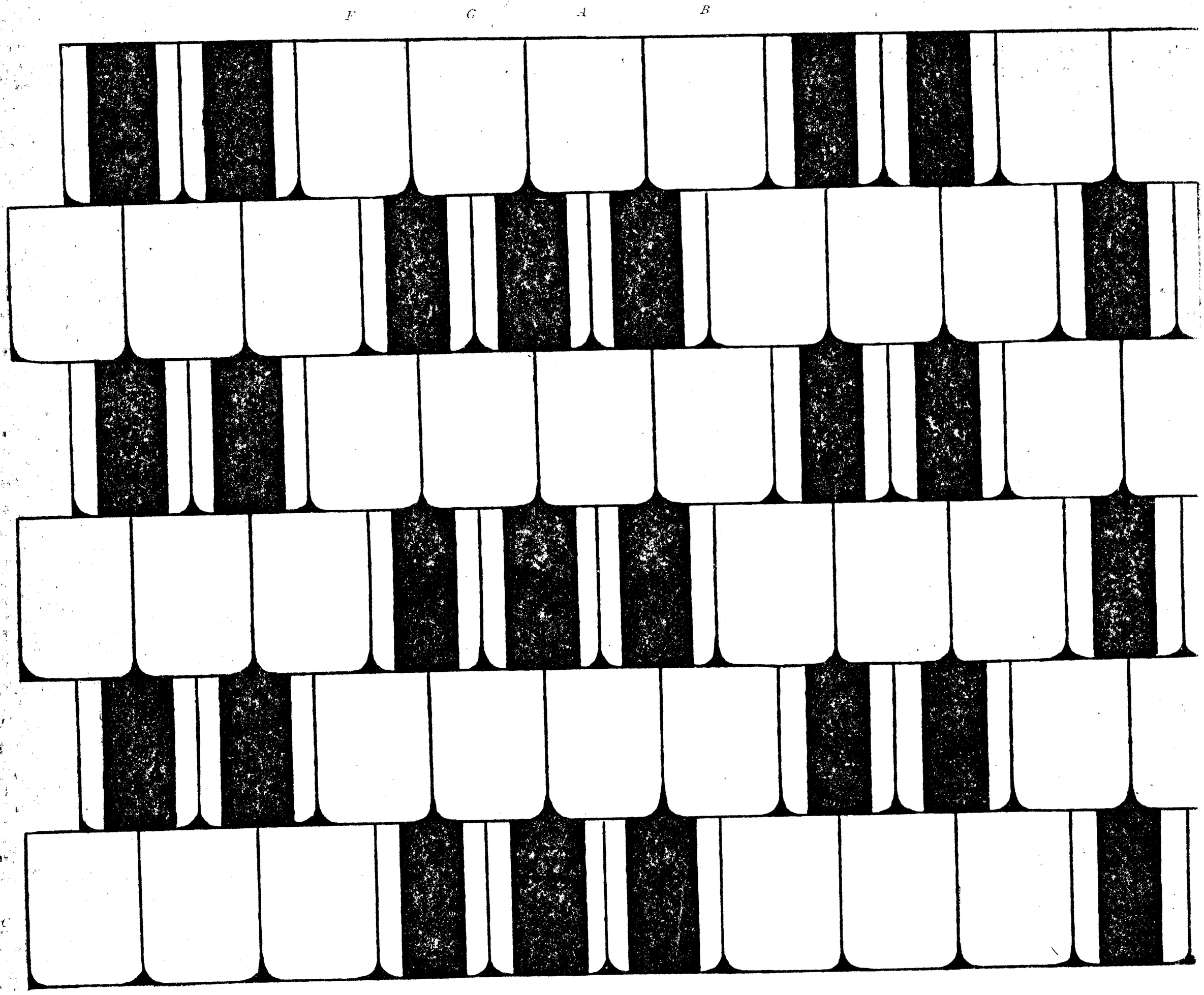


Fig. 2.

enables the thumb to play on lower rows, the fingers choosing their places according to their length on the higher ones. Hereby justice is done to the peculiar position which the thumb naturally occupies in contrast to the fingers. The existence of this contrast cannot be denied; even if long continued practice succeeds in diminishing it, the very necessity of such exercise proves how difficult it is to accustom the thumb to those positions which the construction of the old keyboard exacts.

white keys of the old keyboard the fingers have to be forced into almost a straight line. Every piano player knows from his own first experience, and still more, the piano teacher can testify over and over again the trouble and time it costs before the simple sequence of tones C, D, E, F, G, F, E, D, with the easiest fingering 1, 2, 3, 4, 5, 4, 3, 2, or the chord C, E, G, C, can be played in a comparatively satisfactory manner. Constantly the pianist meets with chords which force the hands into unnatural positions. Sometimes the thumb is obliged to strike an upper key, thereby disturbing the relative positions of the fingers; at another time the very fingers that are capable of a wide stretch have to be brought close together, thus impairing the span of the other fingers.

For instance, let us strike on the old keyboard the chord F sharp, G, B, D with the right hand, or the chord B flat, E, G, B flat, C with the left hand. Most hands which easily



DIAGRAM—TWO OCTAVES.

can span the interval B flat, C will not be able to strike with the left hand the last mentioned chord. The stretch B flat, E is unnatural for the fifth and fourth finger. All these difficulties are removed on the new keyboard. A few examples will prove this assertion. Figure 1 represents the graphic position of the major chord C, E, G, C; Fig. 2 of the minor chord C, E flat, G, C.

The reader should take the trouble to place his fingers in the above shown way on the large diagram which is reproduced below and is the actual size of two octaves of the keyboard. Before the positions of some more chords are shown we will explain in what manner the fingering is marked for the new keyboard.

As before explained each key has three touch plates where it can be struck.

In giving directions for fingering the figure denotes, as always, what finger to use. If a dot is placed above the figure the upper touch plate of the key is meant. The dot below the figure denotes the lower touch plate, and the figure without any dot means the middle one. If the key C is to be struck with $\dot{2}$ we have to take the upper touch plate of the key C, that is, the one in the fifth row. We let follow two examples fingered chords and will also show their graphic positions, which will clear any doubt. The chord C sharp, E sharp, G sharp, B sharp to be played with the right hand with the fingering $1\ 2\ \dot{3}\ 4\ 5$ (see Fig. 3), and the chord B flat, E, G, B flat, C for the left hand $5\ 4\ \dot{3}\ 2\ 1$ (see Fig. 4).

lowing chords: For the sharp, B, C sharp, fingering

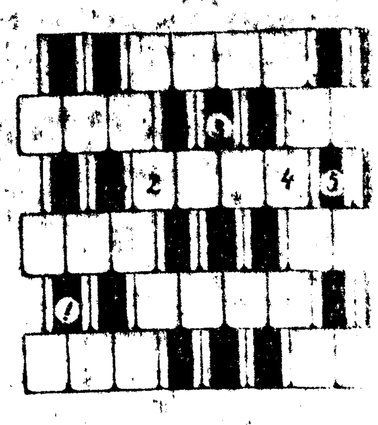


Fig. 3.

sharp, G sharp, B, C sha tion, 1 2 3 4 5, and the

—C sharp, F, G sharp second position, 5 4 fourth position, 5 4

WE DOUBT THIS board of directors of a contract with P. S. 1893 with a band con Louis will celebrate America next year character as much appropriate to the oc

REICHMANN'S C baritone, has bought Germany.

MENDES AT SPA concert at Spa Casino mission, delivered a

SINGERS STRIKE for the Italian opera count of the depreci discount on bills ben

VAN DER STUCKEN Royale d'Harmonie gram was exclusive Frank Van der Stu music, an interlude and several songs.

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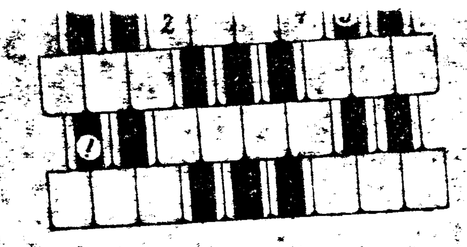

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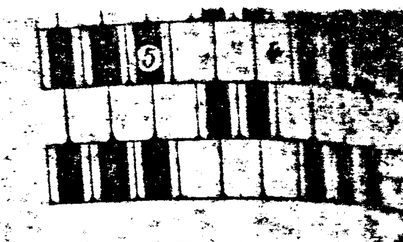
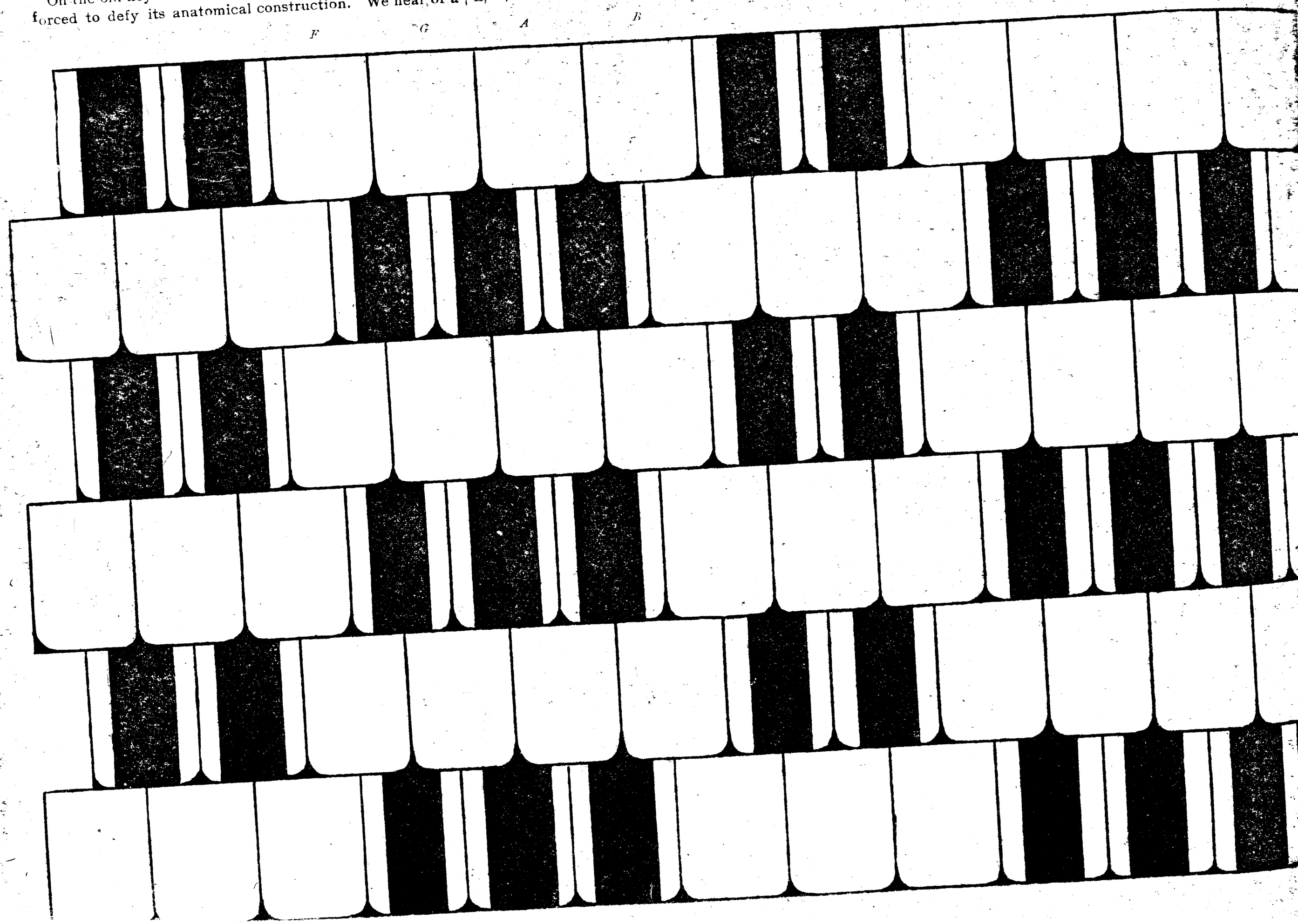


Fig. 4.

sharp, G sharp, B, C sharp, E sharp, 1 2 3 4 5; its third position, 1 2 3 4 5, and the fourth position, 1 2 3 4 5. Left



Nos. 34

C. G.

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Piano

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SONS PIANO
ESTABLISHED
1836.
Incorporated
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mpiled by Emil K. Winkler.)

IV.

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lowing chords: For the right hand—C sharp, E sharp, G sharp, B, C sharp, fingered, 1 2 3 4 5; its second position, 1

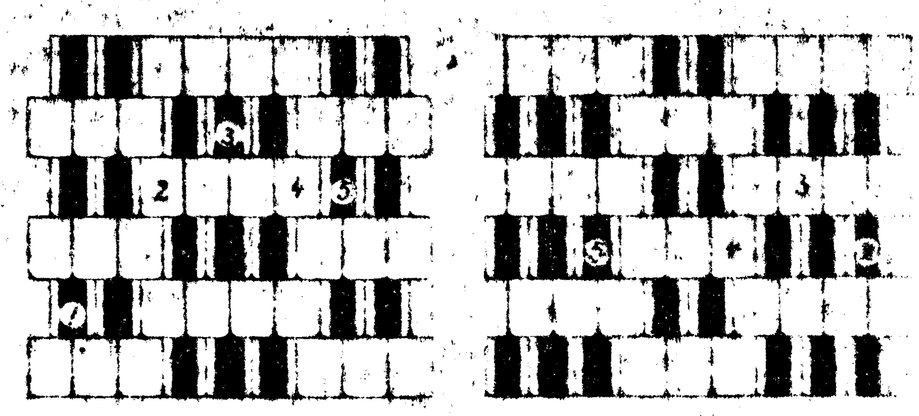

Fig. 3. Fig. 4.

sharp, G sharp, B, C sharp, E sharp, 1 2 3 4 5; its third position, 1 2 3 4 5; and the fourth position, 1 2 3 4 5. Left hand—C sharp, E, G sharp, B, C sharp; first position, 5 4 3 2 1; second position, 5 4 3 2 1; third position, 5 4 3 2 1; fourth position, 5 4 3 2 1.

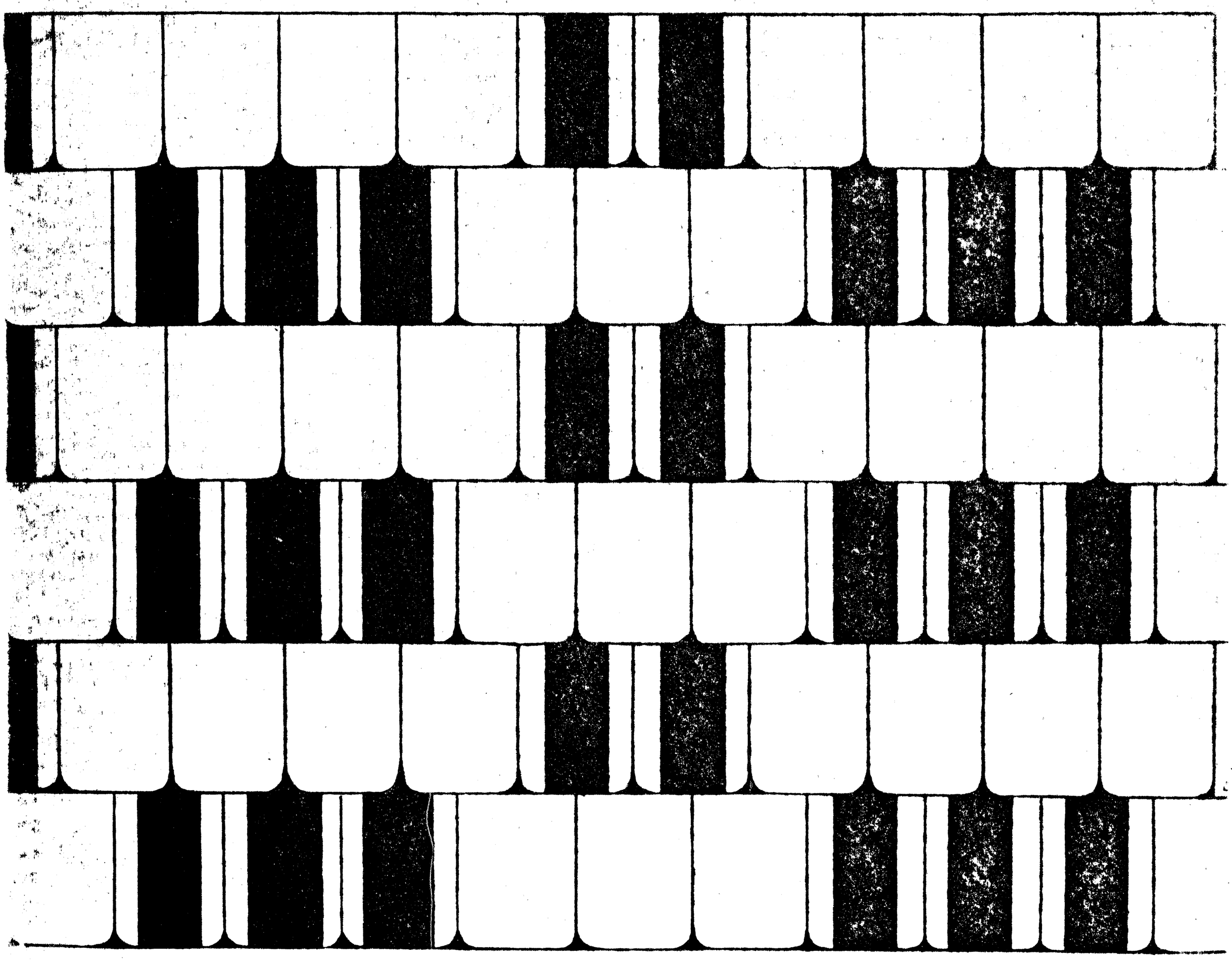

DIAGRAM TWO OCTAVES.

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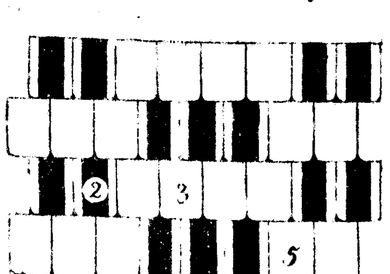

Fig. 2.

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—C sharp, E, G sharp, B, C sharp; first position, 5 4 3 2 1; second position, 5 4 3 2 1; third position, 5 4 3 2 1; fourth position, 5 4 3 2 1.

WE DOUBT THIS.—St. Louis, September 23.—The board of directors of the St. Louis exposition have made a contract with P. S. Gilmore to play here in 1892 and in 1893 with a band composed of 100 first-class musicians. St. Louis will celebrate the anniversary of the discovery of America next year by making her exposition national in character as much as possible and in various other ways appropriate to the occasion.

RICHMANN'S CASTLE.—Theodor Reichmann, the baritone, has bought a castle at Eschinbach on the Main in Germany.

MENDES AT SPA.—At a largely attended Wagner concert at Spa Catulle Mendes, of Paris, during the intermission delivered a lecture on Wagner.

SINGERS' STRIKE.—The whole personnel engaged for the Italian opera at Lisbon is about to strike on account of the depreciation of paper money in Portugal, the discount on bills being 25 per cent.

VAN DER STUCKEN.—At the last festival of the Société Royale d'Harmonie, Antwerp, the second half of the program was exclusively devoted to compositions by M.

ssoo, by J. Lewis Browne, is published in Minneapolis e Century Piano Company.

* * *

vello, Ewer & Co. have put forth in their most lent edition, C. H. H. Parry's "De Profundis," a al setting of the CXXX. Psalm for chorus, orchestra oprano solo. It was composed especially for the Here- estival of 1891. "The Fairies' Spring," a cantata for e voices by Frederic H. Cowen (something for the stein Club). A. C. MacKenzie's "Veni Creator Spir- " for chorus, solo, quartet and orchestra. Written produced at the Birmingham Musical Festival, 1891. ers Stanford's "Eden," a dramatic oratorio in three solo, chorus and orchestra, and Dvorák's "Re- Mass." This last is a most significant work.

* * *

Kansas City Piano Company publish a set of pieces entitled: "Six Stray Morceaux," by R. C. yll. They consist of a Gavot, Valse Sérieuse, Menuet, letta, March, and Humoreske. They are pretty.

* * *

gist Wm. Hoffmann has composed an "Ave " for soprano or tenor solo; a song, "All for You," cradle song, published by C. J. Wynne, St. Louis.

* * *

stav Hille, of Philadelphia, has published through V. Siegels, Leipsic, a berceuse for violin with accom- ent of string quartet or piano. Like all of Mr. Hille's it is written with an intimate knowledge of his in- ent and in an easy, unaffected manner.

Interesting Reminiscences.

MARIETTA, Ohio, September 21, 1891.

Editors of The Musical Courier:

perusing the last number of your interest- g paper, filled as it is with musical news from all of the globe, and teeming with evidence, in the shape ertisements, of the immense progress during the last entury in the manufacturing of musical instruments, ot help indulging in a little retrospection which may interest to some of your readers. My mind carries ck nearly fifty years, when Palmo's Opera House hed on Chambers street, when the Philharmonic y had possession of the Apollo Rooms, on Broadway, en Dodworth's brass band was the *ne plus ultra* of l music. Permit me, first of all, to recall the ent teachers of that period. Those of the piano the genial H. C. Timm, the dignified William enberg, the mercurial Etienne (teacher of harp as Jules Fontana, A. W. Berg, and, later on, George v (the pet of the Philharmonic), Herrman Wollen- (the pet of the ladies), and Otto Dresel (the pet of t). I might add W. A. King, but he ought to be among the organists rather than among the s. Speaking of organists I must not forget the ed Alpers, who died very young, and who, with Dr. s, of Trinity Church, and the above mentioned W. A. ermed the prominent organ trio.

we come to vocal teachers the number is greatly ed down. With Baggioli as the only Italian teacher, as. E. Horn, Mrs. Loder, and possibly Mrs. Seguin, e already exhausted the list. By the bye, the Loder with its ramifications, sisters, cousins and aunts, no mean part in the musical development of those

nost among them was George Loder, the con- *par excellence*, but also pianist and organist. Henry son, the journalist and critic, also belonged to the amily. Criticism in those days was centred in said of the "Albion" (English you know), a good musi- at terribly handicapped by his English proclivities edilections; Richard Grant White, of the "En- " honest in his opinions but backed by very little knowledge, and Ullmann, of the "Herald," with ons but an ever itching palm.

ngers I can recall a goodly array, the English pre- ring. There were Mrs. Bishop, Mrs. Edward Mrs. Seguin, Mrs. Otto, Miss Julia Northall; ico, De Begnis, Seguin, all three distinguished by of their noses, if not by their singing; Chas. Horn, different birds of passage—Dempster, Phillipps, &c.

strumentalists I can recall but few: U. C. Hill, the er of the Philharmonic, probably the first Ameri- pursued his musical studies in Europe; Boucher, al French 'cellist; Kyle, the dude flutist; Reiff, t, &c.

nore individuals that cannot be classed with any of e deserve a mention here. One, Professor Hein- ho, said to be a banker, devoted his declining composing grand symphonies in gold and morocco, cating them to the crowned heads of Europe; the rofessor von Heeringen, who was greatly disturbed lats and sharps of the musical notation, and who ently invented a new system of notation, in which these wicked mosquitoes could find no lodging point. I remember that in order to prove the superiority of his system he caused to be engraved in his own characters the "Galop Chromatique" of Franz Liszt, and engaged a prominent pianist to play at some concert from his (Von Heeringen's) music. Now, considering that the same pianist had played the same composition a hundred times from the ordinary music—in point of fact was altogether independent of notes of any kind—he certainly could have had no great difficulty in deciphering this particular piece from Von Heeringen's music.

As I write other reminiscences crowd upon me, but I hope I have written enough to enable the reader to appreciate the immense strides we have made, if not in the progress of music, certainly in the number of musicians who till the musical field.

When we come to the piano industry the contrast between now and then is still greater. There were no action makers, no keyboard makers, no separate branches of the trade and possibly no stencil pianos in those days. I can remember only the firms of Nunns & Clark, Nunns & Fisher, Adam Stodart, Stodard, Worcester & Dunham and James Pierson in New York; Chickering, Hallet & Davis and Gilbert, of Boston; Knabe, of Baltimore, and perhaps two or three more scattered in the then far West constituted the sum and substance of the piano manufacturing interest. A glance at your own advertising columns saves all further comments on my part.

The number of music dealers and publishers was in exact keeping with the above. Hoyer and Scharfenberg & Louis represented the foreign music trade. Domestic publications were scattered among Firth, Hall & Pond, Millet and Atwill (afterward Jolly). Perhaps it will be interesting to the reader to know that the afterward famous or infamous gift enterprises and gift concerts originated with this same Mr. Jolly or Jollie. In his case there was but one capital prize (a Chickering grand), but every holder of a ticket, which cost $1 and of which there were 4,000, was entitled to a copy of one of Jenny Lind's songs, retail price $1.

The success of this enterprise soon enticed others to have gift concerts, with prizes varying from a toothpick to a well tilled farm, and degenerating rapidly into colossal swindling schemes.

I am sorely tempted to keep on writing, but prudence says

VALE.

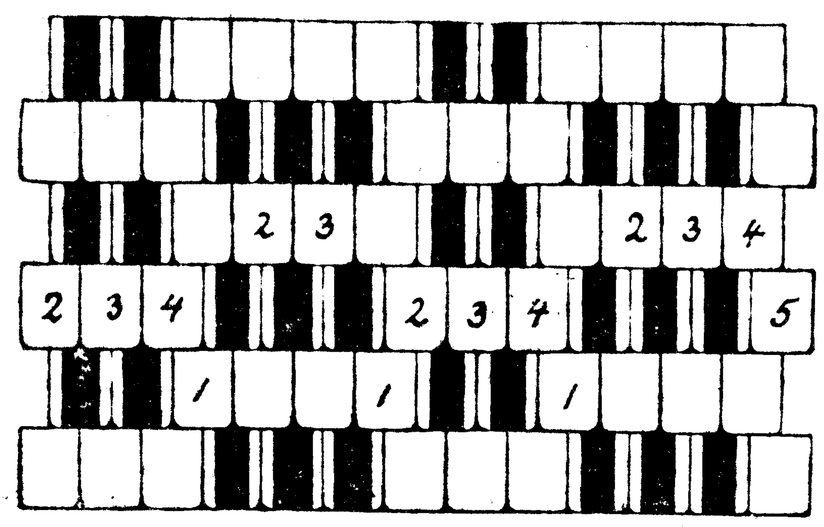
The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

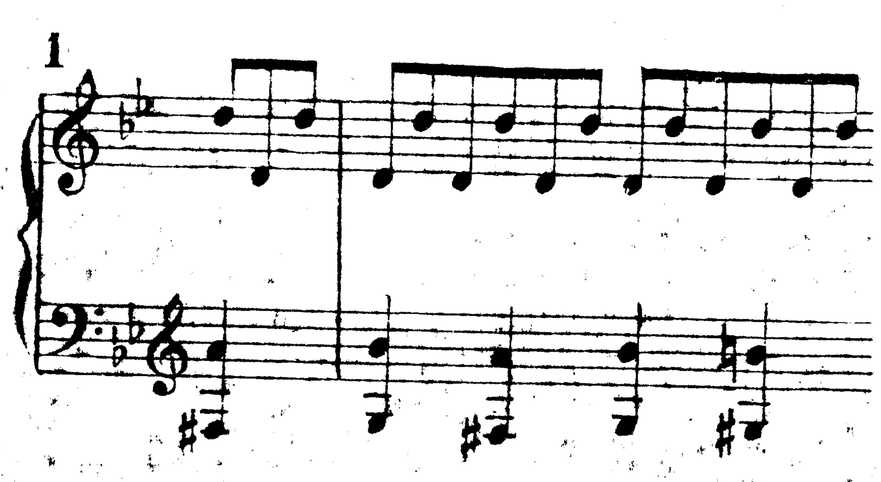
V.

ON the new keyboard it is just as convenient to pass the thumb under the fingers as it is on the old keyboard when the thumb is to be placed on a white key after a black one. But on the new keyboard the thumb can be passed under as well from E to F sharp as from F sharp to G. This very circumstance facilitates and simplifies the playing of scales and runs. The thumb can even be passed under the little finger without any difficulty. Such fingering is mostly out of question on the old keyboard, as, for instance, F G flat to be played with the right hand with the fingering 51.

Figure 1 shows the graphic position of two octaves of the C major scale.



In playing arpeggios and similar figures containing wide intervals, where the right hand ascends and the left hand



descends, it is an advantage to turn the hands outward from the wrists, or vice versa. This position is chiefly required by Chopin and aids the natural tendency of the hand to follow the movement.

Yet very often the proportions of space on the old key-

(COMPLETE)

board are impediments to the use of this position. On the new keyboard the fingers can easily select the places where

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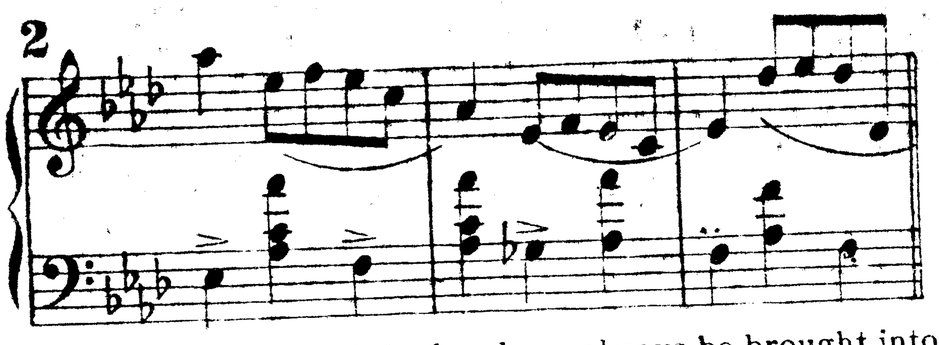
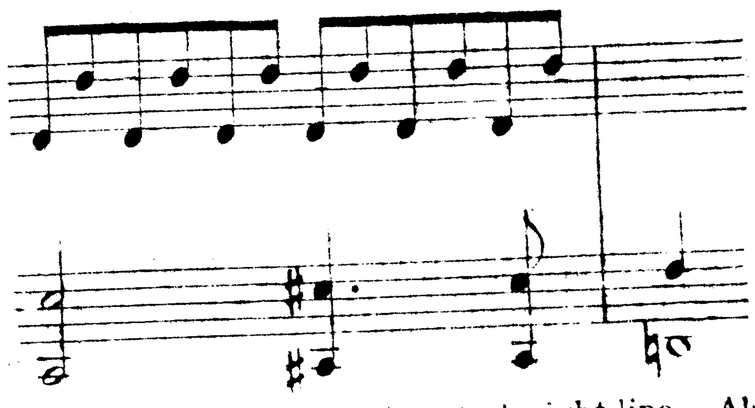


to strike the keys and the hand can always be brought into a position harmonizing with its own tendency and with the direction of the movement.

It has been customary to hold the hand bent from the wrist. This so-called Liszt position is in opposition to the older contracted or Clementi position. The first mentioned position offers considerable advantages in the passage of the thumb. Its use is inconvenient in smooth scale-like passages. The unequal length of the fingers is more conspicuous in this position and it is very troublesome to



contract the fingers into an almost straight line. Also the fingers cannot be lifted as high as in Clementi's position, and it is especially difficult for beginners to hold their wrists continually bent. All these drawbacks disappear in the presence of the new keyboard. The fingers need not be contracted into a nearly straight line, therefore there arises no inconvenience in playing scale-like figures. Through the construction of the keyboard alone all the advantages of the Liszt position are gained. Instead of bending the

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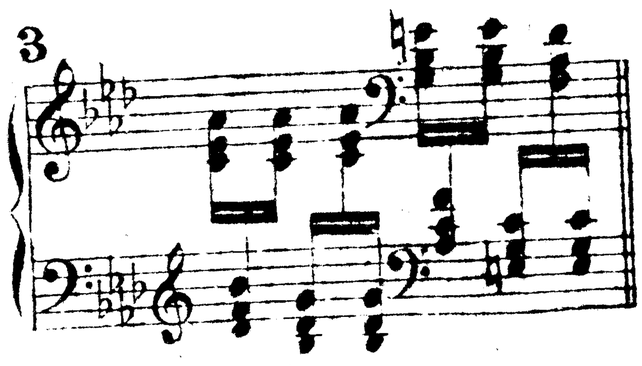


hand from the wrist the keyboard is "bent," *i. e.*, it slopes toward the player. Thus we find on the new keyboard all the well-known facilities which both the Liszt and the Clementi positions afford, without removing the hand from its natural horizontal position.

In all passages where the hands cross each other or the fingers of one hand have to be inserted between the fingers of the other hand it is of great advantage to be able to strike the keys at different places. One hand can freely use the upper touch plates without disturbing the other hand. The literature for piano furnishes numerous examples where such facility would be of extraordinary value. The examples given are easily performed on the new keyboard.

The Philosophy of Music.

By G. Bertini DeWier.

Part I.

THROUGH the philosophy of music we obtain a more extended view of the science and a clearer comprehension of its abstruse or complex forms. It enters into its *integral calculus* or method by which the grammatical construction of its sentences is considered; analyzes the power and significance of its harmonies, through which we ascertain the derivation of all its component parts, the influence they bear to each other, and thus affords us a more thorough and complete investigation of the science than when considered merely theoretically. The theory of music considers the subject rather in the abstract, and although arranging its materials in the same class that possess the same properties, it regards the various combinations and movements under a general summary, founded more upon inferences drawn from principles already established.

The moment we have reduced the science of music down to grammatical rules, so as to obtain the most natural connection between ideas and the formula out of which these ideas are expressed, we have passed the realms of theory and entered the domain of the philosophy of music.

Its study affords us a digest or compilation of all its parts by reducing its forms down to a systematic and practical demonstration.

It no longer theorizes upon the subject, but claims to set forth a clearer idea of the connection of its sentences by [illegible] parts so as to conform to much

There is a language existing throughout all the kingdoms of animated nature.

There is a language of music—a language of flowers. All nature teems with attestations to this living truth.

There are tongues in trees and sermons and stones,

There is a language in the babbling brook, we wot not of its story, listen we ever so intently, though "day unto day uttereth speech and night unto night showeth forth knowledge."

There is a language in the muttering thunder, presaging the coming storm; a language in the lowering clouds that foretell us of the pent up energies that soon will burst in torrents over mountain, hill and dale.

There is an eloquence in the lightning's lurid flash; an adoration in the glory of the sinking sun, and the lesson it would teach us is that life is like

The baseless fabric of a vision;

that we too, like its twilight, will fade into an eternity beyond the tomb.

These are the mute but eloquent language of the elements.

But the voice of nature speaks to us only through our emotional nature; let us arrive at a higher, more sublime and exalted sphere—the intellectual.

The language of speech deals with our moral faculties; so does music.

The language of speech appeals to us through the intellectual; so does music.

The language of speech bears us up into the ecstatic and emotional; so does music.

One has to do with the heart throbs of a busy, active life; the other with the æsthetical—the science of the beautiful.

Who shall say then that the same laws that govern the former shall not control the latter?

Take away the beautiful from out this life and tell me what remains?

Nothing but what we poor clods of clay are made of—ashes!

In this busy, money getting, money hoarding, prosaic world we are so apt to be swallowed up with the realistic that we are unmindful of everything that does not bear the imprint of dollars and cents. Happier we as a nation could we blend the practical of life more than we do with the æsthetical. Through what better medium can we round the sharp edges of life than by the refining influences of music?

Tell me what other art or science is there that enters so largely into our everyday life? Yes, every step of the way, from the lullaby of the mother over the cradle of her first born to the requiem o'er the dead within the grave.

If, then, we find the science hedged in by certain limitations, possessing no grammatical construction, but simply explained through theories alone, is not our presumption pardonable in thus seeking to unravel the problem, to "pluck out the heart of its mystery,' by seeking to bring down its principles to a clearer, plainer analysis of all its component parts within the range, scope and comprehension of the people at large, so that its written language may be so plain that "he who runs may read?"

Conscious of the insuperable difficulties attending a passage through an unknown ocean, with no beacon light or guiding star save the light of reason, we commit ourselves to our task and feel that our mission is ended if in our humble efforts we have contributed in any degree to lighten the path of the student or serve to be of any practical value to the community in which we live.

The term "parts of tonality" is synonymous with and has the same significance as "parts of speech" in English grammar. In considering their origin we have to deal with the most difficult problem that enters into the philosophy of music. Let us proceed, step by step, in explaining how we arrive at a decision as regards this subject.

First—We will all admit, without dispute, that some tones in the scale exercise greater power than others; this admitted, our next step is

Second—To ascertain which are of the most importance, and

Third—Having discovered these, to apply the same terms to them as are applied to the "parts of speech" in our written or spoken language.

We have nothing but the light of reason and common sense to guide us in this selection, for we have no precedent to aid us. It is comparatively new ground, and we enter it with caution and an honest effort to weigh thoroughly every argument advanced to support the assertions made.

First, as to the qualities; the greater power lies in the point of repose (the period) and the point of action.

Now what two tones more than any other in the scale possess these qualities?

This brings us to the second consideration. Which tones are they? Manifestly the tones on the first degree and the fifth, the tonic being the point of repose, the dominant being the point of action.

And now for their grammatical signification: Third—The first degree, the tonic (or points of repose), there-

purely social in its character, and is composed of amateurs and persons interested in music as well as professional musicians. The election will be held at the club rooms, No. 89 West Thirty-first street, and the following is the regular ticket nominated: President, Anton Seidl; corresponding secretary, J. F. Von der Heide; treasurer, H. Wallerstein; governors, J. A. Kamping, S. Solomon, W. J. Hall, Jesse Williams, Americo Gori, Rudolph Aronson, Richard Arnold, I. de Rialp, Edmund C. Stanton, Victor Herbert, A. D. Hubbard and E. Muldener, Jr. The club will give during the winter a series of receptions. Its first was given to Mr. Seidl on September 9, and the next will be held on October 26, the guests being Xaver and Philip Scharwenka.

The Casino.—In compliance with numerous requests received from out of town patrons who are compelled to depart for their homes by early trains, thereby missing a portion of "Cavalleria Rusticana," Mr. Aronson has decided to reverse the order of the program at the Casino for the next two weeks. Beginning last Monday evening the performances will commence with "Cavalleria Rusticana" at 8 o'clock sharp, and at 9:15 Marie Tempest in "The Tyrolean" will begin the second half of the entertainment.

The New York College of Music.—The new building of the New York College of Music, Alexander Lambert director, at No. 128 East Fifty-eighth street, will be opened with appropriate ceremonies on the evening of October 30. An address will be made by the president of the college, Mr. Everett P. Wheeler.

The Gruenfelds.—Alfred Grunfeld, the pianist, will play at his first concert in the Madison Square Garden concert hall next Friday evening, the "Chromatic Fantasia and Fugue" of Bach, Schumann's "Symphonic Studies," Chopin's "Funeral March" and a number of his own compositions, and Heinrich Grünfeld, the 'cello player, will be heard in compositions by Rubinstein, Molique, Schumann, Chopin and Popper.

The Gruenfelds Arrived.—Alfred and Heinrich Gruenfeld arrived on the Normannia last Sunday morning, and were met by their agent, Leo Goldmark, and a few friends very quietly at the dockside. They proceeded at once to their apartments in the Belvidere House, where rooms had been engaged for them. A number of gentlemen called upon them during the day, but there was no demonstration. During the evening the famous brothers went with Mr. Goldmark to the Lenox Lyceum. Several of the German societies propose during the week to give a reception to the brothers Gruenfeld.

The Harry Pepper Ballad Concerts.

HARDMAN HALL was crowded to its capacity on Thursday evening last by a very delighted and appreciative audience. The occasion was Mr. Pepper's seventh (first of the season) ballad concert. He was ably assisted by Miss Bessie F. Talman, Mr. John C. Dempsey, Mr. W. W. Lowitz and Mr. Wm. E. Mulligan. The concert was a deserved success from beginning to end. Mr. Pepper sang six ballads in beautiful style; his phrasing and delicacy of tone in some of them were simply delightful. Surely Mr. Pepper is entitled to a good deal of praise for his persistent efforts to revive the ballad, for what is more delightful than a charming ballad well sung? Nothing.

Miss Bessie F. Talman, a young lady from Detroit, sang in a very pleasing manner two songs. Mr. John C. Dempsey, baritone, made quite an impression with his fine voice. Mr. W. W. Lowitz played Liszt's "Hungarian Fantaisie" in good style, showing quite a technic. Mr. Wm. E. Mulligan acquitted himself nobly as the accompanist of the evening. These concerts are to be continued during the season, taking place about the middle of each month from now until April.

Massenet Composing.—Massenet is at work on a new opera entitled "Amy Robsart," the subject of which is drawn from Walter Scott's novel, "Kenilworth."

Lago's Season.—The success of Lago's season of Italian opera at the Shaftesbury Theatre, London, which opened on Monday last, would seem to be assured if royal favor can guarantee such success. The Queen has taken the "royal box" for the entire season. Lago will open this season of music with the first production in England of Mascagni's "Cavalleria Rusticana." It will be given on Mondays, Wednesdays and Fridays during the season, with a cast of which the principal artist has been selected by Sonzogno, of Milan, the publisher of the opera. Miss Musiani, who sang the part of "Desdemona" in Verdi's "Otello" throughout Italy with Tamagno and Maurel, will be the prima donna.

Lago offered Albani an engagement to sing for a few nights before leaving England for the United States, but it is doubtful whether she will be able to accept it.

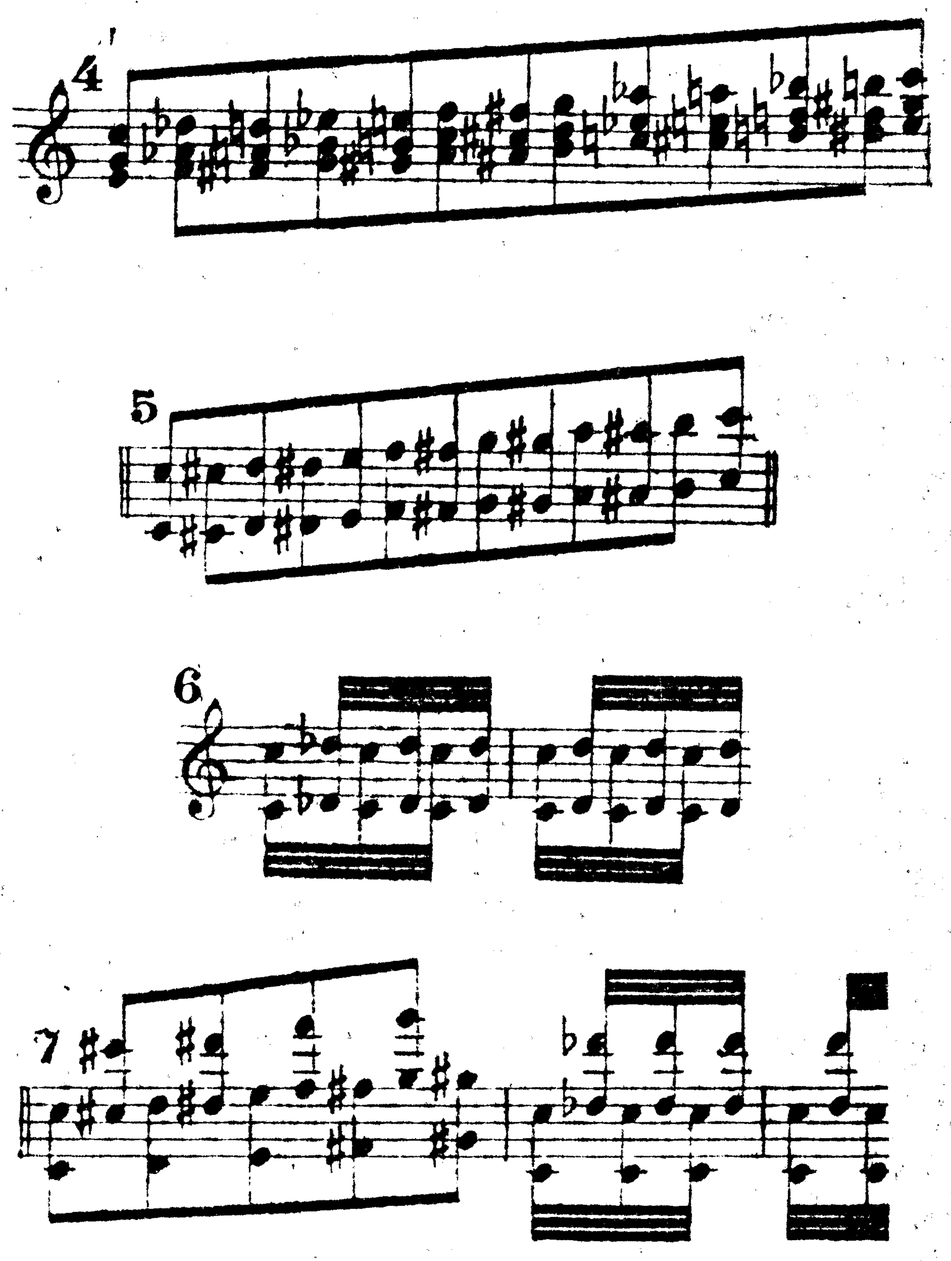
Miss McIntyre will probably sing during Lago's Shaftesbury Theatre season in "Der Freischütz" and other operas. Encouraged by his success in reviving Gluck's "Orfeo" Lago is credited with the intention of producing

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

VI.

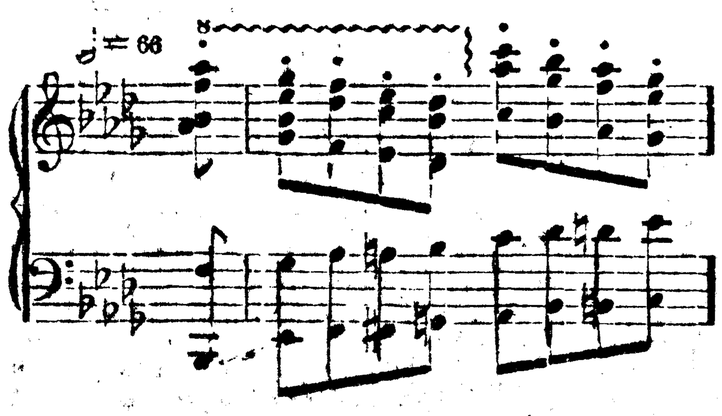
OWING to the close and awkward position of the hands in playing interlocked figures, many of the most effective passages have to be omitted on the old keyboard or poor imitations substituted instead. Trills in octaves, tenths or chords and chromatic successions of chords are easily and effectively performed on the new keyboard—examples 4, 5, 6. Example 7 shows a poor imitation of such passages used on the old keyboard.



The eminent advantages of the new keyboard that come now under consideration relate to the stretching of intervals and chords and its consequences. The interval of an octave on the new keyboard measures 4.68 inches against about 6.43 inches on the old keyboard. It is therefore obvious that, if the power of stretch be the same, the hand will command a far greater compass of tones. A man's hand that stretches ten keys, C to E, will on the new keyboard stretch the seventh key beyond the octave, C to B; and a child's hand which on the old keyboard can stretch six keys will on the new keyboard stretch an octave. The advantages gained by the augmented power of stretching chords are enormous, and a long felt requirement is hereby supplied. Modern piano literature is continually aiming at producing new effects of harmony by means of very wide intervals. Many works can only be played by abnormally large hands, and not always even by such. A comparison of the harmonies of a string or vocal quartet with the harmonies used for the piano proves at once the limitations a composer is subjected to in his composition for the old keyboard.

Small hands are compelled to use arpeggios instead of striking simultaneously the tones of a chord. In some passages this does very well, but the inartistic expedient of continually playing arpeggios is highly repulsive to an artist of refined taste, nor is it always applicable. In certain passages an other expedient, the pedal, must be had recourse to, which often blurs the neatness of the performance. Still there are passages in which both expedients are ineffectual. For instance:

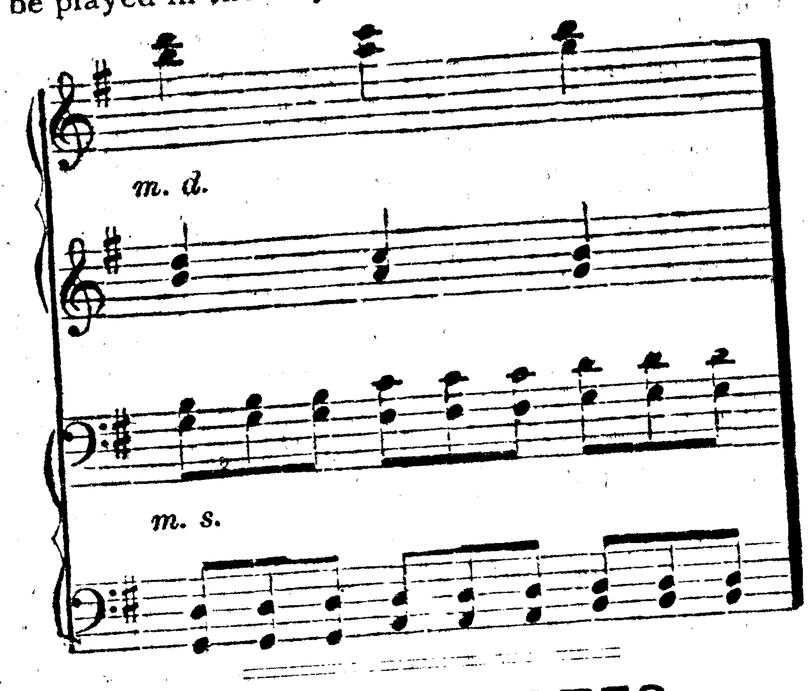
SCHUMANN.



The rapid tempo of this passage leaves the player hardly time to strike the tenth note consecutively, which also would be derogatory to the character of the passage, and there is no other alternative for small hands than to play the passage differently, or to leave it out altogether. On account of such passages many pianists are forced to forego some of the brightest gems of piano literature. On

THE NEW KEYBOARD, PASSAGES LIKE THE FOLLOWING CAN BE

played by small hands, which on the old keyboard could only be played in the way of a duet:



FOREIGN NOTES.

Albani.—Albani was unable to fulfill her engagement at the recent Birmingham (England) Festival in consequence of having caught a severe cold in Scotland immediately before the commencement of the rehearsals. The Queen was very kind during Mrs. Albani's illness, telegraphing every day for news and sending her own doctor from Balmoral two or three times to visit her. Albani has now quite recovered and will sail on the Teutonic on November 4 for the United States.

The Last Loh Concert.—The last Loh concert took place at Sondershausen September 27, under the direction of Professor Schröder.

The program was as follows:

Symphony F.....Curt Herold
"Die Ideale".....Liszt
"Leonore" Overture (3).....Beethoven

Dossert in Vienna.—Frank G. Dossert's mass in E minor will be produced in Vienna at the Grand Votive Church. The work has made quite an impression on musicians, and will be, so Mr. Dossert says, the first of its kind by an American ever produced in Austria.

Verga Suing Sonzogno.—Verga, the librettist, is now suing Mascagni and Sonzogno, the publishers of "Cavelleria," for his share of the profits arising from the performance of the opera.

St. Cecilia's System.—London, October 17.—St. Cecilia's ancient soothing system of healing the sick by music has had a success as marked as unexpected. The success of the late experiments have been indorsed by even the "British Medical Journal," which says:

"So far, the virtue has been tested chiefly in cases of insomnia; and it must, we think, be admitted with decidedly satisfactory effect. That a whole ward full of patients should have been soothed to slumber by a lullaby, that even the medical man who watched the proceedings should have felt it hard to keep awake, are striking testimonies to the soporific power of the performance. The results would doubtless have been better but for the disturbing influence of one or two accidents, and we congratulate Canon Harford and his devoted band of fellow workmen on the success they have achieved, hoping that they will be encouraged to push their musico-therapeutical conquests still further.

"The medical profession would hail with satisfaction anything that promised to deliver the victims of insomnia from the dangers and degrading thraldom of morphia, chloral and the whole catalogue of drowsy syrups."

Augusta Holmes.—Dispatches from Paris announce that the management of the Paris Opéra has accepted and will produce the work of Augusta Holmes, entitled "La Montagne Noire" ("The Black Mountain"). It is the only work of a female composer ever accepted by the management of the Paris Opéra.

Belle Bilton Retires from the Stage.—London, October 17.—The action for breach of contract which Sir Augustus Harris, the popular manager of the Covent Garden Theatre and Drury Lane Theatre, recently brought against the Countess of Clancarty (formerly Belle Bilton, the well-known music hall singer) has been compromised. The countess was simply Lady Dunlo when she engaged her services for the coming winter season at Drury Lane. Since her husband came into possession of the estates and title of the Earl of Clancarty upon the death of his father, the late Earl of Clancarty, the countess has concluded that the stage can get along very well without her at present.

Valda.—London, October 17.—Giulia Valda, one of the American prime donne in Europe, who has been ill for a long time, is quite herself again. She has signed with Lago to create the rôle of "Armida" in Gluck's opera of that name now to be done for the first time in London, and she will sing also in "Ernani," "Matrimonio Segreto" and other operas.

Terry's London Season.—Covent Garden opened

and which made his name famous, are now going to be brought out at the Berlin Court Opera House as a choreographic novelty, they having been used for music for a ballet, which is to precede the performances of "Cavalleria Rusticana" at the German capital. The idea is not a bad one, and is said to be finely executed by Music Director Hertel and Ballet Master Graeb.

Rubinstein's Mother Dead.—The mother of Anton Rubinstein, the famous pianist and composer, recently died in Russia.

Lago and Harris.—Efforts to arrange a coalition between Sir Augustus Harris and Mr. Lago failed at the last moment, owing, it is said, to the exorbitant demands of the latter. The result is that Italian opera will run concurrently at two houses, which is a good thing for the public and bad for the impresarios, both of whom must lose money.

The Gilbert-Sullivan Copartnership.—The rumors in regard to a new Sullivan and Gilbert opera must at present be accepted for what they are worth. Much will, no doubt, depend upon the success of the new Gilbert and Cellier opera at the Lyric; but it is, at any rate, significant that, although Sir Arthur Sullivan has agreed to write another comic opera for Mr. D'Oyly Carte, no librettist has yet been chosen. If the two successful partners ultimately come together again lovers of hearty and innocent amusement will have nothing whatever to complain of.—London "Figaro."

Vienna Musical Matters.—The first novelty produced at the Vienna Opera House was "Les Amants de Terruel," opera, by Mr. Breton, given on the 4th inst., the birthday of the Emperor. Johann Strauss will make his first appearance as an operatic composer on the 19th prox., in a work called "Le Chevalier Paxmann." Preparations on a large scale are being made for the performance in December of a cycle of Mozart's works, which, besides "Don Juan" and the "Zauberflöte," will include some of his lesser known works. After these events Massenet's new compositions will be taken in hand, viz., the opera "Werther" and the ballet "Le Carillon."

Anent Verdi's "Falstaff."—As usual, when a new opera by a prominent composer is expected, many conflicting statements are being circulated regarding Verdi's "Falstaff." It should be said at once that the work is by no means as yet nearly complete, and indeed only one act has definitely been finished. The Italian papers, nevertheless, are giving not only what they allege to be complete details of the work, but also the names of individual members of the cast who are supposed to have been chosen by Verdi. Strange things occasionally happen in foreign opera houses, but it is absurd to suppose that experienced musicians like Boïto and Verdi would gravely put forward an opera which contains important parts for five prime donne, three leading tenors, two prominent baritones (including the part of "Falstaff," which will be played by Mr. Maurel) and a bass, Mr. Nanetti. There may, however, be more truth in the statement that the work is in four acts and contains no overture, and, except as to a small number, no part for the chorus. Choruses are not absolutely required in comic operas of this sort, but the utility of compelling a manager to engage a choir for the sake of one unimportant chorus is not exactly clear. The whole story is, in somewhat wholesale fashion, now contradicted by "La Gazetta Musicale," the official organ of Messrs. Ricordi, Verdi's publishers.—London "Figaro."

Rubinstein's Latest.—Rubinstein's new opera, "The Gipsies," is reported as nearly completed. The libretto is drawn from a Russian poem of the same title. The work will probably be translated into German and will be brought out first at one of the more prominent opera houses of Germany.

Rubinstein in Dresden.

I LEFT St. Petersburg laden with packages and greetings for Anton Rubinstein, and even when standing at the window of my sleeping car two minutes before the train started strangers came up to me and begged me to say "this" and "this" and "that" to the great maestro till at length I became very nearly wearied. However, I managed to get off, leaving sacred promises scattered as thick as leaves in Vallambrosa behind me, and on arrival in Berlin I just waited a few hours in order to call on the manager, whom I found up to his eyes in business arranging concerts for every day without exception between this and April next for his unwieldy family of artists, and this over I started the same evening for Dresden. Now, were I one of the rampant admirers of the great artist I suppose I shouldn't have waited to remove the dust from my traveling clothes nor the smoke smuts from my face till I had rushed off to his lodgings; but I know Rubinstein better and respect his methodical ways; so I not only waited to relieve myself of my travel stains, but I had supper and slept. I even dressed leisurely next morning, took a stroll about the town, paid my respects to Raphael's glorious Madonna, dined, and then only bent my steps in the

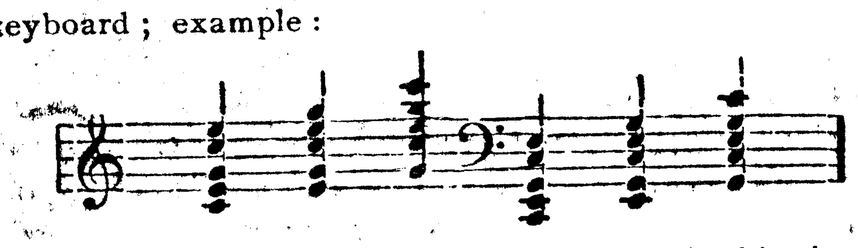
this subject further, and I trust any who are interested in educational reforms will aid me in the expression of their ideas, set me right if I am wrong, and thus open up a new path that may lead to greater results, larger developments and better educational facilities for the study of the divine art; for somehow I am possessed with the ideas herein presented and with a keen desire to follow them out to their logical conclusion.

The Janko Keyboard.

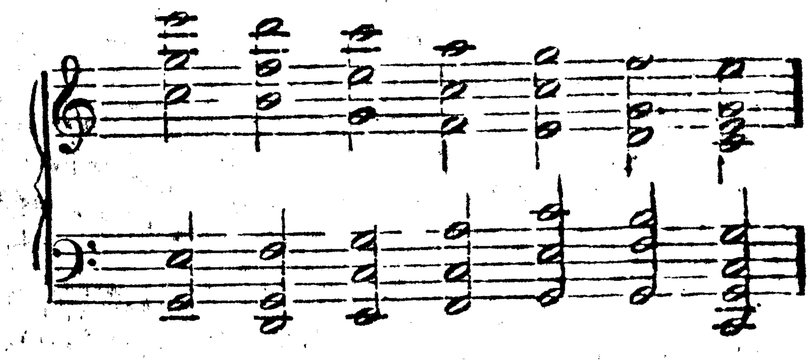
(Translated and Compiled by Emil K. Winkler.)

VII.

TRIADS and other chords in five parts in close harmony, which on the old keyboard cannot possibly be struck together, can be played on the new keyboard; example:



By this means the composer is enabled to give his pieces a fullness of sound such as has been unattainable until now. The calm, rich swell of such triads of five parts and similar chords produces quite novel effects of harmony. The same holds true with respect to chords in diffused harmony:

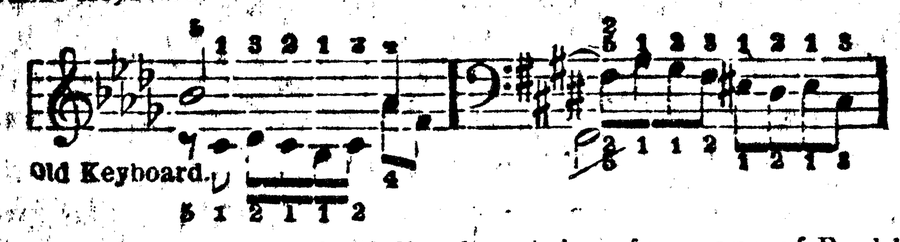


which, when played without the disturbing effect of the arpeggio, are distinguished by a peculiar charm of concordant sound. In the same manner scales in tenths can be performed with one hand, and with facility, as well as tied octaves, in the manner as sixths are played on the old keyboard. The fingering, $\frac{5}{1}$, $\frac{5}{2}$, can also be applied to the repetition of octaves.

Even scales in sixths for either hand can be played without interrupting the legato.

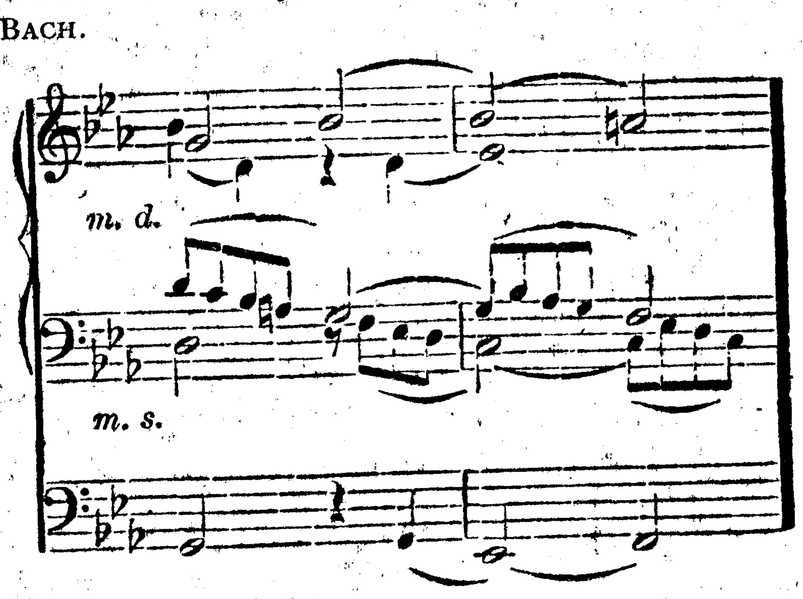
The possibility of binding is one of the most important features of the new keyboard, and, in addition to numerous circumstances that shall be discussed later on, the increased power of stretching chords contributes the greatest share toward attaining these results. Particularly the polyphonous performances are benefited by this; one is no longer compelled to use the thumb in so constrained a manner as in cases like the following:

Janko Keyboard.



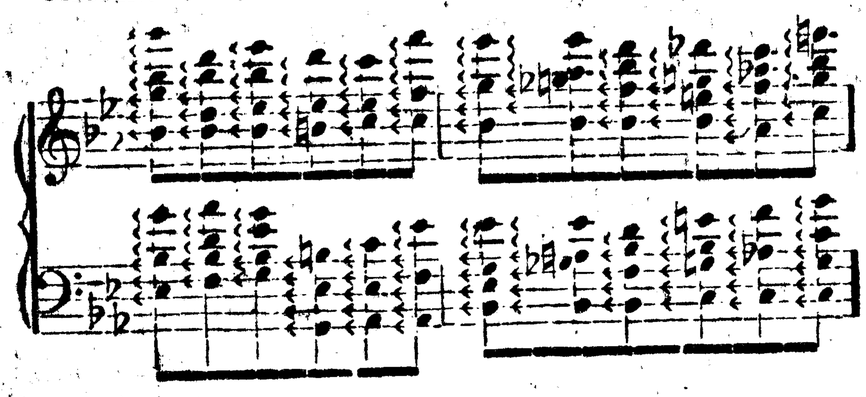
Such passages as the following, taken from one of Bach's organ fugues with pedal, can be played well legato on a piano with the new keyboard:

BACH.



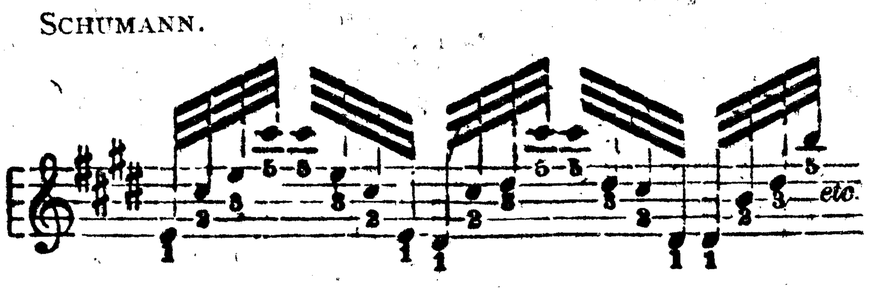
It being possible to stretch wide chords it is, of course, all the more easy to play passages in which the arpeggio is prescribed by the composer. Here, too, the new keyboard has the advantage over the old one. The intervals can be far more easily compassed by one movement of the hand.

CHOPIN.



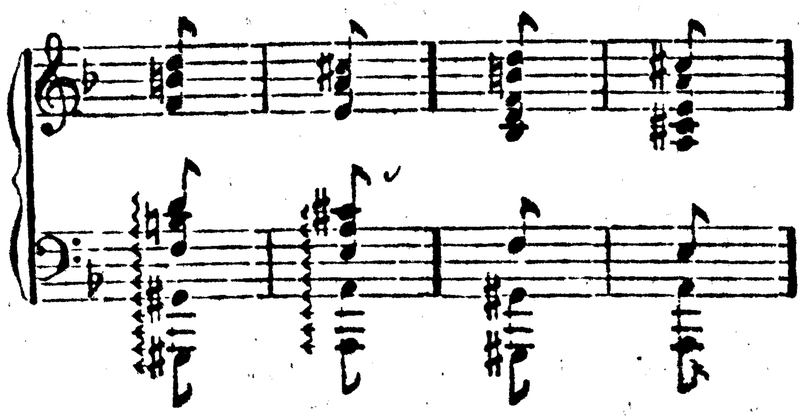
There are many passages whose chords should not be played arpeggiando, but yet it is indicated. The composer intended these chords to be unbroken, but had to place subsequently the sign of arpeggio before them, because nobody was able to play them differently. Possibly, also, the theme in Schumann's "Symphonic Studies" comes under this class. Arpeggio is indicated in those passages, and in none but those, in which the performer is compelled *nolens volens* to play arpeggio. In the same work can the following arpeggio passages on the old keyboard only be played by passing the thumb under, but on the new keyboard they do not require it.

SCHUMANN.



Beyond a certain extent long chords cannot be properly styled arpeggios, when the intervals are so wide that the thumb in passing under is no longer able to connect them, and the notes must be taken successively by skipping.

TAUSIG.



On the new keyboard the two hands can easily touch the widest chords without skipping or passing the thumb under.

HOME NEWS.

Chicago.—Antonio Galassi, the well-known baritone, sang last Friday and Saturday in Theodore Thomas' Chicago Symphony concert and scored a great success. He sang an aria from Gluck's "Paris and Helene" and "Wotan's Farewell" from the "Walkure." The artist is engaged for quite a number of concerts. He sings in Columbus next Tuesday, then in several concerts with Nordica, and will be the opening attraction of Mr. Damrosch's Sunday evening popular concert, November 15.

Phila May Concert Company Dates.—The dates for the week of Miss Phila May's concert company, Louis Miller manager, are: Lebanon, N. H., this evening, and Windsor, N. H., to-morrow evening.

Tableaux and Music.—The program for the Kunstlerfest to be held at Music Hall, Fifty-seventh street and Seventh avenue, on Tuesday evening, November 3, has been completed. Among the features will be the full Liederkranz and Arion choruses, under the direction of Heinrich Zöllner and Mr. Van der Stucken.

The first tableau will be "Goethe Apotheosis," arranged by H. Baerer. It will be followed by promenade music and a quadrille. The second tableau will be "Goblin," by Fred. Marshall, followed by a waltz. The third tableau, "The Angels' Serenade," by Walter Satterlee, will represent a scene in a cottage. During this tableau Miss Hallenbeck will sing behind the scenes, accompanied by Mr. Reinhold. It will be followed by the minuet à la Trianon, led by Marie Antoinette.

Percy Moran has arranged the fifth tableau, which will represent "Diana." In the tableau of S. Wells Champney, Miss Maud Morgan will personate "St. Cecelia." Her choir of angels will include the Misses Whitman, Mrs. Percival Knauth, Miss Irma Keppler and Mrs. Th. Hellman. A harp concert by Miss Morgan and her pupils will precede the tableau.

The other tableaux will be "Priscilla and John Alden," by C. T. Turner; "A Velasquez," by Prof. W. M. Chase; "Artist's Studio," by Joseph Keppler, and "A Garden Party in the Eighteenth Century," by Leon Moran.

The Künstlerfest will be a festival similar in character to those arranged by the Artist Guilds at Munich, Dusseldorf, Vienna, Berlin and other centres of art. The proceeds will be used, first, to settle an old debt incurred by artists at the Centennial celebration; and, second, toward the erection of a Goethe monument in New York. The floral decorations will be furnished by Siebrecht & Wadley, and the music by the Hungarian Band and Philharmonic Orchestra. Carl Marwig will arrange the fancy dances.

Mulligan.—W. E. Mulligan's first organ recital will be given at St. Mark's Church, Second avenue and Tenth street, on Tuesday, November 10, at 8 P. M. He will play compositions by Guilmant (sonata No. 2), Tours, Batiste, Salome, Lux, Bach (toccata and fugue in D minor), and Lemaigre.

Nikisch.—The program for the first concert of the Boston Symphony Orchestra this season, next Tuesday,

November 8, at Chic
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aria, "Tannhäuser;"
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first appearance in N

Dayton.—The 145
of Music, W. L. Blum
16, with the follow

Chromatic fantasia
Romanza, op. 26, No. 2
Novellette, op. 99, No. 9

"Thou standest near"

Melodie, op 16, No. 2
Valse brillante, op 18

"Oh, could it remain so"

"Jupiter," symphony

Mrs. Kneisly, Miss

The Music Club
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Polls will be open
Only candidates w
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THE NEXT SHEET IS ANOTHER COPY OF THIS PAGE. IT IS FOCUSED AS FAR TO THE RIGHT WHERE THE BINDING IS BETTER BUT DOESN'T EXTEND

ON NOTES.

nie Clementi, whose suicide was Milan, was a few years ago a celeht opera stage in Austria. Cleme. She was the daughter of Du noble ancestry and considerable

genie du Gaal began studying at of Music, and three years later rovincial city. She was well reears was the most popular light ena. She was engaged thoughed everywhere by scores of mas stormed with all the temptations ung woman on the comic opera remained untainted. Her mother ion off the stage, and not a breath until 1885. Then she loved a young She became engaged to him, and still bearing his child she was to meet her disgrace alone. She confront her lover in the street, he breast. He recovered, but she apting murder to five years' imeleased in the summer of 1890. the money that she had saved ent to Italy to live out her ruined strangers. Near Milan a young her acquaintance, eventually won her out of her money, and ran off

cond experience all her hope of a wandered from Milan to Naples, acting admiration from the demier beauty and elegance of dress. et no longer sought one to love centricity, and occasionally quite began drinking, and finally in a lf out of the world to which she misery.—"Sun."

Company in Chili.—A dis-'s" special correspondent at Val-Cleary Opera Company has just ason in Chili.

announced of Marius Boullard, e Variétés, Paris. His best oper-"Roussotte."

ounced of the well-known song

a.—The capital of the present so-Bertrand, who has been engaged and Opéra, is $270,000.

—The divine Sarah was born in the No. 5, on October 22, 1844. She is Conservatoire in November,

bration.—Another centenary, once celebrated composer, Peter s to be celebrated at Stuttgart rmance of a "Fest Ouverture," erhaus," and an act from the ndpaintner was born at Coblenz from 1819 to his death in 1856 nductor of the Stuttgart Hof

ndon, November 14.—The curgrand opera in English under agement, the Covent Garden nished by Sir Augustus Harris, ason at the Shaftesbury Theatre. of Domenico Cimarosa's opera, composed in 1791, met with a to encourage a further resort to composers. The Queen has exMascagni's one act opera, "Ca-has commanded Lago to give at Windsor Castle, and he is so on November 26.

he Chevalier Scovel, the tenor, waited opportunity to sing the ovent Garden. It brought into anadian tenor, Mr. Hedmondt, hour's notice and without any s work was so satisfactory that ated, and he is likely to secure

ollow his French season with a or English.

Charles Armstrong is seeking elations with the Duc d'Orléans, Opera House, where she was se. She comes to London tonaries of the divorce suit prior

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The New Heckmann Quartet.—The newly formed Heckmann Quartet at Bremen gave its first concert at that town on the 8th ult., with a Beethoven program, and met with a most enthusiastic reception. The string quartet party consists of Heckmann, Wittenburg, Pfitzner and Smith.

The Leipsic Liszt Society.—The Liszt Verein of Leipsic proposes to give a series of five orchestral concerts at the Albert Hall of that town during the present season, to be conducted alternately by Mottl, of Carlsruhe; Strauss, of Weimar, and Weingartner, of Berlin. Thus with the famous Gewandhaus concerts, and the annual academical concerts, under the direction of Dr. Kretzschmar, there will be no lack of orchestral performances at Leipsic during the coming winter.

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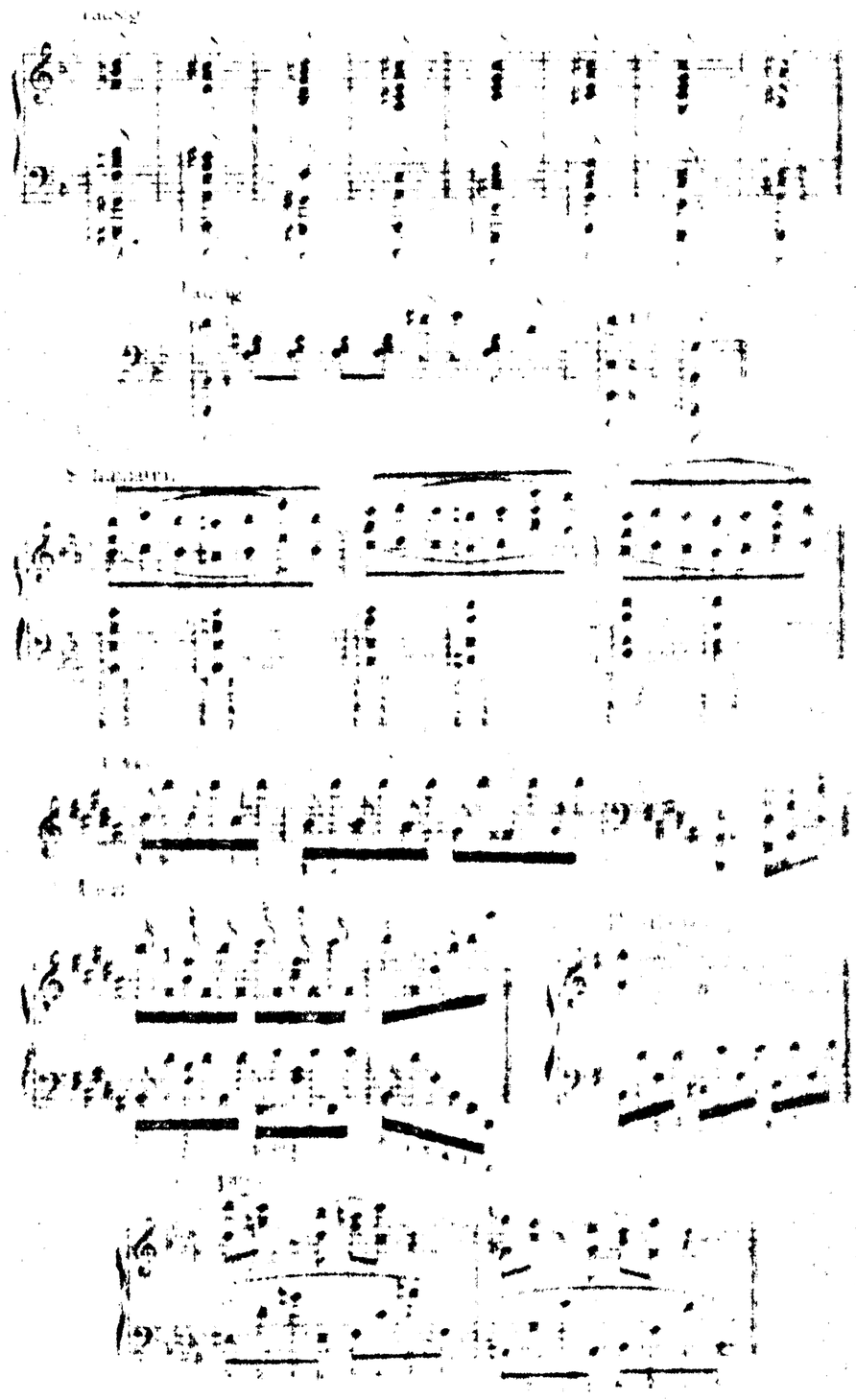
The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

VIII.

WE give here some more examples of chords with very wide intervals, arpeggios and skips, all of which are far more easily performed on the new keyboard.

In the example taken from Schumann (the fingering on the left side refers to the old keyboard), the left hand can play the chords on the new keyboard without passing under the thumb. The examples from Liszt, Beethoven and Chopin can be played strictly legato.



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The Naples San Carlo.—The contract signed by Musella, by which the municipality concedes to him gratis the Theatre San Carlo for five years, is quite an event for Naples, as it was feared, the subsidy being withdrawn, the great opera house would remain closed. The conditions of the contract are tolerably favorable for the contractor, who, on his side, obliges himself to produce from November 1 to the end of March not less than forty

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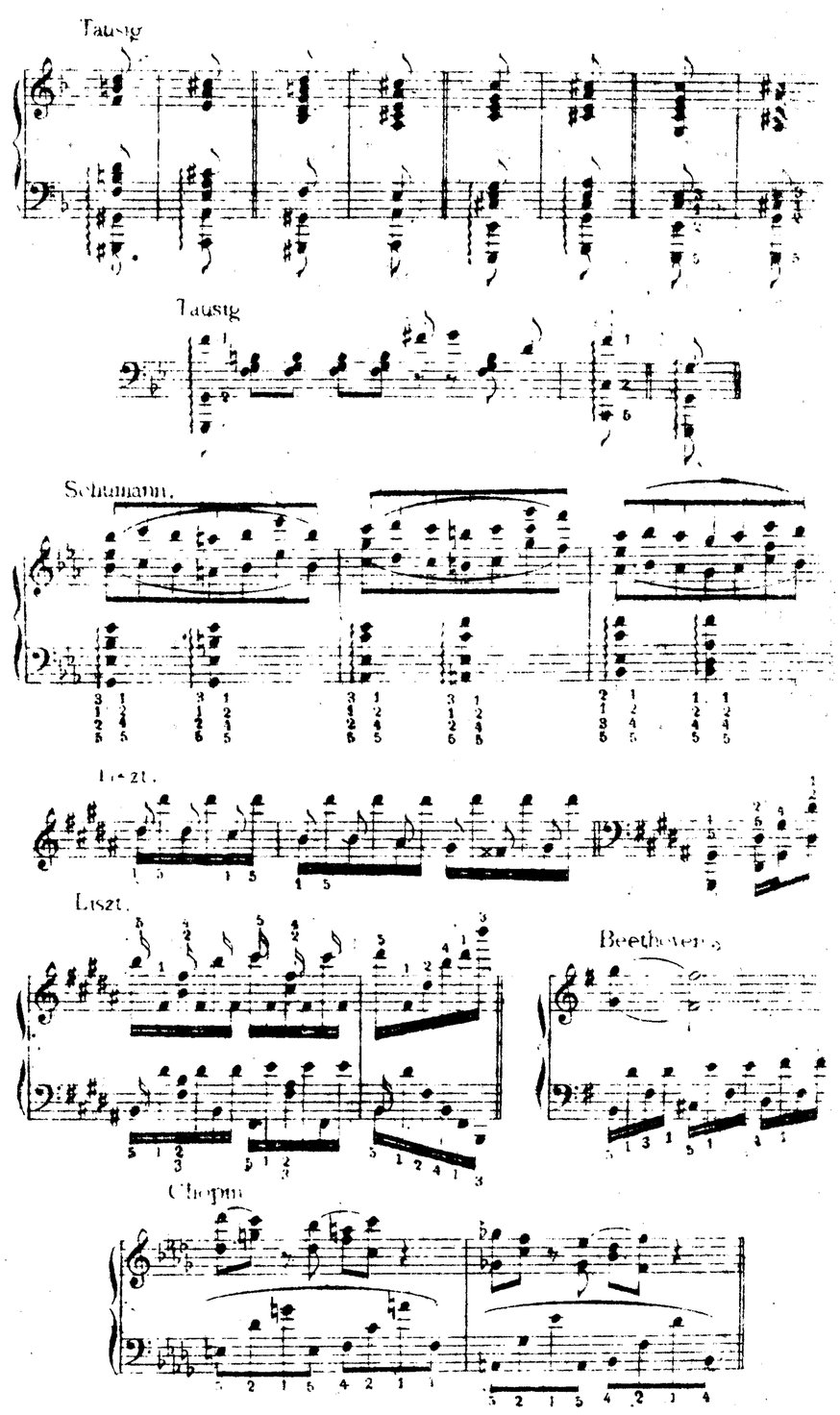

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Saint-Saëns' F major trio at the concert of the Hilf Quartet, with Messrs. Hilf and Klengel. I have heard him in this trio in Paris, and his reading is very refined and brilliant.

WILLIAM C. CARL.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

IX.

THE new keyboard reduces greatly the chances of touching wrong keys. The upper or black keys on the old keyboards occasion considerable trouble in this respect, especially by there being—with two exceptions—the narrow upper part of a white key between two successive black ones. This diminishes greatly the surety of touch in many chords and arpeggios. If we play and compare on the old keyboard the chord of A flat, D flat, E flat F and the chord F sharp, A, D, E, F sharp, we find that the chances of touching wrong keys are considerably greater in the second chord (D major) than in the first, whether played unbroken or as large arpeggio. It is always easier to hit projecting keys than to strike between two raised ones. Still another difficulty is felt in striking chords in which the fingers have to be contracted into a straight line, as in the chord, E, G, C, D, E.

These anomalies explain why playing in some keys is easier than in others. Compositions of a certain class of piano literature, belonging to the type of "morceau de salon" are mostly written in the keys of E flat, A flat or D flat, because the triads and dominant chords of these keys are the easiest.

The inconvenience of striking between two raised keys is entirely removed on the new keyboard, which renders playing in any key at least as sure as in the most favorable on the old keyboard.

The rounded off edges of the touch plates are another important factor for gaining surety of touch. Supposing the key to be struck vertically, fingers of great thickness can strike the convex touch plates without interfering with the adjacent ones. In passages in which long and rapid skips occur a lateral touch can be employed. On the old keyboard this is impossible, for there it is necessary, even in skips, to strike the keys vertically in order to avoid slipping or striking against the edges of the adjacent keys.

Practical experience on the new keyboard proves convincingly all these theoretical explanations.

On the white keys of the old keyboard the fingers feel no difference whether the key is struck exactly in the middle or a little to the right or left.

A pianist has to make use of the eyes, and will be very likely to touch wrong keys if he neglects to do so in rapid passages.

This produces a feeling of anxiety whenever the eyes are removed from the keys, which is especially felt in playing at first sight. The flat surface in the middle of each touch plate on the new keyboard corresponds to a certain degree with the width which is brought in contact with the striking finger. The slightest lateral deviation will be immediately felt through the sensation of roundness. The sense of touch exercises an automatic control and at once corrects any deviation. Of course this procedure does not remain a complicated mental operation, but passes soon into an unconscious performance; and it is obvious what advantage to the distinctness of the performance and the mental repose of the player accrues from this shape of the keys.

Orange Mendelssohn Union.—The Orange Mendelssohn

thereby. The new principal
Beaudet, who replaces Annie
with the "Oncle Celestin",
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Company had great success in Erie,

The Melopoia Concert.—The
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a very interesting concert in the
Union County Country Club, Dece
was assisted by Mrs. Ritter-Goetz
nell, baritone; Richard Arnold, vio
and Miss Utter, accompanists. Th
tions by Weinzierl, Parker, Lassen,
Bischop.

WANTED—A first-class 'cello
concert orchestra wants a
M. E., care of MUSICAL COURIER.

WANTED—A first-class violin
prano) for a concert trip
British and Dutch India. Addres
COURIER.

NEW YORK COLLEG
ALEXANDER LAMBER
Mme. FURSCH-MADI, Principa
ALL BRANCHES OF M
Faculty comprises the
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Tenor.
of New York
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His voice is rich
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will insure a higher class of students to begin with and, per consequence, thoroughly educated graduates at the close of their college career.

Incidentally this proceeding promotes the musical director to a seat, on state occasions, among the college faculty—an honor not enjoyed heretofore by the incumbent at Vassar—and carries with it the legitimate title of professor.

We take pleasure also in announcing that, upon the recommendation of Professor Bowman, the vocal department at Vassar will be put in charge of Mr. James Sauvage, who will assume the discharge of his duties at once. Mr. Sauvage came to this country about a year ago under engagement to Professor Bowman, as soloist in his choir at the Peddie Memorial, in Newark. He was trained by the best London masters, Garcia, Shakespere and others, has had a successful experience as an artist in opera, oratorio and concert and is a teacher of ability. We understand that there is an excellent corps of subordinate teachers in the musical department, and we therefore have no hesitancy in predicting that Professor Bowman's administration will mark a new era at Vassar College.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

X.

DURING and since the time of Johann Sebastian Bach it has become customary to tune pianos and organs according to the so-called tempered tone system, by which the octave is divided in twelve even intervals or half tones. This system of tones makes all scales alike in the various keys, the only difference being the pitch.

The old keyboard was at the time of its invention intended only for tones of the C major scale. Later on the need was felt for additional tones, and the upper keys were created gradually. At the time of the introduction of the tempered tone system the keyboard underwent no change, and thus remained until the present time, through force of habit and ignorance of something better, an abnormity. It demands for theoretically even intervals different spacial relations. Scales and chords in different keys which theory and harmony consider congruent have to be played on the old keyboard with totally different fingering and position of the hand. Thereby arises the great difficulty in mastering the vast technical material, it being necessary to study exercises and difficult passages in twelve different keys.

All these defects are easily and naturally overcome on the new keyboard, on which scales and chords are alike in the different keys. There is absolutely no difference felt in playing the same tone combination in different keys. This uniformity refers to the position of the hand, the fingering and all special relations of the composing parts—in short to everything concerning the sense of feeling of the hands. This wonderful feature of the new keyboard is due to three of its most important characteristics. In the first place all touch plates are uniform in size, and the fingers feel no difference whatever in touching them. The second feature is the even distribution of the tone material represented by keys. In accordance with the tempered tone system we have now also a regulated (tempered) system of keys or touch plates. The element of our tone system, the half step, is always represented as a uniform distance. On the old keyboard great trouble is caused by the half steps e f and b c, which appear exactly like whole steps.

On the new keyboard half steps are formed by going from one touch plate to the next one on the right of the left side in the next row above or below. Whole steps are also uniform and are formed by going from one touch plate to the next right or left one in the same row. Each row of touch plates contains whole tones only, and each two consecutive rows form the whole chromatic scale. Any given interval can be measured out by half and whole tones, and if we go though the same operation starting with another touch plate we prove at once that all even intervals have the same spacial relations.

As before explained the three touch plates of the new keyboard (see diagram below) which lie in a straight line

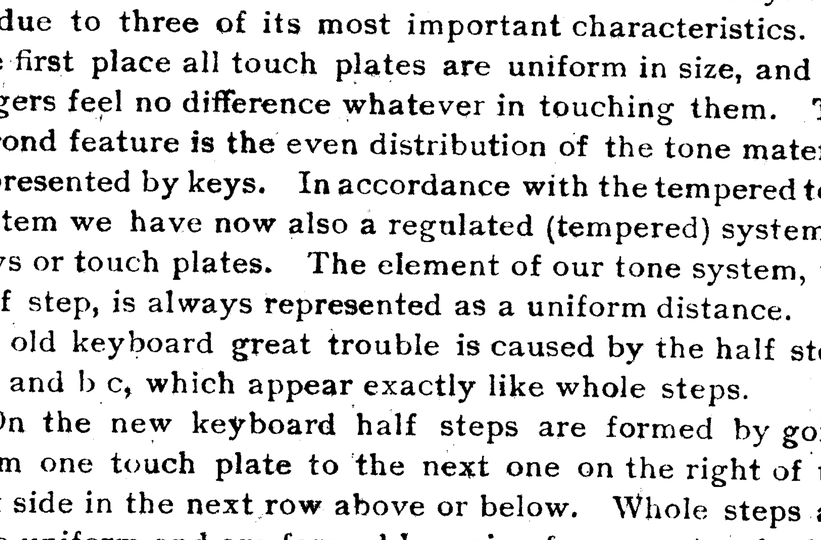
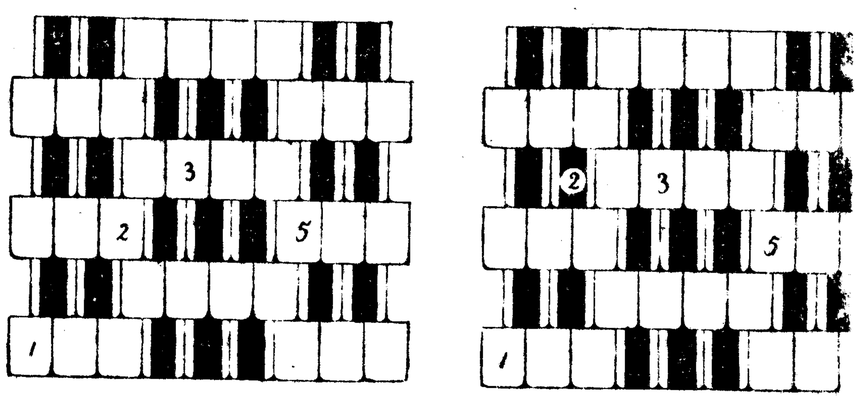


DIAGRAM OF THE JANKO KEYBOARD
(2 OCTAVES)

one above the other belong to one and the same key. One set of keys can be struck in the first, third or fifth row, and the other set in the second, fourth or sixth. Therefore the first and second rows are repetitions of third and fourth row and also of the fifth and sixth one.

Let us consider now only the first and second row touchplates (the two lowest of the diagram). These rows are sufficient to give to even intervals the same tances, but not always the same position of the ha Let us strike, for example, the interval C A with the and fifth fingers of the right hand. C is taken in the low row and the A in the second one. For the musically sa interval C sharp A sharp, we have to place the thumb C sharp in the second row and the fifth finger on A shar the lowest row. Thus, in the first case, the thumb is be the fifth finger, in the second above it, the distance in intervals being the same. To avoid any change in position of the hand we must use the third row, which repetition of the first one. We play C sharp again the thumb in the second row, and A sharp with the finger in the third row. Then appears the interval C sh A sharp, exactly alike as the interval C A. All we have do is to keep the fingers in the same position, and to m the hand diagonally to the next upper touch plate on right side. Repeating this operation diagonally downw we arrive at the interval D B and so on.

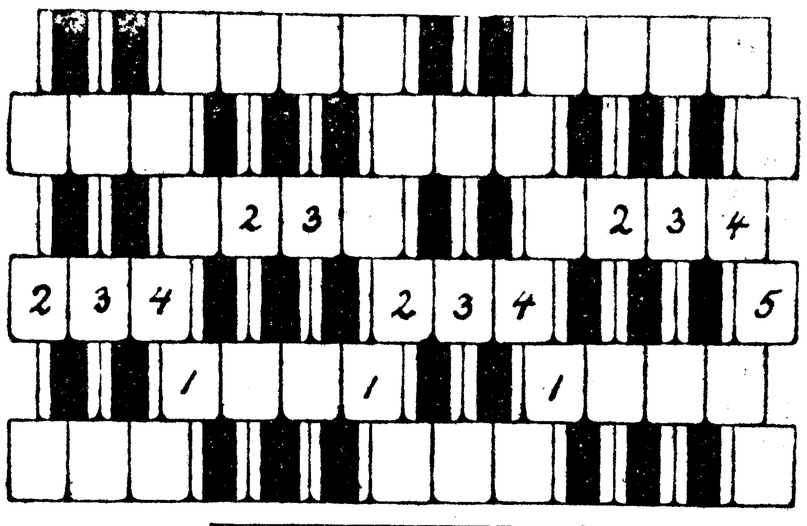
In the diagram below the figures refer to the fingering



the two chords, on the left the C major triad and on left the C minor triad.

If we strike one of these chords, for example the ma one, as shown above, and move the hand to the ri parallel to its original position—*i. e.*, without change the position of the fingers and without turning the h —we arrive at the D major chord. By repeating procedure we may transpose this or any other chord up down one or more whole tones.

If the hand moves parallel to its first position and di onally, we reach first the chord of C sharp major, and c tinuing in the same way we can effect transposition i any key desired. Of course the same must take place order to transpose scales or any tone combination, position and fingering for the C major scale are given low, and remain the same in any other key.



Analysis of the Language of Music

By G. Bertini de Wier.

THE object of this work is to formulate system of grammar, by a method of analysis, direc applicable to the art of musical composition, so that rules may be as clearly apprehended, as justly applied prove of as forcible application as now governs and c trols our spoken or written language.

The first thing to consider in a work of this characte its practical utility.

Would a grammar of music lead a person not only t better understanding of the art in a general way, but its study actually enable a student to read, write and music more correctly?

We reply unhesitatingly in the affirmative. Why n For manifestly the aim and object of such a work wo be to accomplish the same results in the study of musi English grammar does for a student who desires to r write and speak the English language correctly.

More than this, it systematizes, controls and brings science under the government of laws to which hither has never been subjected; it presents for the stude guidance sound practical rules of grammar that are known, established and taught in all our educati institutes.

The study of grammar enlarges our mental horizon, tures our perceptions, rendering us capable of discrimi ing between that which is correct from that which is fa aids us in forming accurate habits of thinking out ideas and of analyzing and presenting them in their str est forms of expression.

It is rightfully one of the most important branche

JOHN HOWARD,

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This renowned Music School offers the accumulated advantages of years of successful operation. Instructions in all branches of Vocal and Instrumental Music. Harmony, Composition, Instrumentation, Elocution and Dramatic Art, Foreign Languages, Drawing and Painting. Students have the use of a fully appointed stage with scenery, pipe organs, harp, library and other free advantages equal to 10 lessons per week. For particulars address

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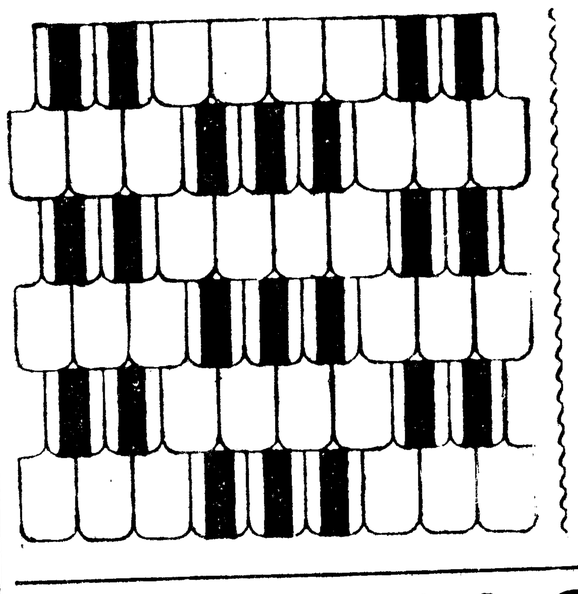
RAFAEL JOSEFFY



THE PAUL DE JANKO

CONSERVATORY OF MUSIC,

9 East 17th Street, New York.

Open from 9 A. M. to 6 P. M. daily.

Demonstrations from 3 to 4 P. M. daily

SEND FOR CIRCULAR.

Emil K. Winkler, Manager, 9 E. 17th St., New York.

SPECIAL NOTICE.—All orders for the Janko Keyboard should be addressed to **Messrs. Decker Brothers, No. 33 Union Square, West, New York,** who are prepared to furnish the same to the general public and to the trade, and to fill orders for Grand and Upright Pianos with the new keyboard attached.

NOVELLO, EWER & CO.

THIS IS KIND OF INTERESTING

DECKER BROTHERS

And the Janko Keyboard.

A CONTRACT has been made which gives to Messrs. Decker Brothers the commercial con- ol of the renowned Jankó piano keyboard for the 'nited States. There are thousands of musical per- ons interested in this marvelous invention, to which THE MUSICAL COURIER has been devoting pages and olumns, and they will be pleased to learn that some ecker Brothers grand and upright pianos are now be- ng provided with the Jankó. The latest Decker Bro- hers uprights, with the new keyboard, can now be een at the warerooms on Union square.

THE Story & Clark organ has received the first premium gold medal at the Augusta Exposition. 'he exhibit was in charge of Thomas & Barton. 'his latest triumph is an additional link in the long hain of victories belonging to the Story & Clark rgan.

THE piano manufacturing business of Otto Wissner, of Brooklyn, has grown so rapidly that he will the early spring occupy a new factory building now course of erection on Atlantic avenue, near Bed- ord, Brooklyn. The capacity will be 100 pianos a eek. Frank H. King is doing some remarkably ne work for the Wissner business.

F consistency be a virtue, persistency may be placed as its twin sister. Consistency and persistency re the characteristics of the advertising plan of the vers & Pond Piano Company, of Boston. They have ot only made certain claims in no uncertain words or their product, but they have followed up their aims with constant reiteration until it has come to e that the Ivers & Pond piano is one of the best and ost extensively advertised pianos in the world. The sult of all of which is business. Ivers & Pond ad- ertise—Ivers & Pond are busy. Go thou and do kewise.

MESSRS. HARDMAN, PECK & CO. have added still another concern to their already large list direct, controlled representatives in all parts of the untry, by purchase of the claims of the Council uffs Savings Bank against the Mueller Music House. he claim of the bank amounted to some $18,000 or 9,000 and comprised the book accounts, the stock d the lease papers, virtually the entire business. r. Mueller has been installed as manager, and it is obable that a stock company will shortly be organ- d, in which he will be apportioned shares. In the eantime shipments of Hardman pianos are being de and all signs indicate that Mr. Peck has made ll another wise, far seeing business move that will lound to his credit and profit.

They're after me,
They're after me;
I am the individual they desire, &c.

HIS is the song that Mr. Harry J. Raymore sings of the Shaw piano, and in order that all his ents should be able to join in the chorus he has ed a huge poster in many colors, with a large cut Shaw upright with half a dozen hands reaching after it, and the musical notation of the refrain nted under it.

is a characteristic piece of Shaw advertising—it is el, will be sure to attract attention, and it puts d fixes the word Shaw in the mind of anyone who s it, and that is just what Mr. Raymore wants.

Another good Shaw advertisement of a much eter nature is their 1892 calendar, just out, con- ing a handsome chromo-lithograph, "In the Or- ard," and conveying the compliments of the sea- n.

Frank H. Erd, of East Saginaw, is one of the hustlers in the Michi- n piano and organ trade. Mr. Erd sells the Opera piano, the Webster, Weser and advertises them all in great shape. He also controls Erd's erial Quartet and is a general all around musical authority in his sec- . He has worked his way on his own merits and was backed by

SWICK'S EXPLOIT.

THE daily papers have given circulation to the attempt made by John J. Swick to make a still greater nuisance of himself than ever by rushing into this office last Wednesday night, with a crowd of loafers and women, and brandishing a revolver, with the demand for a retraction of a stencil article. Instead of a retraction the member of the stencil fraud association got a night's lodging in Captain Reilly's station house, for among all the persons to whom he is known not one could be found to go bail for him.

As the matter is in the courts, the adjourned hearing being set for December 21, THE MUSICAL COURIER prefers to remain silent on this particular phase of the subject. Swick is such a pitiful object (being afflicted with a moral disease that makes him a pest of society) that the less said of him the better.

His career in the piano manufacturing business will continue to form a subject for comment as long as his fraudulent methods continue.

The Board of Underwriters, if they knew that Swick is the present occupant of a portion of H. Spiess' Building in Harlem, would insist upon his removal or cancel the policies.

Those music trade papers that have accepted Swick's advertising are expected to champion his cause; they are welcome to it.

A Few Letters.

The good natured manner in which Swick's idiotic proceedings were treated in this office finds a counterpart in some of the many letters received by our trade editor. To those who treated the subject very solemnly we convey our sympathies; to those who felt that it would make but very little difference whether our trade editor was a dead duck or a live newspaper man we submit some of these letters. They make excellent Sunday reading:

BOSTON, Mass., December 4, 1891.

My Dear Marc:

This ought to be a pretty good advertisement for you, if it is properly handled. Of course one does not want to have guns brandished around his head, but if it could be safely done you know there is no end of opportunity for effective newspaper work, if it is judiciously handled.

We cannot have you canonized at present as a martyr to the stencil war, nor do we want to, because we cannot spare you yet; but you can easily work up a first-class campaign as a candidate for those honors.

Seriously, I am glad that nothing worse came of the assault, and hope that you may not be again threatened in this manner.

Yours sincerely, J. B. WOODFORD,
Hallet & Davis Company.

CHICAGO, December 5, 1891.

My Dear Mr. Blumenberg:

I have just seen the New York "Herald," which gives an account of Mr. Swick's attack on you. The gentleman's melancholy failure is simply a corroboration of the old axiom that the pen is mightier than the sword, for, although reinforced by four men and two women, he, like Louis of France, after marching up the hill had to march down again.

It is to be hoped that Mr. Swick, after having spent a night in the quiet seclusion of the cell in a police station, will leave that enticing place with a chastened spirit and call next time accompanied by two men and four women. Seriously, however, I congratulate you on the fact that Mr. Swick concluded that after all discretion was the better part of valor and put the revolver back into his pocket, for he might have fired at you and hit Huneker, and in that case my Sunday evenings, which are usually spent in close communion with the genial "Raconteur," would have been lonesome. I am, as ever, cordially yours, EMIL LIEBLING.

WORCESTER, Mass., December 5, 1891.

Marc A. Blumenberg, Esq.:

DEAR SIR—It seems to have become epidemic of late that all the great ones of the earth are to be assaulted with bombs or pistols. I can only congratulate you that, like the noisy dog, Swick's bark was worse than his bite. But seriously you will have to don a coat of mail, as they did in olden times, or some of "your esteemed contemporaries" or your other friends will do you up. Yours truly, THEODORE P. BROWN,
Brown & Simpson Company.

CHICAGO, December 5, 1891.

Friend Marc:

I just saw the "Herald" with an account of Swick's assault and congratulate you on your safety. He must be desperate, but it is a good exemplification of the influence of THE MUSICAL COURIER.

Hope you won't have any more experiences of the kind, as at the time they are decidedly unpleasant. Yours, JOHN.

NEW YORK, December 5, 1891.

M. A. Blumenberg, Esq.:

MY DEAR SIR—Let me congratulate you on receiving such a mark of distinguished success; it shows that your work is well and thoroughly done. Keep it up. Your paper gets more interesting every week, even to me, who, as you know, is outside of your trade line entirely. With best wishes for your continued success, I remain, Yours very truly,
THOS. H. DELANO,
Managing Editor "Tobacco."

WASHINGTON, N. J., December 4, 1891.

Blumenberg, Musical Courier:

I wanted that chance myself. DANIEL.

in harness so long and your nerves are so that comfortable chair of yours and recei as cool as through any other channel. I hard to get into your office as it would be

Wishing you a merry Christmas, I rema
Sincerely

Trade Editor Blumenberg:

Don't let them kill you just at present. ment in the music trade of this country an

ER

Friend Blumenberg:

I congratulate you on your escape from tunate than Russell Sage.

I was expecting to hear of Harry Freund rather than Swick.

It would seem a trade editor's lot is not a out for yourself. Yours tr

Krell Out

HOW rapidly the Krell P Krell Piano Company, of on" can be gained by observing cured by the firm:

Chicago—J. A. Bryant, 207 Wabash ave
Minneapolis—A. H. Castle & Co.
Denver, Col.—The Knight-Campbell Mu
Milwaukee, Wis.—James B. Bradford.
Gaston, W. Va.—Hoye Crites.
Pittsburgh, Pa.—H. Kleber & Brother.
New Orleans, La.—P. Werlein.
Cleveland—J. T. Wamelink.
Philadelphia—C. J. Heppe & Son.
Birmingham, Ala.—Gilbert Carter & Co.
Columbus, Ohio—Stettner, Koch & Co.
Peoria, Ill.—Mark Ament.
Wheeling, W. Va.—C. A. House.
Marshalltown, Ia.—W. H. Calhoun.
Atlanta, Ga.—Phillips & Crew.
Kansas City, Mo.—J. W. Jenkin's Sons.
Indianapolis, Ind.—George C. Pearson.

13

MAHOGANY.

WATCH NEXT I
MUSICAL COU

ROSEWOOD.

17

Barrett Brot

MESSRS. BARRETT BRO completed some extensive ments in their commodious salesr Court street. This store has long one of the largest in the State, and large salesroom for pianos and or creased business of the firm has m for still more room, and to provide has been refinished and remodele special department of reed organs, t main salesroom for the exclusive which the firm now has unquestion and most varied assortments ever s the State. Their facilities for hand one small instruments and miscell music trade has also been largely inc really double the capacity of the es are no empty shelves at Barrett "Herald."

—Colonel Moore, of the Everett Piano C chased the piano hardware and plate manufac & Co., of Utica street, Boston. Mr. Wilson

—The acoustic cabinet of Kaufmann, of Dr exhibition at Berlin, will in January be remo will be sent to Paris, London and later