



The Janko Keyboard, with its novel facilities for executing glissando thirds, three-octave chords and other amazing feats of the same kind, has been enough talked about in this department, one would think to arouse the reader's lively curiosity to see the new and revolutionary device. No amount of written description can do justice to a matter like this; believing must come from both seeing and hearing the actual operation of the instrument.

This opportunity is at last to be afforded to home-seeking Pittsburghers, after the rest of the world has had several years of bewilderment over Mr. Janko and the future possibilities of his invention.

Mrs. A. Pupin, of New York, will give a recital on the new keyboard (a piano will be attached, too) next Wednesday evening at the Duquesne Conservatory Hall. Mrs. Pupin, after long pursuit of the conventional ivory at Leipzig and elsewhere, has within the current year come to the resolve to devote herself as a disciple of the apostle Paul Janko. She says she mastered the intricacies of the new machine inside of six months, and that it is not so formidable as it looks.

Interesting entertainment, causing Pittsburgh to feel a little more up to date.

No scheme for music in a single church has come under the writer's attention that promises so much as the one now planning by the authorities of Calvary P. E. Church, Pittsburgh—which is given in the words of the rector, Rev. George Hodges, D. D., as follows:

"We propose to have a monthly musical service every month in 1893, beginning probably with the second Sunday in January. The service will consist of some work of the great religious composers—a mass, an oratorio, a cantata—given under Mr. Reiter's leadership, with our full choir and a full orchestral accompaniment. The first work will very likely be Gounod's St. Cecilia Mass. Mr. Reiter is working now on the scheme for the year.

"This plan has for its purpose the uplifting of church music by accustoming people to the very best there is, and it is undertaken with some belief in the good influence of good music. I look for real spiritual benefit from these services.

"Of course these services will be freely open to all people. But as there is considerable expense involved, we look to the people who come to help us out. There will be an offering at each service.

"Other musical events which we have in mind are Spohr's 'Last Judgment,' to be given by Mr. Ringwald's choir and orchestra, on the afternoon of November 27, the first Sunday in Advent, an organ recital some time early in December, and a talk at the Brotherhood meeting in the Parish House, probably December 19, by Mr. J. J. Miller, 'With Wagner at Bayreuth,' with musical illustrations by Mr. Reiter."

Is not this a promising way for a church to put its shoulder to the wheels of music?

The New York Evening Post pays this tribute to the memory of the lately deceased master of song, Robert Franz:

It cannot be said, in one sense, that the death of Robert Franz was a loss to the musical world, for, like Beethoven, he ceased composing after he became deaf. On the other hand, the general public does not fully realize that Franz was, with the exception of Schubert, the greatest song composer the world has ever seen. He wrote no four-story symphonies nor four-hour operas and oratorios, and therefore he suffered, as

Chopin did for a long time, from "Jumbomism"—i. e., the human tendency to be attracted by business sooner than by genius. Franz's songs are the lyric "music of the future"; they are brimful of melody, wonderfully original in harmony, and their mission is to do for the Lied what Wagner did for the music drama. It is not surprising that Wagner should have esteemed Franz more than any other contemporary composer.

Listed one pointed out that it was in America that Franz had first been honored as he deserved, thanks to the efforts of the late Otto Dresel, who himself wrote some charming songs in Franz's vein. An excellent estimate of Franz's songs may be found in Mr. L. C. Elson's "History of German Song," and in the same writer's "European Reminiscences" are printed some letters from Franz to the author which throw much light on the great composer's views and methods.

In one of these letters he says: "That you do justice to the power of the Lied gives me great pleasure. I wish now many have looked on this form with a compassionate shrug of the shoulders, and yet there rests upon it one of the chief factors of music. As regards myself, I do not for a moment regret that I have followed this command of my nature exclusively and brought the form into honor along with my predecessors. You regret that there is no work of mine in large forms; in my opinion, however, after Beethoven there was only room for specific lyrical expression, and just in this field have the true modern results been attained. I do not say this to justify or excuse myself, but rest upon the actual facts in the progress of our art. Music began with the lyric and ends with it, a process of development that is true of poetry also."

C. W. S.

Crotchets and Quavers.

London is falling into line. The Academy says: "Wagner is now the fashion; at one time it was the correct thing to abuse his music—now it is just the contrary."

The International Music Exposition at Vienna closed on October 19 with a deficit of about \$20,000 to \$25,000. The whole guarantee fund of about \$50,000 has also been expended.

Dr. HADSLER, the great Vienna critic, considers Mascagni's new opera, "I Zanussi," to be of the same genre as "L'Amico Fritz," except that it is more passionate and much stronger.

Mr. FRIEDRICH NEVIL and his little family intend to sail from Bremen December 23, and hope to celebrate Christmas under the paternal roof of Colonel Robert F. Nevil at Edgeworth.

music in American localities. This one is called the Yaman Quartet.

The celebrated violinist, Heinrich de Aldin, died two weeks ago. He was professor at the Royal School of Music, Berlin, and was second violin in the famous Joachim Quartet. He gave violin lessons to the present Crown Prince.

The fiftieth anniversary of the first performance at Moscow of Glinka's "The Life for the Czar" was just celebrated in that town by a gala performance of the popular Russian opera. The much talked of Neo-Russian school is not so new as many seem to think.

EVERYONE will be glad to hear that Felix Mottl, the famous Carlsruhe and Bayreuth conductor, has not lost his reason, as was widely reported. Last month he was at his post and conducted Berlioz's "Les Troyens," which he was the first to give complete several years ago.

A concert to be given next Wednesday evening at the First Christian Church, Allegheny, will enlist the "Bohazazzar" chorus of 200 voices, directed by Mr. W. S. Woodson, the Alpine Quartet, Mrs. Elise Warren-Mechling, Miss Edith Harris, Mrs. Ilona Schmiedeknecht and others.

FRANZ has declined the offer of a doctorship of music made to him by Cambridge University. His reason for declining is that his age prevents him from making a personal visit to the University to receive the degree. Luckily his years do not prevent his keeping at work on new operas.

Mr. W. E. WAGNER has been induced to give up his local work for a year, at least, in order to accompany Francis Murphy on a temperance evangelizing tour, beginning in Pittsburgh November 27, and passing through some of the most fertile fields for his work.

Mr. E. C. HOFFMANN, pianist, Miss Lois Belle Cory, soprano, and Miss Nora N. Naeter, violinist, presented a very interesting programme at the College Chapel, Grove City, on the 15th inst. It is good to see such high standards set up in the less populous places, where "wringin' skein" music has been wont to rule unquestioned.

The annual Thanksgiving concert at the Southfield Street M. E. Church will come off next Thursday evening with the assistance of the well-known Alpine Quartette (male) and the Melpomene Concert Company, a new vocal quartet composed of Mrs. Elise Warren-Mechling, Miss Edith Harris and Miss Mamie Beuk with Mr. C. M. Couch as accompanist.

AS SEVENTH a full-sized city, McKeesport now boasts of a male quartet, usually about the first step in the evolution of art

formed under the direction of Mr. Henschel supplied at the outset to assist Mr. and Mrs. Henschel at their vocal recitals, and it will also possibly have at the London symphony concert. In the selection of members great care is shown.

Mr. ADOLPH F. ARNOLD says in his own bright department of the Musical Courier: The Mozart Club, of Pittsburgh, Pa., through its talented and ambitious conductor, James P. McCollum, has had the good sense to engage three of New York's best singers to give "The Messiah" on December 30—Miss Olive Fremstad, Albert Lester King and Dr. Carl Doff. None of these artists has ever sung for the Mozart Club, and our private opinion is that they will simply "parlayze de music!"

A CORRESPONDENT at Milan writes that "Great was the interest excited in the musical world just before the first performance of Verdi's 'Otello,' it was nothing compared with the excitement now prevailing on the eve of the production of the same veteran composer's 'Falstaff.' It is no trivial matter for a composer to venture on a new departure at the age of Verdi, for this is the first comic opera he has ever written, and the extreme interest manifested in his 'Falstaff' is fully justified on that account."

The choir of Rev. Dr. Fick's German Evangelical Church, Allegheny, will give a concert next Tuesday evening at Masonic Hall, in which they will be assisted by Mr. F. H. Zisterbart, Jr., Miss Ilona Schmiedeknecht, Miss Helene Zisterbart, Miss Maggie Kraneur, Miss Auguste Gaentner, Miss Bertha Pfaff and the Gaentner and Kothler Orchestra. After the concert a dance follows. Even a church choir does not look askance at the German waltz, which is more likely to turn the head than the heart.

Miss EMMA JONES' appearance at Old City Hall next Tuesday evening will interest her numerous admirers heretofore. She will sing the "Friedensfeier" aria, the Ave Maria from "Cavalleria Rusticana," and two songs, one of them being "I Love Thee," by our own artist, Mr. F. H. Zisterbart, Jr. Her youthful Russian violinist about whom there has been much talk since his recent arrival in Pittsburgh, will play Vieuxtemps' Ballade and Folia and Arto's Souvenir de Bellini. Mr. J. J. Innesse, baritone, is set down for two songs to complete the brief and popularly pleasing programme.

The New York Philharmonic Club has been secured by the F. P. H. Circle No. 45 to give a chamber concert at Carnegie Hall, Allegheny, next Tuesday evening. The club's name is favorably remembered from former visits, though Mr. Eugene Weiner, the pianist and director, is the only one of the six whose name is now recalled from

the previous list. The same assisting singer, Miss Marion S. Wood, is yet with the club. The programme includes parts of Beethoven's Quartet, op. 18, No. 5, and of Heinrich Hoffmann's sextette, op. 54, in addition to Dvornak's Eighth Slavonic Dance and several characteristic pieces of less importance. Solos for violin, cello, flute and voice occupy fully half the programme.

Mr. W. J. HENDERSON's musical lectures before the Art Society on Wednesday and Thursday evenings were highly appreciated by the inner circle of the elect who gathered to hear the much esteemed critic and author. Many pleasant circumstances attended Mr. Henderson's visit to the home of his boyhood. Among the social attentions paid him was a delightful little supper at the Duquesne after the second lecture given by Mr. Beveridge Webster. Mr. Henderson was both surprised and pleased, by the way, at the general excellence of Pittsburgh's Earl Merz musical library, which, he said, was richer in historical and literary works than the department of the Astor Library, the best musical collection in New York. Our home library ought to be more appreciated, and it is hoped soon to put it in better shape for use.

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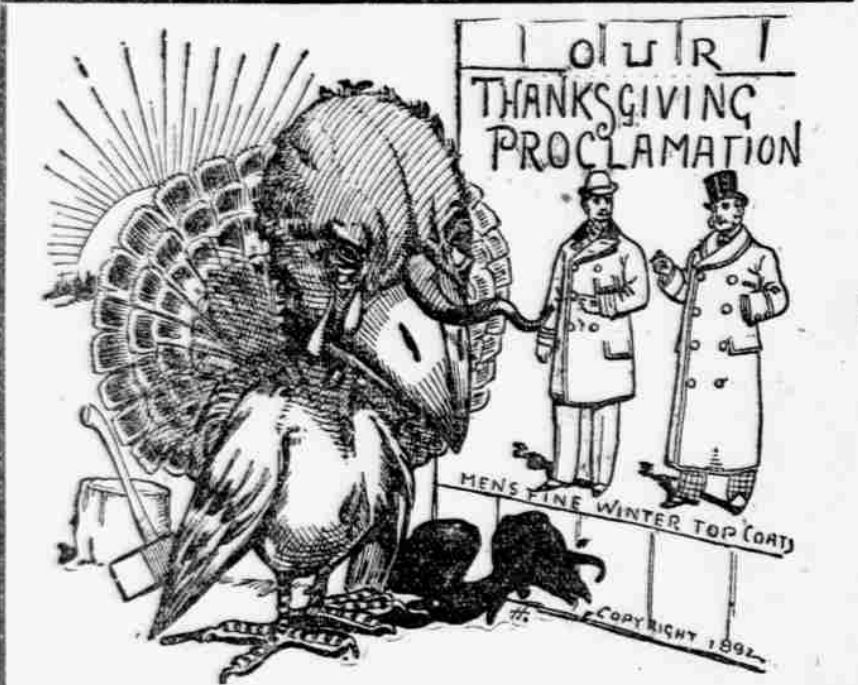
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