

Aptommas, the Harpist

(Concluded from page 9.)

taken by performers. That is, he played "left-handed." Fancy, if possible, playing the treble of the piano or organ with the left hand and the bass with the right! That is what he did! He was a master of the harp before pedals were introduced, when the raising of a note was accomplished by twisting a key, somewhat similar to those now used for tuning the instrument. It was necessary to continue playing with one hand while making a sharp or flat with the other. Now, as most persons know, the pedals do that work, and both hands can be constantly employed.

It would savour of repetition to praise Aptommas' playing. His repertoire comprised a long and varied list of selections from the great masters and a large number of original compositions. Of all the instruments that have touched the ear of man, the harp stands foremost. Under the sound of no other can we so completely isolate ourselves from the scenes of the present, and, as it were, wrap around us the very atmosphere of the far past, and the distant future. The secret of this advantage, however, is not alone in its historical interest, but is found quite as much in the peculiar fascination with which its tones reach the heart of the listener. In the hands of this musician, the harp swells to the volume of an orchestra, or fades to the lisp of a tiny breeze, and it is impossible to hear the music without a regret that the instrument has so few able exponents. Aptommas, himself, was always sanguine as to its future; he contended that we shall soon tire of machine-made music, good as it is, and that we shall revert to the harp, from which no mechanical contrivance can draw melody. After hearing him play, one can only fervently hope that he may be right!

His Difficulty.—Celebrated English Actor (great success as Irishman in Irish play)—"Oi always think an actor should spake the same accent off the stage as on ut, while the play is running. Begorra, it makes him natural in his parrrt."

Touring Actor.—"All very fine for you; but I play a Scotchman at matinees and an Irishman and a Frenchman in the evening, and me a Welshman, look you!"—Punch.

Pert.—On the train out Medford way, Subbubs got into conversation with a stranger who remarked: "I see you are putting up a good many new buildings."

"Yes," answered Subbubs; "new buildings are the only kind we put up."—Boston Transcript.

Merciful.—"What makes you carry that horrible shriek machine for an automobile signal?"

"For humane reasons," replied Mr. Chuggins. "If I can paralyze a person with fear he will keep still and I can run to one side of him."—Washington Star.

Unnecessary Stops.—"I see you have disposed of that fine horse you bought from the city."

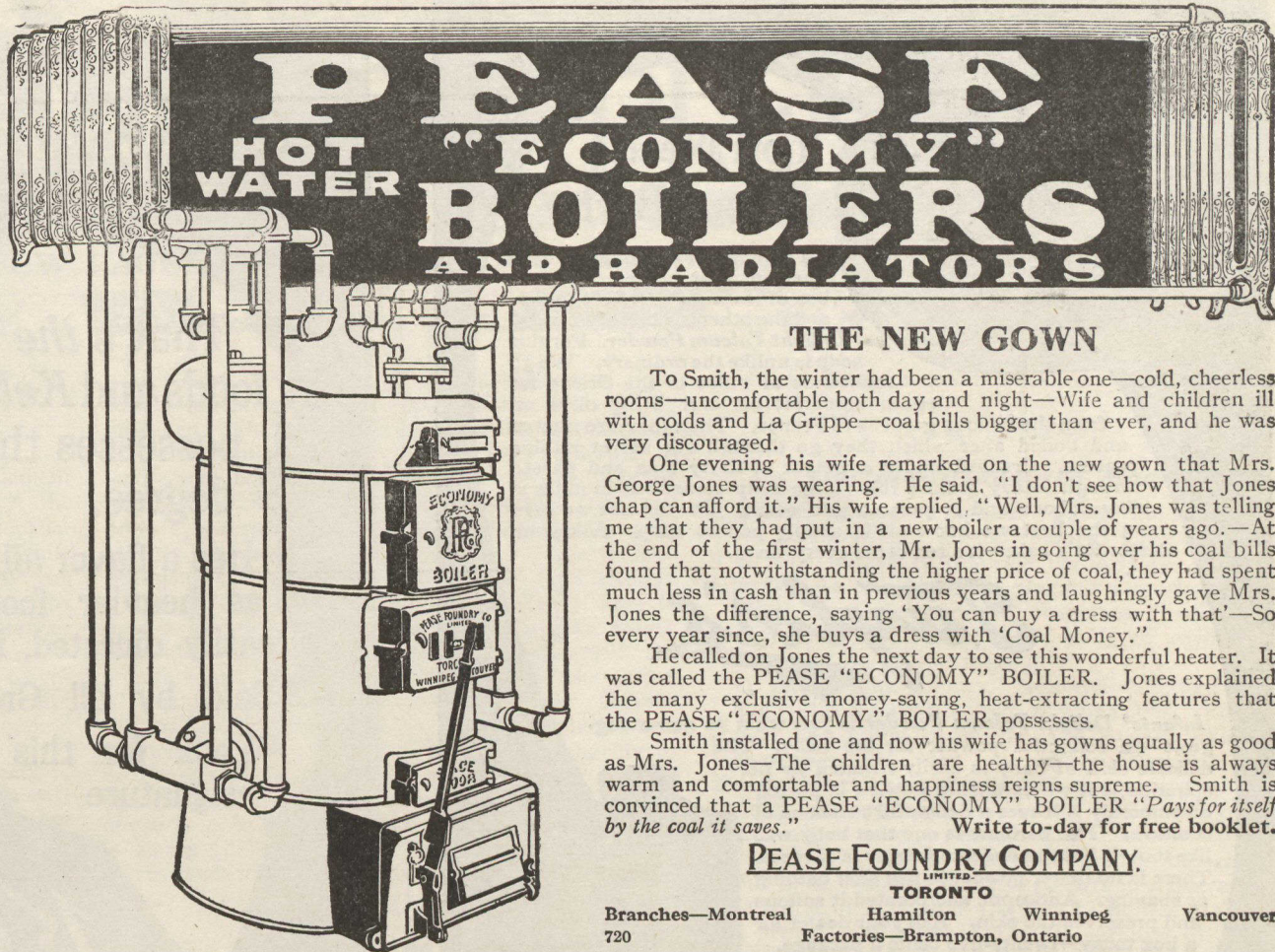
"Yes," replied the regretful milkman; "he hurt my business. He had been used for pulling a sprinkling cart, and stopped at every hydrant."—Judge.

Too Precious.—"Did you punish our son for throwing a lump of coal at Willie Smiggs?" asked the careful mother. "I did," replied the busy father. "I don't care so much for the Smiggs boy, but I can't have anybody in this family throwing coal around like that."—Washington Star.

Sassy.—Lady—"Why, you naughty boy. I never heard such language since the day I was born."

Small Boy.—"Yes, mum; I s'pose dere wuz a good deal of cussin' de day you wuz born."—Tit-Bits.

Very Plausible.—"I would have you to know, sir, we came over with William the Conqueror." "It must have been some kind of a conqueror who could make you come over with anything."—Baltimore American.



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