

ANECDOTES.

EARLY MUSIC BOOK.—In 1714, the Rev. John Tufts, of the west parish of Newbury, published a small work on music entitled "A very plain and easy introduction to the art of singing psalm tunes, with cantos or *trebles* of *twenty-eight* psalm tunes, contrived in such a manner as that the learner may attain the skill of singing them with the greatest ease imaginable. Price six pence, or five shillings a dozen." Small as this book was, it was a great novelty, being the first publication of the kind in New England, if not in America. As late as 1700 there were not more than four or five tunes known in many of the congregations in this country, and in some not more than two or three, and even these were sung altogether by rote. These tunes were York, Hackney, St. Mary's, Windsor and Martyrs.

CHEERFUL MUSIC.—The poet Carpani once asked his friend Haydn how it happened that his church music was always of an animating, cheerful and a gay description. Haydn replied: "I cannot make it otherwise. I write according to the thoughts which I feel. When I think upon God my heart is so full of joy that the notes dance and leap as it were, from my pen; and since God has given me a cheerful heart, it will be easily forgiven me that I serve Him with a cheerful spirit."

MATSYS was a blacksmith at Antwerp, but dared to love the beautiful daughter of a painter. The damsel returned his passion—the father was inexorable.

"Wert thou a painter," said he, "she should be thine; but a blacksmith!—never!"

The young man mused and mused; the hammer dropped from his hand; the god stirred within him; a thousand glorious conceptions passed like shadows across his brain.

"I will be a painter," said he. But again his soul was cast down as he reflected on his ignorance of the mechanical part of the art, and genius trembled at his own *fiat*. His first efforts reassured him. He drew, and the lines that came were the features of that one loved and lovely face engraved on his heart.

"I will paint her portrait!" cried he. "Love will inspire me!"

Finished—he showed his work to the astonished father. "There!" said he, "I claim the prize, for I am a painter!"

He exchanged his portrait for the original; continued to love and to paint; became eminent among the sons of art in his day and generation; and dying, was buried honorably in the cathedral of his native city, where they wrote upon his tomb, "*Connubialis amor de muliebri fecit apellen!*"

THE WHIMS OF GENIUS.—Haydn, when he sat down to compose, always dressed himself with the greatest care, had his hair nicely powdered, and put on his best suit. Frederick II. had given him a diamond ring, and Haydn declared that if he happened to begin without it, he could not summon a single idea. He could write only on the finest paper, and was as particular in forming his notes as if he had been engraving them on copper plate. After these minute preparations he began choosing the theme of his subject by imagining to himself the incidents of some little adventure or romance..... Gluck, when he felt himself in a humor to compose, had his pianoforte carried into a beautiful meadow, and, with a bottle of champagne on either side of him, transported his imagination into elysium.....Sarti, a man of gloomy imagination, preferred the funeral stillness of a spacious room, dimly lighted by a single lamp.....Cimarosa delighted in noise and mirth, surrounded by a party of gay friends he conceived his operas, and, as the ideas presented themselves, he seized and embodied them. In this way he planned that beautiful comic opera, *Il Matrimonio Segreto*.....Paesiello composed (his) *Barbiere de Seviglia* and *La Molinara* in bed.....Sacchini declared that he never had any moments of inspiration except when his two favorite cats were sitting on each shoulder.

THE VOICE, ITS PHYSIOLOGY AND CULTIVATION.

IN FORM OF A CONVERSATION BETWEEN MASTER AND SCHOLAR.

(By J. Davenport Kerrison.)

MASTER.—The human voice is the most beautiful, yet delicate of all musical instruments. Superior in quality of tone and flexibility, unapproachable in its wondrous power of emotional expression, and far transcending all musical instruments of human construction in its power of giving expression to living thoughts and sentiments.

SCHOLAR.—Does every one possess a voice?

MASTER.—Yes, undoubtedly, every human being, in a normal state, possesses a voice, and is capable of uttering musical sounds.

SCHOLAR.—Why, then, does not every one sing?

MASTER.—This is the very question I wanted to bring up. I have just said the human voice is an instrument, and I use the term not figuratively, but literally. Let me, therefore, answer your question by asking you another. Although you possessed a violin, could you play upon it until you learned to use it?

SCHOLAR.—I begin to understand. If one possesses an instrument (i.e. a voice), all then one has to do is to commence to learn to sing?

MASTER.—You have, naturally enough fallen into the common error. After a piano has been constructed there remains yet much to be done before it is fit to play upon. Its action must be regulated, its tones graded and qualified; and finally it must be tuned. And this is a very exact parallel to the requirements of the human voice before it is fit to be used as a singing instrument, or in other words to be *sung with*.

SCHOLAR.—Do I understand you then to say that no one sings naturally?

MASTER.—Singing is not *the voice* but *the use* of the voice. What I presume you mean to enquire is, are there no voices naturally perfect?

SCHOLAR.—That is what I wish to know.

MASTER.—While admitting that a few voices in a natural state do possess nearly all the requirements of a perfect instrument, in the majority of cases the reverse is found to be true. No two pianos will come from the factory into the regulating and finishing room in precisely the same state. Some will require more, some less time and labor to bring them into a state of perfect finish. And although occasionally an instrument may present itself in a more nearly perfect state than the average, and require but little attention at the hands of the finishers, yet no one would think of dispensing with the finishing room on that account. So it is with the voice. Occasionally some one voice presents itself, which, as to point of quality of tone, evenness of scale and extent of compass requires little at the hands of the finisher. Such voices are exceptional and thereby only prove the rule.

SCHOLAR.—How many different kinds of voices are there, and what are their characteristics?

MASTER.—There are six recognized types of voice, Baritone and Tenor, Contralto, Mezzo (or half) Soprano and Soprano. The former three are male, the latter female. The average compass of the human voice is about two octaves, although the soprano sometimes exceeds that extent by several notes. I will speak of the compass and characteristics of the various voices in the order in which I have given them. The tones of the bass are the deepest in the scale of sounds produced by human voice, averaging from E, below the bass clef, to E, first space in the treble clef (actual pitch). The quality of the tone is sombre, vibratory and sonorous. The baritone averages about a third higher, and may be regarded as extending from G, first line on the bass staff, to G, the second line on the treble clef. The quality of the baritone is vibratory and emotional, but less sonorous than the bass. The compass of the tenor extends from A, the first space in the bass clef, to A, the second space, or B, third line in the treble clef. Tenor tones are less vibrating than those of the baritone,