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RING OUT, WILD BELLS.

"Ring out, wild bells," the radiant moon,
Fond stays her silver course to hear;
To night earth's tired hearts crave a boon,
"Ring out, wild bells!" and bring them cheer.

"Ring out, wild bells!" in tones of love,
While now the yule-tide fires burn low,
Ye breathe a message from above,
Ring out amid the falling snow.

"Ring out, wild bells!" the dying year,
Tatters on the brink of time,
"Peal out, without a dread or fear,
"Ring out, wild bells!" his requiem chime.

"Ring out, wild bells!" a peace to those,
Who know to-night the burden of grief;
Who weep beneath the old-year's blows,
"Ring out, wild bells!" a grand relief.

"Ring out, wild bells!" o'er the bridal spray,
Ring out above the fair young bride;
Let all your pealing raptures play,
"Ring out, wild bells!" let joy betide.

"Ring out, wild bells!" o'er her form,
Where fond the parting tear is shed,
Let your sweet music calm the storm,
Ring out a glory for the dead.

"Ring out, wild bells!" a blessed vow,
Ring out above the new-born life;
May no dark shadows cloud that brow,
"Ring out, wild bells!" a truce to strife.

"Ring out, wild bells!" for young and old,
For those that choose the "better part,"
"Ring out, wild bells!" the greed of gold,
"Ring in," the pure and true of heart.

—M. M. Hughes, in *Toronto Educational Journal*.

MUSICAL ECHOES.

The editor of the *American Musician*, Mr. T. C. Fround, thus describes
the debut of young Hofmann in New York:—

Within the memory of the present generation no event has so profoundly
moved the musical and art circles of the Old World as the appearance of
Josef Hofmann, the child who already in his fifth year proved his marvelous
musical gifts to his parents and their friends, and in his seventh year
proved them to the public at large. This was three years ago, since which
time he has appeared in Berlin, Paris, London, and other large cities,
where the excitement he caused was unprecedented. Rubinstein declared
him to be "the marvel of the age," and Saint-Saens gave it as his deliberate
opinion that the lad had nothing more to learn as a musician.

That he confounded the critics, astounded the musicians, and by the
time he finished the opening piece, a concerto by Beethoven, roused the
audience to the wildest enthusiasm, is now matter of town talk.

When Adolf Neuendorff led to the piano a boy scarcely over three feet
in height, dressed in a knickerbocker suit, who did not even look the ten
years he has reached, and the audience realized that this infant was about to
attempt a concerto by Beethoven from memory, and to undertake to hold
his own with an orchestra of 100 musicians, and that, too, in so vast an
auditorium as the Metropolitan Opera House, a cry of astonishment went up.
The thing was impossible!

The lad quietly seated himself, deliberately scowled up his piano-stool,
nodded with the ease and confidence of a veteran to Mr. Neuendorff, and
the performance began.

At the end of the first movement there was a wild burst of applause.
At the end of the concerto the men were on their feet waving their hats,
while the women waved their handkerchiefs and the orchestra gave a "fan-
fare" on their instruments.

In a journalistic experience of nearly twenty years I have witnessed no
such scene before.

As one old and experienced musician, who voiced the opinion of his
class, said, "Had I not seen it with my own eyes and heard it with my own
ears I never would have believed it."

Now, the extraordinary part of Hofmann's playing is that he does not
play like a boy but like a man. You cannot say of him, "He plays won-
derfully for a boy." If he were a grown man his performance on Tuesday
night would instantly entitle him to rank with all the greatest artists and
musicians and above most of them.

His technic is perfect, his accuracy phenomenal, his taste exquisite, his
memory marvelous, and his wrist-power simply extraordinary. It is not my
purpose in this article to enter into any detailed criticism of Josef Hofmann
as a musician and composer. I desire simply to place on record my own
impressions of his first performance in this city and the circumstances
under which that first performance was given.

Following the Beethoven concerto came some "variations" by Rameau,
in which the lad displayed a facility that it was scarcely possible to realize,
were it not that the fact was before one.

His own compositions—a berceuse and a waltz, which he played later—
displayed him as a composer. Of the merit of these works opinions are
much divided, the majority, of whom I am one, being inclined to accept
them as evidence of decided genius.

When he had played them a representative of Mr. Abbey appeared on
the stage and stated that in order to prove that Hofmann really possessed
power as a composer, the management would be grateful if some musician
in the audience would come forward and play a theme of some eight or ten
bars, on which the lad would improvise.

Mr. Guricx, the renowned Belgian pianist, accepted the invitation. The