

-a difficult polonaise-and in a few bars

from the start came down with a

jumble of wrong notes on a dif-

ficult chord, and when Liszt said in

a loud voice, "Begin again!" the luckless

player, trying the piece a second time,

made the same blunder over again.

"Shame, shame!" said Liszt, in a still

louder voice; "Begin once more!" The

unfortunate individual started off once

again, came to the passage, and, for the

third time, played the chord all wrong.

Then, indeed, there was a scene which I

cannot easily torget. Liszt's voice trembled

with anger and scorn, as. flinching the

music from the desk, and saying more

than once in a voice which was calculated

to territy us all, "Do you know to whom

you have been playing? You have no

business here. Go to the conservatoire;

On another occasion a fair youth, who

wore long hair and had a dreamy and artis-

tic-looking face, began to play Liszt's own Fantaisie on Rigolette, and having accom-

plished a page or two, in which he exe-

cuted all the florid passages with faultless

accuracy, Liszt made him rise, and, play-

ing a page or two of the piece, then told

him to go on. But after about half a

with the observation, "Das ist ganz pen-

On the afternoon when Liszt had been so

played some of Liszt's Liebestraume that atternoon, and Fraulein Emma Koch, a

he left off. Another afternoon a gentleman

began to play a *polonaise* of Chopin's, and by the way Liszt's eye rested on him as he

seated himself at the piano, even a super-ficial observer could have seen that the

Meister had taken a personal, and, to my

dently very nervous and sensitive. There

was no lack of swing and go in his per-

formance, but his reading of the piece

(to use a mild term) did not please Liszt,

who twice impatiently motioned him to

get up from the piano, and, playing part of the polonaise himself, he bade

the young man to continue playing it in

that manner. On the third time of doing so, however, Liszt quite lost his temper,

and called out in an angry and imperious

manner, "What sort of playing is that?

and, moving away from the piano, began

to pace up and down, saying as he did so,

as if partly to himself, partly to us, and in

a voice calculated to strike terror in the

bravest there, "Such playing, indeed! and to me, who have so often listened to

Tausig! Ah, how he played this piece!

The discomfited young man stood beside the piano, pale as death, seeming to be

transfixed with terror. A profound and painful silence reigned among the students,

and no one seemed to know what was

coming next, until a young Belgian pianist

managed by gestures, without saying a word, to make the discomfited young

pianist understand that, as the Meister had

in two different places at the same time. I have listened to him in the "Patineurs,"

and a cold shiver has passed through me,

not so much at what he actually bestowed

on us as at what he suggested as having

still in reserve. To his interpretation of Chopin—three of whose ballades, many

of the preludes, several studies, three po-

lonaises, and one concerto I heard him

play in Weimar-I have listened with de-

His sight-reading of difficult manuscript

compositions which were brought to him

on different occasions was simply marvel-

lous. He would listen to the player for a minute or two with a smile which betrayed

a sort of scornful sense of absolute mas-

tery, and then he would sit down and exe-

cute the most intricate passages with as

much ease as if they were the A B C of a

language every syllable, every word of which was familiar to him. What aston-

ished and impressed me most was, not so

much that his fingers were responsive to

every motion of his mind: I wondered at

the mind, which one felt instinctively was

Emperor William's Rambles in Disguise.

People who imagine that his imperial

majesty passes all his time in christening

newborn sons, meditating on the wickedness

of Prince Bismark, and quarrelling with

Count von Waldersee are very much mis-

taken. He likes his fun also, and takes it.

light mingled with awe.

Walker.

continue playing.

that is the place for such as you.'

IN MUSICAL CIRCLES.

The Centuries have just about monopolized everything-music and otherwise-this week, which fact makes it rather hopeless for my letter. It is rather late to refer to anything taking place in the latter part of last week, so I will only notice briefly the concerts in St. David's and St. John's Sunday schools. I believe the former was very good, and that a large audience was in attendance. At the latter, some of the number, especially worth notice were: Mrs. W. S. Carter's solo, "Angels' Sernade," by Braga, with celle and organ accompaniment, Mr. G.C. Coster's song, "The Palms," Faure; "The Remembered Song," P. Rodney, which was sung by Mr. A. H. Lindsay, and "Meditation," which was, I think, the title of Miss Fowler's solo, which she sang very sweetly. Mr. Jas. S. Ford's organ solos, "Festival March," Smart, Andante, Reissiger and "Gavotte," Zimmermann, were all finely played. Although the concert was not so well attended as it should have been, those who were there, I am sure, enjoyed the excellent programme. I must not forget to speak of Miss Flossie Bowden's 'cello solos, Elegie Hanser and Seranade, Taubert. The latter

was especially pretty. The Centuries have not gone in for very much music, although they have the band to discourse sweet melody through the evening, and one can pay a visit to the 18th century dwelling and hear the boy Mozart play sonatas on an old-fashioned and utterly out-of-tune piano, which would, I am quite confident, have driven the young Wolfgang insane, had he had the bad fortune to have played upon it.

While I was taking in the many beauties of the Thil century hall, and being duly impressed with its solemn grandeur, a street piano, or something of that description struck up, "Johnny get your hair cut!" I fled. So much for the music of the entertainment. There are minstrels to be sure, but I did not hear any of them attempt the ghost of at all the Liszt afternoons that summer,

To return to the every day world and its again. requirements, I quote the following cutting, apropos of some remarks I made regarding the possibility of having some, at least, of the standard oratorios,

in our own public library. "Librarian W. A. Bardwell, of the Brooklyn library, tells me that the new music department of that institution is very liberally patronized. The experiment of circulating music like ordinary books has met with general approval, and few classes of books, except fiction, are in such constant request. The department now contains 100 volumes. It was materially strengthened during the summer, when Mr. Paul Tidden, a well known musician of Brooklyn, went to Europe in the interest of the library, and purchased over 600 volumes of classical music. Mr. Bardwell says that a large part of the music all classical music, and as some of the pieces are expensive, the pianists are not at all slow to take advantage of their opportunities. Mr. Bardwell has recently received numerous letters from librarians in different parts of the country, asking for information with a view to adding a similar department to their respective institutions."—New York

Telegram.

At the Oratorio society's rehearsal on Monday evening, considerable work was done on the Elijah.

There was a very good attendance, especially among the ladies, and Mr. Porter, in the course of a few remarks, requested that the rule "that visitors should take the seats provided for them at the end of the room," should not be broken, as the active members are numerous enough to occupy the chorus chairs.

Mr. Morley, who has had such a severe attack of la grippe as to prevent him from attending to his duties at the Mission church on Sunday, had recovered sufficiently to conduct on Monday evening.

Mr. Geo. C. Coster took his place at the organ on Sunday at evensors.

Mr. Geo. C. Coster took his place at the organ on Sunday at evensong.

The following is a list of the members of St. Andrew's church choir. Sopranos: Mrs. C. Y. Gregory, Miss Maggie Murray, Miss Annie Knox, Miss Jennie Bell. Altos: Miss Belle Duncan, Miss McNutt. Tenors: Mr. L. W. Titus, Mr. R. Ross, Mr. E. Smith. Basses: Mr. D. Miller Olive, Mr. Benvey, Mr. Arthur, Duff. Mr. E. Smith, choir master. Master Fred H. Blair, organist.

By some oversight, when giving the list of the Centenary church choir, I neglected mentioning Miss Alice Hea's name as organist.

Centenary church choir, I neglected mentioning Miss Alice Hea's name as organist.

Mr. A. H. Lindsay has been offered the position of choir master in Leinster street Baptist church.

In looking over the lists of music sung in churches on Easter Sunday, I saw that Mr. Morley's Te Deum was given in St. James' church, Philadelphia.

The "Old Musical Club" will meet at the residence of the president, Mrs. Thos. Walker, on Tuesday evening next. Composers, Handel and Beethoven.

LISZT AS A TEACHER.

The Experience of one of His Pianoforte

All those who were privileged to attend at the Liszt reunions in Weimar, assembled three times a week, in the Meister's drawing-room, a little before 4 o'clock, and as each came into the room he or she laid the piece which they hoped to play that afternoon on a large oval-shaped table, which stood near the door leading into Liszt's sleeping room. The Meister did not appear until it was fully four o'clock, and all were supposed to have arrived and be in waiting for him. The door was then opened, and when the Meister walked into the room all stood up at once, and moved respectfully towards him. The ladies kissed his hand. All then remained standing until he had motioned them to sit down. Liszt's next proceeding was to turn to the table on which all the pieces were lying, and, looking towards the young people who were between the piano and the door, he would take up the pieces and look at them one by one until he had found something which he wished to hear. Holding it up and naming its title, he would say, "Who wishes to play this?" The owner of the piece made a move, without coming forward, and then, if Liszt saw that it was one of his favorites who wished to play, or perhaps a new-comer whom he might wish to hear, he would say, with a pleasant tone, "Come over, then, and play it to me." It was Reisenauer who usually put the music on the desk. Liszt seated himself beside the young performer, and all the others either sat close behind master and pupil, or else stood in a long close line all around the pianotorte. It was, indeed, a trying ordeal, and anyone who could pass through it and emerge victorious might well face a concert-room with all imaginable

Liszt was unvaryingly just in appreciat- gifted with the power of taking in at one ing and encouraging all those who had really any "talent;" but towards one or two who really had really and really any "talent;" but towards one or sangfroid! two who really had neither school nor talent he would, if their personality had pleased him, be so indulgent as to let the very worst faults, the greatest shortcomings pass without any adverse criticism. On the other hand, woe betide either an incorrect and badly-drilled player, or one who merely played the notes and gave no musical reading of the piece, if his or her personality had made an unfavorable impres-

sion on the Meister. Mark your Linen with Robertson's Printing Stamps. Perfectly indelible.

There is a certain music hall in Berlin where the Emperor enjoys adventures worthy of the Caliph Haroun Al Raschid. Whether he is recognized or not I cannot say, as his majesty is an adept in the art of "making up." However, policemen, detectives, and others are far too wise to express suspicions in case they have some idea they are in the presence of the lord of Germany. It is confidently said that the other day, in the guise of a Hebrew peddler, his majesty wandered through the haunts of the Jewish community in his capital and discussed with a number of working Israelites the condition of their race in his own dominions and the effect of the harsh measures recently of how he treated a bungling and badlypromulgated against them in Russia. trained player: A young man began to play one of the Meister's own compositions

On another occasion the Emperor is said to have passed many hours of the night wandering amoung the saloons used by sailors and common soldiers, arguing and inviting criticism on the life of a private in his army or an A. B. seaman in his navy. All these things doubtless assist the young sovereign in his endeavours to act as the father of his people; but occasionally the fact that he is a young man bursts upon him, and he is apt to join in vigorous dancing, and play high jinks generally, as enthusiastically as the latest Jack ashore. Then, in the middle of a can-can or a schoppen, comes the memory, "Ich bin der Kaiser, and his temporary boon companions are surprised to see their new comrade suddenly draw himself up, turn on his heel and leave the place, followed by a couple of, till that moment, supposed-to-be drunken chums.—Philadelphia Times.

(uticura Soap BAD COMPLEXIONS RED ROUGH HANDS BABY HUMORS.

BAD COMPLEXIONS, WITH PIMPLY minute Liszt lifted the music from the desk D blotchy, oily skin, Red, Rough Hands, with chaps, painful finger ends and shapeless nails, and simple Baby Humors prevented and cured by Curisimple Baby Humors prevented and cured by Cuti-cura Soap. A marvellous beautifier of world wide celebrity, it is simply incomparable as a Skin Puri-fying Soap, unequalled for the Toitet and without a rival for the Nursery. Absolutely pure, delicately medicated, exquisitely perfumed, Cuticura Soap produces the whitest, clearest skin, and softest hands and prevents inflammation and clogging of the pores, the cause of pimples, blackheads, and most complexion disfigurations, while it admits of no comparison with the best of other skin soaps, sonarisch" (a good school performance), adding, in a satirical tone, "and very maidenly playing." This young man was but did not get the chance of playing no comparison with the best of other skin soaps, and rivals in delicacy the most noted and expensive angry with the young man who had bungled so in the polonaise, he recovered his good humor as soon as Reisenauer began to play. As well as I can remember, this fine pianist

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MECHANICS' INSTITUTE Boston Ideal Co'y. Playing indeed!" and, so saying, he took the player's seat at the piano and played a tew bars, just to show the unfortunate aspirant his reading of the polonaise. But instead of saying this time, "Let me hear you play the rest of it," Liszt stood up, LAST TWO PERFORMANCES, This AFTERNOON and EVENING.

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And Liszt himself, though he only played ragments of the pieces brought to him by one brought to him by cylinder present the pieces brought the pieces broug fragments of the pieces brought to him by the young pianists, and usually but a few Demy, which I have no further use for, having bars of these fragments, was indeed a dazzling sun, that shone with a radiance before which all the younger talents, like so business. I now offer FOR SALE both of the above machines, at a great bargain. many stars, paled into insignificance. He The Royal Press is almost new and as bright as the gave one the impression of possessing an day it left the factory. The Demy is in good order, almost terrible mastery over every imaginand is guaranteed to do excellent work .- GEO. A. able variety of passage, especially in leap-ing intervals so wide apart that to play them with ease is as nearly as possible like being KNODELL, 8 and 10 Church st, St. John, N. B.

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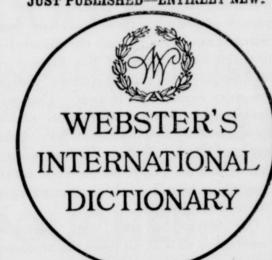
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