



IN THE HOT NIGHTS OF JULY SOME JANITORS OF NEW YORK'S MANY STORIED OFFICE BUILDINGS HAVE LIVING QUARTERS THAT MIGHT, FOR REASONS OF AIRINESS, COOLNESS AND QUIET, BE ENVIED BY SOME MILLIONAIRES.

## THE DWELLERS ON HIGH

### These Are Not Spirits, but Abide at Office Buildings' Summits.

All of New York's animate myriad do not dwell on the surface. High over the heads of sightseers, at the summit of some of the tallest office buildings in the world, live men, women and children, who find life particularly good there in the hot nights of July.

The writer was invited to visit such a home the other day, and after using the elevator to the roof entered a comfortable looking living room, occupied by a happy looking family. Far from earth as it was, the room looked pleasingly earthlike and real.

The living room had one entrance, through a passage from an office, and two exits, one to the roof and the other into a large parlor. Beyond that was a big bedroom. The roof was, of course, at noon in July a hot desert surrounded by a hot parapet. But the view from an altitude of 350 feet was splendid, and at night, when the moon came out over the thousands of lights of river and bay, the sight was enchanting.

The "sky pilot" who led the way said that the heat was not overwhelming to him up there or to his household at any time, "for," he remarked logically, "if there is any breeze going, don't we get it?"

"Do you ever have any mosquitoes up here?"

"Very seldom."

"How about thunderstorms?"

"Being near the clouds doesn't make it any worse."

Being asked if he did not miss the grass and flowers he sighed a little, recalling some country bower, no doubt, but quickly pointed out a bed of flowers in a cupola that "the boys" called their "flower house" or "hothouse."

"So you have boys? And how do they enjoy this elevation?"

"At first they thought it was the greatest out, but you know how kids are. It all lost its novelty in time, and now they think more of the subway than of the sights from so great a height as this."

Death, the other day, climbed up to one of these lofty homes and claimed his prey. And down the tall elevators sank the mourners with one who had been able to live above many of life's enigmas, but not all. The Great Intruder, sooner or later, learns the location of every fireside.

## THE PIANOFORTE.

Continued from second page.

bly lost. They were a set of seven suites, in which, according to Mattheson, "the nature and properties of the seven planets were agreeably expressed."

Johann Pachelbel (1653-1706) was a native of Nuremberg, and died there as organist of the Church of St. Sebaldus, having spent three years of his early career in Vienna as organist of the venerable Church of St. Stephen. He wrote many variations on chorale melodies, publishing a group of four in Erfurt in 1683 under the title, "Musical Death Thoughts." In six Bible sonatas by Johann Kuhnau (1667-1722) we find the programmatic tendency, which is faintly illustrated in the little dance pieces of Couperin and Rameau, carried to an extreme which would be laughable were we not compelled to recognize a latter day reversion to the type with all its absurdities in the symphonic poems of Richard Strauss and his disciples.

Kuhnau was Bach's predecessor at Leipzig, and had a high opinion of the expressive capacity of music—if words were brought to its aid. Sadness or joy in the abstract, he held, could be expressed by music alone, but he enlisted words when he wished a distinction drawn between the lamentations of a sad Hezekiah, a weeping Peter or a mourning Jeremiah. He was a staunch believer in the helpful potency of a verbal commentary, and ingenious in his defence of a composer, "a celebrated Electoral Chapel master," whose name has not got into the records, but who seems to have been almost as subtle as Richard Strauss. This composer had written a piece which he called "La Medica," in which he described the groans and whines of a sick man and his relations (not forgetting to indicate the sex of the latter), the chase for a doctor and the great grief of all concerned. The piece ended with a gigue, under which the composer had written: "The patient is making favorable progress, but has not quite

recovered his health." "At this," said Kuhnau, "some mocked, and were of opinion that had it been in his power the author might well have depicted the joy of a perfect recovery. So far as I could judge," he goes on, "there was good reason for adding words to the music. The sonata began in D minor; in the gigue there was constant modulation toward G minor. At the final close the ear was not satisfied, and expected the closing cadence in G. Therefore, the patient was not quite well."

Could anything be clearer? Certainly not to Kuhnau, who was quite as clever as the composer of "La Medica" in the invention of devices to make music explicit. One of his "Bibliche Historien" tells the story of Gideon, the savior of Israel. In this story Gideon asks God to give him a sign that He would save Israel by his hand; he would put a fleece upon the floor, and if on the morrow it should be found to be wet with dew and the earth dry, then would he accept it as the desired sign. And it was so. But Gideon was unsatisfied and wanted another test; let it be dry now only upon the fleece, and upon all the ground let there be dew. And God did so that night, for it was dry upon the fleece only and there was dew on all the ground. The composer of the "Pastoral Symphony" might have been stumped by the task of setting such a complicated phenomenon to music; not so Kuhnau. He introduced a theme to represent the dewy fleece and the dry ground, and then wrote it backward to represent the dewy ground and the dry fleece; and the thing was done.

H. E. K.

### A HOME TRADER.

A surgeon in a Western town engaged to perform an operation of minor character upon a somewhat unsophisticated patient asked him if

he were willing to have only a local anesthetic. "Sure," replied the other; "I believe in patronizing home industry whenever you can." And he meant it.—Lippincott's.

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