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**32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL  
LITERATURE IN THIS NUMBER.**

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## THE STRONG MAN IN MUSIC.

The earliest noteworthy instance of the strong singer was the redoubtable Stentor, whose achievements are immortalized in the deathless lines of Homer. Stentor was a herald by profession, and it is related of him that his voice was as loud as that of fifty men. Whether he was a robust tenor, a baritone, or a bass, history relateth not; but the fact that his name has been converted into an adjective, and is habitually spelt with a little s, is, we take it, a sufficient proof of his lung power, as well as of the impression he created on his contemporaries. His memory is still green, and it affords striking proof of the influence that physical force has always exerted and still exerts to this day in the domain of music. If direct evidence be needed of the truth of this assertion we have only to point to the scenes enacted during the last three weeks at Covent Garden, where almost unexampled enthusiasm has been awakened by the greatest living exponent of the Stentorian school, Signor Tamagno.

Now while we are very far from contending that the mere exhibition of physical force is a thing to be admired in the realm of art, it may not be without profit to observe how far the possession of power and endurance, or the cultivation of the athletic instinct, has conduced to success in the annals of the art. To begin with, inasmuch as the commonest of all Philistine objections to the musical profession is that it tends to effeminacy, there can be no doubt that the general popularity of a singer or player is considerably enhanced by the knowledge that he can hold his own in other spheres of activity than those exclusively connected with his calling. In the case of instrumental executants the sedentary conditions of their life, and the care they have to take of their fingers, render it difficult for them to devote their attention to out-door or violent pursuits. A great pianist or violinist can never hope to excel as a wicket-keeper. It would not do for Herr Burmester, for example, to stand up to Richardson's or Woodcock's deliveries; or for M. Paderewski to keep goal in an association football match. Still, if one looks at the list of musicians who have achieved distinction in the course of the century, it is quite refreshing to find what a creditable proportion have given the lie to the view that the service of art is incompatible with a taste for manly and athletic pursuits. Staudigl, one of the finest singers of the century, was a keen sportsman, who, while fulfilling his operatic engagements at Vienna, used constantly to spend his days in hunting expeditions in the neighborhood. As for Mendelssohn, it is well known that, though not endowed with a robust physique, there were few pastimes in which he did not excel. He was an excellent billiard player, very fond of gymnastics and riding, and a good dancer and swimmer.

Rubinstein's immense strength was conclusively exhibited at the keyboard. As for Ole Bull, who was a splendidly made man, there is a delightful story of how Liszt, in the year 1840, once ordered him to execute summary punishment on a manager who had endeavored to sow dissension between the violinist and the pianist. The culprit was invited to breakfast, after which he was subjected to a searching cross-examination, and finally Liszt pronounced sentence as follows: "Ole Bull, I charge you to take this man and hold him at arm's length out of the window"—they were in a room on the third story—"until he confesses." The order was promptly carried out, for Ole Bull had muscles of steel, and the wretched manager was kept dangling in mid air until he had confessed his misdeeds. A few years later on a Mississippi steamboat, some rough fellows having insulted Ole Bull, he challenged the strongest of them to a wrestling match and threw him over his head. Subsequently Ole Bull heard of the same fellow as having gone to an editor to call him to account for an adverse criticism on his playing, and expressing his readiness to fight for "the strongest fiddler he had ever seen, anyhow." Lablache was a Stentor and Samson in one. "His strength," writes Mr. Julian Marshall, "was enormous. As *Leporello* he sometimes carried off under one arm, apparently without effort, the troublesome *Masetto*, represented by Giubilei, a man of the full height and weight of ordinary men! Again, in an interval of tedious rehearsing, he was once seen on the stage to pick up with one hand a double bass that was standing in the orchestra, examine it at arm's length, and gently replace it where he had found it! The force of his voice exceeded when he chose the tone of the instruments that accompanied it and the noise and clamor of the stage; nothing drowned his portentous notes, which rang through the house like the booming of a great bell." Certainly his strength was no drawback to Lablache, who was not only one of the greatest singers, but one of the most honorable men who ever adorned the profession, and who deserves to live long in grateful remembrance if only for his generosity in defraying, out of his own pocket, the fees of the operatic singers who took part in the performance of Mozart's "Requiem" after Beethoven's death. Coming down to later times, it is not too much to say that Wagnerian opera has been a regular school for the training of vocal athletes, in which the race has nearly always been to the strong in the literal sense of the word. A powerful physique is absolutely indispensable to those who aspire to sustain the heroic role *Tristan* or *Isolde*, *Siegfried* or *Brunnhilde*. There can be little doubt that it was to his exertions in singing and impersonating the first-mentioned of the above parts that the untimely death of Schnorr von Carolsfeld was to be ascribed. In the case of those who can stand the strain, on the other hand, the exertion only seems to develop and invigorate the physique. Certain it

is that the best known of the Wagnerian singers of the past thirty years or so have almost, without exception, been of a remarkably robust type. To this class—in view of their present allegiance to the Wagnerian cause—must now be referred the MM. de Reszke, both of them men of powerful build as well as keen sportsmen, their union of musical talent with a keen and practical interest in horses proving them to be true sons of Apollo, who was not only the god of music, but a notable huntsman and the best of celestial whips.

But after all it is not necessary to go abroad in search of evidence to rebut the Philistine fallacy that musicians are unmanly and unathletic. Take our singers, and consider how entirely inapplicable the former epithet, at any rate, is to such men as Mr. Santley, Signor Foli, and Mr. Lloyd amongst our veterans. Take the case of Dr. Hubert Parry, who, but for a rule forbidding the same boy to hold both posts, would have been captain of both football teams at Eton; who in his college days was an excellent cricketer and is still a fine swimmer, a fearless yachtsman, and a member of the London Skating Club. Among the leading younger artists there are few who, within the limits imposed by their professional duties, do not cultivate their athletic instincts. Messrs. Norman Salmond, Watkin Mills, and Plunket Greene are all devotees of golf, a game, by the way, to the fascinations of which Mr. Lloyd has latterly succumbed. The newly elected Mendelssohn scholar, we learn, is an excellent cricketer. In the ranks of the amateurs this divided allegiance to art and athletics could be illustrated *ad infinitum*. But enough has been said to show that so far from the union being impracticable, it is manifested, with the happiest results, in precisely those members of the profession who are its greatest ornaments.

At the last meeting of the Berlin Music Critics' Union, Mr. Werkentin, formerly musical editor of the anti-Semitic Berlin paper, *Deutsche Tageszeitung*, explained to his colleagues the reason why he had sent his resignation to the chief editor of his paper. When Rubinstein died, Mr. Werkentin sent in a eulogistic obituary notice of the great composer. To his surprise, the manuscript was returned to him with the editor's comment: "We cannot afford to have the suspicion aroused that we want to glorify Jewish virtuosity." Mr. Werkentin insisted that the obituary should be printed, arguing that Anton Rubinstein, though of Jewish extraction, had been born a Christian; that in the very country of highest religious intolerance he had been nominated "Imperial Russian Court Councilor;" that he was knight of the Prussian Order pour le mérite; that he was the creator of several purely Christian oratorios, etc. The protest remained unheard, and nothing was left for the writer thereof to do but to send in his resignation, which was promptly done and accepted.

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## MUSICAL SOUNDS AND COLOR.

Many have been the attempts to associate musical sounds with color, says *Musical News*; traces, indeed, of the endeavor are to be found in ancient Indian music, and it must be admitted that the subject possesses considerable fascination for the artistic mind. It was not surprising therefore to find that Mr. A. Wallace Rimington's invitation to judge of the effects produced by his "color organ" on the 6th instant, at St. James's Hall, had attracted a large and representative audience. The so-called "color-organ" may be briefly described as a large box fitted with a number of apertures, which are filled in with varied-hued glass. These apertures are illuminated from within the box, and are opened and shut by mechanism acted upon by a pianoforte keyboard, but which admits no sound. Each note in the octave is allotted a certain tint chosen from the spectrum band (commonly recognized in the rainbow), the colors of each note being decided by the analogy which exists between the number of vibrations by which the ear recognizes the pitch, and the number of vibrations which the eye has to receive before it can distinguish any particular tint. Thus the note middle C on the keyboard is associated with what is scientifically known as the "low" red; the next hue is given to C sharp, and so on through the rainbow shades until the deep violet is reached with the seventh note of the scale; low red being repeated for the octave C, and the series of colors recommenced. This is ingenious, although scarcely new, but its further application to sound is arbitrary, and in several respects the system is a distinct failure. The fact that representations of pitch are confined to one octave at once shows the inadequacy of the plan. The working method pursued was for a piece to be played on a piano-forte placed next to the color organ, and for an assistant to simultaneously play the same piece on its dumb keyboard. When this was done the colors associated with the notes were thrown upon a white sheet. When chords were struck several tints were thrown on the sheet at once, the result being that many of the richest harmonies produced a muddy white, instead of the rich hues which psychologically were expected. Many of the color changes were, moreover, crude in the extreme, and when the notes were played at all rapidly, the effect was almost blinding. Mr. Rimington had provided an orchestra, which, however, still more glaringly manifested the inadequacy of the "new art" (?) to represent sound by color. A trumpet A conveys to most people a different idea to the same note sounded *piu mosso* by the strings, but the color-organ blazons forth both with equal intensity. In other words it is utterly incapable of conveying the effects of *timbre*. In his endeavors to associate color and sound, Mr. Rimington has overlooked the fact that the capability of the eye to recognize rapid change is far less than that possessed by the ear; that whereas the retina of the eye retains the image thrown upon it for the sixth part of a second, to the exclusion of a fresh image, the ordinary ear will recognize changes of pitch and *timbre* with a rapidity almost beyond capability of calculation. The title "color music" can, therefore, scarcely with justice be applied to Mr. Rimington's ingenious arrangement of color reflections. Mobility of color, to be grateful, must obviously from the construction of our organs of sight be restricted to comparatively slow changes, and thus color under the most elaborate manipulation can only be associated with a very limited portion of musical effects, and that but distantly. In short, all Mr. Rimington's machine did was to produce, now and again, apart from any musical significance, some pretty shades and fine tints, but nothing approaching in beauty to those seen at recent exhibitions at which colored lights were thrown upon fountains.

It is proposed to hold a national musical festival in Dublin under its proper name, "Fels." A committee of Irish musicians with Dr. Villiers Stanford at its head, has been formed to carry out this purpose. The objects of the Fels are to give the public an opportunity of hearing Irish music, and particularly old tunes, interpreted in accordance with the traditional manner of performance; to encourage the publication of old Irish airs, now in manuscript or not yet set down in writing; to perform songs in the Gaelic tongue, and to encourage the formation of a new Irish school of composers, as national in their art as Dvorak or Grieg.

If gossip is to be believed, Melba will not be heard next season in opera. She is to tour the country in concert. If managed with the proper commercial acumen the undertaking ought to be a great success. Melba's praises have been loudly sounded. Her flawless voice, her fluent execution and her personal charm have all been duly heralded. Now that Adeline Pattl may be considered to be on the retired list, there is no artist better equipped to fill the vacancy in the affections of the florid-music loving public resulting from the passage of La Diva from actual to retrospective consideration.

## THE NATIONAL MUSICIANS' LEAGUE.

At the meeting which was held at Cleveland by the National League of Musicians of the United States last week, a committee was appointed to wait upon the heads of the War and Navy Departments of the national government, and upon the President of the United States, if necessary, upon behalf of the musicians of Washington, D. C.

The grievance is against the military bands in the employ of the government, whose musicians are permitted to play outside engagements when not on duty. The claim of the league is that the military bands, being housed and fed by the government, can and do play cheaper than union rates, and thus keep musicians out of work. The grievance is an old one, and the league has agitated it in times past, but without avail. In accepting the report of the executive committee, the league voted to make an earnest appeal on behalf of Washington members to the government to take the government bands out of the competitive field.

## ✓ MRS. NELLIE ALLEN PARCELL.

We present to our readers this month, the picture of Mrs. Nellie Allen Parcell, pianist and teacher.

Mrs. Allen Parcell was born in Jerseyville, Ill., and studied music under private teachers up to her sixteenth year. Having exhausted the musical resources of her place, she was sent to the Beethoven Conservatory of this city, where she spent four years under M. I. Epstein, completing the graduate and post-graduate courses and taking the gold medal and diploma.



After leaving the Conservatory, Mrs. Allen Parcell taught a year with much success and gave concerts throughout Missouri and Illinois. Ambitious, however, for further study, she went to Europe and spent a year at Leipzig, studying under the best teachers there and taking a diploma from the Leipzig Conservatory. While in Europe Mrs. Allen Parcell availed herself of its many advantages in concerts.

Mrs. Allen Parcell has now located in St. Louis, at 2227 Olive street, and will accept concert engagements and pupils in piano and harmony. Mrs. Allen Parcell deserves success for her ambitious efforts. She is a lady of most pleasing address and a pianist and teacher of acknowledged ability.

There is no royal road to the attainment of musical knowledge. Sometimes men have become rich on a royal line, because riches are sometimes inherited and subject to speculation. Not so with musical knowledge, for it is not subject to the law of inheritance. It is an individual attainment, not transmissible, and is the result of personal application, research, and musical study. There are very few, if any, persons who have attained great proficiency in the art of music who have not given ample time and careful study to it. He who would become master of the divine art, must himself first become a subordinate subject, and advance only according to the principles which govern a successful issue. Study, practice, research, flavored with enthusiasm, and seasoned with stick-to-itiveness, will make music of more than mediocre interest to you, and make you more than a mediocre master of it. Musical knowledge and expert proficiency in the art, pay handsome life-long dividends on the time spent in acquiring the same.

## THE SOCIAL QUESTION AND AMERICAN MUSICIANS.

A contemporary says:

"The fact is not to be ignored that the social treatment afforded the musical folk who tickle society's senses by their talents is on a par with that shown the butcher, the baker, the candlestick maker, or any other gentleman who negotiates his wares for a financial consideration."

A chief reason for this social treatment lies in this fact: many of these musical folk act the ass when approached socially. You can not talk with them three minutes without their running the talk-line on to themselves, their musical greatness and the musical littleness of everybody else. If the musicker with whom you speak be a composer, he will pose, and impose as "the greatest American" ditto, and refer you to the printed statement of his scribbling, non-musical friend, Dr. Dryasdust, to this effect.

If he be a long-haired pianist, such as Dr. Depew contemptuously cited at the last Music Trade Dinner in New York, you may expect him to emphasize his tiresome egotistic twaddle with exhibiting to you a bundle of perfumed notes from fair applicants for his effluent love-locks.

If he be a tenor singer, you may sigh for cotton in your ears; if a basso, you may feel as though in a cellar. In each and every case, when caught with, or by, those musical folk who act the ass, you'll be bored to the limit of polite endurance. It is fair to say that society would as severely shun the companionship of a Vanderbilt or Gould who talked only "shop." A Vanderbilt cultivates painting, sculpture; a Gould bric-a-brac, yachting. These offending-shunned musical folk cultivate only their egotism; they are notorious for it. See how that musician who is educated out of and above this "greatest American composer" class, or this "greatest American piano-pounder" class, is welcomed socially, even if his limited purse requires him to "negotiate his wares for a financial consideration."

Society is ever ready to be entertained and to welcome the entertainer, voluntary or hired, on terms of social equality. Society hates bores; it shuns them even if they have blue blood and wealth. Solomon says: "He who would have friends must show himself friendly." He who would be recognized favorably by society must show himself social. Some even really great musicians, history tells us, were intolerable socially. When it comes to these limited "greatest American composers" and other musical folk whom the American social world does not take at their respective gigantic personal estimates, this social world, which longs to be entertained sufficiently to pay the entertainer handsomely, naturally draws the line at the entertainment, holding, meanwhile, the entertainer in that estimation which Dr. Depew did not hesitate to make manifest even to music-trade men; the worthy doctor, thereby, indirectly complimenting those music-trade men on their not doing what many music folk do—act the ass.

If the information received last from Leipzig be correct, says the *Musical News*, the uncertainty which has prevailed regarding the exact place of sepulture of John Sebastian Bach has at last been dispelled. His grave was, according to Spitta, "near the church; but when, within this century, the graveyard was removed further from the church, and the old site opened as a roadway, Bach's grave, with many others, was obliterated, and it is now no longer possible to determine the spot where his bones were laid to rest."

However, according to Mr. Joseph Bennett's informant, the grave has now been identified and opened, and the bones of the great man have been examined and measured. One of the few blanks in the indefatigable work of Spitta has therefore been filled, providing always that the finders of the grave have made no mistake. New information about great men has always much interest, and always will have interest so long as curiosity about personal details of public characters continues to be a trait in average human nature; though after all it will do no one any particular good to know where Bach was buried and what his bones measure. Even the high-sounding words uttered in the Thomaskirche on the day of his burial, 145 years ago, are as nothing beside the title of any one of his monumental masterpieces, by which we prefer to remember him. Announcement was made from the pulpit on that day that "the very worthy and venerable Herr Johann Sebastian Bach, Hofcomponist to his Kingly Majesty of Poland and Electoral and Serene Highness of Saxony, Capellmeister to his Highness the Prince of Anhalt-Cöthen, and Cantor to the School of St. Thomas in town, having fallen calmly and blessedly asleep in God, in St. Thomas' churchyard his body has this day, according to Christian usage, been consigned to the earth." His body was buried, and his bones are now "measured"; his work is beyond man's measurement.



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## DEATH OF FRANZ VON SUPPE.

The Comic Opera Composer.

Franz von Suppe, the composer, who died at his home near Vienna, May 21, was 75 years of age. In the death of Franz von Suppe the world of comic opera has lost a composer who has contributed much to pleasing the million. Von Suppe's full name was Francesco Ezechiel Ermenegildo Cavalliere Suppe Demelli, and he was born in Spalato, Dalmatia, in 1820. His musical talent showed itself early, and when fifteen he produced a mass at a church in Zara. He was sent to the University at Padua in the hope of diverting his interest from the study of music. But when his father died, shortly afterward, the widow and her son moved to Vienna. Here Franz taught Italian and studied music, finally obtaining a place as orchestral director in a theatre, for which he received no salary. This was followed by engagements in Pressburg and Baden, and finally at the Theatre an der Wien, in Vienna, the home of Viennese comic opera.

In 1844 he began to compose in the genre, which later made him famous, and his first work, "The Country Girl," was fairly successful. It was ten years later, through "Paragraph 3," that he began to be known outside of Vienna, and the reputation of this work travelled throughout Germany. From that time to the present day he has written pieces estimated to number 165—musical farces and comedies, two grand operas, a mass, and a requiem. His most famous comic operas are "Fatinitza" and "Boccaccio," examples of the very best type of Viennese comic opera. Among his other operettas are "Die Schöne Galathea" and "Leichte Cavallery." The overture "Poet and Peasant" is probably his best known piece of orchestral writing. Out of "Fatinitza" and "Boccaccio" he made a fortune, and when one compares these to the comic operas written now it will be seen how thoroughly he deserved it.

Suppe also wrote a number of quartets, overtures, and symphonies for string instruments; but is remembered best through his lighter music, which was distinguished by fine spirit, melodic originality and inspiration, and a perfect control of the technique of the Viennese music. He was the author of the song, "Oh ein wein Oesterreich," which is almost as popular in Austria as the national hymn. He was one of the worthiest representatives of that school which has Strauss at its head, and in these days of barrenness in the field of light music his death serves to accentuate the difference between the younger writers and these masters of an earlier day.

## BEETHOVEN CONSERVATORY.

The Beethoven Conservatory gave its twenty-fourth annual commencement concerts at Germania Theatre, June the 3d and 5th. The capacity of the theatre was well tested, for the Conservatory concerts are in great demand. The work of the pupils in these concerts was in keeping with the high standard and thorough and progressive methods of the institution. Indeed, when one witnesses the excellent results obtained by Messrs. Waldauer and Epstein, the directors, it can only be a matter of surprise that Europe should be considered by some indispensable to their musical education.

Among those who distinguished themselves were Misses M. Hagens, L. Salomon, O. Bonnett, Blanche Harwood, Amy Loeffler, Ella Hafferkamp, Lili Will, Messrs. L. Hager and Carl Geisser of the piano department, and Misses Emma Lauf, Esther Hodges, Mrs. Cora E. Drumheller, Mrs. Louis Flachskamm and Miss Anna Mueller of the vocal department, and Misses Florence Phillippi, Laura Boette and Mr. Carl Tholl of the violin department.

The following graduates received diplomas: Miss Ella Hafferkamp, Miss Florence Wippen, Miss Blanche Friedman, Miss Mamie Pettker, Miss Petra Wahlgren, Mr. Carl Geisser, Miss Esther Hodges, Mrs. Cora Drumheller, Miss Amy Loeffler, Miss Lulu Pesold, Miss Clara Bentzen, Miss Clara Fisse, Miss Ida Hendrich, Miss Sophia Hazard, Miss Minnie Botteck, Miss Lilly Solomon, Mr. Louis Hager, Mrs. Helen E. Beach Davis, Miss Ruth Waldauer, Miss Blanche Harwood, Miss Clela Lindly, Miss Ottilie Bonnet, Miss Laura Boette and Mrs. Nina Weaver Warner.

Gold medals were given to the following post-graduates: Miss Martha Fritz, Miss Anna Mueller (vocal), Miss Florence Wippen, Miss Bertha B. Frey, Miss Minnie Hagens, Miss Tillie Klie, Mr. Paul Tietjens, Miss Frances Hoyer, Miss Ella Kirkland, Miss Sophie Dandurand and Mr. Chas. A. Cale.

David Decker died at Moelsheim, Germany, on May 25th, at the age of nearly four-score years. One of the founders of Decker Brothers, he retired in June, 1874, and has since devoted his time to his vineyard at Moelsheim on the Rhein. Like his brother, John Jacob, David Decker was a man of sturdy character, who left his impress on the trade before the advent of the upright piano. His was a genial nature, and many old friends in New York will have some kindly thought for the warm-hearted gentleman who passes away, leaving a record of unflinching honor as the sum of an industrious and well-spent life, which also brought its emoluments at a time when he could pass its last quarter in pursuits congenial to his sunny temperament.

Outside of the two grand opera companies, and twenty odd comic opera troupes, the next musical season in the United States will be crowded with attractions. Paderewski will make his appearance in New York October 30th. Franz Ondricek, who is said to be one of Europe's greatest violinists, will arrive in October. Edward Zeidenrust, the Dutch pianist, will sail in October for a concert tour. Moritz Rosenthal, the pianist, will give a series of fifty concerts; and Mme. de Vere Sapio, the well-known soprano, will again make her appearance in America. In addition to these artists, Mr. and Mrs. Georg Henschel will appear in twenty concerts during the spring of '96. Mr. Henschel will also conduct his "Stabat Mater," a new choral composition, which has been successful in England this year. Besides these, the following vocalists will come from abroad to make concert tours of the United States: Mmes. Albani, Melba, Antoinette Sterling and Trebelt; and Messrs. Edward Lloyd, Foli, Hallman, Ben Davies and Watkin Mills.

Paderewski is sharing his honors in Paris with M. Zeldenrust, a Dutch pianist, who is coming soon to America, and whom the Paris critics compare to Rubinstein.

## CITY NOTES.

The Twenty-fourth Anniversary of the St. Louis Seminary, at Jennings, was celebrated by a magnificent programme, in which Misses Mamie Balson, Bertha Baer, Travis Wright, Blanche Ritchey and Effie Wood, pupils of Miss Tonie Lieber, the vocal teacher, took part. They sang in splendid style.

Fritz Geib, the violinist, has won a host of admirers in St. Louis. His solos at the Kunkel Popular Concerts were received with great enthusiasm. Mr. Geib receives pupils at his address, 3531 Olive Street.

Louis Hammerstein, pianist and organist, has been engaged by the Ohio Normal Music School, at Uhrichsville, Ohio. The school will hold its session from July 22nd to August 19th, inclusive.

An Invitation has been tendered the gifted young pianist, Miss Florence Baugh, graduate of Mrs. Nellie Strong Stevenson's Piano School, and one of the finest performers in the Tuesday Musical, to play at one of the evening concerts of the Music Teachers' National Association which meets in this city the first week in July.

Sacks' High School of Music held its commencement exercises at Memorial Hall on the 7th ult. An excellent programme was most creditably rendered by the graduates, Misses Kate Laverenne Collar, Dora Meyer, Alice Meehan, Minnie Sander, Earnest Walker, assisted by Mrs. J. T. McCasland, soprano; Miss Pearl Lusk, contralto; and William Sacks, violinist.

H. A. Niehaus, the popular piano tuner and repairer, receives orders at his address, 3410 Thomas street. Mr. Niehaus has had an extensive experience, and does the best of work.

Miss Marie Kern, the vocal teacher, is spending the summer at Sherman, Texas. She will return at the end of August.

Miss Mae Sherry was tendered a musicale at Tuxedo Park, which was largely attended, and very successful.

August Wm. Hoffman, the well known pianist and composer, has gone to Europe to spend the summer. Mr. Hoffman has made several trips across the water. He will return about the first of October.

Mrs. Josephine H. Lee, the well-known piano-teacher, has removed her studio to 3631 Olive street, where she will give lessons twice a week during the summer months. Those who wish to study piano and theory during the summer can address her at 3631 Olive street.

The plans already made for the 1896 season of grand opera in New York include the engagement of Calvé, Sembrich, Marie Brema, the de Reszkés, Plançon, Melba, Mantelli. Melba will also make a separate concert tour with the Boston Symphony Society. She is desirous of appearing as *Eva*, in "Die Meistersinger," and as *Manon*. Sembrich returns after an absence of eight years. She has a pure, high soprano voice, and will divide the coloratura roles with Melba.

According to a cable which appeared in the New York Herald, it appears that Mme. Calvé signed a contract with Messrs. Abbey and Grau for sixty operatic representations next season at New York. The terms agreed upon are more than double the former honorarium. Mme. Calvé will sing in "La Navarraise," "Mefistofele," "Le Cid," "Les Huguenots," and in her former repertoire. The engagement begins in November.

Paderewski has nearly finished his four-act opera. The book is built on a modern subject, and the scene is located in the Carpathian Mountains, on the border line of Hungary and Galicia. Sir Augustus Harris is to produce the work at Covent Garden. It will be sung in French, but at Budapest it will be given in Hungarian, and at Dresden in German. Abbey & Grau own the American rights, and if they produce it here the performance will be polyglot, to accommodate the various languages of the artists.



**Paul Fast**, professor of music at Kidder Institute, Kidder, Mo., attended the M. T. N. A. convention at St. Louis. Mr. Fast is a splendid musician and a most genial man.

The reliable and popular firm of **Namendorf Bros.**, makers of umbrellas and parasols, has never failed to satisfy its customers. Namendorf Bros. are centrally located at 314 North Sixth Street, opposite Barr's.

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The Texas Music Teachers' Association met at Galveston the 25th ult., and had an interesting session, which opened with a grand concert at Cathedral Hall. The first recital was as follows: Duo—Largo, opus 1, No. 2, Beethoven, played by Mrs. Grunewald, of Galveston, and Mrs. Cecilia Townsend, of Austin. Mrs. Townsend also rendered the following numbers: Adagio—opus 22, Beethoven; Polonaise—opus 26, Chopin and Rigoletto, by Liszt. An organ recital was also given. All the numbers were rendered in an artistic manner. The trip to the jetties on Galveston Bay was delightful, and the teachers parted to meet next June at Taylor, Texas.

Among those upon whom the London Philharmonic Society has bestowed the Beethoven medal, Patti being the latest recipient, are Gounod, Santley, Joachim, Arabella Goddard, Sterndale, Bennett, Nilsson, Tietjens, von Bülow, Rubinstein, Brahms, Parepa Rosa, Louisa Pyne.

Music relieves muscular fatigue in man, says Prof. Tarchanoff, of St. Petersburg, who has been experimenting on the subject. It helps to drive out carbonic acid in dogs, and increases their consumption of oxygen.

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**Paderewski** is said to have declared recently that the only musical nations in the world are the gypsies and the Jews. With all others love of music is cultivated.

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# LOVE'S GREETINGS.

3

LIEBESGRUSS.

Mazurka Caprice.

Moderato. ♩ - 112.

FRITZ SCHILLINGER.

*p con gusto.*

*Con grazia.*

*cresc.*

*f sf p*

*Scherzando.*

1598 - 5

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4) and slurs. The bass staff contains a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of musical notation, continuing the piece. It includes a treble and bass staff with complex melodic and harmonic structures, including triplets and slurs. The system ends with a double bar line.

*Con grazia.*

Third system of musical notation, marked *Con grazia.* It features a treble and bass staff with a more delicate melodic line in the treble and a supporting bass line. The system concludes with a double bar line.

Fourth system of musical notation, featuring a treble and bass staff. It includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The system ends with a double bar line.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with a melodic line and a supporting bass line. The system concludes with a double bar line.

Sixth system of musical notation, featuring a treble and bass staff. It includes a melodic line with various fingerings and a supporting bass line. The system concludes with a double bar line.



## TRIO. dolce.

First system of musical notation for the Trio section, marked 'dolce'. It features a treble and bass staff with various musical notations including notes, rests, and fingerings. The bass staff includes markings such as 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.

Second system of musical notation for the Trio section, marked 'dolce'. It continues the musical piece with similar notation and includes markings like 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.

Third system of musical notation for the Trio section, marked 'dolce'. It includes a 'cresc.' (crescendo) marking and a 'sf' (sforzando) marking. The notation includes notes, rests, and fingerings. The bass staff includes markings such as 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.

Fourth system of musical notation for the Trio section, marked 'Animato'. It features a treble and bass staff with various musical notations including notes, rests, and fingerings. The bass staff includes markings such as 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.

Fifth system of musical notation for the Trio section, marked 'Animato'. It continues the musical piece with similar notation and includes markings like 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.

Sixth system of musical notation for the Trio section, marked 'Animato'. It includes a 'sf' (sforzando) marking. The notation includes notes, rests, and fingerings. The bass staff includes markings such as 'Led.', '1 2 4', '1 2 3', '1 3', '1 2', and '1 2 3 4'.



*dolce.*

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth-note patterns and triplets. The left hand provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues with intricate melodic patterns, including triplets and sixteenth-note runs. The left hand maintains a steady accompaniment.

Third system of musical notation, measures 9-12. The right hand shows a crescendo in dynamics, marked with *cresc.* The melodic lines become more active. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 13-16. The right hand features a *f p* (fortissimo piano) dynamic marking. The music includes a repeat sign and various melodic ornaments.

Fifth system of musical notation, measures 17-20. The right hand begins with a *Con grazia.* marking. The system concludes with a repeat sign and a final melodic flourish.

Sixth system of musical notation, measures 21-24. The right hand continues with melodic patterns, including a triplet. The left hand accompaniment is shown with chords and single notes.



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The piece begins with a treble clef and a key signature of two flats. The first staff contains a melody with various ornaments and fingerings. The second staff contains a bass line with chords and single notes. The score includes dynamic markings such as *cresc.*, *f*, *sf*, and *p*. There are also performance instructions like "Ped." and "Tr." (trill) indicated by asterisks. The piece concludes with a final chord and a fermata.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score includes a variety of musical notations such as slurs, ties, and fingerings. The lyrics "The Rose Tree" are written below the bass line, with asterisks marking specific points in the music.

*Vivo.*

8

*mf*

Red. \* Red. \* Red. \*

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of three or four. The bass line consists of a simple accompaniment of eighth and sixteenth notes. The score is divided into four measures, each containing a measure of the melody and a measure of the bass line. The melody is written in a single line, and the bass line is written in a single line. The score is written in a single system, and the melody and bass line are written in a single line.

[illegible]

1598 - 5



# SUMMER'S FAREWELL.

## REVERIE.

The many tinted autumn leaves,  
The breezes through the sighing trees,  
The flowers withered in the dell  
Are tokens sad of summer's farewell.

RICHARD S. POPPEN. ✓

Andante. ♩ - 69.

*mf con espress.*

*simili.*

*poco rit.*

*a tempo.*

*cresc.*



First system of musical notation. The right hand features a melodic line with eighth-note patterns and slurs, marked with a '4' above the staff. The left hand provides a harmonic accompaniment with chords and single notes. The tempo markings *poco rit.* and *a tempo.* are present. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues the melodic development with slurs and a '4' marking. The left hand accompaniment includes chords and single notes. A *rit.* marking is present. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand features a melodic line with slurs and a '4' marking. The left hand accompaniment includes chords and single notes. The tempo marking *a tempo.* is present. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a melodic line with slurs and a '4' marking. The left hand accompaniment includes chords and single notes. The tempo marking *Poco piu mosso. cantabile.* is present. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand features a melodic line with slurs and a '4' marking. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand features a melodic line with slurs and a '4' marking. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line and a repeat sign.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with many beamed eighth notes and some sixteenth notes. Bass staff has a steady eighth-note accompaniment. Dynamic marking *mf* is present. There are six asterisks with the word "Led." below the bass staff.



Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. Dynamic marking *f* appears at the end of the system. There are five asterisks with the word "Led." below the bass staff.

*Marcato la melodia.*



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment. Dynamic marking *p* is present. There are five asterisks with the word "Led." below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment. There are five asterisks with the word "Led." below the bass staff.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment. There is a small "ossia." marking above the treble staff. There are six asterisks with the word "Led." below the bass staff.



Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff continues the accompaniment. Dynamic marking *cresc.* is present. There are five asterisks with the word "Led." below the bass staff.



First system of musical notation, measures 1-5. The right hand features a continuous sixteenth-note pattern. The left hand has a bass line with notes marked with a double asterisk and a 'Ped.' symbol.

Second system of musical notation, measures 6-10. Measure 7 includes an 'ossia.' marking with a first ending bracket. The right hand continues with sixteenth-note patterns, and the left hand has notes marked with a double asterisk and a 'Ped.' symbol.

Third system of musical notation, measures 11-15. The right hand continues with sixteenth-note patterns. The left hand has notes marked with a double asterisk and a 'Ped.' symbol.

Fourth system of musical notation, measures 16-20. Measure 16 includes an 'mf' marking. The right hand features chords and sixteenth-note patterns. The left hand has notes marked with a double asterisk and a 'Ped.' symbol.

Fifth system of musical notation, measures 21-25. The right hand features chords and sixteenth-note patterns. The left hand has notes marked with a double asterisk and a 'Ped.' symbol.

Sixth system of musical notation, measures 26-30. Measure 26 includes an 'f' marking. The right hand features chords and sixteenth-note patterns. The left hand has notes marked with a double asterisk and a 'Ped.' symbol.

First system of musical notation, measures 1-6. The music is in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. A first ending bracket spans measures 5 and 6, marked with a 'p' (piano) dynamic.

Second system of musical notation, measures 7-12. Measures 7-8 are marked with a first ending bracket. Measure 9 begins with a 'rit.' (ritardando) marking and a 'f' (forte) dynamic. The system concludes with a 'poco rit.' (poco ritardando) marking and a 'mf' (mezzo-forte) dynamic in measure 12.

Third system of musical notation, measures 13-18. This system contains complex fingerings indicated by numbers 1-4 above and below the notes. The right hand has a rapid sixteenth-note passage, and the left hand has a corresponding eighth-note accompaniment.

Fourth system of musical notation, measures 19-24. Measures 19-20 are marked with a 'rit.' (ritardando) marking. Measure 21 is marked with a 'Tempo I.' (return to tempo) marking and a 'mf' (mezzo-forte) dynamic. The system concludes with a 'poco rit.' (poco ritardando) marking in measure 24.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked with a 'poco rit.' (poco ritardando) marking. Measures 27-30 are marked with an 'a tempo.' (return to tempo) marking. The system concludes with a 'poco rit.' (poco ritardando) marking in measure 30.

Sixth system of musical notation, measures 31-36. The system concludes with a 'poco rit.' (poco ritardando) marking in measure 36.



*accel.*  
*cresc.* *sempre cresc.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*dim.*  
*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*leggero.*

\* Ped. \* Ped.

# I SING TO THEE.

23

LIEBCHEN ERHÖRE MICH.

Serenade.

Moderato con grazia. ♩ = 100.

ADOLF JENSEN. Op. 32.

*alla Guitara*

*p*

Edition Kunkel.

1592 - 30



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *f*, *p*, *pp*. Fingering numbers 1-5 are present. Pedal marks (ped. and asterisk) are at the bottom.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *dolce.*, *pp*. Fingering numbers 1-5 are present. Pedal marks (ped. and asterisk) are at the bottom.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *pp*. Fingering numbers 1-5 are present. Pedal marks (ped. and asterisk) are at the bottom.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *p*. Fingering numbers 1-5 are present. Pedal marks (ped. and asterisk) are at the bottom.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics: *a tempo.*, *una poco. rit.*, *p*. Fingering numbers 1-5 are present. Pedal marks (ped. and asterisk) are at the bottom.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various ornaments and fingerings (2, 4, 2, 3, 5, 1, 3, 4, 3, 1, 2, 1, 4, 3). Bass staff contains a supporting line with chords and single notes. The system concludes with a double bar line.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with ornaments and fingerings (2, 4, 1, 2, 3, 4, 1, 2, 4, 5, 1, 2, 5, 1, 2, 5). Bass staff continues the supporting line. The system concludes with a double bar line.

Third system of musical notation. Treble and bass staves. Treble staff begins with the instruction *poco a poco cresc.* and contains a melodic line with ornaments and fingerings (3, 3, 3, 2, 3, 1, 2, 3, 2, 4, 3, 3, 3). Bass staff continues the supporting line. The system concludes with a double bar line.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with ornaments and fingerings (3, 4, 5, 4, 5, 4, 5, 3, 1, 2, 4, 3, 5). Bass staff continues the supporting line. The system concludes with a double bar line.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with ornaments and fingerings (3, 1, 2, 4, 3, 5, 5, 2, 1, 5, 2, 5). Bass staff continues the supporting line. The system concludes with a double bar line.



## ROMANCE.

## ROMANZE.

ADOLF JENSEN. Op. 32.

Andante con sentimento. ♩ - 144.

The musical score is written for piano and voice. It consists of five systems of staves. The first system has a piano part and a vocal part. The second system has a piano part and a vocal part. The third system has a piano part and a vocal part. The fourth system has a piano part and a vocal part. The fifth system has a piano part and a vocal part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like p, mf, and p. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and 'Ped.'.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a dynamic marking of *p* (piano). The second system includes a dynamic marking of *mf* (mezzo-forte). The third system includes a dynamic marking of *f* (forte). The fourth system includes a dynamic marking of *p* (piano). The fifth system includes a dynamic marking of *f* (forte). The sixth system includes a dynamic marking of *p* (piano). The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and fingerings. The page is numbered 21 in the top right corner.

Edition Kunkel.

1592 - 30



This image shows a page of musical notation for a piano piece, likely a technical exercise or a short composition. The page contains five systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), and 'dolciss' (dolcissimo). The piece concludes with a final chord marked 'pp' (pianissimo) and a double bar line. The page is numbered '13' in the bottom right corner.

## BLEAK DAYS.

DUSTERE TAGE.

ADOLF JENSEN. Op. 32.

Allegro furioso energico. ♩ = 112.

The musical score is written for piano and violin. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 3/4. The tempo is 'Allegro furioso energico' with a metronome marking of 112. The score is divided into six systems. The first system includes a 'sempre f' (sempre forte) marking. The second system includes a 'mf' (mezzo-forte) marking. The third system includes a 'mf' marking. The fourth system includes a 'mf' marking. The fifth system includes a 'mf' marking. The sixth system includes a 'mf' marking. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'sempre f' and 'mf'. The violin part features many triplets and slurs. The piano part includes fingerings and some specific notes marked with 'x'.



The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Features a second ending marked "2.". Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and a repeat sign.
- System 2:** Includes a *decresc.* (decrescendo) marking. Fingerings and articulations (accents) are present. The system ends with a repeat sign.
- System 3:** Continues the melodic and harmonic development with various fingerings and articulations.
- System 4:** Starts with a *mf* (mezzo-forte) dynamic. It features complex sixteenth-note passages in both hands.
- System 5:** Includes a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The texture becomes more dense.
- System 6:** Concludes the page with a *ff* (fortissimo) dynamic. It features a large, sweeping melodic line in the right hand and a complex bass line.

Throughout the piece, there are numerous fingerings (1-5), slurs, and articulations (accents, staccato marks). The notation is dense and detailed, typical of a professional musical score.

## LIGHT AT HEART.

LEICHT UMS HERZ.

ADOLF JENSEN. Op. 32.

Allegro con brio. ♩ - 88

The musical score is written for piano and treble clef. It features a variety of musical notations including notes, rests, and fingerings. The tempo is marked 'Allegro con brio' with a quarter note equal to 88 beats per minute. The score is numbered 1592-30 at the bottom.





# VILLAGE WEDDING.

## MARCH.

Secondo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano in C major, 2/4 time. It consists of six systems of music. The first system starts with a piano (p) dynamic. The second system includes a crescendo (cresc.) and mezzo-forte (mf) dynamic. The third system continues with mezzo-forte (mf). The fourth system begins with a forte (f) dynamic. The fifth and sixth systems also feature forte (f) dynamics. The score includes various musical notations such as notes, rests, slurs, and fingerings. There are also decorative flourishes at the end of the piece.

1595 - 8

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# VILLAGE WEDDING.

## MARCH.

3

*Primo.*

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and consists of 15 measures. It begins with a piano introduction marked *p*. The tempo is indicated as *Allegro non troppo alla marcia* with a quarter note equal to 120 beats per minute. The score includes various musical symbols such as notes, rests, and dynamic markings. The first system contains measures 1 through 4, the second system contains measures 5 through 8, the third system contains measures 9 through 12, and the fourth system contains measures 13 through 15. The score is marked with *cresc.* and *mf* in the second system, and *f* in the third system. The score concludes with a double bar line and a repeat sign.

4

*Secondo.*

*ossia.*

*f* *f* *ff* *ff*

*Red. \** The lower note of these octaves may be omitted.

**TRIO.**

*p*

*Red. \** *Red. \** *Red. \**

*f* *mf*

*Red. \** *Red. \** *Red. \** *Red. \**

*p* *mf* *cresc.*

*Red. \** *Red. \** *Red. \**

*1.* *2.*

*p*

*Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \** *Red. \**



First system of musical notation. The right staff contains a series of chords and single notes with fingerings (1-5) and slurs. The left staff contains a similar sequence of notes and chords. Dynamic markings include *f* and *ff*. The system concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2.".

## TRIO.

dolce.

Second system of musical notation, marked "TRIO. dolce.". The right staff features a melodic line with fingerings and slurs. The left staff contains a bass line with notes marked "L. h." (left hand). Dynamic markings include *p* and *ff*. A note in the left staff is marked with a star and the text "These notes are struck with the left hand." below it.

Third system of musical notation. The right staff continues the melodic line with fingerings and slurs. The left staff contains a bass line with notes marked "L. h.". Dynamic markings include *f*. A note in the left staff is marked with a star.

Fourth system of musical notation. The right staff features a melodic line with fingerings and slurs. The left staff contains a bass line with notes marked "L. h.". Dynamic markings include *mf* and *p*. A note in the left staff is marked with a star.

Fifth system of musical notation. The right staff features a melodic line with fingerings and slurs. The left staff contains a bass line with notes marked "L. h.". Dynamic markings include *mf* and *cresc.*. A note in the left staff is marked with a star.

Sixth system of musical notation. The right staff features a melodic line with fingerings and slurs. The left staff contains a bass line with notes marked "L. h.". Dynamic markings include *mf*. A note in the left staff is marked with a star. The system concludes with a first ending bracket labeled "1." and a second ending bracket labeled "2.".

Musical score for "The Merry Widow" (Act II), featuring a piano and voice. The score is in 3/4 time, key of D major (indicated by two sharps), and consists of 12 measures. The piano part is written in the bass clef, and the voice part is in the treble clef. The piano part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5. The voice part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5. The piano part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5. The voice part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5. The piano part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5. The voice part includes a triplet of eighth notes in measures 1 and 3, and a triplet of eighth notes in measure 5.

The second system of the musical score, measures 11 through 14. It continues with a piano accompaniment in the left hand and a vocal line in the right hand. The key signature remains one sharp (F#). The tempo is marked 'Andante'. The dynamics include *mf* (mezzo-forte) and *p* (piano). The vocal line features a melodic line with various ornaments and a bass line with fingerings. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand.

Measures 1-8 of the waltz. The score is in 3/4 time and features a key signature of one sharp (F#). The melody is primarily in the right hand, with a supporting bass line in the left hand. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a final cadence in measure 8.

This musical score is for the first piece of 'The Merry Widow' by Franz Lehár. It is in 3/4 time and marked 'Moderato'. The score is written for piano and includes a key signature of one flat (B-flat). The piece begins with a piano introduction in the left hand, followed by a melody in the right hand. The score is divided into measures, with some measures containing multiple notes and rests. The tempo is indicated as 'Moderato'.



Primo.

7

First system of musical notation for the Primo part. It consists of a grand staff with two staves. The music is in G major (one sharp) and 3/4 time. The first staff features a series of eighth-note triplets and sixteenth-note patterns. The second staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated by numbers 1-5. There are also some performance markings like 'Ped.' and asterisks.

Second system of musical notation for the Primo part. It continues the melodic and harmonic development. The first staff has more triplet patterns. The second staff includes a 'cresc.' (crescendo) marking. Fingerings and performance markings are present.

Third system of musical notation for the Primo part. The first staff continues with complex rhythmic patterns. The second staff has a 'ff' (fortissimo) marking. There are some performance markings like 'Ped.' and asterisks.

Fourth system of musical notation for the Primo part. The first staff has a 'rf' (ritardando) marking. The second staff has a 'Secondo.' marking. The system ends with a double bar line.

Fifth system of musical notation for the Primo part. It continues the melodic and harmonic development. The first staff has more triplet patterns. The second staff includes a 'cresc.' (crescendo) marking. Fingerings and performance markings are present.

Sixth system of musical notation for the Primo part. It continues the melodic and harmonic development. The first staff has more triplet patterns. The second staff includes a 'cresc.' (crescendo) marking. Fingerings and performance markings are present.

First system of musical notation, measures 1-4. The music is in bass clef with a key signature of two flats. It features a piano (*f*) dynamic and includes triplets and a crescendo (*cresc.*) marking.

Second system of musical notation, measures 5-8. The music continues in bass clef with a piano (*f*) dynamic. It includes fingerings (5, 4, 3, 2, 1) and a *Ped.* (pedal) marking with an asterisk.

Third system of musical notation, measures 9-12. The music continues in bass clef with a piano (*f*) dynamic. It includes fingerings (2, 5, 3, 2, 4) and a *Ped.* marking.

Fourth system of musical notation, measures 13-16. The music continues in bass clef with a piano (*f*) dynamic. It includes fingerings (5, 4, 3, 2, 1) and a *Ped.* marking. An *ossia.* (alternative) version is shown above measure 13.

Fifth system of musical notation, measures 17-20. The music continues in bass clef with a piano (*f*) dynamic. It includes fingerings (3, 4, 3, 2, 1) and a *Ped.* marking. The system concludes with a fortissimo (*fff*) dynamic.



This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The notation is highly complex, featuring many chords, arpeggios, and rapid passages. Dynamic markings include 'f' (forte), 'cresc.' (crescendo), 'rf' (riforma), and 'fff' (fortissimo). The piece is marked 'Primo.' at the top. There are also some performance instructions like 'Ped.' (pedal) and '8.' (octave). The notation is in a style that suggests it might be for a specific instrument, possibly a piano or a similar keyboard instrument. The page is numbered '1' in the top right corner.

# LITTLE BLACK BABY.

EDITH KINGSLEY.

Waltz time  $\text{♩} = 80$ .

1. F'en Ise dot 'oo 'it tle back  
2. My pa - pa said: 'it tle back

1. ba - by Oh! Fy dont 'oo do to seep Do  
2. ba - by 'Twas Dod made 'oo in de night And



1. ma - ma wont no - tice 'oo ba - by ..... Her'll des let 'oo cry and  
 2. den f'en de mor - ing tummd ba - by ..... He for dot to make 'oo

1. weep ..... Oos so fun - ny 'oo 'it - tle b'ack ba - by ..... Does 'oo  
 2. white ..... But He do love 'oo it - tle b'ack ba - by ..... Des the

1. wish dat 'oo was white ..... And Dod made ..... 'oo 'it - tle b'ack  
 2. same as 'oo was white ..... Tause he made ..... 'oo 'it - tle b'ack

1. ba - by, So I des dot oos ..... all wight .....  
 2. ba - by So I des dot oos ..... all wight .....

## Chorus.

*pp*

Bye, bye, 'it - tle back - ba - by Bye bye go to seep

*First time, without chorus.*

Bye, bye, 'it - tle back ba - by, Bye, bye, go to seep,

Bye, bye, ba - by, ba - by go to seep

*Repeat, with Chorus.*

Angels is watching 'oo ba - by, So fy dont 'oo do to seep

*Vivo.**In octaves ad lib.*



## HOW PHONOGRAPHIC MUSIC IS MADE.

Perhaps very few of the patrons who drop a nickel in the slot and then wait to hear the voice of the phonograph, ever think of the process by which the notes that they hear are deposited in the little cabinet for reproduction at any time. It appears that there is one singer who excels all others in impressing perfect tones on the wax cylinders. His name is Silas Leachman, and he lives at a lonely spot in the extreme northwestern part of Chicago, where he can yell as much and as loud as he pleases, without disturbing any one and without being disturbed. When he gets tired of singing, which is usually at the end of about four hours, he varies the proceedings by preaching a negro sermon or by giving an imitation of an Irish wake, etc. He earns over fifty dollars a day, without ever seeing one of his auditors. These facts concerning him we gather from *The Daily Tribune*, Chicago, which tells us further as follows:

"Mr. Leachman sings for phonographs, and, as he has a monopoly of the business in the West, he contrives to keep busy. He has better protection in his monopoly than a copyright or an injunction or unlimited legal talent could afford. Nature gave him the peculiar qualities that enable him to reproduce his voice perfectly on the wax cylinders. Hundreds of people have attempted to break in on his profitable monopoly, but the results of their efforts put an effectual stop to their attempts. And so Mr. Leachman goes on enjoying the monopoly and reaping the profits thereof.

"There are four other men in the East that also do work for the phonograph, but while they have to have a man to play the piano while they sing, another to make the announcement, another to change the cylinders, and a fourth to keep the machines in order, Mr. Leachman is the entire show in himself. Furthermore, he can give an unlimited number of impersonations, while the other four men are limited to two specialties each. Mr. Leachman is a natural mimic, and therein lies the secret of his success. He sings ballads, negro melodies, and Irish, Chinese and Dutch dialect songs. He plays his own accompaniment on the piano and takes care of the machines. He prepares three 'records,' as the wax cylinders are called, at one time. To do this three phonographs are placed near the piano with the horns at one side pointing away from the keyboard at an angle of 45 degrees. The horns have to be placed very carefully, for a fifth of an inch makes a great difference in the tone the cylinders will reproduce.

"When the horns have been adjusted exactly right Mr. Leachman seats himself at the piano, and, turning his head away over his right shoulder, begins to sing as loud as he can, and that is pretty loud, for he is a man of powerful physique, and has been practising loud singing for four years. He has been doing this work until his throat has become calloused so that he no longer becomes exhausted after singing a short time. As soon as he has finished one song he slips off the wax cylinders, puts on three fresh ones without leaving his seat, and goes right on singing until a passing train compels him to stop for a short time. In the four years he has been in the business he has made nearly 250,000 records. So great is the demand for them that he cannot fill his orders. It is such exceedingly hard work that he cannot sing more than four hours a day. He gets 35 cents for every cylinder he prepares. He has repertoire of 420 pieces, and his work is put on the market under a score of names. He has a remarkable memory, and after once hearing a song can not only repeat the words and music correctly, but he can imitate excellently the voice and expression of the singer."

Manuel Garcia, in spite of his ninety years, is still an active singing-teacher in London. It is nearly seventy years since he made his first appearance in opera in New York. The aged maestro regrets the decay of the florid school of singing, on grounds which are well set forth, and even goes so far as to aver that "singing is becoming as much a lost art as the manufacture of mandarin china or the varnish used by the old masters." Signor Garcia concludes sarcastically by describing the modern declamatory style as nearly always monosyllabic, and almost entirely excluding vocalization.

Donizetti's skull is still carefully preserved in the library at Bergamo, the town where he was born, lived, and died. For several years before his death, Donizetti had shown signs of insanity, and an autopsy was made just before the funeral. After the operation, one of the doctors present secreted the upper part of the skull underneath his hat, and carried it away. He kept it during his life, and after his death a nephew had it made into a paper-weight. In 1874, the municipality of Bergamo learning of these facts, inquired into them and at length obtained possession of the precious relic.

## THE ST. LOUIS PIANO SCHOOL,

Mrs. Nellie Strong Stevenson, director, gave its closing public concert for this season, Thursday evening, May 23d, at Memorial Hall. The programme was unusually fine, and the entertainment one of the most successful ever given by this well-known institution. Mes. Goldsmith and Fish, and Misses Colman, Taussig, Phelps and May, did excellent work. Miss Cora Fish played with great taste and thorough technique, and Miss Florence Hammon showed marked talent in her rendering of the difficult Reinecke ballade.

Miss Lois Page gave the Hiller concerto a beautiful interpretation, and was warmly received. The Hummel septette, a work of great importance, too seldom heard, was divided as to the piano part between Miss Jane Good and Robert Atkinson, both of whom mastered its difficulties admirably, while the combination of string and wind instruments with the piano made this one of the finest numbers on the programme. The audience accorded Mrs. J. L. Woods an ovation for her performance of the Weber-Liszt Polacca with string instruments and second piano accompaniment, and deservedly so. She possesses great force, fire and virtuosity, and will certainly develop into a pianist of high rank. The graduate of the evening was Mr. Richard Platt, a boy of 18, who possesses unusual talent. In his rendering of the A minor concerto, by Schumann, he showed great musical feeling, remarkable technique and reliable memory, and won enthusiastic applause from the musical critics and the public in general. He was presented by Mrs. Stevenson with the diploma of the school, and she afterwards played two of his compositions, a romance and gavotte, the latter strikingly pleasing and the former melodious and attractive.

Mr. Platt goes abroad in August to continue his studies in Berlin with Heinrich Barth, the famous German master. The St. Louis Piano School has already moved into its new quarters, 3631 Olive street, and the indications are that the next season will be one of the most prosperous in its history.

## MUSICAL REGISTRATION.

The savants of the Sorbonne have begun to make use of a little machine which ought to cause musical critics to tremble for the future of their profession. The musician, like the criminal, has a psychology of his own; and M. Binet, the director of the Sorbonne Laboratory, evidently means to get at the bottom of it. He proceeds upon the principle that the execution must betray the psychology of the executant; but the human critic's description of a pianist's playing, as impassioned, sensuous, or lymphatic, is much too rough-and-ready for him. Besides, no two critics are ever in perfect agreement regarding the subtler details in the interpretation of a piece. M. Binet has, therefore, adapted a piece of mechanism, invented by M. Lund, which registers visibly and with unerring certainty the manner in which a piece has been played. On a piece of paper we are given a truthful record of the entire performance, the duration of the notes, the rapidity of attack, the variations in touch, legato, staccato, crescendo, diminuendo—in short, everything indicative of the degree of musical execution and expression that has been attained. Even a Conservatoire examiner could find no fault with the precision of the machine's musical judgment.

The apparatus which is to replace the musical critic is described as being simplicity itself. It is an adaptation of the phonograph. It can easily be applied to any piano. A gutta-percha tube is placed beneath the keys, and its extremities are in communication with the registering cylinder. To this is attached an inked stylus, which makes its impressions upon a band of paper drawn along at a regular rate by clockwork. Each key struck inscribes its mark; and it is enough to glance at the register to ascertain with what force, speed, etc., the fingers have done their work. If one hand has been lazy, the tale is told, and all the false notes are faithfully set down. When the piece is finished, the performer has at hand an exact record of what he has done, and is in a position to compare his rendering with that of other artists, or with previous performances of his own. The ear, in fact, is beaten. Its impressions are fugitive and subject to error, and are not to be compared with the verdict of the infallible automatic critic. We may now look forward to the day when it will be as indispensable in civilized life as the thermometer. With it in the drawing-room, insincere flattery of the budding virtuoso will be impossible, while in the newspapers musical criticisms of public performances will assume both the appearance and unanimity of meteorological charts.

And when an audience disperses, can you guess what griefs the singer may have comforted, what hard hearts he may have softened, what high thoughts he may have awakened?—BULWER-LYTTON.

## MUSIC, HOME AND WIFE.

The club would not be so much blamed for keeping men away from home in the evening if the wives did not make the grievous mistake of giving up music after marriage.

The average man is tired when he gets home from business, and after dinner he needs some diversion from the day's routine. It was her musical ability that attracted him to his sweetheart, perhaps; or even if not an expert in the art, he no doubt counted it a charming accomplishment that she could play Chopin expressively, and sing old Scotch ballads with sentiment and feeling. But after marriage too many women seem to become entirely indifferent to the æsthetic influence of music in the home, though they are quick to bewail the fact if their husbands drop any of their efforts to please.

In the days of courtship the sweetheart nearly always finds his fiancée at the piano, her willing fingers bringing forth soft, rippling strains that seem to envelop her in an atmosphere of ideal feminine refinement. But when sweetheart has become Benedict, the grating of his lute-key in the lock is all the music that greets him on his home-coming, unless the maid-servant is humming "After the Ball" as she sets the dinner-table.

Mr. Theodore Thomas' Chicago Orchestra will give a series of seven concerts in New York next season under his direction.

Vienna will have a great Mozart festival in October, when a monument to the composer, by the sculptor Tilgner, will be unveiled. When Mozart died, 104 years ago, he was so little appreciated by the Viennese that they permitted his body to be buried in a grave with five paupers.

It is stated that Mr. Harry B. Smith, the librettist of Mr. Reginald de Koven, was a police reporter in Chicago a few years ago, and that he now enjoys from his opera books an income of \$30,000 a year.

Wm. J. Knabe, of Wm. J. Knabe & Co., will be married at Emanuel P. E. Church, Baltimore, Md., to Miss Marie Nellie Schleuss, of that city. We extend our heartiest congratulations to the happy couple.

Mr. Frank Van der Stucken has signed a six years' contract as director of the Cincinnati Symphony Orchestra, at a yearly salary of \$3,000. He will also teach two hours a day in the College of Music, for which he will receive \$4,000 a year.

Merlo was a bass singer before he became famous as a tenor. Sims Reeves and Jean de Reszke sang baritone for several years. Sgriglia, the Parisian singing-teacher, is said to have received \$10,000 for raising de Reszke's voice from a baritone to a tenor.

The action of the Grand Duke of Saxe-Weimar in appointing the pianist D'Albert as conductor of the Grand Opera over the head of the composer and conductor, Stavenhagen, was resented by the latter in the tendering of his resignation. The Grand Duke is now trying to heal the feud by making the positions of the two conductors equal.

Madame Melba has been giving some interesting reminiscences to an American paper, among which she relates how she once took the part of Siebel, in Faust, at half an hour's notice. It all happened in Philadelphia, and Madame Melba had to sing the part of Martha in Gounod's opera. After dinner she walked to the theatre, and got to the stage door a little before 8 o'clock. "As I came up I saw Mr. Grau and Mr. Parry," she said, "and I could tell from the expression of their faces that something was wrong. I have learned that expression on an impresario's face from long experience." "Where in the world have you been all this time?" shouted Mr. Grau. "We've been waiting here for you an hour!" "But I've plenty of time," I said, "I don't come on until 10 o'clock." "But you've got to sing Siebel," said Mr. Grau. "The Siebel hasn't arrived, and there's nobody else to sing it." It was 8 o'clock by this time, and Siebel had to be on the stage in less than half an hour. I had no costume, and I decided to be firm and refuse. I did. "But there is \$5,000 in the house here, and if you don't sing we will have to turn them away," said Mr. Grau. Of course, I consented to this, but there remained the question of clothes. "How can I sing Siebel, Mr. Grau?" I asked. "I have not even a pair of tights." The tenorsing Faust that night was a fat Italian, and he came to the rescue with an extra pair which he found by accident in his trunk. There was nothing to do but wear them, and the overture had commenced. They were enormous. The heels of the feet reached up to my knees, but I got into them, somebody wrapped a long cloak about me and pinned it, and I found myself on the stage in the second act wondering how I had gotten there. One of the chorus singers had been found who knew Martha. I had four encores after the flower song in the garden scene, and when I came off Mr. Grau said: "Now, aren't you glad I let you sing Siebel?" But he remembered it, and I got a substantial present for my pains.



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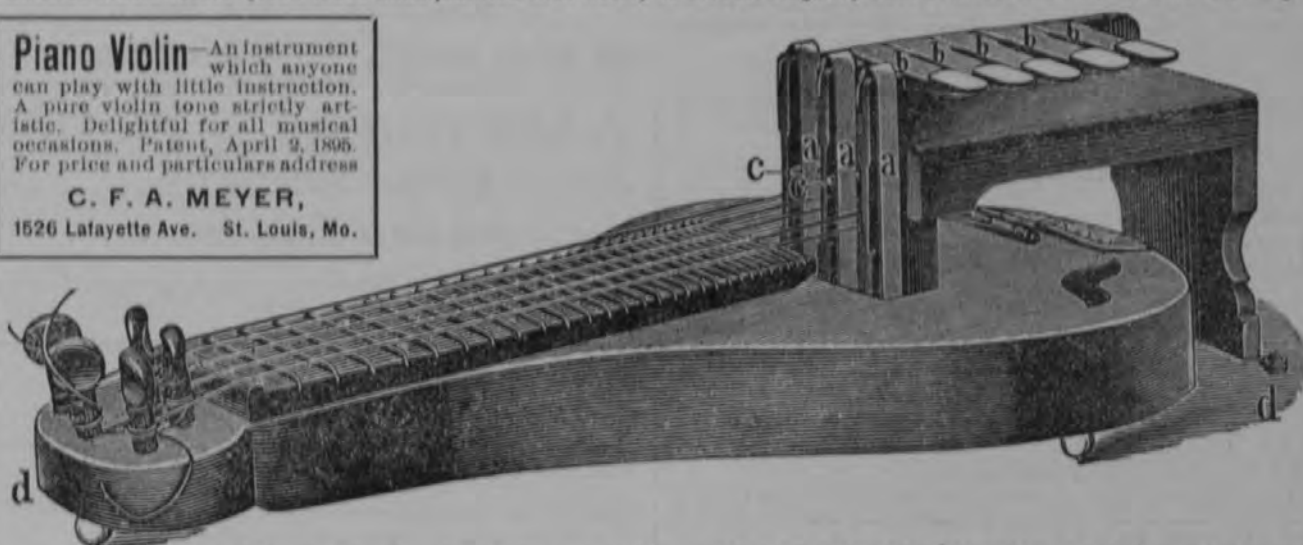
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