

## COMPARISON OF THE ITALIAN AND GERMAN METHOD OF SINGING.

In a recent issue of *Werner's Music Magazine*, Mr. Frederic W. Root places on record some of his observations in regard to the Italian and German ideals of singing. Having spent considerable time the past season among the music students and teachers of both countries, Mr. Root's remarks make profitable reading for vocalists in general. He says:

"The individual teachers of any country are too diverse in their theory and practice of voice-training to allow the adjective of nationality to apply to their aggregate efforts. The German teachers do not approve of each other, whereas the idea of a national method involves some degree of unanimity on the part of its professors. The Italian teachers are too free with the epithet *one* in connection with their *conferers* to admit of the idea that there is an Italian method, unless it consists in principal use of the Italian language and the music of Italian operas."

The idea that in one country the voice is likely to be well trained, and that in another it is likely to be ruined, is all wrong. In one country just as much as in another the pupil may fall into good hands or into incompetent ones; may follow a successful or an unsuccessful plan of vocal training, whether it be labelled "German method," "Italian method," or whatever. But there is one potent force which is distinctly national, and which is sure to exercise a strong influence on the pupil in either Germany or Italy, and that is the taste of the public, the national ideal. In these two countries the ideals are very different, following naturally the contrasting characteristics of the two peoples. In vocal music the one is for great demonstrativeness of expression, with incessant tremolo, exaggerated points in technical execution—the hold, the portamento, etc.—and for the utmost extremes of compass; while the other is for greater reserve in expression, a steady tone of voice, and more moderate compass. The one has little regard for any music but that designed for the opera, while the other exalts the *Lied*. The one ideal inclines to predominant emotionality, and the other to intellectuality. Both have their advantages and their defects. Emotionality gives naturally a better quality to the voice than intellectuality, and the Italian taste in tone-quality is decidedly better than the German. The Italian language favors tone-quality more than the German, as is generally admitted; but the main cause for the difference in tone-quality which one observes between the singers of Germany and of Italy is, as it seems to me, in the different language of the two peoples, race differences, which cause them to differ in their ideals.

I do not wish to imply that I do not find beautiful voices in Germany as in Italy. At operas and concerts one often hears these; and the speech one

casually overhears on the streets and elsewhere is often remarkable for the deepest richness of tone; and among the women for the sweet, sympathetic sound of the inflections. I think Jerome K. Jerome is quite right in the tribute he pays to the voices of German women in "The Diary of a Pilgrimage;" quoting Dr. Oliver Wendell Holmes to the same effect, "pure, clear, deep, full of soft, caressing tenderness," is none too strong.

But, in spite of natural advantages which they possess, it is certain that in ideals of singing—the Germans are below the Italians. Possibly they exact less in this regard for the reason that they expect more in other particulars. I have heard song recitals given by singers whose voices were hard, harsh, dry, or even flat at times; and yet the audience would sit the performance out, applauding heartily, *encoring* all they could, and at last retiring reluctantly. The singer's intellectually-selection of music, discriminating expression, earnestness of manner, and evident mastery of the music—pleased them so much that they cheerfully dispensed with sensuous beauty of tone. The best teacher of tone-production that I encountered in Germany, a really fine teacher, whose pupils sing well, himself gave examples of tones which were decidedly bad in quality; he could make better tones according to the Italian standard, but he did not like them, and only gave them occasionally as examples of the wrong sound!

The speaking tone of the Italians, as one commonly hears it, is not pleasant. Some get the idea for this reason that the Italian language is a harsh one. But their singing-tone must be good. Nothing else will be accepted by the public. Within the past month I have heard the singers of four different Italian opera houses without hearing a voice in a role of any importance that was not beautiful in tone, generally strikingly so. They all, without exception, had the tremolo, most of them to the extent that one must infer, not hear, what pitch is intended; and they exemplified the other faults of execution consequent upon over-wrought, unbalanced emotionality. I find, therefore, the one pre-eminent excellence of the Italian ideal to regard tone-quality. If a student could concentrate on this, and avoid certain other things, Italy would do well for him. But the exaggerations of execution and distortions of sentiment are in the air, and pupils catch them, even though they have precept to the contrary. I have heard the lessons of the entire vocal class at the Conservatory here in Milan, about twenty-five young people working for a career; and I have also heard the work of some teachers outside of the Conservatory. Most of the professors deprecate the exaggeration of the tremolo, at least, and try to have their pupils avoid it. But one of these told me that not only the pupils desire it, but it is sometimes sanctioned even by composers whose music is sung, on the ground that with a tremolo the voice can better be heard above the orchestra."

In Germany one highly enjoyable, and in every way commendable, music institution is the "Lieder Abend," or "Song Recital" as it is called in America, where it is also fully appreciated. The German *Lied* with its delightful *folk-songs*, and also the English and American songs, with their pure, sincere sentiment, are among the best means of popularizing music. Much of the best musical inspiration that has ever descended on composers is found in these songs. All shades of sentiment, from a lullaby by Franz or Brahms, to the intense dramatic sentiment of certain songs by Schubert and Schumann and the Loewe ballads, are found in this song-repertoire. There is no stimulus that I am able to find in Italy toward the promotion of this form of activity among professional vocalists. Everything tends toward the opera—opera given in the style which the Italians like, a style which, in some important respects, is unpopular in America. On five Milan concert programmes now before me, the vocal numbers are all operatic arias.

In the many lessons that I have heard given by the teachers here in and out of the Conservatory, I have heard a continual succession of operatic arias used, varied only by two songs, one by Schubert and one by Schumann. Toselli and Denza, for example, are not used at all at the Conservatory. A student of anything is like a chameleon—he assumes the color of the ground he locates upon. A student of singing may be so unconscious that he is adopting the ideals of the country he studies in; but according to where he locates he acquires this or that aim, often very diverse, regarding many things. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and this or that ambition regarding the uses he will make of his attainments. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and this or that ambition regarding the uses he will make of his attainments. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and this or that ambition regarding the uses he will make of his attainments. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and this or that ambition regarding the uses he will make of his attainments.

## GERMANIA THEATRE.

The popular Germania Theatre offers its patrons the following splendid attractions: Comedies—Gehrdt Rock, Gella Wally, Kyritz Prytz. Dramas—Vornehme Ehe (Led Astray), Falsche Heilige, Die Schavin, Hochzeit von Valeri. Comedies—Die Letzte Wort, Der Bibliothekar, Rolf Berndt, Heltrahnest, Bürgerlich—Romantisch, Der Andere, Musical Farce Comedy—Die Drei Grauzen.

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## MIXED CHORUS.

## EUGENE YSAÏE, VIOLINIST.

## MAJOR AND MINOR.

It seems probable that America will soon follow England's new ecclesiastical idea of introducing women as chorists in surprised choirs. The movement is growing popular in Episcopal churches, and the conductors not only claim that the tone color is improved, but that the singers are easier to manage. The following individual views of the Rev. H. R. Haverhill, who has been the originator of the innovation, and who is an authority on musical subjects, will doubtless be read with interest:

"For years," Mr. Haverhill says, "I had conducted the choir on the old system—boys and men. It works very well when you have a large school to draw from, but not otherwise. For instance, there is the nuisance of the choir boys, who are sent directly you have trained a boy well, he is bribed to go elsewhere by a richer church or cathedral. The better you train boys, the more they are sent away. If they stay with you they give a good deal of trouble. They have dirty hands; they make their surpluses dirty; they suck sweeties; they go to sleep on one another's shoulders;—this is frequently the case in cathedrals, where they are so far removed from the congregation that they are not noticed; and they are, in short, a difficult class to drive. I became convinced on other grounds that it was absurd to exclude women from the church services. Why, when they were so useful in the secular world, should they not be permitted to take a prominent part in public worship? But I am in favor of women not being excluded from the choir on the score of economy. They are not a girl or two who are glad to air their voices for a small sum. Amateurs, too, rejoice to avail themselves of the opportunity of picking up something for their art. The material, however, is not only cheap, but good."

We never admit into the choir any woman who has not a good voice and some musical training. If you secure these two conditions, you greatly abbreviate the expenditure of time as well as money. Of course everything depends upon the discipline of the choir. It should be a well-disciplined choir, to rule must with a word of Danioles suspended over the heads of the members."

"The women are not limited to our choir have no rights. They leave at a week's or fortnight's notice. The choirmaster is supreme, and I never listen to any appeal. And when they do not conform to the will of the choirmaster simply goes. They all know that, and we consequently have no differences of opinion. Everything is peaceful and harmonious."

"There are eight professionals who are the nucleus of our choir. We have a solo quartet and a general quartet. The former are the nucleus of the choir. Professionals are supplemented by unpaid amateurs, in number according to our capacities. The whole of the choir varies from eight to fourteen. We have tried to secure husbands for the women. The husbands are carefully selected. A rigid conformity is enforced in costume. I also discourage the obtrusive wearing of ornaments that necessarily attract attention. The object is to produce a uniform appearance. The girls in the choir look like smooth-skinned women. So far from there being any levity, I have observed an increase of reverence and attention may say that a choir of women and men is much more easily governed and influenced than a choir of boys. Whereas, in the case of boys, the most delicate junctions about behavior, to constantly reprimand, fine, and occasionally dismiss, I find now that the slightest hint given offends them, and they leave the whole choir is taken in good part and respected. The women are ashamed to show themselves less worthy than the women."

"Perhaps I need not say that when the innovation was introduced it was criticized and denounced. But we soon received the approval of the majority—namely, imitation. The first application for particulars of our plan of campaign came from St. Luke's, Berkeley, and the next from St. Andrew's, a church at Bradford applied next; and a church at Liverpool, I believe, preceded me. We were also preceded by the Melbourne, the Cathedral, and by the church at Gibraltar. They have said that the movement must command itself on the score of economy and efficiency, but it likewise tends to general reverence and propriety."

"I notice that the presence of well-conducted women in the choir has an extremely good effect on the men. So far from there being any levity, I have observed an increase of reverence and attention may say that a choir of women and men is much more easily governed and influenced than a choir of boys. Whereas, in the case of boys, the most delicate junctions about behavior, to constantly reprimand, fine, and occasionally dismiss, I find now that the slightest hint given offends them, and they leave the whole choir is taken in good part and respected. The women are ashamed to show themselves less worthy than the women."

Mme. Bertha Marx has wedded Mr. Goldschmidt, the secretary of Senor Sarasate, with whom she appeared in concert in this country, and whom, in the course of fifteen years, she has married and divorced six hundred times. As a composer Mme. Goldschmidt has produced a number of Spanish rhapsodies and has arranged for the piano the "Gipsy Dances."

### Something About the Great Virtuoso Who is to Visit America This Fall—Vieuxtemps' Opinion of Him.

M. Eugene YsaÏe, probably the most distinguished violinist of the world, says the *Journal*, has obtained from King Leopold, of Belgium, a special permit to visit the United States in November for a grand tour of forty concerts, and the first of these auspices of the New York Philharmonic Society at Carnegie Music Hall, on Nov. 10th, supported by a grand orchestra of 135 players.

Eugene YsaÏe was born in Liege, Belgium, says the *World*, which place is, according to the illustrious Vieuxtemps, "the cradle of classic violinists."

Of all the famous artists who graduated from the Conservatory at Liege, YsaÏe is the most famous. He began his career as a violinist, and was a pupil of the musicians, and received his first lessons from his father, Nicolas YsaÏe, who was also an author and a composer. Following this came the discipline of the Conservatory, where he had a master, and a part, a member of that renowned family which did so much for the art, and who is yet chief of one of the first classes of the Paris Conservatory, notwithstanding his 75 years.

After his studies at Liege, which were completed in 1870, he spent the next year playing concert lessons at Brussels from Wieniawski. Shortly after Vieuxtemps heard him in concert. His receipt by the audience was so enthusiastic and the impression made on Vieuxtemps so great, that he, in a fit of uncontrollable admiration, jumped upon the stage and shouted, "Thou art inspired!" and with trembling arms lifted him up, kissed him, and kissed YsaÏe, calling him "his son" and "star of his school."—upon whom the mantle of greatness had fallen. His triumph now came thick and fast, and by the recommendation of Vieuxtemps YsaÏe was furnished by the Belgian government with a liberal purse for his travel and study in Paris, and he finally came to the city of the Eternal City.

By constant association with Vieuxtemps he imbibed the manner and methods of that great genius. In 1875, in the city of Algiers, where he died, then YsaÏe made a series of successful tours through Europe, receiving the patronage of crowns year after year. This was interrupted only three years ago, when he was nominated to the Royal Conservatory of Brussels.

In 1880 at Cologne he played under the direction of the great Hiller at the festival of Mendelssohn, and at Frankfurt with Clara Schumann; Sweden, Norway and Zurich were also visited. In 1881, at a grand festival in honor of Liszt, he appeared before the musical world as a violinist, under the direction of the great Kohnstamm, whom he said he saw in YsaÏe "a master of music."

After these triumphs the King of Holland decorated YsaÏe Knight of the Oak Crown, in 1884. He then played in Germany from time to time, at the Gewandhaus of Leipzig.

After resting he made a new sensation at the Conservatory concerts in Paris. In September, 1886, he was named by M. Jovary, his superior, as high professor at the Royal Conservatory at Brussels, where he successfully continued the school of Vieuxtemps, and his two successors, Wieniawski and Vieuxtemps. The effects of his attention to this school are already potent, and to-day the Conservatory boldly claims that it produces as great violinists as the school of Liszt, YsaÏe as the Paris Conservatory or the school of Joachim.

Since the high honor has been conferred upon him at Brussels, YsaÏe has played each winter in the Chamber of Music, originated by him in the city of Liege, and has given two series of auditions consecrated to the new school of French music.

He has since been promoted Officer of Public Instruction by the French government.

His recent trip to Italy with his brother Theophile, the pianist, YsaÏe played at the Quirinal, and was elected Knight of the Crown of Italy. In 1887, at the first time since 1858, he played under the auspices of the Philharmonic Society, scoring sensational hits at both concerts.

In his use of expression, a romantic violinist of the highest order, more than he has the life, the communication, the passions and the warmth of phrase, and he has, above all, a variety of feeling which makes him prominent as an interpreter of the most difficult styles, with a comprehension and a respect due to each.

He has composed a great deal, he has only published two mazourkas at Moscow. Of the great works he has completed may be mentioned the concerto No. 6, a series of scenes sentimental, and the variations on themes of Paganini, which have been repeatedly heard and warmly applauded by those who are interested in the modern technique of the violin.

Madame Julia Rive-King will play Tschikovsky's B-flat minor concerto at the Worcester Festival, September 10th. She spent the summer at the orchestra and in recital during next season in many of the principal cities of the East and West.

An Exhibition of souvenirs of Liszt has been opened in London. The collection of letters are collected all the pianos of the celebrated virtuoso, his original manuscripts, the different diplomas conferred upon him by the universities, academies, and sovereigns, and, lastly, autographs of letters from the numerous celebrities with whom he came in contact.

YsaÏe, the Belgian violinist, will make his first appearance in America at the Worcester Festival, the 10th of September, in the Carnegie Music Hall, on Nov. 10 and 17. He will play Saint Saens' third concerto and in his "Scottish Fantasy" with Mr. Seidl conductor.

At the last meeting of the Wagner-Verein the number of members was shown to be 4,388, as against 8,361 in the year of 1891. This diminution, says *Le Figaro*, is due to the serious differences of opinion between the sections of the society, and the management of the Bayreuth Theatre. These are, principally, questions of principle, where they produce the curious phenomenon of the decadence of the Wagner-Verein at a time when the music of Wagner is triumphant.

The famous dramatic singer, Frau Luise Lehmann-Kalsch, has been engaged as principal soloist at the Singakademie, the Stern Conservatory, Berlin, in place of the lately deceased directress, Frau Jenny Meyer.

Under the title, *Theatres and Population*, the *Revue Française* furnishes the following statistics: There is one theatre for every 32,000 inhabitants at Paris, for every 81,000 at Berlin, every 84,000 at Bordeaux, 85,000 at Paris, 113,000 at Hamburg, 136,000 at Vienna, and at London one for every 145,000. There are more theatres in proportion to the population in the following order: London, 100,000; Paris, 100,000; Vienna, 100,000; Florence, 100,000; Milan, 100,000; Venice one for every 24,000, in 31,000 for every 30,000, and at Rome one for every 31,000.

St. Saens is known to be not only a prominent musician, but also a poet. He has now, however, resolved to come before the public in another role, that of an author. His new work, *Le Poète*, is passing through the press for immediate publication, a volume entitled "Problems and Mysteries."

Paderewski, the pianist, has abandoned his intention to revisit the United States the coming season, and has resolved to spend the winter in Europe, says the *London Daily News*. He does this on the advice of physicians, who advise against a long and exhausting journey. Paderewski hopes to be able to go to the United States in October of next year.

There are rumors of a new opera which Verdi is said to be contemplating. This is not the "King Lear" of which so much has been heard, but "Ugolino," a subject which would certainly have suited the Verdi of former days most admirably. The veteran master is said to be studying the whole literature dealing with the history of the Count, and to have asked the Italian scholar, and literary Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by Francesco da Monteverdi, of the *Ugolino* of Galileo Galilei, of the canto in Dante's "Inferno" which deals with Ugolino.

Cocquelin is probably the richest living actor. He never expends a cent on scenery. Living, on the contrary, in a small house, he has a magnificent residence, built that he has been bankrupt several times. Rossi and Salvini are both immensely rich.

Oliver Wendell Holmes writes: Let me remind you of a curious fact with reference to the seat of vision. A subject which would certainly have suited the Verdi of former days most admirably. The veteran master is said to be studying the whole literature dealing with the history of the Count, and to have asked the Italian scholar, and literary Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by Francesco da Monteverdi, of the *Ugolino* of Galileo Galilei, of the canto in Dante's "Inferno" which deals with Ugolino.

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This sentient matter is in remote connection only with the material matter, and is the seat of the centres of the sense of vision and that of smell. In a word, the musical faculty may be said to have a little brain of its own. It has a special world, and a private life, and it is not to be explained its significance to those whose musical faculties are in rudimentary state of development, or who have been so long in the material world, that in intelligible language the smell of a rose as compared to that of a violet? No, music can be translated into any language.

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## MME. FURSCH-MADI DEAD.

Emma Fursch-Madi, the noted opera singer, died at Warrenville, Somerset Co., N. J., of cancer of the stomach, from which she had been suffering for the last six months. Mme. Fursch-Madi was born at the small town of Bayonne on the French-Spanish frontier. Her father discovered her talent and advanced her musical education, sending her to the Paris Conservatory. Her dramatic soprano voice attracted immediate attention, and Paderewski, the great symphonic concert master of Paris, engaged her within a year to sing with his orchestra. She obtained success in "Robert le Diable," "Huguenots," and "Freischütz," and won fame in France. She came to America in 1883, wearing the knob of purple ribbon of an officer of the National Academy of France, a decoration seldom conferred on a woman. She came as dramatic soprano of Abbey's grand opera company, which dedicated the Metropolitan Opera House. Her best roles were Aida, Leonora in "Trovatore," Selika in "L'Africaine," Donna Anna in "Don Giovanni," and Ortrud in "Lohengrin." She also sang "Robert le Diable," "Huguenots," and "Freischütz." She also sang with the American Opera company and with the Locke Opera company. Mme. Fursch-Madi's last public appearance was Ortrud in "Lohengrin" at the Metropolitan Opera House. Mme. Fursch-Madi was about fifty years of age and was married three times. Her third husband, a son by the first marriage, and a daughter by the second marriage, survive her. Fursch-Madi, the famous opera singer whom Verdi chose to sing the title role in "Aida," died in the depth of poverty. The news of her death, says the New York Standard, was a shock to those who had known her in the days of her triumph, accompanied as it was with a partial disclosure of the straits to which she had been reduced. She died almost alone in the bare room of a cabin which is buried in the woods covering Bethel mountain, New Jersey. She was buried in a Catholic graveyard in Plainfield, and her body will rest in an unmarked grave unless some of her old associates contribute to a fund for a headstone.

Her funeral was pathetic. Not one of the legion of former friends was present. Some were out of town and others too busy to attend. Many had forgotten her. During the last opera season she sang "Lohengrin" in "Lohengrin" with Mrs. Ida L. Sells. So few were present as mourners that a hack-driver, a machinist, and a reporter were called on to attend her funeral. Her husband, her son and Victor Claudio, the tenor.

There were only twenty-nine persons in the church to hear the last mass said for Mme. Fursch-Madi, the singer. Many times that number have often been turned away from the doors of the opera house because they could not secure seats to hear her sing.

## SOUSA ON FOLK SONGS.

Fletcher, of Ayton, said: "he cared not who made the laws of the nation if he could write the songs." Mr. Sousa, in talking over the folk songs of various nations with a *Republic* reporter one night at the Exposition, said: "One of the best signs that America possesses typical music is the fact that some of its leading composers are beginning to make use of the little ballads that hold a place in the hearts of the American people." "The Swanee River," "Old Kentucky Home," "Massa's in de Col' River," "Grand Old Campdown Races," and other songs of like character are being constantly used in works of a high order. It is a well-known fact that men like Dvorak, Brahms, Grieg, and lesser lights of the Old World, have found a wealth of melody in the folk songs of their country, and have reproduced them in suitable form for the classic stage.

"Nothing pleases me more," said Mr. Sousa, "than to see composers whose original works command the attention of the musical public—men, for instance, like Charles Kunkel—take the homely little songs of the sweetest singer that America, if not the world, has produced—Stephen Foster—and turn his melodies into form for the concert stage. It pleases me because I said some years ago I believed that within fifty years America would dominate the musical world. When composers of the stamp of Mr. Kunkel can find melody as valuable on musical treatment in the typical songs of our country, such as he has introduced into his latest popular piece, 'Go to the West,' imagine the position that that kernel, what a sturdy oak will grow in the years to come. Altogether, America has no need to feel worried over its musical future. I had occasion, a few days ago, to see a concert given by a young St. Louisian, Louis Contrah—not less a work than a concerto for piano and orchestra—that will in the time to come be classed among the master works of its kind unless my judgment is all at sea. This is only one of several instances that have come under my observation of the rapid strides that are being made in purely creative work in this country."

## CHARLES R. POPE AT THE HELM.

The Popular Manager Will Secure the Best Musical Attractions for the Louis Public—Mr. Charles R. Pope, the founder of Pope's Theatre, and for many years identified with theatrical affairs in St. Louis, both as actor and manager, has just returned from Toronto, Canada, where he represented the United States as consul.

We learn with pleasure that Mr. Pope has again entered a field for which his ability and experience give him the highest advantage. Each subscriber has already secured a large subscription from our leading citizens, and proposes to give them literary and musical entertainments of the best character. The "Pope Course" is to begin in our noble Music Hall, and will open about the middle of November. The "Course" will embrace five (5) entertainments, each to be given once a month. Each subscriber receives three tickets which includes first choice of reserved seats, for each entertainment, making 15 tickets for the course, for the sum of \$12.00.

Mr. Pope has secured for his first attraction the great Southern orator, General John B. Gordon, Senator of the United States from Georgia. He is known to be one of the most eloquent and magnetic speakers of the day. His subject is "The Last Days of the Confederacy," and is said to electrify his audience, no matter what their political affiliations may have been.

In December, Mr. Pope will give us the world's greatest violin virtuoso, the renowned "Ysaye."

We wish Mr. Pope the greatest success in his enterprise, for certainly he is every qualification to conduct a successful one. The musical public in particular will be grateful for his interest in their behalf.

Miss Lula Kunkel, the popular young violinist, will be given the Benefit concert, October 15, at the Germania Theatre. A magnificent programme will be gotten up, and will offer numbers by the leading musical talent of the city. Miss Kunkel is not, as many suppose, a daughter or relative of Charles or Jacob Kunkel; her father has been dead some years. She has been very second in her endeavors by her teacher, Mr. O. Knebel. It is Mr. Kunkel's intention to spend several years in Europe under the best masters of the violin.

## TSCHAIKOWSKI AND BRAHMS.

Tschaiowski's first meeting with Brahms in Leipzig is contained in an extract from the Russian composer's diary which has appeared in the *Musikalisches Wochenblatt*.

"For the first time in my life I had an opportunity of meeting the most celebrated German composer of our time. Brahms is a man of medium height, very corpulent, and of sympathetic appearance. His handsome, almost shaggy head reminds one of a good-natured, handsome, and no longer young Russian priest. Of the characteristic features of a handsome German he possesses none, and I cannot conceive why a learned ethnographer who desired to place the characteristic features of a German on the title page of his works should have selected those of Brahms. This last circumstance I discovered from Brahms after I had told him the impression which his appearance made upon me. This sympathetic softness in the lines of his face and features, the tolerably long, thin gray hair, the good gray eyes, the thick and somewhat heavy beard, all remind me of a type of pure-blooded, genuine Russian with which one often meets among persons of classical culture which our ecclesiastics belong."

Tschaiowski then proceeds to give his views about the works of the great German composer:

"Brahmsian is in Germany widely regarded. A number of influential people, musically constituted, have devoted themselves especially to the Brahms cult, and regard Brahms as a great one of the first rank, and the most important of the modern era. There are anti-Brahmsians. However, nowhere does Brahms remain so much a stranger as in my fatherland. His music has for the Russian temperament something dry, cold, stiff, uncertain and capricious. Sense of melody, regarded from a Russian point of view, Brahms does not possess at all. Musical thoughts are never really brought to the head. Scarcely does he bring out one comprehensible melodic phrase than it is lost in the whirl of little meaning harmonies and modulations, as though the composer had merely intended to fill his head with unintelligible. He tears and forces the musical feeling whose needs he will never gratify. He is ashamed of the speech which the heart comprehends. When one hears him one asks one's self: 'Is Brahms deep, or does he only with apparent depth mask the poverty of his fancy?' This question cannot be definitely answered. Brahms's music is always elevated. Never does he, like the rest of us present composers, use an outward effect. He never once seeks to please in wonder or astonishment through a new and brilliant combination; equally little does one meet in him common-place or imitation. Everything is very earnest, very noble, and from appearance even independent, but there is wanting the principal thing—beauty. That is my opinion of the works of Brahms; and even as I think so, so think, as far as is known to me, all Russian musicians and the whole of our musical life of the last few years ago, when I openly expressed my opinion of Brahms to Hans von Bulow, he said: 'Wait; the time will come when you will understand the deep beauty of Brahms's music will be manifest. Like you, I also did not nearly understand Brahms. Gradually there came to me enlightenment as to the genius of Brahms, and in your case it will be the same.' And I waited, but the enlightenment does not come."

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**Robyn and Lepere's** comic opera, "Jacinta," so well and favorable known to St. Louis theatre-goers, is to receive a magnificent New York production. Its authors have signed a contract with Fred Whitely, the manager of the Louise Beaudet Opera Company, by the terms of which "Jacinta" will be seen the first week in November at the Broadway theatre in New York. The conditions are very favorable to Messrs. Robyn and Lepere, their remuneration being in the shape of a liberal royalty.

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New rules have lately been issued for the Paris Conservatory of Music, according to which professors must retire at the age of 70, and must give at least three lessons a month. Classes are to be limited to ten pupils, except those of harmony, piano, and organ, which may have twelve. Pupils in singing must complete their course in four years, those in harmony and piano in five. The minimum age for admission is fixed at 18 for men and 17 for women; the maximum age for singers is 26 for men and 23 for women; for harmony 22, and for piano 18.

Campanini was a blacksmith, and Wachtel a postilion. Now we have a woodman from the forest who aspires to become a vocal star. Alois Burgstaller, who sings the part of *Heinrich*, one of the minstrel knights in "Tannhauser," at Bayreuth, was a woodchopper in upper Bavaria at twenty-three cents a day when Frau Wagner discovered him last spring. His heroic tenor voice induced her to bring him to Bayreuth, where he has been studying singing, receiving meanwhile thirty-six dollars a month for expenses until the first salary day at the theatre comes round. It is fortunate for him that he possesses a "robusto" voice.

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# SWEETHEART MINE.

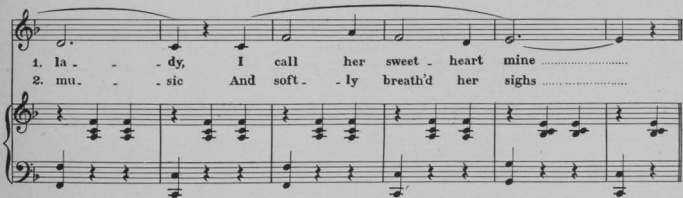
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Waltz time  $\text{♩. 80.}$

Graves Thompson.



1. I love a lit - tle
2. Her voice is sweet - est



1. la - dy, I call her sweet - heart mine
2. mu - sic And soft - ly breath'd her sighs

1. She's like a lit - tle fai - ry With a sweet face and  
 2. Her smile is like the sun - shine, Sun - shine that lights her

1. form di - vine I meet her ev' - ry  
 2. love - ly eyes Her cheeks are like the

1. ev'n - ing And tell her sweet tales of love  
 2. ro - ses, As dipp'd in the morn - ing dew

1. That make her with me lin - ger, Be.  
 2. Oh how I love this maid - en My

1. neath the stars a - bove..... Oh! sweet heart  
 2. lit - tle sweet heart true..... " " "

The first system of the musical score. The vocal line is in G major, starting with a half note G, followed by quarter notes A and B, then a half note C, and finally a half note D. The piano accompaniment consists of a right hand with chords (G-B, A-C, B-D, C-B, A-G) and a left hand with a simple bass line (G, A, B, C, B, A, G).

mine, Oh! sweet heart mine, Oh, come tell me with those  
 &c

The second system of the musical score. The vocal line continues with a half note D, followed by quarter notes C, B, A, and G. The piano accompaniment continues with chords (G-B, A-C, B-D, C-B, A-G) and a simple bass line (G, A, B, C, B, A, G).

eyes..... di - vine What lies in thy heart, Ah, yes! 'tis love's

The third system of the musical score. The vocal line continues with a half note D, followed by quarter notes C, B, A, and G. The piano accompaniment continues with chords (G-B, A-C, B-D, C-B, A-G) and a simple bass line (G, A, B, C, B, A, G).

dart, Then come, sweet heart, thou art mine.....

The fourth system of the musical score. The vocal line continues with a half note D, followed by quarter notes C, B, A, and G. The piano accompaniment continues with chords (G-B, A-C, B-D, C-B, A-G) and a simple bass line (G, A, B, C, B, A, G).

Oh raise those trust - ing eyes of blue And let their love - light

glist - en through Oh raise those trust - ing eyes of blue And

I'll be true to you .....

*Vio.*

# FESTAL MARCH.

3

Edgar Van Sicklen.

Moderato.  $\text{♩} = 76$ . *Risolut.*



*Con anima.*



*Pomposo.*

Musical score for a piece titled "Pomposo." The score is written for piano (p) and features a variety of musical notations including chords, arpeggios, and dynamic markings. The notation is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo), *cres.* (crescendo), and *ten.* (tension). The piece concludes with a final chord marked with a fermata.





## Cantabile.



♩ Scherzando.



*Risolut.**Con anima.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**Animato.**ten.**ten.**rit.**stringendo.*

# NACHTSTUECK.

As interpreted by Podereuski, Rubinstein and von Bülow.

R. Schumann. Op. 23. No. 4.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

*ad libitum.* Einfach. (With simplicity) *cantabile.* The chords to be arpeggiated as

Pedal.

in the preceding measure.

Pedal.

Pedal.

(N. B.)

*rit.* *a tempo.*

Pedal.

(N. B.) Hands which cannot sustain the notes of the chord to effect after pedalling, which preserves absolute purity of harmony, must employ the pedal notation at (A).

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1067 - 2

First system of musical notation. The piano part features a melody in the right hand and accompaniment in the left hand. The pedal part is a single line of bass notes. The tempo is marked *mf*.

Second system of musical notation. The piano part continues with a melody and accompaniment. The pedal part continues with bass notes. The tempo is marked *rit.* and *a tempo*.

Third system of musical notation. The piano part features a melody with fingerings (1, 2, 3, 4, 5) and the pedal part continues with bass notes. The tempo is marked *rit.*, *molto rit.*, *1. a tempo.*, and *2. molto rit.*.

Fourth system of musical notation. The piano part features a melody with fingerings (1, 2, 3, 4, 5) and the pedal part continues with bass notes. The tempo is marked *a tempo*.

Fifth system of musical notation. The piano part features a melody with fingerings (1, 2, 3, 4, 5) and the pedal part continues with bass notes. The tempo is marked *a tempo*.

Sixth system of musical notation. The piano part features a melody with fingerings (1, 2, 3, 4, 5) and the pedal part continues with bass notes. The tempo is marked *Adagio*.

# AURORA.

## CONCERT WALZER.

Als Duet frei bearbeitet von  
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio.  $\text{♩} = 54$ .

Primo.

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'rit.'.



# AURORA.

CONCERT WALZER.  
Als Duet frei bearbeitet von  
Louis Conrath.

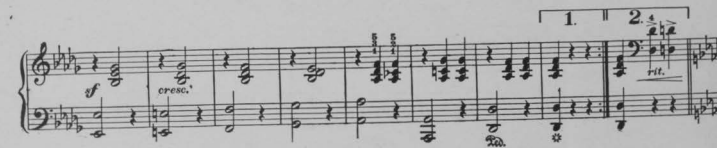
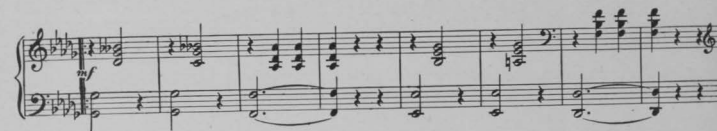
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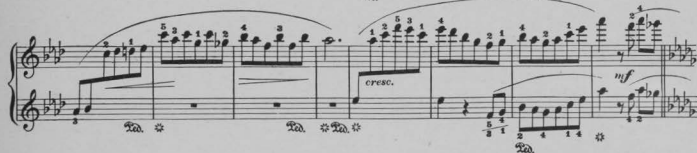
Primo.

Moritz Moszkowski.

Allegro con brio.  $\text{♩} = 64$ .

The musical score is written for a piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Allegro con brio' with a quarter note equal to 64 beats per minute. The score begins with a forte (*ff*) dynamic. The first system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The second system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The third system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fifth system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The score concludes with a *rit.* (ritardando) marking and a final chord. The page number '15-19 - 16' is printed at the bottom center.

*Cantabile.**a tempo.*

*Grazioso.**a tempo.**Scherzando.*

*Countable, a tempo.**Secondo.*

The first system consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a series of chords, many of which are marked with a '4' above them, indicating a fourth interval. The lower staff is also in bass clef and contains a more melodic line with some rests. The tempo is marked 'a tempo'.

The second system also consists of two staves. The upper staff is in bass clef and contains a series of chords, some marked with 'ff' (fortissimo) and others with 'p' (piano). The lower staff is in bass clef and contains a more melodic line. The tempo is marked 'Rit. a tempo'.



The first system of musical notation consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords, mostly triads, with some rests. The lower staff is also in bass clef with the same key signature, containing a continuous sequence of chords, mostly dyads. A piano (p) dynamic marking is present at the beginning of the first staff.

The second system of musical notation consists of two staves, continuing the musical material from the first system. It features similar chordal textures in both staves, with the upper staff in bass clef and the lower staff in bass clef. A piano (p) dynamic marking is present at the beginning of the first staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It contains a series of chords, mostly triads, with some rests. The lower staff is in bass clef with the same key signature, containing a continuous sequence of chords, mostly dyads. A tempo marking "a tempo." is present above the first staff. Dynamics include *f* and *mf*.The fourth system of musical notation consists of two staves, continuing the musical material from the third system. It features similar chordal textures in both staves, with the upper staff in treble clef and the lower staff in bass clef. Dynamics include *f* and *mf*.The fifth system of musical notation consists of two staves, continuing the musical material from the fourth system. It features similar chordal textures in both staves, with the upper staff in treble clef and the lower staff in bass clef. Dynamics include *f* and *mf*.The sixth system of musical notation consists of two staves, continuing the musical material from the fifth system. It features similar chordal textures in both staves, with the upper staff in treble clef and the lower staff in bass clef. Dynamics include *f* and *mf*. A crescendo marking "cresc." is present above the first staff. The system ends with a double bar line.





The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in G major, 2/4 time, and begins with a bass clef and a key signature of one sharp (F#). The second system continues the vocal line and piano accompaniment. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment ends with a double bar line and a repeat sign. The score is written in a clear, legible style with standard musical notation.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 4/4 time, with a key signature of one flat (B-flat). The melody is in 2/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a forte (f) dynamic. The vocal melody is marked with a piano (p) dynamic. The piano accompaniment is marked with a forte (f) dynamic. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked with a forte (f) dynamic. The vocal melody is marked with a piano (p) dynamic. The piano accompaniment is marked with a forte (f) dynamic.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is for the vocal line, written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is for the piano accompaniment, written in a treble clef with a key signature of one flat and a common time signature. The bottom staff is for the piano accompaniment, written in a bass clef with a key signature of one flat and a common time signature. The score begins with a piano (p) dynamic marking. The melody is simple and catchy, with a repeat sign and a first ending bracket. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a final chord in the piano accompaniment.

A musical score for the song "The Rose Tree". It features a piano introduction in 2/4 time, followed by a vocal melody in 4/4 time. The piano part consists of a simple harmonic accompaniment in the right hand and a more active bass line in the left hand. The vocal melody is written in a single staff with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The score is divided into two systems, with a repeat sign at the beginning of the second system.

A musical score for the song 'The Rose Tree'. It features a piano introduction in 2/4 time, followed by a vocal melody in treble clef and a piano accompaniment in bass clef. The melody is simple and catchy, with a key signature of one flat (B-flat). The piano accompaniment consists of a steady bass line and chords. The score includes a key signature change to one sharp (F#) for the final section. The lyrics are written below the piano part.

8. *f* *mf* *f* *mf* *f* *mf* *f* *mf*

8. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *Con energia.*

8. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

8. *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

*leggero* 5 *p*

*p*

4/2

5/2

4/2

5/2

cres - cen - do.

*Primo.*

First system of musical notation, featuring a piano (p) dynamic marking and a first ending bracket.

Musical score for "The Rose Tree" in 3/4 time, featuring a piano accompaniment. The score is written for a grand staff (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics "The Rose Tree" are written below the melody.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a right-hand (r.h.) and left-hand (l.h.) part. The key signature is one flat (B-flat). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a repeat sign and a first ending. The tempo is marked "rit." (rhythmically). The score is for a single system.

*Cantabile.*  
*a tempo.*

1. *Espresso*

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melody in the upper staff and a bass line in the lower staff. The melody consists of eighth and sixteenth notes, with some rests. The bass line consists of eighth and sixteenth notes, with some rests. The score is written in a cursive, handwritten style. There are some markings above the upper staff, possibly indicating fingerings or breath marks. The score is titled 'The Rose Tree' in a decorative font at the top.

8-----

*cres.*

8-----

*f*

*f*

*f*

*rit.* *a tempo.*

*Secondo.* *Secondo.*

*rit.*

*Cantabile.*

*a tempo.*

First system of musical notation, piano part. It consists of two staves in B-flat major. The right hand plays chords with a forte (*ff*) dynamic, while the left hand plays a steady eighth-note accompaniment. The dynamics alternate between *ff* and *mf* across the system.

Second system of musical notation, piano part. It continues the two-staff format. The system is divided into two measures by a repeat sign. The first measure is marked with a '1.' and the second with a '2.'. The dynamics remain *ff* and *mf*.

Third system of musical notation, piano part. It continues the two-staff format. Above the first measure, the tempo marking *Animato.* is present. Above the second measure, the instruction *cresc.* is written. The system ends with a repeat sign.

Fourth system of musical notation, piano part. It continues the two-staff format. Above the first measure, the tempo marking *strepitoso.* is present. The system ends with a repeat sign.

Fifth system of musical notation, piano part. It continues the two-staff format. Above the first measure, the tempo marking *Risolut.* is present. The system ends with a repeat sign.



Primo.

17

First system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings and slurs indicated.

Second system of musical notation, marked "2." and "Animato," featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings and slurs indicated.

Third system of musical notation, marked "Risoluto," featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings and slurs indicated.

Fourth system of musical notation, featuring piano (p) and mezzo-forte (mf) dynamics, with fingerings and slurs indicated.

# JUNE ROSES.

3

Caprice.

F. A. Mc. Lauthlin.

Moderato.  $\text{♩} = 104$ .

The musical score is written for piano and consists of five systems. The first system begins with a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A 'cresc.' marking is placed above the treble staff. The second system continues the melody and accompaniment, with a 'Con grazia.' marking above the treble staff. The third system features a 'cresc.' marking above the treble staff. The fourth system includes a 'p' marking above the treble staff. The fifth system also includes a 'p' marking above the treble staff and an 'or thus.' marking above the treble staff. The score is published by Kunkel Bros. in 1945.

1545.

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Scherzando.



or thus.



Con gusto.

TRIO.

TRIO. *Con gusto.*

The musical score is for a Trio section, marked "Con gusto." It is written for piano and bass. The time signature is 3/4. The score consists of five systems of two staves each. The music is characterized by intricate fingerings and articulations, with a crescendo marked in the fourth system. The key signature has one sharp (F#). The score is presented in a clear, professional layout with a large, legible font for the notes and a smaller font for the fingerings and articulations.



or thus.

Coda.



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## AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

Three subscription concerts will be given at the hall of Strassberger's Conservatory of Music, 2200 St. Louis avenue, during the coming season. The first concert will be given Oct. 18 or 25; the second Jan. 10 or 17, 1895, and the third Feb. 28, 1895. Those who will take part are George Heerich, Val Schoop, Louis Mayer, Carl Froelich, Adella Kalkmann, Guldo Præci, Charles Kunkel, Louis Conrath, Leopold Broeckardt and J. Wouters.

Madame Melba has been interviewed on the training of singers. Among a number of quite exceptionally sensible things she said:—

family. She should be trained before the sixteenth year. Up to that time the girl can study, get the education she needs, and then she can begin to show her talents.

The organ is too delicate to be forced or overworked. The musical training will leave her more intelligent, more graceful, and more refined in her deportment, and physical culture. I consider the stage indispensable to the young actress, and she cannot afford to neglect it. The experience and comeliness possible. I am not partial to a so-called musical education. It is not the best for her.

There are more essential. There are many successful singers with positively ugly voices; but the singers who are successful are those who have the right methods; they know how to act, and they bring the charm of health, taste, and personal refinement to their singing. I mean by this that they are essentially intelligent. Too much of the "art" of the stage is "beauty." Too much of the "art" is laid upon the "beauty." Better results would accrue if young people tried to be healthy. Perfect health is the most important factor in health. Perfect health is personal attractiveness. Next to heredity, diet is the most important factor in health. I know exactly the foods and drinks that agree with me, and I don't touch anything else. I am sure that I am not alone in this. I should be absurd. Each individual must work out her own health problem. I sing on a basis of a "hot dinner."

## ART IN THE OCCIDENT.

The following is said to be a verbatim account of the introduction of an eminent violinist to a far Western audience:

"gentlemen and gentlemen," began Colonel Handy Polk, the well-known real estate agent, stepping to the front of the stage and addressing the audience. "I have the pleasure to give you this introduction to your Signor — the notorious furlin addler, who was endeavor to favor us with some high-class and a No. 1 violin-fiddle." The fiddling is not merely a pad, but as much of a business as politics is in this country, and when it comes to handling the bow, he has dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and keepin' him here. I'll tell you around his head or play it off under his leg like we used to slip stones across the swimmin'-hole when we were little boys and girls. He's got a fine collection of things, and he's got the money back from the doorkeeper, for the signor hadn't started up a play. That's all I have to say at present. Kind of a *Harper's Magazine* for October.

It will be good news, if it be true, that Brahms has during his holidays been engaged in the task of selecting from a mass of material forty-nine of his German *Volkslieder*. German music is particularly rich in ancient popular tunes, and Brahms has, it is said, taken the choicest forty-nine alone, while leaving the rest of the mass intact, has allied them to pianoforte accompaniments which exactly catch the spirit of former times. Brahms is so thoroughly German a musician that perhaps no one living could have performed the task better. The songs will be published in the course of a month, and will, I have no doubt, be heard and loved many of them during the London winter season.

Mascagni has now decided to write a new opera upon the subject of a novel by Nicolas Misis, entitled "Priest and Gentleman." The composer read this book recently, and made up his mind that it would make a capital opera, although he proposes to change the title to "Serafino d'Albania." He will take his time over this work, the fate of "L'Amico Fritz" and "I Rantzau" having convinced him that haste in these matters is a mistake. Consequently, the new opera will not be ready for production until the autumn of next year.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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Let us beware of losing our enthusiasm. Let us ever glory in something, and strive to retain our admiration for all that would ennoble, and our interest in all that would enrich and beautify our life.—*Phillips Brooks.*

Mme. Gounod, the widow of the deceased composer, and her son, M. Jean Gounod, are said to be preparing a memoir of the great French musician.

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