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Dr. HANS RICHTER.

Foremost among the titans of the orchestral platform to-day, says *The Musical Age*, stands Dr. Hans Richter. Occupying as he does, the position of director of this year's great Bayreuth festival, it seems eminently fitting just at this time to cast a retrospective over Dr. Richter's history, and note the successive steps that have brought him into his present prominence.

Hans Richter was born in 1843—a little over half a century ago—in Raab, Hungary. By nationality, therefore, as well as by temperament, he may justly lay claim to kinship with some of the greatest and most brilliant musical geniuses the world has known. Accustomed from earliest infancy to musical home surroundings, for his father, an excellent organist, occupied a position as cathedral choirmaster, it is the child rapidly developed talent of a high order. Already at a very early age young Richter was looked upon as a boy of wonderful artistic promise, and his talent was carefully fostered and encouraged by his father, to whose early tuition he has always looked back with an almost reverential affection. But hardly had he reached his tenth year when the good man died, and, thrown upon practically alone upon the world, the boy began to search for some method of bread-winning. He finally found a post as chorister at the Imperial Chapel at Vienna, where he remained until at fifteen the Vienna Conservatory accepted him as a pupil in the violin department.

To the study of this most fascinating of instruments young Richter gave himself up completely for quite a period of time and with unbounded ardor and enthusiasm. His ambition was to secure for himself a place in the ranks of the celebrated Imperial Orchestra. Unfortunately for himself, however, vacancies in the coveted row were few and far between, and he began to realize that, if he wished to enter the orchestra at all, it must be through some other ingress. Accordingly he abandoned, temporarily, the prime of stringed instruments, and, with the same zeal that he had shown in his former studies, took up the study of the horn. His proficiency as an executant on this instrument was merely a matter of time, and the end of the summer of 1867 saw him at last seated among the forty-one of the Austrian capital's greatest orchestra.

Who shall say what were the dreams that chased each other through the young artist's fancy as he sat there, night after night, over his scores, slowly but surely laying the foundation for the great orchestral talents he was later to display? One day Franz Lachner gave him a letter to Wagner, and from that hour on his fortunes were linked with those of the great poet-musician of Germany.

Wagner was then living in Switzerland, and it was in Lucerne that he entrusted to Richter the superintendence of the publication of "Die Meistersinger." The work attracted such attention that he was made director of the chorus at Munich. Later, he went to Paris and Brussels, and to the latter capital conducted on the opening night of "Lohengrin."

Returning about 1870 to Lucerne, he there superintended the publication of the master's "Ring des Nibelungen," and the work once finished, went to Pesth as director of the National Theatre, thence later to Vienna, where in 1875 he was offered the position as the Imperial Opera, a post of honor that he has held up to the present time.

From the year 1876, however, dates Dr. Richter's introduction to the musical world at large. It was in 1876 that, at Wagner's express desire, he conducted the first Bayreuth festival. His success was instantaneous, and to this day his name is indelibly associated with those great feasts of German music. London and the continental capitals have all, at different times, welcomed him with open arms, and he stands to-day facile princeps among living conductors in the interpretation of the great classics of orchestral literature.

Mlle. Louise Nikita, who refused to marry a Persian prince, and change her nationality, has returned to Paris in her to entree in a new creation at the Opera Comique, after a series of triumphs in Germany, Austria, and Switzerland. That the darkly American nightingale is one of the prettiest of our musical celebrities in Europe is a fact as positive as it is true that she is a leaflet on one of the branches of the family tree of Daniel Boone of Kentucky, and was born at Washington, D. C., in 1874, and educated under the personal intervention of Charles Grunnel, Professor Thomas, John Massmont, M. Le Roy, and Maurice Strakosch, who transformed Mrs. Nellie Armstrong into the present Mme. Melba.

Mlle. Nikita speaks and writes no less than seven languages; is an excellent portrait painter, a talented pianist, a regular contributor to the literary page of the *Presse* at Vienna a first-rate billiard player, and a daring bicyclist. She has never tasted champagne nor smoked a cigarette; has traveled all over Europe and the continent several times; and besides holding the title of court singer to the Duke of Saxe-Coburg-Gotha, she has been decorated by three kings, and awarded gold and silver medals by Russian, French and Russian institutions of learning.

Her vocalization is said to equal that of Mme. Melba, and in that which pertains to the dramatic art, the American diva is superior. Massenet has recently declared that "whatever Mlle. Nikita undertakes to interpret is accomplished so naturally that her personal individuality is lost in the ideality of her portrayal."

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WAGNER ON CONDUCTING.

In his essay on conducting, Wagner immediately strikes his cord of nature. He says, "A strange impression of discontent was made upon me in my earliest youth by the orchestral rendering of our classical instrumental music, and has been recalled to my memory whenever I have attended such performances in recent days. Things that seemed to me so full of life and soul when reading the score, or at the pianoforte, I scarcely recognized in the form wherein they skimmed before the audience, for the most part quite unheeded."

Then writing of the Leipzig Gewandhaus concerts, as they existed in his youth, he says that those compositions which presented no great difficulties were got through with smoothness and precision, but Beethoven's Ninth Symphony, performed once a year, would not go at all. Wagner gives his reasons for this: "Myself I had copied out the score of that Symphony, and made a pianoforte arrangement of it for two hands. Imagine my amazement to receive the most confused impressions from its performance at the Gewandhaus! Ay, to feel at last so disheartened by them that I turned my back for awhile on Beethoven, about whom I had been thrown into such utter doubt. It had also been very instructive to me, that my later genuine delight in Mozart's instrumental works was not kindled until I found occasion to conduct them, and thus to follow my own feeling of the animation demanded by Mozart's cantilena. My most thorough-going lesson, however, was a hearing of that despaired of 'Ninth Symphony' at Paris in the year 1839, played by the so-called Conservatoire orchestra. 'Twas as if the scales had fallen from my eyes in regard of its rendering, and I saw at once the secret of the problem's solving. For in every bar the orchestra had learnt to recognize the Beethoven melody, which plainly had escaped our brave Leipzig bandsmen at the time. The orchestra sang that melody."

And again "The French musician is so far influenced by the Italian school, to which he primarily belongs, that music is unseizable except through song; to play an instrument well, in his eyes, means to be able to make it sing. And (as already said) that glorious orchestra really sang this symphony. To be able to sing it correctly, however, the *right tempo* had to be found for its every beat; and that was the second point impressed upon my mind on this occasion." . . . The conductor "found the proper tempo, while diligently leading on his orchestra to grasp the symphony's melos. But a correct conception of the melodies alone can give the proper tempo; the two are invisible; one conditions the other."

Wagner substantiates his verdict that classic instrumental works are inadequately performed by pointing out "that our conductors know nothing of proper tempo, because of their understanding nothing about sing." He had never met a German Kapellmeister or conductor who could really sing a melody, let his voice be good or bad. Music to them was an abstraction, a cross between syntax, arithmetic and gymnastics. Elsewhere Wagner admits that it is not easy to determine the proper tempo because "only through a knowledge of the correct rendering, in every respect, can that proper tempo itself be found."

In more detail he further observes that "manifestly, the correct speed for any piece of music can only be determined by the special character of its phrasing (*vortrag*); to determine the former, we must have come to terms with the latter. The requirements of the phrasing, whether it leans chiefly toward legato tone (song) or more toward rhythmic motion (figuration), are the points that must determine the conductor as to which class of tempo he has to make preponderate." Wagner complains of the inadequateness of the usual tempo marks, and especially of the misleading character of metronomic indications, and very rightly says that if a conductor cannot determine the proper tempo of a composition without indication by the composer and solely by the character of the feeling, he is not fit for his position.

KRANICH & BACH'S CATALOGUE.

Kranich & Bach's Catalogue, just issued, is in every respect an admirable work. It is tastefully arranged, and its typographical excellence is marked. The half-tone pictures of the various styles of upright and grand pianos are works of art, bringing out clearly the elegance of workmanship and superior finish. In their preliminary statement Messrs. Kranich & Bach say: "Thirty-two years of successful piano manufacturing is our record. Over 90,000 pianos in use is our recommendation. There is just one reason why this piano is equal to any manufactured—that is, because we have made it so."

Walter Damrosch has engaged Lilli Lehmann, Paul Kalisch and Ernst Kraus for a winter season of German opera in America, and has re-engaged Gadsky, Stehmann, Lange, Fischer and Mertens.

THE INFLUENCE OF SOCIAL INTERCOURSE ON ART AND ARTISTS.

Some fifteen years ago, says E. Van Der Straeten in *Music*, I lived in the old town of Xanten on the lower Rhine, the reputed birthplace of Siegfried the Nibelungen hero. There I made the acquaintance of a now famous composer, and we became intimate friends, meeting regularly as the evening closed the labors of the day to spend a few hours in pleasant conversation. Sometimes, fired by the enthusiasm of our impressionable minds, we would set out late at night, and, leaving behind the quaint old streets of that romantic little town with its magnificent Gothic cathedral, would walk up a neighboring hill, and from its summit, enjoy the sight of a wonderful landscape spreading out at our feet in the mystic light of the moon, which gave an almost spectral lustre to the white walls and slated roofs of an ancient castle and lent a solemn majesty to the silvery waves of the Rhine which flowed below. At such times my friend would tell me that nothing had so powerful and stimulating an effect upon his creative powers as these hours of friendly converse and mutual interchange of ideas.

My father used to relate how he met Devrient, Manlius (the great singer), Niemann Gern (the theatre director) and others there; how they vied with one another in brilliant conversation and sparkling wit and how Devrient, when praised for his acting in some Shakespearian play, would rise from his seat and exclaim, "Ah! that was not as it should have been, I can do better than that;" then carried away by emotions of the moment, he would bring out fresh points, which he remembered and utilized when acting on the stage, thus adding to his extraordinary success. An artist, by the way, who drew his inspiration almost from society was Ferdinand von Hiller. He was a great friend of the late Mr. Jacob Bel, of Cologne, whose house was a rendezvous for all the great musicians of those days. Mrs. Bel was an excellent contralto, who, before her marriage, was well received in Rhenish concert rooms, and it was during that period that Hiller dedicated to her his part-songs for two female voices.

One evening a soiree was given at this hospitable house, and on that occasion Tony Hiller (now the wife of Professor Kwast, the pianist at Frankfort), who had just then come out as a talented young actress, recited Geibel's beautiful ballad of "The Page and the King's Daughter;" Hiller improvised a melodramatic accompaniment. He pictured the situation with those rich harmonies for which Schumann once praised him; and I believe that few of his published compositions equal that inspired improvisation which left a lasting impression on all present. In this case it was the animated tone of a numerous and sympathetic company that inspired the artist; yet, as a rule, the numerical extent of a company will rather counteract than strengthen this effect. Its elements are seldom sufficiently in harmony to have a stimulating effect on one's creative powers. The smaller and more select the company, the more profitable it will be to those present. When one or two intelligent people are gathered together, they will usually all join in the conversation, and while one expounds his thoughts, he will awaken in the others fresh ideas on the same subject, the germs of which may have previously existed in their minds dimly and unconsciously, but are thus called into life and caused to assume definite shape.

Art is a plant which grows and thrives only on social soil. A merry hour in bright and intellectual company will prove the mother of many a brilliant conception, and convivial intercourse with congenial friends will give a stimulus to the artist, which he can never hope to find in the seclusion of his study. He may carry about with him a scheme that will not ripen, some airy nothing that will not assume a local habitation and a name. In such cases the society of friends, accompanied by a change of surroundings, a certain amount of merry excitement and conversation which stir all one's intellectual powers, will often effect more than days of brain brooding. You leave your friends and, while reflecting on their conversation on your homeward way, the whole problem may perchance solve itself; what you have tried to find out by strained thinking and exercise of will, stands clear before you, without any mental exertion, and spontaneous ideas usually prove the most valuable.

The onward influence of his social surroundings is of far greater importance to the artist than most people imagine. In the company of friends one may draw the attention of another to a beautiful piece of scenery, to a fine effect of light, or to some beautiful detail of architecture, and the ensuing conversation will serve to lastingly imprint on the mind a matter which otherwise might have invoked only passing notice. Impressions received in this manner carry in themselves the germs which develop into artistic deeds; they are embryonic works of art.

Hermann Bach, great-grandson of Sebastian Bach, has made his debut as a pianist and composer.

KUHE'S RECOLLECTIONS OF CHOPIN.

The popular composer and arranger of piano music has just published his personal recollections of the great musicians he has known. Mr. Kuhe is among the few people still alive who remember hearing Chopin play. The great composer gave a recital (in 1848) at Madame Sartoris', in Eaton Place. "The room was not large but it was made to accommodate 140 to 150 persons. At the end of the apartment, on a slightly raised platform, stood a splendid grand piano specially prepared by Messrs. Broadwood for Chopin's delicate touch. The impression made upon me by the mere appearance of this great artist I can never forget. His figure was attenuated to such a degree that he looked almost transparent. Indeed, so weak was he that a party given about that time at Chorley's, when my wife was present, he had to be carried up stairs, being too feeble to walk. No sooner, however, did his supple fingers begin to sweep the keyboard, than it was evident that a revelation of refined and poetical playing awaited us. His wondrous touch, the perfect finish of his execution, I can only suggest. Let me merely say that the performance was to me the most perfect example of poetry in sound which ever greeted my ears. Among other original compositions he played several studies and mazurkas, his Berceuse (then unknown to me), and his Valse in D flat. This last was still in manuscript, but so many inquiries for it followed Chopin's recital, that Messrs. Cramer, Beale and Co., who had purchased the copyright, were obliged to hurry on its publication, and it actually appeared two days after it left the composer's hands. Mario sang, in the intervals of the pianoforte pieces, Beethoven's penitential song and 'Spirito gentil' from 'La Favorita.' He looked extremely handsome in his velvet coat, presenting a strong contrast to the death-like appearance of the great pianist and singing as he alone could sing. The occasion was not altogether without a certain gloom. Every one felt that the genius who held us spellbound would not long be spared to the world. Poor Chopin! he was in the last stage of consumption, and death claimed him in the following year.

Our author has much that is interesting to say of Liszt. Of the great virtuoso's tact a very good story is told. A young pianist had been invited to play at Court concert by the Grand Duchess of Saxe-Weimar. He acquitted himself very well. Then Liszt who was present was asked to play. Such a request was of course equal to a command. Liszt sat down but he did not choose to play a virtuoso piece which would have destroyed the audience's impression of the young pianist's playing, but simply gave the first of Mendelssohn's "Lieder." Liszt seems to have had wonderful powers of improvisation. Mr. Kuhe recalls an occasion at Vienna, when Liszt sat down to the piano and improvised on Schubert's "Erl King" and "O ruddier than a cherry," songs which had been sung previously in the evening. We are told that he produced "totally unexpected, weird and extraordinary effects" from the weaving together of the two songs.

THE ANNUAL PICNIC OF THE EMPLOYEES OF SOHMER & COMPANY.

The Sick Benefit Society of the employees of Sohmer & Company, the prominent New York piano manufacturers, gave their annual picnic at Kiepe's Schuetzen Park, Astoria, L. I., on the 20th ult. The affair was a magnificent success, and thoroughly enjoyed by a large gathering. Sohmer & Company deserve great credit for their liberal and progressive spirit and occupy an enviable position in the manufacturing world, their pianos having achieved a great reputation the world over.

Dr. Paul Blocq, a distinguished pathologist of France, has published a work on the speaking voice and the singing voice. In treating of aphasia, he mentions sufferers losing the faculty of singing or humming airs, or of playing them on the piano. One man suffering from aphasia and unable to speak could yet sing the "Marseillaise" with the aid of the only syllable he could articulate. Instances are recorded of persons losing the ability to understand music performed in their presence, although able to answer correctly all questions put to them. Thus, a tenor, in the middle of a performance, suddenly lost all consciousness of what his colleagues were singing, and could not utter a note himself although understanding perfectly what was said to him and able to reply coherently. Similarly, a pianist, during a concert, found himself unable to read a note of music or to understand what the orchestra was playing, or to play himself, although he was not affected by verbal aphasia. Persons suffering from congenital amusia are very rare. It is more probable that the condition is due to atrophy or to lack of cultivation. This is often the case with men of letters, or persons entirely absorbed in industrial or commercial occupations.

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THOMAS M. HYLAND, Editor.

JULY, 1896.

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THE McKINLEY SONG.

One of the special features of the Republican National Convention held in this city was the singing by the delegates, upon the nomination of McKinley, of "The McKinley Song." The song appeared in the June number of the REVIEW, and is conceded the best contribution to campaign music that has been issued in years. The song has received the official endorsement of the great Republican leaders, and will soon be played by every band in the country, and will be their standard-bearer for the campaign. A copy will be mailed by Kunkel Brothers, the publishers, upon receipt of twenty cents.

MME. CLARA SCHUMANN.

Clara Josephine Wieck Schumann, whose death occurred at Frankfort-on-the-Maine, was one of the greatest executantes of the pianoforte the world has ever seen.

She was the daughter of Frederich Wieck, and was born at Leipsic on the 13th of September, 1819. From infancy, says *Musical Age*, she exhibited signs of wonderful musical talent, which was developed by her father, himself a musician of vast learning and ability. In October, 1828, when in her ninth year, she made her public appearance at a concert given by Miss Perthaler, and played with Emilie Reinhold in Kalkbrenner's four-hand variations on the march from "Moses." Her remarkable talent attracted much critical comment and appreciation at the time.

She gave her first concert at the Gewandhaus in November, 1830, when she was just entering her twelfth year, and her performance was pronounced by the critics to be the equal in brilliancy of style to those of the great pianists of the day. Soon after this she went to Weimar, Cassel and Frankfort, and in the Spring of 1832 to Paris, where she gave a successful concert.

From this time forward, 1832, her name appears regularly at the famous subscription concerts given at the Gewandhaus at Leipsic, and in November of that year she played with Mendelssohn and Rakemann in Bach's triple concerto in D minor. In 1836 she made her first visit to Vienna, where she played with remarkable success. It was in 1836 that she became engaged to Robert Schumann, but it was only after a long and romantic courtship that they were married in 1840. For eighteen months after that event she remained in Leipsic, performing frequently. In December, 1841, she demonstrated her powers in romantic music by playing with Liszt in a piece of his for two pianos. Later she visited Hamburg with her husband and then made a trip alone to Copenhagen.

In 1844 Schumann's health began to fail, and they were compelled to move to Dresden, where the pair remained until 1850. During this period she devoted herself to the care of her husband and to bringing out his music, much of which owed its first reputation to her.

She accompanied her husband on a trip to St. Petersburg in 1846, and in returning met Jenny Lind in Vienna, and the two great female artists appeared together at a concert in that city. Then for many weary months her life was one of great domestic care and trial, owing to the feeble condition of her husband's health, the gradual failure of his mental powers, and the suicidal tendencies which he exhibited. It was just before his death in 1856 that she made her first trip to London, where she achieved a most brilliant critical triumph. After her husband's death she lived for some years in Berlin with her mother, but in 1863 removed to Baden Baden.

She again visited England in 1865 and 1867, and repeated those visits almost annually until 1889.

The position of principal teacher of the pianoforte in the conservatory at Frankfort was offered to her in in 1878, and she taught there with notable results for a number of years. Her last professional appearance in England was made about ten years ago, when she was still in the fullest possession of her extraordinary powers.

Clara Schumann's playing evinced remarkable powers of technique and a most unusual originality of interpretation.

Her repertory was very large, extending from Scarlatti and Bach to Mendelssohn, Chopin and Brahms. Her finest sympathies, however, were always enlisted in the interpretation of the works of the husband to whom she was so entirely devoted.

The past season has been a hard one with music teachers, says the *Musical Age*, especially so for those humbler members of the craft who have not as yet gained a foothold and cannot as yet exact heavy prices for tuition.

Throughout the country the year has been one of general business depression, marked on the part of all good business men by system of enforced economy. "Business is bad and papa has had me stop my music lessons," has been what many a teacher has heard in the course of the past year.

In moving about among the various musical instructors, however, one cannot but notice that there seems to be a renewed confidence in prospects for the Fall. The summer terms at the various conservatories are being well attended, and there seems to be every evidence that the season of 1896-97 will prove far better, far more remunerative and satisfactory than one might have been led to believe a few months ago.

Wm. H. Sherwood has been busy the past month filling engagements at Marinette and Appleton, Wis., St. Mary's School, Knoxville, Ill., Wells College, Aurora, N. Y., and Toronto Conservatory, Can., where he conducted the annual examinations and gave a recital. Mr. Sherwood has conducted these examinations for the past nine years. He also appeared at Saginaw, Mich., where he played for the Michigan State Music Teachers' Convention, and at Galesburg, for the Illinois State Music Teachers. He has been engaged for the summer work at Chautauqua, N. Y. Mr. Sherwood will continue another year in his position of director of the piano department of the Chicago Conservatory.

CITY NOTES.

A musicale was given at Temple Israel on the 7th ult. The programme included numbers by Mr. Alfred G. Robyn, Miss Jessie Ringen, Mrs. Ora Pearson, Mr. Sidney Schiele and selections from Gounod's "Redemption," by Bethania Choir and chorus of 100 voices, under the direction of Mr. F. S. Saeger.

A recital was given by the students in composition of E. R. Kroeger at the Conservatorium, 3631 Olive Street, on the 20th ult. The programme included numbers by Wm. D. Armstrong, F. Marion Ralston, E. A. Schubert, Georgie Towner Noble, Berenice Crumb, Agnes Higgins, Mamie Nash, Alice Hellmers, Anna Thraner, Walter W. Stockhoff and Paul Mori.

Dr. William H. Pilcher, organist of the Second Baptist Church of this city, gave two piano recitals recently at Mt. Vernon, Ills., in which he was admirably assisted by his pupils. One of the features of the programmes was the "American Girl's March," by Kunkel, played as an octette and a duet.

A Grand Concert was given for the benefit of the cyclone sufferers at the Grand Opera House on the 5th ult. by the faculty of the College of Music of Forest Park University, assisted by Messrs. Charles Kunkel, Wm. M. Porteous and P. G. Anton, Jr. Among the principal features were the piano duets Wm. Tell Overture, by Melnotte, and "Pegasus Galop," by Schulte, played by Messrs. Charles Kunkel and E. R. Kroeger, and the piano solos "Dance of the Elves," by Kroeger, and "Sprite of the Wind," by Jean Paul.

At Strassberger's Conservatory of Music the graduation recital of Miss Lulu Vogt was given on the 17th ult. Miss Vogt, who is the first graduate of this institution, was admirably assisted by Miss Mary N. Berry, soprano, I. L. Schoen, 1st violin, Dr. J. P. Nemours, 2nd violin, Louis Mayer, viola, P. G. Anton, alto, and Louis Conrath, pianist. The splendid audience that gathered to hear Miss Vogt was accorded a special treat, for her rendition was of the most finished and artistic character. Miss Vogt is a pupil of Louis Conrath, the well known pianist and composer. She was literally showered with bouquets. The diploma of the institution was presented by the director, Clemens Strassberger, who complimented the graduate and her teacher in his happiest manner.

J. K. Paine, professor of music at Harvard, does not believe in national music, but two composers, Grieg and Dvorak, in his opinion, having succeeded in localising music without detriment to the value of their productions. "It is barely possible," he says, "that we may at some time have a representative American school, but I doubt it very much. The time for such a thing is past. We have not now a national but an international music, and it makes no difference whether I compose here or in St. Petersburg, so long as I express myself in my own way."

Le Guide Musical gives the following anecdote of Hans von Bulow, who conducted the orchestra at Saint Gall. In this orchestra there were two bassoons who were not certain about their entries. Von Bulow said about them, "when they had nothing to play I was in mortal agony lest they should come in at an inopportune moment, and all the time I kept signalling to them not to play. When, on the other hand, they had to make their entry, I had all the difficulty in the world to explain to them, by the same signals, that the moment had come for them to play. As a sort of compensation I had a drummer, also an amateur, who was so sure of his entries that during the rests which he continued to count, I could let him go and visit a neighboring cafe; he always came back to play with admirable punctuality the entry which awaited him."

Miss Alice E. Harrison, one of Des Moines' most talented young musicians, has been appointed organist and pianist for the meeting of the Young People's Society of the United Brethren Church, which will call about 2000 delegates together. Miss Harrison has also evinced talent in other directions, her article on Paderewski, published in a Des Moines journal, proving her possessed of special talent for literary work. Miss Harrison has a bright future before her.

Miss Wilhelmine Trenchery, the well known teacher of Alton, gave a concert there recently for the benefit of the Unitarian Church. Miss Trenchery was ably seconded by her pupils. The concert was a great success and the admirable playing of her pupils highly complimented by the local press.

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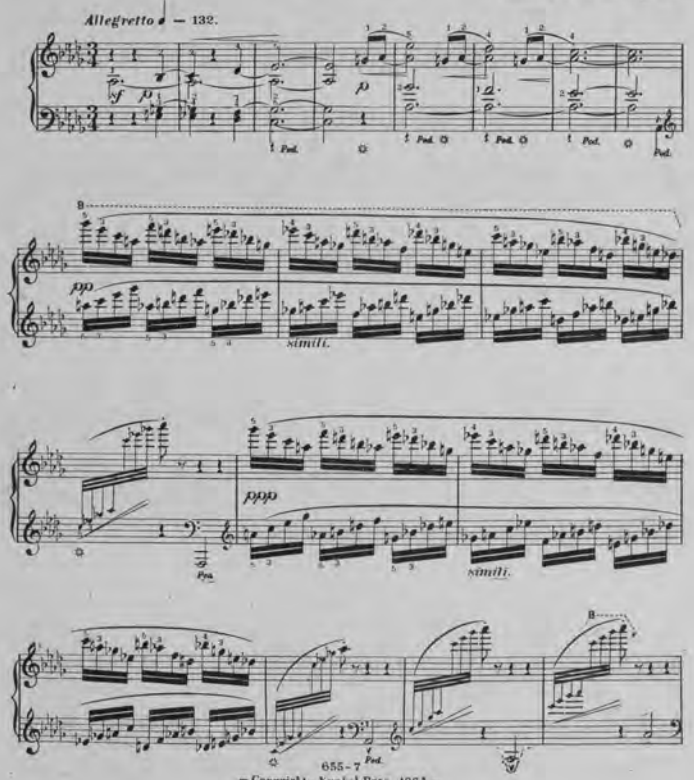

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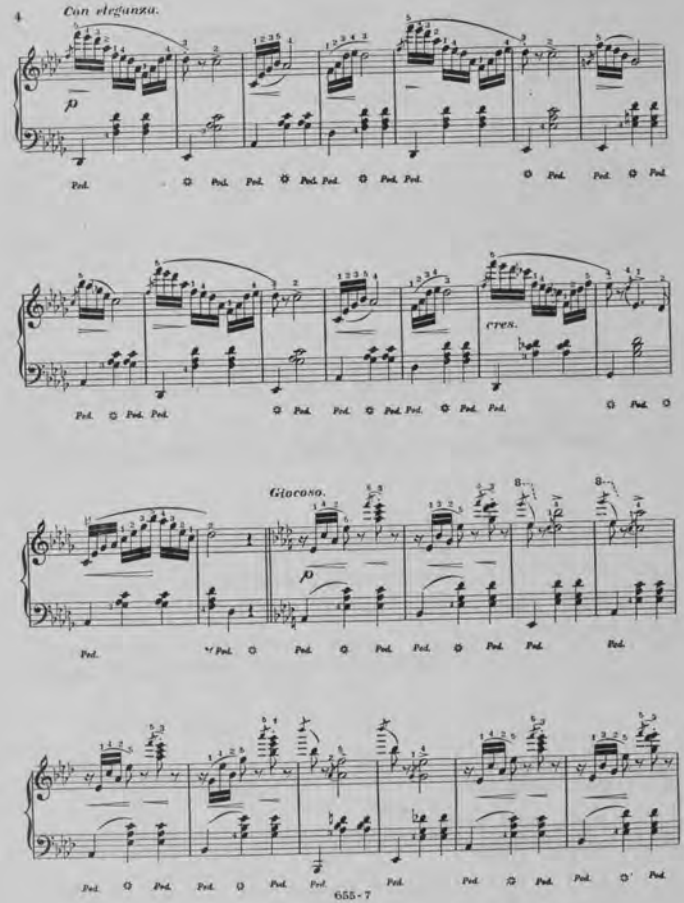
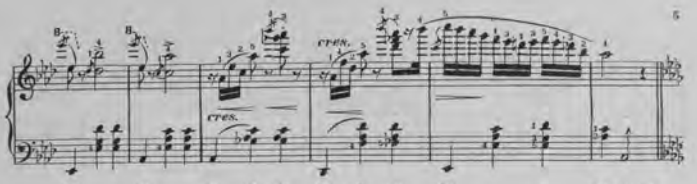
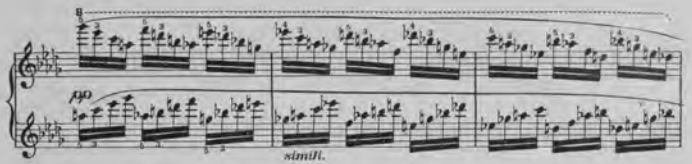
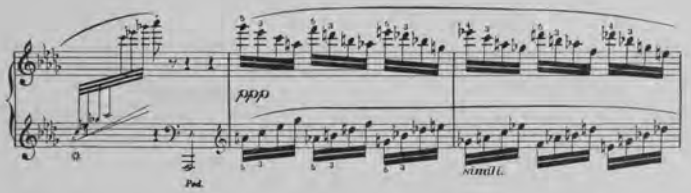
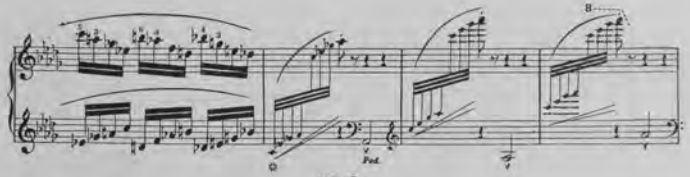
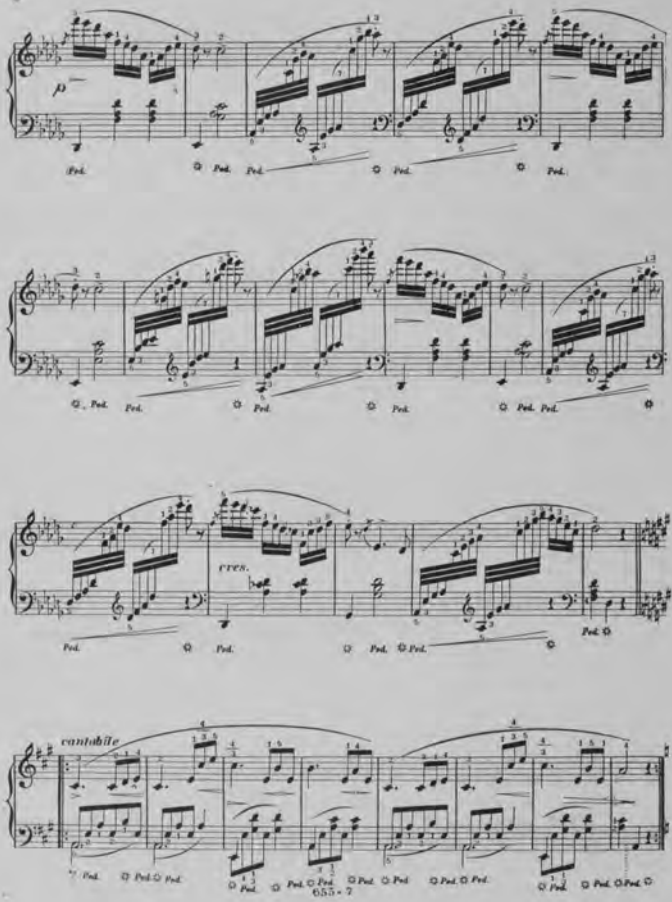

4.
Con eleganza.
p
Ped.
cres.
Giocoso.
p

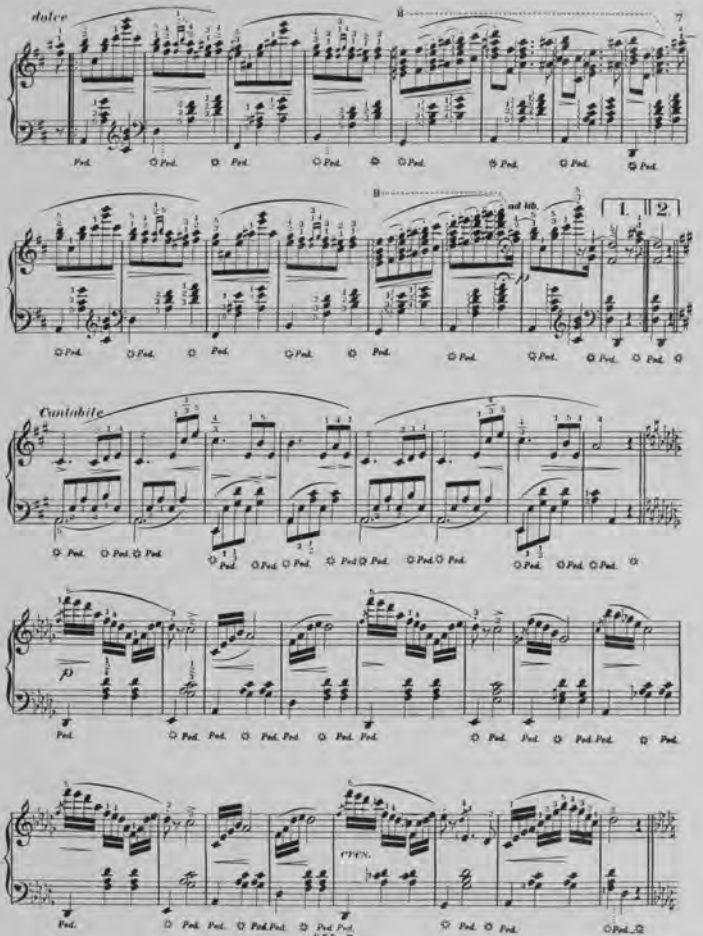

8
8
cresc.
cresc.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

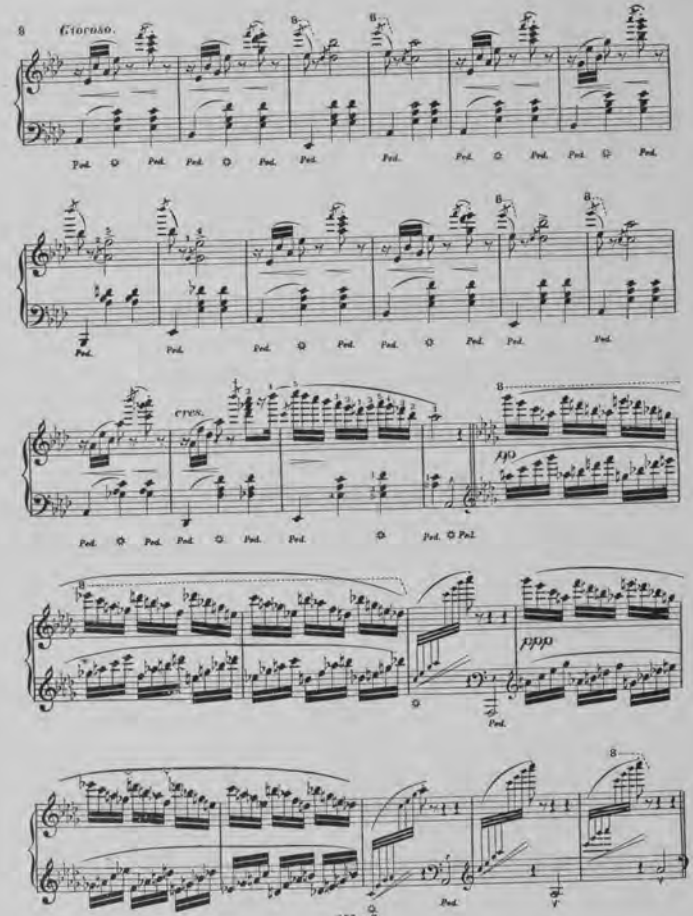

8
fff
simili.

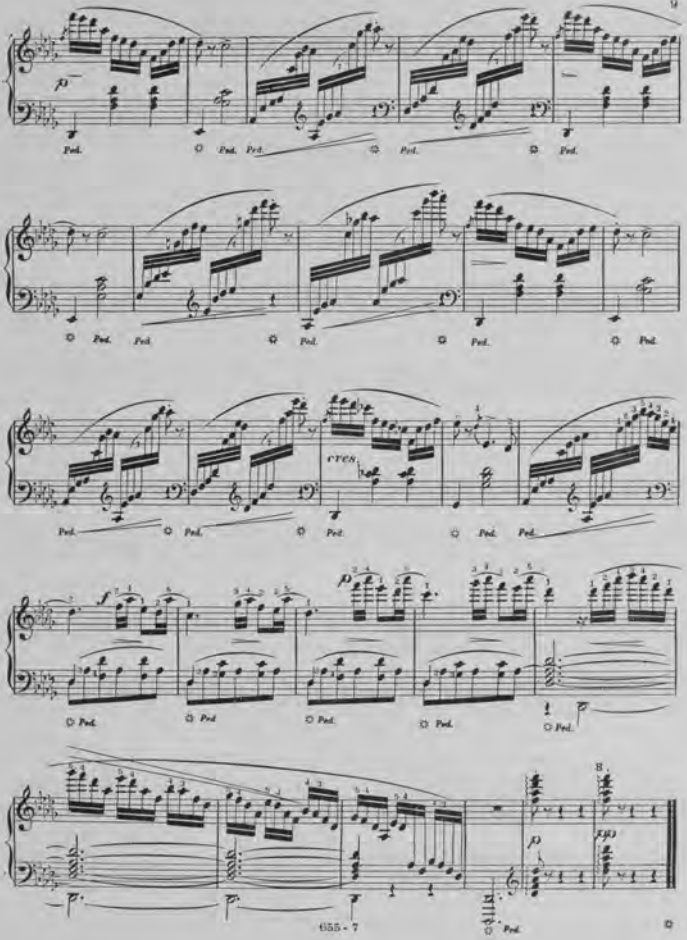

fff
Ped.
simili.


8
Ped.


p
Ped.
cresc.
cantabile


dolce
8
7
Ped.
ad lib.
1.
2.
Cantabile
p
TEN.

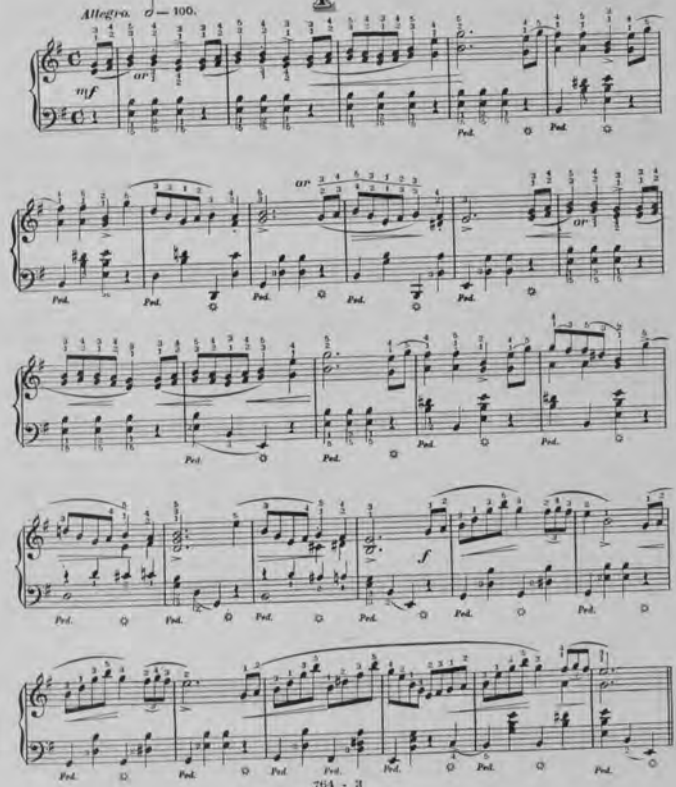

8
Giocoso.
Ped.
cres.
pp
ppp


Ped.
cres.
8va

VIER HUMORESKEN.

I

E. R. Kroeger.



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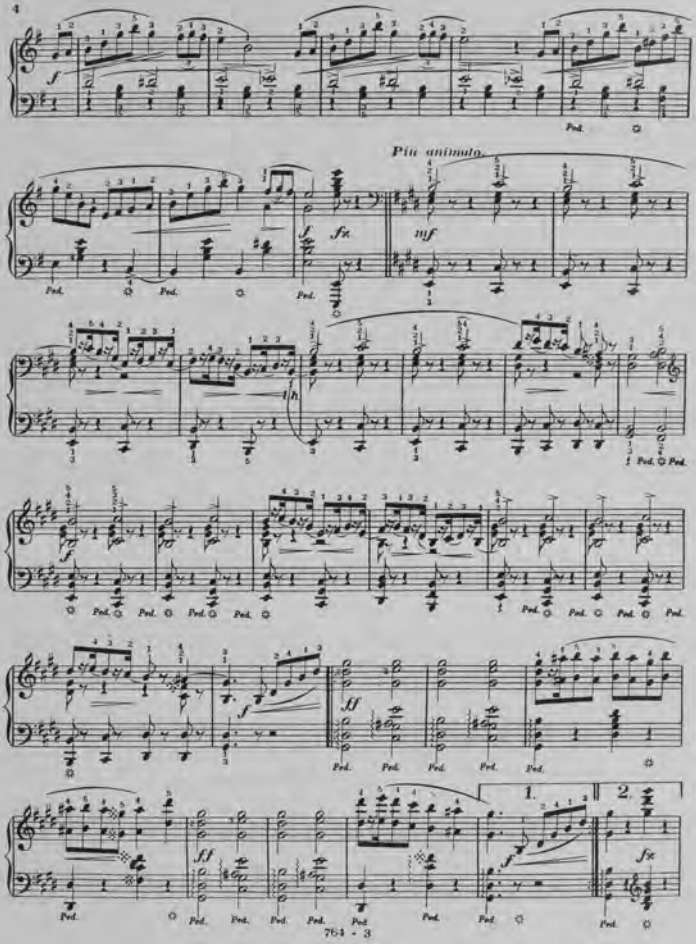
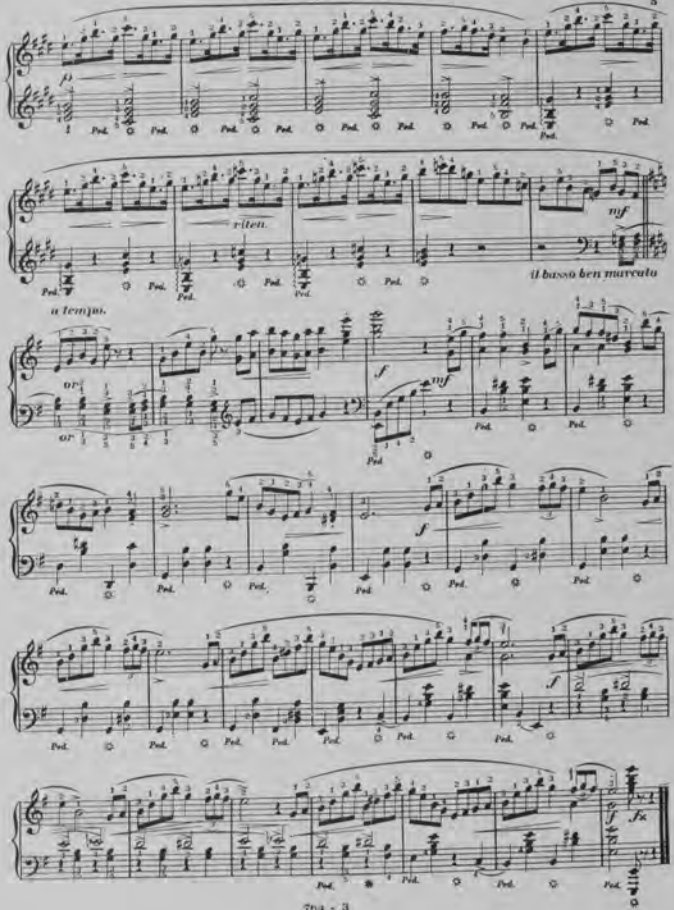

Più animato.
1.
2.


p
Ped.
riten.
mf
il basso ben marcato
a tempo.
or
f
fz

LEAVES AND FLOWERS.

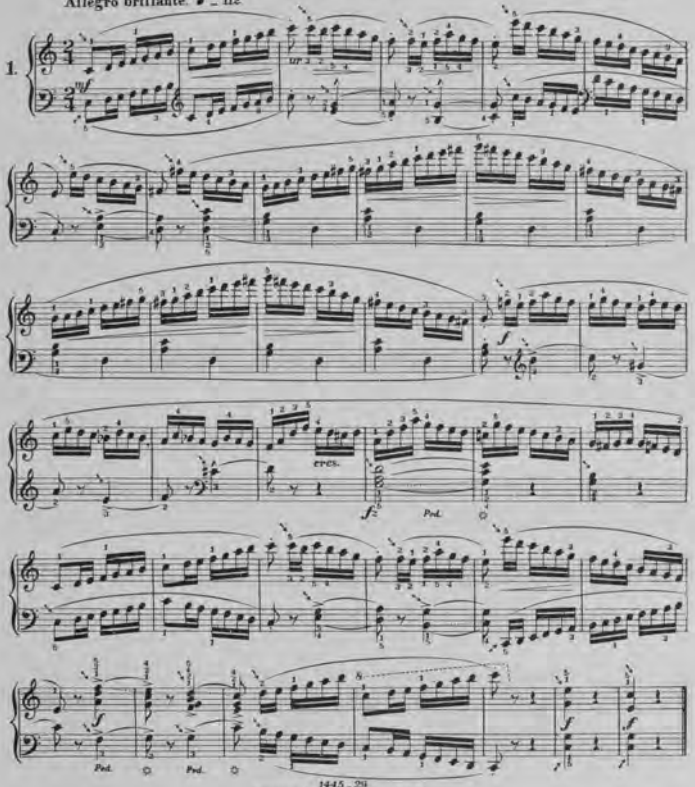
24 Picturesque Studies.

Notes and Chords marked with an arrow, must be struck with the wrist.

PRELUDE.

Ascher _ Bülow.

Allegro brillante. ♩ _ 112



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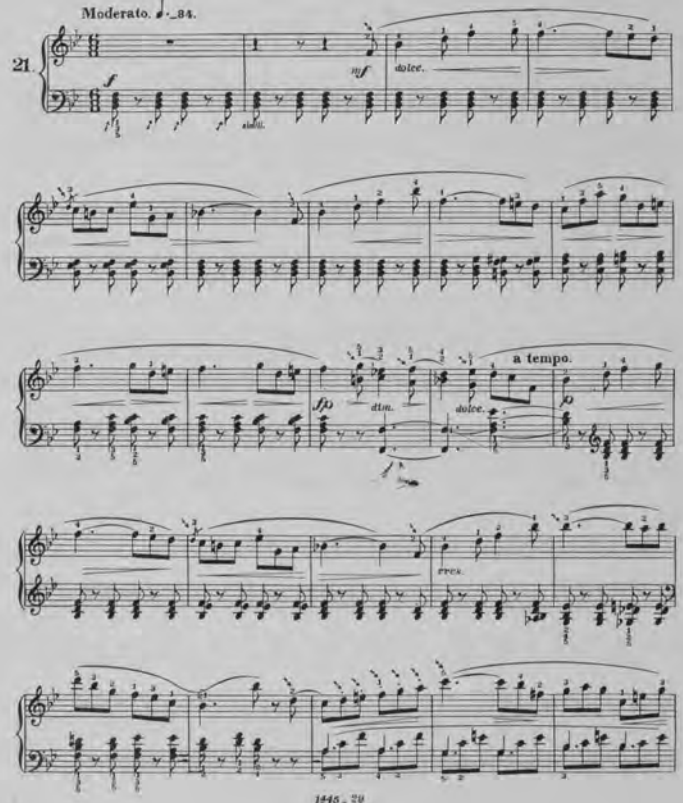
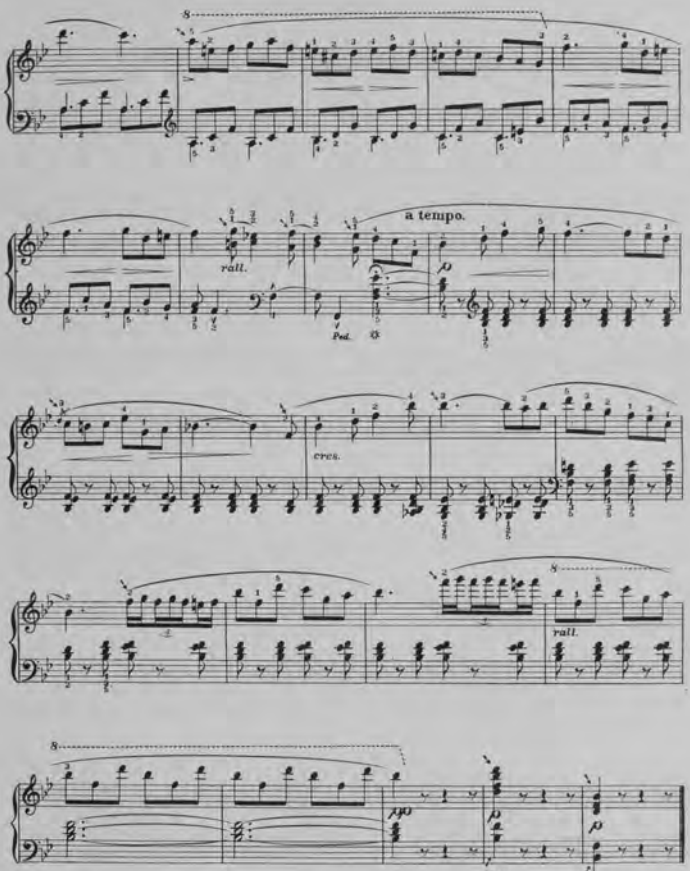
THE MERRY GONDOLIER.

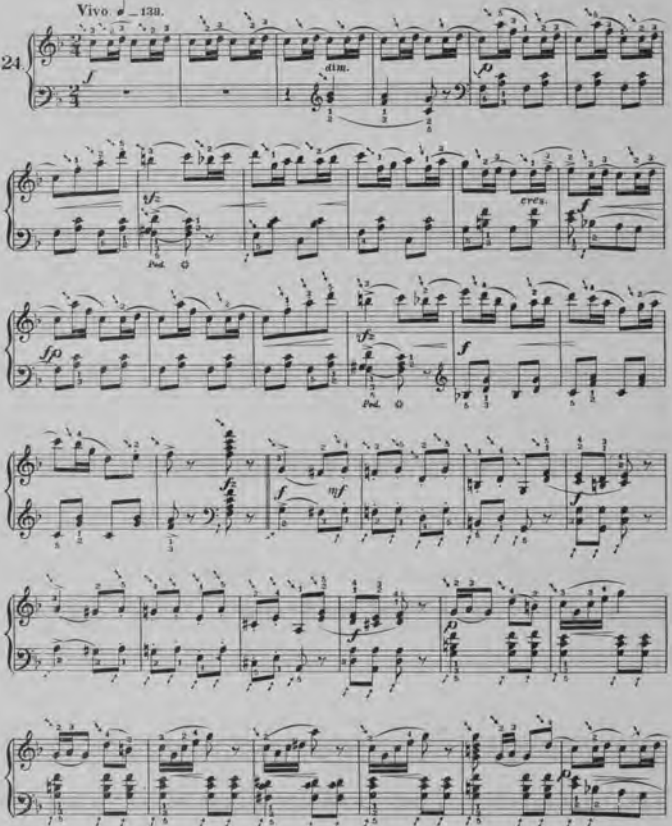
BARCAROLLE.

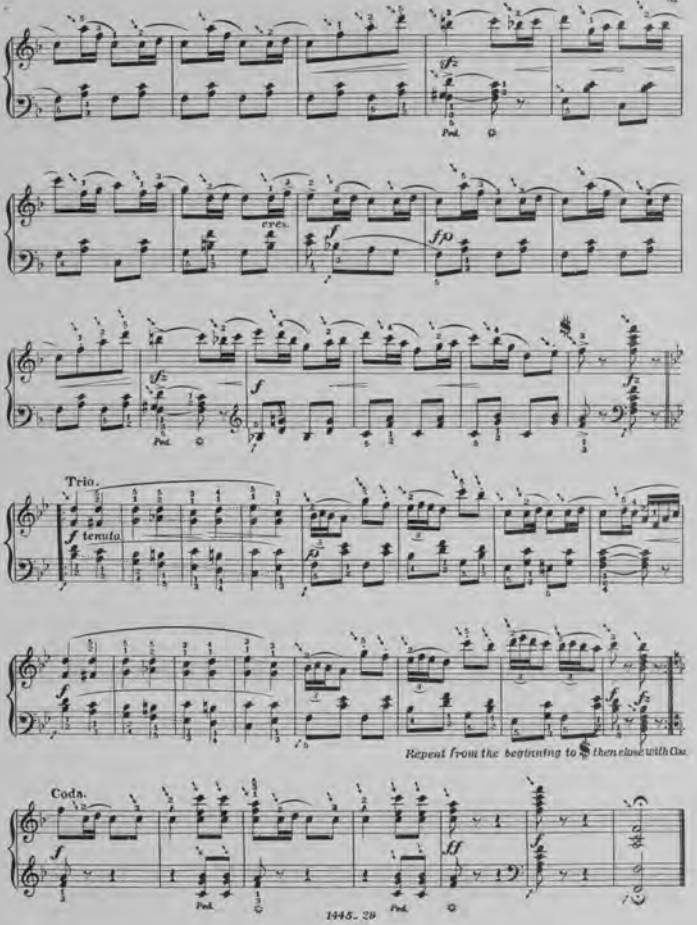



8
rall.
a tempo.
Ped.
cres.
8
rall.
8
fpp
Ped.

TO THE CIRCUS.

GALOP.



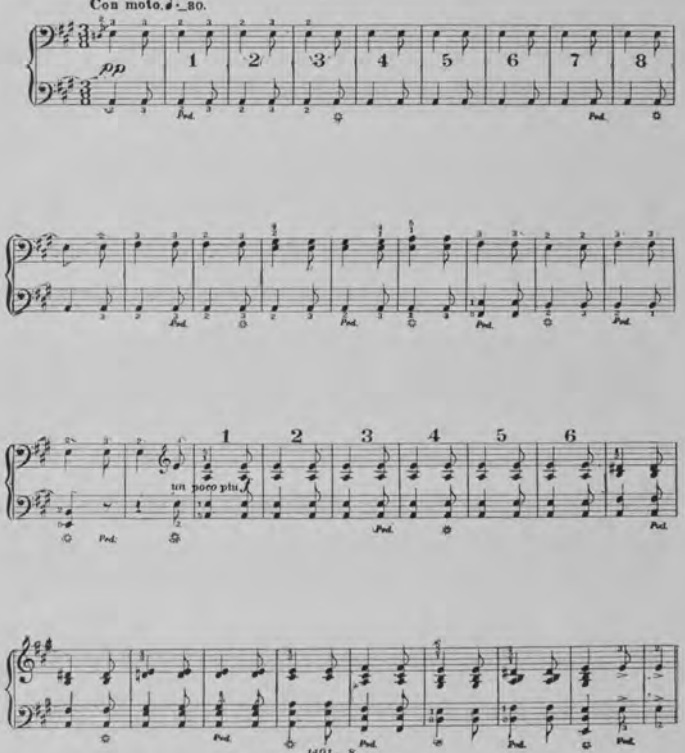

Ped.
cres.
Trio.
tenuto
Repeat from the beginning to 𝄋 then close with Coda
Coda.

BARCELONA.

SPANISH DANCE. ——— SPANISCHER TANZ.

Edited by Kullak. Moritz Moszkowski. Op. 12. No 3.

Secondo.



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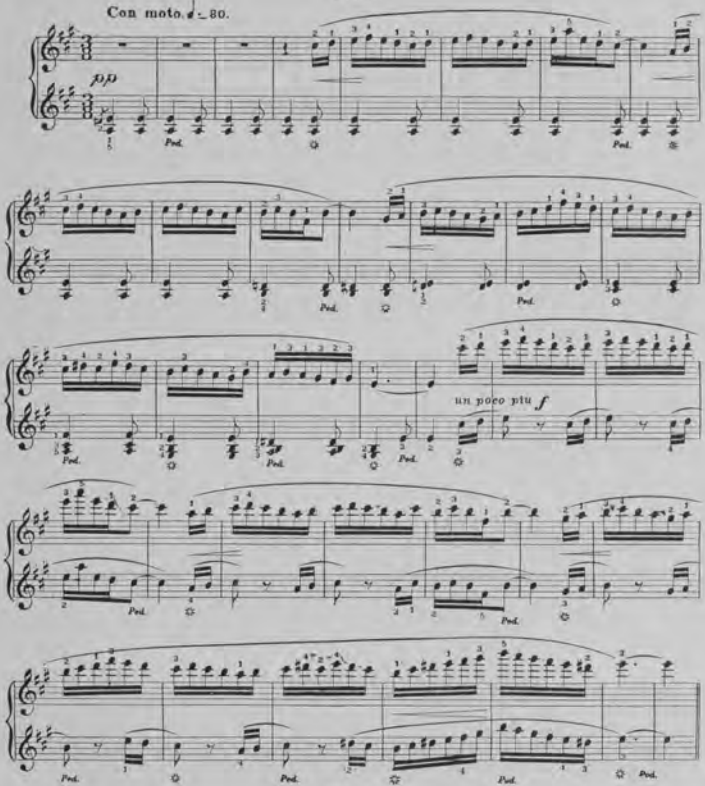
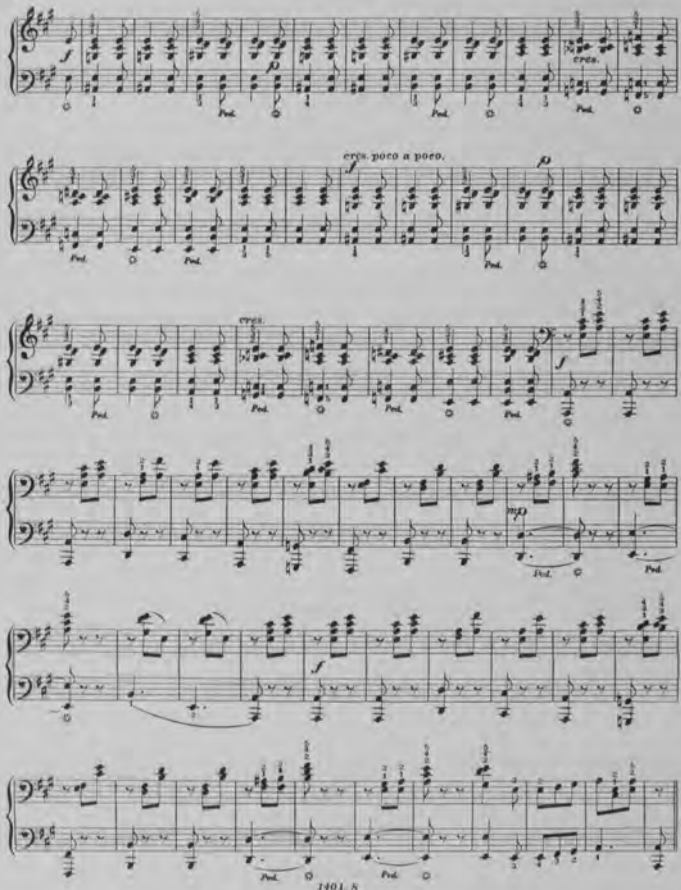
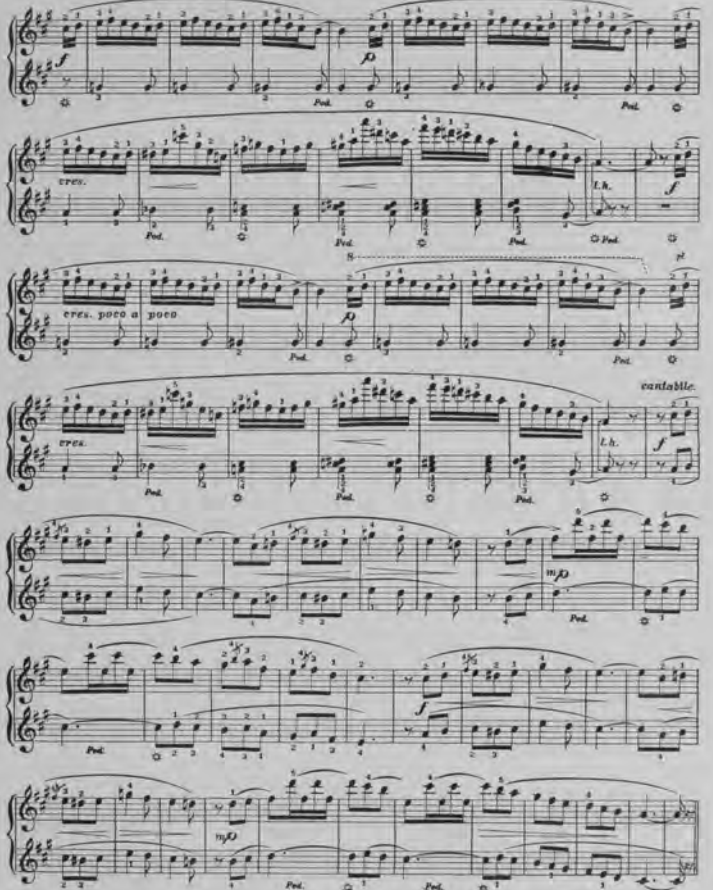
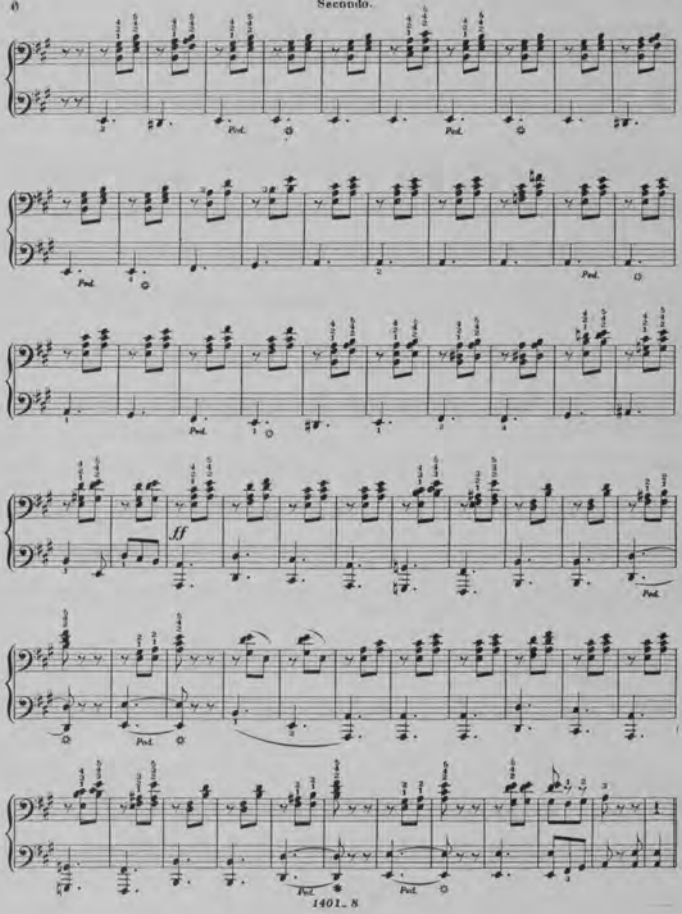
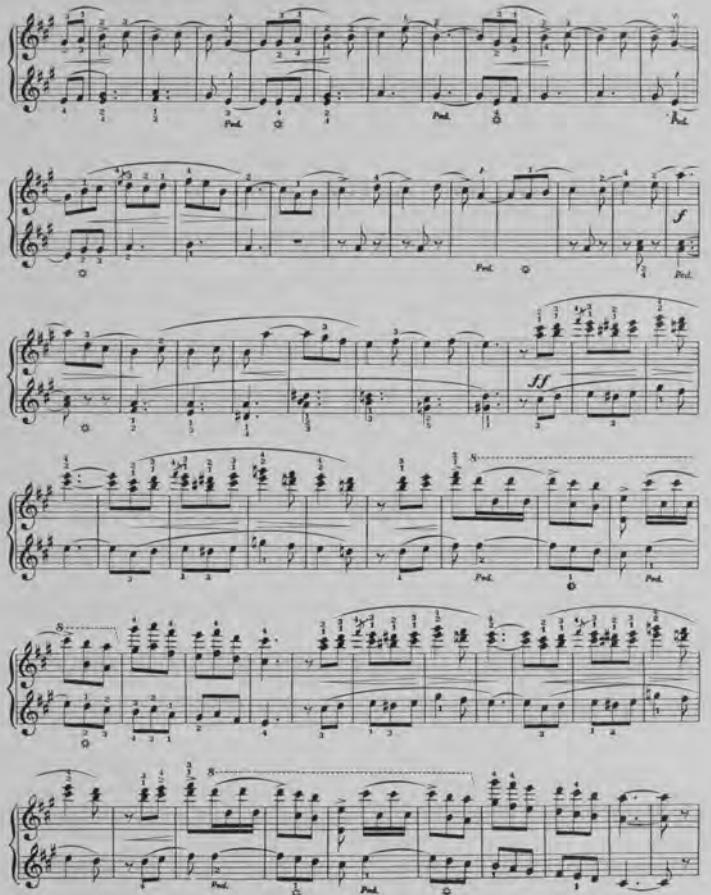
Primo.

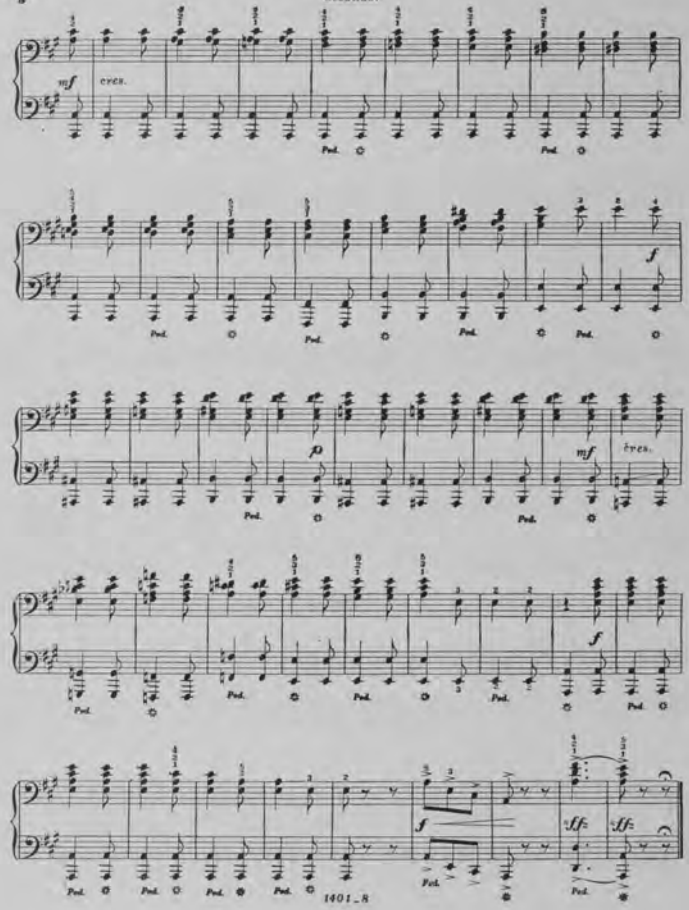


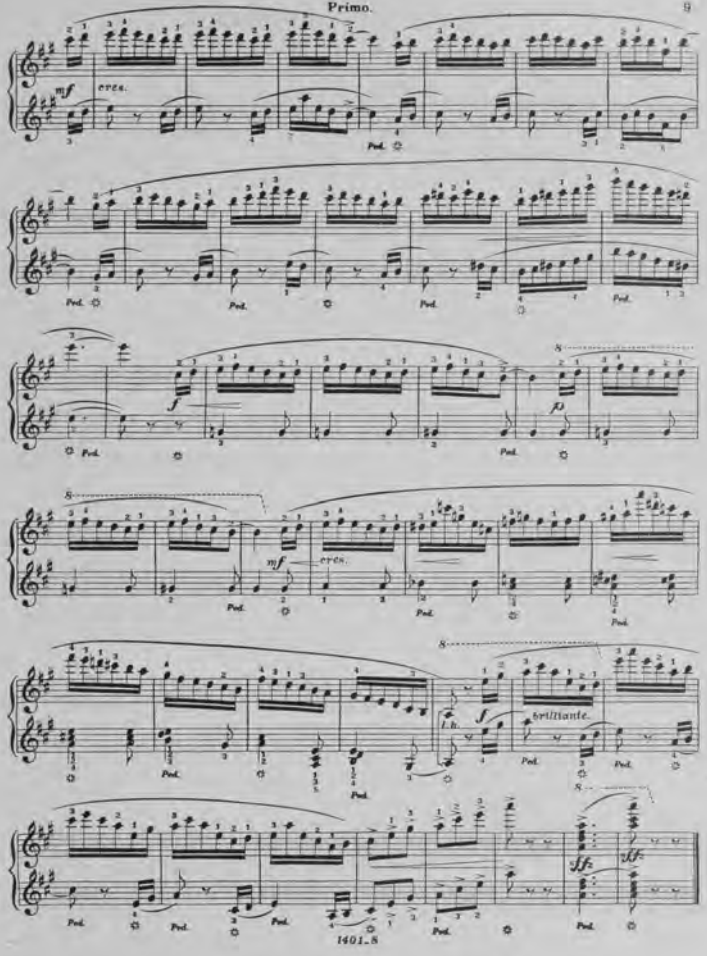

cres.
cres. poco a poco.
cres.
Ped.

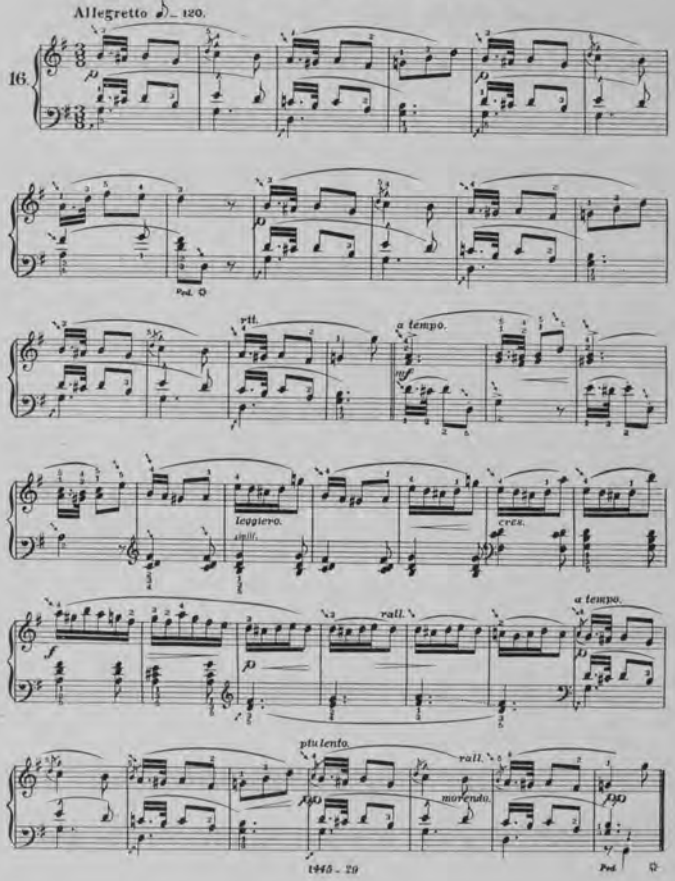

cres.
cres. poco a poco
cres.
cantabile.
l.h.
Ped.


Ped.
ff


Ped.
Ped.
f
Ped.
ff
8
Ped.
Ped.
8
Ped.
Ped.
Ped.


mf
cres.
Ped.
f
p
mf
cres.
f
f
ff
ff

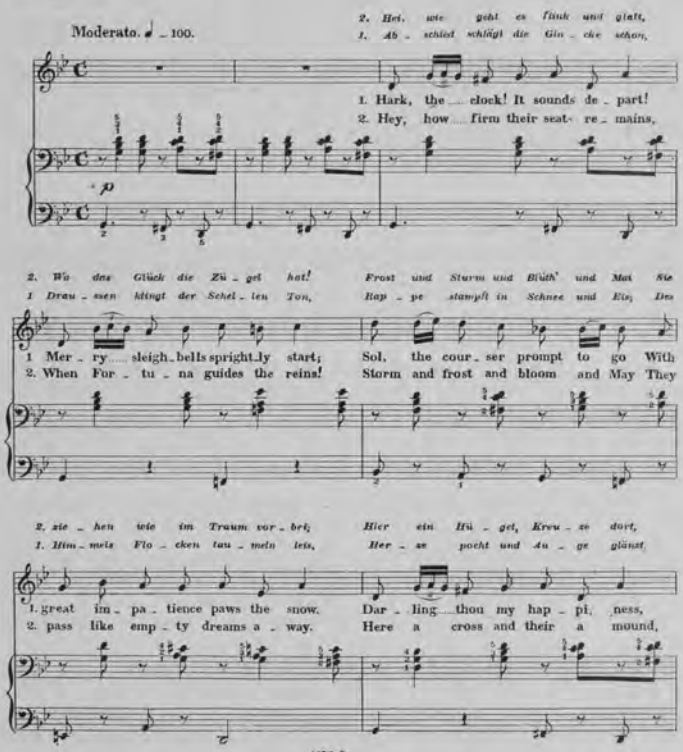

mf
cres.
Ped.
f
fp
mf
cres.
l.h.
brillante.
ff


Allegretto ♪ = 120.
16.
Ped.
rit.
a tempo.
mf
leggiero.
cres.
a tempo.
rall.
più lento.
rall.
morendo.
Ped.

ONWARD DARLING!

(AUF ZUR FAHRT!)

Poem by H. Hartmann. Moritz Moszkowski.



1456–5
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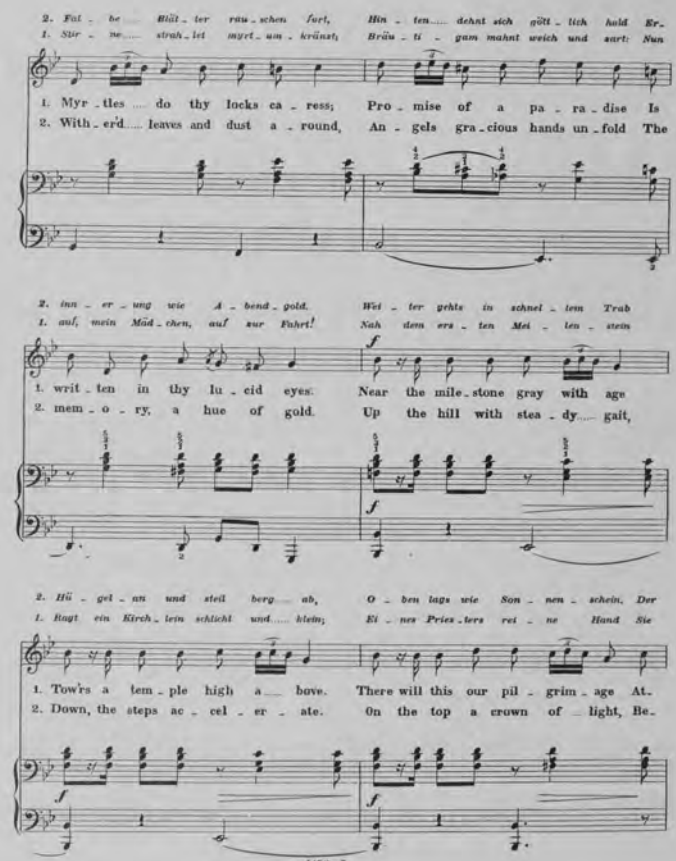
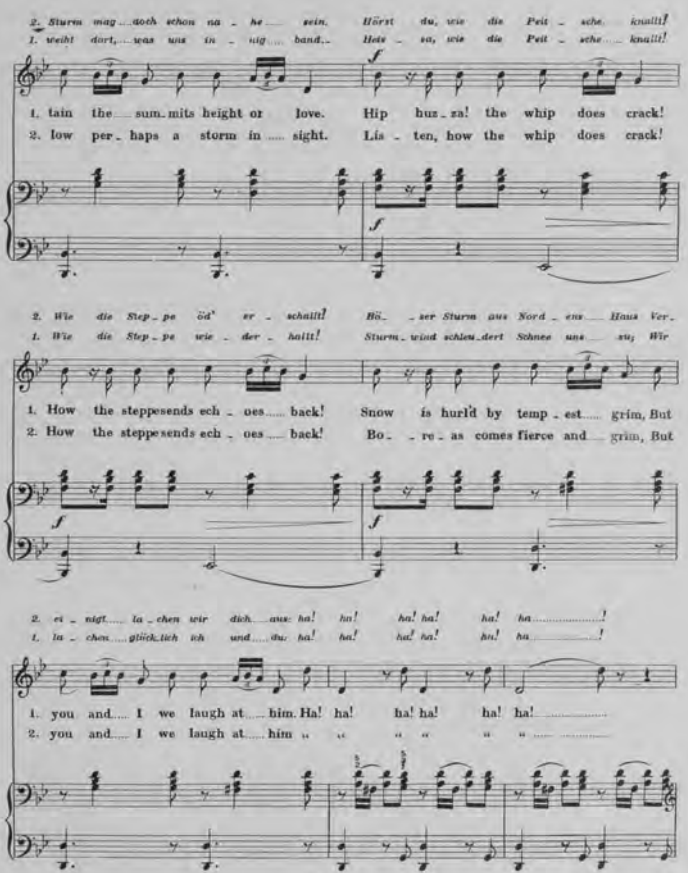
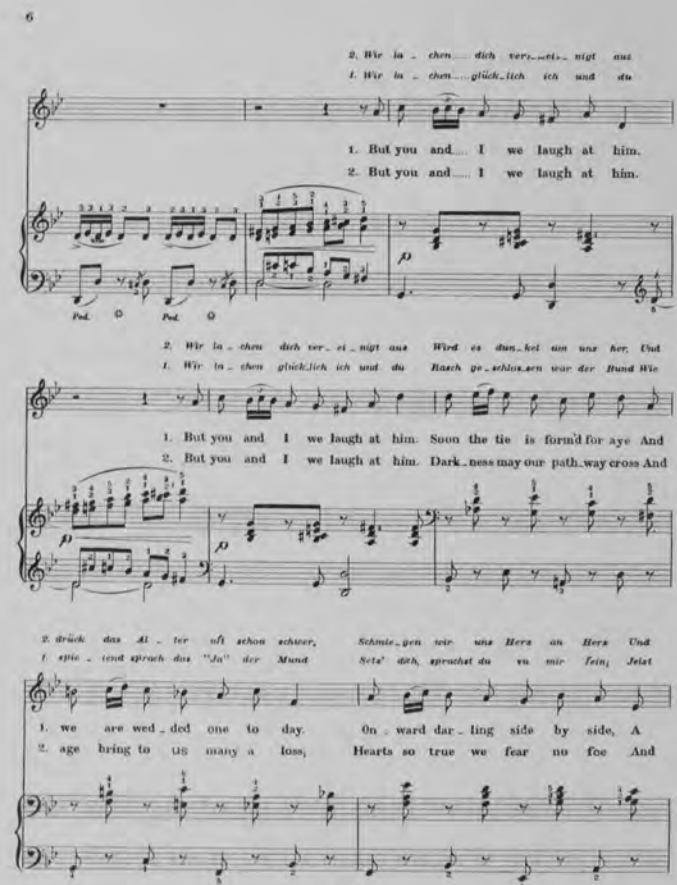
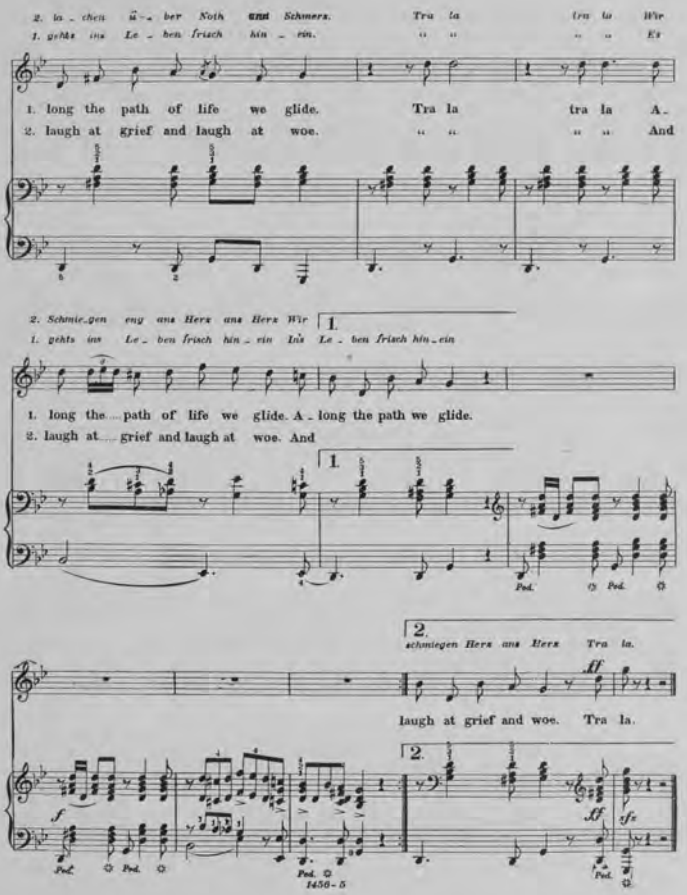

2. Fal - be Blät - ter räu - schen fort, Hin - ten dehnt sich göt - tlich hold Er-
1. Stir - ne strah - let myrt - um - kränzt, Bräu - ti - gam mahnt weich und zart: Nun
1. Myr - tles do thy locks ca - ress; Pro - mise of a pa - ra - dise Is
2. With - er'd leaves and dust a - round, An - gels gra - cious hands un - fold The
2. inn - er - ung wie A - bend - gold. Wei - ter gehts in schnel - lem Trab
1. auf, mein Mäd - chen, auf zur Fahrt! Nah dem ers - ten Mei - len - stein
1. writ - ten in thy lu - cid eyes; Near the mile - stone gray with age
2. mem - o - ry, a hue of gold. Up the hill with stea - dy gait,
2. Hü - gel - an und steil berg ab, O - ben lags wie Son - nen - schein. Der
1. Ragt ein Kirch - lein schlicht und klein; Ei - nes Pries - ters rei - ne Hand Sie
1. Tow'rs a tem - ple high a bove. There will this our pil - grim - age At -
2. Down, the steps ac - cel - er - ate. On the top a crown of light, Be -


2. Sturm mag ... doch schon na - he ... sein. Hörst du, wie die Peit - sche ... knallt!
1. weilt dort, ... was uns in - tig ... band. Hetz - za, wie die Peit - sche ... knallt!
1. tain the ... sum - mits height or love. Hip huz - za! the whip does crack!
2. low per - haps a storm in ... sight. Lis - ten, how the whip does crack!
2. Wie die Step - pe öd' er - schallt! Bö - ser Sturm aus Nord - ens ... Haus Ver -
1. Wie die Step - pe wie - der - hallt! Sturm - wind schleu - dert Schnee uns ... zu; Wir
1. How the steppesends ech - oes ... back! Snow is hurl'd by temp - est ... grim, But
2. How the steppesends ech - oes ... back! Bo - re - as comes fierce and ... grim, But
2. ei - nigt ... la - chen wir dich ... aus: ha! ha! ha! ha! ha! ha ... !
1. la - chen ... glück - lich ich und ... du: ha! ha! ha! ha! ha! ha ... !
1. you and ... I we laugh at ... him. Ha! ha! ha! ha! ha! ha! ...
2. you and ... I we laugh at ... him " " " " " " ...


2. Wir la - chen dich ver - ei - nigt aus
1. Wir la - chen glück - lich ich und du
1. But you and I we laugh at him.
2. But you and I we laugh at him.
Ped. Ped.
2. Wir la - chen dich ver - ei - nigt aus Wird es dun - kel um uns her, Und
1. Wir la - chen glück - lich ich und du Rasch ge - schlos - sen war der Bund Wie
1. But you and I we laugh at him. Soon the tie is form'd for aye And
2. But you and I we laugh at him. Dark - ness may our path - way cross And
2. drück das Al - ter oft schon schwer, Schmie - gen wir uns Herz an Herz Und
1. spie - lend sprach das "Ja" der Mund Setz' dich, sprachst du zu mir fein, Jetzt
1. we are wed - ded one to day. On - ward dar - ling side by side, A
2. age bring to us many a loss, Hearts so true we fear no foe And

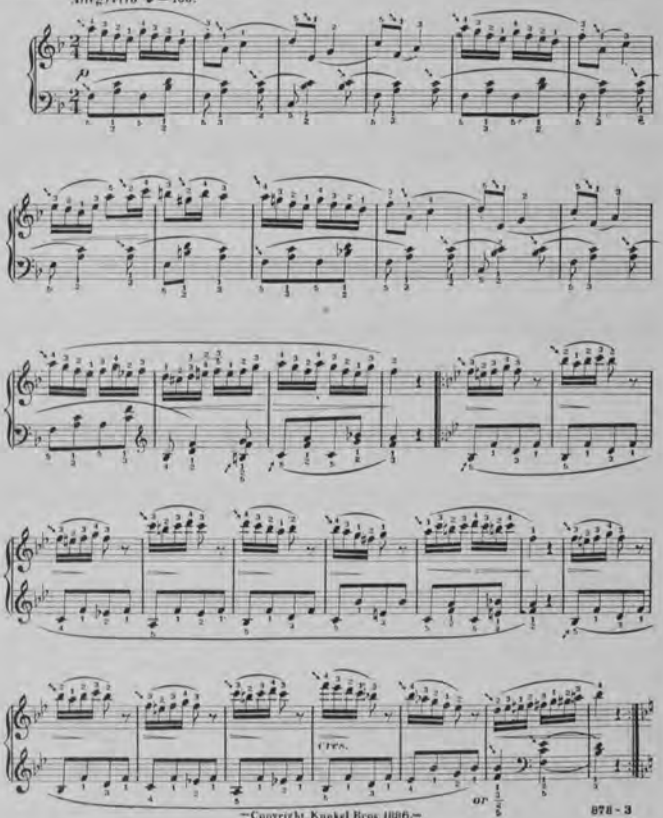

2. la - chen über Noth und Schmerz. Tra la tra la Wir
1. gehts ins Le - ben frisch hin - ein. " " " " Es
1. long the path of life we glide. Tra la tra la A -
2. laugh at grief and laugh at woe. " " " " And
2. Schmie-gen eng uns Herz uns Herz Wir
1. gehts ins Le - ben frisch hin - ein Ins Le - ben frisch hin - ein
1. long the path of life we glide. A - long the path we glide.
2. laugh at grief and laugh at woe. And
1.
Ped. Ped.
2.
schmiegen Herz uns Herz Tra la.
ff
laugh at grief and woe. Tra la.
f
ff
sfz
Ped. Ped. Ped. Ped. Ped.

JULIA'S FAVORITE RONDO.

notes and chords marked with an arrow (↘) must be struck from the wrist.

Carl Sidus. Op. 108.

Allegretto ♩ = 100.



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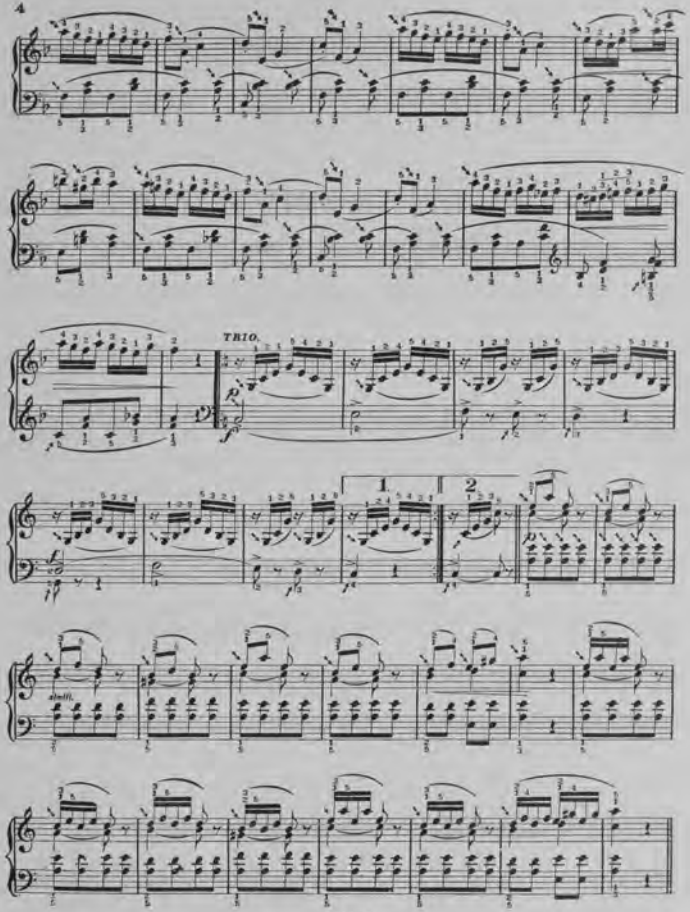
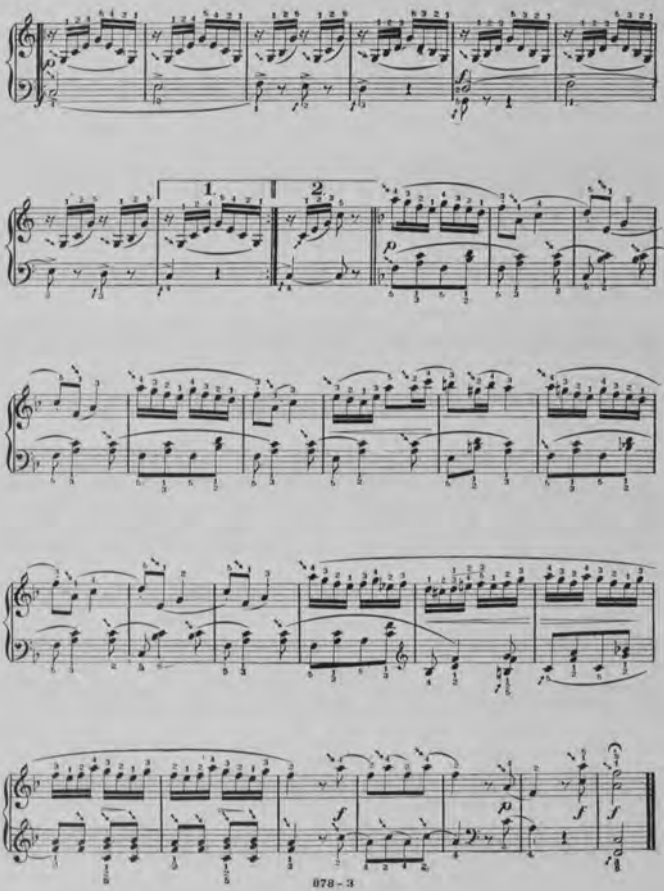

TRIO.
1.
2.
simili.


1
2
p
f
p
f
f

SOME PHASES OF THE ARTISTIC TEMPERAMENT.

Every class of society, says the *Musical News*, has its "fringe," as a well-known writer has termed it, its hem, its lowest outside edge which trails on the ground and becomes soiled and spoiled from its contact with the dust and dirt through which it is constantly dragged. And the musical profession is by no manner of means an exception to this rule. On the contrary, by reason of its peculiar character and the peculiar characteristics and temperament of the individuals who follow it, it affords altogether exceptional facilities and opportunities for back-sliding to those who are not sufficiently morally strong to withstand them. It supplies, for example, in those of an indolent disposition, idleness and indifference; for those who exhibit a tendency towards dissipation it admits of an endless variety of excuses for all sorts of extravagances, the expense of which can be but very ill borne by those who are foolish enough to indulge in them. But so it is, and perhaps so it ever will be, for the artistic temperament is essentially Bohemian and improvident. Thinking only of to-day, it is heedless of to-morrow, and thus it is that so many clever and highly gifted members of the profession fall, never to rise again, in that race of life in which they have started with so much hope and promise. Of course this sort of thing applies more or less to every walk of life, and one finds failures of all kinds everywhere. In fact, nothing is more easy than to fail if one is indifferent to success, and even the pinch of adversity and poverty, and the shame and degradation of dependence will have no power to spur on some men. With them ambition seems dead—if, indeed, it ever existed in them—and the love of indolence apparently shuts out completely every other consideration. Opportunity after opportunity is allowed wilfully to slip by, chance after chance is carelessly lost, until at length opportunity no longer offers, and the chance of the workhouse looms large in the very near future.

To the vigorous business man the artistic temperament is an enigma. He is unable to understand a man of ability not turning his capacities to the fullest possible account. Trained in an entirely different school himself, he cannot comprehend anyone frittering away any portion of his life and living, when he himself works so hard to make the best of both. He cannot sympathise with that sensuous, *dolce far niente*, when his own interest is so thoroughly centred upon his business, nor regard that love of pleasure, innate in the average artist, as anything else than a sort of criminal defect, of which he deserves to suffer the natural consequences. But art of any sort is not a commercial pursuit. Its very existence depends upon an untrammeled freedom of thought and imagination, the faculty of transporting oneself above and beyond external surroundings into an ecstatic trance, so to speak, which inspires, and at the same time is inspired by art and art alone. It is the influence of a mood, and directly the money-making spirit enters into it, it is no longer pure art, but the more or less pretty effect of an everyday cause. And yet not always, for men are found who can happily combine the commercial with the truly artistic. But they are few and far between. Would to Heaven there were more of them, for they are men who succeed, and all they touch seems to turn to gold. The secret is, they are intimately acquainted with human nature, and know thoroughly how to deal with it.

A business man, in whatever capacity he may be, is to a very great extent pushed forward, and compelled to work by the exigencies of his duties themselves. That is to say, that what he does is either the preparation for, continuance or completion of what someone else will do, or has already done, so that his mind is employed, and his interest engendered, almost in spite of himself. Consequently he is fully alive to the value of time, and has none of it to spare. With the artist the case is altogether different. There is no exacting impulsion from behind like that of the commercial world, no fitting in of his duties, or but little, with those of other people, like that just mentioned. He is a separate machine of himself, not a cog wheel in a complicated piece of elaborate machinery. That is to say, that the artist, or rather that member of the artistic world we are now dealing with, the musical man, is inclined to think that he is entirely his own master, free to take or leave what comes in his way, at will. And to this fact he probably owes much of his misfortune, for he understands all too little the value of time, and is therefore too prodigal in his use of it.

As the very essentials of musical culture have been shown to be conducive to repose and indolence, it is not surprising that so many men yield to their influence, and drop almost unconsciously out of the ranks, the very indolence to which they give way not uncommonly producing an actual dislike, or at any rate disinclination, to rouse themselves and face the duties incumbent upon them. Then, later, if this fatal disinclination be allowed to take too firm a hold upon them, comes a sort of mental and physical torpor which renders them incapable of exertion of any kind worthy the name: then ruin, pure and simple, if it has not, indeed, by this time already arrived. These are the dreamers of mankind, men for the most part of culture and intellect, with an exceedingly delicate and sensitive organization, and consequently much too highly susceptible to the influences of circumstances by which they happen to be surrounded, to be able to assert what small amount of individuality they may possess. And circumstances to a man easily discouraged, and one therefore who has not sufficient strength of character to ride over them, are, as a rule, the reverse of assisting. And so this class of man dreams on, and even if he does, mayhap, produce good work, it rarely is of any great advantage or use to him, because he has neither the courage nor the energy to bring it to any successful issue. Thus he drifts slowly down the tide, condemning the world for what has been his own fault, dissatisfied and miserable, a burden to himself and those about him.

Musicians there are, however, who are, on the contrary, slaves to their art, who are never happy, never at ease, unless they are in the thick of the fray. Vigorous, active, virile men are they who shape circumstances to suit themselves. Such men would, and do, succeed in whatever sphere of life they are found. Their work bears the same stamp as themselves. It has the true ring of energetic, strong, healthy manhood. Their enthusiasm is unbounded, and they inspire all with whom they come in contact with a greater or less degree of it. Their work may possibly lack the delicate refinement of the dreamer, but what an irresistible charm it has by its very force and virility. They are too industrious, too broad in their views of life ever to be sensuous, or even sensitive; too full of the enjoyment of merely living to be melancholy, too much men to be anything approaching weak or effeminate. They tire themselves out with their daily labours, and then take up some other kind of study as a recreation and stimulant, and their idea of repose is just a change of work. Their fervid imagination paints the world in glowing colours, and their aim in life is to show to others the bright side of it, and to make mankind more pure and honest, and the better for their existence. But such men, like those alluded to earlier, are rare, for whatever may be their position as artists pure and simple, they are undoubtedly leaders of men, and leaders are not met with every day.

How deeply to be commiserated is the man who has allowed himself to drift dreamily down the stream and finds to his horror he has gone too far to return. The sink or swim struggle which must then commence has rarely, unfortunately, but one ending, and the result of it can be seen any evening at almost any public house possessing a concert room. It is not given to us all to command success, but we can each and all do our best to deserve it. We cannot all hope to arrive at affluence as the result even of the most continuous and painstaking labours, but we can all, with a fair amount of conscientious and punctual attention to our duties and engagements, as a rule, manage to make a living, and perhaps put by a few pounds for a rainy day. There is neither sense nor reason in indulging in extravagances which we cannot afford, and a disposition to idleness if one is only just and fair to oneself will be promptly conquered before it becomes dangerous. To foster a tendency to dreaming is a lamentable mistake, for there is yet no market established for dreams, and if there were they would be a drug in it. The main object of a man's life should be to cultivate by every means in his power a healthy, vigorous activity of both mind and body, an energy and determination to execute whatever lies before him to the best of his power and ability, so that whenever an opportunity occurs he may not only be able to turn it into account, but may be able to see and realize the importance and drift of it.

These few remarks may at first sight appear bald and commonplace, but a little attention to them will prove how strongly they bear upon the lives and fortunes of so many of the less favoured of the votaries of music. For, whatever may be said to the contrary, musicians are not an altogether energetic body of men, nor do they seem to realise, as they should, the fact that their very vocation is principally to raise up and train a set of possible competitors who will probably be striving against them for their very bread later on. If the majority of them could only be persuaded to deal with the men they come in contact with upon business lines, and to meet the world about them on its own level, how much better would it be for both sides—and especially for themselves. How much better it would be for them, for instance, to treat a business matter upon a purely business footing, to keep an engagement with a man punctually once it has been made, and observe the rules of art when with artists, but to strictly adhere to the regulations and demands of business when dealing with any commercial matter whatsoever, instead of dilly-dallying between the two, as is so often the case.

Adversity is often the result of sheer misfortune, no doubt, but it would be useful to know how much of the vast amount of it there is in the world that has been brought about solely by a nerveless shrinking from or indifference to palpable duty, when that duty has had something about it unpleasant or repugnant. In these days of keen competition, it is the fittest, more than ever it was, who survives, and the weaklings who go to make up that fringe, which, though yearly increasing in depth, is far from an ornament to the noble profession of music.

A REMINISCENCE OF LISZT.

An old pupil of Liszt was giving two concerts of his works and the abbe hearing from a friend that a pecuniary loss was to be feared, volunteered to be present. Of course the room was packed and at the second concert, which I was unluckily prevented from attending, the old man sat down to the piano and extemporized upon a theme of Schubert's in such a marvelous manner that Ferdinand Hiller—himself a splendid extempore player—told me afterwards that he felt like locking up his piano forever. He said "That old man, he makes me feel like a schoolboy!" In 1886 he paid a visit to England, where 40 years before he had been comparatively coldly received. Now no king could have been more feted; he played several times, but of course it was only the shadow of his real self; he had already received warning of his approaching end, and three months later he passed peacefully away at Bayreuth where he had gone to be again present at the performances of his friend's masterpieces. Much against the will of the Weimar and Budapesth authorities he was buried there at the wish of his only surviving daughter, Madame Wagner.

There are many portraits of Liszt extant from which we see that during his long life his personal appearance altered as greatly as is usual with men, but that—what is less usual—he was equally remarkable for his beauty in boyhood, in maturity and in old age. There was something absolutely regal in the dignity of his carriage and the masterful yet calm power of his glance. When those blazing eyes softened and the austere face relaxed into a benign smile you simply felt—wherever you were—that you must kneel at his feet and worship him. Sure, never was a man gifted with such magnetic attraction. Ask whom you please that ever knew him, read what all his contemporaries have written about him, you will find them absolutely unanimous. Read Borodine's interesting letters—read (if you can) the pardonable gushings of his many pupils, and own that this man stood quite above the ordinary ranks of humanity. He was a king, a monarch by divine right, and he bore himself as such.

A VALUABLE WORK.

One of the most interesting volumes published in recent years is the "Autobiographical Reminiscences with family letters and notes on music by Charles Gounod." No one can fail to be interested in the life-scenes of this eminent musician and composer, and it is with absorbing interest the chapters on his early life, his sojourn in Italy, Germany, etc., are read. His account of the many personages and incidents met with during his career in the great centres of art are given in the most vivid and lifelike manner. The hours spent with this work will be of most pleasant memory. It will spur the amateur and the musician to nobler efforts. The work is published by J. B. Lippincott Co., 715 Market st., Philadelphia.

Dr. Camille Saint-Saens recently celebrated the fiftieth anniversary of his public debut in Paris. The orchestra of Societe des Concerts took part in a special performance in his honor. The programme was exceptionally interesting. It commenced with Mozart's concerto in E flat, which Saint-Saens played in 1846 as a boy of eleven years of age.

M. Gabriel Faure, choirmaster of the church of La Madeleine, Paris, succeeds M. Dubois as performer at the grand organ in that church. Saint-Saens occupied this post previous to M. Dubois.

A revival of Don Giovanni is talked of at the Paris Opera for next season, with Rose Caron and Berthet as Dona Anna and Elvira, and Renaud (Don Juan), Vaguet (Don Ottavio), Delmar (Leporello), and Bartet (Masetto).

Sir Arthur Sullivan can command $5,500 for a song, and it is said from the "Lost Chord" alone he realized the sum of $50,000. Some of Schubert's beautiful songs were sold for about 25 cents each, and the largest sum Handel ever received was $500.

The concert has just finished. A fussy old gentleman approaches the 'cellist and says inquisitively: "Excuse me, but I've noticed you keep one eye shut all the time you are playing. Now, why's that?"

"Well, sir," responds the performer, in a mysterious whisper, "I'll tell you. You see, if I were to close the other eye as well, I couldn't read my score, so I've made it a habit to close only one."

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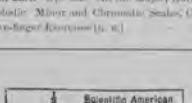

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LORETTO ACADEMY.

Loretto Academy, conducted by the Sisters of Loretto, at Florissant, in St. Louis County, celebrated its forty-ninth annual commencement on the 14th ult.

The graduating exercises commenced at 3.30 o'clock with an operatic overture on four pianos by twelve young ladies. The salutatory by Miss Ethel Belle Funsten was followed by the crowning of the graduates with wreaths of laurel.

One of the most brilliantly executed numbers was Kunkel's Grand paraphrase de concert, "Viva la Republique," on four pianos by Misses Cecile Marie Gelo, Mary Edna McGinnis, Marie Louise Fox and Jennie Reilly. "Non Desarrol," by Rimmel, a soprano solo, was rendered by Miss Louise Fox of Fredericktown, Mo., a past graduate. A piano solo by Miss McGinnis, one of the graduates, "Rhapsodie d'Auvergne" (Op. 73—C. Saint Saens, Kunkel's Royal Ed.) displayed wonderful power of execution and delicacy of shading and expression.

This institution is one of the finest in the West, and is under the excellent charge of Sister Mary Martin.

A PLACE TO GO.

In answer to the many and repeated inquiries 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.

The reliable and popular firm of Namendorf Bros., makers of umbrellas and parasols, has never failed to satisfy its customers. Namendorf Bros. have removed to their new and central location, 519 Olive street, where they have the handsomest sales rooms in the country. The public are cordially invited to inspect their beautiful and varied stock.

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Call for a pint of Uhrig's *Extra Dry Imperial Champagne* if you want a delicious cocktail made. It's both moral and drink.

Dr. Enno Sander's Sparkling Gastrol Spa is the most efficient, best recommended and cheapest remedy for gout, rheumatism and gravel. Sold by druggists.

If you want yourself and your friends to enjoy the extras, order your fancy cakes, ice-cream and fruit ices of Habermann Bros., the popular confectioners, 2152 Shawandasse street, phone No. 4321. Habermann Bros. enjoy the highest reputation for their excellent confectionery among their many patrons.

Sousa has written an oratorio dealing with Christ's crucifixion and His mandate to His disciples to preach the Gospel all over the world. In a recent interview he said: "I am sorry that my name is so closely connected with my marches, for my compositions cover every field of effort—march, waltz, opera, oratorio. I hope that my highest and best work is to come." The average receipts of his tour between Washington, D. C., and Los Angeles, Cal., were $1,600 a day.

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