

HIGHEST HONORS

The Verdict of the World's Greatest
Artist and the Acceptance
of the Music Trade.
—INDORSÉD BY THE JURY OF EXPERTS OF



The WORLD'S FAIR

THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos,
Reed Organs,
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.

KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Kolbstein, Paderewski, Von Bülow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technique and lays a foundation for the most *Artistic Piano Playing*.

Its valuable features—

The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Taussig, Etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

LORETTO ACADEMY.

The Golden Jubilee of Loretto Academy, at Florissant, was celebrated on the 23rd ult. by a series of magnificent programmes. The auspicious event was opened by a Solemn Pontifical Mass, celebrated by Most Rev. J. J. Kain, D. D. Graduating honors, gold medal and laurel wreaths were conferred on Miss Laura C. Barry, of St. Louis, Mo.; Miss Mary K. Devlin, of St. Louis, Mo.; Miss Mary F. Kelly, of St. Louis, Mo.; Miss Mary E. Walsh, of Moberly Mo.; Miss Ethel B. Funston, of St. Louis, Mo.; Miss Genevieve F. Reilly, of St. Louis, Mo.; Miss Anna O'Shaughnessy, of Newhall, Mo.; Miss Corinne A. Shevlin, of Denver, Col.; Miss Anna D. Redmond, of Fountain, Col.

Special credit is due the students of music for their very prolific work. The department of music has made commendable progress under the advanced methods of Sister Mary Martin, who takes special pride in its direction.

Loretto Academy, established in 1847, is situated in the midst of a delightful and healthful country, the beautiful Florissant Valley, at the terminus of the St. Louis and Suburban Railway. The school possesses all the advantages of a city and suburban residence. Several trains run daily between Florissant and St. Louis.

The academy is located on one of the most desirable elevations characteristic of the valley, commanding an agreeable prospect in every direction. Its position is retired, yet easy of access, being but two squares from the depot. The building is furnished with all the recent appliances, adapted to taste, comfort and convenience.

Brahms delighted in disappointing the autograph hunters. All sorts of dodges were tried by these gentry to get a letter or postcard out of him. One day a letter arrived containing the words, "The rappers which you ordered of us shall be sent to your address this evening." As he had never ordered any rappers, he knew what the writer wanted, and tore the letter in pieces. Once, as he was playing over a sonata with a cellist, Brahms struck the keys with all his might and main, so that the cellist complained, "I cannot hear myself at all." "You lucky fellow," Brahms grimly replied.

The London *Daily Mail* thus describes the personality of Sir Arthur Sullivan: "His short, well-groomed figure and genial face, strongly subdivided into big glittering eyes, a solid nose, bushy eyebrows, dark whiskers and moustache, and full under lip and round chin, are familiar ornaments at all smart theatrical functions. He has combined great artistic with great business gifts more successfully than most musicians, and, while the most admired of latter-day masters of oratorio, he commands a fund of popular melody for light opera such as no one has had since Offenbach. He made £90,000 out of the Savoy Theatre during its first ten years, and his copyrights are worth a handsome income in themselves. Few men have been so generous with their money, and innumerable relations and unsuccessful friends have shared in his good fortune."

COLORADO AND THE WEST.

Through Train Service Via The Missouri Pacific Railway from St. Louis to Pueblo, Colorado Springs and Denver. See Company's representatives for full particulars, tickets, maps, time tables and descriptive literature, or address H. C. Towns, General Passenger Agent, St. Louis.

THE JESSE FRENCH PIANO & ORGAN COMPANY, MANUFACTURERS AND DEALERS,

Can supply customers direct from any of their branch houses, in several of the leading cities in the United States, at first cost, saving them all middlemen's profits. They are sole representatives of the famous CHICKERING and STARR PIANOS, two of the most artistic, high-grade and popular pianos on the market. They have also a vast assortment of other makes of pianos and organs, at all prices and on the most liberal terms. Write them before buying; a 2c stamp may save you many dollars.

JESSE FRENCH PIANO & ORGAN COMPANY, ST. LOUIS, MO.





July, 1897.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - \$3.00
Single Number, - - - - - 1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state at what number your subscription expires.

Entered at St. Louis Post Office as Mail Matter of the Second Class.

THOMAS M. HYLAND, . . . EDITOR.

JULY, 1897.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$3 per year—receive nearly a hundred of the choicest piano solos, duets, songs, studies, etc. The REVIEW during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

DAMROSCH'S OPERA PLANS.

Walter Damrosch, who returned from Europe recently, has completed arrangements for an opera season in French, Italian and German next winter. As the *Sun* has already announced, Mr. Damrosch has formed a partnership with Charles A. Ellis, manager of the Boston Symphony Orchestra, Mr. Damrosch devoting himself more exclusively in the future to the artistic direction of the company bearing his name.

The New York season will begin on Jan. 17, continuing for at least five weeks, and Mr. Damrosch and Mr. Ellis expect to add to the interest of it by the introduction of two new operas, which have met with great success abroad, one in Berlin and the other in Dresden. The first, "Hänschen," one-act opera, the scene of which is laid in Arabia, was composed by Herr von Chelius, a talented musician, who is an officer in the guards, and a personal friend of the Emperor. The second is "Elyse's Home Coming," by Bungeert, which follows Wagner's "Elyse's Home Coming." The latter opera will be splendidly mounted, its Greek landscapes and palaces affording opportunity for novel stage pictures. It will be cast in the three principal characters as follows: *Elyse*, Mr. Bismph; *Pendulo*, Fraülein Heider; and *Telenche*, Miss Gaski.

The regular repertoire of the company will consist of the following operas: "Faust," "Roméo and Juliet," "Carmen" and "Mignon" in French; "Aida," "La Traviata," "Lucia," "La Figlia del Regime," "Il Barbiere" and "I Pagliacci," in Italian; "Lohengrin," "Tannhäuser," "Fidelio," in German; "Flying Dutchman," "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung," in German.

In all the operas to be given in French and Italian, Mme. Mella will be the principal singer, and her contemporaries in America will be made notable, worthy in that she will sing in three roles which she has never before sung here. These are Rosina in the Regiment, "Aida," and Aida, and the Daughter of the Regiment.

Of the members of last year's company, the following artists have been re-engaged: Miss Gaski, Miles Segard and Mattfeld, soprano; Herr Kravis, tenor; Herr Stehmann and Herr Fischer, bass.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 20—No. 7.

Several additions have been made, one of the most notable of which is the engagement of Fraülein Heller, dramatic soprano, for the Brunhildes, Fidelio, and Isolde. She is said to be young and beautiful, and an exquisite singer. As she is the first singer of the Berlin Royal Opera, her leave of absence for the American season was obtained with great difficulty.

Whether Miss Lilli Lehmann will return for a few performances, is as yet unsettled, as she fears that she will not be able to stand the fatigue of all other arduous opera season. The two first baritones of the former Metropolitan Opera House Company have been re-engaged. Mr. Bismph for the French and German, and Signor Campanari for the Italian role.

Mr. Damrosch was fortunate in being able to engage a young and already famous French bass, Bondresque, of the Paris Opera, son of the famous old basso of that name. Herr and Frau Staudig have also been added to the forces of the Damrosch Opera Company. The former will be remembered as the *Wotan* of the first German opera season at the Metropolitan Opera House under Dr. Leopold Damrosch. Frau Staudig is mezzo-soprano of the Berlin Royal Opera, the first and only Brangäne at Bayreuth.

Herr Nicolaas Rothmühl, who was in the Damrosch Opera Company three years ago, has also been re-engaged for German roles, and for the roles of Raoul and Rhamades in Italian. Mr. Ellis, who is still abroad, is negotiating with a French tenor of

A young Canadian soprano of great promise, Mile Toronto, who has just finished her studies with Mme. Marchesi, was heard by Mr. Damrosch and immediately engaged for such roles as "Forest Bird," "First Rhine Daughter," and for the French roles. She appeared with Tannhäuser in Paris, four weeks ago, with great success.

For the Italian operas, Mr. Damrosch has engaged the Italian maestro, Bimkoni, as conductor. He came over with the ill-fated Mapleson company last year, and aroused general interest by his superior conducting of "Aida."

The revival of Kossini's master work, "Il Barbiere," should prove an especially interesting event, with Mella as Rosina (her first appearance in this role), Campanari as Figaro, and Bondresque as Basilio. Mr. Damrosch heard Mme. Mella sing in Berlin at a musicale given in her honor by Dr. Joseph, and really her first appearance in Germany, and her singing created a sensation.

BEEHIVEN CONSERVATORY OF MUSIC.

The Annual Concerts of the Beethoven Conservatory of Music took place on the 7th and 9th nights at the Fourteenth Street Theatre. The cozy theatre was tested to its utmost capacity by the many friends and patrons of the Conservatory who enjoy these annual musical treats. The programmes of both evenings were replete with excellent numbers, and the work was most judiciously arranged, and the standing of the Beethoven Conservatory, which for twenty-six years has done noble work in the cause of musical education, were awarded the following graduates:

Misses Lottie Carten, Clara Brown, Sadie Payer, Elizabeth Kott, Nora Hagen, Gertrude Bygones, Minnie Parson, Daisy Jordan, Gracia Eberhart, Blanche Green, Katherine Finnegan, Alma Huid, Bessie Brown, Charlotte Marshall, Lena Koch, Jennie Miller, Edna Surge, Ella Healy, Mary Ryan, Marion Blair, Amelia Young, Mattie Peters, Hannah Adams, Seldie Jarvis, May Wynn, Louise Tremper, Edna Bessie, and Lillian Roddick; Mesdames L. Beckneyer, T. D. Vickery, N. A. Settle, Jerusha Lohman, Lotta N. Harlan; Mr. Otto Reesche.

Gold medals were awarded to the following post-graduate artists: Ella Eckert, Katherine Steinbecker, Mattie Bartlett, Elizabeth Weber, Lillian Will, Annie Pett

ker, Louise Reller, Jennie McCormack, Clara Robinson, Elizabeth Eggers, Gracia Reinhart; Mrs. Isabella Ward Chapman; Mr. Geo. Flint.

The class was addressed by Rev. W. W. Boyd, Messrs. Waldauer and Epstein deserve every congratulation on the success of their Institution.

PERTLE SPRINGS CONVENTION.

The annual convention of the music teachers of Missouri, which took place at Pertle Springs, was a gratifying success from every point of view. The programmes were of the most interesting character, and were rendered by the leading artists of the State. Among the principal features were Mr. Conrath's playing of his Concerto, which was received with great enthusiasm. The magnificent duet, "Midsummer Night's Music," by Mendelssohn, transcribed for two pianos by Charles Kunkel, and "March Heroique," by Saint Saëns, transcribed for two pianos by Messrs. Charles Kunkel and Louis Conrath, were genuine treats. Mr. Kroeger's playing of his Concerto was most enjoyable. The playing of Mr. Charles Kunkel at the convention was a revelation to those who had never heard him, and a treat never to be forgotten. It was but another proof that St. Louis holds within her confines one of the leading artists of the world.

Among those present were Mrs. Strong Stevenson, Charles Kunkel, Ernest R. Kroeger, George Vich, Louis Conrath, Carl Brown, Mrs. Charles Kunkel, Miss Tillie Kunkel, Mrs. Nellie Allen Parcell, Mrs. Zulla Culp Lewis, Miss A. Kulkman, Miss H. Thorsell, Miss M. B. Bussell, Mrs. W. H. D. Bonasack, Miss Allen, Miss Hawley, Mrs. W. D. Steele, Miss Jennie Rose, Miss Beulah Harris, Mrs. G. R. Wade, Miss Blanche Bowman, Mrs. May Steele, Mrs. L. A. Corley, Miss Lillie C. B. Bussell, Miss Alma Jones, Mr. Appy, Mrs. R. Atkinson, Miss Turner, Mr. Tiedt, Miss Cullis and Mr. J. Reton.

The next annual meeting will be held at Kansas City, Mo.

CITY NOTES.

One of the surprises of the music teachers' gathering at Pertle Springs was created by the new Eusey Grand Piano, chosen by the convention. Its magnificent singing quality of tone, even scale, power and brilliancy were a revelation to all.

Charles Galloway, the young organist who is achieving fame in Paris, spent a few days here among his friends. Mr. Galloway is organist of the Church of the Holy Trinity, the second largest church in Paris, and has a three years' engagement. Mr. Galloway is meeting with well-merited success, and has the best wishes of the St. Louis musicians.

Mrs. Zulla Culp Lewis, of Webster Groves, won a great many admirers at the Pertle Springs Convention by her admirable singing. She has a brilliant soprano voice, and sings with a suave and artistic finish. A bright future is predicted for her.

Mrs. Nellie Allen Parcell, assisted by Miss Rose Felt, violinist, and St. Mark's Episcopal Church gave a concert at Jerseyville, Ill., on the 2nd choir. Roby's operetta, *Brick-a-brac*, was among the interesting features of the programme, and made quite a hit. Mrs. Parcell and Miss Ford acquitted themselves in their usual artistic manner, and were enthusiastically received.

Chas. Kaub, the popular violin soloist, has been specially engaged for the season at Clifton Terrace.

Miss Clara Norden, a very talented pupil of Victor Kling, has left for Europe, where she will spend several years under the tuition of her private repository. These duos will be a revelation to the musical world, and will be widely sought after by teachers, colleges, academies, conservatories, etc.

Teachers and students will be glad to learn that Kunkel Brothers are now publishing a number of duos for two pianos that were part of their private repository. These duos will be a revelation to the musical world, and will be widely sought after by teachers, colleges, academies, conservatories, etc.

A CERTAINTY IN MEDICINE.

Antikamnia has been tested and found superior to any of the many pain relievers now used in the treatment of Neuralgia, Myalgia, Sciatica, Acute Rheumatism, Hemiplegia, and Typhoid Fever; also Headache and other Neuroses due to Irregularities of Menstruation. Administered in Asthma, Hay

Fever, Influenza, La Grippe and allied complaints, it secures the best results.

The chief claim advanced in favor of Antikamnia over all other products is that its use is not followed by a depression of the heart. In certainty and efficiency of action, it has also been found superior to any of its predecessors in this field. In cases of Acute Neuralgia, tested with a view of determining

the anodyne properties of Antikamnia, it was found to exceed any and all others in rapidity and certainty of the relief given. Neuralgia, Myalgia, Hemiplegia, and all forms of Headache, etc. yield to its influence in a remarkably short time, and in no instance have any evil after-effects developed. The excellent result obtained as a Pain Reliever in neuralgic and rheumatic diseases, justifies the claims made for Antikamnia. The dose for an adult is one tablet every hour or two, until relieved.

Mr. Franganon Davies has returned to England, and will be heard in this country in March, April and May of next year.

Send for Kunkel Brothers' complete catalogue; it embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world.

Whoever chooses to use St. Jacobs Oil for

Hurts or Bruises

Will feel a CURE so SURE, Why—sometimes it amuses.



It's a Wise Nurse

that speeds the recovery of her patients by giving them



ANHEUSER-BUSCH'S
Malt-Nutrine
TRADE MARK.

—the food drink. It contains the greatest amount of real nutriment and is strength-giving and flesh-making. Invaluable to nursing mothers, consumptives and sufferers from wasting diseases.

To be had at all druggists' and grocer's.

PREPARED BY
ANHEUSER - BUSCH BREWING ASSOCIATION,
ST. LOUIS, U. S. A.

Send for handsomely illustrated colored booklets and other reading matter.

REVIEW SUBSCRIBERS

If you subscribe through an agent, see that you get our official receipt

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

Barr's
—St. Louis—

P. S.—Mail Orders are answered the same day as received, and special attention is given to accurately filling them.



SIXTH, OLIVE AND LOCUST.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Opticists a Specialty.

OPPOSITE BARR'S. 608 OLIVE STREET

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.

INLAIN HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.



OUR
NEW
STORE,

519 Locust St.

BET. BROADWAY AND NINTH.
The Finest & Most Complete

UMBRELLA,
PARASOL AND CANE
ESTABLISHMENT IN AMERICA.

We have made it so by careful and conscientious work, giving full value in all our transactions. Come and compare our goods, fashions and prices.

NAMENDORF BROS.
MANUFACTURERS,

STORE & FACTORY, 519 LOCUST STREET.

Jno. W. Loader
HAT CO.
113 N. Broadway,
ST. LOUIS.

Superior Quality, Latest Styles American and English Hats.

Sole Agents for KNOX and YOUNMAN'S
Celebrated Hats.
Also Best \$3.00 Hats made.

ON BLOOMING MEADOWS.

3

CONCERT WALTZ.

Julia Rive King.

Moderato. ♩ = 92.

The musical score is written for piano and features a variety of textures and dynamics. It begins with a series of chords in the right hand and a simple bass line. As the piece progresses, the right hand introduces more complex patterns, including arpeggiated chords and sixteenth-note runs. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include *cres.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *mf* (mezzo-forte). Pedal points are marked throughout, often with asterisks to indicate specific pedal changes. The score ends with a final cadence in the right hand and a sustained bass note.

The P. signifies Ped.

378 - 11
Copyright-Kunkel Bros. 1878.

Waltz. J. - 80.

Ad. dolce.

Ped. *

cres. *cent.* *do.*

Ped. *

f *N.B.*

Ped. *

cres.

Ped. *

Con brio.

Ped. *

f *cres.*

Ped. *

N.B. The small notes are *ad lib.*

Musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and performance markings include:

- f* (forte)
- crs.* (crescendo)
- dolce.* (dolce)
- cres.* (crescendo)
- cen.* (crescendo)
- do.* (dolce)

Pedal markings are present throughout the score, often accompanied by a star symbol (*).

The score is numbered 376 - 11 at the bottom.



Cantabile.



7

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Con bravoura.

oesta.

Ped. Ped. Ped. Ped. Ped. Ped.

Con bravoura.

Ped. Ped. Ped. Ped. Ped. Ped.

[illegible]

9

First system of a musical score. The right hand plays a melody with eighth and sixteenth notes, featuring various fingerings (e.g., 1-2-3, 4-5, 2-3-4, 1-2-3-4). The left hand provides a harmonic accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Ped. Ped. Ped. ☆ Ped. Ped. Ped. ☆

Second system of the musical score. The right hand continues the melodic line with more complex fingerings. The left hand accompaniment remains. Pedal markings are present.

Ped. Ped. Ped. ☆ Ped. Ped. Ped. ☆

Third system of the musical score. The right hand features a series of sixteenth-note passages. The left hand accompaniment consists of chords. Pedal markings are present.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Fourth system of the musical score. The right hand continues with melodic lines. The left hand accompaniment includes chords. Pedal markings are present. The system ends with a crescendo and fortissimo marking.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

cres. - cen. - do. f

Fifth system of the musical score. The right hand continues with melodic lines. The left hand accompaniment includes chords. Pedal markings are present.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

Sixth system of the musical score. The right hand continues with melodic lines. The left hand accompaniment includes chords. Pedal markings are present. The system ends with a fortissimo marking.

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

f



p dolce

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres - cen - do. f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres Animato.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

To abbreviate go from Φ to Σ , page 13.

8

cres.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

Con bravoura.

cres. *cen-* *-do* *f*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

f *molto* *cres.* *-* *cen* *-* *-* *do.* *ff* *f* *f*

Ped. *

4 Poco meno mosso e tranquillo.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in 3/4 time. Above the staff, there are markings for fingerings (e.g., 34, 24, 4, 2) and dynamics (e.g., *ff*). Below the staff, there are numerous 'Ped.' (pedal) markings and asterisks indicating specific pedal points.

Second system of the musical score. It continues the piece with similar notation. Above the staff, there are markings for 'rit.' (ritardando), 'a tempo', and fingerings. Below the staff, there are 'Ped.' markings and a note: 'N.B. The P's signify Ped.'

Third system of the musical score. It includes markings for 'rit.', 'a tempo', and fingerings. Below the staff, there are 'Ped.' markings and a note: 'N.B. Small hands may omit the CS marked thus'.

Fourth system of the musical score. It includes markings for 'rit.', 'a tempo', and fingerings. Below the staff, there are 'Ped.' markings and a note: 'N.B. Small hands may omit the CS marked thus'.

Fifth system of the musical score. It includes markings for 'rit.', 'a tempo', and fingerings. Below the staff, there are 'Ped.' markings and a note: 'N.B. Small hands may omit the CS marked thus'.

Sixth system of the musical score. It includes markings for 'rit.', 'a tempo', and fingerings. Below the staff, there are 'Ped.' markings and a note: 'N.B. Small hands may omit the CS marked thus'.


Da Capo al Fine.

DOST THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op.28.

Andantino tranquillo  -104.

molto cantabile.

ad lib.

rit.

a tempo.

cres.

The P3 signify Pedal.

1450-3

Copyright, Kunkel Bros. 1892.

stringendo. *f.* *strepito.*

Pod. * Pod. * P * P * P * Pod. * Pod. * Pod.

ossia. *accel.* *accel.*

Pod. * P * P *

l. h. *l. h.* *l. h.* *a tempo.*

ritard. *pp*

Pod. * Pod. * Pod. * Pod. * Pod. * Pod. * Pod. *

Pod. * Pod. * Pod. * Pod. * Pod. * P * P * P * Pod.

This page of musical notation is divided into several systems, each containing a grand staff (treble and bass clefs). The notation includes various musical markings and performance instructions:

- First System:** Features a series of chords and arpeggios. Pedal markings (Ped.) are placed below the bass staff. The tempo is marked "a tempo".
- Second System:** Includes the instruction "ad lib." (ad libitum) and "rit." (ritardando). The tempo is marked "a tempo". The word "dolce" (softly) is written above the treble staff, and "espress." (expressive) is written below the bass staff. Pedal markings (Ped.) are present.
- Third System:** Includes the instruction "ad lib." and "ritard." (ritardando). The tempo is marked "a tempo". Pedal markings (Ped.) are present.
- Fourth System:** Includes the instruction "a tempo". The tempo is marked "a tempo". Pedal markings (Ped.) are present.
- Fifth System:** Includes the instruction "smorzando" (diminuendo). The tempo is marked "a tempo". Pedal markings (Ped.) are present.
- Sixth System:** Includes the instruction "con duolo" (with sorrow) and "Lento" (slowly). The tempo is marked "Lento". Pedal markings (Ped.) are present.

The notation is written in a key signature of one sharp (F#) and a 2/4 time signature. The piece concludes with a final chord and a "Ped." marking.

1450-3

OUR DAISY.

3

YORK.

Jules Miller.

Mazurka time ♩ 132.

The musical score is written for piano in 3/4 time. It begins with a piano (p) section in the key of D major, marked 'Mazurka time ♩ 132'. The first system contains two staves with various triplet and sixteenth-note patterns. The second system continues with similar rhythmic motifs. The third system features a series of chords and single notes. The fourth system is marked 'Leggiero' and includes a mezzo-forte (mf) section with more complex sixteenth-note passages. The final system concludes with a double bar line and a repeat sign, followed by two endings marked '1.' and '2.'.

p

Leggiero.

mf

1.

2.

First system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes, some beamed. Bass staff has a simple accompaniment of chords. Pedal points are marked with 'Ped.' and a star symbol below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melody. Bass staff continues the accompaniment. Pedal points are marked with 'Ped.' and a star symbol below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a simple accompaniment of chords. Pedal points are marked with 'Ped.' and a star symbol below the bass staff. The word 'Trio.' is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a simple accompaniment of chords. Pedal points are marked with 'Ped.' and a star symbol below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a simple accompaniment of chords. Pedal points are marked with 'Ped.' and a star symbol below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melody with eighth and sixteenth notes. Bass staff has a simple accompaniment of chords. Pedal points are marked with 'Ped.' and a star symbol below the bass staff. The page number '1440' is written at the bottom center.



OUR BANNER.

MARCH.

Paul Jones. Op. 70.

Maestoso. $\text{♩} = 132$.

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The first system is marked 'Maestoso. $\text{♩} = 132$ ' and 'Secondo.' It features a piano part with a forte (*f*) dynamic and a bass part with a mezzo-forte (*mf*) dynamic. The second system continues the piano part with a mezzo-forte (*mf*) dynamic. The third system continues the piano part with a mezzo-forte (*mf*) dynamic. The fourth system concludes the piece with a piano part marked 'Ped.' and a bass part marked 'Ped.'.

Performance instructions include 'Ped.' (Pedal) and 'Ped. ✱' (Pedal with a star symbol) throughout the score. The score also includes various musical notations such as triplets, slurs, and dynamic markings (*f*, *mf*).

1397-8

Copyright, Kunkel Bros. 1892.

OUR BANNER.

MARCH.

3

Maestoso. ♩ = 132.

Primo.

Paul Jones. Op. 70.

The musical score is written for piano and consists of five systems of music. The first two systems are marked 'Maestoso' and 'Primo'. The third system is marked 'Cantabile'. The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures (3/4 and 4/4), and dynamic markings (f, mf, p). Performance instructions include 'Ped.' (pedal) and 'Cantabile'. The score is written for a single melodic line with a piano accompaniment. The first system has four measures, the second has four measures, the third has four measures, the fourth has four measures, and the fifth has four measures. The score ends with a double bar line.

Secondo.

First system of musical notation. Treble and bass staves. Bass line includes dynamics *f* and *mf*, and pedal markings (Ped.) with asterisks. Fingerings 1, 1, 2 are indicated in the bass line.

Second system of musical notation. Treble and bass staves. Bass line includes dynamics *mf* and *f*, and pedal markings (Ped.) with asterisks.

Third system of musical notation. Treble and bass staves. Bass line includes dynamics *mf* and *f*, and pedal markings (Ped.) with asterisks.

Fourth system of musical notation. Treble and bass staves. Bass line includes dynamics *f*, *mf*, and *f*, and pedal markings (Ped.) with asterisks. The section is labeled *Marziale.* at the beginning. The page number 1397.8 is printed at the bottom.

Primo.

5

f Ped. Ped. Ped. Ped. Ped.

Cantabile.

f *mf* Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Marziale.

f Ped. Ped. Ped.

mf *f* *rf* Ped. Ped.

Secondo.

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and fingerings (6, 1, 2, 3, 4, 5). The lower staff (bass clef) contains a bass line with slurs and fingerings (6, 2, 3, 4, 5). Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings are present: "Ped. ✱" under the first measure of the lower staff and "Ped. ✱ P ✱ P" under the last measure of the lower staff.

Second system of musical notation. The upper staff (treble clef) contains a series of chords. The lower staff (bass clef) contains a series of chords. Dynamics include *p* (piano). Pedal markings are present: "Ped. ✱" under the first, third, fifth, and seventh measures of the lower staff.

Third system of musical notation. The upper staff (treble clef) contains a series of chords. The lower staff (bass clef) contains a series of chords. Pedal markings are present: "Ped. ✱" under the first, third, fifth, and seventh measures of the lower staff.

Fourth system of musical notation. The upper staff (treble clef) contains a series of chords. The lower staff (bass clef) contains a series of chords. Dynamics include *f* (forte). Pedal markings are present: "Ped. ✱" under the first, third, fifth, and seventh measures of the lower staff.

Primo.

7

5 6 4 3 2 1 2 6 4 5 6 2 5 6

f *mf* *f*

Ped. *

4 3 2 1 2 3 1 3 4 1 4 3 2 3 2 2 3 2

mf *mf*

Ped. * Ped. * Ped. * Ped. *

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ped. * Ped. * Ped. * Ped. *

4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

Ped. * Ped. * Ped. * Ped. *

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

Ped. * Ped. * Ped. * Ped. *

2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f *f*

Ped. * Ped. * Ped. * Ped. *

First system of musical notation. The right hand plays a series of chords, starting with a *p* (piano) dynamic. The left hand plays a simple bass line. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation. The right hand continues with chords, marked with a *mf* (mezzo-forte) dynamic. The left hand has some eighth-note passages. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Third system of musical notation. The right hand features more complex passages, including triplets and sixteenth notes, with a *f* (forte) dynamic. The left hand has some eighth-note passages. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fourth system of musical notation. The right hand has a melodic line with a crescendo leading to a 'cen...' (crescendo) section, followed by a 'do.' (diminuendo) section. The left hand has a simple bass line. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff. The system ends with a *ff* (fortissimo) dynamic.

Cantabile.

Primo.

9

This musical score page contains two systems of music, each with a Cantabile section and a Primo section. The Cantabile sections are written in a single staff with a treble clef, while the Primo sections are written in a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Pedal markings (Ped.) and asterisks (*) are used throughout. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The Cantabile section begins with a mezzo-forte (mf) dynamic. The Primo section begins with a mezzo-forte (mf) dynamic. The Cantabile section ends with a fortissimo (ff) dynamic. The Primo section ends with a fortissimo (ff) dynamic.

System 1:

- Cantabile:** Measures 1-4. Treble clef. *mf*. Pedal markings at measures 1, 3, and 4.
- Primo:** Measures 1-4. Grand staff. *mf*. Pedal markings at measures 1, 3, and 4.

System 2:

- Cantabile:** Measures 5-8. Treble clef. Pedal markings at measures 5, 6, 7, and 8.
- Primo:** Measures 5-8. Grand staff. Pedal markings at measures 5, 6, 7, and 8.

System 3:

- Cantabile:** Measures 9-12. Treble clef. Pedal markings at measures 9, 10, 11, and 12.
- Primo:** Measures 9-12. Grand staff. Pedal markings at measures 9, 10, 11, and 12.

System 4:

- Cantabile:** Measures 13-16. Treble clef. *f*. Pedal markings at measures 13, 14, 15, and 16.
- Primo:** Measures 13-16. Grand staff. *f*. Pedal markings at measures 13, 14, 15, and 16.

System 5:

- Cantabile:** Measures 17-20. Treble clef. *f*. Pedal markings at measures 17, 18, 19, and 20.
- Primo:** Measures 17-20. Grand staff. *f*. Pedal markings at measures 17, 18, 19, and 20.

System 6:

- Cantabile:** Measures 21-24. Treble clef. *ff*. Pedal markings at measures 21, 22, 23, and 24.
- Primo:** Measures 21-24. Grand staff. *ff*. Pedal markings at measures 21, 22, 23, and 24.

ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

Allegretto ♩ = 92.

3. Frühling, schöner Morgen, theu-res Lieb-chen, theu-res
1. Des Morgens einst so Frü-he, theu-res Lieb-chen, theu-res

1. One morning, oh, so ear-ly, my be-lov-ed, my be-
3. April, fair the morning, my be-lov-ed, my be-

3. Lie-ben, Und auch uns har-ris-olch ein Morgen, Birgt im Schos-se uns die Zeit. Hör' mein Fle-hen ar-m, mei-ri
1. Lie-ben, San-gen Vög-lein froh und mun-ter, San-gen sich ohn' En-de zu. Sang die Dros-sel in dem.

1. lov-ed, All the birds were sing-ing blith-ly, As if nev-er they would cease, 'Twas the thrush sang in the
3. lov-ed, Now for us doth spring bright morn-ing, Wait upon the years in - crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Nein-doch Lie-be mir be-sche-re, Ja der Lie-be Se-üg-
1. Gar-ten, Hör't die Mä-re, hör't die Mä-re! Sang die Ler-che, Gie-b uns Eh-re! Sang die Taub-e, Gie-b uns

1. garden, Hear the sto-ry, hear the sto-ry, And the lark sang Give us glo-ry, And the doves sang Give us
3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. I. Ruh!.....
1. peace!"

2. Und ich lausch-te, oh so
2. Then I lis-ten'd, oh, so

2. frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-tigall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ner! Und Zaunkönig: "Gieb uns

2. dove; When the night-ingale came af-ter: "Give us fame to sweeten du-ty; When the wren sang: "Give us

2. Schö-ne Klangs zur Antwort: "Lieb gieb bald!" Klangs zur Antwort: "Lieb gieb bald!" Klangs zur Antwort: "Lieb gieb rit.

2. beau-ty, "She made answer: "Give us love!" She made answer: "Give us love!" She made answer: "Give us

bald!" 3. Schö-nen: "Kett, Nein doch Lie-be mitr be-sche-re, Ja der Lie-be Se-ig kett,
a tempo. Close of 3rd verse. und lob.

love!" 3. Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace.

MY TROUBADOUR.

3

(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. ♩ - 80.

Horch, aus des Hain - es Kro - nen Ein Ständ - chen sanft er - tön - en! Der
 Hark! from the orch - ard hid - den, A ser - e - nade un - bid - den! And
 'schmelz - end süß - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nein,
 by this dain - ty clew..... Ro - bin, I know its you..... No,
 du 'kanst mich nicht täu - - sehen; Aus tau send Welt - ge - räu - - sehen Schwingt
 you can not de - ceive me, Pre - tend - ing that you leave me; I

1443 - 3

Copyright. Kunkel Bros. 1892.

doch dein Lied em - por ich Ich hör' dich, ich hör' dich.
f *dim.* *ad lib.*
 found you out, you dear, you. I hear you. I hear you!

mf *Ped.* *Ped.* *Ped.*

Nun von der wei - ten Flur..... Ent - zückst du, Trou - ba - dour..... Dein
 2. Now on the mead - ow floor....., The scar - let trou - ba - dour..... Such

Lied ist sinn - be - rausch - end, Die Vög' - lein schwei - gen, lausch - end, Der
 mel - o - dy is let - ting The sun for - gets its set - ting! Your

Bach selbst steh - et still Lie - der er ler - nen 5
 mus - ic - beat - ing heart! Do - ing your lit - tle

will Bist du auch klein und schlecht Ver -
 part You shall be seen and heard Though

ges - sen wirst du nicht Und könn - te nie - mand sehn dich, Man
 you are but a bird So nev - er, fear you fear you, I

cres. *cres.* *Ped.* *Ped.*

hört dich, man hört dich.
 hear you - I hear you.

Ped. *Ped.* *Ped.* *Ped.*

1443 - 8

ON THE ORIGIN OF MUSIC.

Development of melody from rude savage cries and crude rhythmic instruments presents a difficult study, but the accounts of the origin of music based chiefly on the knowledge of prehistoric instruments has a high degree of certainty. Prof. Wilson, of the Smithsonian Institution, has prepared an elaborate paper on the origin of music, and his leading ideas are given in the following press summary:

Writers on music say that the introduction of the element of time or rhythm is as old as music itself; but this, Prof. Wilson says, is merely a conjecture. From his present knowledge of the various instruments, he is able to go further. The drum and rattle of the savage give forth but one tone, and the music consists of a series of notes, and of a festering rhythm, and that only. The earliest prehistoric whistle in the possession of the Smithsonian Institution gave but a single note, but those of later periods had two, some as many as five notes, although the officers at the Smithsonian can hardly make melody from them. Drums and rattles might have had different pitches and given different notes, but there is nothing to show that they were intentionally so. It is believed that if pitch, in the sense of melody, was considered, it is evidence of a higher grade of culture among those that produced them than that which they have been credited. In the music of the savage tribes of to-day, a few sounds are so differing in pitch, but so much alike, that sufficient reason to believe that these sounds correspond as regards their gradations with any regular musical system.

To get traces of systems one must resort to nations more civilized. In the case of some ancient nations, treatises on music are found, in which the names of the sounds and the modes in which they are described with some minuteness. A resume of these theories is substantially as follows: The first sound by a human being was a cry, uttered as it is to-day with the human infant, and was without meaning, beyond possibly the effort to attract attention. As the human cry grew, it changed to a plaintive passion and then to a shout, and then became articulate, and so grew into language. As time came music modulations of the voice. Did not that the fundamental note of the human voice, it is the cry of an animal representing passion. Prof. Wilson says that some animals, especially birds, have the power of music without that of language, but it is believed to express the same feeling as the expression as does music when expressed by man in his language. Music, he says, does not belong exclusively to man, and it is certainly common to many animals, independent of articulate language.

The lark, the blackbird and the thrush, all have their songs, which, repeated again and again, are recognizable; while the canary, the mockingbird and the catbird sing not only their natural songs but can also be trained to sing in variations, if not to execute new ones entirely. Prof. Wilson says that he heard a baboon which modulated its voice to the extent of an octave. According to another writer (Savage) the black chimpanzees render songs in troops in certain places in the heart of Africa, and give concerts by striking wood of various kinds—tree trunks, logs lying, or branches spreading out in rude poles, keeping time and forming a sort of harmony out of the different ones emitted. If this be true, says Prof. Wilson, these would seem to be the most primitive musical instrument. If the cry was the origin of vocal music, so the noises of animals must be considered the origin of musical instruments.

It was reserved for the white race to create the true art of music as it is heard by modern ears, but many different nations composed music, and seem to have varied much in their notions as to the solution of the problem. The Egyptians had music which they have had considerable success in reproducing. They had an octave, which was subdivided into a number of different parts. The music of the Chaldeans, Babylonians and Phoenicians may be assumed to have been similar to that of the Egyptians. Assyrian bas-reliefs on monuments dating from 1000 B. C. represent musical instruments which may possibly have been similar to those on the monuments on which they were represented. Much importance was attached by the Hebrews to music, but nothing could be ascertained of it. Prof. Wilson as to its tonality. The music of the Arabs had extraordinary complications. They had the fifth note, as it is in modern scales, but the resemblance ended here, for their octave was divided into sixteen parts. In Sanskrit literature, Prof. Wilson found traces of a distinct musical system in some 3,000 years old, which is still cultivated there.

The Persians, so far as the early history of nations can be made out, seem to have been the originators of modern music. The Aryans of Persia, like those of India, had a great liking for minute intervals of sound, and were divided into the equivalent to twenty-four parts, which was equivalent to

what would be called quarter tones, each interval being half a semitone. Early Greek music was enveloped in obscurity. The earliest indications of a regular system were found by Prof. Wilson in what he called the post-silencing of the Greeks, in 200 years before the siege of Troy, or 1400 B. C. Then came Pythagoras, whose genius as a philosopher enabled him to find a way to make great use of the capabilities of music, but also to establish for the art a definite and scientific basis, intelligible and available for all time. Prof. Wilson believes him to have been the founder of theoretical music; for he it was who first traced out the laws which govern the relations of sounds to each other, and by this means gave music within the domain of scientific acoustics. The way in which Pythagoras effected this was by means of stretching the string on the lyre. He found that the string which was divided into two parts, that the length of the string might be noted to supply an exact definition of the pitch of the note it sounded. Hence, he was enabled to attach to each of the several natural musical values established positive and definite relations between the notes, and connect, for the first time, music and mathematics. He was the investigator who first showed that the scale grew into being. Two hundred and fifty years after Pythagoras, Euclid, 300 B. C., described Pythagoras's formula and made a basis for the Greek melodies of 2,000 years ago.

MR. WOLFSOHN'S LIST OF ARTISTS.

Henry Wolfsohn has arrived from Europe, direct from the summer home of Rosenthal, the pianist in the Tyrol. The latter has fully recovered his health, and will return to America under Mr. Wolfsohn's management in November. In November, recently wrote to the German newspapers, denying the published reports that he had married or left his wife. His investigation, however, shows that in his illness here, adding that he did not intend committing bigamy, as he is still wedded to his piano. He opened his season with a recital at Carnegie Hall, November 12.

Other artists whom Mr. Wolfsohn will bring over next season are Mr. and Mrs. George Henschel, who will give a series of concertos at the Grand Hotel, in France in October; Julius Klengel, who plays the Paganini violin concerto on the cello; Henri Marteau, who has just completed his military service in France; Franconi Davies, the baritone; Mme. Barna, an American dramatic soprano, who may be heard with the Danubian Opera; Mme. Drama, the French singer, will give song recitals, and, possibly, Mme. Solli-mair.

The Imperial Opera House in Vienna, like our own costly Metropolitan, has its financial troubles, says *Musik Trade Review*. Even with its large complement of soloists and orchestra, and its scenic productions, the expenses of the establishment are undoubtedly much less than those which Maurice Grau is content to incur here. Salaries in Vienna are comparatively small, and the entire cost of the season's artistic features is on a much lower scale. The Emperor grants to the management a subvention of \$129,000 and the Imperial theatre. Here the management of the opera gets only the Metropolitan building. The expenses of the season for this year to \$200,000, and the Imperial Opera House this year amounted to \$20,000, which may not be a very large sum, but is still a difficulty. It is said that even a European capital of musical taste, in conducting grand opera without loss. Another experience of the theatre is similar to that of the Metropolitan—the losses have been so great that the production of new works by the public would not patronize. The Imperial Theatre, however, special reasons for this large loss do not always exist. But both the opera and the theatre fail every year to cover their expenses.

Have any of those people who are indifferent towards music, and who assign to it little or no importance, ever thought what a dreary old world this would be if music were entirely absent?

Birds without song, brooklets without melody, no droning of bees, no sighing of winds, no crooning of the nightingale, no music, no music, no music, no sweet sounds; beauty without harmony, no music, no emotion without utterance, sound without rhyme! Think of such a world! No music to lullaby the infant, no music to soothe the weary, no melody to enchant the ear! No hallelujahs, no marches, no requiems, no notes of victory, no songs of triumph, no sounds to swell to the clouds, no music it would be! The thought is abhorrent. The heart of man must sing. Music is innate in his nature, and no man can truthfully assert otherwise. Let us have music, in all its forms, in all its uses, in all its applications, and every other way. The higher and broader our world of music, the more will the happiness of mankind be augmented.—Ez.

MAJOR AND MINOR.

Sig. Pizzi has discovered a mass composed by Donizetti for the occasion of the Beethoven festival to be performed in August in the Cathedral at Bergamo, with a grand orchestra, chorus and soloists.

On one occasion, at a party given by Sir John Mills, Lady Haller rose to play the violin, when, to her intense astonishment, she was told to disclaim. "Good gracious! A woman playing the fiddle!" On the other hand, an old-fashioned nobleman, when he saw a gentleman sit down at the piano, contemptuously remarked, "I wonder if the creature can see!"

It is announced that the performances at Bayreuth this year will include among other artists the brothers De Reszay and Franz Edele. Edele, who is married, Schner will assume the roles of *Brundhild* and *Siegfried* in the performances of the "Nibelungen Ring." Herr Edele will play the role of Siegfried, Herr von Roby will appear as *Wotan*, and Herr Gruning and Herr Vogl will be the *Siegfried*.

After half a century of neglect Paris is preparing to honor the memory of Chopin, who spent so much of his life in the French capital, and who is buried in the Pere la Chaise Cemetery. A tablet is to be placed on the house in the Place Vendôme where he lived, and a monument is to be erected in his honor. He was given to a square, not indeed in Paris itself, but in the suburb of Passy. The committee, too, that had been formed to erect a monument to Chopin has not been idle. It has chosen a site for the monument in the Parc Monceau, and intrusted its execution to M. Froment-Meurice, who expects to finish his work in a few months.

Leoncavallo has determined henceforth to write entirely on modern subjects. This step is due to the late of his Master, Vienna. "We younger men must keep clear of the great music makers," said Richard Wagner has, once for all, taken from the hands of said Leoncavallo in a recent talk. "In this direction we must not go further, and we must not more or less. That none of us can ever reach him, not to say surpass him, is my thorough conviction. To this art form he has given the name of 'modernism,' and we should only injure ourselves by slavishly imitating him, instead of diligently cultivating our own little individualities." "Trifly" will be Leoncavallo's motto on the lines of his recently expressed ideas.

The report having spread that Giuseppe Verdi, the distinguished composer, was suffering from a most serious illness at Bergamo, the President of the Chamber of Deputies, Signor Villa, telegraphed for news of his condition to the Mayor of Busseto.

The Syndic received the news with great regret from the tribune: "This telegram," he said, "is a great loss to the nation."

The illustrious maestro is in good health. The Deputies received the news with prolonged applause and other manifestations of joy.

An inquiry having recently been instituted in London as to the greatest distance at which a man's voice could be heard without telephonic means, it appeared that the distance in question was not a great distance on record, at which a man's voice has been heard; this, as related, having occurred in the Grand Canyon of Colorado, where one man shouted the name of his wife, and the other, who was plainly heard at the other end, some eighteen miles away. Lieutenant Foster, on Parry's first Arctic expedition, found the voice of a companion with a man across the harbor of Port Bowen, about one mile and a quarter distant; and Sir John Franklin said that he conversed with ease at a distance of more than a mile with a companion. It is said that Gibraltar the human voice has been heard at a distance of ten miles.—*The Household*.

The London *Spectator* gives an account of experiments made to determine the sensibility of animals to music. In the experiments the music was first played, at first low and soft, and then gradually louder and louder. The sharp, high-toned piccolo notes, then, were played, and the music was then was often startling. The tiger, for example, listened intently and with evident pleasure to the violin, but when the piccolo began was filled with the evident rage, rushed up and down the cage, reared on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it, and it sat down and listened intently. The monkeys were affected in the same way, but were not so violent in expressing their emotions. When the music was played, they to them that they would drop their food and listen very attentively, while the piccolo almost invariably aroused their anger. The elephant preferred the flute and was drawn to it at the piano, while the ostrich. The wild asses and zebras left their food when the violin began to play, and ran over to hear it. The piccolo, however, soon sent them back again.

PROFESSIONAL CARDS.

PIANO, ETC.	PIANO, ETC.	ELOCUTION.
OTTO ANSCHUTZ, PIANIST AND TEACHER, Address, 2127 Sidney St., St. Louis.	MISS BERTHA WINNSLOW, TEACHER OF PIANO AND VOICE, Address, 6638 Marmaduke Ave.	EDWARD PERKINS PERRY, Public Reader, Teacher of Elocution and Dramatic Action, Limited number of Private Pupils Received. Address, Washington University, St. Louis, Mo.
W. M. D. ARMSTRONG, PIANIST AND ORGANIST, (Harmony, Composition, Counterpoint, and Instrumental), Address, Alton, Ills.	SINGING, ETC.	EUGENIA WILLIAMSON, B. E., TEACHER OF ELOCUTION AND DELSARTE. For circulars and terms, address: 2827 Morgan Street, St. Louis, Mo.
EDWARD H. BLOESER, Studio, Room 45 Laclede Bldg., 4th and Olive Sts.	MAX BALLMAN, TEACHER OF VOCAL MUSIC, Music Room, 1041 North Broadway.	MISCELLANEOUS.
MISS EMILIE E. DETERING, TEACHER OF PIANO, Address, 1305 1/2 Sidney St., or 2027 South 11th St.	MISS EUGENIE DUSCHAL (Costello), SUPERVISOR OF MUSIC, PUBLIC SCHOOLS, Vocal Instruction. Address, 3008 N. 21st St., St. Louis.	DR. ADAM FLICKINGER, DENTIST. Removed his office from 707 Pine Street to 1113 Pine Street.
MISS DOLLIE DOWDER, TEACHER OF PIANO, Post-Graduate of Beethoven Conservatory, Address, 519 West End Place.	ADOLPH ERICK, VOCAL STUDIO. Address, 308 N. Grand Ave.	PAPER IN THIS REVIEW FURNISHED BY C. D. GARNETT. PAPER MANUFACTURER AND DEALER. Music and Publication Paper a Specialty. ST. LOUIS.
COLLEGE OF MUSIC. VICTOR EHRLING, 302 N. Grand Ave.	MRS. S. K. HAINES, TEACHER OF VOCAL MUSIC. Churches and Concerts provided with Professional Singers. Address, 2 1/2 Vista Building, Grand and Franklin Aves.	GEO. E. OWENS, PRINTER, 210 VINE STREET. Programs, Invitations, Etc., given prompt and careful attention.
EPSTEIN BROTHERS, Address, 2214 Locust St.	MRS. MARY E. LATEY, VOCAL INSTRUCTION. Rudersdorff Method. Address, 3625 Finney Ave.	THOMAS H. SMITH & CO.—Malcolm Love, Wegman & Co. and other first class PIANOS & ORGANS, Sheet Music & Musical Merchandise, 2638 Finney Ave., St. Louis, Mo.
J. P. GRANT, TEACHER OF PIANO, Address, 411 S. 23rd St.	MISS ZELIA E. LEIGHTON, (Soprano), Pupil of Shakespeare, London, and Pasta, Milan. Address, 2106 Lucas Ave.	A. E. WHITAKER, SUCCESSOR TO EDWARD NENNSTIEL. Pianos and Organs for Sale and for Rent. Tuning and Repairing. 115 Olive Street, ST. LOUIS. Branch Store, 2012 and 2014 S. 14th St.
MRS. EMILIE HELMERICH, TEACHER OF PIANO AND VOICE, Music Rooms and Residence, 203 South 7th St.	MISS TONI LIEBER, CONCERT SINGER AND TEACHER FROM BERLIN. New Department for Night Singing. Foreign languages taught to competent assistant teachers. Studio, 525 Ware Ave.	WAGENFUHR & HILLIG, BOOK BINDERS, 506 Olive St., Room 41, Specialty of Music Binding. Best Quality Work, Lowest Price.
MISS KATIE JOCHUM, PIANIST AND TEACHER, Address, 1905 Lamont St.	MISS LILY B. MARSTON, CONCERT SINGER AND VOCAL TEACHER, Post-Graduate of Cincinnati Co. of Music. Address, 3721 Finney Ave.	CHAS. A. DRACH ELECTROTYPE CO. ELECTROTYPERS— COR. FOURTH AND PINE STREETS, (Old Globe-Democrat Building) ST. LOUIS, MO.
P. ROBERT KLUTE, Organist Wagner Place M. E. Church, Vienna Conservatory of Music, 2019 Easton Ave.	ROBERT NELSON, THE ART OF SINGING AS TAUGHT IN ITALY, St. Louis Conservatory of Vocal Music, Robt. Nelson, Director. 3627 Washington Ave.	STEREOTYPERS, COR. FOURTH AND PINE STREETS, (Old Globe-Democrat Building) ST. LOUIS, MO.
ERNEST R. KROEGER, PIANIST AND ORGANIST, (Harmony, Composition, Counterpoint and Instrumentation), Address, 361 Olive St.	JAMES M. NORTH, VOCAL TEACHER, Music Rooms, 614 1/2 Olive St., Room 7.	WHY BE WITHOUT A Metronome?
MISS JULIA B. KROEGER, TEACHER OF PIANO AND PIANO PLAYING, Address, 361 Olive St.	D. WENNER, VOICE CULTURE. Concert Singer, (Baritone). Address, 1296 Grand St.	WHEN YOU CAN GET Kunkel's Pocket Metronome
MRS. JOSEPHINE H. LEE, TEACHER OF PIANO AND THEORY, Studio of Music, 361 Olive St.	VIOLIN, CELLO, ETC.	Kunkel's Pocket Metronome
O. F. MOHR, TEACHER OF PIANO, Address, 615 South Fourth St.	P. G. ANTON, JR., VIOLONCELLO, Concert Soloist. Address, 1128 Chouteau Ave.	THE BEST EVER MADE, FOR 50 CENTS.
MISS CHRISTINE M. NOHL, TEACHER OF PIANO, Teacher of Intermediate Dept. for Mrs. Strong-Stevenson, Address, 141 Dwyer St.	FRITZ GEIB, SOLO VIOLINIST, Grand Opera House. Address, 3531 Olive St.	Kunkel's Pocket Metronome
MRS. NELLIE ALLEN PARCELL, PIANIST, TEACHER OF PIANO AND HARMONY, Post-Graduate of Beethoven Conservatory, Diploma from Leipzig Con. Address, 5128 Pine Street.	CHAS. KAUB, VIOLINIST AND TEACHER, Address, 906 Lamont St.	WHY BE WITHOUT A Metronome?
MISS NELLIE PAULING, PIANIST AND TEACHER, Graduate of Beethoven Conservatory, Pupil of Mrs. Nellie Strong-Stevenson. Address, 3038 Lucas Ave.	ARNOLD PESOLD, SOLO VIOLINIST AND TEACHER, Address, 3528 Laclede Ave.	WHY BE WITHOUT A Metronome?
AUG. F. REIPSCHLAEGER, PIANIST AND TEACHER, Address, 620 Iowa Ave.	LOWELL PUTNAM, TEACHER OF VIOLIN, MANDOLIN, BANJO GUITAR, Address, 1121 Leonard Ave. 33rd St., bet. Easton and Franklin Aves.	WHY BE WITHOUT A Metronome?
JOHN F. ROBERT, TEACHER OF PIANO, Address, 3624 Thomas St.	MAURICE SPYER, VIOLINIST, Teacher of Violin and Mandolin. Address, 3625 Finney Avenue.	WHY BE WITHOUT A Metronome?
ALFRED G. RORYN, PIANIST AND ORGANIST, Address, 3714 Pine St.	CHARLES STREPPER, SOLO CORNETIST, Instructions given. Address, care Century Theatre.	WHY BE WITHOUT A Metronome?
MRS. MAUDE E. STAA'S TRUITT, Soprano, VOCAL CULTURE AND PIANO FORTE INSTRUCTION Organist Calhoun M. E. Church South. Engages for Concerts, Musicals, etc. Address, 5067 Highland Ave.	CARL A. THOLL, SOLO VIOLINIST AND TEACHER, Address, 8, 1002 N. High St.	WHY BE WITHOUT A Metronome?
THE ST. LOUIS PIANO SCHOOL. MRS. NELLIE STRONG-STEVENSON, Directress. Thorough Course. Piano, Harmony. Lectures on all Musical Subjects. 3631 Olive Street.	PIANO TUNERS.	WHY BE WITHOUT A Metronome?
GEO. C. VIEH, PIANIST AND TEACHER OF PIANO, Graduate of the Vienna Conservatory, Address, 201 California Ave.	W. C. CROUSE, PIANO TUNER, With O. A. Field Piano Co. 1000 Olive St.	WHY BE WITHOUT A Metronome?
MISS KARRIE VOLLMAR, PIANIST AND TEACHER, Organist Memorial M. E. Church. Residence, 2135 Sidney St.	E. ROSEN, TUNER AND REPAIRER, Address Care of Kunkel Brothers.	WHY BE WITHOUT A Metronome?

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptation to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price \$1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Stimulating Song. No. 7—The Fair. No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.
Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]
Book II. Containing: No. 7—Village Holiday. No. 8—Mazepa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]
These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

Cramer-Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow, Grade 3 to 5.

Book I. [R. E.]	- - - - -	1 50
Book II. [R. E.]	- - - - -	1 50
Book III. [R. E.]	- - - - -	1 50
Book IV. [R. E.]	- - - - -	1 50

A. SHATTINGER,
No. 1114 Olive Street,
ST. LOUIS, MO.
MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.
LOWEST PRICES and BEST GOODS.
Correspondence Solicited. Catalogue Free.

ALL THE LATEST MUSIC

As soon as published can be had of
ROBT. DE YONG & CO.
Sole Importers to
C. I. WYNNE & CO.
MUSIC DEALERS.

Sheet Music, Music Books, Banjos, Guitars,
Mandolins, Violins, Etc.,
916 Olive Street, ST. LOUIS, MO.

F. X. Barada, Pres. JAS C. Ghio, V. Pres.
Wm. J. Huska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.
INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 3915.

Real Estate Bought and Sold. Rents Collected. Liberal advances on Rents.
LIST YOUR PROPERTY WITH US.
915 Chestnut Street, ST. LOUIS, MO.

BERTINI'S Twelve Preludes and Rondos.

EDITED BY CARL SIDUS.

Complete in 1 Book, \$2.00.

Published in Kunkel's Royal Edition.

This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.

To be had at all music stores and of the publishers.

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS.

The rosy freshness
and a velvety softness of the skin is invariably attained by those who use Franzoni's Complexion Powder.

PATENTS
TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.
Any one sending a sketch and description may quickly ascertain from us whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Mann & Co., receive special notice in the

SCIENTIFIC AMERICAN,
beautifully illustrated, largest circulation of any scientific journal, weekly, terms \$10.00 a year; \$1.00 six months. Specimen copies and LEAD BOOK ON PATENTS sent free. Address
MANN & CO.,
361 Broadway, New York.

JONES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.

Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such Studies as They Desire.

For information, circulars, etc., call at the College office or address
J. C. BOHMER Principal.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for

Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.



JENSEN'S GREAT STUDIES.

25 CHARACTERISTIC STUDIES 25
OP. 32

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price \$2.00 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced player published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical work alone will commend them to teachers and students.

To be had at all music stores and of the publishers.

KUNKEL BROTHERS,

612 Olive Street, ST. LOUIS.

Go to the popular firm, Namsendorf Bros., 519 Locust Street, when you want a fine umbrella, stylish parasol, or cane. Namsendorf Bros. make them, and sell them as low as the lowest.

If you want reliable articles in spectacles, eye-glasses, opera-glasses, telescopes, drawing instruments, artificial eyes, or if you want your oculist's prescription carefully filled, go to the reliable firm of A. P. Erker & Bro., 608 Olive Street.

Why do physicians prefer Dr. Enno Sander's Effervescent Lithia Water to other waters of its kind? Because, knowing the constancy of its composition, they never doubt its efficacy in cases of Gout and RHEUMATISM.

Chambers, the great English dietist, says: "Champagne with the least alcohol is remarkably exhilarating." Insist on getting *Cook's Extra Dry Champagne*. If you want a pure article; there are no headaches in it.

FASTER SERVICE TO THE WEST.

The Missouri Pacific Railway runs five daily trains to Kansas City and Western Points. Through service to Carthage, Joplin, Southwest Missouri Points, Leavenworth, Atchinson, St. Joseph, Lincoln, Omaha and the North. Also unexcelled service to Wichita, Pueblo, Denver and the West. See that your tickets read *Via The Missouri Pacific Railway*. Full particulars, rates, rules, illustrated pamphlets, etc., may be procured on application to representatives of the company, or H. C. Townsend, General Passenger Agent, St. Louis.

Tho' "music hath charms" There is nothing more charming than a ride over **The Mobile & Ohio Railroad.**

The *South's Greatest Short Line*. Tickets sold and baggage checked to all points in the United States, Canada and Mexico.

The Road runs elegant Pullman Palace Sleeping Cars, with Drawing-room and Buffet, on Double Daily Trains between St. Louis and Mobile without change. For rates, tickets, time of trains, and general traveling information, apply to any Ticket Agent, or City Ticket Agent, 215 N. Fourth Street, St. Louis, Mo.

W. B. Lowland, Gen. Agent, 215 N. Fourth Street, St. Louis, Mo.

F. E. Posey, Gen. Passenger Agent, Mobile, Ala.

Jno. G. Mann, General Manager, Mobile, Ala.

A MODEL COLLEGE.

We take pleasure in calling the attention of many patrons in this and other States to Jones' Commercial College, the leading institution of the kind in the West. The better equipped, the more man or woman is in these days to fight life's battles, the better will be the chances of success. Jones' Commercial College has been in operation since 1841. It has a faculty of teachers of the highest reputation, and its business course is most complete and modern. Thousands of business men refer with pride to Jones' Commercial College as the foundation of their success. The course includes short-hand, type-writing, telegraphy, elocution and English branches. Students may enter at any time and select such studies as they desire. The location of the college is the most popular, and one of the most convenient to all street car lines. The rooms are capacious, well lighted, and considered the finest for colleges and purposes in the city. Students receive individual instructions. J. G. Bohmer, the principal, is one of the most popular and progressive citizens of St. Louis. For information, circulars, etc., address J. G. Bohmer, Principal, 307, 309, 311 N. Broadway, St. Louis, Mo.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue contains the choicest standard works for pianos, pianists, piano studies, songs, etc. For teachers and students *Kunkel's Royal Edition of Standard Works* is pre-eminently the finest in the world. It is the most correct typographically, the most carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. *Kunkel's Royal Edition* has been edited by the following eminent composers and pianists: Hans von Bulow, Franz Liszt, Carl Klindworth, Julia Krueger, Karl Kohler, Ernest R. Kroeger, Theodore Kuller, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.

The Apollo Club began a new year with a banquet at the St. Nicholas Hotel. President Lester Crawford officiated.

The officers were re-elected as follows: Director, Prof. A. G. Rohn; President, Lester Crawford; Treasurer, T. J. Wright; Librarian, Paul Bowman; Stage Manager, M. Nahn; Executive Committee, Will Stannard, W. M. Tompkins and Walter Gilliam.

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 have to say that 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, 441 N. Chestnut street. Ladies on 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 Jesse French Piano and Organ Co., corner of 10th and Olive sts. have been in the music business for many years. They have handled most of all the leading makes of pianos in America, and find that the Starr & Co. pianos give such universal satisfaction, stand so well in tune, and give their patrons so little expense to keep in order, that they most heartily recommend it to all who want a good, durable, sweet-toned instrument. They also keep a full line of other leading makes of pianos and organs, which they offer low for cash, or on easy payments. Before purchasing they ask you to call and examine the large and varied assortment of pianos and organs at their warehouses, or write for prices and terms.

Crystal Water has taken a widespread hold upon the drinking public, and it augurs well for the public health that it is so. For nothing is as dangerous as impure water. Filters and such means may clarify water, but absolute purity is found only in Crystal Water, which is pure, fortunately, to be had at any grocer's or druggist's. This water is made at Channing and Franklin aves., by the Crystal Water Co., who also make such healthful summer drinks as Crystal Ginger Ale, the finest and most aromatic ginger ale in the world; Chrysalis, the most delicious and sparkling of mineral waters, splendid for the public and the most palatable cases; Crystal Lithia, both still and sparkling; and Crystal Seltzer and Vichy.

KANSAS AND NEBRASKA LIMITED.

Train No. 10 on The Missouri Pacific Railway, for Kansas City, Leavenworth, Atchinson, St. Joseph, Omaha and the Northwest, Joplin, Carthage and Wichita, and the Southwest, has a magnificent equipment of Pullman Palace Sleeping Cars, Reclining Chair Cars and Handsome Day Coaches. For full particulars, tickets, maps, time tables, etc., see representatives of the company, or address H. C. Townsend, General Passenger Agent, St. Louis.

CRYSTAL WATER COMPANY

PRODUCES THE ONLY ABSOLUTELY PURE WATER IN THE WORLD. IT IS DOUBLY DISTILLED AND FULLY AERATED WITH PURE STERILIZED AIR.

A few reasons why people should use it:

No. 1. Water is the most important substance taken into the system. It makes the principal element in the blood-forming process, consequently should be absolutely pure.

No. 2. More ailments and diseases arise from drinking impure water than from any other known cause.

No. 3. When you drink Crystal Water you know that you are not drinking germs of disease.

No. 4. By constantly drinking an absolutely pure water, one of the greatest dangers incident to modern life is obviated.

No. 5. No Spring water is absolutely pure; you never can tell what drainage is permeating it.

No. 6. Crystal Water is the only water on the market to-day of absolute purity, and that will stand every scientific test.

No. 7. Any sewage emptying into a public water supply from a locality where there has been Typhoid Fever places your health in great peril.

No. 8. Filters are powerless to purify an affected water. They only concentrate and multiply the Bacteria instead of reducing them.

No. 9. The most dangerous impurities in water are those which are invisible to the eye. Clearness is desirable, but it is no test for purity. Filters clarify but do not purify. Chlorides, Lime, Albuminoid Ammonia, Nitrates and Organic matter are present in the clearest water, and yet are all productive of disease.

No. 10. Crystal Water is a reviver and regenerator of cell-structure. It dissolves impurities and places them in a condition to be eliminated from the system. Holding nothing in solution, and being absolutely pure, it is the greatest solvent process known.

No. 11. No protection against disease is so reliable, especially in diseases like Typhoid Fever, Diphtheria, Malaria and Cholera Morbus.

No. 12. Children should not be allowed to drink anything but Crystal Water. It will save them from many ills and sicknesses.

No. 13. We make the broad claim, that in Crystal Water we have the best drinking water on earth.

No. 14. For people who have a tendency to Dropsy or Kidney disease, nothing is better than Pure Crystal Water.

No. 15. Ladies who wish to have a good complexion should bathe their faces in Crystal Water. It cleanses the delicate pores of the skin, and gives a softness and brightness that nothing else will give.

All products of the Crystal Water Company have for a basis Pure Crystal Water, combined with the purest ingredients, thereby producing the most healthful drinks.

CRYSTAL GINGER ALE

Is the finest, purest, and most aromatic Ginger Ale in the world. As a tonic, it is unsurpassed. Try it, and you will think you are drinking the most delicious nectar.

CRYSTAL LITHIA

Is the most delicious sparkling Mineral Water ever offered to the public. It is free from disease germs.

Free from Lime, Ammonia, and Mineral impurities.

Free from Organic matter.

Is especially wholesome when taken with meals. It aids digestion, and creates a healthy appetite. It is pure, delicious, soft, and health-giving. It is the cheapest and best; because it is pure. Packed in 24 and 50 quarts to cases, and packed in 24 and 100 pints to a case. Every family should have a case in their house.

CRYSTAL LITHIA

Both still and sparkling, is recommended by all the most prominent Physicians as a sure remedy in cases of Uric Acid, Gravel, Rheumatism, Gout, Stone in the Bladder, and incipient Diabetes. This valuable remedy, as produced by the Crystal Water Co., is superior to all others because it is made from absolutely pure water and ten grains of pure Lithia to the gallon. Look at the analysis of Spring Lithias. They are full of solids and organic matter. Every grain of these solids, many of them extreme irritants, have to pass out of the system through the kidneys, increasing the inflammation which the Lithia causes. By using Pure Crystal Lithia, the system gets nothing but that which is beneficial, with the result of speedy relief. Always ask for Crystal, still or sparkling. It is pure and reliable.

CRYSTAL SELTZER AND VICHY, (in Siphons).

As put up by the Crystal Water Company, are superior to all others. Why drink impure water in the form of Seltzer and Vichy when you can get it absolutely pure?

Crystal Lemon Sour, Cream Soda, Orange Phosphate, Wild Cherry Phosphate, Birch Beer, Sarsaparilla, and Lemon Soda, are the purest and most aromatic drinks on offer to the public. They are invigorating and health-giving.