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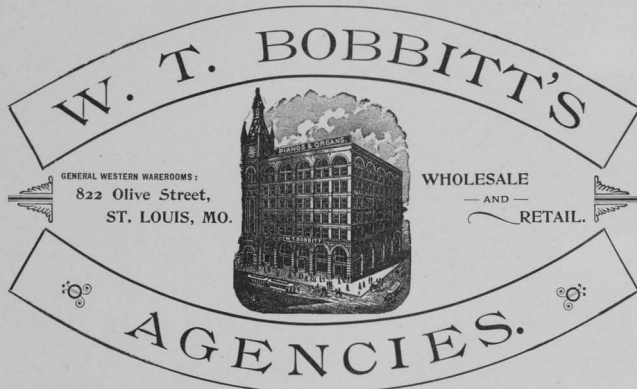
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PIANOS

ERNEST J. KNABE.

Senior Member of the Well-Known Firm of Piano Manufacturers.

Mr. Ernest J. Knabe, senior member of the firm of William Knabe & Co., piano manufacturers, and one of the most public-spirited and highly-esteemed citizens of Baltimore, died at his home in that city on Tuesday, April 15, at 11:12 A. M. The news of his death created a deep impression in New York piano circles. We learn from the Baltimore Sun that he has been in ill health for two years. Acting on the advice of his physician he went to Europe in May, 1893. After treatment at the baths near Frankfurt-on-the-Main he continued his trip to Switzerland. In September last he returned home, seemingly greatly improved by his journey. He became a victim of the grip in December, however, and it materially impaired his strength, preventing active attention to his business. He had been in an unconscious condition since Monday night, and death came to him quietly while he was surrounded by his sons, Ernest and William, his sister, Mrs. Charles Keidel, his cousins, Miss Emma and Ferdinand Riemann, and Dr. John Hemmeter, his physician.

Mr. Knabe's business career was notably successful. He devoted much of his leisure to encouraging the study of music and the aiding of musicians, and the influence of the liberal policy he practiced has been a potent factor in the advancement of the art. Financial aid was frequently extended by him to the struggling artist, and the appeals of charity met with substantial responses. His home was always an artistic centre, and among his guests and friends were Von Bulow, D'Albert, Gruenfeld, Tschakofsky, Nikisch, Pauline Lucca, Minnie Hauk, and other celebrated musicians and artists.

His father was the enterprising William Knabe, the German piano maker, who came to Baltimore in 1833, and four years later commenced the manufacture of pianos with Henry Gaehle, under the firm name of Knabe & Gaehle. In 1854 the firm name became William Knabe & Co. Mr. Ernest J. Knabe was born on Baltimore Street, near Liberty, August 10, 1837. He received his early education at Rev. Henry Scheib's Zion's school, North Gay Street, and later attended a business college. At the age of fourteen he began his apprenticeship in his father's piano factory, where he learned the working of every department so thoroughly that if necessity had compelled he might easily have earned a livelihood as workman in any one of them. At the age of twenty-one years he became a member of the firm of Wm. Knabe & Co. His father died in 1864, and three years later Mr. Knabe married Miss

Laura Beck, daughter of Thomas Beck. Mrs. Knabe died in 1873, leaving two sons, Ernest and William.

On the death of William Knabe, Sr., in 1864, the business was taken up and continued under the same name by Ernest and William Knabe, sons of the deceased, and Charles Keidel, his son-in-law. Mr. William Knabe, Jr., died at Alton, S. C., in January, 1889, at the age of forty-seven. The firm of William Knabe & Co. has since been conducted by Mr. Ernest J. Knabe and Mr. Charles Keidel, assisted by the sons of the seniors—Ernest Knabe, Jr., William Knabe, Jr., and Charles Keidel, Jr. The same journal pays the following editorial tribute to his personal worth, which will be heartily coincided in by all who knew his true nobility of character:

Ernest J. Knabe was a central and conspicuous figure in business and social circles of Baltimore. He was not only a manufacturer, but a trained and skilled musician. As a manufacturer he gave employment to a large number of people, and carried the name and fame of Baltimore to every civilized land. His father, who was a native of Germany, started in this country the great industry which his name is connected all over the world. His son, who has just died, was a fine type of the German-American stock, which has furnished to America a vast number of her most valuable and patriotic citizens. The firm of which he was the head has always been noted for its liberal dealings with its employees, and the close relationship and friendly feeling which existed between employer and employee has long been one of the most pleasing features of this great business. The result of that relationship has been the exemption of the firm from the labor troubles which embarrass so many large manufacturing concerns. In all matters tending to promote the welfare and prosperity of Baltimore Mr. Knabe took a leading part. As a musician he could appreciate real merit, and it is told of him in a quiet way he extended a helping hand to many who, through that help, were enabled to make their way in the world.

Strassberger's Musical Institute gave a splendid concert, on the 23d ult., in honor of Miss Lulu Vogt, that drew a crowded attendance, fully two hundred people being turned away. Clemens Strassberger's efforts in behalf of his institute are being appreciated for it is meeting with every success. For every department he has engaged the best teachers, who spare no efforts to effect the best results.

Miss Nettie Hale, a pupil of Prof. Nelson, is now soprano of the Grand Avenue Presbyterian Church. Geo. Dickson, bass of the same church, is also a pupil of Prof. Nelson.

Among the most pleasing studies for young players are those by Carl Silas, ops. 500 and 501, published by Kunkel Bros.

INDIAN MUSIC.

Miss Alice C. Fletcher, whose personal studies of Indian life have brought her well-deserved regard, gives her impression of Indian music in the *Century*.

It appears that they have no mechanism for determining a pitch; there is no uniform key for a song; it can be started on any note suitable to the singer's voice. Men with good voices take pride in accuracy of singing, and often have in their memories several hundred songs, including many from tribes with the members of which they have exchanged visits. The baritone voice among men, and the mezzo-soprano among women, are more common than the pure tenor, bass, contralto or soprano. As a rule, the Indian voice is reedy and steady in tone, and sometimes quite melodious in quality; but the habit of singing in the open air to the accompaniment of percussion instruments tends to strain the voice and to injure its sweetness. There is little attempt at expression by piano or forte passages, or by swelling the tone on a given note; but as the songs generally descend on the scale, there is a natural tendency to less volume at the close than at the beginning or middle part of the tune. The different qualities of male and female voices bring out harmonic effects, which are enhanced by the women's custom of singing in a high, reedy falsetto, an octave above the male voices. The choros generally presents two or three octaves, and one becomes conscious of overtones. Evidently, the Indians enjoy this latent harmony, as they take it. They employ a kind of throbbing of the voice on a prolonged note, producing an effect similar to that obtained in vibrating a string of the 'cello by passing over it the bow in an undulating movement. In solos like the love-song, where there are sustained passages, the singer waves his hand slowly to and from his mouth to break the flow of the breath, and to produce vibrations which seem to satisfy his ear. With the Indian the words of a song are to a considerable extent subservient to the music; even the absence of words does not seem to render a tune meaningless to him, while words clearly enunciated break the melody and disturb the enjoyment of the song. More than once Indians have commented on our music, saying, "You talk a great deal as you sing."

The native ear is precise as to time; a retard occurs only in the mystery, dream and love songs; in any other, a variation of the value of a thirty-second or six-fourth of a beat is sufficient to throw the time out of gear to the Indian. Syncopation is common, and the ease with which an Indian will sing syncopated passages in three-four time to the two-beat of the drum is remarkable.

Uw Buelow remarked, "One must have much technique and then use it very little."

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POPULAR SUNDAY CONCERTS.

The Third Popular Sunday Concert occurred on the 13th ult., at Exposition Music Hall, presenting an orchestra of fifty musicians, under the direction of L. Schoen, assisted by A. G. Robyn, pianist; Miss A. C. Branson, soprano; Miss Eugene Dussich, alto; Mr. Otto Hein, tenor; Mr. Louis Bauer, bass; and Mr. Chas. Streep, cornet. The concert was a complete success, and afforded the audience a varied and interesting programme. Mr. Robyn's piano playing, which was the feature of the occasion, was eminently artistic, and drew from the audience the most enthusiastic applause which nothing short of an encore could subdue. Mr. O. Hein's tenor solos were delightful gems, and sung in magnificent style; whatever Mr. Hein undertakes he acquits himself in the most artistic manner. Mr. Streep's cornet selections were most pronounced successes, and showed him an undoubted artist. St. Louis is fortunate in the possession of such a player.

The Fourth Popular Sunday Concert was given at Exposition Music Hall on the 22nd ult. and was quite largely attended. To Mr. A. A. is due the credit of having bought a large number of tickets to help the good work in supporting the concert. A very pleasing programme was offered, of which the novelty was Louis Cornath's piano concerto in B flat minor, played by Mr. Charles Kunkel. The concert was received with genuine enthusiasm, and both the composer and performer achieved a signal triumph. The audience, amid continuous applause, demanded the appearance of Messrs. Cornath and Kunkel, the latter of whom in a few felicitous remarks introduced the composer to the audience. The concert ranks with the best, nothing of recent years surpassing it. It is very melodious and wonderfully brilliant. Mr. Kunkel played in a manner worthy of his great reputation, giving the audience a treat long to be remembered.

Mr. F. Gelb, the violin soloist, was received in the warmest manner, and proved himself an artist in every sense. He had to respond to the repeated demands for an encore. Mr. Gelb should be heard more in concert; his magnificent playing and genial bearing have won him a host of friends.

Miss Josephine Ludwig, the soprano, received a hearty welcome, and although she captivated the audience by her splendid voice and charming personality. Her faultless method of singing and easy presence was a most refreshing sight to the audience, who were inclined to praise and applaud. Miss Ludwig is a pupil of Mr. Louis A. Peebles. We hope to hear more of her.

Mr. J. L. Schoen has proved himself an energetic and capable director, and deserves the hearty support of the music-loving public in his efforts to give Popular Sunday Concerts, with a magnificent orchestra of fifty musicians.

SONATA.

The name "sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old sonata, as we have it from Bibbe, Kuhlman, Matheson, etc., contains the germs of the modern sonata, but not much more; it was, indeed, rather to be considered as a shorter suite, in so far as the first movement had a great analogy with the Allemande—the slower movement with the Sarabande, and the last or quick movement with the Gigue. It was Emanuel Bach who fixed the present form of the sonata; and, indeed, it may be said that even the greatest works of this kind by Beethoven are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the sonata greatly; to such an extent that we could pass from Haydn's sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's sonatas as a connecting link. The modern sonata consists mostly of three or four movements. The first movement determines its character, and the following movements have to harmonize with it to lighten and to supplement its effect. Each movement of the sonata must be able to form a separate whole, but each possesses an inner connection with the other movements; just as we find the different phases and periods of development of our innermost feelings connected with each other, the feeling originating in a certain event. The principal or chief feeling may pass through several modifications, and appear stronger or weaker, and finally return to its first or primary state. It may also happen that very opposite feelings suddenly appear and vanish again, without leaving any trace of their presence. Such contrasts have but sparingly been exhibited by our great composers. Judging from the psychology of point of view, they consider them as extraneous, and as indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies greatly on such effects; for which we may make a judicious estimate of the value of modern music as compared with our grand old classics.

If we attempt to describe the respective characteristic expression of the movements of most sonatas, we shall find that the first movement, with its symmetrical and broadly designed form, presents the firm and solid basis on which is founded the whole subsequent formal and ideal development. The slow movement is intended to soften and tranquilize the mind previously excited by the first movement, where passion is the leading characteristic feature. The minuet or scherzo stands between these great and striking contrasts, and prepares the mind for the finale. The scherzo, with its quaint humor, has to reconcile us with the darker and passionate passages; with it we find here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also humor and intelligent fun and gaiety. It is the aim of the finale to develop to the highest point the character indicated and initiated by the first movement. Thus we find that the sonata contains all the necessary material for a regular physiological structure, and the production of a really good sonata is by no means the result of mere chance. But the work is founded on a basis of regular logical principles. The solo-sonata is like a mirror reflecting the innermost ideas and feelings with more the consciousness; but when the work is individual feelings, as in the work of our classic composers, are regulated and penetrated by deep understanding and by the discipline of incessant toil, which wholly instill to the composer, a work will be produced which is intelligible to every one.—E. Pauer.

P. G. Anton, Jr., the popular cellist, played in a recent concert and repeated his usual triumphs.

CITY NOTES.

To Geo. Manns, the genius and enterprising manager of the Grand Opera House, is due in a large measure the success of the engagement of the Abbey-Grau Opera Co. in St. Louis. The local work of business management was done by Mr. Manns, to whom he undertakes a thing, never lets go until he is sure every thing will come out on top. Mr. Manns' business abilities and indefatigable activity are well known, and few managers are more deservedly popular and have a wider circle of friends than Geo. Manns.

Alfred G. Robyn's comic operetta, "Beans and Buttons," was presented at the residence of Mr. August Gehner, on Lindell Boulevard, to a select audience, under the auspices of the Valentine Organization of the Rebeck Hospital. Messrs. Henry Groffman, Charles Humphreys, Miss Ruth Thayer and Mrs. Jose Ludwig sang the roles.

Geo. C. Vich, the pianist, afforded the music-loving people of Jacksonville, Ill., a rare treat on the occasion of his recent concert there. He was received with every mark of enthusiasm.

J. M. North's beautiful song "Sweet Vale of Neuchatel," was sung with great success at the Philharmonic Concert, given on the 17th ult. Mr. North is a composer of considerable reputation, and, besides, a painter of recognized ability.

Two Afternoons of piano music were held at the studio of Misses Schaffer and Miller, 3229 Pine St., on Thursday and Friday, the 6th and 6th inst. The programmes arranged by these excellent teachers are always interesting and were especially so on these occasions. The pupils participating played remarkably well and showed the earnest and progressive training of their teachers. Misses Schaffer and Miller rendered "Psalmidum and Sarabande," by Wilson, and "Danse Macabre," by Saint-Saens, both piano duos, in their usual artistic manner.

On May 12th, at Entertainment Hall, Mrs. Mary Hogan-Ludlum, the popular elocutionist and teacher, will give a beautiful entertainment, consisting of aesthetic gymnastics, tableaux, movements and statue posing. Singing and recitations will be interspersed. Mrs. Mary Hogan-Ludlum will be assisted by fifty young ladies dressed in Greek gowns, who will present a series of enchanting pictures not easily to be forgotten. Mrs. Mary Hogan-Ludlum is well known for her magnificent renditions and a great treat is assured. Miss Clara Stinberg, the fine pianist and accompanist, will have charge of the music.

An interesting musicale was given at the residence of Mrs. C. W. McClure, 409½ Belmont Place, on the 19th ult. Numbers were contributed by Messrs. A. D. Weld, Chas. E. Meisner and Miss Blithart. All present were handsomely entertained by the host and hostess, Mr. and Mrs. C. W. McClure, who are coisly housed.

Mrs. Regina M. Carlin, the popular supervisor of music in the Public Schools, is accomplishing much toward the advancement of music. Mrs. Carlin is a hard worker, energetic and ambitious, and is a composer of distinction.

At the last song service of the season, given at St. John's Episcopal Church, Dolman and Hickory Sts., the choir rendered a most interesting programme, with the organ and string quartet accompaniment. The choir, composed of 40 voices, sang splendidly, and the whole work was a most successful one. The choir, trained on the part of the choristress and enthusiasm on the part of the choir, Mr. Mori has displayed special talent for church music, and his knowledge of composition and fugue enabled him to write in a free and polyphonic style. We hope to hear the Psalm, which may be classed with the best cantatas. In a more public way, and rendered by a large choir with full orchestra.

The Philadelphia Evening Telegraph, speaking of "The Princess Bonnie," the second work of the author of "The Little Tycoon," which was successfully produced at the Chestnut Street Theatre, Philadelphia, says that "the opera is marked throughout with that light and tuneful flow of melody which caught the populace in its forerunner, and some of the most successful numbers of this first work have, in a measure, been imitated. Admitting that the composition is much more aspiring than its predecessor, it is easily apparent that the music in both the operas could have been formulated only by one mind, and that Spencer's.

Dr. Adam Flickinger, 1113 Pine St., is reputed one of the finest and most careful dentists in the West. His patrons include some of the best families, who are grateful for the excellence and reliability of his work.

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SPINNING SONG.

(SPINNERLIED.)

Louis Conrath. ✓

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto. ♩ = 72.

Cantabile.

The musical score is written for piano in 3/8 time, key of D major. It consists of four systems of music. The first system begins with a treble clef containing a whole rest, followed by a bass clef with a piano (p) dynamic. The second system features a treble clef with a melodic line and a bass clef with a continuous eighth-note accompaniment. The third and fourth systems continue the melodic and accompanimental patterns. Arrows (↘) indicate notes to be struck from the wrist. Fingerings (1-5) and breath marks (v) are present throughout the score.

Musical score for "The Swan" (Op. 20, No. 6) by Camille Saint-Saëns. The score is in G major and 3/4 time. It features a piano introduction and a main melody for the swan. The score is divided into measures, with fingerings and articulations indicated. The tempo markings "ritard." and "a tempo." are present.



MESSAGE OF THE ROSE.

3

RONDO.

Louis Conrath. ✓

Notes marked with an arrow (↘) must be struck from the wrist.

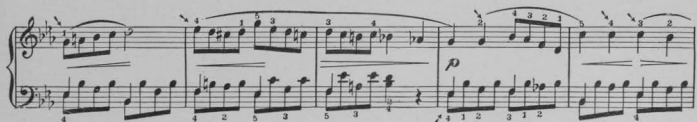
Moderato. ♩ = 112.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 112 beats. The key signature has two flats (B-flat major). The time signature is 2/4. The score is divided into five systems. The first system starts with a piano (p) dynamic. The second system includes a 'ritard.' (ritardando) marking and a 'cresc.' (crescendo) marking. The third system continues the piece. The fourth system includes a 'ritard.' marking and an 'animato.' marking. The fifth system concludes the piece with a 'mf' (mezzo-forte) dynamic. Various fingerings and articulation marks (arrows) are indicated throughout the score.

1532 - 3

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*a tempo.
animato.*





WOOD NYMPH.

MAZURKA.

Notes marked with an arrow (^) must be struck from the wrist.

Louis Conrath. ✓

Allegretto. $\text{♩} = 120$.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The treble staff contains the main melody, which is characterized by frequent slurs and accents (^) indicating notes to be struck from the wrist. The bass staff provides a simple harmonic accompaniment, often using sustained notes and chords. The tempo is marked 'Allegretto' with a metronome indication of 120 beats per minute. The key signature has one sharp (F#).



Ped.

Ped.

Ped.

Ped.

Ped.

Ped.



SWEET MEMORIES.

LOVE'S DREAM AFTER THE BALL.

Alphonse Czibulka.

Transcribed by

Charles Kunkel.

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

Allegretto. $\text{♩} = 60$.

misterioso. with soft Pedal.

[illegible]

release soft

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

mf pedal. cresc. dim. *ritard.*

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

a tempo. *ppp*

with soft pedal.

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

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

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

ritard.

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

more animated.

f release soft pedal.

Ped. Ped. Ped. Ped. Ped.

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

Ped. Ped. Ped. Ped. Ped.

cresc.

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

molto ritard.

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

Tempo I.
a tempo.

ppp
with soft pedal.

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

1550 = 8

First system of musical notation, measures 1-4. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff. A "Pillard." marking is above the treble staff in measure 11.

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff. "a tempo." and "release soft pedal." markings are above the treble staff in measure 13.

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and arpeggios. Pedal markings with star symbols are present below the bass staff. "ppp" and "ppp with soft pedal." markings are above the treble staff in measures 21 and 22 respectively.

6 In dreamland.

Moderato amoroso. ♩ = 108.

ppp soft pedal.

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

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

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

release soft pedal. *f* *dim.* Ped. Ped. Ped. Ped. Ped. Ped.

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

ppp with soft pedal. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation. Treble and bass staves. Treble staff has a 15-measure rest at the beginning. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Treble staff has a 15-measure rest at the beginning. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped. A note in the bass staff is marked "release soft pedal."

Fourth system of musical notation. Treble and bass staves. Treble staff has a 15-measure rest at the beginning. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 15-measure rest at the beginning. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped. The instruction "with soft pedal." is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a 15-measure rest at the beginning. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped. The instruction "per - den - do" is written above the treble staff. The system ends with a 3/4 time signature.

Tempo I

f release soft pedal.

ppp
with soft pedal.

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

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

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

release soft pedal.

f *cresc.* *molto rit.* *dim.*

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

a tempo.

9

ppp with soft pedal.

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

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

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

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

ritard.

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

ppp *ppp* *ppp*

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

SPARKS.

J. W. Boone.

Vivo. $\text{♩} = 70$.

Secondo.

The musical score is written for piano in a bass clef with a key signature of two flats (B-flat major). It consists of four systems of music. The first system begins with a tempo marking 'Vivo. $\text{♩} = 70$ ' and a 'Secondo.' instruction. The first staff of the first system has a treble clef and contains a melody with a triplet of eighth notes (marked 3 and 2) and a dynamic of *f*. The second staff of the first system has a bass clef and contains a bass line with a dynamic of *f*. The first system ends with a *cresc.* marking. The second system begins with a *f* dynamic and includes a *cresc.* marking. The third system begins with a *cresc.* marking and includes a *f* dynamic. The fourth system begins with a *cresc.* marking and includes a *f* dynamic. Pedal markings ('Ped.') are placed below the bass line in several measures throughout the piece.

SPARKS.

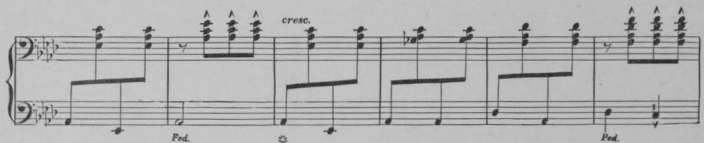
3

J. W. Boone.

Vivo. $\text{♩} = 76$.

Primo.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 76 beats per minute. The first system shows the right hand playing a series of eighth notes and the left hand playing a bass line. The second system features a more complex right-hand melody with triplets and a crescendo. The third system continues the right-hand melody with various ornaments and a piano section. The fourth system shows a return to a more active right-hand melody with a crescendo. The fifth system concludes the piece with a final flourish in the right hand and a sustained bass line in the left hand. Pedal markings are used throughout to indicate when to use the sustain pedal.



Primo.

5

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The music features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. There are several measures with triplets and a 'Ped.' (pedal) marking with a star symbol.

The second system continues the musical piece. It includes various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings. A 'Ped.' marking with a star symbol is present. The notation includes slurs and accents.

The third system of musical notation shows a continuation of the piece. It features a 'Ped.' marking with a star symbol and a measure with a '3' marking. The notation includes slurs and accents.

The fourth system of musical notation continues the piece. It includes a 'Ped.' marking with a star symbol and a measure with a '3' marking. The notation includes slurs and accents.

The fifth system of musical notation concludes the piece. It includes a 'Ped.' marking with a star symbol and a measure with a '3' marking. The notation includes slurs and accents.

First system of musical notation. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with dynamics *f*, *f*, *tf*, and *cresc.*. The lower staff is in bass clef with a key signature of two flats, featuring a continuous accompaniment of eighth notes. Pedal markings "Ped." and a star symbol are placed below the lower staff at various intervals.

Second system of musical notation. The upper staff continues the melodic line with dynamics *f*, *f*, and a *p* (piano) section. The lower staff continues the eighth-note accompaniment. Pedal markings "Ped." and a star symbol are present below the lower staff.

Third system of musical notation. The upper staff features a melodic line with dynamics *f* and a *p* section, including fingerings 4, 5, 4, 3, and 2. The lower staff continues the eighth-note accompaniment. Pedal markings "Ped." and a star symbol are located below the lower staff.

Fourth system of musical notation. The upper staff includes a melodic line with dynamics *cresc.* and *f*, and a *p* section. The lower staff continues the eighth-note accompaniment. Pedal markings "Ped." and a star symbol are placed below the lower staff.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a rhythmic accompaniment with eighth notes. Dynamics include *f* and *ff*. Pedal markings with asterisks are present below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth notes and chords, marked with a dashed line and the number 8. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. Pedal markings with asterisks are present below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. Pedal markings with asterisks are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. Pedal markings with asterisks are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords, marked with a dashed line and the number 8. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *ff*. Pedal markings with asterisks are present below the bass staff.



Primo.

9

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and features a melody in the right hand and a bass line in the left hand. The melody is marked *mf* (mezzo-forte). The bass line includes a *Ped.* (pedal) instruction. The score is divided into two systems, each containing two staves. The first system has a key signature change from one sharp (F#) to two sharps (F# and C#). The second system continues the melody and bass line. The melody consists of eighth and sixteenth notes, while the bass line consists of eighth and sixteenth notes. The score is written in a standard musical notation style with a treble and bass clef.

The musical score for "The Little Boat" is written for piano. It consists of two staves. The right hand plays a melody with various ornaments and slurs, while the left hand provides a simple bass line. The piece is in 4/4 time and has a key signature of one flat. The score includes dynamic markings such as "cresc." and "Ped." (pedal). The tempo is marked "Allegretto".

[illegible]

Musical score for "The Wind" by Maurice Strakosky. The score is for piano and includes a vocal line. The piano part features a complex, rhythmic melody with many accidentals and dynamic markings like "f" and "cresc.". The vocal line is a simple melody with lyrics in French. The score is divided into measures by bar lines.

First system of musical notation. Treble and bass staves. Bass line features a steady eighth-note accompaniment. Treble line has chords and eighth-note patterns. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Pedal markings are present below the bass staff.

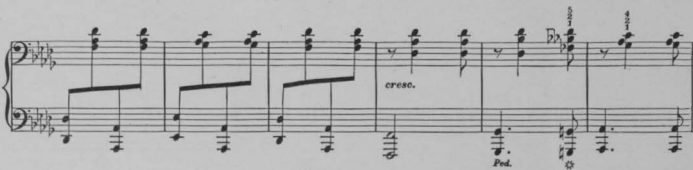
Fourth system of musical notation. Treble and bass staves. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble line includes fingerings (5, 4, 3, 2, 1) and a crescendo marking. Pedal markings are present below the bass staff.

Primo.

11



Musical score for Primo, page 13. The score consists of five systems of piano music. The first system has a treble and bass staff with a key signature of three flats and a 3/4 time signature. It features a melody in the treble staff and a bass line in the bass staff. Dynamics include *f* (forte) and *Ped.* (pedal). The second system continues the melody and bass line, with a *p* (piano) dynamic. The third system features a more complex melody with many beamed sixteenth notes. The fourth system continues this complex melody. The fifth system features a *cresc.* (crescendo) marking and ends with a *f* (forte) dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

The image displays a piano score for the second system of a piece, consisting of five systems of music. The notation is primarily in bass clef, with some treble clef notation appearing in the final system. The music includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Features a series of chords and single notes, with triplets indicated by a '3' over the notes. The bass line is active, while the treble line has more complex figures.

System 2: Continues the melodic and harmonic development, with a prominent triplet in the treble line. The bass line provides a steady accompaniment.

System 3: Includes a variety of rhythmic patterns, with a triplet in the treble line and a strong dynamic marking of *f* (forte) in the bass line.

System 4: Shows a more complex texture with multiple slurs and a variety of note values. The dynamic marking *f* is present in the bass line.

System 5: The final system on the page, featuring a mix of melodic lines and chords. It includes a *ff* (fortissimo) marking in the bass line and a *Ped.* (pedal) instruction. The system concludes with a final chord and a *ff* marking.



THE CULTURE OF THE EMOTIONS.

"The more intellectual an art is," says Ernest Newman, in the *New Quarterly Musical Review*, London, "the more important the emotions derived from it passing from the ideal or potential into the actual—of emerging from the artistic atmosphere into the blood of men. All things considered, a man perpetually engaged in high thoughts is more likely to live rightly than not only the man possessed with evil thoughts, but the man occupied with no thoughts at all, if only for the reason that the major portion of his life being spent in moods that depend for their very existence on an acquiescence in the deep moral courses of things, he has more time for absorption from these courses. It does not follow that because he is generally occupied in thinking clearly that he will be a thoroughly ideal being, but there is no doubt that he will be physically permeated by the ideas one constantly lives with, and so the possible circle of non-virtue into which he might reapse is limited for him by the very constitution, remolded as this has been by the pressure of a life from within resisting and modifying the pressure from without. Similarly, long intercourse with any medium, artistic or otherwise, that persistently reiterates clear ideas, is likely to result in the suffusion of the blood with the life going on within the brain, producing a wider correspondence with sources of moral life, and a deeper distaste for courses of action instinctively felt to be making for moral death. And accordingly the man moved by such clear thinking, when he comes to the actual, by passage into the blood, into right feeling, will the moral life of the individual be predominantly healthy or unhealthy. With this view of things, it has been perfect and complete moral sanity will be the result; where it has been only partial or imperfect there will be the result of a mixed condition, but here and complete insanity. If, now, the healthiness of moral, as of physical, life depends on the individual acting in accordance with the laws of nature, it is likely to be the result of the culture that has largely developed as to impede the growth of all the rest where one passion prevails so dominantly that the passage from the ideal to the actual is hindered when a sanity of moral life, seen to be sanity in thought, is hindered from incorporation into the blood by a nervous condition so abnormal that the man being healthy can be said to be on a false course with high thoughts, and a clear recognition of the intellectual and moral value of them, will always assure sanity of mind. It is, however, more problematical this sanity when the prevailing influences of a man's life are not intellectual, but emotional, and where the bearing of emotions on the great issues and involutions of life is difficult to fathom."

"Such a condition is revealed in music. While a natural training of some kind is inevitable, carried on in most individuals by constant association with philosophy or poetry (an escape from the vital connections of the thought being almost impossible), a man may spend his whole life in listening to even the greatest music without the faintest approach to assimilation of the spiritual harmonies underlying it. The assimilation of form and life in music, which makes criticism by the same methods as in the other arts in many ways inapplicable, has the rather effect of creating a form of life in music, the majority of hearers that is utterly confused, there being no recognition of the dual life that is in the music and that ought to create a dual impression in them. They cannot distinguish between the impression the sensuous form from the intellectual idea. Not that they should, of course, on a definite set of ideas as being shown in the music, but they should recognize that partly blind, partly revealed in the music is the life of the composer—his spiritual history, his conception of the world, his philosophy. What follows from this is that the artist is not a technician. Naturally, unable to weigh, to judge, to criticize, to compare. If the emotional world of the composer comes to them in such a form, it is not to be compared with other emotional systems, derived from concrete study and held in the mind in clearly defined forms, how can they judge of the sanity or insanity of the ideas that are coming to them so dimly and so vaguely?"

Music expressing an intellectual conception above the sensuous plane, though it may be so at the moment, passes off utterly unassimilated by them, while music that has its root in a nature sensuous to the very marrow, and that is not based upon their own sensuous moods, is fully assimilated per cent. of people who are "fond of music," as they phrase it, it is safe to assert that only the sensuous is assimilated, falling far short of the preparation for its reception by all the habits of life. Hence, then, lies a great and real danger. If the development of any one of the senses, or of a healthy life, is there no injury to be feared from an overdevelopment of the faculty that finds its pasture solely in the sensuous side of music? What are the results observable by any one who wishes to look closely at those of his associates who exhibit this

phenomenon? In a mild form indolence, lack of initiative, cessation of interest in the active form of life. In a more pronounced form, sensuality, lack of moral restraint, submergence of finer feelings. In a more highly developed form, it may be said to co-exist with the lowest of moral and intellectual moods, the sensuous, as was said above, entering the mind without the mind without the companionship of the spiritual.

Is there a remedy? Apparently, only the all-or-none of creating in the mind a state of mind that is direct opposite to the state of sensuous absorption. The remedy would be to train his mind as to enable him to lift music into a higher intellectual plane, and thereby that it is given a new place in his mind as poetry or objective literature generally. We have seen that the intellectual unmistakably is able for any man not to recognize both the effect of the work on himself and its connection with the life around him, so that whether he assimilate the music or not, he at least has the opportunity of assimilating it. When once a man can view music as analytically as poetry (making allowance, of course, for the different spheres of the two arts) he has attained to another plane in the philosophy of life. He has learned to travel back through the sensuous side of music to the conditions that have made it. He can follow the workings of the musical intellect as clearly as formerly he could follow those of the poetical or philosophical intellect. He has learned to see the light of the intellect from above and perspective; in a word, he is able to criticize. And his criticism will extend not only to the objects of his study, but to the subjective of his own mind. He will be able to give his opinion of the music as art there will be the much more valuable one of the music as life. He will know its relative worth as an aid to rational thought, and as a guide to life. With a clear vision, he will look upon all the parts of him, the divided man may become one again. The modern musician, the artist, is not a man of a single character. Let him once see clearly what it is that comes to him through music, let him trace unerringly the march of it through soul and sense, and he will find himself becoming a man of many parts. Without some such culture of the emotions as this, our susceptible modern nature will be exposed to a further and further increasing danger of being warned and ill it will proceed to ranker and ranker decay. With such a culture will probably come an emotional and intellectual balance, a juster knowledge of ourselves, and a healthier and saner life.

4-11-44.

The above mysterious and rather cabalistic figures have been making their appearance during the past few months in the music trade press, and dealers as well as artists have been wondering just exactly what the significance of these figures was.

In the *Musical Courier* is found a solution of the puzzle. It is in the shape of a full-page advertisement issued by the Briggs Piano Company, of Boston, who are the first ones to enter the field and appropriate the three figures. They now belong to them, and will be added to the list of the pianos. That is to say, it is really one style of Briggs upright, which when made of walnut is 4, made of mahogany, 11, and made of rosewood, 44.

It is among the satisfactory reminiscences of this paper, says the *Musical Courier*, to be able to point to its old record of approval of the Briggs pianos, and to observe that the company has not improved, observed the evolution of the instrument with great care and interest, and have given to it many colorful and beautiful models, and a new type of it. Having watched the instrument during this period until now, we are prepared to state that the Briggs Piano Company are at present making the best line of pianos ever put out by the factory, and pianos, by the way, that are endowed with superb qualities.

The willing and ready to place our opinion and judgment regarding the Briggs piano in juxtaposition to that of any authority, proclaiming it at the same time to be one of the best up-to-date pianos in the world, and to be the best value for the money, and stand by this opinion, prepared to prove it if challenged.

At the last meeting of the Briggs Piano Company has just been held, at which Mr. C. C. Briggs, Sr., was elected president; E. W. Furbush, formerly of the Rose & Sons Piano Co., vice-president; C. C. Briggs, Jr., secretary; and F. J. Briggs, treasurer. Mr. Briggs has just celebrated the forty-second anniversary of his marriage, and although he is seventy-two years of age, he is still as energetic as the factory, being seen every day with his apron on and working at his bench on scales and patterns, and also looking over details in the manufacturing throughout the factory. The business of the Briggs Piano Co. is in splendid condition, considering the condition of the times, a fact due to the well-known fact that the men now at the head of this enterprising firm.

CITY NOTES.

Mr. Charles S. Reed, the genial and popular piano salesman, has again associated himself with W. T. Bobbitt, wholesale and retail piano and organ house, 523 West Street, where he has been charged with the retail department, and will be pleased to meet his many friends. W. T. Bobbitt is the western representative of the world-renowned Webber, Decker & Son, Kurtzmann, Wheelock, Behning, and Stuyvesant pianos, and the celebrated Story & Clark organs. Everyone is cordially invited to call and inspect the magnificent assortment of instruments.

Eugenia Williamson, B. E., and some of her advanced pupils in elocution, gave a most interesting programme at Pickwick Theatre on the 17th ult. Miss Williamson, who is a well-known elocutionist, a teacher and elocutionist drew out a large and appreciative audience. The efforts of the pupils were awarded well-deserved applause, and reflected great credit upon Miss Williamson's thorough manner of teaching. Miss Williamson favored the audience with three numbers, in which she maintained her reputation for the best work. Miss Nellie Faudling, the accompanist, performed the "Spinning Song," by Wagner-Liszt, in admirable style.

Chas. E. Meissner, of 2843 Market Street, is a promising pupil of Prof. Nelson, the well-known vocal teacher.

Miss Katie Joachim, the pianist and teacher, will give a public musicale at her residence, 1935 Lami Street, on the 12th inst. Miss Joachim's well-known ability and careful and progressive manner of teaching will make the occasion an interesting one.

Hamilton Council, of the Royal League, gave a very creditable entertainment at Rose Hill Hall on the 16th ult. Among the taking numbers of the programme were Moszkowski's Spanish Dances, piano duet, by Mrs. S. and Mrs. F. Ham and Florence Hammon, and "Home, Sweet Home," piano, solo, by Charles Kunkel.

A. D. Weld, the baritone, sang with great success at a reception given by Frager to get more recognition of Honor, on the 10th ult., at the Liederkranz.

Mrs. Emily Boeddecker, teacher of piano, will give a pupils' recital at her residence, 1310 Sidney Street, on the 30th inst. About fifteen pupils will contribute to the programme. Mrs. Boeddecker is a thorough and painstaking teacher.

Wesley M. De Voe, the artist, has removed his studio from 1514 Broadway to 201 West 20th Street, in the Pope's Theatre Building. Mr. De Voe is one of the leading artists here, and has executed magnificent work in pastel portraits, oil, crayon and water colors. For many years he has been making artistic photographs called upon Mr. De Voe.

Mrs. Nellie A. Parsell, of Litchfield, Ill., resigned her position as organist at the Presbyterian church, and left for Germany, where she expects to spend some time studying with some of the best teachers.

EXCLUSIVELY FINE TAILORING.

Frank D. Thompson, for nearly eighty years at 623 Olive Street, has in order to get more room and more light in which to show goods in their true colors, removed to apartment 207 in the Commercial Building, a new quarters on the second floor of the Old State and on the Second Floor. An incidental advantage of Mr. Thompson of no little importance is the fact that the tens of thousands who daily visit his store, and who are so numerous that he cannot fail to see the bold silver letters of Thompson the Tailor on his show window. This concern, while doing exclusively fine tailoring, is not by any means exorbitant in price. When one considers the excellence of work and material and the perfectness of fit, the prices are far more reasonable in proportion than those of any other store. The goods are good; in fact, the old rule works well here—the best is the cheapest.

Mr. Thompson has a large city trade and also does considerable business with the outside world. His local patrons are among the best-dressed men of the city. There is carried a large stock of select suitings for business wear, including a full line of Scotch suitings in colors that are worn extensively at the large cities of the East. As an arbiter of style Mr. Thompson stands out prominently. In his advertisement this article, "Exclusively Fine Tailoring," has been so identified with Mr. Thompson's business announcements that it is not surprising that the public has been so well informed that he is entitled to a monopoly of this terse and fitting expression as a trade mark.

Three hundred and twenty-five books on musical subjects were published in Germany during 1933.

OPERA AT THE OLYMPIC THEATRE.

For some time past Manager P. Short, of the Olympic, has been in correspondence with the management of the Duff Opera, and the result of the best known light opera organizations on the road, looking towards an engagement of a month or more at the Olympic Theatre. Manager Short was successful in the negotiations, and closed the Duff company for an engagement opening Monday, May 6, to be continued for from four to six weeks. An attractive repertoire of light opera is produced, and the excellence of the company engaged guarantees a fitting production. Manager Short promises that patrons of the Olympic Theatre, during this engagement, make the discovery that this theatre is one of the coolest and pleasant of summer resorts, a fact made possible by the excellent management, which keeps a constantly changing current of air through the theatre. The Olympic's "supplementary season" will last about the time the summer gardens are opening.

AMERICAN COMPOSITIONS.

"So far as the public is concerned, it does not care in what country a composer is born so long as his work pleases. It is a Chinaman should write an overture which has the brilliancy of the 'William Tell' overture, I think Mr. Thomas would begin playing it once and he would be playing it not because it was written by a Chinaman, but because it was good music. And the American public will go and hear music because they like it, no matter who may have written it. As far as the prejudice against the American composer emanates from the other American composer, who is simply interested in his own work, and who is anxious to be helpful to each other; and as a practical idea I suggest that every American composer should publish himself a certain number of copies of the compositions of each of the other American composers, and see to it that they are properly disposed of. Then you will see how many people will be glad to pay for the American compositions and use them."—*E. Liebling.*

GEO. KILGEN & SON'S NEW ORGAN.

An inaugural recital was given on the 26th ult. at St. Peter's Episcopal Church, Lincoln Boulevard and Fifth Avenue, by Mr. Alfred G. Rohy, assisted by Mr. Charles Humphrey, Mr. Wm. M. Portell, Mr. Franklin S. Beckett, and a vested choir of forty-five voices on the new organ built by Geo. Kilgen & Son, of this city. The concert was a pronounced success in every regard, and the magnificence of the organ shown to an appreciative audience. The organ has three manual compass (C to CCCC, 61 notes, pedal compass CCO to F, 30 notes, 41 stops, 2,011 pipes, eclipse wind indicator, and electric motor supply. The organ is in mechanical details one of the most complete instruments in this section of the country. The specifications were carefully prepared by the builders, Messrs. Kilgen & Son, to secure as complete an organ as the space would allow, and also an instrument especially adapted to the edifice in which it is to stand. Due consideration has been paid to the acoustics of the building, and the position that the organ occupies, necessitating a study to produce the proper effect, both in the choir and the body of the church. The action is patent pneumatic on the great organ and its couplings, and Kilgen's improved tubular pneumatic on the pedals. The bellows are driven by C. & C. electric motor. The voicing, upon which chiefly depends the success of the instrument, and that by which it is judged to be especially specially worthy of notice. The builders having followed no particular school, have adopted the best of the English, German and French instruments. The diapasons are of the full, smooth tone peculiar to the English builder, while the "string tones" are distinctively German, which, added to the fine quality of tone of the flute and harp, stop together with the brilliant reeds, produce a grand, majestic and sonorous instrument, free from harshness. The aim of the builders has been to produce has been to produce one of power and brilliancy, combined with fine tone effects; therefore the greatest care has been taken to obtain perfect and characteristic equality throughout each register, and perfect blending in all. The workmanship and material are of the very best, and criticism from those who have a knowledge of the King of Instruments.

According to an interview, Rubinstein is to retire from public life at once. The great pianist says he will pass the remainder of his days on his estate in Italy and that upon his return he will be able to return to the concert stage as he has had enough of it.

RICHARD WAGNER.

By Emil Zola.

A genius like Wagner, desolate and all-powerful, is sure to exercise enormous influence on future generations. Thus in music the evening of the 19th, so, full, so complete, lords it over with paramount power to such a point that outside of it, for a time, it will be impossible to create better works or more original ones.

It is all very disquieting for French art. Lately the receipts at the opera were made public, and the large sums which were received on the evening when Wagner's operas were performed. In the near future all of our lyric theatres will produce nothing but Wagner. His influence will increase, and he will be the favorite and the tyrant of our lyric stage.

Many of things is naturally very distressing for our composers, many of whom will be forgotten when Wagner shall be at the height of his popularity. This may render anxious those artists who have at heart the genius of our race. To take no notice of Wagner would be puerile. He has rendered the formula, and it is no longer permitted to accept of other. But, instead of stopping with him, you can go farther than he did—this is the only way out of the difficulty for our musicians.

I long for a French lyric drama, not only on the orchestra, which unfolds the situations and comments on the personages, leaving to the voice of the singer the duty of making the music heard. I foresee a lyric drama altogether human, not in the misty mythology of the North, unfolding itself only in the realm of our sorrows and of our joys. Not that I want an opera in frock-coat or in blouse—no; but instead of puppets, instead of the ever-recurring, hackneyed events, I want to see on our stage the living beings who reject at our joys and shall sleep at our sorrows.

I would also like that every libretto should be interesting to the history of past centuries. Let us clothe our personages in velvet or steel, but let them speak like men. I dream of a lyric drama human, without being governed from imagination by mystery or caprice. Ill our race is in the disquieting burst of humanity, of which music should unfold the different passions. Musicians, if you would search into our hearts for the sources of our joys and of tears, even Wagner, the modern giant, will be dwarfed. Life, life everywhere, even in the world of song.

Once in a while one hears of Emil Saurer, the violinist, who was the first husband of Teresa Carreno, the pianist. He recently gave a concert in New York on the new organ built by Geo. Kilgen & Son. He certainly ranks among the half-dozen great contemporary violinists. He is a premier prix of the Paris Conservatory. Domestic troubles and disappointments have embittered the man, and he voluntarily expatriated himself and took up his residence in Vienna.

The Court Opera, Vienna, has 153 singers and 122 dancers. The theatre has a front of 100 feet, and is 223 ft. on the stage; it is under four capelmasters, with 23 assistants. Superintendents, scene shifters, and other employees number 285, including the stage-maker, a washerwoman, an ironer, a scouring woman, and a "mistress of the chimney-sweeps." The theatre has 732 boxes, and 732 seats. Since the creation of the new house 183 operas and 50 ballets have been produced. "Abu Hassan," which consumes 60 minutes, is the shortest work. The longest is "Die Meistersinger," which takes 3 hours and 15 minutes. The opera receives an annual subvention of 300,000 gulden from the Emperor, and the accounts for the year show a deficit of 100,000. The gulden is worth about 40 cents.

The National Sænerfeest, which will begin at Madison Square Garden, New York, on Saturday evening, June 23d, continuing for three days, will be the largest musical festival ever held in America. Mme. Amelia Materna, Mme. Emma Juch, Mme. Lillian Blauvelt, Mr. Emil Fischer, Miss Maud Palfrey, Mr. Victor Herlihy, and Mr. Victor Herlihy, under the direction of the conductor, will be the principal performers. The opening concert will be given in honor of the visiting singers, and will be under the direction of Mr. Herlihy. The second concert will be given at New York. The two matinees at which the prize singing will take place will occur on Sunday and Monday. It is the first time in over a quarter of a century that a musical celebration of such magnitude has been attempted in New York. At the end of this month the honorary committee on reception, numbering three score prominent men, will meet at the residence of their body to Washington to invite the President and Mrs. Cleveland to attend the festival. Mr. J. W. Morrisey is manager of the festival.

MAJOR AND MINOR.

W. H. Harrison, Jr., of Mobile, Ala., bids fair to put that city in an attitude of congratulation. He has a fair daughter seventeen years of age, tall and strong, who is pronounced by musicians to give promise of being one of the leading pipe organists of this country. She is ambitious, a graduate of a noted conservatory, and highly cultivated.

It is thought that after the celebration of the centennial of the Paris Conservatory, which takes place this year, Mr. Ambroise Thomas will resign from his post. It is a little curious that since the foundation of the institution it has only had four chiefs, all veterans—one of the leading pipe organists of our age, viz., Sarrette, Cherubini, Aubert and M. Thomas.

An organ recital was given at the M. E. Church, Belleville, Ill., on the 26th ult. The recital was by Dr. Jackson, F. R. C. O., before a large and fashionable congregation. The organ is a new one built by Mr. Jos. Graf, of Alton. It is many beauties, together with Dr. Jackson's magnificent playing, were much admired. Miss Jessie Ringen, of St. Louis, gave two solos with excellent taste.

Gounod, finding in Carous Duran, the painter, a sympathetic friend, is now in Paris, even while he was giving him sittings for a portrait. The Paris *Figaro* has collected a few of these intimate expressions:—"Bach is the Colossus of Rhodes, under which all musicians are permitted to dig their names. Mozart is the most touching, Rossini the most brilliant, and Bach the most universal. In him all music is perfect. There is no pipe organ more ancient nor Flemish nor Italian art. Art is eternal, and what is eternal is every where and in all times that it is eternal. There is no pipe organ as life and is love. To live is to love. I feel as young as when I was 20. What ages in me is the mansion; the tenant never ages."

W. T. Best, who is generally considered as the foremost of American instrument makers in Paris, has been compelled by ill health to retire from the profession. American musicians passing through Liverpool used to make a point of calling on him to see his daily performances in St. George's Hall. These marvelous displays of technical skill combined with musically feeling.

Antoine Sax, the celebrated French manufacturer of musical instruments, who died in Paris, devoted himself at first to making clarinets, and in 1838 he exhibited a bass clarinet of remarkable quality at the Crystal Exhibition and designed a double bass in B flat, but in 1841 he died. His son, Louis Sax, who in 1838 he constructed his first saxophone. This led to an entire reform of the whole series of brass instruments, and he added to the list several new ones, usually known by names in which that of the inventor forms a part. When his instruments were finally admitted to the army bands and bassoons were banished from army bands. Among his inventions are an ascending piston instead of a group of descending keys, of instruments with ivory bells and six pistons, the saxhorn, the saxobamba, and the saxophone.

Several valuable collections of New Orleans have formed a company to guarantee a season of French opera in the city next fall or winter. The subscriptions already amount to \$12,000.

Leoncavallo, the composer of "I Pagliacci," has been accepted by Emperor William, of Germany, to compose a patriotic opera for the Royal Opera House, Berlin. The Emperor has also taken from Brandenburg history, and the Elector Frederick II. is the principal personage in the story. Leoncavallo has to provide all his other work to fulfill the Kaiser's wish.

"Lohegrin" will be produced for the first time at Bayreuth during the coming festival in July, and the full cast has now definitely been settled by Frau Cosima Wagner, wife of the Emperor. The cast: Frl. Dressler, of Munich, will be Elsa; Frl. Termina, likewise of Munich, will be Ortrude; Herr Reichmann will play Van Dross, taken from the legend of the Nibelungen. The King, Dr. Richter, conducting. The cast will, however, occasionally be changed, and the Emperor will be present. He understood that Madame Nordica will take the part of Elsa. "Lohegrin" will be at Bayreuth performed in its entirety, and without "Cautz."

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George W. Chadwick's symphony offered for second annual competition of the National Conservatory of Music obtained the prize.

Johann Strauss, the composer, will celebrate his musical jubilee in Vienna shortly. He was a clerk in a savings bank before he began writing waltzes.

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According to L'Art Musical, Mme. Wagner has discovered a new tenor. His name is Burgstaller. He was a woodcutter by trade, and it appears that he has developed his voice by his habit of singing to encourage himself in his work. He has been sent to Bayreuth for his musical education.

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