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### REVIEW OF "THE MUSIC OF THE MODERN WORLD."

(Published by D. Appleton &amp; Co.)

"The Music of the Modern World" is a work, the possession of which is calculated to give a three-fold delight, it being a superb literary, musical, and artistic production. The aim of its publishers is to give the broadest and most comprehensive view of the whole field of music as it lies before us to-day, and the scheme adopted is a remarkable combination of instructive literary and musical text, embellished with appropriate illustrations.

The literary matter, in the collaboration of which the most distinguished writers on musical subjects have assisted, includes the history of the development of modern music, from the simplest to the greatest forms; biographical sketches of artists and composers, critical articles by famous interpretative musicians, "conversations" with great artists on important points in their art, and practical piano and vocal lessons furnished by the greatest teachers in the world.

The historical chapters have been contributed by eminent and authoritative American musical critics. The biographical articles have been furnished by the musicians themselves, and the musical criticism by celebrated artists.

The musical text includes the choicest gems of piano and vocal music, selected in keeping with the educational plan of the book, and intended to show the progress of musical composition and the particular style of each school and era through which musical art has passed. Each piece is embellished with an illustration suited to its character and suggested by the composition itself—a valuable means of developing musical understanding and of teaching correct expression.

It will be seen that a text so varied as this affords the widest opportunity for illustration, advantage of which has been taken to a lavish degree, and the work is enriched with portraits of famous musicians, their homes and private surroundings; opera houses, buildings, and scenes famous in musical history; decorative text designs, and reproductions of paintings on musical subjects by Alma-Tadema, Vibert Meissonier, Constant, Manet, and other distinguished modern painters. These illustrations—Goupin photographs and typograves in black and in colors—are in themselves masterpieces of the art of process color printing.

To students of music the greatest practical benefit may be derived from the lessons in piano playing, and the suggestive articles on vocal study. There are many anxious, aspiring students all over the country who are prevented by circumstances from enjoying the advantage of instruction from leading teachers, but who, with a few practical hints as to methods of study, which are presented in this work, would be enabled to do much for themselves.

"The Music of the Modern World" will be found an invaluable aid in an all-around study of musical art, and no one, whether professional, amateur or student, can fail to derive advantage from it.

KUNKEL BROTHERS.

### THE KNABE PIANO.

The Steinway piano which was used at the Sunday popular concerts has given way to the Knabe piano, which will hereafter be used at these concerts.

It is said that Frau Lilli Lehmann made her recent entrance overtly upon the stage in "Norma," and that the Viennese everwhelmed her with honors.

### INFLUENCE OF ODORS UPON THE VOICE.

It is well-known to singers that perfumes influence the voice. The violet is regarded by artists as the flower which especially causes hoarseness. The rose, on the contrary, is regarded as invigorative. M. Joel, who has studied the subject, says he does not believe that the emanations of the violet prevent free vibration of the vocal chords, and thinks that if this flower has any injurious effect upon the voice, the rose and other flowers must have the same action. There is, in fact, nothing fixed or regular in the influence exerted by the perfume flowers. It is a matter of individual susceptibility. Some are affected by the lilac; others by the almond. Others, again, are in no manner affected by flowers, musk, amber, civet, or the various toilet preparations, but experience obstruction of the nose, hoarseness and opposition from the odors of oils, grasses, burnt horn, and the emanations from tanneries and breweries.

It is very difficult, adds M. Joel, to furnish an explanation of these peculiarities, and we must content ourselves by regarding them as examples of olfactory idiosyncrasy. It cannot be denied that odors may occasion various accidents and vocal troubles, especially in persons of nervous temperament and excessive sensibility.

Dr. Max Friedlander has published opera statistics of the German stage for 1884, by which it seems that during 1884 "Cavalleria," with 515 performances, and "I Pagliacci," with 467, stood at the head of the list. Fifty-two operas were performed for the first time.

## THE JESSE FRENCH PIANO & ORGAN CO.,

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# JESSE FRENCH PIANO & ORGAN COMPANY,

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## EMIL SAURET.

Sauret is about forty-three years of age, and is a premier prix of the Conservatoire. He was the first husband of Teresa Carreno, the pianist; but their married life was the reverse of happy. Sauret was a great success here; and at the age of thirty, England, Austria, Germany and Belgium he is ranked among the very first of violin virtuosos. At present he is professor at the Royal College of Music, London.

Sauret is an interesting talker, and he pleasantly relates the story of many of these worthies. It seems strange that among my ancestors there has not been a single musician. My paternal grandfather was a millwright, and he served with distinction under Napoleon I. My father went into politics and was a member of the Legislative Assembly. He could play a few operatic pieces on the piano, but his knowledge of music was limited. In the use of my mother's name, I am a family of quakers and serious people, a talent for music was quite out of question.

I was born at Du-nle-Koi, a small place in the Department du Cher, where the Saurets have been settled since ancient times. What first put a liking for music into my head, was that I frequently listened to an old man who played the violin in the streets. I was greatly impressed by the power of this virtuoso to make people dance by the sound of his instrument. Henceforth I expressed the strongest desire to learn violin-playing, although at the time only six years of age.

My father did not like this at all. His idea was that I should enter the army, and become a soldier. I begged and entreated until he gave way. So he brought the boy of seven years to the Strasburg Conservatoire. My first violin lesson, my first time a violin was given into my hands. My teacher was Mr. Schwedeler, an excellent violinist. The progress I made had been a matter of weeks, but now, after a year's study I was allowed to appear before the public at one of the Conservatoire's concerts. How well I acquitted the evening's performance took place at the Strasburg Theatre, and I played the Vinti concerto. The public applauded and called me out after I had finished. I made my bow, and they wanted me again, I obstinately refused to reappear.

It was not long after, in the year 1861—that I was taken to Baden-Baden to play before the Prince Regent of Prussia, and Emperor William, for two years. This was, of course, a grand occasion for a boy of nine. Quite apart from the honor of appearing before royalty, I was given a fee which seemed to me quite a fortune. Everything went off well, and the prince was exceedingly kind to me. When I met him again in after-years, he reminded me of my debut.

"This led to a further engagement at Baden-Baden, and for the first time in my life I had to play with an orchestra. Two concerts by Berlioz and one by Lafont were on the programme. Berlioz himself was present, and he sought to be present when this great master after the concert exclaimed: "I judge come in an age."

"In 1866 I went to London, and was engaged for the promenade concerts in Covent Garden. Alfred Mellon was the director of these, and he took me under his special care. With me performed the violinists like Mario, Mlle. Titiens, Adeline and Carlotta Patti, Jenny Lind, and others.

"It was fortunate for my career that when I went to Paris soon afterwards Viextemps took much interest in me, and he suggested to me that I consider that I was my real teacher, and I owe him a debt of gratitude for the trouble he took with me."

"My whole career has since been again interrupted by the war of 1870. I was not obliged to cease, being under age; but like every Frenchman who could carry a gun, I lost the advantage of my first reverse.

"In 1872 I came to America for the first time on a concert tour with the violinists Sirkosky, Carlotta Patti, Mario and Honconi were of the same party, and we travelled together for about nine months. In 1874, I was here again.

"Since 1877 I have not had a quiet life, and there is no country in Europe I do not visit.

"Having married, I obtained a habilitation in Berlin, and eventually accepted an appointment at the Strauss' Conservatoire, which I obtained through the aid from the London Royal Academy of Music. I left Berlin in 1880, and settled in England. There I am still and intend to remain for some time, and renew old associations has always been a great wish on my part."

During his sojourn in London in the early seventies, Gomoul contributed largely to the English and French newspapers, and has now been collected, and together with some religious essays and fragments of an autobiography, they will shortly be published in Paris. If they are reprinted as originally written, some of them promise to be lively reading.

## THE SHERWOOD CONCERT AND OPERATIC COMPANY.

Perhaps no musical organization in the country now travelling under the style of "a concert company" (which term we may say, by the way, has been applied to numerous organizations unworthy of it, much to our regret) is received universally with such warm and marked enthusiasm as the Sherwood Concert and Operatic Company. The pianist, whose name the company bears, has a reputation well sustained through many years of similar work, which is not checked by the boundary lines of foreign prejudice. We appreciate the position of an American artist before the American public, and regret much to note that our few worthy people, as best and appreciative as they are, are so numerous that the musical genius in many lines, are too timid to accept their own musical products without the European stamp. The same is true of the German and Italian artists that America produces as great artists at home as any European country; but the Americans are a true people and will not accept the truth, and as it is a crime to be an American artist in the eyes of the European public, an American "must be born" to great European Symphonies Concerts located into the kingdom.

Mr. Sherwood has engagements pending to play at the Leased Symphony Concerts in Paris, the Philharmonic Concerts, Paris, and in the principal cities of Germany. He has checked the Broadway "Emperor" concert five times with the orchestra, and one of the occasions he recalled but eight times. He is annual examiner for the Toronto (Canada) Conservatory of Music, and was the first American to be named as the first of the musicians. He was honored with a "Fanfare" after performing with the Hamburg (Germany) Philhar-

## MIL W. H. SHERWOOD.

monic Orchestra, and an offer of a second engagement by the society, together with a voluntary increase of salary, and one that occasionally recalled but not proud of him, not because he is a pupil of Alfred, not because he has played before the greatest artists of the world, and not because he has the unanimous endorsement, but because he is a thorough American with a great talent, contented to be appreciated at home, and to be engaged in now making a tour of the country with a company of vocal artists which he has been very careful in selecting. The vocalists, although Chicago singers and not generally known throughout the country, have been thoroughly schooled in their art. The third act of Faust is added to a choice miscellaneous programme in which Mr. Sherwood appears to great advantage. The opera is given in full force, and the results of the singing are all highly indorsed by the world's greatest artists, having no doubt been the outcome of this project if the public in general is privileged to hear this fine combination.

Miss Osborn has a voice of rare purity, and being a thorough musician is competent to master any work entrusted to her. Her voice is wonderfully flexible and shows careful training. In her impersonation of Marguerite she has made a success. Miss Mabelle Crawford does the double role of Siebel and Marie with the flower song which has added so much in making the opera popular, giving her great opportunity to display the beautiful qualities of her voice. Her voice is with unusual apparent unlimited in range. Her ability as an actress has made her a great favorite. Mr. Frank S. Hartshorn, a remarkable young man, has a voice of the lyric tenor of the richest purity, and he shows an artistic temperament in all he does. His interpretation of Faust has met with universal approval. Mr. Wm. Alton Derrick, the basso, has a voice of great power, and his singing has been a most useful organically very present. His voice and make-up in general present the part of Mephistopheles in Faust in a way that has already gained the second act of Martha very successfully.

Miss Fay Foster, the accompanist, has shown

rare talent as a composer, and her songs are fast becoming popular.

Mr. Sherwood has just added a novelty to his programme for the American Grand March, a wonderfully effective piano composition by Charles Kunkel. Mr. Sherwood's playing of this wins him much applause.

## MAJOR AND MINOR.

But, speaking once more of church music, I find that the time has come when we must examine the choir and the organ. That presents a great difficulty to composers. I can write for the organ or for the choir, but I cannot write for both. The organ and choir combined. The organ is a perfect instrument for preludes, interludes and postludes, but I do not think it is a good instrument for company voices. It would be far better to have vocal music without any accompaniment whatever. In the great Roman Cathedral, I have heard a very good accompaniment. To my mind the effect is very imposing. I like it very much. It is dignified and impressive.—Edw. J. Zerkow.

**Fine Ears for Music.**—Cavalry sergeant (to assembled squadron): "Forward as most of you has a fine ear for music. No, I don't want all your ears. Now you three will be every morning at half-past eight at the garrison church and ring the bell."

**Most medical men consider that a cold bath every morning is a good thing.** It is a habit of a vigorous constitution. The sensible thing to do is to see that the temperature of the water is not warmer than is lower than the air. A daily bath is most healthful practice, but it should not be so cold as to give a shock to the system.

That Hadyn composed the enormous number of 125 symphonies is probably the most astounding fact recorded here, but he wrote more than twenty operas. In his day it was customary for the aristocracy to retain orchestras, and even opera companies of their own, and Hadyn was thus induced to write a number of short operas, mostly comedies, at Ravenna, Italy. They are far inferior in musical work to his other compositions, as he was well aware, for he once declared that if he had to choose between the production of one of them, on the ground that they were too local in character to please anywhere except at Ravenna, and to have written a grand opera, he would have heard an opera by Hadyn until a few weeks ago—eighty-six years after his death.

Calve is a Spaniard. Emma de Rouquer, the real name of Mme. Calve, was born in Madrid of a Spanish father and a mother from the South of France, in the Department of Aveyron. Her father was a civil engineer. He died, leaving several children, of whom she was the eldest. She found that it was necessary to help along her brothers and sisters; and that she had to do so, she had to do so. Mme. Calve, who, having had a very religious education, first at the convent of Ste. Afrigue, in the country of her mother, and then at the convent of the Sacred Heart at Montpelier, and, tempted by the calm life of the cloister, began to think of taking the veil.

Enlarged breathing capacity is desirable for many reasons. It not only insures an abundant supply of oxygen—which may be called its direct effect—but, indirectly, it produces results of great esthetic value. It deepens and broadens the chest, causing the figure to become more erect, the step more graceful, and the carriage of the body more pleasing and graceful.

Among the new members of Messrs. Abbey & Grau's Opera Company who made their American debut in the Metropolitan Opera House, we have none created a more favorable impression or achieved a greater and more legitimate success than Signor Giuseppe Tassinari. His voice is a rich tenor, superior to a well-trained, sympathetic voice, which he uses with artistic taste and discretion. He is tall, good-looking, manly, and free from "nose" or "mannerism," a quality which, unfortunately, most young operatic singers do not possess.

His interpretation of the various roles which have been entrusted to him since his first appearance at the Metropolitan Opera House fully justifies the high opinion which has been formed of him. Several of the very favorable criticisms he received recently from the London press after he performed at Covent Garden.

Signor Cremonini was born in Cremona, Italy, in 1867. He made his first appearance in the Metropolitan at Genoa, in 1890, in the "Favorite." He is already a great favorite in Italy, and as good testimonials are being received from all quarters, it is to be hoped that Messrs. Abbey & Grau will be able to secure his services for next season.

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THOMAS M. HYLAND, . . . . . EDITOR.

FEBRUARY, 1896.

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Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$3.00 per year, you are enabled to present nearly \$100 worth 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.

## ANNOUNCEMENT!

## KUNKEL'S POPULAR SUNDAY CONCERTS.

Kunkel Brothers take pleasure in informing the public that they will give a series of Sunday Popular Concerts at Germania Theatre, 14th and Lucas Place.

The concerts will take place at 3 o'clock every Sunday afternoon, commencing February 16, 1896, and will present the most select programmes of vocal and instrumental music. The talent will include the most eminent soloists of other cities as well as the best local talent.

These concerts will be a source of great pleasure to those who wish to spend a delightful and profitable afternoon. To students of music they will be of inestimable value in giving them an opportunity of hearing the great works rendered by the best artists. Those who attended the High School Concerts last season will recall the delightful hours passed in listening to programmes that charmed from beginning to end.

These concerts will even surpass those of last year, for the best soloists of other cities will be brought here. Popular prices will prevail.

## ✓ ABBEY-GIRAU ITALIAN OPERA CO.

A subscription list for the week beginning Monday evening, April 6th, comprising eight performances—six nights and two matinees—will be opened on Monday, March 31st, at Balmer & Weber's Music Store, 503 Olive Street, St. Louis, and continue for the entire week. The season sale will close Friday evening, March 27th. Price of season tickets, \$24.00. The sale for single performances will begin Monday morning, March 30th, at the above place.

## SCALE OF PRICES FOR SINGLE PERFORMANCES.

Parquet and first five rows Dress Circle	\$ 3.00
Boxes, last eight rows	3.50
Box, first and second rows	4.00
Box, third, fourth and fifth rows	3.00
Box, sixth, seventh and eighth rows	2.50
Family Circle	2.00
General admission	1.50
Boxes, lower floor, seating six	30.00
Boxes, balcony floor, seating six	25.00
Boxes, lower floor, for season	250.00
Boxes, balcony floor, for season	300.00

## JOHN C. FREUND.

We have the pleasure of presenting to our readers the picture of John C. Freund, editor of *Music Trades*. Mr. Freund made the rounds of the country in the interest of the *Music Trades*, and was received everywhere with a hearty welcome and marked attention. *Music Trades*, of which he is editor, is one of the leading music journals of the world. We quote the following editorial remarks concerning him from the *Atlanta Journal*, the Hon. Hoke Smith's paper:

"For the past ten days Mr. John C. Freund, one of the most sagacious and brilliant journalists of New York, has been in Atlanta. He was the pioneer in music journalism in this country, having founded *Music and Drama*, *The American Musician* and the *New York Music Trades*, the latter of which he is now editing with superb ability. Mr. Freund is a remarkable man and has had a most eventful career. His father, Dr. Freund, was one of the foremost physicians of Europe, and his mother was 'Amelia Lewis,' a writer of great ability. While yet an undergraduate at the Oxford University, and before he had attained his majority, he had established the *Dark Bites*. In this ran as a serial his first work of



JOHN C. FREUND.

fiction, which produced something of a sensation. Whilst editing this magazine young Freund became acquainted with Charles Reade, Gabriel Rossetti, Algernon Charles Swinburne, Morris, Professor Blackie, Henry Irving, and others equally prominent in literary and artistic circles. Before he had reached his twenty-fifth year young Freund had published a novel of admitted power and several dramas of merit. Soon after coming to America he began contributing articles to high-class magazines and won considerable distinction. He was urged by McVicker, of Chicago, to write a play, and 'True Nobility' was the result. The author himself assumed the most difficult role in the play, and the press praised him without stint. Later he toured for more than a year with Daniel, the celebrated actress, who esteemed him as the best leading man she had ever traveled with in the United States. Becoming tired of a nomadic life, Freund abandoned the stage and settled down to serious newspaper work again."

While in Atlanta Mr. Freund was entertained by the press, by the Capital City Club, as well as by several of our most prominent families.

Tagamiro is studying "Otello" and "Gullaugme Tell" in French, in order that he may accept an engagement next winter in Paris.

## FIGHT NOTES.

The St. Louis Quintette Club will give its second concert at Memorial Hall on the 11th inst. These Quintette Club concerts are among the special features of the season and should be attended by music lovers.

✓ E. R. Kroeger gave his first recital of this season at the chapel of the Church of the Messiah on the 9th ult. It was well attended and a special treat to all present. The numbers were from the works of Schumann, Rabinstein and Liszt. A scherzo from Mr. Kroeger's symphony in D flat was played with great success at one of the recent Sunday popular concerts.

Senior Aquabella has been engaged an organist and director of music at Dr. Cave's Non-Sectarian Church.

Mrs. Josephine H. Lee, teacher of piano and theory, is doing excellent work with her pupils. Mrs. Lee has her studio at 2611 Olive Street.

Charles Streeter, solo cornetist of the Grand Opera House, won unbounded applause at that popular theatre by his playing of a song entitled "Don't be Cross," in the gallery. The effect was novel and took the audiences by storm.

Miss Isbell, of Compton Hill, has an alto voice of much power and sweetness. She is a pupil of Mrs. S. K. Haines.

Mrs. Nellie Strong-Stevenson played at one of the recent Sunday popular concerts, Paderewski's brilliant and difficult concerto in A minor, with orchestra, and was accorded a most enthusiastic reception. Mrs. Stevenson, on this occasion, fully sustained her reputation for the most artistic work. Every beauty and effect was adequately brought out, and the audience was accorded a rare treat.

The Merchants' League Club gave a grand musical and oratorical entertainment at the Exposition Music Hall on the 21st ult. Among the principal features of the occasion were the piano duet, "American Girls' March," played by Messrs. Charles Kunkel and Ramon Aquabella, and the quartette, "Love's Rejoicing" (Voorster), by the Estudiantina Quartette, composed of Miss M. E. Maginias, Miss Nellie L. Chapman, Mrs. Nannie K. Dodson and Miss Annunciatia Sabini. The quartette is under the direction and management of Louisa A. Peebles, and through its excellent work is becoming very popular. The "American Girls' March" is by Mr. Charles Kunkel, and arouses enthusiasm wherever played. It is full of brilliant effects and will enjoy a great popularity.

A musicale complimentary to Mr. and Mrs. A. Kartzeborn was given on the 25th ult. at their residence, 3626 Pine St., by Mr. Charles Kunkel, pianist, assisted by Miss M. N. Berry, soprano, Miss Adelaide Kunkel, pianist, and Senior Aquabella, pianist. All the numbers were artistically rendered. The program included:

- Piano solos—(a) D minor, op. 81, No. 2, Beethoven, (b) allegro, (c) allegro, (d) allegretto.
- (a) "Love's Awakening Waltz," Moszkowski; (b) "Trust in God"—Religious Meditation, Melnote; (c) "La Gavotte de la Reine," Scambati; (d) "Home, Sweet Home"—Concert Paraphrase, Riveking, Mr. Charles Kunkel.
- "Florian Song," Godard, Miss M. N. Berry.
- Piano solos—(a) "Nachtsstück," op. 23, No. 4, Schumann; (b) Fourteen, Wagner-Sendel, Miss Adelaide Kunkel.
- Piano duet—"International Fantasia," Epstein, Messrs. Charles Kunkel and Senior Ramon Aquabella.
- Songs—(a) "Yes!" Aquabella; (b) "Too Young to Love," Kunkel, Miss M. N. Berry.
- Piano duets—(a) "Violetta Caprice," Aquabella; (b) "American Girls' March," Kunkel, Messrs. Charles Kunkel and Ramon Aquabella.

**Antikamnia.**—The name itself suggests what it is, and what its remedial characteristics are. *Anti (Latin)*, opposed to; *Kammos (Greek)*, pain—hence a remedy to relieve pain and suffering. For headaches of all description, nervous disturbances from excessive brain work by scholars, teachers or professional men, the neuralgias resulting from excessive eating or drinking, the acute rheumatisms suffered by women at time of period; the muscular aching, general malaise, frontal headaches and sweating incident to severe colic or grippe; and in fact, all conditions in which pain is prominent, Antikamnia is now universally prescribed. Antikamnia tablets bearing the monogram A K are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five grain tablets kept about the house will always be welcome in time of pain.

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

A. P. Erker & Bro., the well-known opticians, 617 Olive Street, will suit you in anything in spectacles, eye glasses, opera glasses, telescopes, drawing instruments, etc. They make a specialty of oculist's prescriptions.

There can be nothing more tempting or delicious to serve your guests with than Cook's Extra Dry Champagne. Its bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

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### PIANO FOR HAWAII.

Made in Baltimore and Sent to President Sanford B. Dole.

A handsome rosewood-case grand piano, which had been made to order by William Knabe & Co., of Baltimore, for President Sanford B. Dole, of the Hawaiian republic, was shipped yesterday to Honolulu. The order for the piano was received at the Baltimore headquarters of the firm direct from President Dole some months ago, and was completed recently. The price was \$1,200, and the cost of transportation will be borne by President Dole. The piano was sent from Baltimore to New York, and will go to San Francisco by the Southern Pacific Railroad, thence to Honolulu by steamer.

The name of *Freund's Musical Week* has been changed to *The Musical Age*. This new move on the part of the publishers is the natural outcome of the growth and development of the paper. *The Musical Age* will continue to present to its readers a complete résumé of the various happenings in the musical world. It will also be marked by several new features of importance.

Bellini could not compose unless eating bitter almonds or sugar-plums. Lozing composed singing and drinking black coffee. Schubert drank wine, and in large quantities. The French composer, Herold, ate oranges when at work, and he made his singers eat oranges during rehearsal.

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Shurtleff School of Music gave a recital on the 14th ult. The principal numbers were contributed by Mr. Wm. D. Armstrong, the well-known composer and pianist. Among them were "Musettes," by L. Coenraet, and "Gavotte" by B. Bat-major, by W. D. Armstrong.

Miss Florence Banz played Saint Saens' G minor concerto in masterly style at the concert of the St. Louis Musical Club at Memorial Hall on the 4th ult. His enormous difficulties were conquered by her with ease, while the force and fire of her interpretation won her enthusiastic applause.

Rosa D'Erina, assisted by G. R. Ventum, gave one of her brilliant recitals at Entertainment Hall on the 22d ult. The hall was filled with a select audience who enjoyed with enthusiasm the "Evening with the Focis and Birds of Erin."

Miss Nellie Paulding has had a number of her pupils assist in entertainments this winter. Among those who deserve creditable mention are the Misses Amanda and Pauline Becker, Miss Susie Isert and Miss Florence Bienselsen. Miss Paulding will give a very elaborate musicale shortly.

The Misses F. and A. Tramerlicht, sopranos, are studying under Mrs. S. K. Haines and are making commendable progress.

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This page of musical notation consists of six systems of staves. Each system typically contains a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 3/4 time signature.

The notation includes various musical elements:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), and *f* (forte). A *crisp* marking is also present in the second system.
- Articulation:** Accents and staccato markings are used throughout.
- Phrasing:** Slurs and breath marks indicate phrasing across measures.
- Figured Bass:** Numbers 1-5 are placed below notes in the bass line, indicating fingerings or figured bass notation.
- Repeat Signs:** A first ending (1.) and second ending (2.) are shown at the bottom of the page.

The piece concludes with two endings. The first ending leads to a *f* dynamic, and the second ending leads to a *mf* dynamic.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4, 5, 1, 3, 4, 2, 3, 5, 3, 4, 2, 4, 5, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with a fermata over a measure. The bass staff features a series of chords, some marked with a 'p' (piano) dynamic.

Third system of musical notation. The treble staff has a complex melodic passage with many ornaments and fingerings. The bass staff has a steady accompaniment of chords, with a 'cres.' (crescendo) marking.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff has a consistent accompaniment. A 'Trio' section begins in this system, indicated by the word 'Trio' written above the staff.

Fifth system of musical notation. The treble staff has a melodic line with ornaments. The bass staff has a steady accompaniment. A 'cres.' (crescendo) marking is present.

Sixth system of musical notation. The treble staff has a melodic line with ornaments. The bass staff has a steady accompaniment. The system concludes with two endings, labeled '1' and '2', with a 'ff' (fortissimo) dynamic marking.

First system of a piano score. It consists of a treble and bass clef staff. The music is in a minor key and features a steady accompaniment in the bass and a more active melody in the treble. There are various fingerings and articulation marks throughout.

Second system of the piano score. It continues the piece and includes dynamic markings such as *crp.* and *mf*. The system concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Third system of the piano score. It features a *f* dynamic marking and a *crp.* marking. The texture remains consistent with the previous systems, showing a mix of chords and moving lines.

Fourth system of the piano score. This system continues the melodic and harmonic development of the piece, with various articulation marks and fingerings.

Fifth system of the piano score. It includes a section with a *f* dynamic marking and a *crp.* marking. The notation shows a transition in the bass line and a more complex melodic line in the treble.

Sixth system of the piano score. This system features a *mf* dynamic marking and includes a section with a *crp.* marking. The piece concludes with a final chord in the bass and a melodic flourish in the treble.



7

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with numerous slurs and fingerings (1-5). The bass clef contains a rhythmic accompaniment with chords and slurs. A small number '7' is written in the upper right corner of the system.

Second system of musical notation, continuing the piece with similar melodic and accompanimental patterns.

Third system of musical notation, including a dynamic marking 'cresc.' (crescendo) in the middle of the system.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, featuring intricate melodic passages in the treble clef.

Sixth system of musical notation, concluding with a double bar line and dynamic markings 'ff' (fortissimo) and 'f' (forte).

## LIEBESLIED.

LOVE SONG.

LOUIS CONRATH.

Con passione  $\downarrow$  116.

Musical score for "Liebeslied" (Love Song) by Louis Conrath. The score is in G minor, 2/4 time, and consists of five systems of piano accompaniment. Each system includes a treble and bass staff with chord symbols and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes a "poco rit." marking. The third system is marked "a tempo". The fourth system starts with a forte (*f*) dynamic. The fifth system ends with a double bar line and the number 1634-6.

\* fa \* fa \* fa  
 \* fa \* fa  
 \* fa \* fa \* fa \* fa \* fa \* fa

\* fa \* fa \* fa \* fa  
 \* fa \* fa  
 \* fa \* fa \* fa \* fa \* fa \* fa

*sempre cresc.*

\* fa \* fa \* fa  
 \* fa \* fa \* fa \* fa  
 \* fa \* fa \* fa \* fa \* fa \* fa

*delicissimo.*

\* fa \* fa \* fa \* fa  
 \* fa \* fa  
 \* fa \* fa \* fa \* fa \* fa \* fa

\* fa \* fa \* fa \* fa  
 \* fa  
 \* fa \* fa \* fa \* fa \* fa \* fa

*a tempo.*

o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta

o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta

o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta

o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta

o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta o ta

*Animato.*

*cresc.*

ta ta ta ta

*appassionato.*

*stringendo.*

ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta ta

*multo rit.*

*Con energia.*  
*Volante.*

*ff*  
*ff*  
*r. h.*

ta ta ta ta ta ta ta ta

*ff*  
*rit.*

*rit.*

## Tempo I.

*p*

↔ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯

*poco rit.*

↔ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯

*a tempo.*

↔ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯

↔ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯

*mf*

↔ \* ♯♯ ♯♯ \* ♯♯ \* ♯♯ \* ♯♯ ♯♯ ♯♯ ♯♯ \* ♯♯ \* ♯♯

\* 2a \* 2a \* 2a    \* 2a \* 2a    \* 2a \* 2a    \* 2a

*p*

*marcato la melodia.*

\* 2a    \* 2a    \* 2a    \* 2a    \* 2a    \* 2a

\* 2a    \* 2a    \* 2a

*For small hands.*

\* 2a    \* 2a    \* 2a    \* 2a    \* 2a    \* 2a

## SOLITUDE.

EINSAM.

ADOLF JENSEN Op. 32.

Moderato con duolo.  $\text{♩} = 120$ .

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The tempo is marked "Moderato con duolo" with a metronome marking of 120. The score is divided into seven systems. The first system starts with a piano (*p*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features a *cantando* marking. The fourth system includes a *dolcissimo* marking. The fifth system returns to *mf*. The sixth system includes a *p* dynamic. The seventh system concludes with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and fingerings. Pedaling instructions are indicated by circles with "ped." and "no ped." symbols. The score ends with a double bar line and repeat signs.





# THE CHEVALIER.

## GRAND MARCH.

CHARLES GIMBEL, Jr.

Secondo.

Marziale.  $\downarrow$ . - 120.

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of four systems of music. The first system starts with a forte (*f*) dynamic and includes a 'SOST.' (Sostenuto) marking. The second system features a 'rit.' (ritardando) marking. The third system includes a 'cresc.' (crescendo) marking and a 'mf' (mezzo-forte) dynamic. The fourth system ends with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

# THE CHEVALIER.

## GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale  $\text{♩} = 120$ .

Primo.

The musical score is written for piano and violin. It consists of four systems of music. The piano part is in the lower register, and the violin part is in the upper register. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Marziale' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a piano dynamic (*f*). The second system includes a *mf* marking. The third system includes a *f* marking. The score concludes with a final cadence in the key of B-flat.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and sixteenth-note patterns, marked with dynamics *f* and *mf*. The left hand (bass clef) provides a steady accompaniment of eighth notes. Fingerings are indicated by numbers 1-4.

Second system of musical notation. The right hand continues with melodic figures, including a triplet and a sixteenth-note run, with dynamics *f* and *mf*. The left hand maintains the eighth-note accompaniment. A repeat sign with first and second endings is present at the end of the system.

Third system of musical notation. The right hand has a more active melodic line with sixteenth-note patterns, marked with dynamics *f* and *mf*. The left hand continues with eighth-note accompaniment. A fermata is placed over a note in the right hand.

Fourth system of musical notation. The right hand features a series of chords and dyads, marked with dynamics *f* and *mf*. The left hand continues with eighth-note accompaniment. A fermata is placed over a note in the right hand.

Fifth system of musical notation. The right hand has a melodic line with sixteenth-note patterns, marked with dynamics *f* and *mf*. The left hand continues with eighth-note accompaniment. A fermata is placed over a note in the right hand.

Sixth system of musical notation. The right hand features a melodic line with sixteenth-note patterns, marked with dynamics *f* and *mf*. The left hand continues with eighth-note accompaniment. A fermata is placed over a note in the right hand.

7

*f*

8

*f* *sf* *f*

9

*f* *sf*

10

*sf* *f*

11

*cresc.*

*sf* *f*

12

*sf* *ff*

## TRIO.

## Secondo.

Musical score for Trio, Secondo. The score is written in bass clef with a key signature of one flat (B-flat). It consists of piano accompaniment and a Trombone Solo.

**Piano Accompaniment:**

- First system: *ff* (fortissimo) in the right hand, *p* (piano) in the left hand.
- Second system: *ff* in the right hand, *f* (forte) in the left hand.
- Third system: *mf* (mezzo-forte) in the right hand, *ff* in the left hand.

**Trombone Solo:**

- Section begins with *ff* in the right hand and *ff* in the left hand.
- Includes various musical notations such as slurs, accents, and dynamic markings.

The score includes numerous fingerings and articulation marks throughout both parts.

## TRIO.

## Primo.

7

Musical score for Trio, Primo, page 7. The score consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The music features various dynamics including fortissimo (ff), piano (p), and mezzo-forte (mf). It includes numerous fingerings, slurs, and articulation marks. The first system has a "N." marking above the treble staff. The second system has "ff p" and "ff mf" markings. The third system has "N." markings above the treble staff. The fourth system has "ff" and "f" markings. The fifth system has "ff" marking. The sixth system has "N." marking above the treble staff. The page number "1623 - 10" is printed at the bottom center.

First system of the musical score. The upper staff (treble clef) features a melodic line with triplets and slurs, marked with dynamics *mf* and *ff*. The lower staff (bass clef) provides a rhythmic accompaniment with eighth notes and chords, marked with *mf* and *ff*. A circled asterisk is present below the lower staff.

Second system of the musical score. The upper staff continues with melodic figures, including a triplet and a fermata, marked with *ff* and *f*. The lower staff features a more active accompaniment with eighth notes and chords, marked with *ff*. A circled asterisk is present below the lower staff.

Third system of the musical score. The upper staff consists of block chords and rests, marked with *p*. The lower staff continues with eighth-note accompaniment, marked with *mf*. A circled asterisk is present below the lower staff.

Fourth system of the musical score. The upper staff features chords with slurs and fingerings (1-4), marked with *mf*. The lower staff continues with eighth-note accompaniment, marked with *mf*. A circled asterisk is present below the lower staff.

Fifth system of the musical score. The upper staff features chords with slurs and fingerings (1-4), marked with *f*. The lower staff continues with eighth-note accompaniment, marked with *mf*. A circled asterisk is present below the lower staff.

Sixth system of the musical score. The upper staff features chords with slurs and fingerings (1-4), marked with *f*. The lower staff continues with eighth-note accompaniment, marked with *f*. A circled asterisk is present below the lower staff.



First system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). There are several slurs and fingering numbers (1-5) throughout. A dashed line with an 'S' above it spans across the system, indicating a section.

Second system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamic markings include *ff*, *f*, and *p* (piano). There are several slurs and fingering numbers. A dashed line with an 'S' above it spans across the system.

Third system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamic markings include *mf*. There are several slurs and fingering numbers. A dashed line with an 'S' above it spans across the system.

Fourth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamic markings include *mf*. There are several slurs and fingering numbers. A dashed line with an 'S' above it spans across the system.

Fifth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamic markings include *f* and *mf*. There are several slurs and fingering numbers. A dashed line with an 'S' above it spans across the system.

Sixth system of the musical score. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. Dynamic markings include *f* and *mf*. There are several slurs and fingering numbers. A dashed line with an 'S' above it spans across the system.

Allegretto

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and accents. The lower staff is in bass clef and contains a bass line with chords and some slurs. The music is in a 3/4 time signature.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. There are some dynamic markings like *f* and *mf* present.

The third system of musical notation consists of two staves. The upper staff features a melodic line with some grace notes. The lower staff continues the bass line. The music maintains its rhythmic pattern.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the bass line. There are some dynamic markings like *f* and *mf* present.

The fifth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs. The lower staff continues the bass line. The system concludes with a double bar line and repeat signs.



# LA PREFERENCIA.

3

Dedicated to Thibes and Sterlin.

SPANISH DANCE.

Ramon Aquabella. ✓

Allegretto.  $\text{♩} = 110$ .

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The music begins with a forte dynamic (f) and a piano dynamic (p). The piece is marked 'Allegretto' with a tempo of 110 beats per minute. The notation includes various rhythmic values, accidentals, and fingerings. There are also some performance markings like 'rit.' and 'cresc.'.

The second system of the musical score continues the piece. It features two staves, treble and bass clefs, and a key signature of one sharp. The tempo remains 'Allegretto'. The music includes a section marked 'Glocoso' (Glocoso) in the upper staff, which is a slower, more expressive section. The dynamics range from piano (p) to forte (f). There are also some performance markings like 'rit.' and 'cresc.'.

The third system of the musical score continues the piece. It features two staves, treble and bass clefs, and a key signature of one sharp. The tempo remains 'Allegretto'. The music includes a section marked 'Glocoso' (Glocoso) in the upper staff, which is a slower, more expressive section. The dynamics range from piano (p) to forte (f). There are also some performance markings like 'rit.' and 'cresc.'.

The small notes are ad lib.

The fourth system of the musical score concludes the piece. It features two staves, treble and bass clefs, and a key signature of one sharp. The tempo remains 'Allegretto'. The music includes a section marked 'Glocoso' (Glocoso) in the upper staff, which is a slower, more expressive section. The dynamics range from piano (p) to forte (f). There are also some performance markings like 'rit.' and 'cresc.'.

1019 - 5

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*Ben misurato.*

First system of the musical score. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. A *p* dynamic marking is present in the right hand. A *cresc.* marking appears in the right hand towards the end of the system.

Second system of the musical score. The right hand continues with chords and eighth-note patterns, including a triplet of eighth notes. The left hand maintains its eighth-note accompaniment. A *f* dynamic marking is present in the right hand.

Third system of the musical score. The right hand features a triplet of eighth notes and a *rit.* marking. The left hand continues with eighth-note accompaniment. A *a tempo.* marking is present in the right hand.

Fourth system of the musical score. The right hand continues with chords and eighth-note patterns. The left hand maintains its eighth-note accompaniment.

Fifth system of the musical score. The right hand features a triplet of eighth notes and a *cresc.* marking. The left hand continues with eighth-note accompaniment.

Sixth system of the musical score. The right hand features a triplet of eighth notes and a *rit.* marking. The left hand continues with eighth-note accompaniment. A *a tempo.* marking is present in the right hand.

or thus.

*mf*

or thus.

*cresc.*

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various fingerings indicated by numbers 1-5. The bass staff contains a rhythmic accompaniment with chords and single notes. There are several dynamic markings like *mf* and *mfz* and some performance instructions like *rit.* and *rit. a*.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with complex rhythmic patterns in the bass line and melodic phrases in the treble. Fingerings and dynamic markings are present throughout.

Third system of musical notation. The treble staff begins with a *cresc.* marking. The bass line continues with a steady accompaniment. The system concludes with a *rit.* marking.

Fourth system of musical notation. The treble staff starts with a *cresc.* marking. The bass line features a more active accompaniment. The system ends with a *rit.* marking.

Fifth system of musical notation. The treble staff begins with a *rit.* marking. The bass line has a more sparse accompaniment. The system concludes with a *mol. lib.* marking.

Tempo I.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a steady bass line. A *cresc.* marking appears in the right hand. Fingerings are indicated by numbers 1-5 above notes.

Second system of musical notation. The right hand continues with eighth-note patterns and chords. The left hand maintains its bass line. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.

Third system of musical notation. The right hand features more complex eighth-note patterns. The left hand continues with chords and bass notes. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.

Fourth system of musical notation. The right hand has a series of chords and eighth notes. The left hand continues with a bass line. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.

Fifth system of musical notation. The right hand features eighth-note patterns and chords. The left hand continues with a bass line. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-5.



# MY HEART'S SECRET.

From the German

BY EMILE PICKHARDT.

RICHARD FERRER.

Moderato assai.  $\text{♩} = 104$ .

The first system of piano accompaniment features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes a fermata over the first measure. The bass clef part starts with a piano (*p*) dynamic. The system concludes with a *rit.* (ritardando) marking and a  *dolce.* (dolce) marking. The piece is in 3/4 time and the key signature has two flats.

The second system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "To you, gen - tle flow - ers, My sor - rows I tell, Be -". The piano accompaniment is in a treble and bass clef, starting with a piano (*p*) dynamic. The system concludes with a fermata over the final measure.

The third system includes a vocal line and piano accompaniment. The vocal line is in a treble clef with lyrics: "tray not my se - cret, But guard ye it well, My". The piano accompaniment is in a treble and bass clef, starting with a piano (*p*) dynamic. The system concludes with a fermata over the final measure. The tempo marking *amoroso.* (amoroso) is placed above the vocal line.

*cresc.* *f* *ff* *appassionato.*

suffr-ing, to you on-ly will I con-fide, With you shall my

*pp* *dolcissimo.*

se-cret for-ev-er a-bide. And when at the breast of my

lov'd one ye bloom, Then speak to her soft ly, an-

*stringendo e cresc.*

breathe your per-fume, Then whis-per to her my heart's

*stringendo e cresc.*

*riten.* *raddolcente.*

pain and dis-tress, Then whis-per to her my heart's

*dolciss. rall.* *a tempo.* *cresc.*

pain and dis-tress: "He loves thee, he loves thee" and

*f* *appassionato.*

dare not con-fess. "He loves thee, he

loves thee" and dare not con-fess.

*molto rit.*

*f* *rit.* *dolce.*

1585 - 4

*p* And if, when all drooping and with-er'd ye be, She cast you a-  
*espress.*

*andros.* way and re-mem-ber not me, Then seek in yon brook let your  
*cresc.*

tomb 'neath its wave, And bear my heart's se-cret with you to the  
*f* *affettuoso.* *ff*

grave, And bear my heart's se-cret with you to the grave.  
*pp* *dolciss.* *con dolore.* *rit.*

1585 - 4

## MUSIC IN 1896.

While I should be loath to believe the dictum of the well-known English musician and musical critic, Sir Frederick Gore Osley, that music is a dead art, says Reginald Debelius, that music is the dawn of the New Year is bright with any particular or immediate promise of future development and achievement, and that the music of the standpoint. Naturally, were international trouble to ensue from present complications, the practice of all the arts would be arrested, and the music of the assessment of the public would lapse and wane for the time being. But, apart from all this, a glance over the past year is sufficient to make me seem resting or hopeful for the future of the art.

It is certainly true—and especially true of this country—that musical taste and appreciation have of late grown and advanced to a very marked degree. Musical works of all kinds, that ten years ago would have been listened to with indifference by the intelligent, are now appreciated and admired by the many, and the consequent effect of the work of cultivation upon the minds of the great amusement-seeking public can hardly be over-estimated.

It would almost seem as if the musical world at present were in a state of expectancy, awaiting the advent of some great genius, who, like Wagner, would give fire impetus (and perhaps in a new direction) to the march of musical progress and development, which would enable it to maintain a living art. Most of the great musicians and composers of the previous generation have now passed away—Richard Strauss, Tchaikovsky, Liszt, Mendelssohn, Schumann, and all the great ones; while those who remain—Dvorak, Saint-Saens, Brahms—have not of late produced much of note, and the music of the world when these two have followed the natural law, who is there to take their places?

It is noticeable how very little considerable original music is now being written. In spite of the number of high class concerts which take place in New York, not a single symphonic work or orchestral work of any importance has been written during the past year, which means that none such have been written. It would almost appear as if the great had exhausted the resources of their art and inspiration and left nothing more for his followers and imitators to say.

Of the revivals only in some instances half-forgotten operatic works, which now seem to be the feature at almost all the foreign opera-producing centres, would seem to indicate that no new works of vital importance or lasting value have been written. Italy is at present the most fertile and promising field for grand opera. Mascagni, Leoncavallo, Puccini, Cipollini, and others, who are all composers who have written works of some pretensions, which do not, however, seem to make an impression marked enough to be remembered within the limits of their native country. One can hardly expect a further message to the musical world from the pen of one still hoping that Boito will turn back from his libretto writing and give us a successor to "Mefistofele," that curious single work without either predecessor or follower.

As to Germany music seems to be given over to the luridly Wagnerian imaginings of men like Richard Strauss, Nièdeck, Koch and others, who succeed passably in imitating the manner and manner of the master without approximating his spirit. There is much in his latest opera, "Guntram," which might lead one to hope that he would be a little saner in thought and expression, he might yet give to the world a great operatic work, while, after the melody and fresh melody of Wagner, the music of "Die Meistersinger" is too much to expect that this composer will produce another work which shall equally delight the musical world. A comparatively new composer—Reznicek—has lately been peeping out of Bohemia, who, judging from the excerpts of his latest opera, "Donna Diana," which have been purchased in this country, is a promising one, and successfully, too, in the pleasant path of Schubert and Bolideu.

Russia does not seem to have produced any one on whom the mantle of Tchaikovsky could fall, and, though much in the way of strong and virile music is being written there, the names of whose names even are unfamiliar, much of it does not penetrate to the outside world. But I think there is much now to be hoped for from the music-producing centre of France. Massenet is almost alone in holding up the banner of grand opera, while the younger musical generation, composed of such men like Bruneau, Chabrier and Vincent d'Indy, are immersed, as is the case with German composers, in the fatal toils of imitative Wagnerism.

England never was an original music-producing country, and the recent total collapse of Sullivan's "Ivanhoe" in Berlin can hardly be considered as likely to encourage the English operatic composer to further strenuous efforts.

Light opera, in its various forms, seems to be dead the world over. In Germany, Strauss, De-

lingner and Millocker are silent. Messager is almost alone in the field in France taken to writing ballets. Sir Arthur Sullivan has ceased to write ballets. The desuetude into which the lighter forms of opera writing have fallen is a curious and curious feature in the history of the world's musical taste and appreciation.

Most of the composers belonging to the Boston coterie, MacDowell, Chadwick and Arthur Foote, have made contributions to musical literature of a high class, and original enough to warrant one in the belief that work of absolute and world-wide interest and significance may in the future be reasonably expected from them. Here, indeed, the promise is undoubted. But, to my thinking, little is done to foster and develop that promise by our countrymen. Victor Herbert, Sousa and others are also making meritorious contributions to music in the lighter forms, while H. Parker, Gilchrist, Shelleu, Dudley Buck and others, who are vocal and instrumental composers, their merits deserve wider appreciation and recognition than they have yet secured. What music needs most in this country is national recognition and the fostering and inspiring influence of a national feeling, which can only come when the variegated and hyphenated nationalities which now make up the present people shall have been finally welded together into a nation, the concrete national individuality of which as yet do not possess.

And the great artists of the various branches of musical art there is no lack. Their names, indeed, is legion, and we in this country—which seems now to have become their Mecca—have the opportunity of hearing them all. But I do not hear of any stars of unusual brilliancy rising on the musical horizon, unless it be young Hoffman, who, in his first national appearance, has had to develop from a prodigy into a great artist.

After the present season at the Metropolitan, and when the great artists of the various branches of musical art there is no lack. Their names, indeed, is legion, and we in this country—which seems now to have become their Mecca—have the opportunity of hearing them all. But I do not hear of any stars of unusual brilliancy rising on the musical horizon, unless it be young Hoffman, who, in his first national appearance, has had to develop from a prodigy into a great artist.

## THE INFLUENCE OF ACCIDENT UPON ART.

In the artistic world accident has on numerous occasions, says *Presse*, been the means of discovering to the world the talents of those who have subsequently become famous. Glotto's rough drawing of a sheep on a flat stone discovered to the eye of his shepherd the power that lay latent in the artist and shepherd boy. Canova when employed as a domestic gave evidence of his talent by modeling for the father of his master various figures in butter, his creations at last falling under the eye of a master sculptor, who took him in charge, and as a result we have to-day the name in an honorable position of the work of the boy. One of the prettiest stories of this character is that told of the lately deceased singer, Marie Trebelli, who was originally intended to be a concert pianist, and was early in life engaged by a Parisian music master, M. Warte, to act as accompanist in his recitals. On one occasion a pupil failed to keep an appointment and M. Warte quit the teaching room for his study. Mlle. Gilberte, left alone, amused herself by singing a couple of romances, and M. Warte returned to the teaching-room. Zelle insisted her singing, but M. Warte insisted on hearing her sing the most serious of the second. She presented herself at the piano forte and made her singing several scales and holding notes. The result was that the great teacher told her she had a voice, which, if properly cultivated, might enable her to distinguish herself in opera, and he generously offered her a position for her singing.

The offer was accepted, and after five years' study, "Mme. Trebelli" made her debut as an opera singer, the place being the Kory Theatre, in Paris. Her first concert was given at the concert of the "Il-Travatore." Mario was the Maric of the cast. Her success was immediate, and from that time until some five years ago she has been a national treasure, crowned with all the honors and the wealth of the world awards to recognized artistic greatness, was hers.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building a new theatre in London, which, when completed, will be one of the finest in the great metropolis.

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"Never expect except when it is necessary, and never say more than half of what you think. Never write anything that you cannot sign, and never do anything that you cannot avow. Never forget that others will think of you long after you are no longer upon them. Value money as its real worth, neither more nor less. It is a good servant, but a bad master."

"Never attempt to produce anything without a thorough understanding of that which you undertake, and do not do anything that you do not understand. Never be so forward, to be on the safe side. Do not despise men, do not hate them, and do not laugh at them beyond measure. Remember—

"Think of death every morning when you see the light, and every evening on the approach of darkness. When your sufferings are great, look your grief in the face, and say to yourself, 'I shall do something. Try to be simple, to become useful, to remain free, and before denying God wait until somebody groves to you, and does not exist.'"

"For a man and a woman there is a succession of duties to be fulfilled which enables them to always stay allied and to become accustomed to the absence of the objects of their most dear affections. The world would finish too quickly if the first child were not able to love his father, his mother, his brothers and his sisters."

"Misfortunes and trials attack noble souls without hurting them. They are like rocks which granite that the sea covers in times of tempest but is not to be feared, fancying that it is drowning them, while it is merely washing them, so that they reap again in the sunlight more polished and more brilliant than before. The sea does not know those that it cannot cast down. By the law of nature a man should have many children. He should raise them as well as he can, and he should know that he should love them so that they may be happy. To get married when a man is young is healthy; to choose a wife who is old is a blessing. It is better to love her with all his heart and soul, and to make her a reliable companion and a prolific mother, to work to raise his children and to leave them when they are grown up, than to marry a woman who has no meaning and object of life; the rest is only error, crime, or folly."

In truth, the average man is only above ambient humanity on one single plane, virtue; and, as there can be no virtue without humility, those alone have the right to consider themselves the superiors of others to whom the knowledge that they are superior is denied. Talent, and especially its higher form called genius, is involuntary. It is not the result of the efforts of man; it is, like beauty, the gift of God. That is why it is of secondary order; and posterity will only remember and prize it for its scarcity and its communion in universal progress. Glory for glory's sake is a shameful spectacle. The men who rejoice in their celebrity are simpletons; the men who are proud of their genius are fools."

"There is one thing that is especially beautiful in great and noble men, and that is their sense of pleasure which they afford has passed away, there remains the happiness of their recollection."

"Very often, when a man has experienced misfortune gives to a man an energy and a perseverance which he could never find in happiness, and after such a time, when he returns to the world who would have remained simple and vulgar if he had always been happy. He who is without energy when young will never have it. Grit is not a winter gift; it is a gift of God."

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## SIEVEKING'S SUDDEN FLIGHT.

Sieveking's disappearance is a mystery to his Boston manager, Mr. Edward P. Mason, president of the firm of Mason & Hamlin. About a week before Christmas Mr. Mason, with his brother, Mr. Henry L. Mason, went to New York to make arrangements for touring Sieveking through the West.

A contract was drawn up. The managers began to make bookings without delay, and according to schedule, Sieveking was to have appeared this week in Detroit.

The day after Christmas Mr. Edward Mason was greatly surprised to find a brief note from Sieveking saying that he had sailed on Christmas day on the City of New York for Paris. No reason was given but "—"

Mr. Mason can give no explanation of the artist's disappearance. He said he had wired to Sieveking's Paris address and expected to hear from him on his arrival.

A gentleman in touch with musical parties in Boston said that Sieveking had undoubtedly left for the way he did as the least embarrassing way of avoiding certain concert engagements which were not promising. He is unmarried.

## HINTS TO STUDENTS.

You ask me for a few words of advice to vocal students. It is a difficult task to set me, for as far as the voice is concerned, which might be good advice for one student might be bad advice for another. Nevertheless, I will jot down a few impressions.

Art is not a trade. One cannot learn to sing unless from early youth one has shown innate musical aptitude, a correct sense of rhythm, and a sense of rhythm. Taste, style, and sentiment will come later by the force of work, observation, love of the beautiful. But in singing, that is, in singing, one must have been a singer from the cradle. If, therefore, you have not always been able to sing, do not tempt fate on the lyric stage. This is my first piece of advice.

Moreover, do not fancy that your career is a road strewn with roses. It is far from that. Aside from the inevitable troubles and uncertainties of your *debut*, you will find that the farther you advance in your career the more trouble you will have, and this will be because you yourself have come to have a better idea of what art demands, and a more perfect understanding of your responsibility toward the public.

Thus you are fated to be always dissatisfied with your own work. And so it is that in trying to climb higher and higher you may fall and break your neck. I do not say all this to discourage students who feel an irresistible vocation for the stage, and who are strong enough to struggle successfully against the numerous difficulties that beset the singer. It is well to recall the verse in the Bible: "Many are called, but few chosen."

To sum up my convictions and artistic aspirations, let me say this—

Study words, in order that you may enunciate them intelligently. The singer that does not articulate clearly shows that he distrusts himself.

Exercise your voice. Put yourself in the place of the characters whose woes you sing; weep with them in their sorrows in private before you communicate them to the public.

Strive ever to move your hearers—not to astonish them. It is to the heart, which is the basis of humanity, that you should appeal, and only affect that to the ear.—*Jean de Beaulieu.*

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Yours very truly,

New York, July 10th, 1895.

Messrs. JUNOBI, THIBOUVILLE-LAMY & Co.

NEW YORK CITY.

Your Grandini Mandolin was received to-day. After a few minutes' trial I am very much pleased with the tone; it is very smooth and sonorous; the scale perfect, and the workmanship excellent. It is very light and easy to play. It is one of the best mandolins I have ever played on. I am going to do my best to introduce the Grandini.

Very respectfully,

BENJ. F. KNEEL'S Orchestra.

Philadelphia, Pa., Jan. 2nd, 1896.

## THE ORIGIN OF THE POLKA.

The origin of the polka is not generally known, the inventor of the dance having been a young Bohemian girl named Hanicka Selezka. She was a blooming young peasant maiden and the best dancer in the village of Costelco, on the River Elbe, and used to perform on the dance of her own invention at the various village festivities. It was in the year 1830, at a farmhouse, that the assembled guests asked her to dance a solo, and she said: "I will show you something quite new." And to the music of her own singing she danced the polka step, with more elaboration than it is now performed. The dance became so popular that it was later made a national dance, and Hanicka named it polka, as she said it was danced in short steps. From polka came polka, and finally polka, the dance three years later. In 1830, becoming popular in Prague, and in 1838 it was already danced at Vienna balls, and one year later became the most popular dance in Paris. Hanicka Selezka is still alive, surrounded by numerous grandchildren and great-grandchildren, sprung from her own six sons and four daughters.—*Scientific American.*

If you want yourself and your friends to enjoy the extras, order your fancy cakes, ice cream and fruit loaves of Habermans Bros., the popular confectioners, 3152 Shenandoah St., phone number 4323. Habermans Bros., enjoy the highest reputation for their excellent confectionary among their many patrons.

## A PLACE TO GO.

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"Advanced Girls," piano solo, retail price 60 cts., and piano duet, retail price \$1.00, by Charles Kunkel. The one of the most dazzling and effective marches ever written.

"Yes," a beautiful and captivating song, by Ramon Aguabella, retail price 10 cts. Those who are looking for a popular song will find it in this. The above can be had at any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

An enemy of Mascagni has just published a sort of accusation against the composer of Cavalleria Rusticana, in the shape of a large sheet divided into two parts. One part contains thirty musical phrases extracted from Mascagni's opera; the other part contains as many passages borrowed from various French, German or Italian scores published prior to the works of the young composer. There are no comments, but a glance is sufficient to convince one of the wholesale plagiarism committed by Mascagni. Here is a list:

*Cavalleria*.—The theme of the prelude is found without the least modification in Lini, an opera by Ponchielli. The sacred chorus in Act I, from Mascagni's *Re di Lahore*; a motif of the scene between Truidin and Santuzza comes rather rote from the last scene in *Carmina*; while the brilliant resembles like a twin brother the old song, "A du bon tobac." "Oma! Piva!" from *Le Borch*, the first set is a perfect copy of Mandolinata, by Paladine; the final duet is exactly the same as the Neapolitan song of *Chozza*.

*Battaglia*.—There are five recurrences of certain phrases pertaining to Lago in Verdi's *Otello*; a melody from the *Africaine* is also incorporated, etc., etc.

Mascagni has positively accepted the directorship of the *Conservatorio* of St. Cecilia, one of the most aristocratic music schools in Italy.

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