MONEY SUCCESS OF GREAT MUSICIANS.

None of the great musicians ever accumulated wealth. It was not in their nature to do so; they were not "cut out" for it. I remember, says *The Press*, reading in a work by a German author the sentence, "A man can attain what he wishes." As an equivalent for which I may quote perhaps the English proverb, "Where there's a will there's a way." The object of these immortal men was not to make money, and therefore they did not make any. And had they been mere money making musicians their names would, in all probability, have been forgotten.

Mozart's life has been recounted over and over again by various authors in nearly every modern language, with more or less accuracy; but on the question as to why he should have died poor, opinions certainly differ. In an English biography, the author whose name I am unable to recollect at the moment, thinks "that if Mozart had only understood his works than they do at present Wagner's." With this view I cannot agree. Mozart's compositions were understood and admired then, as now, by the cultivated class—i. e., by a comparatively narrow circle. As to a man like Mozart—a born genius, gifted with marvelous powers—being expected to set up as a music monger for the "million," the idea is too absurd. Others, again, maintain that Mozart was well paid for his compositions (which, if true, would represent a handsome sum, considering that he wrote over six hundred works), but that he squandered his money. This I do not admit, either, though I can easily believe that Mozart was not exempt from the general failing of the musician—i. e., want of prudence and ability in the management of mere worldly affairs. Business relations between composer and publisher were not as well regulated then as they are now; printing and engraving were more expensive, and the demand for music far less than in our time. Hence, has comparatively little music would be published, while the composer had to be content with what the publisher felt disposed to offer him. The truth is Mozart was compelled to work almost day and night in order to maintain himself and his family. But he had to work above all in obedience to an inner voice—he had to create. It was his mission to enrich the world, not himself.

Beethoven may be said to have lived so far in comfortable circumstances. He had his regular tariff, according to which he would charge so much for a symphony, so much for a sonata, etc. But even in his case the income derived from his compositions would have proved quite inadequate had it not been materially augmented by the generosity of Archduke Rudolph, Prince Lobkowitz, and Count Kinsky, who together granted him an annuity of four thousand florins, which, though somewhat reduced through the failure of the state bank in 1811 and the decline of the last mentioned nobleman, was sufficient to allow him to live at least free of pecuniary cares. Yet what is all this in the way of material results when we think of the colossal work of his life?

It is very doubtful whether even the popular Mendelssohn earned much by his compositions. But then being the son of a rich banker, he could afford to "give away" his works if he liked to do so.

Schumann also had a fortune of his own, but he exhausted it while devoting his life to the creation of a new musical epoch.

Chopin derived his income more by giving lessons than from his compositions; nor could it be said of him either that he is any way "made money." Who is not acquainted with his famous Two Books of Studies (Op. 10)? And what did he receive for the copyright? The sum of two hundred and fifty francs (about fifty dollars)! Yet the sale of this work (before the copyright expired) alone was sufficient to bring a fortune to the publisher. There have been others, however, who were more fortunate from the pecuniary point of view—such as, for instance, Meyerbeer, Rossini, and, as already mentioned, Liszt and Paganini. But these could and help money running to them. They partly lived in different times and under different circumstances. Their work was in narrower bounds. Though great, their names will not be found among the greatest.

Musicians hired and paid by the Government should not be allowed, says *Press*, to compete with civilian organizations whose individual members depend on their profession for a livelihood. That is the key note of the bill which has been favorably reported by the House this week. The principal upon which this measure is framed should meet the earnest approval of both parties concerned in the original controversy. There is still a probability, however, that the increase in pay accorded the official musicians will take short of what it should be. If there is any one thing in which Uncle Sam cannot afford to practice economy it is in the organization and proper maintenance of the men who furnish patriotic inspiration in times of both war and peace.

Let me write the songs of a nation and I care not who makes its laws" is an epigram that holds good even in these days. The nation needs the latest vehicle inspire it by the inspiration of classical music pieces and thrill it by rousing again the airs to which its armies once marched. On the other hand the administration, or the Congress, has no right to practice so parsimonious a policy with government musical organizations, as shall make it necessary for them to compete with civilians in order to earn a bare living. The weird feature of such a proceeding is the injustice it does to those who make music their business and who have no source of revenue beyond their training in this direction. For this, more than any other reason, the bill is commendable and should be carefully considered.

A CHAPTER ON PRACTICE.

"Practice makes perfect" is a well worn saw and has been quoted to many generations of piano pupils. It is only true in part, however, says the *Musical Visitor*, for all practice will certainly not make perfect. In fact, much of the practice done has just the opposite effect, and no good can result from it. As a recent writer expresses it, "Practice makes perfect only when we reach perfe—practice," or words to that effect. Now, it is my object in this article to lay down as briefly as possible a few rules or principles which shall govern practice so that the highest possible good may follow.

First of all, let me compare practicing with eating. The object of both is same—to build up, to sustain; eating to sustain the body, practicing to build up technical skill. Practice is in the memory and in the various movements of the hands, wrists, arms and fingers, precisely what eating is to the whole body. If a person were to eat one large meal on Monday, a bone one on Tuesday, three or four full meals Wednesday, nothing on Thursday, and so on, day after day, disease, physical pain, and (before long) death would ensue. All brought about by the fact that, rightly used, it intended to keep every thing that, rightly used, is intended to keep health and disease away. Practice is the nutriment required by the wrist and fingers if they are to grow. Therefore one condition of perfect practice is, that it must be regular—every day—and, if possible, at the same time every day.

Enormous meals of nutritious, well-cooked, and easily digested food of few kinds are much better for the health and strength of body than meals made up of many different kinds of food, which (if they offer some only to tickle the palate rather than to build up the entire system. In piano-practice it is the same. Let a pupil adopt this "method" and that "system," "A-x" technics, "Big finger exercises, to say nothing of studies by the cart-load and nothing but musical dyspepsia, can result. A few well selected and useful studies, such finger exercises as the case demands, and plenty of "music," will promote health and strength in piano playing, and health and strength are what we want. Perhaps, one other condition of perfect practice is that it shall be concentrated rather than diffused. To be more explicit it is much better to play one exercise fifty times, with one hand, in several different keys, than to play *fifty* exercises one in the key of C. It is infinitely better to play one scale for ten minutes with each hand in different tempos and with various gradations of tone and touch, than to play twelve major scales through once or twice. Scale-playing with many pupils consists solely in racing up and down the keyboard. The importance of scale-playing cannot be overestimated, and teachers will make no mistake in paying every attention to this part of the pupil's work.

Tables are to be found setting forth how to divide up the practice time. Such tables are great to useless. In devoting time to practice, the vital question is, is this technical drill is most needed? In what is the pupil weak? It is useless practicing a scale ascending and descending, if it is faulty in ascending. It is none the less useless playing a finger exercise having for its object the strengthening and equalizing of the four fingers, if two of the five are obviously weaker than the rest. Further, it is remembered that the arpeggios of the common chords of C, G and F are practically the same, it will readily be seen that it is of little use to play all those at the same period.

HEALTHY VOICES.

Every woman, says the *Illustrated American*, will acknowledge the charm of a well modulated voice; yet how few are willing to take the time or trouble to cultivate one, cultivation being, unhappily, now-days for the American woman, a thing to be gotten through heredity and climate, is aggressively sharp and distressingly monotonous. There are methods for training the voice to speak, just as there are to train the voice to sing. In this era of physical culture I cannot understand why some one has not started the fad of "voice cultivation." It is true we have brushed our "ax" but most of us have stopped there, and have expended nothing else. The trouble is, few American women know how to breathe—which is not remarkable when one reflects on the fact that many generations American women have been satisfied to be inert. The "new woman," whatever may be said against her, should at least be given the credit of arousing the feminine part of this new lukewarm lethargy, and showing them the way to health and contentment through the means of various exercises. But effective breathing is not the only immediate cause for definitive results. Whatever affects unfavorably the general tone of the vocal cords will surely, sooner or later, register itself on the voice, even if respiration is good; for the voice is not only an "index of the soul," but a remarkably accurate index of the body as well!

M. T. N. A.

The music teachers of Denver are very busy in preparing for the great convention of the M. T. N. A., which is to be held in that city from July 7th to 10th, inclusive. The various committees on programmes and entertainments are working to make the convention the red letter day in the history of the Association. Everybody is working with enthusiasm. The following are the men who will conduct the affairs during the meeting:

E. R. Kroeger, President, of St. Louis; Dr. H. S. Perkins, 30 Van Buren street, Chicago, Secretary; W. J. Whitemore, of Colorado, Vice-President. The Programme Committee is composed of Carlos Sobrino of Denver; Mrs. Nellie Strong Stevenson, of St. Louis, and H. W. Greene, of New York City. The Executive Committee, to whom is entrusted the care of the business interests, is Hon. Oscar Reuter, Jeannette F. Hall and Dr. C. E. Tennant. The Auxiliary Committee on Finance is composed of Hon. Grove, Superintendent of Schools; Herbert Griggs and Dr. Geo. C. Baker; Hon. A. W. McIntire, Governor of Colorado; Hon. T. S. McMurray, Mayor of Denver; Miss Isabella Hill, President of the Tuesday Musical Club, and Miss Hattie Louise Sims are upon the Entertainment Committee. The Auxiliary Finance Committee is composed of Hon. F. A. Williams, George H. Campbell, H. D. Smith, W. W. Knight, W. W. Montelius and Fritz Thiers.

The Music Teachers of Denver will give four concerts in Denver during the convention of the Music Teachers' National Association, which will be held July 7, 8, 9 and 10. The concerts will be entirely given by the finest soloists in the country and will arrive July 6.

AN UNDESIRABLE CUSTOM.

It is a familiar custom of many American musicians, says an exchange, to go abroad for a few weeks of study with some celebrated foreign instructor and thus return home to advertise the fact that they have "gone to Paris of Sigeur, or Madame So-and-So, than gaining a certain amount of patronage. The delight which American patrons seem to take in being thus bewildered by a foreign instructor, seems to excite laughter, yet the laugh has a cynical strain in it after all. They are bright and shrewd, these patrons who have had a little money to spare on this side of the water, for they know what the public demands. If you approach them, outside of business hours, they will admit that they know that as good teachers in America as abroad, and for Americans for better ones at home, and that the short time spent with the foreign teacher really amounts to nothing. If you focus upon artistic considerations, and loyalty to the home training, they reply with a light shrug of the shoulders, and tell you that such matters are well enough for people who have nothing else, you really have hired them a good deal, perhaps they will coolly suggest that you inaugurate a musical A. P. A. campaign.

The foregoing remarks do not apply to musicians who go abroad to do real study, and for artistic purposes, such as opera singing and the like. Neither do they intended to justify our random the world be read here in question. Business considerations have perhaps driven them to this course, and if one knows the inner minds has no place in the matter, it is their own affair. But it does seem as if the time has come for somebody to raise a protest against this cry for teachers who have been pupils of foreign instructors.

A case in point comes to mind of an American who was to a celebrated violinist on the Paris side of the water and asked to be received as a pupil. An examination was granted him, but he played so poorly that the outraged violinist, "kicked him in the street, and then down the back stairs. The pupil returned to America and advertised himself as a pupil of that instructor! When asked by some friends why he had learned nothing he answered that to having found out that he didn't know anything in which respect, it might be said in passing, he had learned a great deal, he was asked why he had not represented, yet such knowledge, however wholesome it may be, is not by itself the most valuable equipment for a teacher of music that could be desired.

But this is a sample of the actual value of many of the claims made in the name of foreign instruction. In other instances, one is the case of teachers, students are examined by the master and then turned over to some of his pupils, after which they return home to advertise themselves as pupils of the great man, and yet society makes haste to do them honor by giving them the patronage. The spectacle is a humorous one, after all, since the laugh is certain eventually to be turned against society. Real merit is bound to be recognized, and meanwhile, the instructor who takes his stand upon the principle, American training for Americans, can watch with interest the mongrelizing of this fad with some others in the limbo that surely awaits them.

SOME ADVICE TO THE PARENTS OF MUSIC STUDENTS.

Every family should possess a good piano as possible. Far more important is it if you should have a piano of symphonic tone and fine action than fashionable, expensive furniture or clothes. Of musical things, says the *American Art Journal*, musical instruments alone seem to be endowed with soul.

They can never be mere mechanism, and merely in generous pieces of mechanism. They are really sentient creations differing widely from one another of the same sort as do human beings. Some are sympathetic, responsive; some apathetic, wooden; others dull and harsh.

Pupils feel these varying influences, and are unconsciously influenced by them, unconsciously affected by them.

No matter what the talent, the industry, the intelligence of a student, speedy and effective results can not be achieved with an inferior or antiquated instrument.

All that has been said concerning the quality of the musical instrument applies equally to the teacher. Be the wise individual who first counts the cost of an enterprise, and before you commence the musical education of your children decide about what you can afford for it. Then expend it all for good teaching. The substantial foundation must be a really capable instructor, in two years or even one, can be afterward satisfactorily built upon by an intelligent and industrious pupil; whereas, if the two years are commenced with a worthless probably bad work, the pupil has but little to show, and more loses that little.

Good musical compositions, so as indispensable and to the elevation of musical taste, will, as a matter of course, be supplied by the right teacher.

Parents should also have some general knowledge of what is good in music as well as in literature; also of musical history and biography. They should, furthermore, try to become acquainted with the leaders and methods of the leading musicians of the time. They should, above all, co-operate earnestly with the efforts of the teacher to insure painstaking, intelligent practice at home.

The value of a knowledge of music by the male sex is not sufficiently comprehended. A certain amount of musical study and practice should be insisted upon for boys as well as girls. I would certainly advise that each member of a family should acquire a knowledge of the notes of the instrument, and that all should be able to sing at sight and rightly use the singing voice.

The variety of music that would thus be possible would be very advantageous.

Instrumental and vocal duets, trios, quartetes, choruses, and various orchestral combinations could be practiced with more thought with interest to the family as a whole than solo performances by one or more of its members.

It is quite possible for persons without previous musical knowledge to acquire much for vocal use, from the rudiments to phrasing and expression, by means of singing societies under skilled leadership.

A great deal can also be gained through amateur orchestral practice, under capable direction, but it is impossible to train simultaneously a large number of people to produce people to artistic achievement in instrumental as in vocal work.

"Why a passionate devotion to music," says an exchange, "should be eminently incompatible with the development of a sturdy, manfulness temperament, is perhaps not easily explained. That such is the case, particularly every person who has had the acquaintance with men can testify. The fact was recognized by Plato, and from his 'Republic' he expressly excluded all music save that which tended to inspire patriotic sentiments. Musicians, as a rule, are not noted for courageous or warlike qualities. Man are inclined to be morbid, while an imperfect and indeterminate nature seems to be the ruling characteristic of the majority. Yet the power of music over the hearts and the thoughts of men is beyond question. As a tonic, it is unequaled; under certain conditions, it absolutely controls the emotions, strengthens the will, and impels men to most daring tasks."

After hearing Liszt play repeat ally, Below wrote to his mother that he had now received, by the mutual, an object lesson showing the faults of his own play up, namely, "a degree of nervous exaggerations; a certain angularity and lack of freedom of conception which I must get rid of; modern things, I am afraid, I can never play more perfectly, and perhaps after mastering the technical difficulties, to let myself follow the impulse of the moment, which will not be apt to be misleading if one has talent. I am convinced that under Liszt's guidance I can learn more in a week than I could by myself in three months. What I lack is the chief of a virtuoso—the external but more than superficial brilliancy of style. I played a few pieces for him. His criticisms related to a very necessary precision and delicacy of rhythm, and a certain softness of tone, of which was, however, due in part to my nervousness.

MUSICAL REVIEW

KUNKEL'S

June, 1896. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 19—No. 6.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, $1.00
Single Number, 10

This includes postage on paper in all points.

Subscribers finding the series marked will understand that their subscription expires 6th this month. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention the date and name with which number your subscription expired.

Entered at the Lower Town Office as Mail Matter of the Second Class

THOMAS M. HYLAND, EDITOR.

JUNE, 1896

Caution to Subscribers.

Do not subscribe to the REVIEW through any one or whom honesty you can not positively rely. All authorized agents must give our official receipt, a fac-simile of which is shown on the third page of cover of the REVIEW.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, $1.00 per year, you obtain 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.

BE PUNCTUAL.

To be punctual in all things leads to success. The teacher of music should be punctual to his appointments. Become late, or leave a lesson out, and then, will soon produce indifference in the pupil, retard his progress, and, if persisted in, will lead to change of teachers.

Pupils also should be punctual. Knowing the hour of their lessons they should be ready for that lesson. Keeping the teacher waiting irritates him; robs him of that pleasantness of temper so necessary for a successful lesson, and what is more it robs him of much precious time. The teacher has other lessons to give—can not keep him waiting while you attend to your tuition. Be punctual.

Be punctual at your practice hour. Do not practice one day and neglect that day the next. Only the student who is punctually at the post of duty will accomplish much. Punctuality in keeping practice hour is the beginning of musical success. When once the practice hour is made to yield to social duties and enjoyments, the pupil's chances of success have greatly lessened.

If you are an organist or a member of a choir or singing society, be punctually at your post of duty. Your tardiness may keep a congregation or a society waiting. At any rate it is very apt to irritate the leader, and to disqualify him from doing the duty in the manner in which it should be done.

Be punctual at concerts. Some people imagine that it is fashionable to be late. They are never in time and enjoy nothing so well as to come late and have every eye turned towards them. Such people betray their ignorance and lack of good breeding. Generally the late comers belong that class known as shoddy, who have no other way to gratify their aspirations for distinction. It is just as easy to be punctual, to begin your preparations in time, as it is to wait until it is too late. With many the lack of punctuality is a habit. We have known persons with whom it seemed an impossibility to be in time anywhere, be it at the concert or at the lunch. Others again are so afflicted with thoughtlessness that they never seem to think of the proper time to get ready. Be punctual, for by coming late you disturb others who come early to listen to the music, and moreover you keep your guests waiting, which is, to put it mildly, very livesome and provoking.—*Ex.*

KUNKEL POPULAR CONCERTS.

The season of Kunkel Popular Concerts, which ended on the 7th ult., was one of the most successful ever given in this city. Lovers of music have reasons to be grateful for the many hours of rare enjoyment they derived from these concerts. To the student of music, they have proven a valuable aid in the prosecution of his studies, a source of inspiration and encouragement, giving him acquaintance with the best works of musical literature.

These concerts have done what no other public concerts have done, given an opportunity to struggling talent, and lent a helping hand to the teacher.

The programmes were the most select in vocal and instrumental music, and the widespread enthusiasm the concerts awakened proved the hold they took upon the public. Through concerts such as these the people are educated in music, and led to the just appreciation of its higher forms. They are made accustomed to concert-going and gradually become ardent patrons of all worthy concerts.

Mr. Charles Kunkel, to whom the credit of these concerts is due, will resume them next season, and no pains will be spared in making them more interesting and educative than ever. The following are the programmes of the 19th 19th, 20th and 21st concerts:

NINETEENTH AND TWENTIETH CONCERTS.

Sunday afternoon, April 26th, and Thursday afternoon, April 30th.

1. Piano and Violin, Fille du Regiment, Grande Fantasie, Thomas from Donizetti's Opera "The Daughter of the Regiment," *Delbriel*; Messrs. Charles Kunkel and Fritz Geib——2, Song, (Song in Spanish) *Agudelle*, Mrs. Magdalen Wilton-Lloyd——3, Piano Solo, Concerto in A Minor, *Grieg*; Mr. George C. Vieh, Orchestral accompaniment on a second piano by Mr. Charles Kunkel——4, Song, The Inconstant, *Mattei*; Mrs. Charlotte Payne——5, Song, Patria, My Native Land, *Mattei*, Mr. C. F. Monger——6, Piano Solo, Rigaletto, Morceau de Concert, *Liszt*, Mrs. W. B. Drake——7, Song, Romance of Tosca, *Puccini*, Miss C. Melbourne——8, Violin Solo, Polonaise Brillante, Op. 4 *Wieniawski*; Mr. Fritz Geib——9, Song, The Alpine Valley, *Kohne*, Miss Josie Lawrence——10, Duet, I Feel The Angel Spirit, *Gounod-Hoffman*; Miss Lillian Sutter and Mr. C. F. Monger——11, Piano Duet, a, Violeta, *Aguabella*, b, Southern Jollification, (Plantation Scene), *Kunkel*; Mr. Charles Kunkel and Senor Aguabella.

TWENTY-FIRST AND TWENTY-SECOND CONCERTS.

Sunday afternoon, May 3rd, and Thursday evening, May 7th.

1. Piano Duet (by special request), La Preferencia, Spanish Dance (new), *Aguabella*; Mr. Charles Kunkel and Senor Aguabella——2, Song, Sweet Spring (Mai, Heart), Song in French (translation), *Rabel*; Miss Belle Youngblood——3, Piano Solo, Concerto in G minor, *Mendelssohn*; Mr. Ernst R. Kroeger, Orchestral accompaniment on a second piano by Mr. Charles Kunkel——4, Song, Happy Days (with violin obligato), *Steelab*; Miss Katherine Kemper and Mr. Carl Theil——5, Piano Solo, a, Air Ecossaise, b, Polonaise, Morceau de Concert, *Conrath*; Miss Lulu Vogt——6, Song, The Name, *Bishop*; Mr. C. W. Brainerd——7, Violoncello Solo, Fantasie et Variations, La Valse de Schubert "Le Doux" (Salmondes Walzer), *Servais*; Mr. P. G. Anton, Jr.——8, Song, Why Are Roses Red? *Michaelis*; Miss Grace Carroll——9, Piano Solo, Home, Sweet Home (Concert Paraphrase), *Ritter-Kong*; Mr. Charles Kunkel, Jr.——10, Echo Song, *Alois*; Miss Marie Herder——11, Violin Solo, Rhapsodie Hongroise, *Hauser*; Mr. Ernst Waechtler——12, Bell Song from Lakme, *Delibes*; Miss Jessie Foster, possessor of the highest pure soprano in the world——13, Zither Solo, Dreams of Youth (Jugendträume), *Bocca*; Mr. August Frank, the distinguished Zither Soloist, late of Tyrol——14, Piano Duet (by special request), American Girls March (new), *Kunkel*; Mr. Charles Kunkel and Senor Ramon Aguabella.

CITY NOTES.

The pupils of the St. Louis Piano School, Mrs. Nellie Strong-Stevenson, director assisted by Mr. I. L. Schoen, 1st violinist, Mr. F. Geeks, 2d violin, Mr. L. Mayer, viola, Mr. P. G. Anton, Jr., cello, Mr. R. Buhl, double bass, gave their annual concert on the 26th ult. at Memorial Hall.

The program included numbers by Misses Carrie Chandlevile, Louise Modley, Mary Dill, Emma Campbell, Florence Hammon, Clara Colman, Cora Fish, Jane Good, Vera Schlueter, Mamie Knidlin, Mrs. Robert Aikinson, Mrs Stevenson and Messrs. Schoen, Mayer and Anton.

Mrs. Strong-Stevenson's concerts are always most enjoyable affairs and crowded to the doors. This concert proved no exception. The participants, one and all, played in a manner that showed the excellent and thorough training they had received from their teachers.

Miss Mamie Knidlin, the graduate, deserves special mention for magnificent work. She has completed the full course of the school, and now occupies an enviable position among the young pianists of the city.

Louis Hammerstein gave his 68th organ recital and musicale at Lafayette Park Presbyterian Church on the 8th ult. He was assisted by Mrs. Louis Hammerstein, soprano, Mrs. G. E. Green, alto, Miss Dora Marian, pianist, and Mr. Otto Rudolph, violinist. The programme was excellently selected and its faultless rendition rendered special credit upon the participants.

The Apollo Club, under the conductorship of Alfred G. Robyn and assisted by Miss Rose Ford, violinist, and Miss Urlita McBurney, alto, gave a concert at the Spalding Club Auditorium, Alton, Ill., on the 14th ult. The programme was admirably selected and its artistic rendition took the audience by storm. Mr. Robyn's able direction showed itself in the precise and finished work of the choruses. One of the chief features of the concert was the playing of Miss Rose Ford, the popular young violinist. This young lady deserves all the praise that has been accorded her for eminently artistic playing.

Miss Letitia Fritch, the well-known vocal teacher, is meeting with the most pronounced success with her pupils. Miss Fritch was for six years prominent soprano of Gilmore's band, and was received with special favor in grand opera.

A free concert was given at the Grand Avenue Baptist Church on the 1st ult., under the direction of P. Rolle Kiupe, of the Vienna Conservatory of Music. A popular programme, which included "Il Trovatore" duet by Meinetz, "Babbing Spring" by Rive-King, "Eilenreigen" by Kroeger and "Tourist's March" by Sisson, was splendidly rendered. Mr Kiupe was ably assisted by Maurice Spurr, the popular violinist, and Miss Mary Kern, a well-known vocal teacher.

Miss Jessie Foster, the well-known soprano who sang at the last Kunkel Concerts, achieved an artistic and popular success. Miss Foster possesses the highest pure soprano voice in the world, and makes an instantaneous and deserved hit wherever she appears.

Mrs. S. K. Haines has formed a musical club composed of members of her vocal class. It is the intention of Mrs. Haines to give concerts once a month at her studio, 9 Vista Building, Grand and Franklin ave.

Mrs. Nellie Allen Parcell, the pianist and teacher, has removed from 3609 Washington Boulevard to 3414 Pine street. Mrs. Parcell gave a class recital and musicale at Jacksonville, Ill., in which she was assisted by her pupils there and by prominent St. Louis talent. She will shortly give a recital at John Mahler's Hall.

GRETCHEN AM SPINNRAD.

Edited by Dr. Hans von Bulow.

BRUNO OSCAR KLEIN.

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

Allegretto. ♩ = 84.

p leggiero.

mf

p

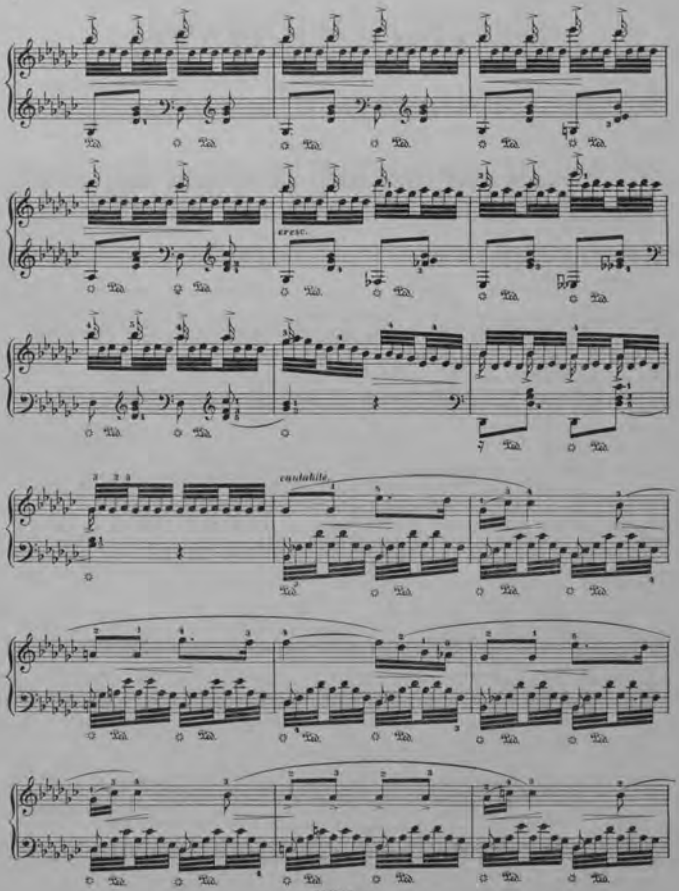
mf

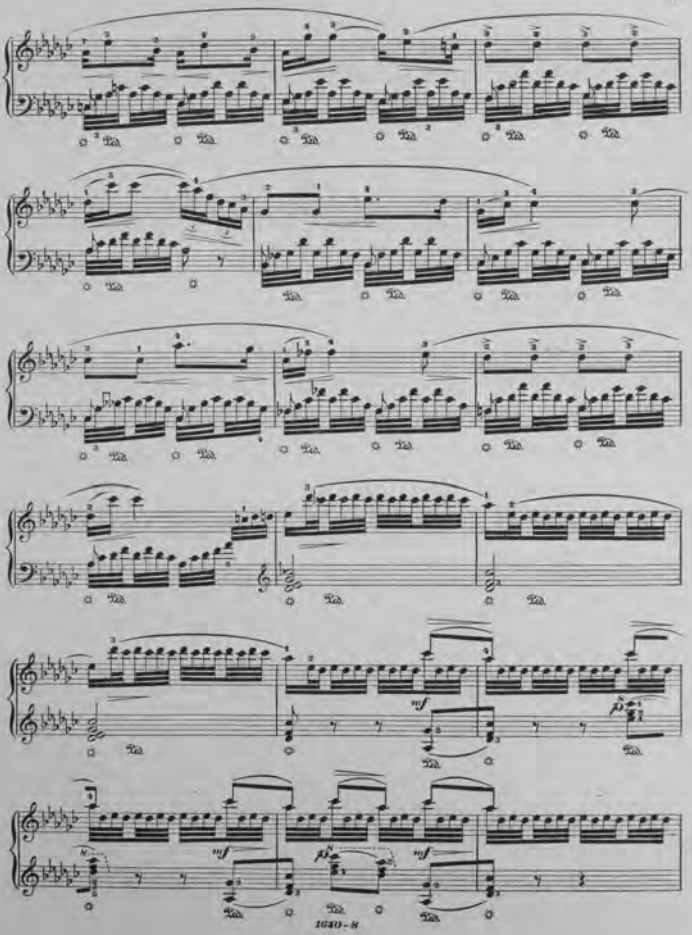
p

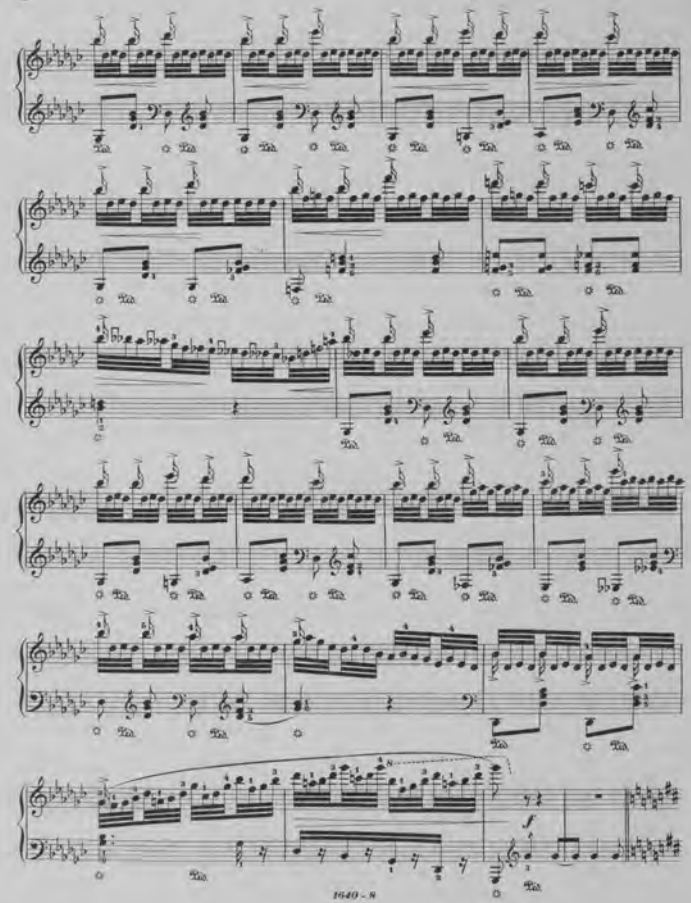
mf

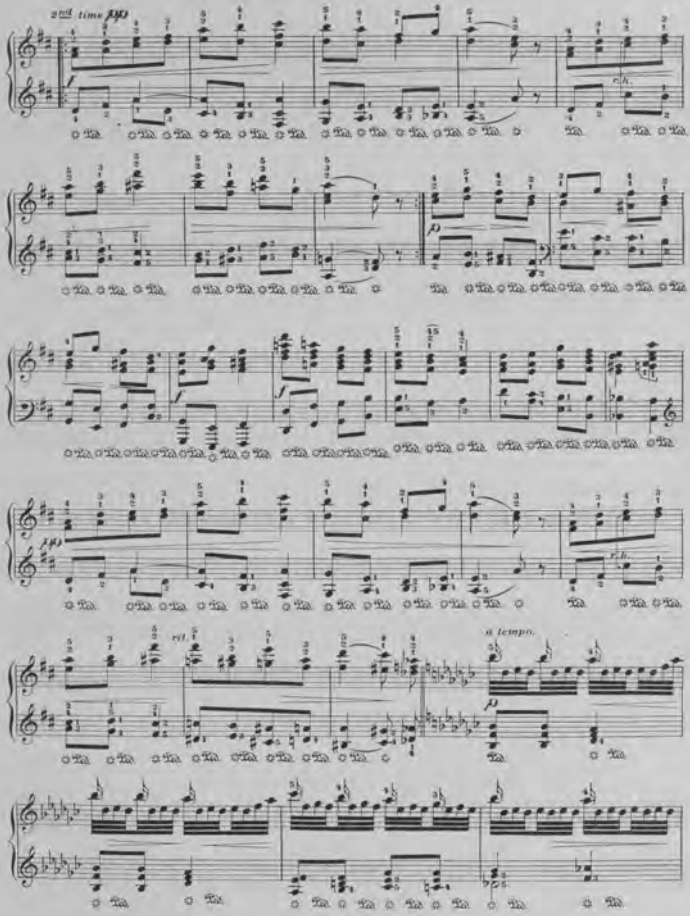
marcato la melodia

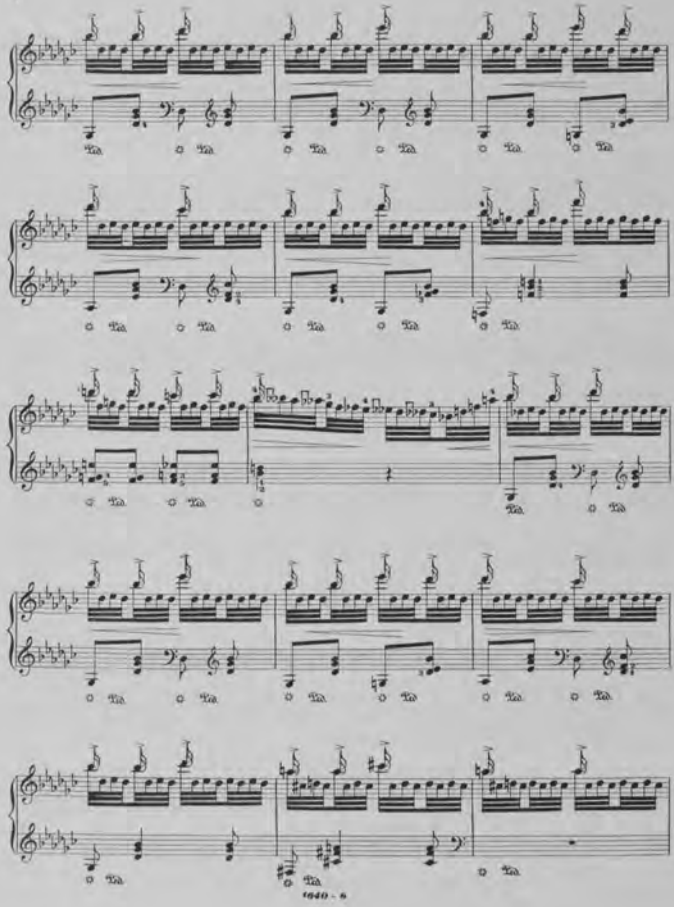
p

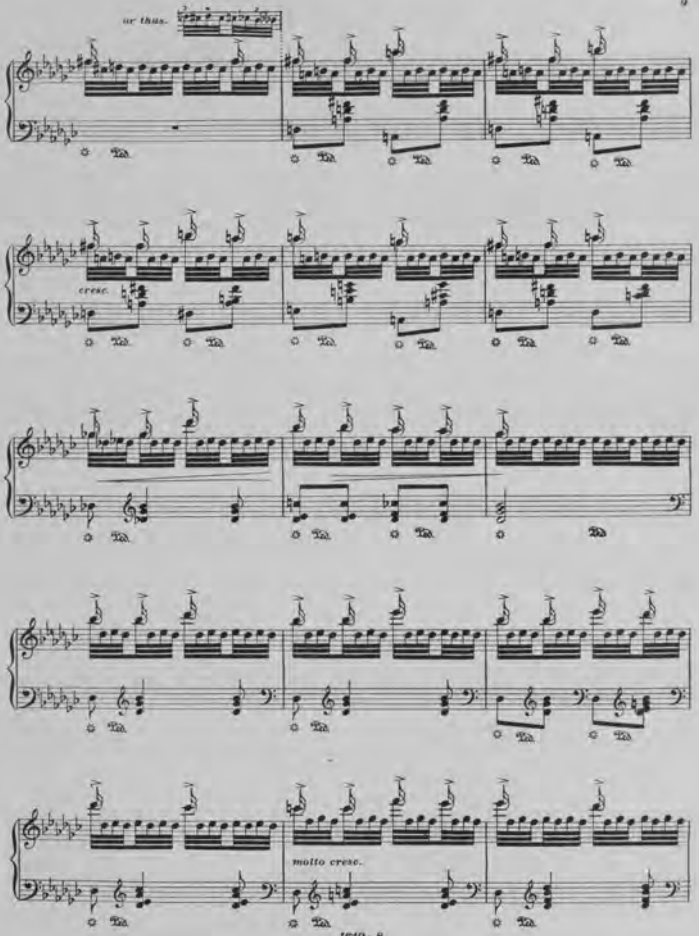

cresc.
cantabile

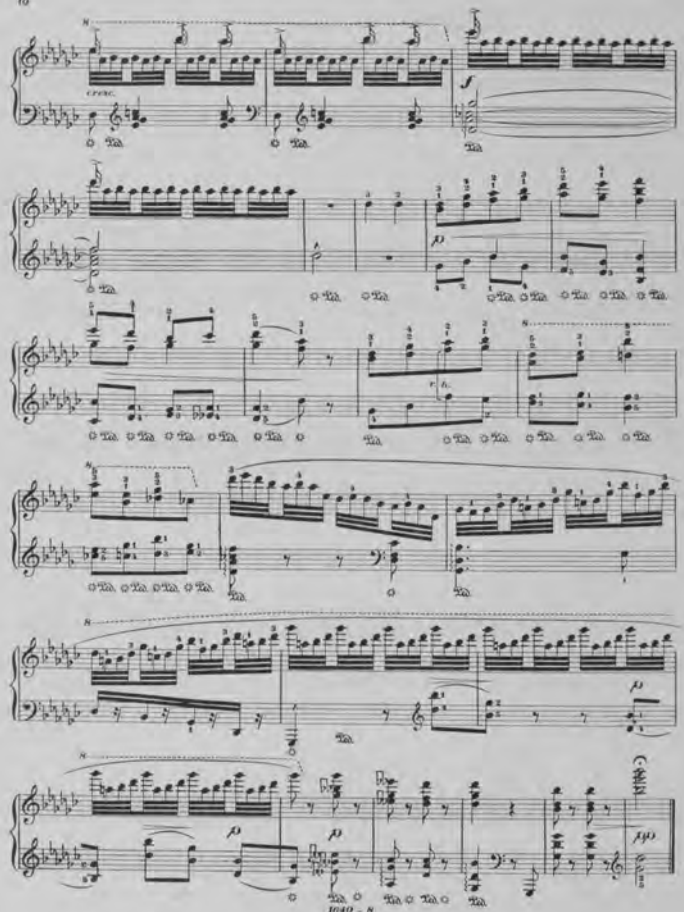

mf
mf
mf


f


2nd time
rit.
a tempo.


Tra
Tra
Tra


or thus.
cresc.
molto cresc.


cresc.
f
p
p
p
p
p

GIPSY RONDO.

Edited by Dr. Hans von Bülow.

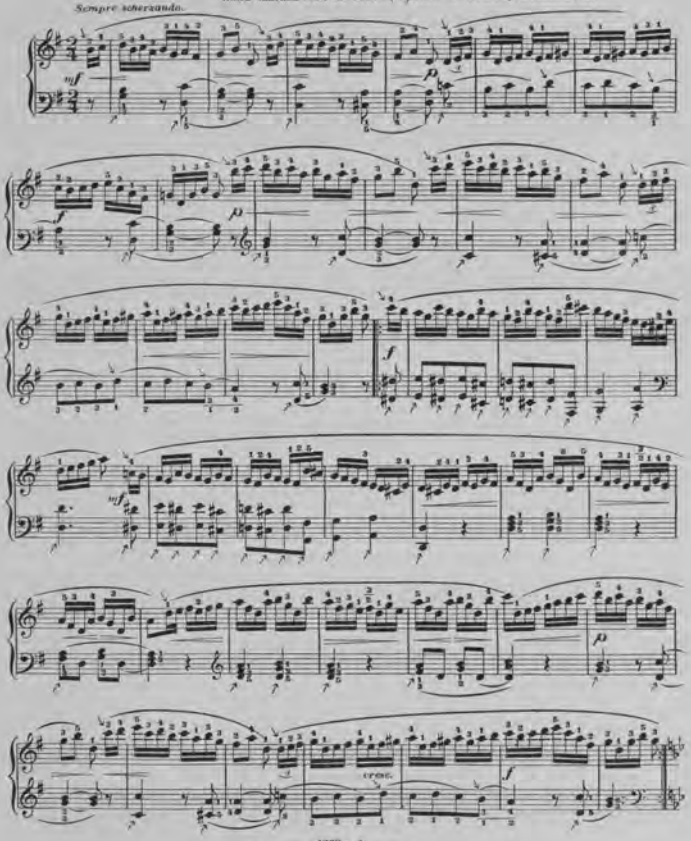
UNGARISCHES RONDO.

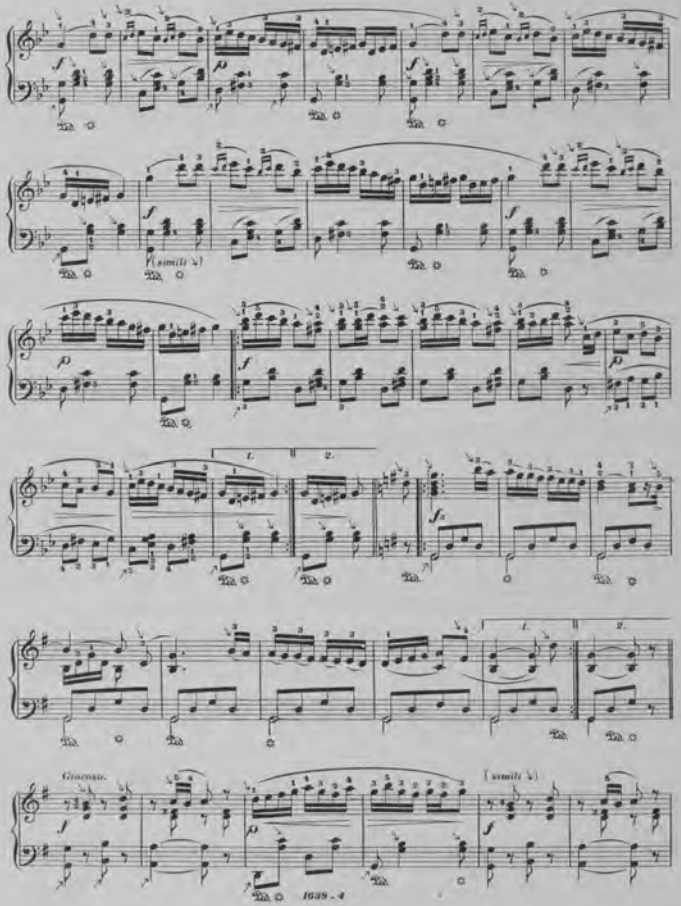
J. HAYDN.

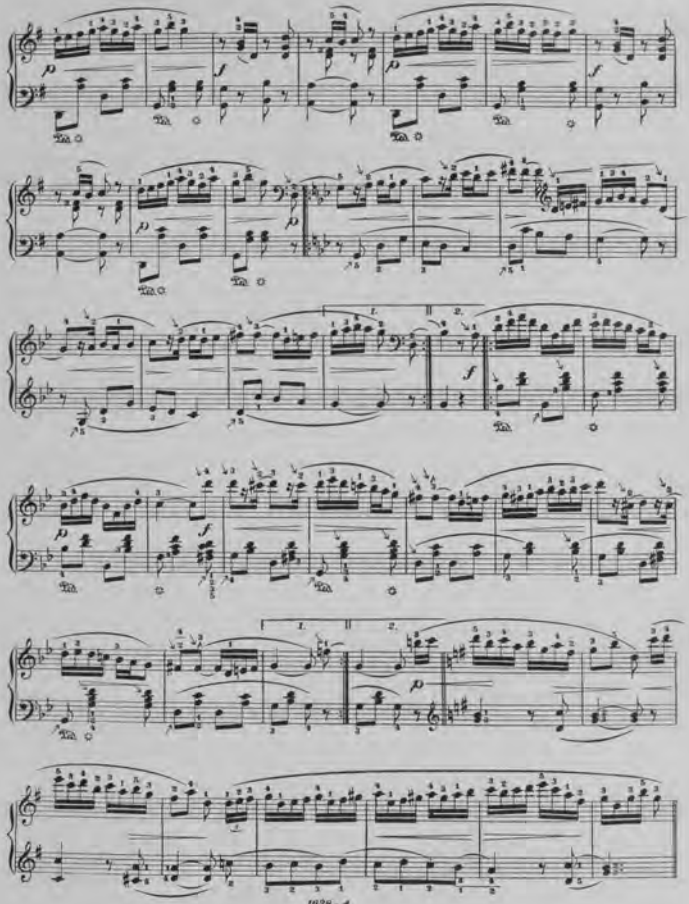
Presto ♩ = 144.

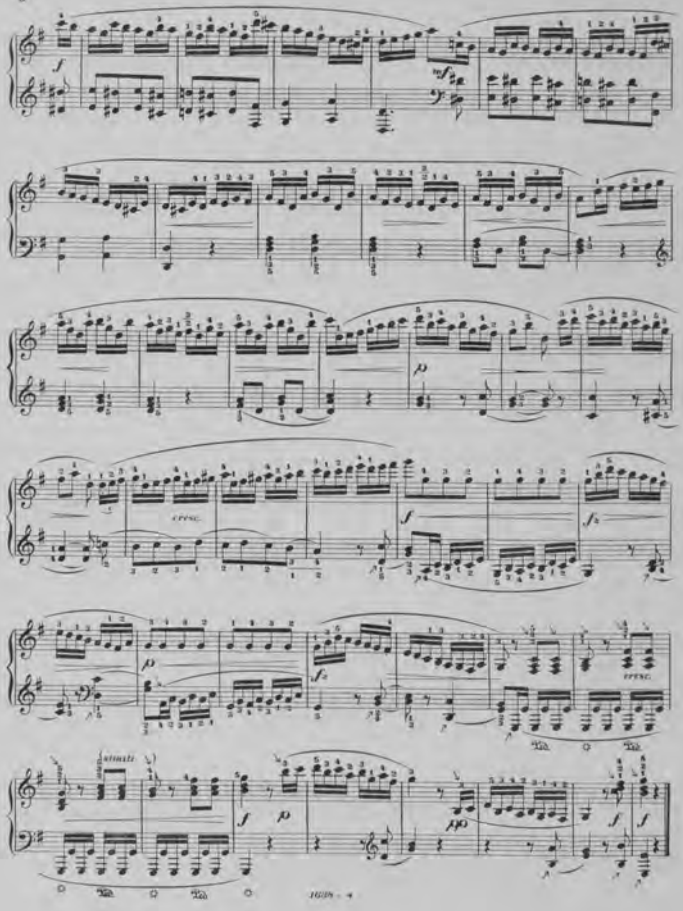
Sempre scherzando.

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




(simili)
1.
2.
Giocoso.
(simili)


p
f
p
f
p
p
1.
2.
f
p
f
1.
2.
p


f
mf
p
cresc.
f
f2
p
f2
cresc.
simili
f
p
pp
f
f

MAZURKA.

Inscribed to Adelaide Kunkel.

Louis Conrath.

Moderato. ♩ = 144.

p

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

rit.

Ped.

a tempo.

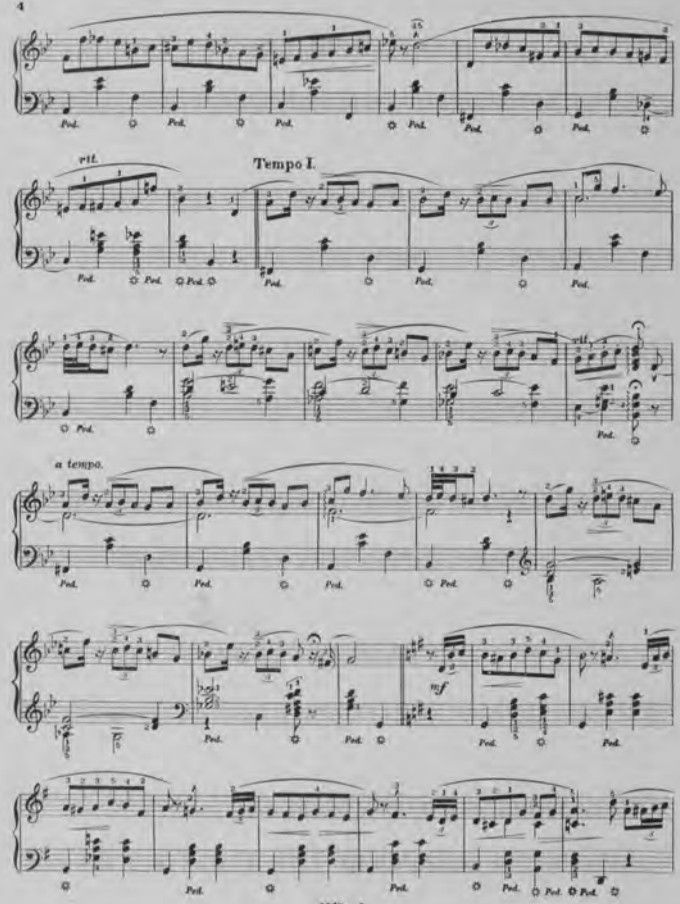
Ped. *Ped.* *Ped.* *Ped.*

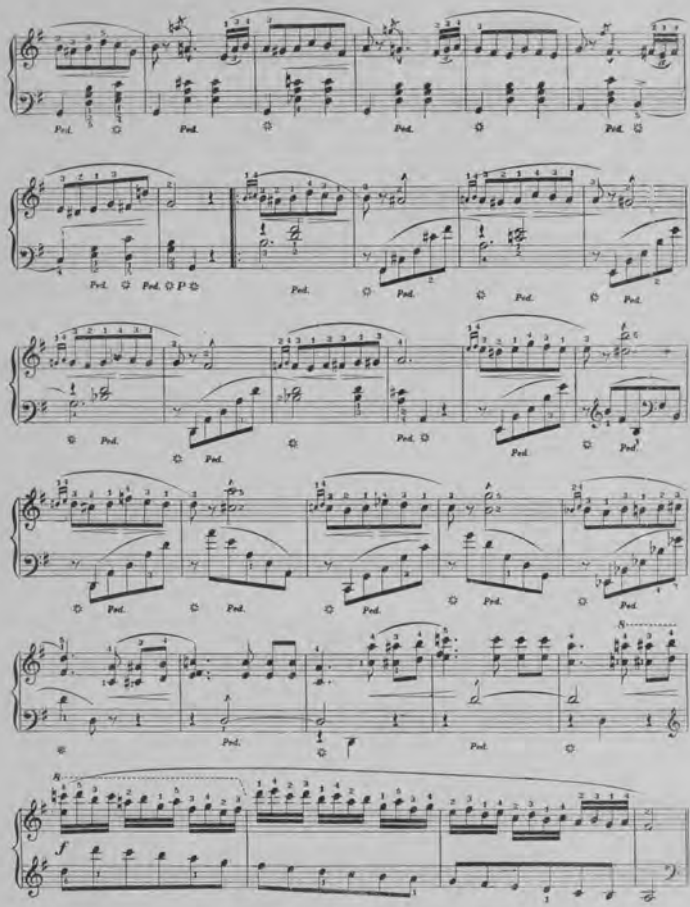
Con anima.

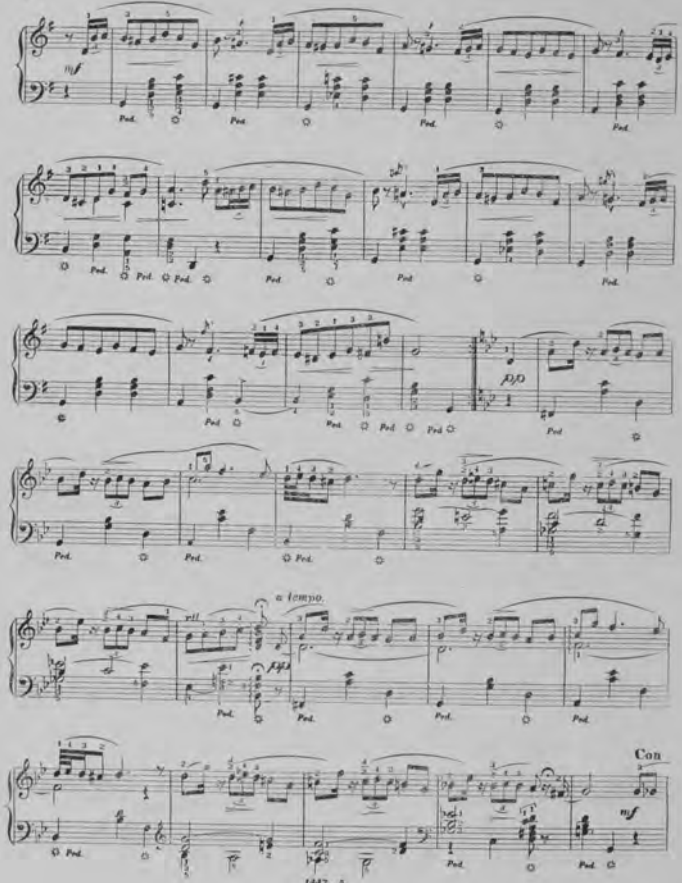
mf

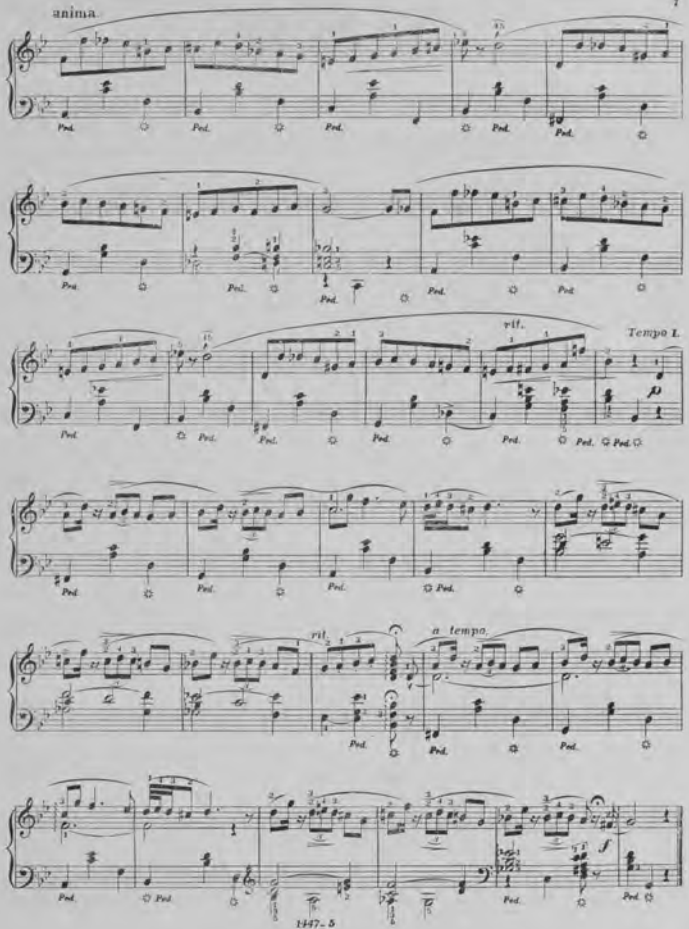
Ped. *Ped.* *Ped.* *Ped.*

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


rit.
Tempo I.
a tempo.
mf


Ped.
P
f


mf
Ped.
p,p
a tempo
rit.
pp
Con
mf


anima
rit.
Tempo I.
rit.
a tempo.
f

"FO" DE WA.

Charles Kunkel.

Moderato. ♩ = 120.

Secondo.

f

f

rit.

ff

Allegretto. ♩ = 144.

Primo.

Tuning the Banjo.

mf

Primo.

Primo.

Allegro. ♩ = 120.

Primo.

Prelude testing the tuning.

cresc.

f

p

1614 - 10

"FO" DE WA.

Charles Kunkel.

Moderato. 𝅗𝅥 = 120.

Primo.

f

f

rit.

ff

Allegretto ♩ = 144.

Tuning the Banjo.

p

Secondo.

Secondo.

Allegro 𝅗𝅥 = 120.

Prelude testing the tuning.

secco.

ff

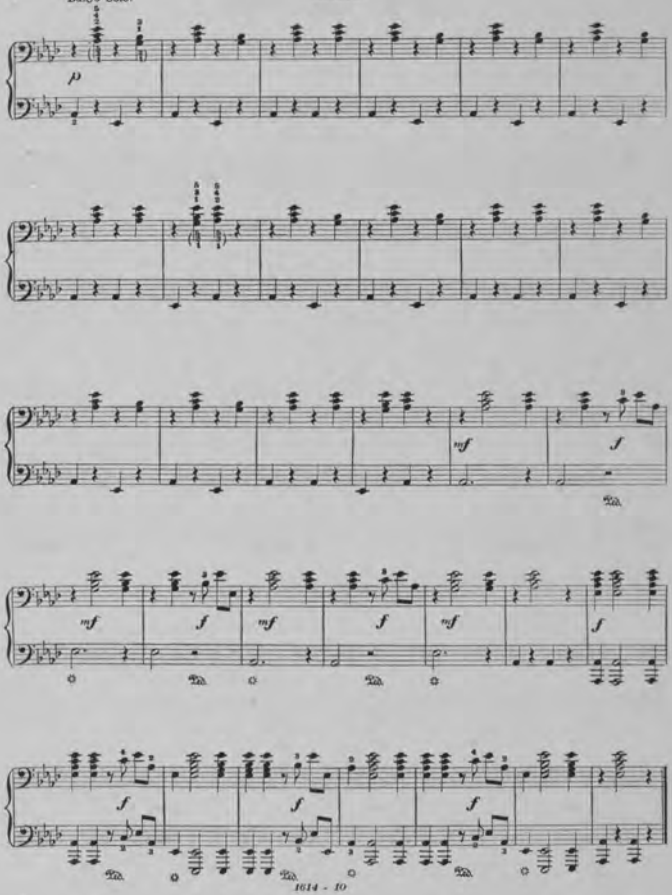
Secondo.

f

p

♩ = 116.
Banjo Solo.

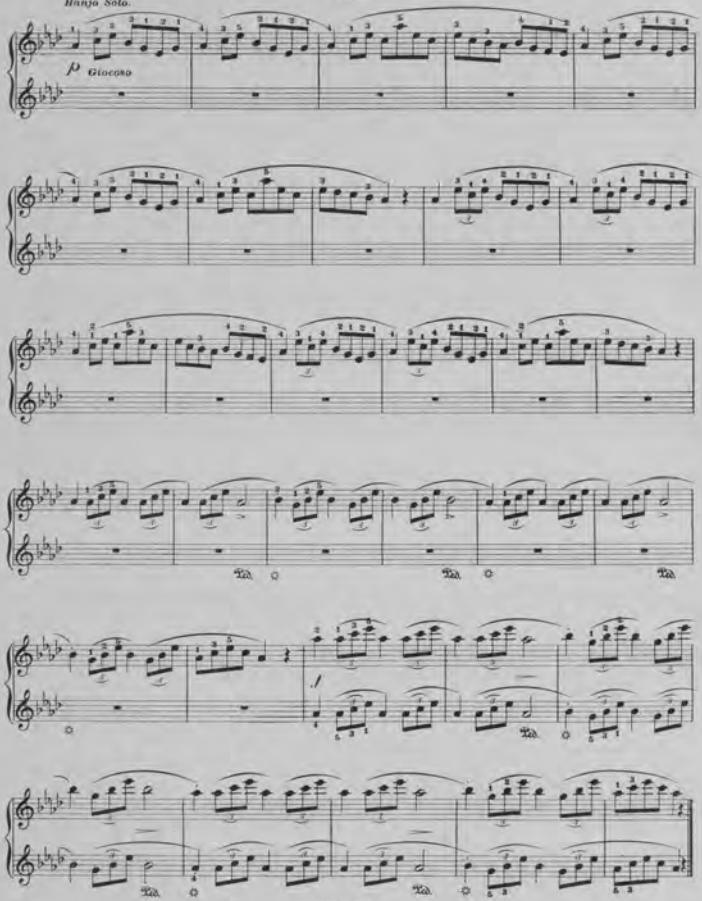
Secondo.

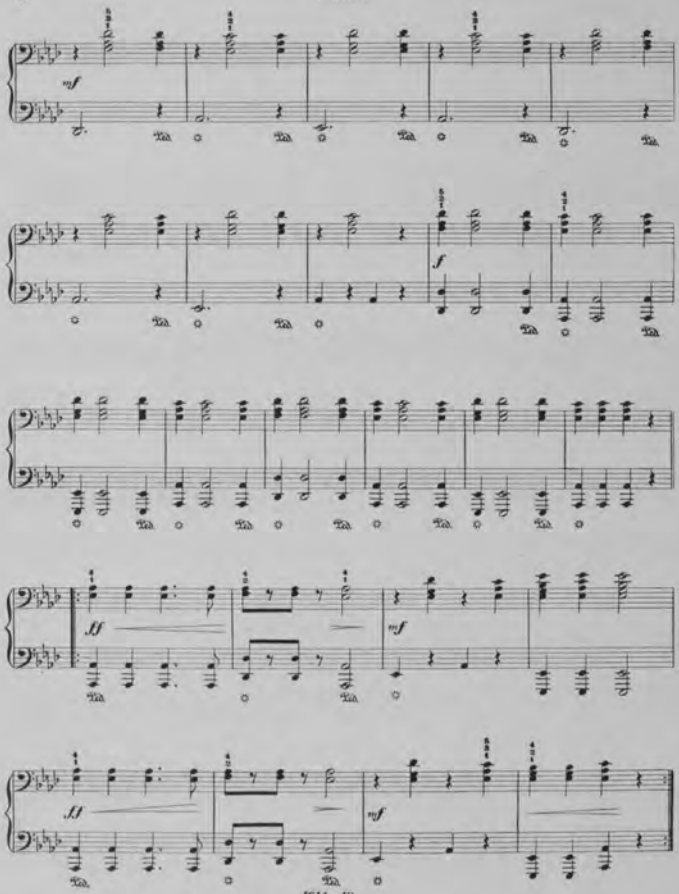


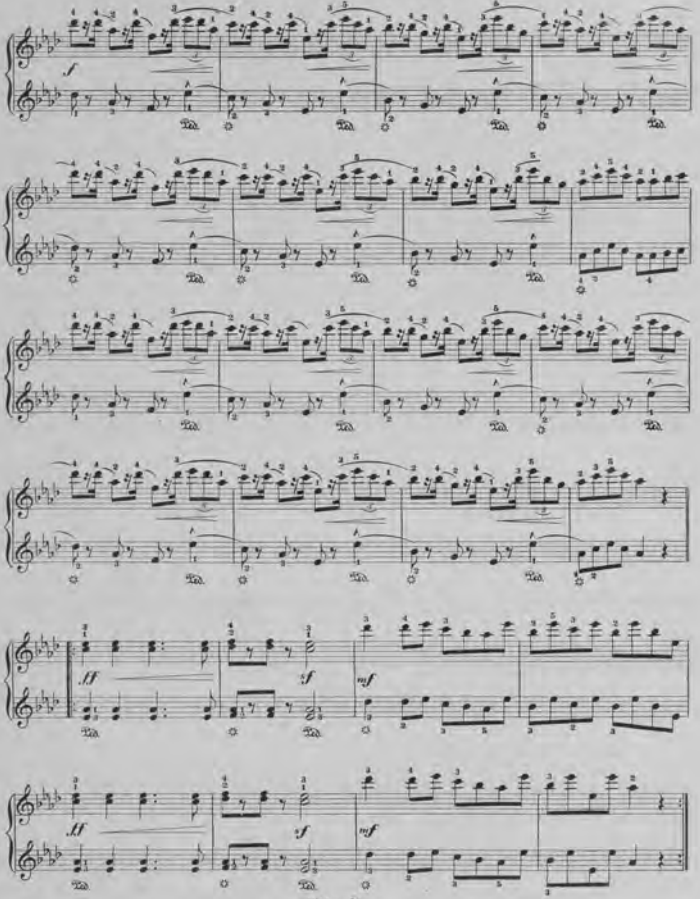
♩ = 116.

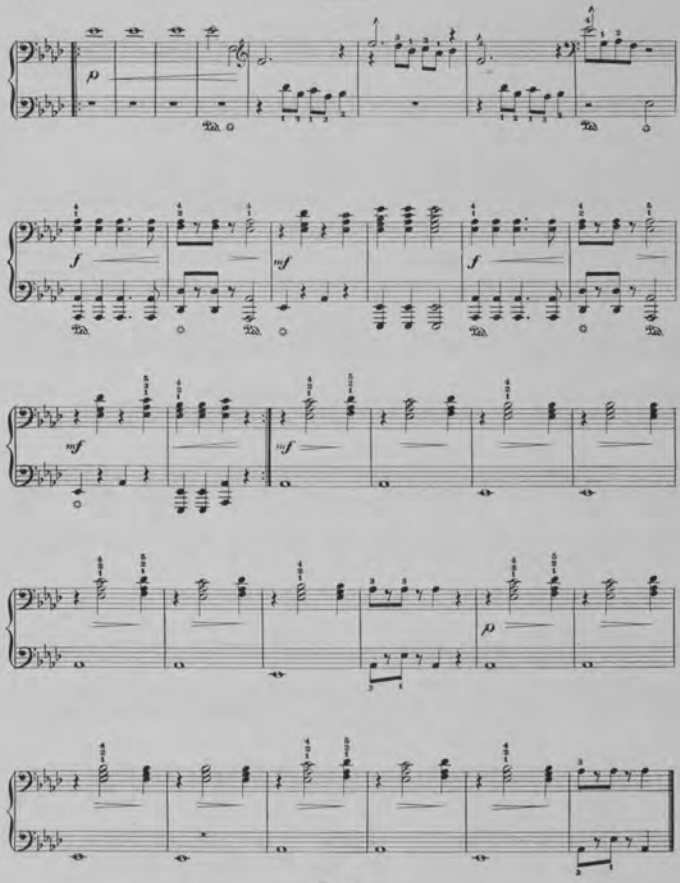
Banjo Solo.

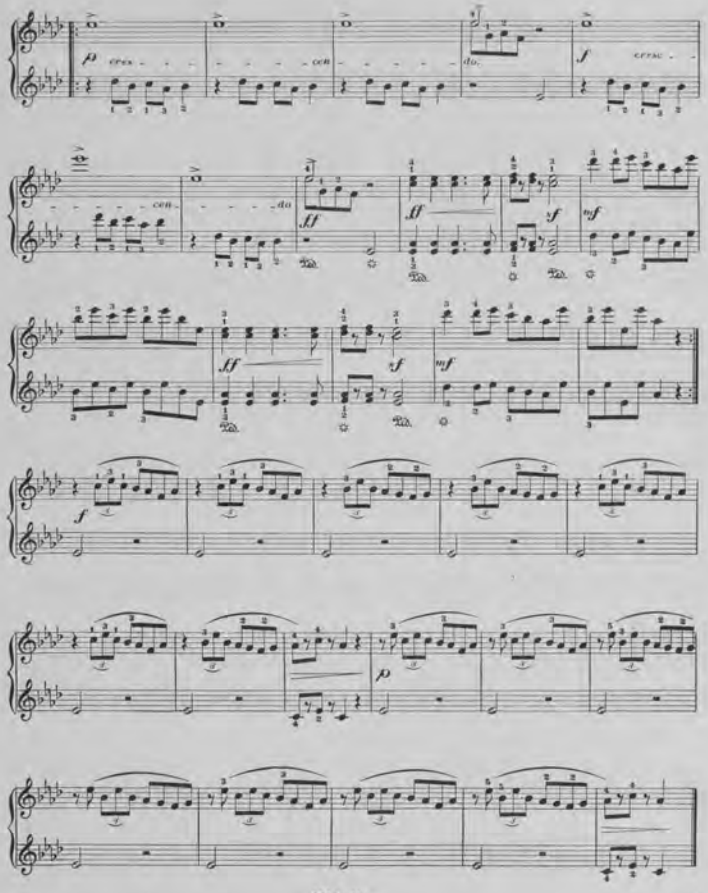
Primo.

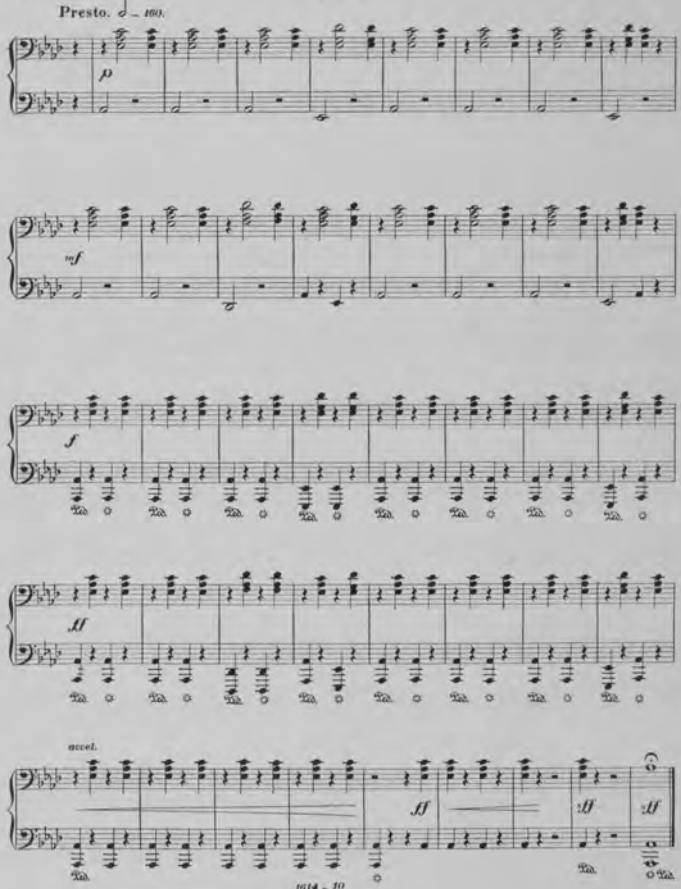



mf
f
ff
mf
ff
mf

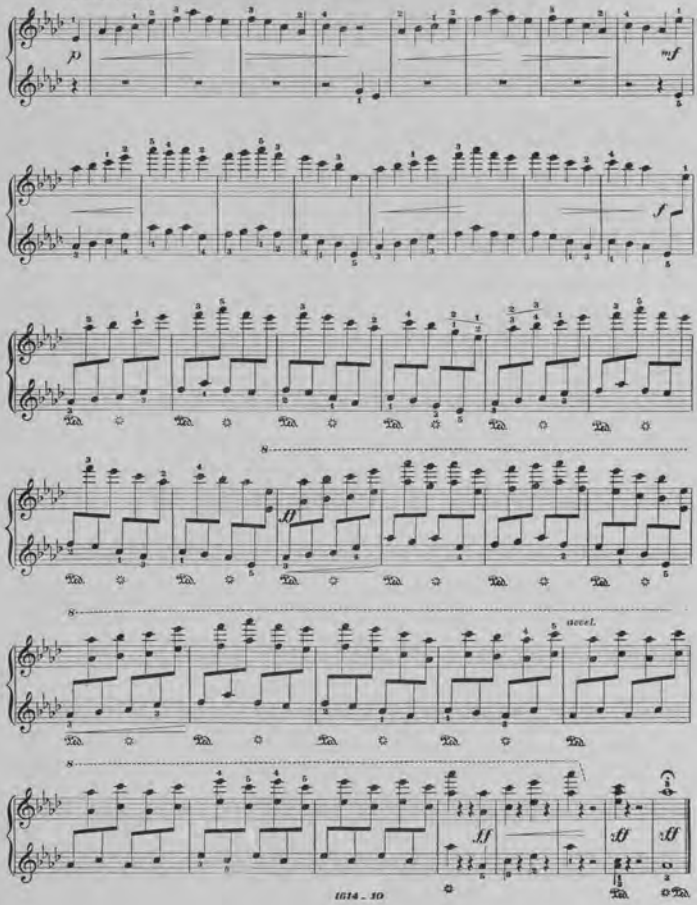

f
ff
sf
mf
ff
sf
mf


p
f
mf
f
mf
mf
p


p
cres - - - - - cen - - - - - - do.
f
cresc - - - - - cen - - - - - do
ff
ff
f
mf
ff
f
mf
f
p


Presto. 𝅗𝅥 = 160.
p
mf
f
ff
accel.
ff
ff
ff

Presto. 𝅗𝅥 = 160.



THE Mc KINLEY SONG.

CHARLES KUNKEL.

March tempo

f

f Ha *f* Ha *f* Ha

4. We wave Mc Kin-ley ban-ners high, As hap-py times we greet; Pro-

1. Re-sound-ing loud like thun-der roar, The shout rings thro' the land, From
2. When re-cent-ly dis-tress and care, Up on the Na-tion throng'd, And
3. But now our hearts are full of cheer, And joy-ful ly we sing, Be-

4. tec-tion is the bat-tle cry, And free trade we'll de-feat, That

1. first to last, we ev-er-more, Shall by Mc Kin-ley stand, And
2. peo-ple struggling with des-pair, In vain for chances long'd, To
3. cause we know, the days are near, That work and wa-ges bring; When

4. right a-long, To make it strong, We may with head and hand, All

1. to the helm of free-doms realm, U-ni-ted, one and all, We
2. work and toil, On free-dom's soil, Faith in Mc Kin-ley's strive, Kept
3. comes to naught, What e-vil wrought, And laws be-gett-ing woe, Will

4. work in free - doms land, All work in free - dom's land.

1. none but him will call, We none but him will call.
2. hope in us a - live, Kept hope in us a - live.
3. from the stat - utes go, Will from the stat - utes go.

CHORUS.

Mc Kin - ley and pro - tec - tion, Hur - rah, hur - rah, hur - rah! Will car - - ry the e - lec - tion, Hur - rah, hur - rah, hur - rah! And vic - to - ry pre - sa - ges, That we'll get work and wa - ges; Hur - rah for Mc Kin - ley! Hur - rah, hur - rah, hur - rah!

MY LADY FAIR.

(LIEBCHEN HOLD.)

Words by William H. Gardner.

Music by Herman Epstein.

Allegretto. ♩.=60

Webt mir grün be - laubt Kranz für Lieb chens Haupt, Glo - cken - blu - - men reich Ih - ren

Weave a gar - - land fair For my la - - - - dy's hair Blue bells for her eyes, In whose

Au - - gen gleich Drinnen un - - - genannt Lie - bes - glut ge - bannt, ge-

depths there lie, Stores of love un - told, Stores of love, of love un-

bannt, Süss und treu und hold Selt'ner noch denn Gold.

told, Rar - er far than gold, Rar - er far than gold.

Ped. Ped.

1404 - 3

Ro - sen weht hin - ein, hinein, Mon - des Wie - der - schein, Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft ..... Mit dem süss'sten Duft; Fü - get Ro - sen fein .....

rare ..... On the frag - rant air So then ros - es place .....

In den Kranz hin - ein, Fü - get Ro - sen fein ..... In den Kranz hin -

To the gar - land grace So then ros - es place ..... To the gar - land

ein. .....

grace ...

Lil - jen

Lillies

Ped. Ped. Ped.

Lil - jen bie - tet ihr, Zeichen sein ..... als mir Vom dem,

lil - lies for ..... her heart Spotless count - - - er - part Of a

Lie - - - bes - - hand, Das uns Beid' - - - um - wand, Das uns

love ..... di - vine Wo - ven in - - - - - to mine wo - ven

Beid' - - - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die ..... uns

in - - - - - to mine Of ..... a love, a heav'n - ly love, Sent to

süss ..... hat ent - flammt. Die ..... uns süss ..... hat ent - flammt.....

me ..... from a - bove Sent to me ..... from a - bove.....

f

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

GREAT COMPOSERS AS BORROWERS.

The strange thing is that the public cannot separate the music from its composer. I know that the composer expresses himself in his music, but we must not suppose that he is as great a man as his art would lead us to believe. He, again, is exaggerated, and naturally. The art of music is the product of many minds and many ages, and no one composer stands alone entirely cut off from his predecessors. Besides, the very means of orchestral music give an exaggerated and heightened effect to the composer's ideas, so that a most commonplace passage can give an uncultured listener an idea of spirit and strength, whereas the musician knows from experience that it was probably written in cold blood, and was very easy to do. It seems almost unnecessary to mention this, but really I am sure the unsophisticated section of the public transfers the natural emotional expression of instruments to the composer himself, so that it would seem that only a giant could write such wonderful music. That is why all creators, poets, composers are the most reverenced—therefore they produce in so prodigious. Hence we have absurdly idealized portraits of them, like the usual bust of Beethoven, which, from all accounts is quite unlike him and yet is very symbolistic of his music.

It is not often a composer is so frank about "begging" one's ideas as Beethoven was, for, according to Thayer, was walking one evening in Vienna with a friend when he stopped and bend through a window some music displayed prominingly. Beethoven took out a small note book and wrote in it, saying, "I like that idea. I quite agree with Cherubini as to his Requiem, and, if I ever write one, shall borrow from him more for mine." This will shock many of his admirers, but really I don't see why a musician should not be allowed to borrow, he can give back the theme to its proper with interest. Handel, we all know, was a greater robber in this respect, and in all composers' works can be found themes which bear a suspicious resemblance to others in works of other composers. Perhaps they did not get there consciously, but, still, there they are.

Beethoven was probably exaggerating when he said he would borrow note for note, for he would not have been Beethoven if he had been content to transfer the borrowed theme to his compositions in exactly the original state. He did not do that with his own themes as first imagined, and he would not have been likely to be content with the themes of others. But the principle is the thing. In future we find men borrowing from each other right and left, and so long as the ideas are changed and, what is more important, improved. I do not see why this kind of plagiarism is a crime.

HOW THE GIRL-SINGER SHOULD DRESS.

Girl pupils often come to me, says a writer in the *Vocalist*, sometimes from other teachers, who have formed very bad habits of breathing. It seems usually to be the fault of their clothing. When asked if nothing has been said to them on the subject, they reply "Oh, yes, our teachers said we must dress loosely; but, then, *we never wear our clothes tight.*" That is to say, they are dressed exactly like the majority of other young women.

Now, the diaphragm and lungs of the singer should be as perfectly free and flexible as the lips, or as the fingers upon the piano keys. When anything stiffer than the skin, or less elastic presses upon the lung, stomach and abdomen, the result is, to a greater or less degree, a stiffening of the phrases. The only remedy is entirely to remove all weight and pressure to the shoulders.

Some young women remove the corset, but leave the dress waist as tight as ever, and with stays in the seams. Others wear a really loose gown, but allow the skirts to hang about the hips as low as the length of the bands will permit. This alone forms an inflexible band around the soft diaphragm, and is as great a hindrance as the stays. Still others wear an excellent arrangement of clothing, but tuck with their hands on their hips—the whole weight of hands and arms pressing down with deadening force upon the muscles of the waist, which must become very stiff and very flexible if the singer is to do her best. If at any time the hands are laid upon the waist, or over the pit of the stomach, it should be very lightly; that the motions of the lungs and diaphragm may be felt, but not in the least retarded.

The ideal dress in my opinion, for a young woman who studies art for art's sake, is something like the following: Soft and light shoes for practice. This does not preclude the use of thick boots for the street. One must see that the hose are warm and dry. Then the knitted union underwear, which must be sufficiently large. The petticoats must be warm and light. They should be fastened just below the bust, to a waist of soft material, which must be as large at the waist line as it is six or seven inches higher. Over this may be worn an empire gown. Nothing can be more comfortable, graceful, or artistic in its outward effect. The baby-waist of the empire gown should extend to just below the bust, and the lower edge, where the skirt is put on, must not be too tight. With this clothing, the holding prima-donna may expand her lungs at the bottom, sides and top, with the greatest ease, besides having the exceeding advantage of a free and flexible diaphragm. She may then "feel the tone," from the tips of her toes up; and may place her body on a level with the tone, "in reality as well as in imagination."

When she says to me, "Oh, if I were to dress in that way I should feel so queer!" I say to her: "My dear, I have been through it, and know exactly what that feeling is, but you won't really fall to pieces, you know—you only think you will; and I can assure you that after you have been months in proper dressing, that feeling will all pass away, and you will have instead the most delicious sense of strength and grace, and you will be able to sing as you never have before."

STORIES ABOUT BEETHOVEN.

The following stories, new to many readers, were communicated by Dr. Lorenz to the "Deutsch Music Zeitung," a short time ago:

Karl Czerny and Beethoven went one day in company with his brother Ludwig and several other persons from Gneixendorf to Langenseid to call on Karrer, Beethoven's old friend, who had recently came to the Beethoven's house. Karrer, however, was absent on his professional duties and missed them. Madame Karrer, however, was extremely flattered by the visit of the excellent Beethoven, and, after, and served up a rich repast of whatever was to be had. At length her eye fell on a modest looking young man who was hanging back somewhat on the stove bench. Supposing him to be a servant she filled a mug with fresh wine and handed to him, saying: "Now, then, you must have a drink." When Karrer came home at night and heard the story he at once divined who it was that had been sitting behind the stove. "My dear wife," cried he, "what have you done? Why, you had the greatest composer of the century in your house and this is how you mistook him!"

"Johann van Beethoven had once to do some business with the Magistrate (Syndicus) Stern in Cologne, and Ludwig accompanied him. The interview was a long one, and while it lasted Ludwig remained in the waiting room, the office being without taking any notice. At parting, Stern, however, made him many bows and then asked his clerk—Fux—an enthusiast for music, and especially for Beethoven's music—Who he was. Fux replied "He was who was standing outside the door." "As you paid him so many compliments," said Fux, "I supposed he was Beethoven's nephew." "Nonsense! I have taken him for an idiot." Fux was tremendously astonished when he heard who the person was whom he had so much mistaken.

"That Beethoven's appearance was by no means always idiotic, is plain by what once happened to me. It was in my young days, shortly after my arrival in Vienna from Germany, where I had not yet required that pliant dancing master uni of gait which is absolutely necessary in the crowded streets of a Residenz town. One day, in a narrow street I ran against a man who fixed me with a piercing glance before he moved on. The close look which I had into those fiery eyes I never forget. He was in a dressing gown, and perhaps took it for contempt at his shabby appearance, and gave me a glance, half surprised, half contemptuous, and of his small, but stormy looking eyes, and then passed on."

We quote these stories because they are as a glimpse of Beethoven as he was seen by others.

WILL-POWER AND SUCCESS.

"The will is a dominant factor in success. More men owe their achievements to will-power than to genius. It is not so much the brilliant as the tireless, the man who, like the eagle, can soar against the wind strips of his cloak. If a young man will not down, you may get your crown ready for him. Nothing, while power which is combined with dream-set fetset to drive her through rough seas and adverse gales. So no man can come to eminence unless he has strength enough to push the mountains of difficulty out of his way for every inch of ground he gained. They have not failed simply because they would not fail. Said Sir Humphrey Davy, 'I thank God I was not made a dexterous manipulator, for the most important of my discoveries have been suggested to me by my failures.' Beethoven said of Rossini that he had in him the stuff to have made a good musician if he had only been well flogged as a boy, but that he had been spoiled by the facility with which he produced. Instructors have often wondered that the brilliant boy in the class came to so little while the sunsmirk accomplished so much. The balance was much in favor of the former so far as gifts were concerned. But the strong will was with the latter and he cut a path for himself through the solid rock. Asbridge was perhaps as brilliant a genius as England has produced since Shakespeare. But his will was inferior, and, compared with his talents, he did almost nothing.

"Robert Nicoll, writing to a friend, after reading the Recollections of Coleridge, justly says: 'What a mighty intellect was lost in that man for want of a little energy—a little determination.' Well has it been said, 'It is not ease, but effort—not facility but difficulty that makes men strong.' Perhaps one of the student who complained about the want of success in mastering the first elements of mathematics was the right one. 'Go on sir, and faith and strength will come to you.' Share powers are, now in this way, since hard fighting is sure winning, what we most want to carry successfully through, in our life's purpose is a will that is indomitable, one that can hold us down to a task, that will not forsake failure, and that doubles its energies with difficulty. Such a will may in part be cultivated, and every young person will do well to cultivate indomitable before determination."—*Epworth Herald.*

Mr. Frank D. Abbott, editor of *The Press*, Chicago's well-known musical journal, has left for Europe May 14th to be gone about two months. Mr. Abbott's visits heretofore have resulted in special features in his paper, and it is expected that the result of his work this summer abroad will be seen in the columns of *The Press* in the future.

It is with regret that we announce the loss of Mme. Schumann-Heink, who—some attack of paralysis, which seized her not long ago at her home in Fran furt-am-Main. The veteran pianiste and teacher has hitherto valiantly carried her burden of years, but as her powers are now failing, it is an element of this kind is liable to prove serious.

The *Musical Standard* (London) speaks of the approaching marriage of Jean de Reszke and the Count as de Gondrecourt, and says that these latest Wagner's "Tristan and "Siegfried" into French, and adds that they wish him to understand that all London (with the exception of the Wagner Society) is anxiously waiting to hear Wagner's music *in really song*, and that they hope he will sing in this season.

In an article on Ambrose Thomas, Hans Warlamont, beside some interesting circumstances connected with the early appearances of Christine Nilsson. Thomas was fifty-five years old before he had a real success—at "Hamlet." Nilsson persuaded him to write "Hamlet," but when it was done he lamented that he had no Ophelia. One day the publisher, Choudens, introduced him to a handsome blonde girl as the person he wanted. It was Nilsson, who had run, up in that time, sung in grand opera. Thomas gave her a rehearsal, after which he ran to Choudens and exclaimed: "I have found my Ophelia!" The success was enormous.

"When a girl thinks she has a voice," says Mme. Sembrich, "and wishes to entrusts it, my advice to her is this: Before anything else, ascertain if she also has a constitution of iron. If that blessing is here, and she begins lessons, let her get plenty of sleep and fresh air. She should do all her serious study in the morning, never at night. That she should have an excellent teacher, goes without saying. She should be her own most severe critic. She should never let a note pass, unless she is sure that it is the best she can do. And, last and most important of all, she must learn to keep her temper. Amiability is absolutely necessary to one would be singer."

The entire musical world will be pleased to contribute to the statue of Anton Rubinstein, which it is proposed to erect at St. Petersburg. The first American movement in this behalf will take place in New York next month, when, under the personal supervision of S. E. Obrovska, Russian Consul-General, a musical festival will be given at Carnegie Music Hall, the object of which is to raise funds to aid in the erection of the statue. The orchestra, numbering seventy-five musicians, will be under the direction of Prof. Platon Brounoff, a pupil of the composer. A symphony overture, in memoriam, composed by Prof. Brounoff and dedicated to the memory of Rubinstein, will be rendered.

Saint-Saens, whose name has erratic movements are watched with redoubled interest since the death of Ann rolse Thomas and his own consequent chance at the Conservatoire's directorship, is in Paris.

By the fertile banks of Nilus, the father of satire, he has been hard at work for some time past and has finished a sonata for violin, which Sarasate is to play in Paris in May, at the British anniversary of a composer's appearance as an infant phenomenon of the pianoforte.

Saint-Saens has also finished a concerto for piano and orchestra, in which he will performs five pieces. The concerto is to be brought out in London, and is awaited with anxious expectation by his horde of admirers.

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUETZ,
PIANIST AND TEACHER.
Address, 2111 Sidney St., St. Louis.

WM. D. ARMSTRONG,
PIANIST AND ORGANIST.
Harmony, Composition, Counterpoint and Instrumentation.
Address, Alton, Ill.

EDWARD H. BLAESER,
Address, 1439 Hickory St.

MISS ANNA AGMOND CONE,
PIANIST AND TEACHER.
Post-Graduate of Beethoven Conservatory.
Address, 2727 Finney Ave.

MISS EMILIE E. DETERING,
TEACHER OF PIANO,
Address, 3013 Oregon Ave., or 3013 South 11th St.

MISS DOLLIE DOWZER,
TEACHER OF PIANO.
Post-Graduate of Beethoven Conservatory.
Address, 2519 Clayton St.

GEORGE ENZINGER,
TEACHER OF PIANO AND ORGAN,
Address, 3010 Keokuk Ave.

EPSTEIN BROTHERS,
Address, 3014 Locust St.

M. A. GILSINN,
WEST END SCHOOL OF MUSIC,
3026 Windsor Place.

MISS MAUDE G. GORIN,
TEACHER OF PIANO,
Address, 4420 Cook Ave.

J. P. GRANT,
TEACHER OF PIANO,
Address, 4119 Laclede Ave.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 3546 Allison Place.

MRS. EMILIE HELMERICHS,
TEACHER OF PIANO AND VOICE,
Music Rooms and Residence, 3020 South 7th St.

DR. J. W. JACKSON, F. R. C.,
ORGAN, PIANO, SINGING, HARMONY, ETC.
Organ and Choirmaster of St. Georgen Church.
Address, 4001 Westminster Place, St. Louis, Mo.

MISS KATIE JOCHUM,
PIANIST AND TEACHER.
Address, 1001 Lami St.

P. ROBERT KLUTE,
Organist St. Boniface Catholic Church.
Vienna Conservatory of Music, 3019 Sarpy Ave.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
Harmony, Composition, Counterpoint and Instrumentation.
Address, 3014 Olive St.

MISS JULIA B. KROEGER,
TEACHER OF PIANOFORTE PLAYING,
Address, No. 3014 Olive St.

MRS. JOSEPHINE H. LEE,
TEACHER OF PIANO AND THEORY.
Studio of Music, 3018 Olive St.

MISS B. MAHAN,
TEACHER OF ORGAN AND PIANO.
Organ Dept. Sixth ave. Conservatory.
Music Studio, N. E. Cor. Grand Ave. and Olive.

MISS IDA MIEHLE,
TEACHER OF MUSIC.
Address, 3750 Magnolia Ave.

MISS MARIE MILLER, Miss LAURA SCHAFER,
Pianists and Teachers of the Piano Forte.
Address, 3008 Pine St.

O. F. MOHR,
TEACHER OF PIANO,
Address, 2119 South Fourth St.

PAUL MORI,
Organist of St. Anne's Episcopal Church.
Teacher of Piano, Violin, Organ and Harmony.
Residence, 1420 East Carondelet Ave.

WILLIAM C. NAVO,
TEACHER OF PIANO AND VIOLIN,
Address, Care of Balmer & Weber, Box 13.

PIANO, ETC.

MISS CHRISTINE M. NOHL,
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong Seminary.
Address, 1417 Dodier St.

MISS MAMIE NOTHHELFER,
TEACHER OF PIANO,
Address, 3001 Oregon Ave.

PAUL OEHLSCHLAEGER,
PIANIST AND TEACHER,
For nine years Professor at the Schoenmann Cons., Berlin and New York.
Address, 3017 Park Ave.

MRS. NELLIE ALLEN PARCELL, PIANIST,
TEACHER OF PIANO AND HARMONY.
Post Graduate of Beethoven Conservatory.
Diploma from Leipzig Con. Address, 3104 Pine St.

MISS NELLIE PAULDING,
PIANIST AND TEACHER.
Graduate of Beethoven Conservatory.
Pupil of Mrs. Nette Strong, Stuttgart. Address, 3009 Lucas Ave.

MISS LILLIAN PIKE,
TEACHER OF PIANO,
Address, 3136 Bell Ave.

AUG. F. REIPSCHLAEGER,
PIANIST AND TEACHER.
Address, 3018 Iowa Ave.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 3024 Thomas St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

F. S. SAEGER,
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, 2226 East Ave.

FRED SCHILLINGER,
TEACHER OF PIANO AND VIOLIN.
Conductor of Apollo Singing Society and Freie Mannerchor.
Address, 2546 Salisbury St.

THE ST. LOUIS PIANO SCHOOL,
MRS. NELLIE KONG STEVENSON, DIRECTOR.
Thorough Course: Piano, Harmony, Lectures on all Musical Subjects.
3018 Olive Street.

MISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER.
Address, 3002 Park Ave.

MISS WILHELMINE TRENCHERY,
TEACHER OF PIANO AND VOICE.
Address, Alton, Ill.

GEO. C. VIEH,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory.
Address, 2008 California Ave.

J. J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN.
Director N. S. St. Louis Bundes Chor,
Org. St. John's Church. Address, 2012 Evans Ave.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence, 2112 Sidney St.

A. C. WEGMAN,
TEACHER OF PIANO.
Address, 3001 Olive St., (Conservatory.)

MISS BERTHA WINSLOW,
TEACHER OF PIANO AND VOICE.
Address, 4008 Maryland Ave.

SINGING, ETC.

SENOR AQUARELLA,
VOCAL AND PIANO INSTRUCTOR.
Organist of the Non-Sectarian Church.
Studio and Conservatory Avenue. Studio, 1103 Olive St.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC.
Music Room, 2015 North Broadway.

MRS. REGINA M. CARLIN,
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Address, 3020 Page Ave., St. Louis.

HORACE P. DIBBLE,
VOICE CULTURE.
Special attention given to preparation for Church Singing.
Studio, 22 S. Grand Ave.

MISS EDDANIE DUSSOUHAL (CONTRALTO),
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
And of Temple Israel.
Vocal Instruction. Address, 3008 N. 23d St., St. Louis.

SINGING, ETC.

ADOLPH ERICK,
VOCAL STUDIO.
Address, 3026 Olive St.

MISS LETITIA FRITCH,
VOICE CULTURE.
Six years Prima Donna Soprano of the Grand Gilmore's Band.
Address, 1405 Hebert St.

MRS. S. K. HAINES,
TEACHER OF VOCAL MUSIC.
Chorus and Concerts provided with Professional Singers.
Address, 204 Vista Building, Grand and Franklin Aves.

MISS CHARLOTTE H. HAX ROSATTI,
VOCAL INSTRUCTION.
Vocal Studio, 3020 Goodman Ave.
To be seen Wednesday afternoons.

MISS MARIE KERN,
TEACHER OF VOCAL MUSIC.
Graduate German Con. of Music. Engagement for Concerts and Church Choirs; music furnished free. Add., 3011 Arsenal Ave.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Rossmann Method. Address, 3020 Finney Ave.

MISS TONI LIEBKE,
CONCERT SINGER AND TEACHER FROM BERLIN.
New Department for Sight Singing. Foreign languages taught by competent musical teachers. Studio, 107 Water Ave.

MISS LILY B. MARSTON,
CONCERT SINGER AND VOCAL TEACHER.
Post Graduate of Cincinnati Con. of Music.
Address, 3727 Finney Ave.

ROBERT NEL ON,
THE ART OF SINGING AS TAUGHT IN ITALY.
St. Louis Conservatory of Vocal Music.
Hold Schools, Dorsiter. 3027 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER.
Music Rooms, 3103 Olive St., Room 7.

J. R. SHIELDS,
TENOR.
Address, 3214 N. Vandeventer Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO.
Concert Soloist.
Address, 1920 Chouteau Ave.

FRANK GECKS, JR.,
VIOLINIST AND TEACHER.
Address, 3014 Hickory St.

FRITZ GEIB,
SOLO VIOLINIST,
Grand Opera House. Address, 2010 Olive St.

F. E. HARRINGTON,
TEACHER OF MANDOLIN AND GUITAR.
Address, 109 Pine St.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 900 Lami St.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER.
Address, 1006 Wagner Place.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR.
Address, 1102 Gamble Ave.
22nd St., bet. Hodiamont and Franklin Ave.

MAURICE SPYER,
VIOLINIST.
Teacher of Violin and Mandolin.
Address, 3004 Finney Avenue.

CHARLES STREEFER,
SOLO CLARINETIST.
Theatre music given. Address, care Grand Opera House.

CARL A. THOLL,
SOLO VIOLINIST AND TEACHER.
Address, 1003 N. High St.

PIANO TUNERS.

W. G. CROUSE,
PIANO TUNER.
With A. Feil Piano Co. 1003 Olive St.

E. R. ROSEN,
TUNER AND REPAIRER.
Address Care of Kunkel Brothers.

EDEN'S FLOWERS AND THORNS.

In this beautiful season of flowering green, when the air is balmy and the sunlight golden, it seems a pity that anything should enter into this Eden of ours to mar its pleasures and blight its joy, but so it is ordained; then too his heritage, and it is even doubted—if all of life were a scene of pleasure—whether we could possibly enjoy it. The birds coo and sing, and the birds sing and go. Rheumatism comes also. It comes from exposure to the dampness of the nights and mornings, to the sudden change of temperature, and it certainly goes, as thousands know, by the prompt use of St. Jacobs Oil, which is a complete and perfect cure. It is well, therefore, while we enjoy all other reasonable delights, not to be without this great remedy, for pain, and to have it ready, more because we are the more liable at this season than any other to suffer from such attacks.

When ordering music published by Kunkel Brothers, advise your dealer that you want Kunkel Brothers' editions and accept no other.

The pupils of E. A. Schubert, assisted by the Orphans' orchestra, gave a concert at the Opera House St. Charles, on the 29th ult. The concert was very successful and enjoyed by a large audience.

Patti is quoted as saying that only Christine Nilsson and she are left of "the old school" of cantatrices. Singers are now turned out in dozens, she remarks, like oysters on the half shell; have no much straining and anxiety for a quickly made voice and then, after a transient gleam of glory, lose it all.

The Milan music publishers have recently published their millionth musical composition. The first work they printed was an ode to Pavia, called "Le quattro stagioni," which was dedicated to Napoleon Bonaparte, when he was First Consul in 1802.

The Jesse French Piano and Organ Co., corner of 10th and Olive sts., have been in the music business for many years. They have handled nearly all of the leading makes of pianos in America, and find that the Starr Piano gives most universal satisfaction, stands as well in tune, and gives their patrons as much less expense to keep in order, that they most heartily recommend it to all who want a good, durable, sweet toned instrument. They also keep a full line of other leading makes of pianos and organs, which they offer low for cash, or on easy payments. Before purchasing, they ask you to call and examine the large and varied assortment of pianos and organs at their warerooms, or write for prices and terms.

The reliable and popular firm of Nammelbert Bros., makers of umbrellas and parasols, has never failed to satisfy its customers. Nammelbert Bros. have removed to their new and central location, 619 Locust street, where they have the handsomest salesroom 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 oculists' prescriptions.

Call for a pint of *Cook's Extra Dry Imperial Champagne* if you want a delicious cocktail made by a lady mixed and drink.

A Couple of days ago, there was unveiled at Minneapolis a bronze statue of Ole Bull—the work of the sculptor Epdke and the gift of his fellow-countrymen to his city.

A tremendous concourse of Scandinavians hailing from all parts of the Northwest assembled at Minneapolis, to assist at the unveiling of this monument to one of the greatest violoncellists that the world has ever known.

Chas. Kaub, the violinist, receives pupils at his address, 900 Lucas street. Mr. Kaub is a pupil of the well-known teacher Sec. Rub. Sauter, and has been heard in concerts with marked success. He is a thorough and conscientious teacher.

Rudolph Aronson has just completed arrangements for a series of forty concerts in the United States, beginning next November, with M. Marty Lowenzohn, one of the most famous of European violoncellists, a pupil of Van der Heyden and graduate (with extraordinary honors) of the Brussels Conservatory. Mr. Lowenzohn's merits appeared as soloist at the Colonne Concerts in Paris with much success.

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

If you want yourself and your friends to enjoy the extra order your fancy takes, ice-cream and fruit ices of Habermans Bros., the popular confectioners, 2132 Shaw avenue, are unsurpassed. The Habermans Bros. enjoy the highest reputation for their excellent confectionery among their many patrons.

Stavenhagen's success as a conductor in Weimar is unprecedented. It will be several years yet before the pianist will return to America. He tours in England next November.

Only seven new pieces, one of them Berlioz's "Faust," were performed in twenty-two concerts at the Leipzig Gewandhaus last season under Nikisch; in twenty-four concerts given by M. Lamoureux in Paris last year there were but eight novelties.

Longfellow once said to Mary Anderson: "See some good picture—in nature if possible, or on canvas—hear a page of the best music, or read a good poem daily. You will always have a free full hour for one or the other, and at the end of the year your mind will shine with such an accumulation of jewels as will astonish even yourself."

Brahms has received the medal of honor for arts and letters from the Emperor of Austria, being the first musician on whom the distinction has been conferred.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 8th and St. Charles streets. Ladies can shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

"Papa," (she knelt beside the dejected figure, and fondly kissed the drooping head) "Papa, can I ask you to pay the rent from the door to my singing?"

"He was without hope, although he smiled. "My child," he sighed, "your singing would keep almost anything from the door but the wolf is pretty nervy, you know."

It is recalled of the late Arsene Houssaye, the French critic, that one of his favorite maxims was a quotation from Fuchsmann, which he had inscribed over the door of his house: "Hold thy peace or say something that is better than silence." Nevertheless, he wrote some eighty volumes of prose and poetry.

There is some opposition to the proposed performance of Rubinstein's "Christus" in Berlin by the police authorities. We hope Damrosch may procure this novelty while in the German capital.

Our German exchanges record the death, at the age of 76, of the widow of Dr. Ferdinand Hiller, at Cologne, whose authorities have been giving her a liberal pension since the death of her husband, sixteen years ago. Before her marriage this rarely cultivated woman was a singer of celebrity, and was wooed and won by the composer in Italy as long ago as 1841.

In consequence of the beauty prizes in Paris having been awarded to Mlle. de Metoole, who is half Belgian and half Austrian, to Miss Ethel Sanderson, an American, and Mlle. Wanda de Bonoza, a Pole, a meeting of French dancers and artists models has been held, and a petition drawn up appealing to M. Meline for protection against foreign competition.