

Yearly Subscription, Twelve Numbers, \$3.00. Single Number, \$1.00.

KUNKEL'S MUSICAL REVIEW

JUNE, 1895.

Vol. 18. No. 6.

Whole No. 164.

**32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL
LITERATURE IN THIS NUMBER.**

CONTENTS:

PIANO SOLOS.

MELNOTTE, CLAUDE. Puck. Marche Grotesque.

SIDUS, CARL. Ada's Favorite Rondo. Op. 104.

PIANO DUET.

JONES, PAUL. Our Girls. March. Op. 71.

SONG.

MEYER-HELMUTH, ERIK. Das Zauberlied. (Thy Magic Song.)

Op. 21, No. 2.

PIANO STUDIES.

JENSEN, ADOLF. Characteristic Pieces for the Development
of the Higher Art of Piano Playing. Op. 32.

Prelude. (Praeludium.)

Spring Approaches. (Der Frühling Naht.)

At the Spring. (Am Springbrunnen.)

Autumn. (Herbst.)

Will o' the Wisp. (Irrlicht.)

 **ST. LOUIS, KUNKEL BROTHERS. PUBLISHERS.** 

Copyright, KUNKEL BROS., 1895.

KUNKEL'S MUSICAL REVIEW, JUNE, 1895.

WE respectfully call the attention of our agents and the music-loving public in general to the fact that certain parties are manufacturing and have placed upon the market a cheap piano, bearing a name so similar to our own (with a slight difference in spelling) that the purchaser may be led to believe that he is purchasing a genuine

SOHMER PIANO.

We deem it our duty to those who have been favorably impressed with the fine quality and high reputation of the "SOHMER PIANO" to warn them against the possibility of an imposition by unscrupulous dealers or agents.



Every genuine "SOHMER PIANO" has the following trade mark stamped upon the sounding board:

SOHMER & CO.,

Warerooms: 149-155 East 14th Street, - NEW YORK.

KOEBER PIANO CO., Agents.

1108 Olive Street, ST. LOUIS.

THE PIANO PEDAL,

HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

— BY —

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., \$3.00.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

BOOK II., \$3.00.

An amplification and practical application of the principles laid down in Book I. The Pedal as a means of beautifying and giving sonority to a tone. The Pedal as a means of making a Crescendo beyond the power of the fingers, etc. Orchestral effects. Virtuoso effects. Copious examples from the great masters. Extraordinary effects produced with the Pedal. An analysis of the proper use of the Soft and Third (Sostenuto) Pedal.

KUNKEL BROS.,

612 Olive Street,

ST. LOUIS, MO.

\$5.00. **EQUITABLE BUILDING,** \$5.00.

6TH AND LOCUST STS.

FIVE DOLLARS

Per Year for a Box in the

SAFE DEPOSIT CO.

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

MO. SAFE DEPOSIT CO.

\$5.00. Open from 9.00 A. M. to 4.30 P. M. \$5.00.



FOREST PARK UNIVERSITY

College of Music. School of Elocution.
School of Art.

College professors from well-known eastern colleges, including E. R. KROEGER, Director of the College of Music, with five able assistants, and MISS EVALINE WATSON in voice. Boarding department and table unequalled by any institution. New building.

SUMMER MUSIC SCHOOL.

Students attending National Musical Convention can have a month's tuition from June 15th to July 15th.

FOUR SCHOLARSHIPS

IN CLASSICAL DEPARTMENT.

\$225 to \$270 covers Board, Tuition and Washing.

35th School Year opens September 11th, 1895.

Call on the President at the building Monday and Saturday. Wagonette at terminus of Olive Street Cable, 3:45 P. M. daily.
Write for catalogue to

MRS. ANNA SNEED CAIRNS, President, St. Louis, Mo.

DAMROSCH SPEAKS OF HIS GERMAN OPERA PLANS FOR NEXT SEASON.

Walter Damrosch is back at Carnegie Hall, after his season of fifty-six performances, highly satisfied with the successful outcome of his undertaking, and beginning already to form plans for another campaign. He told a *Sun* reporter on Tuesday morning something about the results of this season and his ideas for the next.

"I have really not much to say yet, further than that I have become an operatic conductor, and have made a great deal of money out of it this season, and am by no means reluctant to run the risk of losing it next year. As far as I have made any plans, they refer to a season outside of New York.

"I was thoroughly convinced on my trip that the possibilities are very great in the various large cities for a company artistically managed and made up of the best artists. Our success was greatest in Boston and Chicago. In both these cities the people were particularly kind, because it was found that my season gave exactly what it promised. We kept faith with the public in every particular, and the operas were sung as they were announced. Our success in the smaller cities, such as Pittsburgh, Kansas City and St. Louis, was enormous. Nobody here can realize the anxiety of the people out there to hear good opera, and their willingness to pay any price for it. In Pittsburgh and Kansas City we charged \$5 a seat, and the houses were jammed. I received \$11,000 in Kansas City for three performances, and I know that the managers who undertook the scheme of presenting my company there made somewhere between \$14,000 and \$15,000 as their share of the undertaking. Our success in Chicago was astonishing to the proprietors of the Auditorium, with whom we played on sharing terms. They had no idea that our houses would amount to anything like the results that we actually accomplished.

"The most curious thing about our season was that wherever we went the houses were about the same in size for every opera. It was never the case of a vacant house one night and a crush the next, but there was invariably a sane desire to hear each opera presented, and the variation in our receipts was very slight. In Louisville we played two performances in one day, 'Tannhäuser' in the afternoon, and 'Die Walküre' at night, which was doing pretty well for a town that had never had any German opera before.

"Some of our experiences were very amusing. In Louisville, for instance, the temperature was 90°, and while Mr. Alvary was singing on the stage that he couldn't see the sun he winked down at me in the conductor's chair, for the sun was blazing through the windows of the building so strongly that it was nearly blinding us.

"I am convinced from the success of my season

this year that above all things the public is eager to reward any effort on the part of a manager or singer toward securing thoroughly artistic results in his performances. I spent a good deal of money, as it was, on my scenery and costumes, and if I could only have foreseen the success of the season I should have spent a great deal more, because everything done was thoroughly appreciated by the public. Next season, whether I give German opera in New York or in the big cities of the country, I am determined not to do it unless it can be better done than it was this year. It was necessary in order to assure the public that I was determined to get the best, to secure several artists for my company who were valuable mainly from the fact that they had great names. Now that I have engaged these famous and high-priced singers, and the public is certain that I am striving to give them the best, I shall feel next year more at liberty to pick out the artists fitted for my season quite independent of the fact that they may or may not be famous. Mme. Sucher was a great singer, and for that matter is a great artist still, but the critics agreed that her voice was no longer equal to the demands which the Wagnerian operas made on it. Despite the fact that Mr. Alvary's singing in various rôles was generally criticised, he retained his great popularity with the New York public. In the West, however, Mr. Rothmühl was the more popular of the two in 'Die Meistersinger,' and in 'Lohengrin.'

"The arrangements for German opera under Abbey & Grau's management for next season does not prevent my having the house for a time if I want to give opera there myself. But the condition of my getting it is that my season follows theirs, and that my tour on the road shall be in the wake of their company. In some of the cities this spring I followed them, but instead of injuring my season it proved of great advantage to it, in Boston particularly. Jean de Reszke came to hear 'Siegfried' and 'Die Götterdämmerung' in Boston, and after the performance he came to me and congratulated me. 'How fortunate you are,' he said, 'to have such a thorough artistic spirit dominating your company, as these performances indicate.'

"The conditions on which I can secure the Metropolitan Opera House next year are practically prohibitory, but I do not see that it is indispensable for my company to sing there. There is not the slightest thought of changing Carnegie Music Hall into a theatre. It is too admirably adapted for concert purposes, and the directors have never entertained the idea of altering it. Of all the American theatres that I have ever seen, the Auditorium in Chicago is best equipped for operatic performances. The Metropolitan Opera House here has serious faults. The time that it takes to change the scenery makes the intermission unendurably long, and the difficulty of producing the proper light effects is very considerable. It is true that the performances of the Wagnerian opera by such singers as Jean de Reszke

and his associates are probably as great from the standpoint of the singing as any one could wish, and the last performance of 'Die Meistersinger' here is said to have been faultless from that point. But at the same time, German singers in the Wagner operas produce an atmosphere which singers unaccustomed to German traditions cannot give. I am confident that a great number of people prefer to hear the Wagner operas in German by German singers, and my company next year will again be German."

By the terms of Mr. Damrosch's contract with Abbey & Grau he was to have the use of certain of their scenery and properties at the Opera House and during his tour, in return for which the scenery imported by him for 'Tristan and Isolde,' and the operas of the trilogy was to be handed over to Abbey & Grau at the end of the season. This scenery is now at the Opera House, and will probably be used in the Wagner operas next year. It is said that one of the results of the season of German opera at the Metropolitan under Abbey & Grau's management will be the failure of Sig. Mancinelli to return to this country. Under this arrangement with Mr. Siedl the Italian conductor would have lost 'Die Meistersinger' and 'Tannhäuser,' if that were given, and 'Lohengrin' alone of the Wagner operas would have remained for him to conduct. His failure to be accepted in New York as a Wagnerian conductor was always a matter of chagrin to Sig. Mancinelli, and it is said that with Mr. Siedl in the company he has concluded that there will be no place for him.

"It is all because I am not a German, they say, and because my hair is not long enough," was the way he explained it. He was the first to lead 'Lohengrin' when it was produced in Rome in 1878, and as an evidence of Wagner's appreciation of his services he would show a photograph of the composer with an affectionate message on the back, and the opening bars of the overture copied in Wagner's hand. He was particularly anxious to lead 'Tristan and Isolde' when the opera is sung here with Jean de Reszke, and it is said that it was too much for him to have Mr. Siedl come in when it at last seemed possible that the opera would be sung. Mancinelli always declared that he preferred to lead 'Die Meistersinger' to any other opera in his repertory.

Siegfried Wagner paid his first professional visit to the Italian capital at the beginning of last month, and conducted a number of the Bayreuth master's works at a concert given at the Costanzi Theatre, in the presence of Queen Margharita. Dr. Joachim is expected to give a Concert there shortly, for the first time in his artistic career, and the event is looked forward to with immense interest in musical circles. The eminent violinist will be accompanied by the young violoncellist, Herr Henselt, a nephew of Mendelssohn.

HIGHEST HONORS

The Verdict of the World's Greatest Artists and the Acceptance of the Music Trade.

—INDORSED BY THE JURY OF EXPERTS OF



The WORLD'S FAIR

THREE MEDALS AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL

Pianos, . . .
Reed Organs, .
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.

WHAT IS CONCERT PITCH?

Put the above question to all or any of the greatest musical celebrities to the present day, says an exchange, and you will not get a satisfactory reply. Nineteen out of twenty people who request the tuner to tune their piano to concert pitch do not know what they are asking for. How is this? In the early part of the present century, the note of musical sound called middle C on the pianoforte was assumed by theorists to be produced by 512 vibrations per second, and this was long the pitch recognized in practice as the standard or concert pitch useful for the guidance of all musicians. But the desire to increase the brilliancy of tone, led to the middle C in France being raised to 522 vibrations (which is now recognized as normal or French pitch), and thus became (and is now on the Continent) the standard or concert pitch. So far, so good; everyone then knows what concert pitch was. But John Bull, in his pig-headed desire to be different from all other countries—for I can attribute it to nothing else—must needs raise it first to 535, and further to 540 vibrations; and as a natural consequence, so far as any standard concert pitch is concerned, all is chaos.

The following relation of facts will give some idea of what I mean. I was sent for by a very musical family to tune their grand, and handing me a fork which was C 535, they instructed me to tune the piano exactly to it, as Mr— (mentioning a celebrated violinist) was coming there to play, and he particularly requested them to see that the piano was tuned to concert pitch. A day or two after, I received a letter requesting me to call again, as the violinist had said that I had not done my work properly, for the piano was still below pitch. I then tuned it to my own fork, C 540, and I suppose all went well for a time; but mark the sequel. On my next visit, two months after, the lady came into the room in a high state of indignation and said, that if I could not tune it better she must call in another tuner; for only the day before Signor —, of the Royal Italian Opera, was there, and said that he could not possibly sing, as the piano was quite a semitone above concert pitch. In vain did I try to explain the differences in pitches. She simply treated it as an idle excuse on my part, saying she could not doubt a man of Signor —'s reputation in the musical world.

I think that the majority of musicians will agree that to allow such a state of things to exist in this nineteenth century is nothing short of idiocy; inasmuch as it often places public singers at a great disadvantage in having to sing to a pitch they are not accustomed to, to say nothing of an occasional blot on the escutcheon of many a good tuner. Sir George Grove, referring to the matter in his dictionary, says it is a disgrace to our musical education. There have been several conferences on the subject (one quite recently), but as usual they were a sheer waste of time, for nothing came of them.

I am not here concerned as to whether the high, medium or low pitch is preferable; but, in the name of all that is reasonable, I say, let there be one standard pitch. If it is considered impossible to lower the pitch from C 540, let it be, and ignore all others. Then if it is necessary for foreign artists to come here, let it be a case of when you go to Rome do as Rome does; compel them to adapt themselves to our pitch. Although it must be remembered that the fault is ours. We, as a musical nation, are in our infancy compared to other nations, yet we are presumptuous enough, as soon as we can walk alone, as it were, to strike out an independent course, and upset an order of things that all other countries are content should remain as they are. Truly we are the most inconsistent race of people on the face of earth. As Monsieur L'Homme Français says, we show our national inconsistency in the grog that we drink, for we put in whisky to make it strong, water to make it weak, lemon to make it sour, and sugar to make it sweet. But joking apart, are we—posing as we do as a musical nation—to let such an abuse continue as this babel of musical pitches?

I sincerely hope that some of our eminent musicians will again take this matter up and use their best endeavors to put an end to a state of things that exists only in this country.

MUSIC IN INDIA.

Mr. Telang, a Brahmin musician, was recently interviewed in San Francisco, when he gave the following interesting facts concerning music in India:

"Few people know anything whatever about our Indian music, and those who know that such a thing exists imagine that it is purely a matter of tom-toms. Travelers have heard the roll of the tom-tom, the tasha or the pakh waj commingle with the shrill scream of the sanai, or reed, in some Hindostanee village. They think that is all our music, and in doing so forget that our vina—a stringed instrument with six wire strings—is one of the oldest musical instruments in the world.

"Our sitar is as melodious as your mandolin, which it somewhat resembles, and our satanzi, which is played with a bow, is every bit as soft and human-like in its tones as your violin. Indeed, I think it is more so.

"A good Hindoo musician will draw as many as seven separate notes from one string without sliding his finger up or down the gut, or wire. He effects the change by simply pulling the string slightly with his hooked finger, and thus increasing or decreasing the tension at will, and changing the notes by the consequent increase or decrease in the number of vibrations. I have never seen any of your Occidental performers being able to do anything like that, but every good musician in my country has to.

"We have our Sanskrit works on music, which are as deep, if not deeper, than any of yours; but our written score, or note system, is not so good. It provides a separate character for each note in the whole compass of melody. Owing to our closer subdivision of the chromatic scale, it has heretofore been almost impossible for us to adopt your system of writing music; but arrangements are now in progress whereby it is hoped that Indian music will soon be transcribed in the European manner."



MISS WILHELMINE TRENCHERY.

The picture which graces this page is that of Miss Wilhelmine Trenchery, teacher of piano and voice at Alton, Ills.

Miss Trenchery was born at Alton. She is the daughter of Emil Trenchery, founder of the school of the blind in America. Miss Trenchery inherits her musical talents from her parents, both of whom were very fine musicians. To them she owes the proper guidance of her musical studies.

Miss Trenchery was graduated at the high school of Alton, but received her early education abroad, following in this respect the footsteps of her parents, both of whom were educated in Europe.

Miss Trenchery is one of the popular teachers of Alton and has done a great deal for the musical interests of her native place. She has given many splendid programmes, and her pupil's musicales are among the most interesting events of the season. Miss Trenchery has taken leading parts in operettas, comedies, etc., and her work in them has been pronounced very finished. She has also filled many church and concert engagements at Alton and many other places. In times of need, such as the Johnstown flood, etc., her talents have always been foremost in the cause of the suffering.

Besides her work at Alton, Miss Trenchery had charge of music, French and German at the Lee Academy, La Grange, Ark. She has pupils also from the surrounding country of Alton. Miss Trenchery is a lady of many accomplishments. She has a charming personality, and has won for herself the gratitude of her many pupils and an unlimited circle of friends.

PIANO PLAYING.

Many persons care not at all for piano playing because they fail to find any music in it, says a writer in "Progress." It is not to be wondered at, for the average piano performance is nothing more than an exhibiton of technical skill and endurance. It is almost invariably wanting in musical qualities.

While you sit admiring the remarkable technical development of the performer you will find yourself wondering where the soul is. It is not that it is wanting in the player, but rather he has not found the time to bring it out. All the years he has been studying and practicing have been devoted to the mechanical side of playing. He strikes all the notes, but he fails to bring out the music that appeals.

Few players in the past have been able to do this, and the number living able to is not much larger. The form most players get; but the real music, the heart, the meaning, no, not many are able to set it forth so it may be appreciated by the average listener.

It is because of this fact that so many pianoforte performances are disappointing. The student may enjoy them, likewise the musician, because both are able to appreciate the difficulties put in the way by the technical requirements of the piece. Music, however, that only appeals to a chosen few is not specially helpful. To do good, music's purpose must be broad. It should begin in technique, for without the mechanical little can be accomplished. There must be the foundation upon which to rest the structure. But after that, do something to make the building beautiful to the various senses.

Persons who have heard some of the great piano players of the past, and the present as well, will generally say that they do not know what it is that appeals in their playing, but there is something that the performer is giving heed to beside the mechanical.

What is it? why, it is the soul of the player coming out through the ends of his finger tips. Rubinstein dropped notes enough from his instrument at each concert out of which to form another program, but you never missed them. The technical defects were lost sight of in the musical interpretation given the works. Liszt had the same power, though the technical side was perhaps maintained with more care, but nevertheless it was lost sight of amid the charm of the melody he imparted to all his pianoforte interpretations. So with the great living pianists—their great charm lies in the fact that they impart to the music they make something of soul or emotion. Having mastered the technical requirements, they understand that music is not technique, though it is impossible for the one to exist without the other.

When the word "artist" is used in a musical journal, says an exchange, it means someone who plays upon an instrument or sings. When it is used in a dramatic paper, it describes a person who really acts—not one who is simply named in the play-bill. When it appears in an art journal, says an American contemporary, it refers to one who squeezes human figures out of wet clay, or indicates dim impressions of nature with slabs of red, yellow and blue. All these people are supposed by the general public to live in a vastly different manner from ordinary human beings. They do not eat, drink, walk, talk, sleep or even breathe in the same way. The "smart set," as it is called—chiefly because it is so utterly without smartness—regards the artist as a sort of human freak, a person who is compelled to make a living out of certain natural peculiarities, because his father did not leave him any money. The "middle classes"—by which term the "smart set" describes those respectable men and women who are engaged in doing the world's work and making a good job of it, too—look upon the artist as a being set apart by a beneficent Providence to put into the lives of others a certain amount of beauty which does not exist in his own. Nevertheless, these respectable people believe that an artist's life is not fit for publication; and to a certain extent the world in general has about the same opinion. The plain and simple truth is this: A real artist's life is one of unceasing self-denial, of endless effort, of constant labor. The amount of devotion and self-sacrifice increases as the scale of greatness ascends. The life of a man like Jean de Reszke is rigorously ordered to meet the iron rule of his purposes. He must keep himself constantly in the finest physical condition, or else his vocal powers will fail him at critical moments. He must live well, even generously, but not luxuriously. He cannot eat and drink anything he may fancy, for his digestion must not suffer the slightest impairment, on the pain of instant punishment in the shape of bad voice. He must not eat even food that is harmless to the voice but productive of fat; for a fat tenor—ugh! He must preserve the suppleness of his limbs, lest Romeo be heavy-footed, or the rejuvenated Faust antique of gait.

Be sure to have a good light on your music page; for music perfectly read, is easily played.

MUSIC KUNKEL'S REVIEW

June, 1895.

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

Vol. 18—No. 6.

TERMS OF SUBSCRIPTION.

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

This includes postage on paper to all points.

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

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

JUNE, 1895.

CAUTION TO SUBSCRIBERS.

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

KUNKEL'S POPULAR CONCERTS.

The fifth and last of the Kunkel Free Concerts was given on the 14th ult. at the High School Auditorium. Although the concert was announced to begin at eight o'clock there was not a seat to be had at half past seven. The corridors and stairs were packed with those who could not gain entrance to the hall or balcony. The program was well selected, and offered instrumental numbers by Messrs. Charles Kunkel, Louis Conrath, August F. Reipschlaeger, Fritz Geib, and Miss Adelaide Louise Kunkel, niece of Mr. Charles Kunkel, and vocal numbers by Miss Hattie Kalish, pupil of Max Ballman, Mrs. C. H. Greene, Jr., pupil of James M. North, Miss Emma Finka, and Messrs. Otto Hein and J. C. McIlvane.

No series of concerts ever given here have created as much widespread interest and enthusiasm. The programmes were splendidly selected, varied and interesting. The impetus these concerts have given to musical art in St. Louis cannot be overestimated. They have awakened in the hearts of thousands a deeper love for music, and brought them into closer communion with its concert form. They have done good work for home talent, awakened ambition in pupils, and helped the cause of teachers. Mr. Charles Kunkel deserves no small credit for his single handed efforts in giving these free concerts. It is to be hoped that such good work can be continued next season.

APOLLO CLUB.

The Apollo Club, under the direction of Alfred G. Robyn, gave its third concert of the season at the Germania theatre on the 13th ult. The club was assisted by Mrs. Julia L. Wyman, contralto, and Edmund Schneck, harpist. The programme was very excellent throughout and greatly enjoyed by a large audience. The Apollo club concerts have become features of the season, gaining in popularity as they progressed. They are doing magnificent work, thanks to Mr. Robyn.

Louis Hammerstein gave his third organ recital and musicale at Lafayette Park Presbyterian Church on the 20th ult. Mr. Hammerstein's programme was as usual very good and was participated in by Mrs. Samuel C. Black, soprano, Miss Paula Muench, pianist, Miss Clara Braun, pianist, and Mr. John Freiermuth, violinist. The attendance was large and appreciative.

Always conquer some difficult passage at each practice. Be sure to play accurate at all times, and your advancement will be rapid and permanent.

BOLLMAN-RUCKERT.

The marriage of Mr. Otto Bollman to Miss Annie Ruckert will take place Wednesday afternoon June 5, at Lafayette Park Presbyterian church. Louis Hammerstein will preside at the organ and all the leading singers of the city will participate. A reception will be held from half after five until seven o'clock at 2102 Lafayette Avenue. Mr. and Mrs. Bollman will be at home Wednesdays after July the first.

Mr. Bollman is one of the most popular and successful piano dealers in the west, and has displayed his usual fine taste in choosing the fair and accomplished daughter of Mr. and Mrs. Henry Ruckert. He is building a handsome residence, which will contain one of the finest music rooms in the country. We join the host of friends in wishing the bride and bridegroom a long and happy life.



AUGUST F. REIPSCHLAEGER.

We present to our readers above the picture of the popular young pianist and teacher, August F. Reipschlaeger. Mr. Reipschlaeger was born in this city January 27, 1868. He is the stepson of the well-known attorney, F. Gottschalk. After being graduated at the high school of this city he went to Europe to pursue a course of chemistry and natural sciences. Upon the completion of these he returned to this country and continued his musical studies under E. R. Kroeger in musical theory and Charles Kunkel in piano, with both of whom he had previously studied. A few years later, on account of failing health, he again went to Europe, where he resumed and finished his musical studies under such masters as Jadassohn, Oscar Paul and others.

Since his return, Mr. Reipschlaeger has taught and played in private and public concerts with the most pronounced success. His work at the recent Kunkel Popular Concerts proved him a most capable artist. He has a magnificent technique and plays with true artistic conception.

Mr. Reipschlaeger has many years before him; he is a gentleman of great refinement and has a host of friends who want to see him reach the summit of his profession.

CITY NOTES.

Among those who will participate in the concerts to be given by the Music Teachers' National Association at Germania Theatre are Mrs. Cunningham, Miss Kalkman, Miss Selma Krause, Miss Watson and Messrs. Charles Kunkel, Louis Conrath, E. R. Kroeger, H. Epstein and Wm. Porteous.

A string quartette by E. R. Kroeger will be one of the works to be produced at the M. T. N. A. concerts at Germania Theatre. It will be played by Messrs. Parisi, Geib, Meyer, Boehmen and Anton.

Louis Conrath's concerto which created such enthusiasm, will be played by Charles Kunkel at one of the M. T. N. A. concerts at the Germania Theatre.

Mrs. Emily Boeddecker's pupils in piano are making commendable progress. Among them are Misses Laura Hunziker, Nellie Widman and A. Laumann. Mrs. Boeddecker is located at 1310 Sidney street.

A Musical and literary entertainment was given for the benefit of the Working Girls Home at Entertainment Hall, on the 21st ult. Among the participants were Miss Nellie Paulding, who contributed the accompaniments and a piano solo, Rondo Brilliant, op. 62, Weber, which she played in excellent style; and Eugenia Williamson, B. E., the elocutionist, who gave the recitation, "Katrina's Visit to New York," and an illustration of the poem, "Song of the Mystic," in her usual magnificent manner.

Seventeenth Annual Convention of the Music Teachers' National Association.

The Seventeenth Annual Convention of the Music Teachers' National Association will be held in the Germania Theatre, St. Louis, July 2d, 3d, 4th and 5th. This being the first time this association has held a convention in St. Louis, it is naturally to be expected that all music teachers, students and music lovers generally should heartily interest themselves in this convention.

Much of great merit is promised by the committees. Piano recitals by such artists as Leopold Godowsky, Philadelphia; Alberto Jonas, the Spanish pianist; William H. Sherwood, of Chicago; Vaughn Lauder, of Chicago; Glover and Doerner, the duo players, of Cincinnati, are promised. Messrs. Harrison Wild and J. Warren Andrews will contribute organ recitals. There will be a vocal recital by Mr. W. O. Goodrich, of Milwaukee, the celebrated baritone; while the miscellaneous evening concerts will be given by well-known artists, comprising some of St. Louis' best talent among others. Lecturers and essayists of renowned ability will speak upon their special subjects; among them being H. W. Greene, of the Metropolitan Conservatory, New York; Rosseter G. Cole, of Grinnell, Iowa; Theo. F. Johnston, of Cleveland; A. J. Goodrich, of Chicago; H. W. Schulze, of Kansas City, and others. As is customary, the essays will be followed by impromptu discussions, which are usually of great interest. The committees have secured low rates from the railroads and the hotels, and everything that can be done to make the convention a success will be done.

The officers are: A. A. Stanley, President, Ann Arbor, Mich.; H. S. Perkins, Secretary, 26 Van Buren St., Chicago; Ad. M. Foerster, Treasurer, Pittsburg, Pa. Executive Committee: E. R. Kroeger, Grand and Olive Sts., St. Louis; M. I. Epstein, 23d and Lucas St., St. Louis; E. Agramonte, 101 Lexington Ave., New York. Program Committee: Chas. Kunkel (Chairman), St. Louis; August Waldauer, 23d and Lucas Place, St. Louis; A. J. Gantvoort, Cincinnati, Ohio. Committee of American Compositions: Robert Bonner, Providence, R. I.; John A. Brockhoven, Cincinnati, Ohio; Emil Liebling, Chicago; Wilson G. Smith (Alternate), Cleveland, Ohio.

Information concerning the details of this convention will cheerfully be furnished at this office.

HOW TO AVOID A DREADED ENEMY.

Pure water is the richest gift of the Creator to man. But water is easily polluted, and the surface drainage from the lands, towns and cities along our great water courses, accumulates and conveys to drinker and user the germs of disease, and other infection and cause of injury, unless it be perfectly filtered before using. The market is stocked with various devices for this purpose, all more or less faulty, and none capable of doing absolutely perfect work, except one, The Pasteur Germ Proof Filter, sold only at 1101 Olive street. The scientific value of this filter is in the peculiar medium of filtering employed—a porcelain bougie, or tube, of exceeding fine texture. This tube is used in no other filter, nor indeed can be, as it is protected by French and American patents, and its manufacture conducted under the highest scientific tests before it is sent to this country. Every home should possess a Pasteur Filter of some one of the great variety of styles they furnish, so as to be secure from one of the principal sources of typhoid and malarial fever contagion.

To give warning of a dreaded enemy and furnish the means to combat him, the germ theory of disease and the Pasteur Filter have come to the rescue. Our readers may profit by this knowledge.

Cook's Extra Dry Champagne is one of the most delicious beverages in the market. Once tried it will always be on your table. It is superior to two-thirds of the imported wines.

Physicians prefer Dr. Enno Sander's Sparkling Garrod Spa on account of the constancy of its composition and its never-failing efficacy in cases of gout and rheumatism. Sold by druggists.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Mme. Nordica, says a contemporary, has just heard by cable that her fiance, Mr. Dome, has signed an engagement with grand opera in Paris, to make his debut in "Lohengrin," which is a triumph for him certainly.

Habermas Bros., the popular confectioners, at S. E. Cor. Park & Ohio Avenues, will take orders for fancy cakes, ice cream and fruit ices. Those giving banquets, receptions, lunches, will do well to give them a trial. Prompt attention is given and the best at reasonable prices. Their phone number is 4323.

We are always glad to recommend to our patrons Messrs A. P. Erker & Bro., the opticians, at 608 Olive street. They are thoroughly reliable and keep a full line of spectacles, eyeglasses, opera glasses, telescopes, microscopes, drawing instruments, etc., etc.

Namendorf Bros., 314 N. Sixth St., makers of umbrellas, are prepared to show a fine stock of silk umbrellas, parasols and canes. Namendorf Bros. make their own umbrellas and never fail to please the most fastidious customer. Give them a call.

KINGS AND QUEENS OF MELODY.

They Will in Grand Convention Assemble at St. Louis, July 2d to 5th, Inclusive.

The disciples of Beethoven and other masters of the soul-inspiring melodies so popular with the higher grade of musicians of to-day will hold forth in St. Louis four days on account of the Music Teachers' National Association, July 2d to 5th, 1895.

For this occasion the Missouri Pacific Railway and Iron Mountain Route will sell tickets from all points in Missouri on their lines to St. Louis and return at greatly reduced rates. The city of St. Louis' known superiority in the handling of conventions, and the acknowledged hospitality of its citizens in the entertainment of visitors, will, no doubt, act as an incentive for a good attendance at the convention. Tickets via these routes will be good to return until July 8th. Call on or write local agent for full particulars, or

H. C. TOWNSEND,
Genl. Pass. Agt., St. Louis.

THE UNITED SOCIETY OF CHRISTIAN ENDEAVOR

And the National Young People's Christian Union will hold their Fourteenth Annual International Convention at Boston, July 10th to 14th, 1895. The Wabash Railroad has reduced the rate to one first-class fare for the round trip from all stations to Boston for this occasion. For maps of route and guide to Boston write to

C. S. CRANE,
Gen'l Passenger & Ticket Agt., St. Louis, Mo.

A. P. ERKER & BRO.,
OPTICIANS.

Prescriptions of Oculists a Specialty.

Second door west of Barr's, 608 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

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

BUY UMBRELLAS



Have them Covered
and Repaired

AT THE FACTORY
—OF—

NAMENDORF BROS.

—MAKERS OF—

Fine Silk Umbrellas,
PARASOLS AND CANES.

Educate your mind in the judgment of true values; the more you become acquainted with what you buy, the better you will appreciate a good thing when you see it.

OUR GOODS ARE THE BEST.

314 N. SIXTH, bet. Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.

REVIEW SUBSCRIBERS.

If you subscribe through an agent, see that you get our official receipt, a fac simile of which is shown on the third page of Cover.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.
INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

T. BAHNSEN
PIANOS

Grand, Upright and Square.

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

Durability, Touch, and Even-
ness in Tone.

Warerooms, 1522 Olive St.

THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suits Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

Your Clothing

You want it Good,
Stylish, Serviceable.
Everybody in St. Louis
knows that

F. W. Humphrey & Co.

Sell only that sort. Same
place for twenty years.

BROADWAY & PINE.

PUCK.

New, Revised Edition

Claude Melnotte.

Giocoso ♩ - 108.

Giocoso ♩ - 108.

mf *cres.* *do.*

p

f *sf* *p*

cres. *f* *sf*

806-5

8

mf

Ped.

Ped.

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in a single system with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody in the upper staff is a simple, folk-like tune. The bass line in the lower staff provides harmonic support with chords and single notes. The score includes a 'Ped.' (pedal) marking with a star symbol below the first measure. The piece concludes with a final chord in the bass staff.

806 - 5

Vigorouso.

TRIO.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and a crescendo marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with asterisks. A bracketed section in the treble staff is labeled '8'.

or thus

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and a crescendo marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with asterisks. A bracketed section in the treble staff is labeled '8'.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and a crescendo marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and a crescendo marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with triplets and a crescendo marking. Bass staff has a rhythmic accompaniment. Pedal points are marked with asterisks. A bracketed section in the treble staff is labeled '8'.

First system of a piano score. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment. Pedal markings are present below the left hand. A *cres.* marking appears at the end of the system.

Second system of the piano score. It includes a bracketed section in the right hand labeled "or thus." with a measure number "8" above it. The system continues with the same accompaniment and includes several *Ped.* markings.

Third system of the piano score. It features dynamic markings including *f*, *cres.*, *mf*, and *cres.*. The left hand accompaniment continues with *Ped.* markings.

Fourth system of the piano score. It includes the lyrics "cen" and "do." with a *p* (piano) dynamic marking. The system contains multiple *Ped.* markings for the left hand.

Fifth system of the piano score. It includes dynamic markings *f*, *sf*, and *p*. The system concludes with several *Ped.* markings.

7

cres. *sf*

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

mf

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

sf *mf*

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

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

sf *p*

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

cres. *sf*

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

PRELUDE, PRÄLUDIUM.

Allegretto con tenerezza. ♩ - 100.

ADOLF JENSEN. Op. 32.

Sempre legato

1592-30
Copyright. Kunkel Bros. 1895.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is complex, with many slurs and ties indicating rapid passages. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are present. There are also markings like "Red." and "3" which might refer to specific editions or measures. The page is numbered "1592 - 30" at the bottom center.

SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. $\frac{5}{4}$ 152.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is one sharp (F#), and the time signature is 5/4. The tempo is marked 'Allegretto agitato' with a metronome marking of 152. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *red.* (ritardando). Fingerings are indicated by numbers 1-5 above or below notes. The piece features intricate passages, including triplets and sixteenth-note runs. The notation includes slurs, ties, and accents. The score concludes with a final cadence in the fifth system.

The musical score consists of six systems, each with a treble and bass staff. The notation is complex, featuring many beamed notes and slurs. Fingerings are indicated by numbers 1 through 5. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). There are also performance instructions such as "Red." and "cres." (crescendo). The piece concludes with a double bar line and a final *pp* marking.

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32

Animato. ♩ - 132.

simili.

The musical score is written for piano and consists of five systems. The first system is marked 'Animato. ♩ - 132.' and 'simili.'. The second system includes the lyrics 'cres - cen - do.' and dynamic markings 'f' and 'p'. The third system is marked 'simili.'. The fourth and fifth systems continue the piano accompaniment. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

Edition Kunkel.

N.B.

1592 - 30

N.B. These notes must be struck together.

First system of musical notation, measures 1-6. Treble and bass staves with complex fingering. Measure 1 has a treble staff with a half note G4 and a bass staff with a half note F3. Measure 2 has a treble staff with a half note A4 and a bass staff with a half note G3. Measure 3 has a treble staff with a half note B4 and a bass staff with a half note A3. Measure 4 has a treble staff with a half note C5 and a bass staff with a half note B3. Measure 5 has a treble staff with a half note D5 and a bass staff with a half note C4. Measure 6 has a treble staff with a half note E5 and a bass staff with a half note D4. Fingering numbers are present above and below notes.

Second system of musical notation, measures 7-12. Treble and bass staves with complex fingering. Measure 7 has a treble staff with a half note F5 and a bass staff with a half note E4. Measure 8 has a treble staff with a half note G5 and a bass staff with a half note F4. Measure 9 has a treble staff with a half note A5 and a bass staff with a half note G4. Measure 10 has a treble staff with a half note B5 and a bass staff with a half note A4. Measure 11 has a treble staff with a half note C6 and a bass staff with a half note B4. Measure 12 has a treble staff with a half note D6 and a bass staff with a half note C5. Fingering numbers are present above and below notes.

Third system of musical notation, measures 13-18. Treble and bass staves with complex fingering. Measure 13 has a treble staff with a half note E6 and a bass staff with a half note D5. Measure 14 has a treble staff with a half note F6 and a bass staff with a half note E5. Measure 15 has a treble staff with a half note G6 and a bass staff with a half note F5. Measure 16 has a treble staff with a half note A6 and a bass staff with a half note G5. Measure 17 has a treble staff with a half note B6 and a bass staff with a half note A5. Measure 18 has a treble staff with a half note C7 and a bass staff with a half note B5. Fingering numbers are present above and below notes.

Fourth system of musical notation, measures 19-24. Treble and bass staves with complex fingering. Measure 19 has a treble staff with a half note D7 and a bass staff with a half note C6. Measure 20 has a treble staff with a half note E7 and a bass staff with a half note D6. Measure 21 has a treble staff with a half note F7 and a bass staff with a half note E6. Measure 22 has a treble staff with a half note G7 and a bass staff with a half note F6. Measure 23 has a treble staff with a half note A7 and a bass staff with a half note G6. Measure 24 has a treble staff with a half note B7 and a bass staff with a half note A6. Fingering numbers are present above and below notes.

Fifth system of musical notation, measures 25-30. Treble and bass staves with complex fingering. Measure 25 has a treble staff with a half note C8 and a bass staff with a half note B6. Measure 26 has a treble staff with a half note D8 and a bass staff with a half note C7. Measure 27 has a treble staff with a half note E8 and a bass staff with a half note D7. Measure 28 has a treble staff with a half note F8 and a bass staff with a half note E7. Measure 29 has a treble staff with a half note G8 and a bass staff with a half note F7. Measure 30 has a treble staff with a half note A8 and a bass staff with a half note G7. Fingering numbers are present above and below notes.

Sixth system of musical notation, measures 31-36. Treble and bass staves with complex fingering. Measure 31 has a treble staff with a half note B8 and a bass staff with a half note A7. Measure 32 has a treble staff with a half note C9 and a bass staff with a half note B7. Measure 33 has a treble staff with a half note D9 and a bass staff with a half note C8. Measure 34 has a treble staff with a half note E9 and a bass staff with a half note D8. Measure 35 has a treble staff with a half note F9 and a bass staff with a half note E8. Measure 36 has a treble staff with a half note G9 and a bass staff with a half note F8. Fingering numbers are present above and below notes.



AUTUMN.

9

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. $\text{♩} = 96$.

mf

simili.

Ped. *

1.

2.

mf

Ped. *

Édition Kunkel.

1592 30

This page contains six systems of musical notation, each consisting of a treble and a bass staff. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1 through 5 above or below the notes. Some notes are marked with an 'x', possibly indicating a specific performance technique or a correction. The systems are connected by horizontal lines, suggesting a continuous melodic or harmonic flow. The first system starts with a treble staff containing a series of eighth and sixteenth notes, while the bass staff has a few notes and rests. The subsequent systems show more complex interactions between the two staves, with the treble staff often carrying the main melody and the bass staff providing harmonic support or counterpoint. The notation is clear and professional, typical of a published musical score.

The musical score consists of six systems of grand staves. The first system shows a complex melodic line in the right hand with many slurs and fingerings, while the left hand provides a steady accompaniment. The second system continues this pattern with some harmonic changes in the left hand. The third system features a more active left hand with some rests in the right hand. The fourth system shows a return to a more active right hand. The fifth system builds towards the end with more complex figures. The sixth system concludes the piece with a final cadence. The notation includes various musical symbols such as slurs, ties, and dynamic markings like *pp* and *mf*.

Edition Kunkel.

1592 - 30

WILL O' THE WISP.

FIRRLICHT.

ADOLF JENSEN, Op. 32.

Allegretto scherzando. ♩ - 126.

mf *staccato.*

simili.

f

mf

cresc.

f

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 3 1, 2 4, 1 2 5, 3 1, 2 4). Dynamics include *p*, *f*, and *ten.* with accents. Pedal points are marked with *ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 3 1, 2 4, 1 2 5, 3 1, 2 4). Dynamics include *p*, *f*, and *ten.* with accents. Pedal points are marked with *ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 3 1, 2 4, 1 2 5, 3 1, 2 4). Dynamics include *p*, *f*, and *ten.* with accents. Pedal points are marked with *ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 3 1, 2 4, 1 2 5, 3 1, 2 4). Dynamics include *p*, *f*, and *ten.* with accents. Pedal points are marked with *ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 3 1, 2 4, 1 2 5, 3 1, 2 4). Dynamics include *p*, *f*, *mf*, and *ten.* with accents. Pedal points are marked with *ped.* and asterisks.

DAS ZAUBERLIED.

THY MAGIC SONG.

Revised edition by the author.

♩. - 69.

Erik Meyer-Helmund Op. 21. N^o 2.

Träumerisch, doch nicht' schleppend.

Dreamily, but not dragging.

2. Und im mer-dar er
1. Wenn dein ich denk dann.

1 In thoughts of thee I
2. But e - ven now my

2. klingt nun leis' Die See - le mir..... be - rü - ckend, Gar
1. sinn' ich oft In träu - me - ri - schem Gang.

1. si - lent grow With thy..... sweet im - age near
2. soul..... is fill'd With rap - ture sweet en - tran - cing

1136 - 4

Copyright Kunkel Bros. 1889.

2. *Denn seit dem Tag* an dem ich schied Von ew' - ger Lieb' be -
 1. *Weiss ei - nes nur* seit dem ich schied Von deinem Reiz be -
dulce. *cres.*

1. But this I know since help - less quite I left oh love thy
 2. For since the day I bade a - dieu To love that help - less

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

2. *zwin - gen* Von ew' - ger Lieb be - zwin - gen
 1. *zwin - gen* Von dei - nem Reiz be - zwin - gen
poco *poco* *accelerando* *cres.*

1. charm - ing I left oh love thy charm - ing
 2. bound me To love that help - less bound me

poco *a poco* *accelerando* *cres.* *poco rit.*

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

Più moto.

2. *Hör* ich ach nur dein Zau - ber - lied
 1. *Du* hast mit dei - nem Zau - ber - lied

1. Nought but the ma - gic of thy voice
 2. No oth - er voice can charm a new

f sehr leidenschaftlich.

Più moto.

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

2. *Tief* in mein Herz ge - sun - gen
 1. *Dich* in mein Herz ge - sun - gen

1. Can still my hearts a - larm - ing
 2. Thy ma - gic voice hath bound me

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

2. Hör ich ach nur dein Zau - ber - lied 5
 1. Du hast mit dei - nem Zau - ber - lied

1. Nought but the ma - gic of thy voice
 2. No oth - er voice can charm a new

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

or thus.

2. Tief in mein Herz ge - sun - gen
 1. Dich in mein Herz ge - sun - gen

1. Can still my hearts a - - - - - ing
 2. Thy ma - gic voice hath bound me

cres. *poco rit.* *f* *a tempo.* *ff*

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

poco *dim. e rit.*

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

* Ped. * Ped. * Ped. * Ped. 1136-4 * Ped.

OUR GIRLS.

Paul Jones. Op. 71.

Tempo di marcia. $\text{♩} = 92$

Secondo.

The musical score is written for piano and consists of six systems. Each system has a grand staff with a treble and bass clef. The first system includes dynamic markings *f* and *p* and pedal markings *Ped.* and asterisks. The second system also includes *f* and *p* dynamics and *Ped.* markings. The third system features *p* dynamics and *Ped.* markings. The fourth system has *Ped.* markings. The fifth system includes *f* dynamics and *Ped.* markings. The sixth system has *f* dynamics and *Ped.* markings. The score concludes with a double bar line and a repeat sign.

1400-8

Copyright, Kunkel Bros. 1892.

OUR GIRLS.

3

Tempo di marcia. ♩ 92.

Primo.

Paul Jones. Op. 71.

The musical score is written for piano and right hand. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Tempo di marcia. ♩ 92.' and the style is 'Primo.' The composer is 'Paul Jones. Op. 71.' The score is divided into six systems. The first system has a piano (p) dynamic. The second system has a piano (p) dynamic. The third system has a mezzo-forte (mf) dynamic. The fourth system has a piano (p) dynamic. The fifth system has a piano (p) dynamic. The sixth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings ('Ped.') and asterisks (*) are used throughout the piece. The final system ends with a double bar line and a repeat sign.

[illegible]

4 2 1
4 2 1
4 2 1
5 1 1

p

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

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

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

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a series of chords, with fingerings 4, 2, 1 and 5, 2, 1 indicated above the notes. The bass staff contains single notes, each followed by a 'Ped.' (pedal) instruction. The second system continues the piece, ending with a double bar line and a repeat sign. The tempo marking '1400-8' is located below the first system.

Primo.

5

f p f
 Ped. * Ped. *

Cantabile.

p
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

f
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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

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

Risoluto.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff', 'p', and 'f'. Pedal markings ('Ped.') and asterisks are also present throughout the score.

The first system begins with a forte (ff) dynamic. The second system starts with a piano (p) dynamic. The third system continues with piano (p) dynamics. The fourth system features a forte (f) dynamic. The fifth system alternates between forte (f) and piano (p) dynamics. The sixth system concludes with a forte (f) dynamic.

Pedal markings ('Ped.') and asterisks are used to indicate specific pedaling techniques and phrasing throughout the piece.

Primo.

7

Risoluto.

ff *mf*

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

Cantabile.

f

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

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

f *p* *f* *p*

Ped. *

f *p* *f*

Ped. *

p *mf*

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

First system of musical notation for the piano part. The right hand plays a series of chords, mostly triads, with some fingerings indicated (e.g., 5, 3, 2). The left hand plays a simple bass line. Pedal markings are present below the left hand: Ped., *, Ped., *, Ped., *, Ped., *.

Second system of musical notation for the piano part. The right hand continues with chords, some with fingerings (4, 2, 1; 5, 2, 1). The left hand has a simple bass line. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Third system of musical notation for the piano part. The right hand continues with chords, some with fingerings (4, 2, 1; 5, 2, 1). The left hand has a simple bass line. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Fourth system of musical notation for the piano part. The right hand has more complex passages with fingerings (4, 2, 1; 5, 2, 1; 3, 1; 4, 2, 1). The left hand has a simple bass line. Pedal markings: Ped., *, Ped., *.

Fifth system of musical notation for the piano part. The right hand has more complex passages with fingerings (5, 3, 2; 4, 2, 1; 5, 2, 1; 3, 1; 4, 2, 1). The left hand has a simple bass line. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *.

Primo.

9

The musical score is written for a single instrument, likely a piano, and is divided into six systems. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *ff*, *p*, and *rf*. Pedal markings (*Ped.*) and asterisks are used throughout. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a final chord marked *ff*.

ADA'S FAVORITE RONDO.

3

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

Carl Sidus Op. 104.

Allegro ♩ - 120.

776 - 3

Copyright - Kunkel Bros. 1885.

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* and *cres.*

Second system of the piano piece. It includes a first and second ending bracket labeled "1. || 2.". The right hand continues with intricate fingerings. The left hand has a more active role with some chords. Dynamics include *p*, *cres.*, *cen.*, and *f*.

Third system of the piano piece. The right hand has a series of chords and melodic fragments. The left hand plays a rhythmic pattern. Dynamics include *p*. The instruction "marcato il Basso." is written below the system.

Fourth system of the piano piece. It features a first and second ending bracket labeled "1. || 2.". The right hand has a melodic line with slurs. The left hand plays a steady accompaniment. Dynamics include *p* and *f*.

Fifth system of the piano piece. The right hand has a complex melodic line with many slurs and fingerings. The left hand plays a steady accompaniment of eighth notes. Dynamics include *p* and *cres.*

Sixth system of the piano piece. It includes a first and second ending bracket labeled "1. || 2.". The right hand continues with intricate fingerings. The left hand has a more active role with some chords. Dynamics include *p*, *cres.*, *cen.*, and *do*.

First system of musical notation, measures 1-6. The treble staff features a complex melodic line with many slurs and fingerings. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, measures 7-12. The treble staff continues the melodic development. The bass staff has a *mf* dynamic marking at the beginning of the system.

Third system of musical notation, measures 13-18. The treble staff shows further melodic elaboration. The bass staff continues with a steady accompaniment.

Fourth system of musical notation, measures 19-24. The treble staff features a series of slurs and fingerings. The bass staff has a *f* dynamic marking at the end of the system.

Fifth system of musical notation, measures 25-30. The treble staff continues with complex melodic patterns. The bass staff has a *mf* dynamic marking at the beginning of the system.

Sixth system of musical notation, measures 31-36. The treble staff features a series of slurs and fingerings. The bass staff has a *f* dynamic marking at the beginning of the system. The system concludes with a double bar line.

SOME CAUSES OF THE DEVELOPMENT OF TONE COLOR IN MODERN ORCHESTRAS.

In a recent lecture on some causes of the development of tone color in the modern orchestra, before the Royal College of Organists, Dr. MacLean pointed out the great difference between the orchestras of Handel and Wagner. There had been vast changes in recent times, and he proposed to divide his subject into three heads; 1st, dealing with the mechanism of the instruments employed; 2nd, the demands of modern audiences; and 3rd, the changes due to the development of artistic feeling among composers. During the last 50 years great advances had been made in the use of the flute. It was now employed in keys which were formerly thought extreme; it was played in a lower register, the low notes of the new flute being strong and effective; and the constant use of flutes in harmony was comparatively modern. The hautboy was represented by the soprano instrument, the bass and tenor having been swept away. The hautboy was now a melodic instrument, the second hautboy being usually either in unison of the first or resting. The clarinet was beginning to have a powerful effect on tone color. Wagner had used three of these instruments, in addition to a bass clarinet. It had now an extended use in chromatic passages. The saxophone had been extensively used by the French and Belgian schools. The instruments ranged from high soprano to bass. Groups of three or four were capable of producing expressive effects, and were suitable as substitutes for the stage organ. The bassoon was being gradually forced up into regions where double over-blowing was necessary. The contra-fagotto was being more extensively used, in the modern orchestra, for the lower parts, and consequently there was now a prevalence of ordinary bassoon tone from tenor F to F. Wagner had used three bassoons in his "Faust" overture. The original horn was a tube 15 feet long, the fundamental note of which was DDD, and this produced the usual series of natural harmonics. The new valve horn had considerable drawbacks; the middle length was out of proportion, according to the crook used, and the culminative use of the valves tended to produce notes which were too sharp. The lecturer commented on the inadvisable practice of horn players of transposing instead of using the proper crook. Four horns were usually employed in the modern orchestra. They had powerful tone and possessed the capability of piercing through, and standing out clearly against, most of the other orchestral sounds. The only serious element of retrogression in the modern orchestra was the use of the cornet in place of the trumpet. The probable reason for this was that it was easier to play. There was, however, a distinct loss in such substitution. The cornet was useful for florid passages superimposed on two trumpets.

The use of the trombones had been extended in recent times. The instruments were now employed frequently in harmony and with piano effects. Brahms had used them polyphonically. The bass tuba had forced up the bass trombones, and was usable as a substitute for the violoncello and bassoon. A novel effect of the large drum had been produced by Rubinstein in his "Ocean" symphony; the harp had been admitted with effect into the modern orchestra; and also the organ, which was most suitably used to assist the orchestra in supporting the vocal parts.

Advances had also been made in recent times in the orchestral stringed instruments, and the lecturer noted the extension of figuration, the employment of double stopping, special *pizzicato* and *sordino* effects, and the use of extreme keys. The violoncello now was employed independently of the double bass. New forms of accompaniment had been invented, and the widened trill especially belonged to modern times. There was also an extension of *divisi* work, the violas being so largely divided that we might expect in future to find scores with first and second parts for this instrument. The *sordino* had perhaps been too frequently employed. Lastly, the orchestra had come to be regarded as an instrument of equal temperament, and consequently composers were less afraid of extreme keys. With regard to the effects resulting from the demands of audiences, the lecturer pointed out that between the years 1830 and 1848, there was a craving in France for a military spirit in music, and the results of this craving were exemplified in the new color noticeable in the orchestral writings of Halévy, Berlioz, Meyerbeer, and Wagner. During the second empire (1848-1870) Adolphe Sax developed the valve as applied to brass instruments generally. As a result of the employment of the new orchestra, larger concert-rooms were found necessary. The advances resulting directly from the artistic perceptions of composers had also been important. Berlioz had invented elfin-like orchestral effects. Wagner's works, after "Lohengrin," showed a distinct individuality in coloring. Liszt developed brilliancy in effects. So, also, Verdi and Brahms had each his distinctive coloring.

THE ONLY ROAD TO PARNASSUS.

Most of us know, said Mr. John Towers, at the Utica Conservatory, that the Parnassus of the past was the seat of Apollo, the Muses and the Delphic Oracle, and that it was a crowning ambition of the aspiring Greeks of those days to climb it, and revel in its mysteries and glories. Most of us do not know, however, or if we do know we are very prone to forget it, that this pilgrimage and final ascent meant hardships and privations to which those of the most daring of modern mountaineers sink into utter insignificance. The roads, for instance, were all rugged and broken, and the approach to the sacred mountain itself was blocked by dense forests, turbid streams and trackless and rock-bound paths. All these obstacles and difficulties notwithstanding, the brave old Greeks got there somehow or other, and were rewarded, let us hope, by the transcendent beauties of the scene, and by the favor of the gods whose good offices they invoked. Now that which is true of the past is just as true of the present. There is still no rose without its thorn, no crown without its cross. To us moderns, Parnassus means simply the highest attainable summit of human excellence and perfection; and you may take my word for it that this enviable summit will never be reached by any human being without a strong will and an equally strong effort. The trouble now-a-days is that many, one might almost say the majority, of students fondly imagine that they will attain the goal without the effort. They seem to think that they, anyhow, are heaven-sent geniuses who are going to accomplish in months all that it took their forerunners years to compass. The sooner they disabuse their minds of this fatally erroneous and foolish idea the better. Any one who has lived and toiled longer than they, will give them the assurance that they have had to work steadily and long to acquire even the little they know, and that even now they stand only at the threshold of knowledge, and see before them the boundless shore wholly unexplored. So vast is art; so narrow human wit.

As a parting word, I would impress upon the students here and elsewhere, that their education really begins when they quit their Alma Mater. Seed, good seed I venture to say, has been sown, and the ground all round has been carefully watered and tended, but the seed is still below the surface. The growth, development and maturity of the tree is a matter of the future. Go on, diligently, with your studies to the end of your lives, and at the finish you will still find plenty to learn. Above all things be modest in the estimate of your own powers, remembering that although you know, or fancy you know, a great deal, there are others who know infinitely more. Be this as it may, all knowledge is unquestionably power, and your prospects, position in life, and influence for good in your generation, will in most cases be in exact proportion to your ambition, your aims, your acquirements and your deserts.

If the supplementary season of Italian and French opera at the Metropolitan Opera House did not prove a financial success, says *Freund's Weekly*, there certainly was no lack of enthusiasm on the part of the music-loving public who witnessed the last performances. Operas were presented to suit all tastes. "Lohengrin," "Don Giovanni," "Trovatore," "Faust," "Nozze di Figaro," followed each other in quick succession, and to the credit of all the artists who appeared, as well as the conductors and orchestra, it must be admitted were remarkably well rendered.

The enthusiasm reached its height at the last Saturday matinee, when "Faust" was produced in the presence of one of the largest audiences of the season. Mme. Melba and Messrs. Jean and Edouard de Reszke had to appear several times before the curtain at the end of each act, and after the final curtain had fallen the three stars had to bow their acknowledgements repeatedly.

Mme. Melba finally grew tired and left the brothers de Reszke to fight it out alone.

Edouard de Reszke came out in a shooting jacket and red tights and was pelted with flowers. But the gushers were not satisfied. Repeated calls brought out Jean de Reszke once more, and a crowd of ladies standing near the stage actually seized the bottom of his trousers. Jean de Reszke had to beg them to go away.

Although the principal artists sang admirably and deserved the applause which greeted their performance, the exaggerated enthusiasm of some of those lady gushers was ridiculous in the extreme, and it is to be hoped that they now realize that they made an absurd exhibition of themselves.

The receipts at Theodore Thomas's concerts in Chicago were \$17,000 more than last year. Some one hundred works representing forty-six composers were given, of which Wagner led with twenty, Beethoven following with eight, Tchaikowsky with six, and two Strauss waltzes.

THE BEAUTIFUL ROOF GARDEN.

St. Louis now lays claim to the coolest and most romantic roof garden in the country. The season opened Monday night, the 27th ult., and those who want to spend a most delightful evening will find the roof garden the very spot. The vaudeville entertainments are on one side and the cafe on the other. The vaudeville is of a high class and affords a refreshing diversion after the heat of the day. The orchestra is made up of some of the leading musicians. From the vaudeville to the cafe is but a few steps, where one can sit amidst the most enchanting of scenes. Surrounded by flowers, plants and beautiful lights, fanned by cooling breezes, with peeping stars, one sips a cool drink or orders from the well-filled larder of the cafe. To all this the orchestra accompanies sweet music and speeds, as in a fairy scene, the delightful hours.

MAJOR AND MINOR.

It is proposed to erect a monument in Hamburg to Hans von Bülow. Among the members of the committee are Joachim, Eugen d'Albert, and Johannes Brahms; the name of the deceased Helmholtz heads the list. Contributions from admirers in this country of the great musician may be forwarded to Baroness Romaine von Overbeck, 1325 Massachusetts Avenue, Washington, D. C. It is a curious fact in this connection that Eugen d'Albert's Beethoven recital at Hamburg in aid of this fund had to be given up "on account of public apathy." In Dresden the same recital, where five of the last sonatas were played, was a triumphant success.

Here is a new Bülow anecdote too characteristic not to be true. One evening, at a symphony rehearsal of the Meiningen orchestra, the famous conductor stopped the orchestra, and exclaimed, "Kettledrums forte!" The drummer, who thought he had done pretty well already, redoubled his efforts; but again Bülow stopped, and shouted, "Kettledrums forte!" Once more the drummer put on extra steam, and when Bülow stopped again he exclaimed, "Really, Herr Kapellmeister, if I beat any harder I shall break the drum-heads!" "Who asked you to do that?" retorted Bülow quietly. "You play fortissimo, and what I want is forte only."

Silence during a song may be more effective than singing itself. Often it is necessary to give time for some expression to take effect in the minds of the hearers. Deliberately pause at such time. The contrast becomes in itself impressive. Generally it is not well to begin the music which follows silence after the manner of that which preceded it. Silence, in most cases, becomes a dissociating element between two musical expressions. We say that music is an instantaneous art; that the painter may erase and change to suit his taste, and finally leave his work on the canvas to be admired, while the singer must apply his art instantly, and has but an ever-fading memory on which to impress it. True, but he has resources which the painter and sculptor lack. Silence is such. Skillfully use it as an embellishment in art. Have you never tried it? Then try it now. One may captivate an audience by little effects which are perfectly right and proper to use. —*Vocalist*.

According to a *Century* biographer, one of the first questions Rubinstein used to ask a young musician aspiring to be an artist was: "Have you loved yet?" Though a pessimist of the extreme kind and perpetually unhappy, Rubinstein had a very tender heart for the fair sex. But it was simply a case of reciprocity.

Rubinstein was never idle; he could not remain so half-an-hour. From the moment he rose to the moment he retired he was doing something. When not travelling he had his day's work mapped out with methodical regularity. From just such an hour till just such another he might be found day after day at the same occupation. After this fashion he was able to accomplish in his life-time what was really the work of three men, and he never tired of preaching this regularity of work to young artists and students.

Saint-Saens has completed a new opera, entitled "Brunilde." Connected with this a curious story is told. As it was too cold in Paris, he determined to finish the opera in some quiet southern place. So he went to Toulouse. This was also too cold for him, and he proceeded to Algiers, Egypt, Ceylon, and last, Cochin China. He kept on working at each place which he visited until the cold or the noise drove him away. Ismail seemed to suit him very well, but did not afford the right stimulus for the last act. Inspiration for this was found by him in the Indian Ocean and again in Cochin China. Unfortunately, the majority of our composers have not the same opportunity of selecting a suitable environment for their work.

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUETZ,
PIANIST AND TEACHER,
Address, 2127 Sidney St., St. Louis.

WM. D. ARMSTRONG,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, Alton, Ills.

MRS. EMILY BOEDDECKER,
TEACHER OF PIANO,
Address, 1310 Sidney St.

LOUIS CONRATH,
Piano, Harmony and Composition,
Music Studio, Room 504 Fagin Bldg., 810 Olive St.,
Residence, 1842 Kennett Place.

MISS EMILIE E. DETERING,
TEACHER OF PIANO,
Address, 3613 Oregon Ave., or 2607 South 11th St.

MISS DOLLIE DOWZER,
TEACHER OF PIANO,
Post-Graduate of Beethoven Conservatory,
Address, 3226 Morgan St.

VICTOR EHRLING,
PIANIST OF MENDELSSOHN QUINTETTE CLUB,
Music Rooms, 104½ North Broadway.

GEORGE ENZINGER,
TEACHER OF PIANO AND ORGAN,
Address, 2818 Russell Ave.

EPSTEIN BROTHERS,
Address, 2214 Locust St.

MISS CORA J. FISH,
TEACHER OF PIANO,
Pupil of Mrs. Nellie Strong-Stevenson,
Address, 3128 School Street.

MISS MARCELLA L. FITZGERALD
TEACHER OF PIANO,
Address, 3510½ Bell Ave.

CHARLES H. GALLOWAY, Pianist & Organist,
Organist 1st Presbyterian Church,
Address, 1232 Taylor Ave.

MRS. L. WRAY GAREY-DRAKE,
PIANIST AND TEACHER,
Address, 2839 Park Ave.

M. A. GILSINN,
WEST END SCHOOL OF MUSIC,
3856 Windsor Place.

MISS MAUDE G. GORIN,
TEACHER OF PIANO,
Address, 4122 Cook Ave.

J. P. GRANT,
TEACHER OF PIANO,
Address 411 S. 23rd Street.

AUGUST HALTER,
PIANIST AND ORGANIST,
Address, 3016 Franklin Ave.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 2346 Albion Place.

MRS. EMILIE HELMERICH,
TEACHER OF PIANO AND VOICE,
Music Rooms and Residence, 2625 South 7th St.

AUGUST WM. HOFFMANN, Pianist,
FRED VICTOR HOFFMANN, Violinist,
Music Studio, 904 Olive St., Room 80. Emilie Building.

GEORGE H. HUTCHINSON,
TEACHER OF PIANO AND HARMONY,
Address, Old Orchard, Mo.

DR. J. W. JACKSON, F. C. O.,
ORGAN, PIANO, SINGING, HARMONY, Etc.,
Organist and Choirmaster of St. George's Church,
Address, 4162 Westminster Place, St. Louis, Mo.

MISS KATIE JOCHUM,
PIANIST AND TEACHER,
Address, 1905 Lami St.

P. ROBERT KLUTE,
Organist St. Rose's Catholic Church,
Vienna Conservatory of Music, 3019 Easton Ave.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, 3631 Olive St.

PIANO, ETC.

MISS JULIA B. KROEGER,
TEACHER OF PIANOFORTE PLAYING,
Address No. 915a Ware Ave.

MRS. JOSEPHINE H. LEE,
TEACHER OF PIANO AND THEORY,
Studio of Music, 3650 Olive St.

MISS B. MAHAN,
TEACHER OF ORGAN AND PIANO,
Organist Baptist Church, Grand Ave. Organ Dept. Beethoven
Conservatory. Music Studio, N.E. Cor. Grand Ave. and Olive.

MISS MARIE MILLER, Miss LAURA SCHAFER
Pianists and Teachers of the Piano-Forte,
Address, 3229 Pine Street.

O. F. MOHR,
TEACHER OF PIANO,
Address, 615 South Fourth St.

PAUL MORI,
Organist of St. John's Episcopal Church.
Teacher of Piano, Violin, Organ and Harmony,
Residence, 1428 2nd Carondelet Ave.

WILLIAM C. NAVO,
TEACHER OF PIANO AND VIOLIN,
Address, Care of Balmer & Weber, Box 14.

MISS CHRISTINE M. NOHL,
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong-Stevenson.
Address, 1413 Dodier Street.

MISS MAMIE NOTHHELPER,
TEACHER OF PIANO,
Address, 1806 Oregon Ave.

MISS NELLIE ALLEN PARCELL, Pianist,
TEACHER OF PIANO AND HARMONY,
Post-Graduate of Beethoven Conservatory.
Diploma from Leipzig Conservatory. Address, 2227 Olive St.

MISS LIZZIE PARSONS,
TEACHER OF PIANO,
Address, 1405½ N. Grand Avenue.

MISS NELLIE PAULDING,
PIANIST AND TEACHER,
Graduate of Beethoven Conservatory,
Pupil of Mrs. Nellie Strong-Stevenson. Address, 3038 Lucas Ave.

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

AUG. F. REIPSCHLAEGER,
PIANIST AND TEACHER,
Address, 4020 Iowa Avenue.

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

F. S. SAEGER,
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, 2310 Cass Ave.

FRED SCHILLINGER,
TEACHER OF PIANO AND VIOLIN,
Conductor of Apollo Singing Society and Freier Männerchor,
Address, 2148 Salisbury St.

E. A. SCHUBERT,
TEACHER OF PIANO, CLARINET, HARMONY & COMPOSITION,
References: E. R. Kroeger and Charles Kunkel,
Address, St. Charles, Mo., or care of Kunkel Bros., 612 Olive

MISS MAE A. SHERREY,
TEACHER OF PIANO,
Address, 724 N. Garrison Ave.

THE ST. LOUIS PIANO SCHOOL.
MRS. NELLIE STRONG-STEVENSON, Directress.
Thorough Course. Piano, Harmony, Lectures on all Musical
Subjects. 603 North Jefferson (Cor. Washington Ave.)

MISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER,
Address, 3932 Page Ave.

MISS MINNIE SUTTER,
PIANIST AND TEACHER,
Post-Graduate of Beethoven Conservatory,
Address, 2802 Franklin Ave.

MISS ALICE BELL THISTLE,
PIANO INSTRUCTION,
3412 Lucas Ave.

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

MRS. J. E. THOMPSON,
TEACHER OF PIANO,
Address, 2220 Oregon Ave.

PIANO, ETC.

GEORGE C. VIEH,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 3001 California Ave.

MISS ANNA VIETHS,
PIANIST AND TEACHER,
Address, 4482 Lindell Ave.

J. J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bundes-Chor,
Org. St. John's C. Church. Address, 3912 Evans Ave.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence, 2135 Sidney St.

MISS KATIE E. WRIGHT,
TEACHER OF PIANO AND VOICE,
Post-Graduate of the Beethoven Conservatory,
Address, 3512 Laclede Ave.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC,
Music Rooms, 104½ North Broadway

PERCY BLANFORD WESTON,
CONCERT TENOR AND VOCAL TEACHER,
Italian Method acquired in Italy.
Address, 3539 Laclede Ave.

SIG. H. BARITTA MULL,
TENOR ROBUSTO AND TEACHER,
Pupil of Sig. Barilli, brother and teacher of Adelfina and
Carlotta Patti. Address, 2714 Olive St.

MRS. REGINA M. CARLIN,
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Address, 1205 Taylor Ave., St. Louis.

HORACE P. DIBBLE,
VOICE CULTURE.
Special attention given to preparation for Church Singing.
Studio, 3026 Locust St.

MISS EUGENIE DUSSUCHAL (CONTRALTO),
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Alto of Temple Israel,
Vocal Instruction. Address, 3008 N. 21st St., St. Louis.

ADOLPH ERICK,
VOCAL STUDIO.
Address, 3719 Easton Ave.

MRS. S. K. HAINES,
TEACHER OF VOCAL MUSIC,
Churches and Concerts provided with Professional Singers.
Address, 2½ Vista Building, Grand and Franklin Aves.

MISS CHARLOTTE H. HAX-ROSATTI,
VOCAL INSTRUCTION,
Vocal Studio, 1522 Chouteau Ave.
To be seen Wednesday afternoons.

MISS MARIE KERN,
TEACHER OF VOCAL MUSIC,
Graduate Dresden Con. of Music. Engagements for Concerts
and Church Choirs; voices tested free. Add. 912 Garrison Ave.

MISS TONI LIEBER,
CONCERT SINGER AND TEACHER FROM BERLIN,
Vocal Studio, 1049 N. Grand Ave., Cor. Finney Ave.
Mondays and Thursdays, 3 to 5 p. m.

MISS JENNIE MARTIN,
CONTRALTO.
Address, 612 Olive St., in care of Kunkel Bros.

ROBERT NELSON,
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music,
Robt. Nelson, Director. 2627 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 914½ Olive St., Room 7.

MRS. LOUIE A. PEEBLES, (SOPRANO),
TEACHER OF THE ART OF SINGING,
Engages for Concert and Oratorio,
Address, 3300 Morgan Street.

MME. WILHEMINE RUNGE-JANKE,
VOCAL TEACHER—(Old Italian Method),
Vocal Studio, 3217 Lucas Avenue.

GEORGE F. TOWNLEY,
Solo Tenor Church St. Peter's Episcopal,
Engages for Concerts and Oratorio,
Address, 4112 Cook Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1520 Chouteau Ave.

VIOLIN, CELLO, ETC.

FRANK GECKS, JR.,
VIOLINIST AND TEACHER,
Address, 2212 Hickory St.

FRITZ GEIB,
SOLO VIOLINIST,
Grand Opera House. Address, 3531 Olive St.

F. E. HARRINGTON,
TEACHER OF MANDOLIN AND GUITAR,
Address, 1408 Pine St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS,
Teacher of Violin, Violoncello, and Instrumentation,
Address, 2125 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address, 1121 Leonard Ave.
33rd St., Easton and Franklin Aves.

I. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA.
Address, care of Balmer & Weber, 908 Olive St., or 3600 Olive St.
Residence, 2734 Lucas Avenue.

MAURICE SPYER,
VIOLINIST.
Teacher of Violin and Mandolin.
Address, 3684 Finney Avenue.

CHARLES STREEPER,
SOLO CORNETIST,
Instructions given. Address, care Grand Opera House.

JACQUES WOUTERS,
OBOE SOLOIST,
(Graduate of Brussels Conservatory). Ad. 1000 Chouteau Ave.

ZITHER, GUITAR, ETC.

EDWARD SCHOENEFELD,
TEACHER, COMPOSER AND PUBLISHER
OF GUITAR AND MANDOLIN MUSIC.
Address, 2732 Dayton Street, St. Louis.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 922 Olive St.

WALTER ELLICOCK,
PIANO TUNER AND REPAIRER,
Address, 2415 N. Broadway.

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

ELOCUTION.

MRS. MARY HOGAN LUDLUM,
TEACHER OF ELOCUTION,
Delsarte System a Specialty. 2900a Lucas Ave.

EDWARD PERKINS PERRY, Public Reader,
Teacher of Elocution and Dramatic Action,
Limited Number of Private Pupils Received.
Address Washington University, St. Louis, Mo.

EUGENIA WILLIAMSON, B.E.
TEACHER OF ELOCUTION AND DELSARTE,
For circulars and terms, address:
2837 Morgan Street, St. Louis, Mo.

ARTISTS.

WESLEY M. DE VOE, ARTIST,
SPECIALTY—Portraits in Pastel.
Also, Oil, Crayon and Water Color.
Room C, "The Studio," 2313 Washington Ave.

EDUCATION.

Cincinnati Conservatory of Music,

MISS CLARA BAUER, Directress.

A thorough musical education after the methods of European Conservatories. Day and boarding pupils received at any time. For Catalogues address,

MISS CLARA BAUER,
S. E. Cor. 4th and Laurence Sts., CINCINNATI, OHIO.

MISCELLANEOUS.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GARNETT,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

THOS. H. SMITH & CO., Hardman, Standard, and other first-class PIANOS AND ORGANS, Sheet Music and Musical Merchandise, 3838 Finney Ave., St. Louis, Mo.

A. SHATTINGER,

No. 10 South Broadway,
ST. LOUIS, MO.

MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.

LOWEST PRICES and BEST GOODS.

Correspondence Solicited. Catalogue Free.

ALL THE LATEST MUSIC

As soon as published can be had of

ROBT. DE YONG & CO.

Successors to

C. I. WYNNE & CO.

MUSIC DEALERS.

Sheet Music, Music Books, Banjos, Guitars,
Mandolins, Violins, Etc.

916 Olive Street, ST. LOUIS, MO.

WAGENFUEHR & HILLIG,
BOOK BINDERS,

506 Olive St., Room 41,

Specialty of Music Binding. Best Quality Work,
Lowest Price.

A. E. WHITTAKER,

SUCCESSOR TO EDWARD NENNSTIEL.

Pianos and Organs for Sale and for Rent. Tuning
and Repairing. 1518 Olive Street, ST. LOUIS.
Branch Store, 2512 and 2514 N. 14th St.

H. BENTIN,

VIOLIN MAKER,

Repairer of all String Instruments.

Special Attention given to Repairing
OLD VIOLINS.

1136 Washington Ave., ST. LOUIS, MO.

PHONE 4323.

HABERMAAS BROS.
CONFECTIONERS.

Fancy Cakes, Ice Cream and Fruit Ices

FURNISHED FOR ALL OCCASIONS.

S. E. Cor. Park and Ohio Aves.

CEO. E. OWENS,

Printer, 210 Vine Street,

Programmes, Invitations, Etc., Etc., given prompt
and careful attention.



SOLID THROUGH TRAINS

St. Louis to

KANSAS CITY, ST. JOSEPH, OMAHA,
DENVER, ST. PAUL, MINNEAPOLIS.

NEW SHORT LINE TO

Helena, Deadwood, Butte, Spokane, Seattle,
Portland, and all Northwestern Points.

FREE CHAIR CARS AND DINING CARS ON THROUGH TRAIN

D. O. IVES, G. P. & T. A., St. Louis, Mo.

JONES'

COMMERCIAL COLLEGE.

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

THE COMPLETE BUSINESS COURSE.

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

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

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

F. X. Barada, Pres.

JAS. C. Ghio, V-Pres.

Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.

INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 3915.

Real Estate Bought and Sold. Rents Col-
lected. Liberal advances on Rents.

LIST YOUR PROPERTY WITH US.

915 Chestnut Street, ST. LOUIS, MO.

WHY BE WITHOUT A METRONOME?

WHEN YOU CAN GET

Kunkel's Pocket Metronome,

THE BEST EVER MADE, FOR 50 CENTS.

KUNKEL BROS.

612 Olive Street.



MEMORIZE KEY BOARD.
20 Indicators in a set, retail \$1.
Beginners can use with any
Instruction Book or Harmony
Manual; Scales played easily;
Chords Memorized quickly. Aids
transposing. What helps pupil
helps teacher; liberal discount to
teachers and trade. Will buy
inventions patented or not; com-
positions copyrighted or not.
Address, J. E. BOYLE, Mt. Vernon, O.



TANSY PILLS!
ALL
DRUG
STORES
SAFE AND SURE. SEND 4c. FOR "WOMAN'S SAFE
GUARD." WILCOX SPECIFIC CO., PHILA., PA.



CAN I OBTAIN A PATENT? For a
prompt answer and an honest opinion, write to
MUNN & CO., who have had nearly fifty years'
experience in the patent business. Communica-
tions strictly confidential. A Handbook of In-
formation concerning Patents and how to ob-
tain them sent free. Also a catalogue of mechan-
ical and scientific books sent free.
Patents taken through Munn & Co. receive
special notice in the *Scientific American*, and
thus are brought widely before the public with-
out cost to the inventor. This splendid paper,
issued weekly, elegantly illustrated, has by far the
largest circulation of any scientific work in the
world. \$3 a year. Sample copies sent free.
Building Edition, monthly, \$2.50 a year. Single
copies, 25 cents. Every number contains beau-
tiful plates, in colors, and photographs of new
houses, with plans, enabling builders to show the
latest designs and secure contracts. Address
MUNN & CO., NEW YORK, 361 BROADWAY.

NOTICE.

To Those Attending the Convention of the
M. T. N. A. at St. Louis.

The attention of those coming to St. Louis is called to the leading railroad entering here—the "Big Four Route." The "Big Four Route," with its through train service, stands in the front rank of all western lines and offers unequalled facilities for reaching St. Louis. Its trunk lines lead from the great gateways of the west and south, Peoria, Cairo, Terre Haute, Indianapolis, Springfield, Dayton, Columbus and Cincinnati, and from Cleveland, Buffalo, New York, Albany, Boston, and other points. The equipment of trains is unsurpassed in America. Two of these magnificent trains are known throughout the land—the "Knickerbocker Special" and the "Boston Express." These trains are composed of a most perfect vestibuled service of Wagner Buffet Sleeping Cars, Library, Smoking

and Cafe Cars, Elegant Coaches and Dining Cars.

The "Big Four Route" is a part of the Vanderbilt System of railroads and is too well known to require any especial notice further than to say that it was the first line to inaugurate noon-day express trains from St. Louis to the East by establishing the fast "Knickerbocker Special" from St. Louis to New York and Boston, leaving St. Louis at noon and reaching Boston at nine o'clock the next evening. No other line has either the roadbed or the equipment to compete with the "Knickerbocker Special" in speed or elegance, and no other line attempts to do it. This should be a sufficient guarantee (if one were needed) as to general excellence of the "Big Four Route." It is positively the best route from all points on its line to St. Louis, and was the first line to use the new Merchants' Bridge for its through trains, avoiding the smoke, gas and heat of the tunnel. All trains of the "Big Four" enter Union Station, and the disagreeable features of transfers are avoided.

The "Big Four" affords a magnificent view of

the river, the steamboats, the Levee, and five miles of the business and manufacturing portion of St. Louis. It runs through pastoral scenes along the shores of Lake Erie, through interesting scenery along the south shore of Lake Erie, skirts the shores of Niagara River and the world-famed Niagara Falls.

W. F. Snyder, Genl. Western Agent, St. Louis, Mo.; C. S. La Follette, Trav. Pass. Agent, Peoria, Ill.; C. L. Hilleary, Trav. Pass. Agent, Cairo, Ill.; E. E. South, Genl. Agent, Terre Haute, Ind.; H. M. Bronson, Asst. Genl. Pass. Agent, Indianapolis, Ind.; J. E. Reeves, Genl. Southern Agent, Cincinnati, O.; J. L. Miller, Trav. Pass. Agent, Dayton, O.; E. B. Gorsuch, Ticket Agent, Springfield, O.; D. S. Wilder, City Pass. Agent, Columbus, O.; C. S. Blackman, Trav. Pass. Agent, Anderson, Ind.; E. L. Patterson, Trav. Pass. Agent, Cleveland, O.; Theo. F. Brown, Trav. Pass. Agent, Chattanooga, Tenn.
D. B. MARTIN,
E. O. MCCORMICK, Genl. Pass. & Ticket Agt.
Pass. Traffic Mgr.

Seventeenth Annual Convention

— OF THE —

MUSIC TEACHERS' NATIONAL ASSOCIATION

— TO BE HELD AT —

The Germania Theatre,

ST. LOUIS, MO.

July 2, 3, 4 and 5, 1895.

Distinguished Pianists, Vocalists, Violinists, Composers, and Essayists will appear during the Convention.

Course Tickets, admitting Holder to ALL Performances and Lectures, = = \$3.00.

FOR SALE AT ALL LOCAL MUSIC STORES, OR AT THE OFFICE OF KUNKEL'S MUSICAL REVIEW.

Reduced Railroad and Hotel Rates.

E. R. KROEGER, Chairman Executive Committee.

SECOND INTERNATIONAL CONFERENCE EPWORTH LEAGUE.

Chattanooga, Tenn., June 27th to 30th, 1895.

On June 25th, 26th and 27th the Mobile & Ohio will sell tickets from all coupon stations, at rate of one fare for the round trip, good for fifteen days from date of sale, with privilege of extension of time fifteen days longer.

THE 26th TRIENNIAL CONCLAVE KNIGHTS TEMPLAR

Will be held in Boston, Mass., August 26th to 30th, 1895. For this occasion the Wabash Railroad will sell tickets from all stations to Boston at one fare for the round trip. Map of route and guide to Boston will be mailed on application to

C. S. CRANE,
Gen'l Passenger & Ticket Agt., St. Louis, Mo.

NATIONAL EDUCATIONAL ASSOCIATION MEETING.

Denver, Colo., July 5th to 12th, 1895.

For this occasion the Wabash Railroad has made a rate of one fare for the round trip to Denver, plus \$2.00, added for membership fee.

For full particulars in regard to this meeting, time of trains, rates, route, etc., call upon or write to any representative of the Wabash R. R., or connecting lines, or
C. S. CRANE,
Gen'l Pass. & Tkt. Agt., Wabash R. R., St. Louis, Mo.

C. F. A. MEYER'S PIANO VIOLIN (Patented),

(MUELLER-BRAUNAU'S INVENTION.)

Enables music lovers (even those unacquainted with notes) to execute elegant pieces of music within one hours' training.

Piano Violin—An instrument which anyone can play with little instruction. A pure violin tone strictly artistic. Delightful for all musical occasions. Patent, April 2, 1895. For price and particulars address

C. F. A. MEYER,
1526 Lafayette Ave. St. Louis, Mo.



A. Stroke Band (bow) without ends, winding up and down between the strings without touching them. The Stroke Band (bow) running over rollers above and below, extends under the table and is set in motion by a Pedal which is easily played.

B. 5 Keys for the fingers of the right hand which press the stroke band or (bow) against the strings.

C. Bow Guide, which is connected with the Keys. When a key is pressed it moves the Bow Guide against the stroke band, which in turn plays the strings. D. Table.

The piano-violin is a neat instrument and is no wise cumbersome. It rests directly upon the table and can be easily taken off by simply removing the keyboard. When not in use, the violin is protected by a box cover.

THE ATTENTION OF THE TRADE is called to this great invention which is rapidly becoming popular; no more delightful or wonderful instrument for the parlor or concert hall has ever been invented. Its tone is that of the violin, rich and sonorous. Those wishing to handle it either as agents or to buy the exclusive right for their territory will address.

C. F. A. MEYER,

SOLE MANUFACTURER,

1526 Lafayette Avenue, St. Louis, Mo.

SUBSCRIBE TO KUNKEL'S MUSICAL REVIEW,

THE GREATEST OF ALL MUSICAL JOURNALS.

Three Dollars per Annum.



Established in New York in 1861.

Established in St. Louis in 1873.

GEO. KILGEN & SON,
MANUFACTURERS OF
Church and Parlor Pipe Organs,
Office and Factory: 639 & 641 Summit Ave.,
SAINT LOUIS, MO.

Painting and Repairing done at short notice. Drawings, Specifications and Prices furnished free on application.

AGENTS
WANTED
EVERYWHERE.



FACTORY:
E. 136th St. and Southern Boulevard, New York.

CHAS. A. DRACH
ELECTROTYPE CO.
ELECTROTYPERS
AND
STEREOTYPERS,
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)
ST. LOUIS, MO.

KRANICH & BACH PIANOS.



STRICTLY HIGH GRADE INSTRUMENTS.

UNDOUBTED DURABILITY.

PERFECTION OF
MATERIALS AND WORKMANSHIP.

RESULT.

EXQUISITE TONE and ACTION.

The Delight of Pianists.

NEW IMPROVEMENTS.

NEW PATENTS.

NEW CASES.

FACTORIES AND WAREHOUSES:
235 to 245 E. 23d St., New York.

DECKER & SON. PIANOS.

BUSINESS ESTABLISHED IN 1856.
Six Years prior to any House of a similar name.

The Decker & Son piano was awarded the
First Premium at the St. Louis Fair, October
the 7th, 1891.

W. T. BOBBITT,
St. Louis Representative 822 OLIVE STREET.
Call and see these Superior Instruments.

Blasius Pianos

THE MOST PERFECT PIANO.

SEE OR WRITE

J. A. KIESELHORST,
1000 OLIVE STREET,
ST. LOUIS.

ABOUT THEM.

Rec'd 18 , of



\$ for one year's subscription to Kunkel's Musical Review,
commencing with 18 , Ending with 189 .

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the
adjoining cut is a fac-simile, save that in
the regular receipts the firm signature of
the publishers is not printed, but written
in ink. Any one giving his subscription
to a person not provided with these re-
ceipts does so at his own risk, as the
publishers WILL HONOR NONE OTHERS, un-
less they actually receive the cash for the
subscriptions.

This notice applies to such as are
strangers to you. Where you know the
party soliciting to be perfectly reliable,
the receipt, of course, is not necessary.

DRINK **"BARLO"** The Temperance Beverage.
A Carbonated Grecian Tonic.

WM. KNABE & CO.'S



PIANO FACTORY,

BALTIMORE, MD.

Grand, Square, and Upright Piano-Fortes.

These Instruments have been before the public for over fifty years, and upon their excellence alone have attained an unpurchased pre-eminence, which establishes them as unequalled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully Warranted for five years. Prices greatly reduced. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

148 Fifth Ave., near 20th St., - NEW YORK.

817 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

J. A. KIESELHORST,

S. W. Corner 10th and Olive Streets,

ST. LOUIS, MO.

AMERICA'S

FAVORITE PIANO,

THE Hallet & Davis.

55 years of steady and unexcelled advancement, reaching perfection as near as is possible in the science of Piano making. The Hallet & Davis was the only Piano receiving special mention at the

WORLD'S FAIR

for "Specific Advancement in the Art of Piano Making."

Send three cents for postage and get "Music in Literature."

Catalogues and information mailed free.

HALLET & DAVIS PIANO CO.

BOSTON, MASS.

DECKER
BROTHERS
PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above it says:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, - New York.

ESTEY

PIANOS



ORGANS

They are the Leaders!

The name ESTEY is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address:

ESTEY & CAMP,

916 & 918 Olive Street,

ST. LOUIS, MO.

CHICAGO HOUSE: 233 STATE STREET.

23-Mention where you saw this Advertisement.