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USIC FOR THE PEOPLE.

our schools and colleges are but introductory. In a word, it is to know ourselves and our pathetic appreciation of working men and The value of music as a possibilities. Music may be made the vehicle women of that which takes them out and means of elevating the tastes of these revelations. It is, perhaps, true that above their daily life is in striking evidence of the people—the "common the effects of listening to a sonata by Beetho- in our parks on "band nights." To me these people" as Lincoln puts it—has never been ven, or a nocturne by Chopin, are more or assemblages always seem like a big school of appreciated to the extent that it should. It less transitory. Nevertheless, one cannot tired children, to whom the brasses and the is true that music cannot revolutionize the have his higher self stirred into activity with- reeds are teaching the lesson that there is world or better the financial condition of the out being the better for the process. Give the something more in existence than aching people, but it can make life much more en- masses good music-no, the very best-and heads and scanty wages. If you make a man joyable and bring pleasure to the homes of their lives, as a whole, will be sweeter and begin to think, you are educating him. those heavily laden. As Zelie de Lussan so cleaner for your work. Impurity of thought Music, be it in park or opera house, is nothing aptly says: Music penetrates to the innermost and action is impossible in the presence of this recesses of our natures, and, if we will but "handmaiden of God."

listen to its promptings, arouses into instant Some of these days I think that those who activity the divinity that is there concealed. are responsible for the well-being of our citi-I need hardly add that I do not mean by this zens will realize what an ally they have in repay the cost of the experiment. that I would replace our teachers and tutors music as a stimulus to decency and harmowith musicians, I use the term "education" nious life among the "common people." It Canvassers wanted for Kunkel's Musical Review. in the broader sense—the knowledge to which is in this sense that I place our musicians

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THOMAS M. HYLAND, . . EDITOR

MARCH, 1901.

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The Kunkel Concerts given at Association Hall, Grand and Franklin avenues, every Wednesday night, are growing in interest and attendance. The giving away of magnificent \$400 pianos absolutely free continue special features of these Kunkel Concerts. The programmes themselves are rare musical treats and should be heard by all lovers and students of music. The following programmes have been rendered since last report:

276th Kunkel Concert (Tenth Concert of the Season), Wednesday Evening, February 6th, 1901.-1. Sonata for Piano and Violin, in G major, Op. 13, Grieg; a. Lento doloroso; b. Allegretto tranquillo; c. Allegro animato. Messrs, Charles Kunkel and Charles Kaub. 2. Song—Grand Aria, from "Robert the Devil," Meyerbeer. Miss 2. Song-Grand Blanche Page, pupil Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Duets--a. Air de Ballet, Conrath; b. Humoresque (Danse des Negres), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, 4. Violin Solo-a. Adagio Pathetique, Godard; b. Mazurka Romantique, Musin. Charles Kaub. 5. Song—Aria—More Regal in his Low Estate, from "Queen of Sheba," Gounod. Miss Blanche Page. 6. Piano Solo (by request)-Le Reveil du Lion (The Awakening of the Lion), Kontski. Mr. Charles Kunkel.

277th Kunkel Concert (Eleventh Concert of the Season), Wednesday Evening, Febuary 13th, 1901.-1. Piano Solo-Sonate-Pathetique, Op. 13, Beethoven; a. Grave-Allegro di molto e con brio; b. Finale — Allegro. Adagio cantabile; c. 2. Song-Grand Aria from Charles Kunkel. Faust (Jewel Song), Gounod. Mrs. 3. Piano Duet-Southern Jollification (Plantation Scene), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Song-The Holy City, Adams. Master Floyd Hunt. 5. Piano Solo-Tarentella in Gminor, No. 3, from Venezia e Napoli, Liszt. Miss Adelaide Louise Kunkel, niece of Mr. Charles Kunkel. 6. Song-The Gay Gitana, Harris. Mrs. Effie Haynes. 7. Piano Duet-International

Fantasia, Epstein. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

278th Kunkel Concert (Twelfth Concert of the Season), Wednesday Evening, February 20th, 1901.- Piano Solo—a. Andante con Variazioni in F minor, Haydn; b. Grand Galop de Concert, Op. 24, Ketterer. Mr. Charles Kunkel. 2. Violin Solo-Fantasia-Appassionata, Op. 35, Vieuxtemps. Mr. Hubert Bauersachs, pupil of Strassberger's Conservatory of Music, Signor Guido Parisi, teacher. 3. Song-Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 4. Piano Duet-American Girls March, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 5. Violin Solo-Souvenier de Haydn (Grand Fantasie), Leonard. Mr. Hubert Bauersachs. 6. Song-Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Piano Duet-Zampa Overture (Herold), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

279th Kunkel Concert (Thirteenth Concert of the Season), Wednesday Evening, February 27th, 1901.-1. Piano Solo-Sonata in A Major, Mozart; a. Tema-Andante grazioso con Variazione. b. Alla Turca-Allegretto. Mr. Charles Kunkel. 2. Cornet Solo-Le Desir-Fantasia, Beethoven-Steinhauser. Mr. J. P. Tully. 3. Piano Solo-Sextette from Lucia di Lammermoor-Grand Concert Paraphrase, Donizetti-Kunkel. Mr. Emile Kroemecke, pupil Artists Class Kunkel's Conservatory of Music. 4. Song-Mia Piccirella (My Little Darling)-(By request), Gomez. Mr. Harry J. Fellows. Piano Duet— Butterfly Caprice Galop, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 6. Cornet Solo-Alice, where art Thou? Ascher. Mr. J. P. Tully. 7. Songs-a. La Serenata, Tosti; b. Old Head of Kinsale, Moir; c. Adoration, Lieber. Mr. Harry J. Fellows. 8. Piano Duet-Poet and Peasant-Overture-Grand Concert Paraphrase, Suppe-Melnotte. Messrs.Charles Kunkel and Charles Jacob Kunkel,

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The eighth concert of the season, a popular orchestral concert, will be given Thursday evening, March 7th, at the Odeon. The soloist for this occasion will be Francis Rogers, baritone.

The ninth concert, a Symphony concert, will take place Thursday evening, March 21st, and will present Schubert's "Unfinished Symphony in B minor."

The pupils of Horace P. Dibble gave their first recital at the Conservatorium on the 4th inst. A very creditable program was rendered in a manner that reflected well deserved credit upon Mr. Dibble. The participants were Misses Nelson, Shock, Skene, Collins, Hudson, Fish, Coulter and Green, and Messrs. Eichenberger, Finley and Affleck.

IUSEPPE VERDI.

The estimation in which Giuseppe Verdi was held in his own country was evidenced by the striking scene in the Italian Chamber of Deputies at Rome on the 27th of January, when the deputies of all parties eulogized the dead composer. It was ordered that the Chamber be draped in mourning for a week, and that solemn memorial exercises be held a month later. Verdi was once a Senator of the Kingdom of Italy. The estimation in which Verdi was held by the world at large has been shown by the universal expressions of regret at the announcement of his death. It is conceded everywhere that the greatest of living composers and one of the most illustrious who ever graced the annals of musical art has passed away.

It was about 1840 that Verdi's first opera, "Oberto di San Bonifacio," was produced. It did not succeed. But its failure was soon forgotten in the triumph, in 1842, of "Nabuco," which was followed by "I Lombardi," "Attila," "Ernani," "Rigoletto," Trovatore," "La Traviata," "Macbeth," "Aroldo," and other popular works. Then came the great change in his style, as evinced in that glorious production, "Aida," which probably will ever remain as the brightest gem in his crown of glory. It was composed for the Khedive of Egypt, and raised the composer immeasurably in the estimation of the German school of musicians, who hi herto had viewed him only as a facile melodist and a strong dramatic writer.

"Don Carlos" proved further ability, but was never eminently popular. Then came "Othello," which still further enhanced his reputation, as did his admired "Manzoni Requiem." His last work was "Falstaff," which was so different in style as scarcely to suggest the Verdi of earlier years.

For sixty years Verdi has been an accepted composer in the highest forms of musical art. His fecundity as a creator of melodies is without a parallel. His skill in the devising and the developing of ensemble pieces was simply superb. The famed quartet in "Rigoletto" is a proof of this.

"Il Trovatore" is the most widely popular opera ever written. It has been produced innumerable times in various languages a'll over the world, and is still considered a standard work. There are many who remember its first production, with Steffanoni, Ade-

laide Phillips, Brignoli and Amodio in the cast. The first act was received with immense favor. In the second the "Anvil Chorus" struck the popular taste and was doubly redemanded. The sensation of the third act Koehler Trenchery was herself a talented was the brilliant closing aria for tenor, "Di musician. Her husband who was at one time quella Pira." The reception of the "Miserere'' scene in the last act completed the triumph of what was then a startling novelty.

Of course, had Verdi produced nothing greater than "Trovatore," he would not have achieved the dominating position which he held in music; but he broadened in his art with advancing years, so that his latest achievements were his greatest. His fame is

THE many friends of Miss Wilhelmine Trenchery of Alton, Ills., will be deeply grieved to learn of the death of her mother, Mrs. Wilhelmina Koehler Trenchery, which occurred at Alton on the 24th ult. organist of the Alton cathedral, and four children, survive her.

STORIES of the Operas," as played by the Castle Square Opera Co., is one of the clever and interesting books of the season. It is published in handy form and gives a concise and admirably arranged story of some fifty-eight operas. The book is put at the modest price of fifteen cents and can be had by addressing P. O. Box No. 1054, St. Louis, Mo. Every lover of music should have the "Stories of the Operas."

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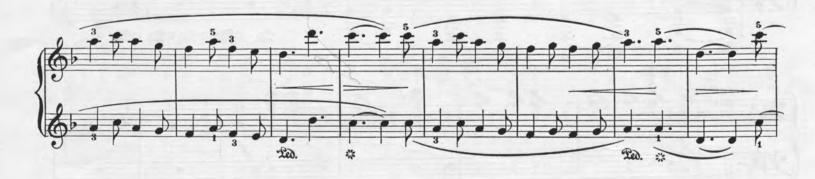


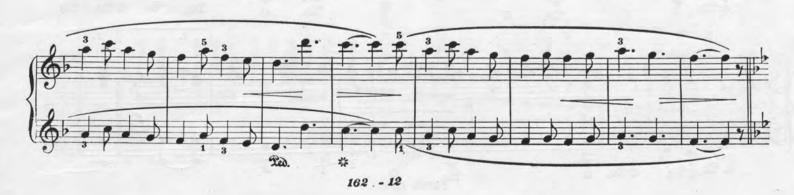




















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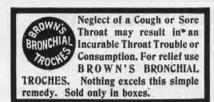
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ASCAGNI'S NEW OPERA. The reports regarding the production of Mascagni's new opera vary considerably. The leading critics of Rome, where "La Mashere" was produced at the Teatro Costandi, were not decisive enough in their views to the extent that the new work could be pronounced a success. "La Mashere" treats of the fifteenth century mummers and their modes of improvisation—a phase of the evolution of dramatic art. While the music is said to be a return to the "bel canto" style of the older Italian school, the dramatic character of the work is entirely unconventional. As an instance of this it may be cited that the overture is interrupted from the stage by the manager of the mummers, who, speaking-not singingassigns to his people their respective parts.

In the way of study and technical thoroughness his operas have shown a marked and constantly increasing improvement. No intelligent critic will for a moment gainsay the fact that these merits do not rest on artistic or careful workmanship.

Max Hesse's "Musiker Kalender" for 1901 contains interesting statistics regarding the comparative popularity of composers in German concert halls. Beethoven, Wagner and Liszt are in the lead, followed by Brahms, Mozart, Mendelssohn and Schumann. Tschaikovsky, whose genius the Germans were so slow in discovering, now has more performances than all the "young Russians" put together. This is as it should be, for he had more genius than all those men had combined.

PARIS "Matin" says the Exposition balance sheet shows a deficit of 2,073,786 francs, or about \$400,000.



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