OFFERS TO TALENT.

It is a comforting ray of hope to the mass of struggling American talent when periodical offers of "rewards of merit" from one hundred dollars up to ten thousand dollars are offered for the best display of talent in the compositions of songs, dramas, poems and novels. It gives one the corroborating assurance that there is a market for American talent, even after we are glutted with that of foreign importation. And it is an encouraging sign when the patrons of American beaux arts, open their great liberal hearts and hands, to bestow upon a hungry million on our own soil, at least one-tenth of one per cent of the money tossed into the foreign purse. It is a bone with some meat and hence we feel gratified.

The consequences or results of prize offers, for the best novel, poem, song, or drama, are somewhat curious, and, taken in connection with the patent fact that nothing contributed to our magazines, reviews or periodicals is considered timely or appropriate, unless from twelve months to two hundred years behind the times, there is not much encouragement for home talent, on the lines of training adopted in our schools. Not long ago, a great metropolitan journal offered an aggregate of sixteen thousand dollars for a novel, poem, novelette and short story. Tens of thousands of manuscripts poured in, so many, in fact, that the newspaper alluded to was afraid to publish the exact number. The prizes awarded apparently ruined the authors, for they have never been heard of since; but afforded the syndicate an immense amount of cheap brains, which furnish syndicate articles to about five hundred or a thousand syndicate newspapers, appearing simultaneously in "sawed off" stuff, or stereotype plates at $1.25 per column each to the syndicate. When this cheaply procured stock in trade is worked off at a high price to the purchaser, some more prizes will be offered, and more cheap literature captured, more wealth pour into the coffers of the syndicate, until the people wake up to the fact that they are bucking the tiger of a Louisiana lottery, and are being duped by wholesale tricks, to the admiration of a retail bunco-steerer.

All of this "prize offer" business stands upon the same unsavory foundation. They are all dubious lotteries which bring gain to the enterprising originators, and nothing to talent or genius. Between the U. S. Government that demands cash postage in advance and the requirement of return postage, to get back the literary phantom of one's brain, and the forgotten manuscripts sold at so much per pound, and the really acceptable manuscripts fixed over under a new title and under the authorship of some well-known author who never saw it, and the copyright absurdity, the real, struggling, tireless American author loses whatever commissions he would have been entitled to had his work been accepted.

Mr Frank Munsey, in his magazine, declared not so very long ago, that in a few years he had received one hundred thousand manuscripts, ninety thousand of which were authored by women, and he begged for something virile from men. This is assuming that Mr. Frank Munsey would know a "virile" manuscript if he saw it. Is it supposable that Mr. Oscar Hammerstein could discriminate between a thousand-dollar song and one not worth the paper it is written on? What guaranty does he give that the writer of a thousand-dollar song will get his money? What we mean by this, and mean only, is, how can he tell whether any song will be worth one thousand dollars to him until he has given it to the public? If it doesn't "take," it is worthless, and if it does, it is worth more than a thousand dollars. The difficulty is to ascertain just what Mr. Hammerstein means by his offer, so broadly scattered all over the country. He may realize enough in over return postage to pay the one thousand dollars, we do not doubt that, but the question still stares us in the face, how is he to know the value, and where can he find a musician that can write even half way decent poetry, or a poet who knows anything about musical composition? It is asking too much for too little, and leaning his requirements as to the reachableness of the filthy lucre upon too much uncertainty.

We may apply the same reasoning to Mr. Charles Frohman's insatiable desire to procure a ten-thousand-dollar American drama; Yvette Guilbert's grief at not being able to find a lyric poet that can remain constantly by her side to furnish her with freshness of ideas; the two great dailies running neck and neck after prize babies; the campaign song of the New York *World* which somehow got lost in the returns; the chromo to every purchaser of five dollars' worth of merchandise; the cut glass one-cent goblet if you pay thirty cents for a twenty-cent pound of tea. It is the triumph of deadbeatism; the apotheosis of bunco steering; the science of getting something for nothing; but it keeps the Post-office Department flourishing; aids the paper manufacturer and stationer; advertises the vaudeville and theatrical business; increases the circulation of the newspapers; rushes business along lively, and furnishes the man of brains who sets all these things in motion, the American money talent and genius, the blessed hope some day or other, and somehow, he will eventually and before he starves to death, receive enough compensation to buy his daily bread.—*Am. Art Journal.*

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FASHION IN MUSIC.

It may safely be premised that fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer, says an exchange, it is naturally quite another matter; he must follow fashion with a milliner's sedulousness, bowing ingratiatingly in her train, while washing his hands with invisible soap—less for the sake of keeping them clean than for that of propitiating the goddess. One could wish, however, that great performers—those who really deserve to be called great—would take a leaf out of the upright composer's book, and follow fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more of enlivening variety. One often wonders how it can be that pianists, for instance, so persist in playing the same things all the world over. Is it possible that the great composers, the *di majores* of the musical Olympus, who gave to the world upwards of a hundred—sometimes over two hundred—opus numbers apiece, have shown themselves to be really concert-worthy only in from half a dozen to a dozen of their pianoforte compositions? One of the husbands in "La Poudre aux Yeux"(inimitable comedy!) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would really like it better if it were not "*toujours* 'Rigoletto.'" Well, I can remember the time in Boston when we (especially we critics, who have to listen) should have liked it better if it had not been *toujours* Waldstein sonata—not to mention *toujours* some other things, by other composers, great and small. That reign of the Waldstein sonata looked very like a fashion, and like little else.

But this is not all. After Joseffy has played the Waldstein sonata, Rosenthal has played the Waldstein sonata, well nigh all the big bugs have played the Waldstein sonata—what next? Why, here come little Tom, Dick and Harry, and one and all play the Waldstein sonata at their come-out recitals. Now, do these small-fry of the pianoforte play the Waldstein sonata simply because they have just been fired on by vaulting ambition? Hm! Is it not rather on the principle on which, after seeing a tall, slim, graceful young woman look beautiful (if preposterous) in huge puffed sleeves and bell skirt, the short, chunky, and no longer young woman cannot rest until she has made herself to look preposterous (without looking beautiful) in similar attire? Has not sheer fashion had something to do with it? Come, lay your hands upon your hearts, and say it is not so.

Again, take the general style of performance at any given epoch in musical history—say, the present day. Think you that it is all owing to pure "modernity of feeling"? I don't. I am pretty sure fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopinesque *rubatos* or Lisztian-Magyar instability of tempo, do you imagine it is all from "modernity of feeling"? I do not see how it well can be. If a man is not an absolute crow bar of emotional inflexibility, he can not possibly *feel* Beethoven just in the same way he *feels* Chopin or Liszt; it can't be done. Please don't bring up Rubinstein, for he is the rock upon which all general principles dash themselves to pieces. Rubinstein had to obey his own genius; when a man comes along with Rubinstein's weight of genius, it will be time to talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because that style of playing is the fashion, and they either won't or can't be unfashionable. The great people follow the fashion, and the small-fry follow them—in most cases unthinkingly.

As for the influence of fashion—not specifically musical fashion this time, but fashion *schlechtweg*—upon the public at large, and their relations to the art of music, that has been commented on to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, and year in year out? No. Least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that.

The London *Academy* writes thus about the change of musical taste in England: "There was a time when the music of Haydn, Mozart, Dussek and Hummel was often played and enjoyed, and when Mendelssohn was held in special favor. But a change came, and one all the stronger in that it was gradual. Schumann and Brahms, Dvorak and Tchaikovsky, have supplanted some of the old masters. The music of Schumann was at first considered extravagant, and some of it incomprehensible; now the composer ranks almost as a classic. The influence of Wagner in the world of opera would scarcely have become so great but for certain other forces acting at the same time and in the same direction; of these, Schumann's music was one of the most powerful."

HISTORY OF THE PIANO.

The history of the piano is said to date back to the times of Pythagoras, in the sixth century before the Christian Era, when the monochord was invented. This instrument consisted of a long box of thin wood, with a wire or catgut string stretched its length over three bridges, one at each end, fixed, and an intermediate movable bridge used to change the tones. It was used for centuries in the church to initiate the singers into the mysteries of the eight tones. After a time, the shifting bridge was dispensed with, and an apparatus with keys was used, which raised a fixed bridge, and by the same pressure of the key produced the tone desired. This mechanism was exactly the same as that employed in the clavichord, which was the first differentiation from the one-stringed instrument of Pythagoras toward the ultimate attainment in the modern pianoforte. The clavichord had a key-board that varied from four to five and a-half octaves, according to circumstances; and there were more keys than strings, each of the strings being used to produce a number of different tones by the aid of the bridge, which was a part of the action. As the clavichord developed, there were changes in the action, until finally in the "ungebunden" instrument only one tone was expected from each string.

Next in development was the spinet, a keyed instrument, the strings of which were plucked by "plectra." The action was so constructed that the pressure of the key caused the corresponding string to be plucked by a crow-quill, very much as a harp is manipulated. The next stage in the development of the stringed instruments played by keyed action was the harpsichord. It was in principle the same as the spinet, but more elaborated, was of wider range, and, by the employment of ingenious devices, it was possible by the manipulation of stops, similar to those used in the church organ, to produce a variety of effects—one having a stop to imitate the lute, and another the harp. The tones were produced by the employment of plectra to operate the strings; and these were of quill or hard leather, according to the force quality of the music to be produced.

The immediate prototype of the piano was the dulcimer. This was a keyless instrument, and was played by small hammers held in the hands of the performer. It was in appearance not unlike some toy instruments of the present day, and was laid upon a frame or table, and the player produced his music by using two hammers, the heads of which were covered on either side with hard and soft leather to produce the forte and piano effects. The dulcimer had reached its highest development in what is called Louis XIV.'s "pantaleon," a mammoth instrument so difficult to play that the idea of using a key-board and accompanying mechanism for its successful operation, finally led to the invention of the pianoforte in Italy by Cristofori in 1711. Until the successful construction of the pianoforte, all the instruments produced were very weak in tone, although in quality exceedingly rich and pleasing. Some of the classic music that is most admired was composed for these old instruments; and it is said that John Sebastian Bach's music can never be fully appreciated until it is heard played upon the clavichord, for which it was originally composed.

WHICH IS OUR NATIONAL SONG?

The recent death of Dr. Samuel F. Smith, the author of "America," caused the Philadelphia *Record* to ask: "What is the distinctive national anthem of the United States?" In reply to its own query this paper says: "It cannot be said to be 'America,' popular as is that religious-spirited hymn, breathing the Puritanical zeal of the Pilgrim Fathers. In the first place, 'America' was written to the tune of 'God Save the King.' Neither can it be 'Yankee Doodle,' for a similar reason. That galloping song was written about 1755, by Dr. Shuckburgh, an English army surgeon, and it was originally entitled 'The Yankee's Return from Camp.' It was sung later by the British redcoats in derision of the Continental soldiers, but was accepted by them as the Netherlands patriots adopted the opprobrious nickname of 'Beggars' (Les Geux). To-day Uncle Sam may be proud of his Yankee Doodle's feather. He stuck it in his hat to stick. The only two distinctive American national tunes are those of 'Hail Columbia' and 'The Star-Spangled Banner.' The first (written by Joseph Hopkinson, a Philadelphia lawyer) was set to the air originally known as 'The President's March.' Its music has saved the inferior words wedded to it. Both the music and words of Francis Scott Key's sparkling ode thrill one, however, and enhance each other's beauty. That is the American anthem *par excellence*. Nevertheless, without counting Dr. Smith's grammarless and slightly faulty 'America,' or any of the numerous flag songs of Drake and the rest, we have also Sidney Lanier's 'Psalm of the West,' Lowell's 'Commemoration Ode,' Emerson's 'Concord Hymn,' and George Edward Woodberry's 'My Country,' as grand utterances of national patriotism."

KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre are attracting large and enthusiastic audiences. The first twenty concerts of the season were given on Sunday and Thursday afternoons. The second twenty concerts, now being given, take place on Sunday afternoons only. The programmes maintain their high and interesting character, and are rendered by well known talent.

Thirty-sixth and thirty-seventh concerts, Sunday afternoon, November 29th, Thursday afternoon, December 3rd. 1. Piano solo—Ungarische Fantasie, als Concertstueck fuer Piano allein bearbeitet, Liszt; Mr. Charles Kunkel. 2. Song—Staccato Polka, Mulder; Miss Lily B. Marston. 3. Violin solo—7th Concerto, op. 76, De Beriot, (a) Allegro maestoso, (b) Andante tranquillo, (c) Allegro moderato; Miss Helen Thorell. 4. Song—Patria, My Native Land, Mattei, sung in Italian; Mr. W. M. Porteous. 5. Piano solo—Home, Sweet Home—Paraphrase de Concert, Rive-King; Mr. Charles Kunkel. 6. Song—I'll wait my Love for Thee, R. Stahl; Miss Lily B. Marston. 7. Violin solo—(a) Melody in F, op. 3, Rubinstein; (b) Tarantella, op. 86, Papini; Miss Helen Thorell. 8. Song—Davy Jones, Roeckel; Mr. W. M. Porteous. 9. Piano duet—Polo Galop, Dinkgreve; Mr. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

Thirty-eighth and thirty-ninth concerts, Sunday afternoon, December 6th, Thursday afternoon, December 10th. 1. Duet for piano—Massaniello Overture (Auber)—Grand Paraphrase de Concert, Claude Melnotte; Messrs. Charles Kunkel and Louis Conrath. 2. Song—O Sweet Flowers Impart (Faust), Gounod; Miss Annunciata Sabini. 3. Song—Spring Tide, Becker; Miss Mamie E. Maginnis. 4. Piano solo—Wiener Bonbons (Strauss) Paraphrase de Concert, Julia Rive-King; Mr. Louis Conrath. 5. Song—Sleep, Baby, Sleep, Louis Conrath; Miss Annunciata Sabini. 6. Song—Merrily I Roam—Waltz, George Schleiffarth; Miss Mamie E. Maginnis. 7. Piano solo—(a) The Swan Melody (new), Saint-Saens; (b) "'Fo' de Wa'"—Southern Life, Kunkel. Synopsis of the piece: Camptown Races—I'll Bet My Money on a Bob-tail Nag—Tuning of the Banjo—Banjo Solo—Break Down—Grand Finale. Written for John Philip Sousa; Mr. Charles Kunkel. 8. Song duet—Quis est homo—(Stabat Mater), Rossini, (sung in Latin); the Misses Mamie E. Maginnis and Annunciata Sabini. 9. Duet for piano—Pegasus—Grand Concert Galop, Armin Schotte; considered one of the finest Galops ever written; Messrs. Charles Kunkel and Louis Conrath.

Fortieth and forty-first concerts, Sunday afternoon, December 13th, Thursday afternoon, December 17th. 1. Piano solo—Moonlight Sanate, C sharp minor, op. 27, No. 2, Beethoven, (a) Adagio Sostenute, (b) Allegretto, (c) Presto Agitato; Mr. Charles Kunkel. 2. Song—Thou art my Queen, Blackstock; Miss Zella E. Leighton. 3. Violin solo—Concerto Russe, op. 29, Lalo, (a) Prelude—Allegro, (b) Lento (Chant Russe), (c) Introduction—Vivace; Signor Guido Parisi. 4. Song—Charity, Faure; Mr. J. B. Shields. 5. Piano solo—Sprite of the Wind—Caprice, Paul; Mr. Charles Kunkel. 6. Song—Forebodings, Campion; Miss Zella E. Leighton. 7. Violin solo—(a) Prelude and Siciliana from Mascagni, Wilhelmj, (b) Hejre Kati, scene de la Csarda, Jeno Hubay; Signor Guido Parisi. 8. Song—Mona, Adams; Mr. J. B. Shields. 9. Piano duet—American Girls March, Kunkel; Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

Forty-second and forty-third concerts, Sunday afternoon, December 20th, Thursday afternoon, December 24th. 1. Piano solo—(a) Abegg—Variations, Schumann, (b) German's Triumphal March, Kunkel; Mr. Charles Kunkel. 2. Song—Let me Love thee, Arditi; Miss Bertha Winslow. 3. Violin solo—Fantasie Caprice, op. 11, Vieuxtemps; Miss Rose Ford. 4. Song—Queen of the Earth, Pinsuti; Mr. Charles F. Heckel. 5. Piano solo—(a) Solfeggietto, Ph. E. Bach, (b) Melodies de Negres (Caprice de Concert, No. 1), Boone; Mrs. Nellie Allen Parcell. 6. Song—Duet—Gondoliera, Henschel; Miss Bertha Winslow and Mr. Leslie C. Fitch. 7. Song—I cannot Say Good-bye, Roeckel; Mr. Charles F. Heckel. 8. Piano duet—Suite de Valses, op. 10, Kroeger; Mrs. Nellie Allen Parcell and Mr. Charles Kunkel. 9. Violin solo—Berceuse, Simon; Miss Rose Ford. 10. Song—(a) Berceuse (Cradle Song), Godard, (b) Who's at my Window, Osborne; Miss Bertha Winslow. 11. Piano duet—Fatinitza (Suppe) Fantasia, Paul; Mrs. Nellie Allen Parcell and Mr. Charles Kunkel.

Martin Kaiser, the oldest active German singer of the United States, honorary President of the Philadelphia Maennerchor from 1845 to 1896, one of the founders of the Germania Maennerchor of Chicago, etc., who died at his son's home in St. Louis recently, was 80 years of age, and possessed a "Saenger passport," which gave him free entry into every German singing society of America. It was "vised" by many of the leading societies.

MUSICAL REVIEW

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THOMAS M. HYLAND, . . EDITOR.

JANUARY, 1897.

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ANNOUNCEMENT.

Season of Grand Opera under the Direction of Mr. Walter Damrosch.

The Committee of the St. Louis Musical Club takes great pleasure in announcing that all preparations have been completed for a season of Grand Opera in German and French, or Italian, to be given under the direction of Mr. Walter Damrosch, at the Exposition Music Hall, during the week commencing February 22, 1897. It is unnecessary to speak of the advantage in connecting with our musical life a man of such undoubted attainments and high artistic ideals as Mr. Walter Damrosch. Beside his position as conductor of a fine and long-established orchestra, he has a well-trained chorus at his command. He has also the greatest company of German artists ever brought together in this country, and by his agreement with Messrs. Abbey, Schoeffel & Grau, has the assistance of their principal artists whenever required for operas in French, or Italian, thus presenting an exceptional galaxy of artists.

The season, consisting of six performances, will open Monday evening, February 22, and will continue through the week, performances being given on Monday, Tuesday, Wednesday, Thursday and Friday nights, and Saturday afternoon.

In the course of these performances, Mme. Lilli Lehmann will make her reappearance in St. Louis, and Mme. Calve or Mme. Melba will also be here in French opera.

SCALE OF PRICES.	Season Ticket	Single Night
Parquet and first two rows Dress Circle	$ 15 00	$3 00
Dress Circle, other rows	12 00	2 50
Balcony, first three rows	10 00	2 00
Balcony, other rows	8 00	1 50
Lower Boxes, seating six	150 00	30 00
Upper Boxes, " "	100 00	20 00

SOUSA GRAND CONCERTS.

Music lovers will hail with delight the announcement of the return of John Philip Sousa, the great conductor, and his famous band. They will give two concerts, matinee and evening, Friday, Jan. 22nd, at Exposition Music Hall, and will no doubt be greeted with a large attendance. The principals will include Mrs. Elizabeth Northrup, prima donna soprano; Miss Martina Johnstone, violiniste; and Herr Franz Hell, Fluegel horn.

APOLLO CLUB.

The Apollo Club will give its second concert of the season at the Fourteenth Street Theatre, Tuesday evening, Jan. 26. The soloists will be Sieveking, the great Dutch pianist, and Evan Williams, the eminent Welsh tenor. The Club will render, among other numbers, Raff's "Good Night" and Saint-Saens' "A Winter Serenade."

TERESA CARRENO.

Teresa Carreno, the great pianiste, will give a recital, Monday evening, Feb. 1st, at Entertainment Hall. Mme. Carreno is achieving extraordinary success throughout the country. Her playing is distinguished by brilliancy and power as well as elegance of style.

The first of Mme. Carreno's recitals will be given at the Hotel Waldorf on the afternoon of Jan. 14th, when she will play several compositions by the American composer McDowell. Her other engagements in this country will be with Walter Damrosch's New York Symphony Society on Jan. 29th and 30th; St. Louis, Feb. 1st, with Theo. Thomas's Orchestra; at Chicago, Feb. 19th and 20th; Cincinnati Symphony Society, March 1st and 2nd; and with the Boston Symphony Orchestra as follows: Philadelphia, Feb. 22nd; Washington, Feb. 23rd; Baltimore, Feb. 24th; New York, Feb. 25th.

CITY NOTES.

Mrs. Nellie Strong Stevenson, pianist, assisted by Miss N. Berry, vocalist, gave a piano recital of modern compositions, at Memorial Hall, on the 1st ult. The programme was admirably selected and included works by Liszt, Reinecke, Grieg, Sgambati, Rubinstein, Moszkowski, Schytte, Paderewski, Leschetitzky, and others. Mrs. Strong's playing was eminently artistic, arousing the enthusiasm of her audience. Miss Berry's vocal selections were charmingly rendered and won her many admirers. The recital was a rare treat to all present.

Strassberger's Conservatory of Music gave its first two musicales of the season on the 21st and 22nd ultimos. Large and enthusiastic audiences gathered to hear the work of the students, which proved very creditable to their teachers. Those who participated were pupils of Messrs. C. Strassberger, Louis Conrath, J. P. Nemours and Misses Lillian Niebling and Mary N. Berry. Every one present was delighted with the excellent programmes and splendid renditions.

P. Robert Klute, director of the Vienna Conservatory of Music, was married to Miss Bessie C. Douglas, of Chester, Ill., at the home of the bride's parents, Mr. and Mrs. James Douglas, in Chester, Rev. B. W. Clift officiating. The happy couple have the congratulations of a host of friends, and are residing at 3019 Easton Ave.

Miss Helen Smith, pianist and teacher, receives pupils at her address, 5108 S. Broadway. Miss Smith is assistant teacher to Mr. Ehling, and has met with unqualified success in her work.

A series of Kunkel Popular Concerts was inaugurated at East St. Louis, Ill., under the auspices of the ladies of the Baptist Church, at Music Hall. The first concert was given on the 15th ult., and was a magnificent success, both financially and artistically. Music lovers are glad of this opportunity of hearing great works rendered by prominent talent, and look forward with delight to the remaining concerts, which will be given Jan. 15th and Feb. 5th.

The death of Karl Rosen, for many years with Estey & Camp of this city, occurred on the 13th ult. at the age of 71 years. Mr. Rosen was born at Altenburg-Saxony, Germany, where he established a piano factory in 1857. His work was of a high order and won him the first premium on several occasions at "Leipsig Messe." In 1863, Mr. Rosen came to this country and became superintendent of the piano factory of Hinzen & Rosen at Louisville, Ky., a position he held for twenty years. In 1887, Mr. Rosen accepted a position with the St. Louis branch of Estey & Camp, with which he was connected up to the time of his last illness. He leaves a wife, two daughters and three sons, two of whom—Ernest and August—are prominent in musical circles here, and many friends to mourn his loss. According to the wishes of the deceased, his remains were cremated and scattered to the four winds of heaven from the middle of the Eads bridge by his son Ernest.

Dr. Antonin Dvorak will resume his directorship of the National Conservatory of Music, of New York.

Dr. Dvorak, whose evident intention seems originally to have been to domicile himself in this country, found in 1893 that his children's education demanded his personal surveillance, and, therefore, once more took up a residence in Europe.

The famous singer, Catharina Klafsky, was buried at Hamburg. The gravestone is to bear no other inscription but her Christian name. She wished to be buried in the white robe of penitence of Elizabeth, in "Tannhauser," and over the grave the chorus of Isis and Osiris, from Mozart's "Magic Flute," was sung.

London is in danger of losing one of its oldest musical institutions, the Saturday afternoon concerts at Crystal Palace, which, after forty years of existence, have received such a scant support of late that the directors threaten to discontinue them. To these concerts Londoners are largely indebted for their early knowledge of many of the works of Mozart, Beethoven, Schubert, Spohr, Schumann, Brahms, Dvorak, and Wagner; and it is said that here the English composer, often harassed by the difficulty of obtaining a hearing elsewhere, has ever been welcome.

Arthur Nikisch is the best paid of all the European conductors. He receives $15,000 per annum.

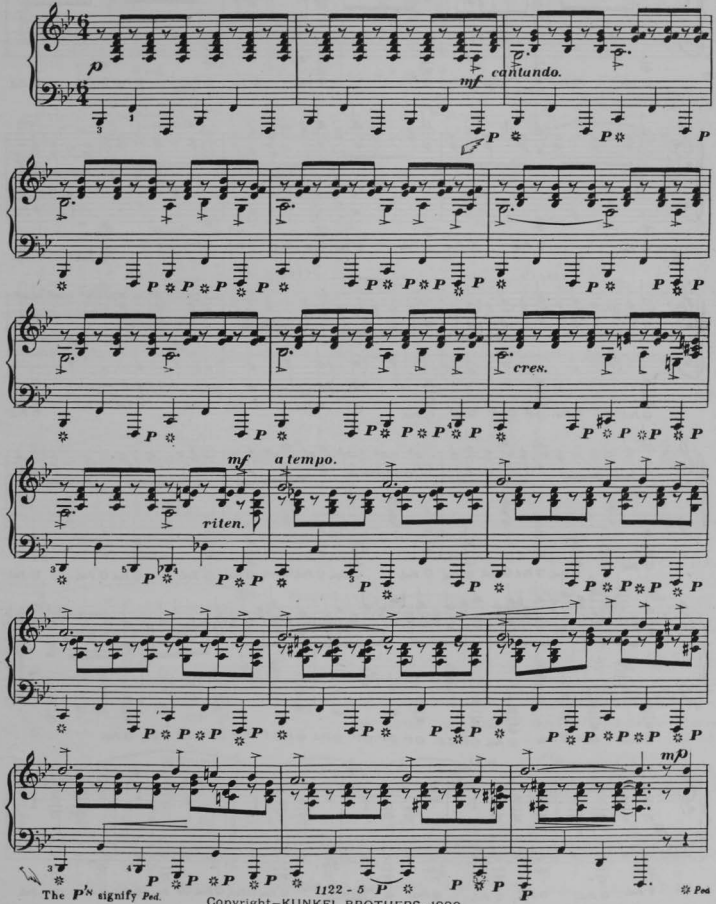
SERENADE.

I

To Mrs. Laura Highleyman

Con Allegrezza. ♩= 120.

E. R. Kroeger. Op. 23.



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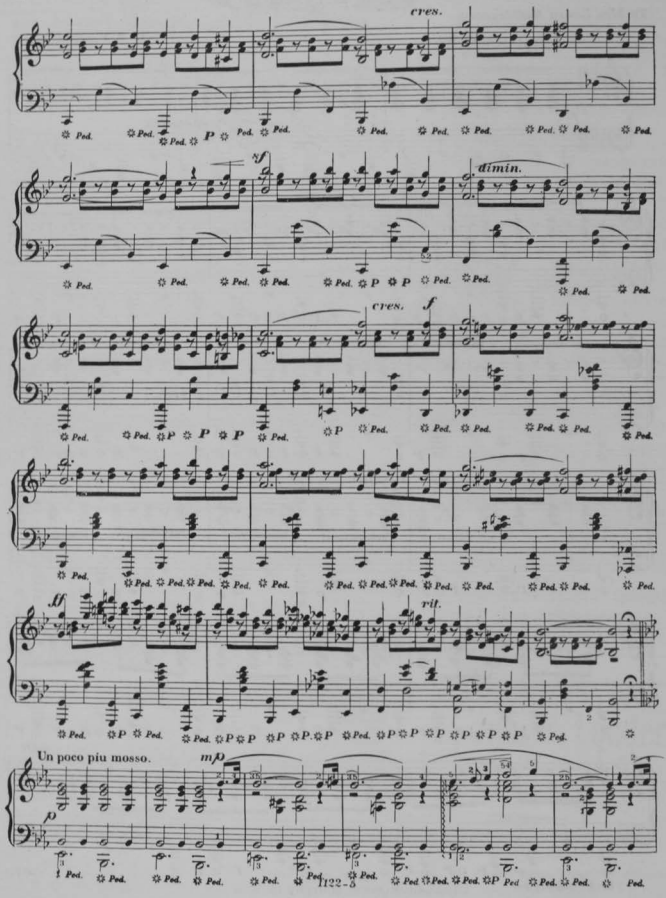
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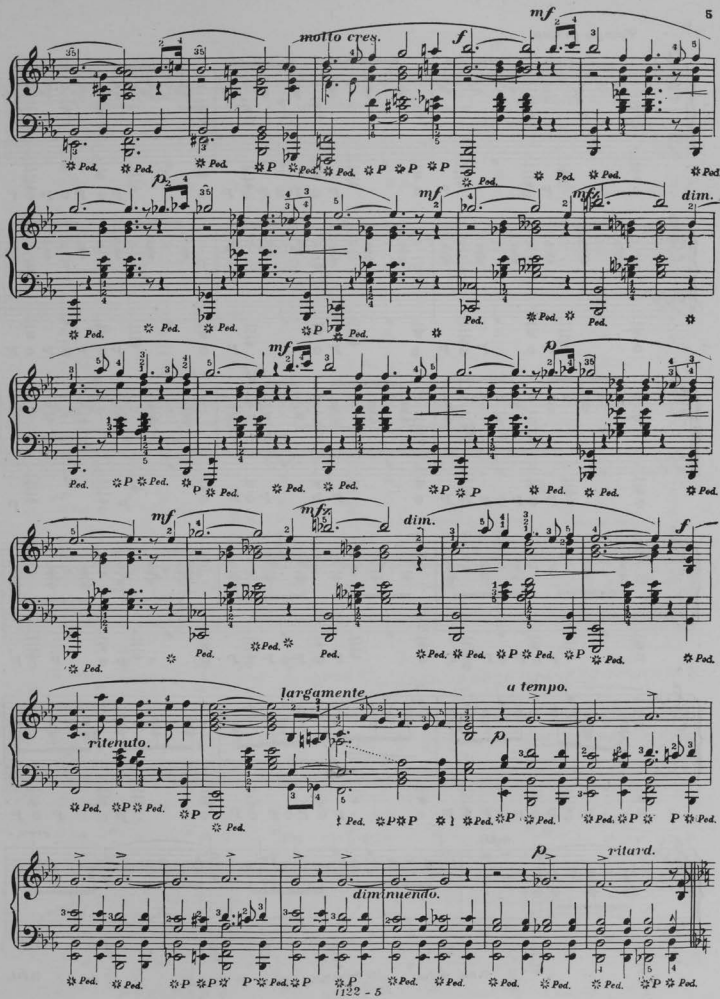
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f
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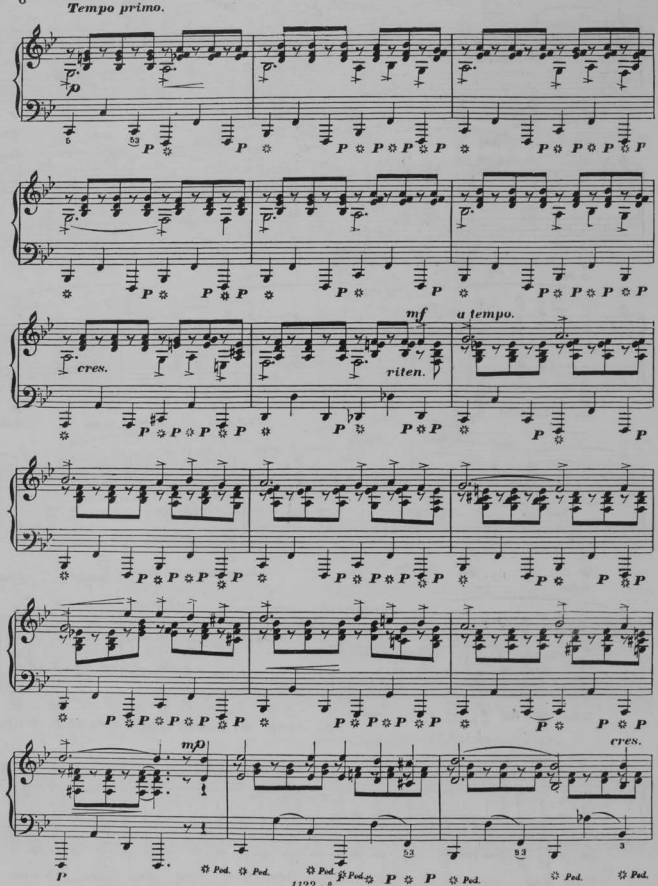
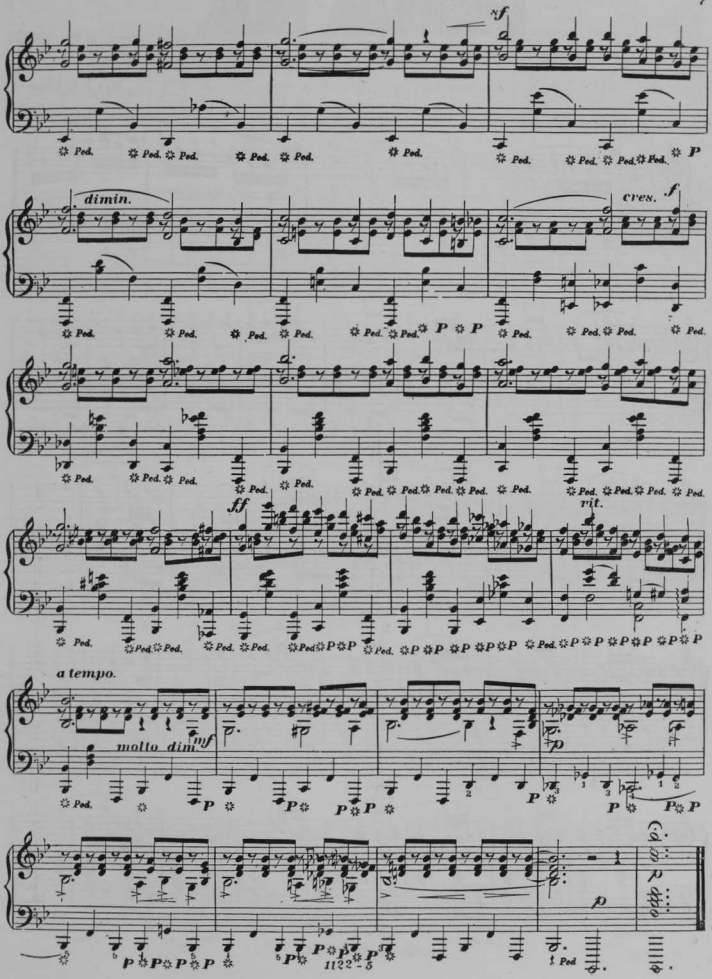
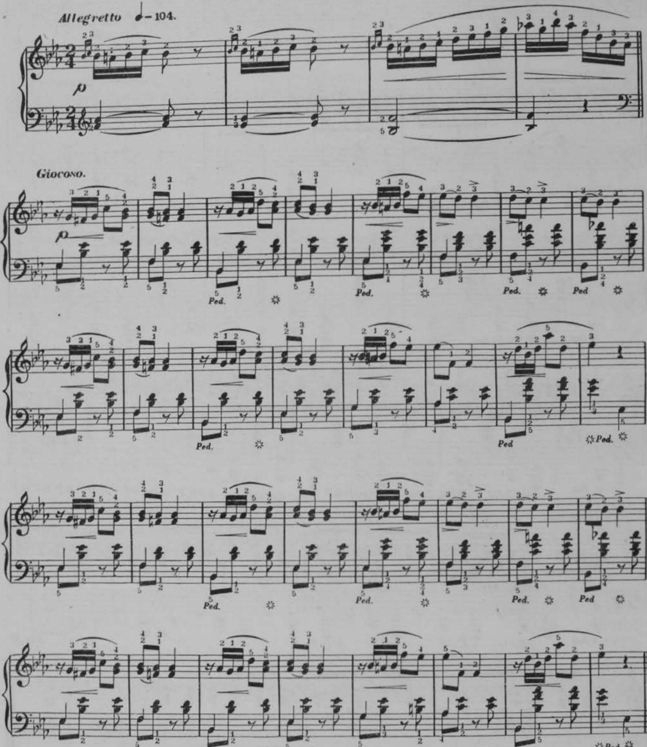
mf
dim.
mf
p
mf
mf
dim.
f
largamente
a tempo.
ritenuto.
p
ritard.
dim. muendo.

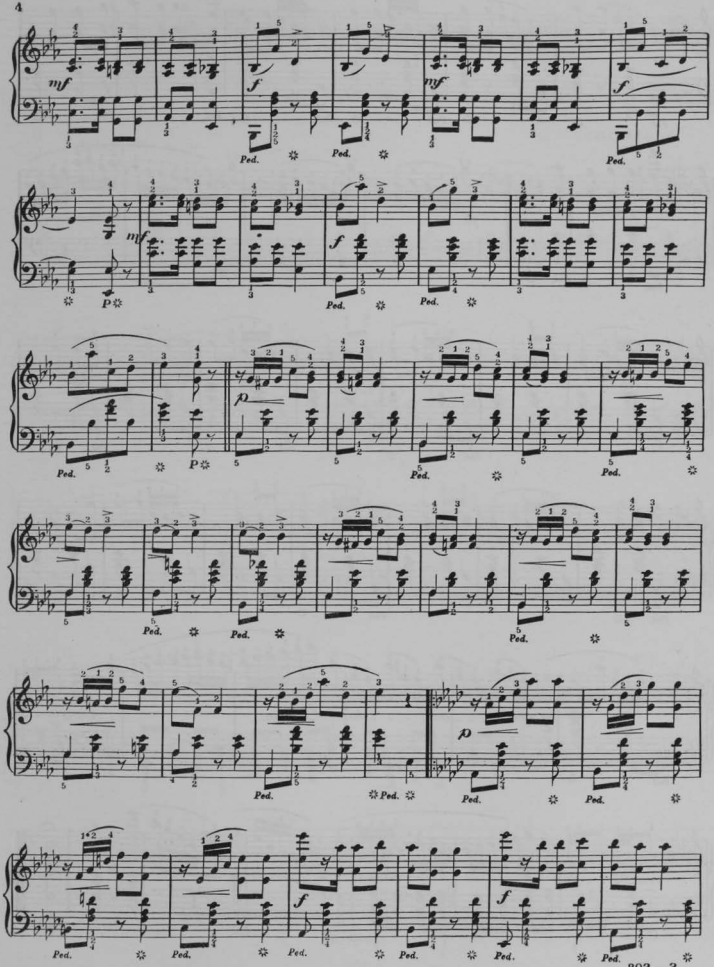

Tempo primo.
mf
a tempo.
cres.
riten.
mp
cres.
Ped.
1122 - 5

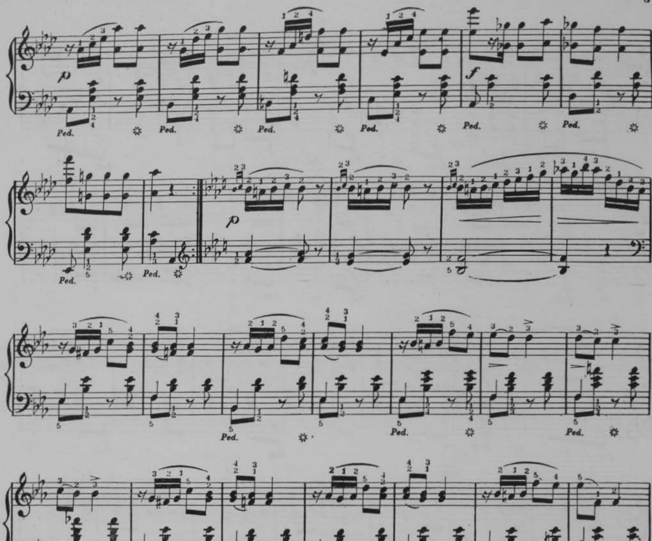

sf
dimin.
cres.
f
ff
rit.
a tempo.
molto dimin.
mf
p
1122-5

MINNEHAHA-POLKA.

Mrs. S. L. Lara.




mf
f
mf
f
Ped.
mf
f
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
f
f
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


p
Ped.
f
cres
cen
do
dim.
sf
ff

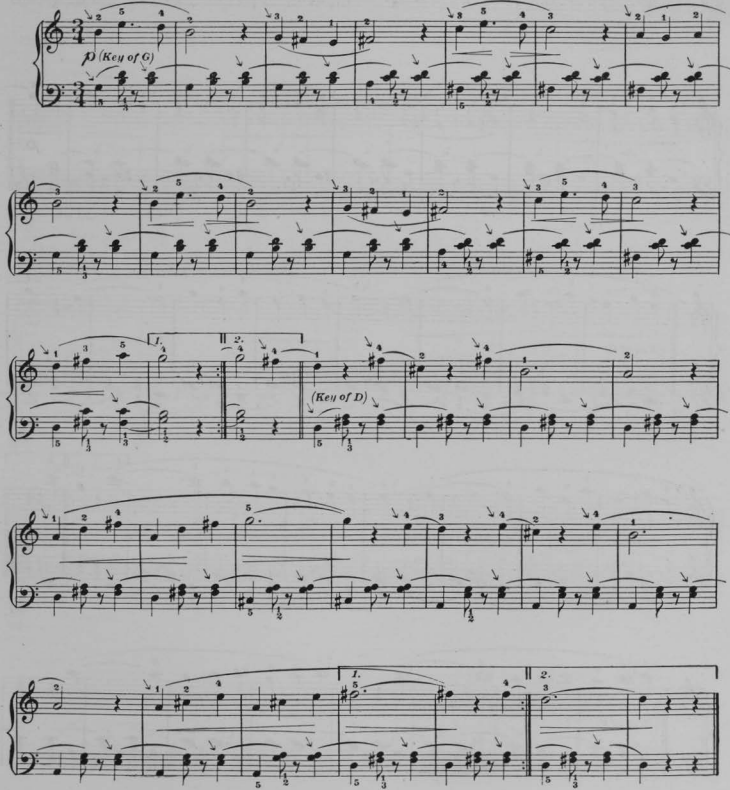
LITTLE RED RIDING HOOD.

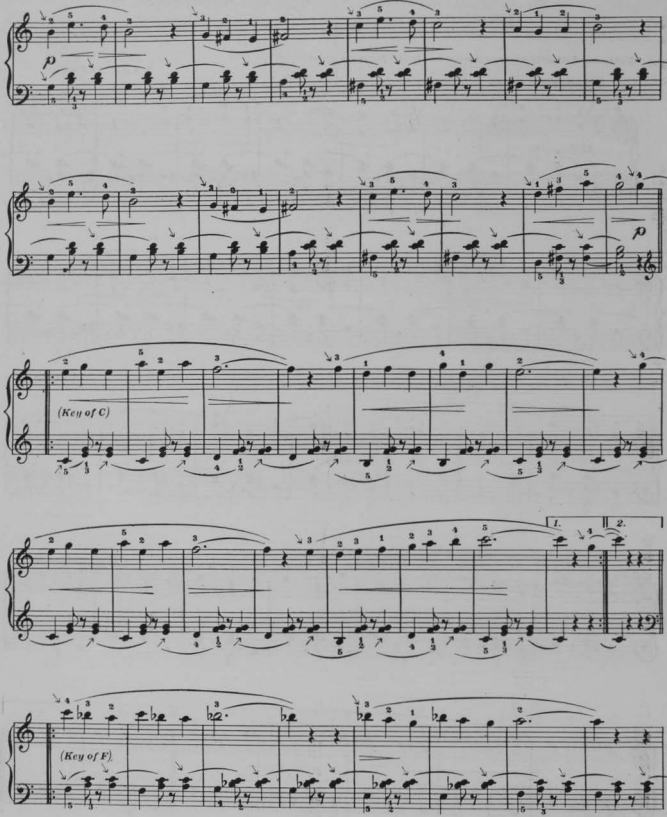
Waltz.

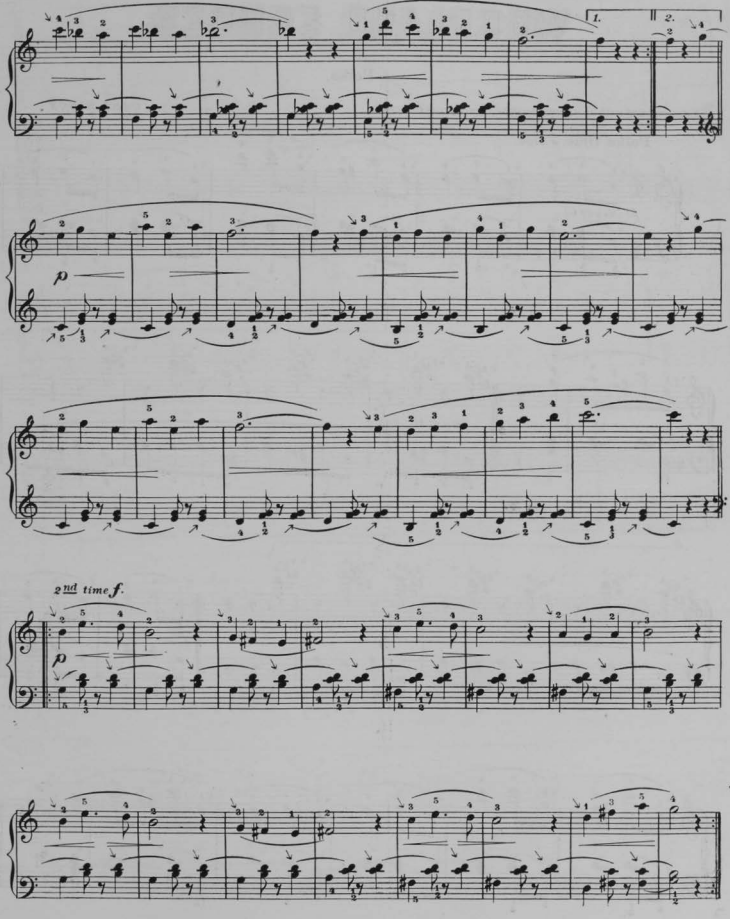
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto. ♩.=80.




(Key of C)
1.
2.
(Key of F)

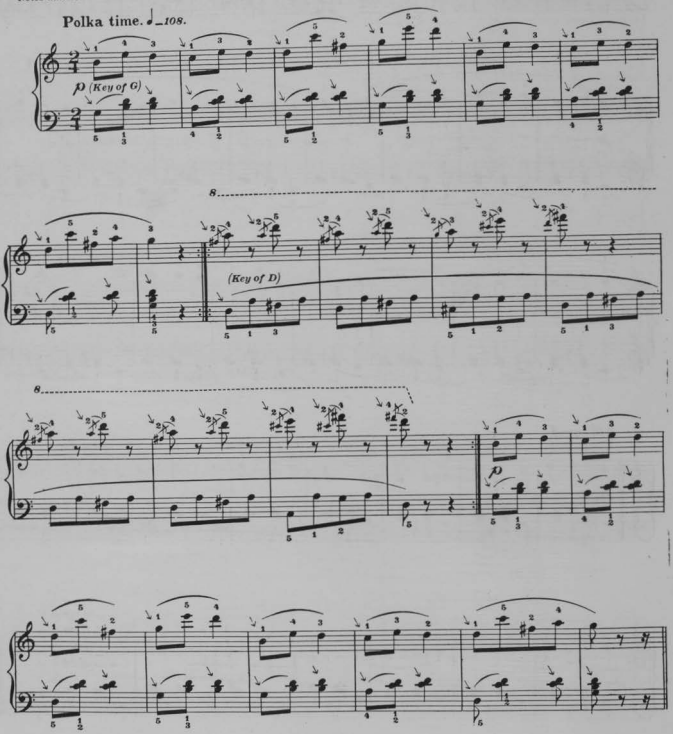

1.
2.
p
2nd time f.
p

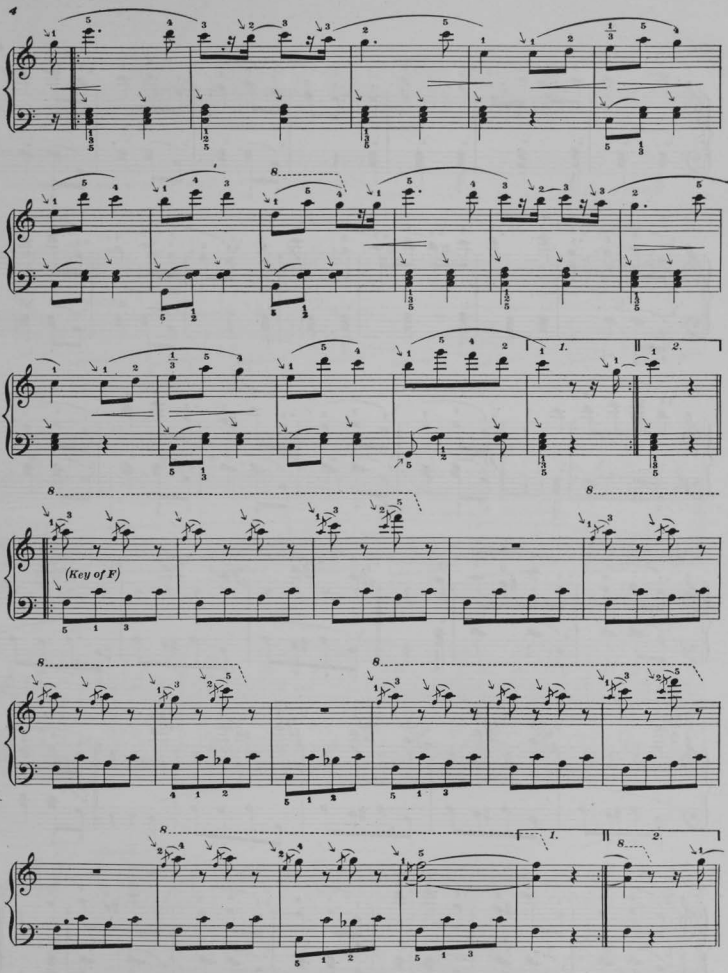
WOODLAND ECHOES.

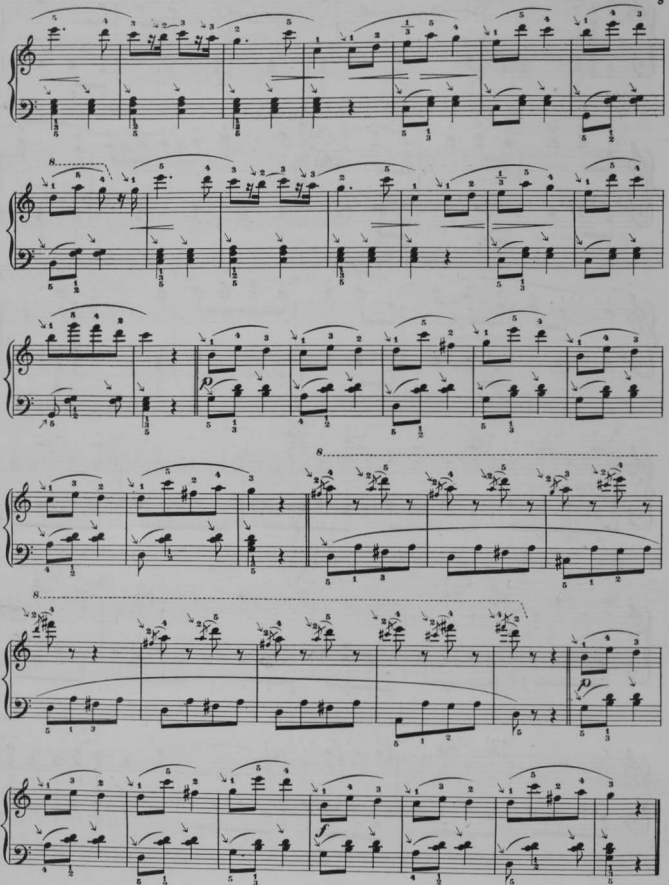
Polka.

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

CARL SIDUS.




(Key of F)
1.
2.

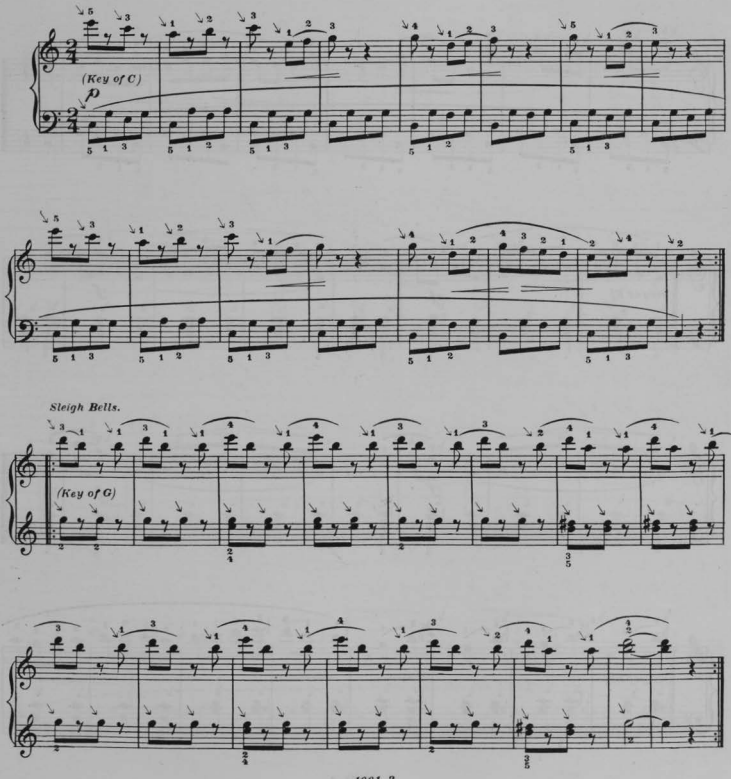


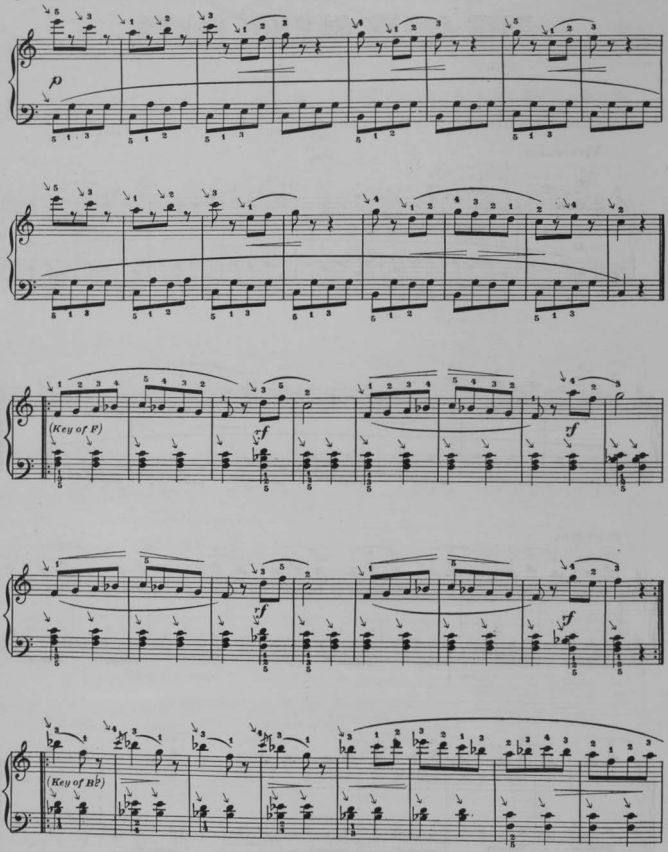
THE JOLLY SLEIGH PARTY.

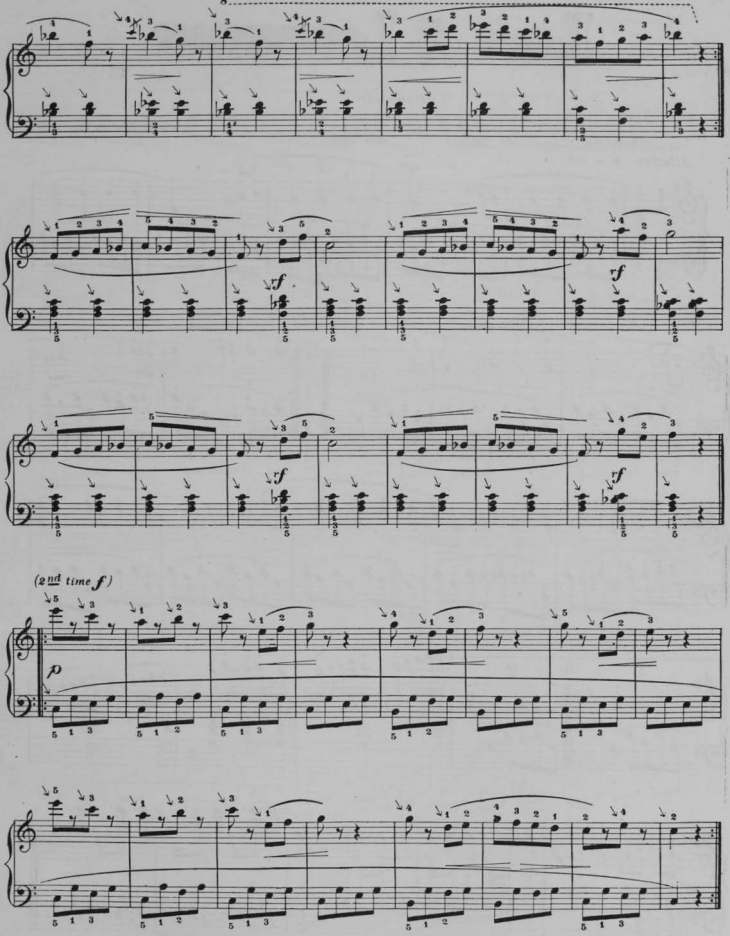
Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Vivo. ♩=100.



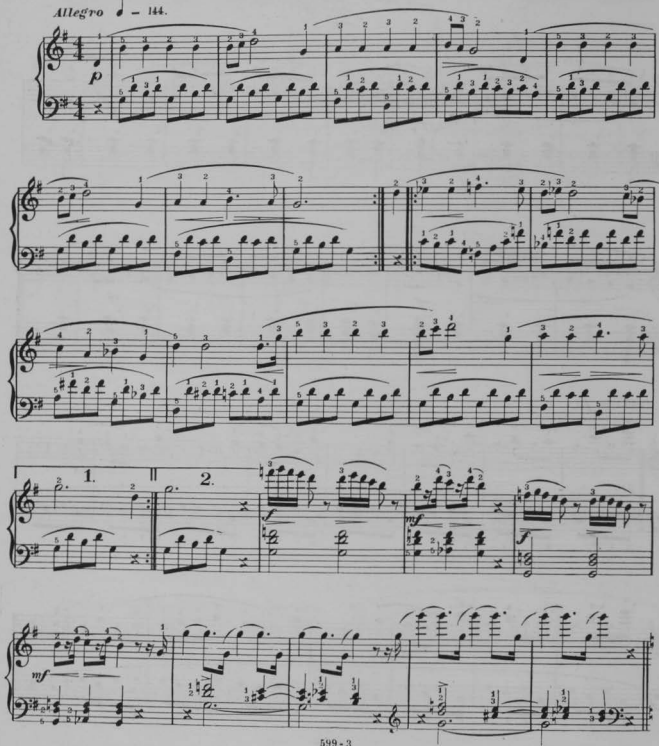

p
(Key of F)
tf
(Key of B♭)


8
tf
tf
tf
(2nd time f)
p

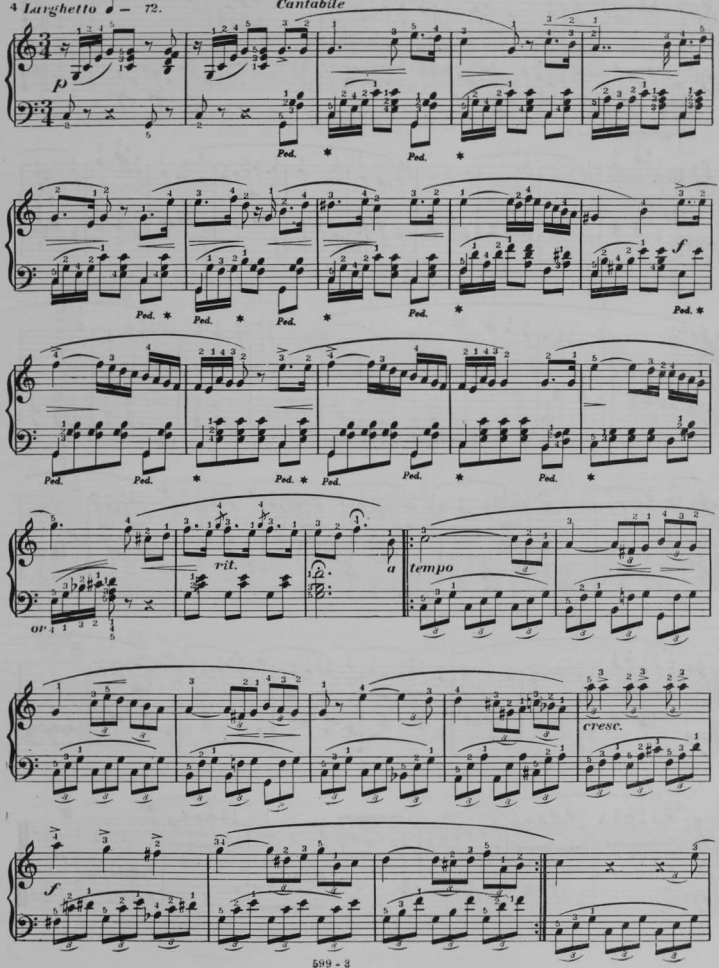
Lucia di Lammermoor

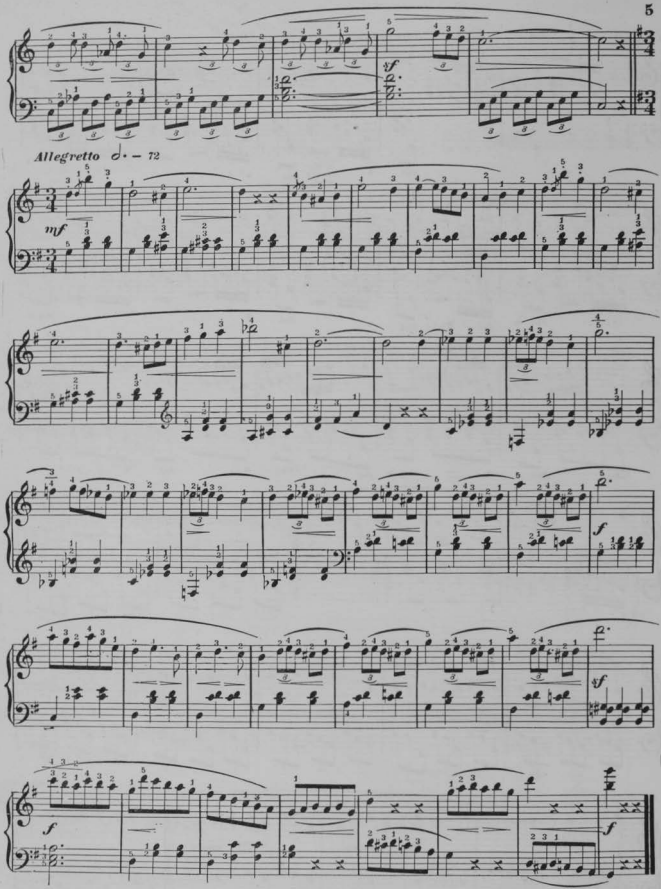
(*Donizetti.*)

Carl Sidus Op. 126.



4 *Larghetto* ♩ = 72. *Cantabile*

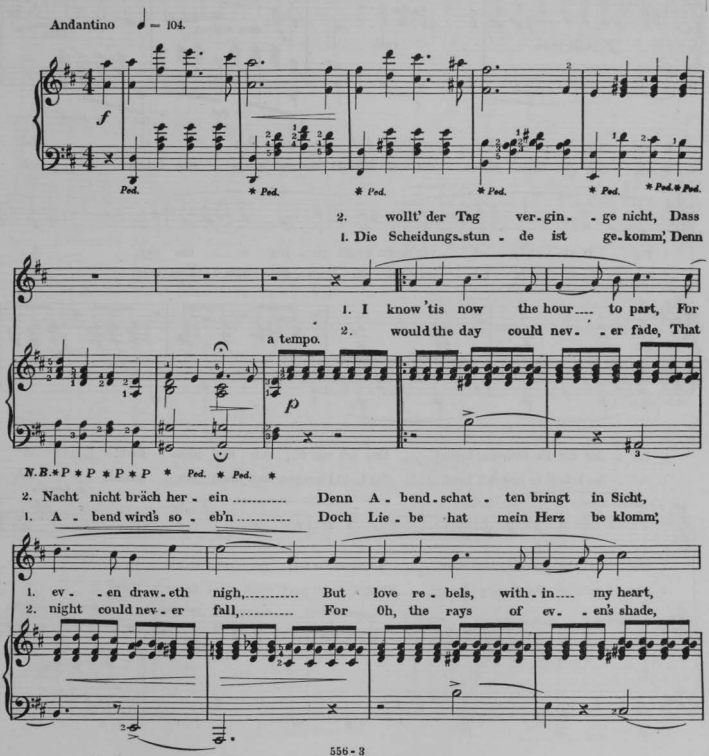



Allegretto ♩. = 72
mf
f
sf
f
sf
f

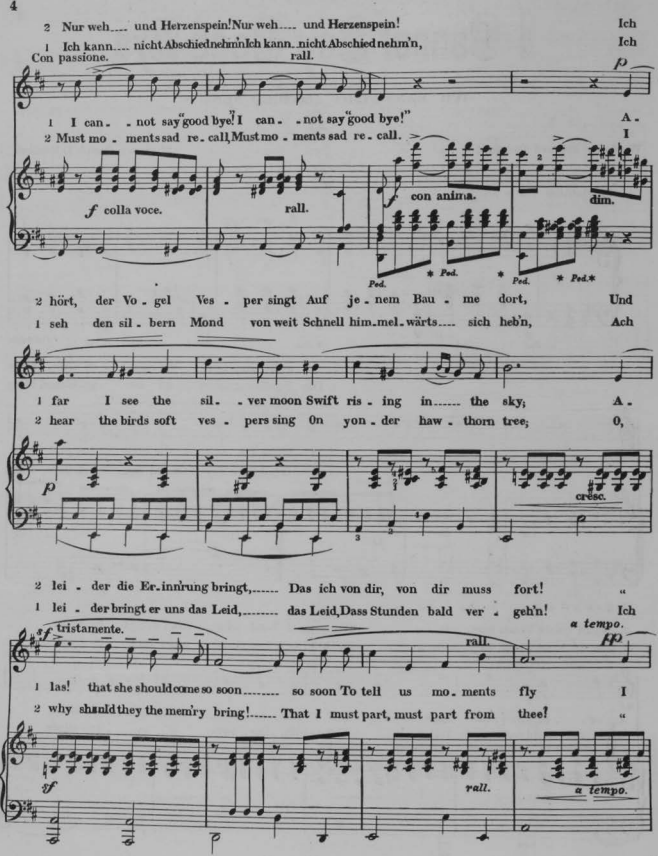
I Cannot Say Good Bye

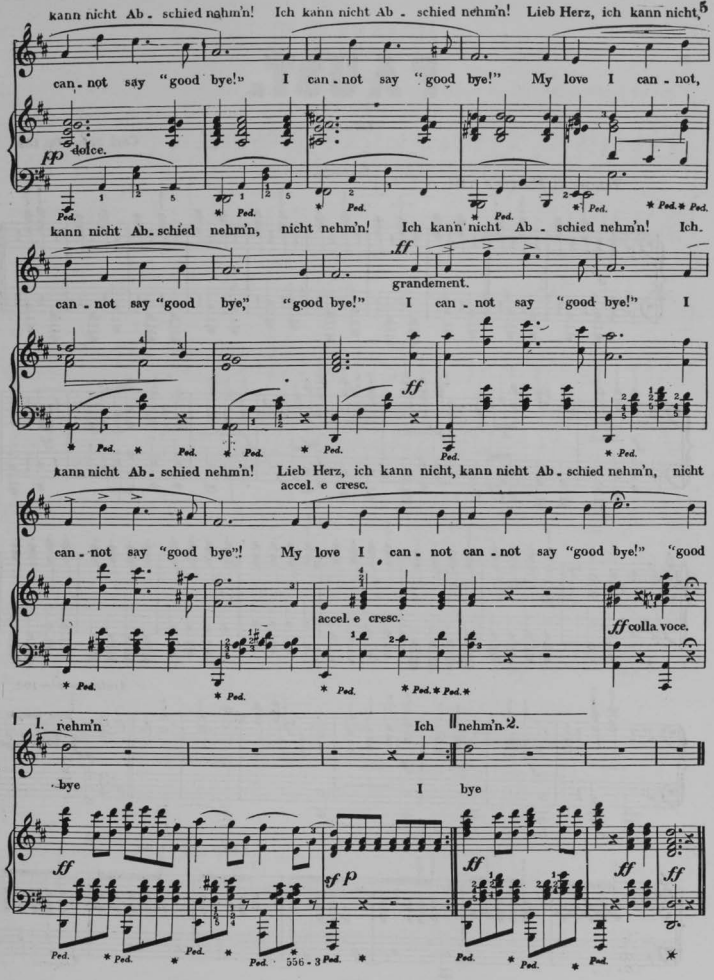
ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford. Music by Joseph L Roeckel.



N.B. The P's signify Ped.


2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich
1 Ich kann.... nicht Abschied nehm'n Ich kann nicht Abschied nehm'n, Ich
Con passione.
rall.
p
1 I can - not say "good bye!" I can - not say "good bye!" A -
2 Must mo - ments sad re - call, Must mo - ments sad re - call. I
f colla voce.
rall.
f con anima.
dim.
Ped. * Ped. * Ped. * Ped. *
2 hört, der Vo - gel Ves - per singt Auf je - nem Bau - me dort, Und
1 seh den sil - bern Mond von weit Schnell him - mel - wärts.... sich heb'n, Ach
1 far I see the sil - ver moon Swift ris - ing in..... the sky; A -
2 hear the birds soft ves - pers sing On yon - der haw - thorn tree; O,
p
cresc.
2 lei - der die Er - inn'rung bringt,..... Das ich von dir, von dir muss fort! "
1 lei - der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver - geh'n! Ich
a tempo.
f tristamente.
rall.
pp
1 las! that she should come so soon..... so soon To tell us mo - ments fly I
2 why should they the mem'ry bring!..... That I must part, must part from thee! "
sf
rall.
a tempo.


kann nicht Ab - schied nehm'n! Ich kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht,
can - not say "good bye!" I can - not say "good bye!" My love I can - not,
fp dolce.
kann nicht Ab - schied nehm'n, nicht nehm'n! Ich kann nicht Ab - schied nehm'n! Ich
ff grandement.
can - not say "good bye," "good bye!" I can - not say "good bye!" I
kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied nehm'n, nicht
accel. e cresc.
can - not say "good bye"! My love I can - not can - not say "good bye!" "good
accel. e cresc.
ff colla voce.
1. nehm'n Ich nehm'n. 2.
bye I bye
ff
sf p
ff
ff
ff
Ped.
556 - 3

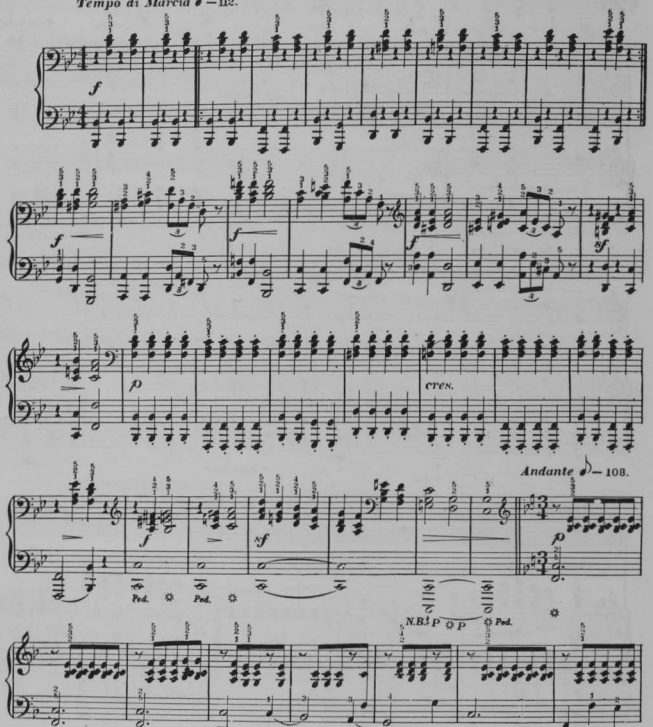
FAUST.

Gounod.

Carl Sidus Op. 129.

Secondo.

Tempo di Marcia ♩ = 112.



N. B. The Ped signify Ped.

FAUST.

Gounod.

Carl Sidus Op. 129.

Primo.

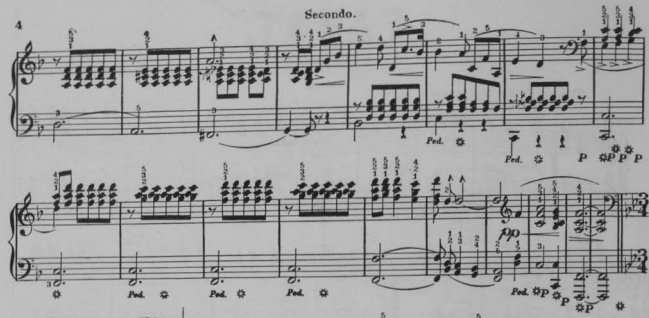
Tempo di Marcia ♩ = 112.

cres.

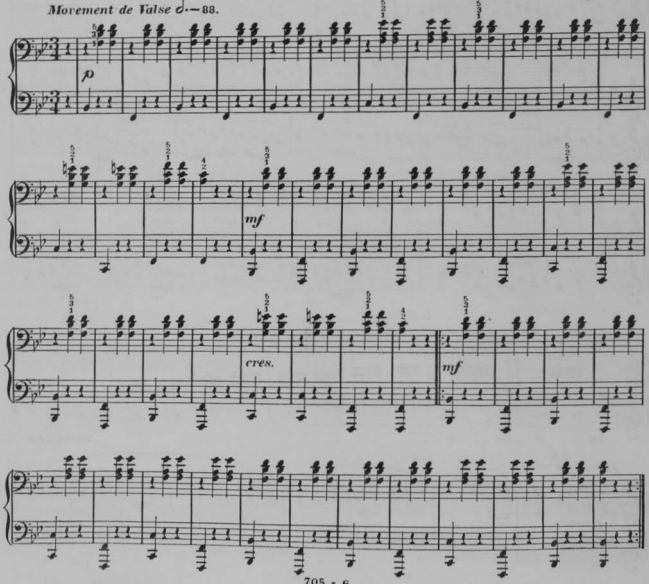
leggiero.

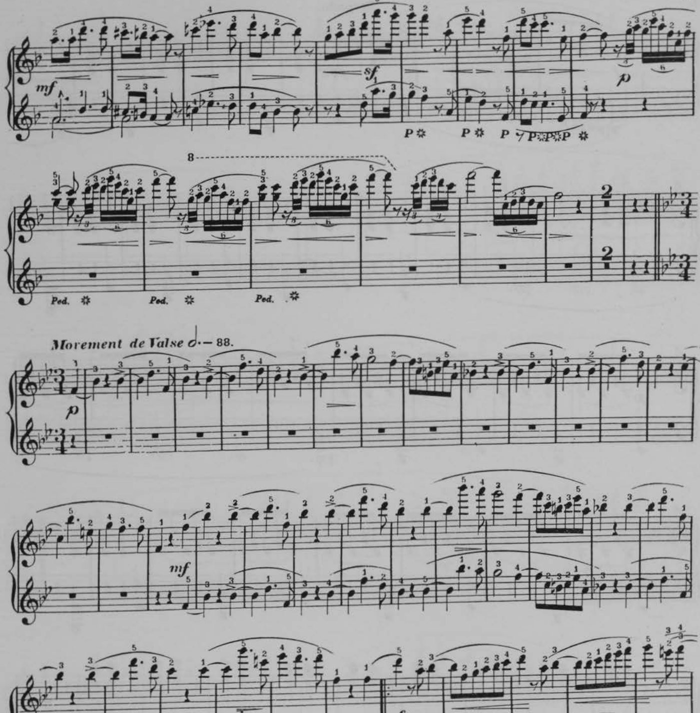
Andante ♩ = 108.

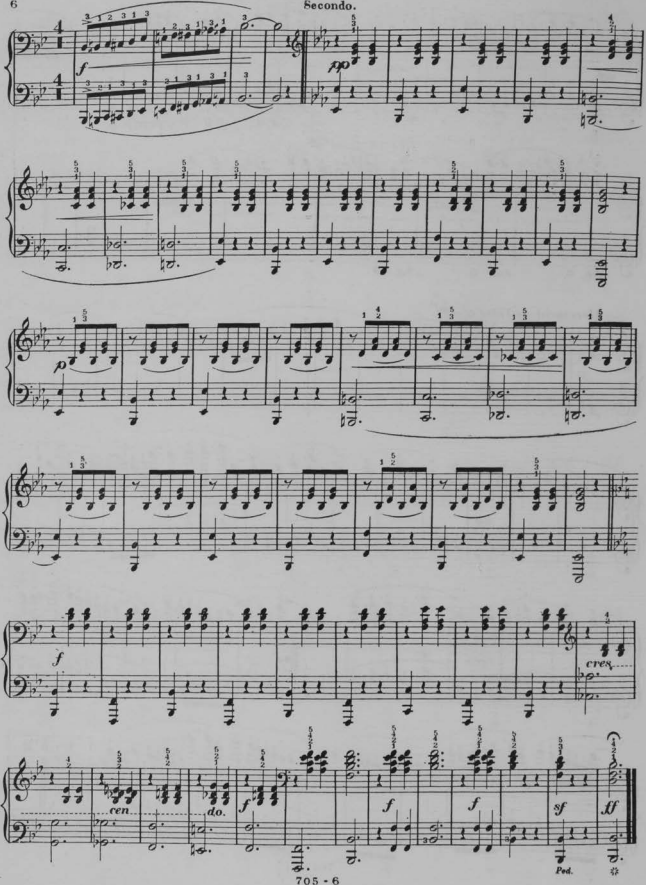
Secondo.

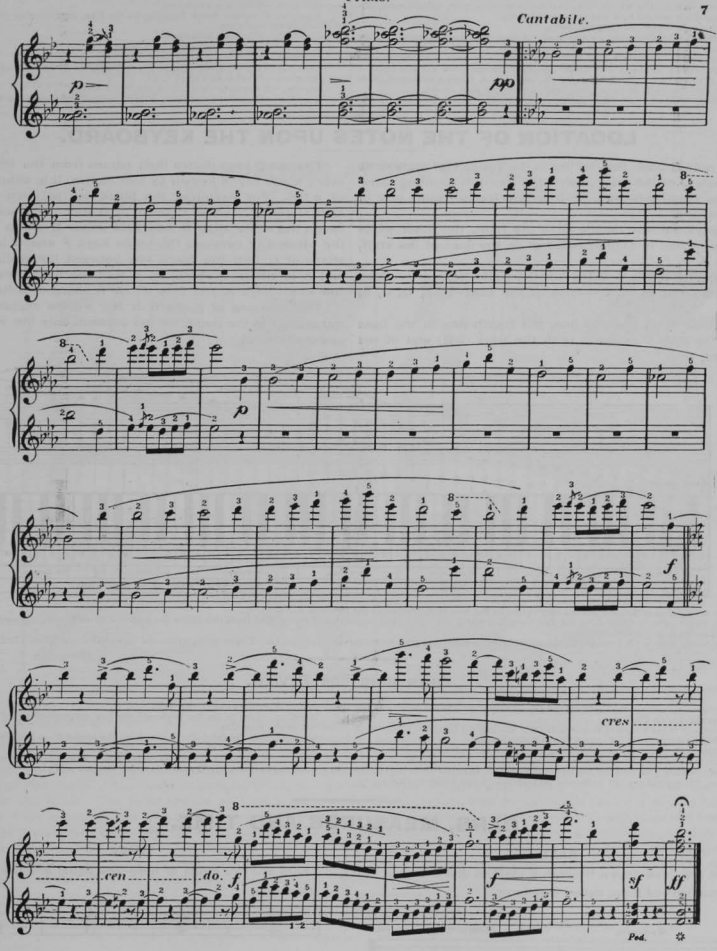


Movement de Valse ♩.—88.




mf
sf
p
Ped.
Movement de Valse — 88.
cres.
1.
2.


f
pp
p
f
cres.
cen.
do.
f
f
f
sf
ff
Ped.


Cantabile.
cresc
cresc
do.
Ped.

QUESTIONS FOR REVIEW.

Question.—What are the names of the notes that represent musical sounds?
Answer.—A, B, C, D, E, F, G—the first seven letters of the alphabet.
Question.—How many different kinds of notes are used in music?
Answer.—Seven: the whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note and sixty-fourth note.
Question.—Describe the different notes.
Answer.—A whole note has a white head, no stem and leans downward from left to right. A half note has a white head, a stem attached and leans upward, from left to right. A quarter note has a black head with stem. An eighth note has a black head, a stem and one hook. A sixteenth note has a black head, a stem and two hooks. A thirty-second note has a black head, a stem and three hooks. A sixty-fourth note has a black head, a stem and four hooks.
Question.—When two or more eighth, sixteenth, thirty-second or sixty-fourth notes are presented in groups, are hooks or lines employed to designate their value?
Answer.—In groups of two or more the value of eighth, sixteent, thirty-second or sixty-fourth notes is usually indicated by lines instead of by hooks.
Question.—What is a whole rest?
Answer.—A square block hanging to the line, representing silence lasting the time of a whole note.
Question.—What is a half rest?
Answer.—A square block resting on the line
Question.—What is a quarter rest?
Answer.—A sign resembling an "n", or the figure seven reversed.
Question.—What is an eighth rest?
Answer.—A character resembling the figure seven.
Question.—Describe a sixteenth, a thirty-second and a sixty-fourth rest

LOCATION OF THE NOTES UPON THE KEYBOARD.

The note G upon the clef line in the Treble Clef represents the middle G of the piano, being the fourth G counting either from the bass (left) end, or from the treble (right) end of the keyboard.

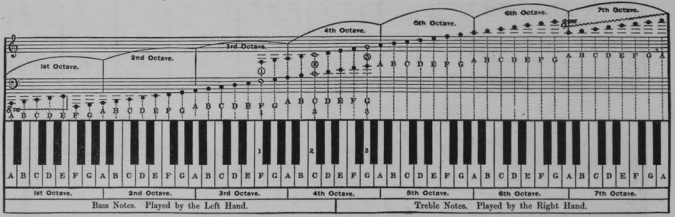
Moving from this middle G to the right, the other white keys are named in regular order as on the lines of the staff, A, B, C, D, E, F, G.

Moving from this G to the left the white keys are named in regular order as on the lines of the staff—F, E, D, C, B, A, G.

The note F on the clef line, the fourth line in the bass clef, is the third F upwards from the bass (left) end of the keyboard.

The black keys derive their names from the white keys; every black key is known by two names, it is either a shard or a flat. For example: the black key between the white keys C and D is either C sharp or D flat; the black key between the white keys D and E is either D sharp or E flat; the black key between the white keys F and G is either F sharp or G flat; the black key between the white keys G and A is either G sharp or A flat; the black key between the white keys A and B is either A sharp or B flat.

The meaning of a sharp or flat will be explained when introduced to the pupil; for the present, only the white keys are considered.



The whole note at figure 1, on the fourth line in the bass clef, represents the clef line F.
The whole notes at figure 2, on the first leger line above the staff in the bass clef, and on the first leger line below the staff in the treble clef, represents the middle C of the pianoforte and are identical.
The whole note at the figure 3, on the second line in the treble clef, represents the clef line G. The notes in treble and bass clefs from figures 1 to 3 are identical.

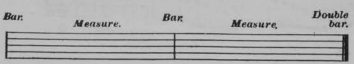
QUESTIONS FOR REVIEW.

Question.—Locate on the keyboard the key corresponding to the note G on the clef line in the Treble Clef.
Answer.—It is the fourth G downwards from the highest G on the keyboard or the fourth G upwards from the lowest G on the keyboard.
Question.—How are the corresponding keys of other notes upwards or downwards from the clef line G found on the keyboard?
Answer.—Having located the key of the clef line, G, all other white keys either upwards or downwards on the keyboard correspond to the notes as they appear upwards or downwards upon the staff.
Question.—Locate on the keyboard the key corresponding to the F on the clef line in the Bass Clef.
Answer.—It is the third F upwards from the lowest F on the keyboard.
Question.—How are the black keys named?
Answer.—They go by two names, being either sharps or flats—hence the black key between the white key C and D is either C sharp or D flat.

BARS, MEASURES AND TIME.

BARS.

Bars are lines drawn through a staff to divide music into equal portions of time, called measures.

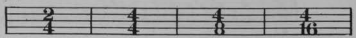


A double bar usually denotes the end of a part or piece.

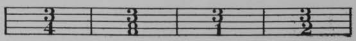
TIME.

There are two kinds of time—the equal and the unequal.

Equal time.



Unequal time.



In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number and the lower figure the kind of notes that prevail in a measure.

A measure need not necessarily contain only the kind of notes indicated by the lower figure. For example: where 2-4 is indicated, a measure may be made up either of 2 quarter notes, 4 eighth notes, or 8 sixteenth notes, etc., but whatever they are they must equal 2 quarter notes.

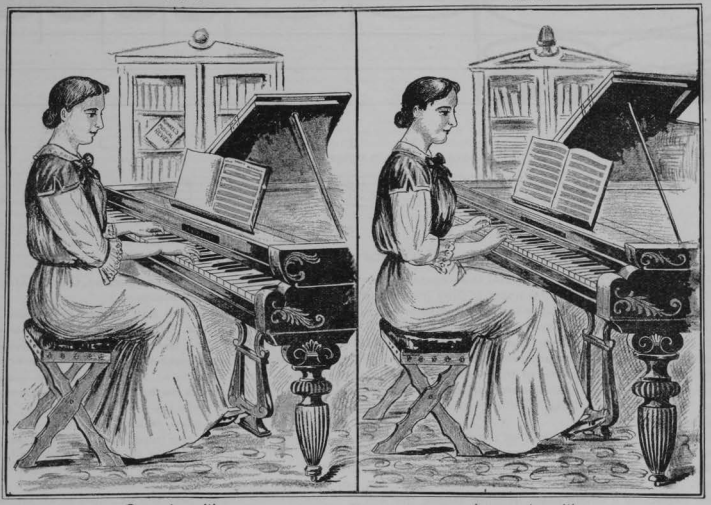
QUESTIONS FOR REVIEW.

Question.—What is a bar?
Answer.—A line drawn across the staff to divide music into equal portions of time.
Question.—What is the purpose of a double bar?
Answer.—To show the end of a part or piece.
Question.—How many kinds of time have we?
Answer.—Two; the equal and the unequal.
Question.—Name some of them.
Answer.—The equal: 2-4, 4-4, 4-8.
The unequal: 3-8, 3-4.

Question.—Explain the meaning of the figures.
Answer.—In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number, and the lower figure the kind of notes that prevail in a measure. A measure need not necessarily contain only the kind of notes indicated by the lower figure; for example, where 2-4 is indicated, a measure may be made up either of two quarter notes, four eighth notes, or eight sixteenth notes, etc., but whatever they are they must equal two quarter notes

POSITION AT THE PIANO.

No. 1. No. 2.



Correct position. Incorrect position.

Let the pupil sit in front of the middle G of the keyboard (the G on the treble clef line) being careful to take a natural and graceful position, as shown in Cut No. I. Do not sit too close to the piano, as such a position prevents free motion of the arms. The body should be straight, with no curve of the spine. The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers. Let the arm hang loosely from the shoulder blade; then draw up the forearm to the height required, keeping all the muscles absolutely relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body. The wrists should incline a little inwards, and should always be held loosely. The seat must be high enough to bring the lower part of the forearm very nearly on a level with the keyboard. Pupils whose feet do not reach the floor should have a stool upon which to rest the feet; this will keep the body steady. The feet must not be placed upon the pedals until their use is explained and required by the teacher. Used without proper guidance, the pedals are productive only of the most faulty playing.

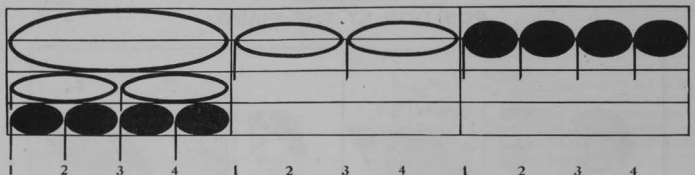
QUESTIONS FOR REVIEW.

Question.—How should the pupil sit at the piano?
Answer.—In front of the middle G of the keyboard, and in a natural and graceful position.
Question.—Explain the positions of the body, the head, the arm, the forearms, the tips of the elbows.
Answer.—The body should be straight, without any curve of the spine. The head should be erect when reading from notes on the piano desk; when playing from memory, the head may be slightly bent in order to observe the fingers. The arm should hang loosely from the shoulder blade, and then be drawn up to the height required, taking care to keep all the muscles relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body.
Question.—How should the wrists be held?
Answer.—Loosely, inclining a little inwards.
Question.—Explain the position of the feet in relation to the pedal.
Answer.—The feet must not be placed upon the pedals until their use is explained and required by the teacher.

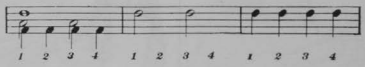
RELATIVE VALUE OF NOTES.

The multiplication table of notes usually given in instruction books is seldom understood by pupils of a tender age, as the relative value of notes is an abstract one and most difficult to explain. A child will readily understand that a whole apple is equal to two half apples; that if the apple be cut into two equal pieces, each piece is but half of the whole apple, etc., But, when we say a whole note is equal to two half notes, or one half note is equal to two quarter notes, or a whole note is equal to four quarter notes, the pupil is usually somewhat puzzled on account of the general resemblance the notes bear to each other. It remains with the teacher to so illustrate the relative value of the notes that the pupil will thoroughly understand it. As an example, let the pupil suppose the notes to be visitors. A whole note pays a visit and remains while you count four; a half note pays a visit and remains while you count two, half as long as a whole note; a quarter note pays a visit and remains while you count one, i. e. half as long as a half note, etc.

The following table in which the notes are purposely enlarged will also assist the pupil. The whole note is magnified to show its equivalence to two half notes or four quarter notes; the half note is magnified to show its equivalence to two quarter notes, etc.



Above example in notes of regular size.



RELATIVE VALUE OF NOTES, CONTINUED.

The teacher will now play for the pupil the example given below until the relative value of the notes is fully impressed upon the pupil's mind. The pupil is to fully understand that all the measures in the example are equal in value, one measure being as complete as another, since each contains the same duration of time, and, that each note placed therein consumes a certain portion of the time of the measure, according to its value. When this has been understood, much will have been done towards establishing, in the beginning, correct musical time and feeling.

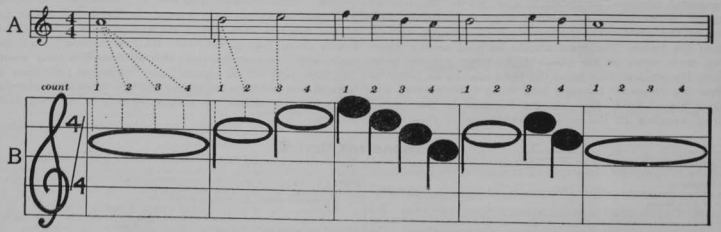
The pupil will observe the magnified notes on the staff B, illustrating to the eye how long the notes on the staff A are to be audible to the ear after the keys representing them have been struck.

Measure 1 contains a whole note. Having struck the key representing the note on the first count (quarter) of the measure, hold it down with the finger through the second, third and fourth counts (quarters) and until the first count (quarter) of the next measure has been reached, thus making the tone audible during the entire measure.

Measure 2 contains two half notes. Each note occupies one half of the measure. The first half note is struck on the first count (quarter) and the key is then held down until the third count (quarter) is reached, thus making the note audible during two counts (quarters), the first and the second. The second half note is struck on the third count (quarter) and held down in like manner until the first count (quarter) of the next measure is reached, thus making the note audible during two counts (quarters), the third and fourth of the measure.

The rest of the example is to be explained in a like manner to the pupil; he must fully understand the value of the notes before the next lesson is taken up.

The teacher should play the example in all kinds of time, i. e., Adagio, Andante, Moderato, Allegro, thus showing the pupil that the speed in no way effects the value of the notes. Their relative value being always the same.



CHARLEMAGNE AND MUSIC.

Charlemagne was not only an enthusiastic admirer of music, but no mean proficient, as we shall presently have evidence. He lived in an atmosphere impregnated with music, and was, as far as sacred music goes, the reincarnation of the spirit of St. Gregory. But contemporaneous with the revival of Gregorian music, of which he was the inspiration, there lurked the threatening resuscitation of Greek music, which had nearly supplanted it. At the time he took up the reform, it had again degenerated into a tuneless rhapsody, without form, and void, mere hours of organized sound, which would have produced nothing short of spiritual paralysis, had not drastic measures been adopted. Charlemagne, who was the instrument to bring about the change, lost not a moment in doing so; and the success he obtained shall be briefly recorded here.

In the first place, he began by establishing a school in his own palace, for the education of his children, courtiers and servants. Every available moment not given to the necessary duties of one's avocation was applied to study. Even during the hours of dining, books were read and music sung by competent singers. At church he always sang his part in the choral service, and peremptorily insisted upon other princes who happened to be his guests to do the same. His solicitude for the musical education of his daughters, whom he was especially anxious to make proficient in the art, can be inferred from the fact that he had masters instruct them three hours every day.

The singing at court received more than an ordinary share of his attention, in so far that he frequently took charge of and conducted it himself. The casual guest who found himself under his ever hospitable roof was expected to contribute his share in these vocal performances, and, if he pleaded inability, was placed in the chorus, with instructions to at least simulate singing. Like his musical prototype, St. Gregory, he gathered all the available popular and legendary songs, had them carefully transcribed and corrected, and left them an enduring memorial of his foresight and prudence. The conservation of these songs, many of which have come down to our day, is owing to him and his inseparable Eginhard (Guizot "Vie de Charlemagne," quoted by Elson), his musical and literary amanuensis. As nurseries of music for both clergy and laity, schools were attached to all cathedrals and monasteries, likewise the imperial palace, in which singing was not an elective, but a compulsory study. Two schools, that of Metz and Soissons, were specifically and exclusively devoted to music. To insure the permanent resident of many of his most capable teachers, whom he had summoned from Italy and Greece, he bestowed opulent bishoprics and remunerative benefices upon them, thus perpetuating the schools by a system of munificent endowments.

His labors in behalf of church music were increasing and astounding, at times calling for a keener display of diplomatic astuteness on the one hand, and aggressive tenacity on the other, than probably the most harassing political exigency. Especially the numberless variations and arbitrary innovations of the chant as sung by the Romans and Franks, always political and musical variants, placed him in a most exasperating plight. Uniformity was necessary, and must be established. In order to give proper *eclat* and due solemnity to the restoration he was about to effect, he appealed to Pope Stephen IV for singers who would be accredited exponents of the Roman method of singing. He vested them with plenipotentary powers to inaugurate and execute their mission. The Pope, to add to the impressiveness and gravity of the undertaking, in imitation of the twelve apostles, sent twelve cantors to indoctrinate the phlegmatic Franks in the mysteries of Gregorian chant. The sounds emitted from the barbaric throats of these bellicose Gauls, which, says an old chronicler, with an evident tinge of racial jealousy, "were like rumbling carts rolling over jugged stones," must have had a dispiriting effect on the musical missionaries. What the apparent insuperable difficulties did not accomplish, national animosity most effectually did. The twelve musical apostles proved recreant,—became Judases; and, though received with every mark of respect and distinction, growing jealous of the astounding progress in civilization made by the French, they found the treasonable design (and executed it at all) of each teaching a different method of singing the chant. Thus we had the chaotic reality of Metz singing one way, Soisson another, Tours a still different one, while Paris and Treves bore not even a remote similarity to any of them. This would, of course, be ruinous to the chant, fatal to all uniformity, pernicious to art and piety.

Charlemagne, when celebrating Christmas day at Tours, and the subsequent one at Paris, discovered to his amazement and indignation the deception that had been practiced, and lost no time in communicating his discovery to the Pope, who summarily recalled them, and inflicted instant and condign punishment on them.

From Pope Adrain I. he then secured the services of other singers, in whom confidence could be reposed.

The French singers, accustomed to the rugged simplicity of the Gallican music, where sonority took the place of artistic refinement, had no easy task in acquiring the vocal finish, dainty grace of shading and expression, rare flexibility, birdlike trills of the Italians.

They rebelled, only to be dismissed by the obdurate emperor with the historic reply: "Go ye to the fountain of St. Gregory; for ye are the rivulet, and ye have manifestly corrupted the chant."

He was firm and unyielding in having all the ordinances on music scrupulously carried out. On his journeys he not seldom would most unexpectedly frequent the churches, to assure himself that the Gregorian chant was properly executed. Every cleric in his kingdom was subject to the law which made it not advisory, but mandatory, to be thoroughly acquainted with the chant, and to sing it properly. In his capitularies, the legal code of the empire, no less than six statute laws impress the imperative duty of using the Gregorian chant exclusively, "in order to produce unity among those acknowledging the authority of the Pope, and for the sake of peaceful concord of the church of God."

At the schools subsequently established at Orleans, Sens, Toulouse, Dijon, Cambrai, Paris, and Lyons, nothing but singing and Gregorian music was taught. Besides these there were smaller schools for children, where elementary instruction in psalmody, musical notation, singing, arithmetic, and grammar was given. The schools were graded, and the pupils promoted from the first to the second grade, and the most capable then advanced to the high schools, in which, aside from the technical and scientific aspect of music, instruction in other branches was imparted.

In these schools the emperor himself would assist at lectures and exercises, would comment or approve the work of the scholars, and not infrequently conduct the performance in person.

His own chapel appeared to be the cynosure of the musical world; only the most consummate artists were admitted to it, and even then did not enjoy an immunity from the emperor's caustic criticism. "His habit of keeping discipline was a singular one," says Rowbotham ("History of Music," p. 280), "for, knowing that the practice of young clerks and choristers was to mark their piece of the chant with their thumb-nail on a piece of wax, and so wait carelessly until their turn came, without looking at the music, it was his habit to point with his finger, or with a stick, at the next who was to go on, and so compelled them all to be attentive." The imperial cough employed in this novel pedagogy had a paralyzing effect on the singer. As soon as it was heard the singer was obliged to stop instantly, no matter if in the middle of a phrase, sentence, or word, and the singing would not be resumed until the imperial hand, with its staff, was pointed at the next who was to take up the cue.

Before the reign of Charlemagne, Gregorian music was "confined to the south of Italy and the remote island of Britain; by the time of his death, it was established as the music of civilized Europe." —*Catholic Times.*

That music is the youngest of the arts—hardly more than three centuries old in our full sense of the word—is a truth once more emphasized by the recent celebration, in various European cities, of the three hundredth anniversary of the death of Orlando di Lasso, one of the first of the great composers. To modern concert-goers this name is utterly unknown; yet Lasso wrote no fewer than 2,337 separate works, and he was, after Palestrina, the greatest composer of the sixteenth century, and one of the most gifted writers of Catholic Church music of all times. He had the rare good luck of being appreciated in his own day. Albert V. and William V. of Bavaria provided for his worldly comfort at Munich, where he spent the greater part of his life, and his music was much in vogue throughout Europe. Although Flemish by birth, the Germans claim him as one of their masters, just as the English claim Händel. He was more dramatic than his contemporary Palestrina; and in his works may be found the germs of what is usually supposed to be one of the latest developments of the art,—realistic or program music. He also introduces humorous touches by representing in one place the skipping of fleas, and in others imitating geese and hens. He was an eclectic, inasmuch as his music unites the German, French and Italian peculiarities of his time. Of the several celebrations of the tercentenary, those of Munich and Brussels were the most noteworthy.

A committee has been formed to consider the feasibility of erecting a $100,000 monument to Dr. S. F. Smith, author of "America." It is hoped that the movement will meet with national support.

SONG.

Dr. Bernhard Marx, the famous and learned musician, writer, and critic, in his work on "General Musical Instruction," says: "We have already said that, if possible, every one should learn music; we now pronounce our opinion more specially, that 'every one, if possible, should learn singing.' Song is man's own true peculiar music. The voice is our own peculiar connate instrument. It is much more; it is 'the living sympathetic organ of our souls.' Whatever moves within us, whatever sensation or emotion we feel, becomes immediately embodied and perceptible in our voice; and so, indeed, the voice and song, as we may observe in the earliest infancy, are our first poetry, and the most faithful companions of our feelings.

"If, as in song properly so-called, music and speech be lovingly united, and the words be those of a true poet, then is consummated the most intimate union of mind and soul, of understanding and feeling,—that combined unity in which the whole power of the human being is exhibited, and exerts upon the singer and the hearer that wonderful might of song which by infant nations was considered, not quite untruly, as supernatural.

". . . Song is the most appropriate treasure of the solitary, and it is at the same time the most stringent and forcible bond of companionship. . . . Devotion in our churches becomes more edifying; our popular festivals and days of enjoyment become more animated; our social meetings more lively and intellectually joyful; our whole life, in short, becomes more elevated and cheerful by the spread of the love of song and of the power of singing among the greatest possible number of individuals. And these individuals will feel themselves more intimately connected with society, more largely participating in its benefits, of more worth in it, and gaining more by it, when they unite their voices in the social harmony of their friends.

"To the musician, but more especially to the composer, song is an almost irreplaceable and indispensable means of calling forth and seizing the most delicate, tender, and deepest strains of feeling from our inmost sensations. No instrument can be a substitute for song,—the immediate creation of our own soul in our own breast. We can have no deeper impression of the relations of sound, of the power of melody; we cannot work more effectively upon our own souls and upon those of our hearers than by heartfelt song.

"Every friend of music, therefore, should sing; and every musician who has a tolerable voice should be a master of song in every branch."

SHERWOOD CONCERT CO.

The Sherwood Concert Company will give concerts this month at Mt. Pleasant, Burlington and Keokuk, Ia., and at Nevada and Hamilton, Mo. In February, the Company will give concerts at Dayton and Youngstown, O., Oil City and New Brighton, Pa., and points in Kentucky and Tennessee. Mr. Sherwood is meeting with the greatest artistic success throughout the country, and sustaining his reputation as one of the foremost pianists.

DEATH OF A ROYAL ORGANIST.

Anton Bruckner died at seventy-two years of age in the quarters at the Belvidere Palace, which the Emperor had offered him upon the occasion of his seventieth birthday anniversary two years ago. His career was one of the most successful that any musician ever made. Born the son of a poor country school-teacher in Upper Austria, he spent his earliest years among most miserable surroundings. At an early age he was taken into the choir of the convent of St. Florian, where he was later on taught to play the organ, and finally became the organist of the convent chapel. While in this position, he studied harmony and counterpoint without a teacher. Up to what perfection he was able to train himself in this way, is best evidenced by the victory in the competition for the position of cathedral organist at Linz in 1855. While there, he employed his savings and short vacations to continue the study of composition and counterpoint under Professor Sechter in Vienna. After the latter's death, he became his successor as imperial court organist, professor of the organ at the Vienna Conservatory, and lecturer of music at the Vienna University. Slowly but steadily he advanced further in his career; and his nine symphonies, a number of masses, and a "Te Deum," which was performed everywhere with enormous success, bear witness to his artistic genius. His greatest triumph, perhaps, was the victory won in 1869 at Nance, France, when he successfully emerged from an international competition of organists. The Emperor two years ago distinguished him by giving him permanent quarters in one of his palaces, also that the magistrates of the city of Vienna decreed that his solemn funeral should be at the expense of the city.

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SHOULD A SINGING-TEACHER BE ABLE TO SING?

BY SIR MORELL MACKENZIE.

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing-teacher who could not sing must resemble Swift's dancing-master, who possessed all possible requisites for his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who would drive fat oxen must, necessarily, be stout themselves. The vocal teacher must, it is true, be able to sing sufficiently well that he may illustrate his instruction by example, and demonstrate how one should sing and how one should *not* sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have developed the most admirable voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thoroughly fine musical hearing. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unbounded patience, in order that he may be able to endure the boundlessness that is ever associated with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 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.