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## PIANOS AND ORGANS.

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## DEATH OF KATHARINA LOHRE-KLAFSKY.

New York opera patrons, says the *American Art Journal*, who had been anticipating the return of this noble interpreter of Isolde and Brunnhilde in the Abbey-Grau and the Damrosch opera companies this season, were shocked to learn of her death in Hamburg on Sept. 23d, after a surgical operation. Her debut in New York last March during the Damrosch German Opera season at the Academy was decidedly successful. The Hungarian prima donna grew in public favor with each interpretation of the Wagnerian roles, and conquered a proud position. Frau Klafsky's Brunnhilde in "Die Walkure" was notable for its emotional warmth and strong dramatic episodes, which placed her among the best interpreters of the role, and her freshness of voice was greater than that of all her recent predecessors therein. If Klafsky had a fault it was her lavish generosity in the display of her force and the depth of her feeling. She was intensely human in all she did, and swept all before her with the abandon of her passion. No less successful was she in "Tristan and Isolde" at the Academy. Isolde was Klafsky's favorite and strongest role, and she might have based her reputation upon this performance alone. She was, above all, dramatic and intense and eminently sincere in her work, and these qualities, combined with a voice of phenomenal power and great beauty, made her a remarkable exponent of Isolde. There were times when one wished more poetry and idealism in her action, when she seemed almost too near the primal savage; yet this was doubtless her well-considered conception of the role, and in the final scene she displayed an exaltation of spirit, combined with depth and tenderness of feeling, which were most touching. Vocally, Klafsky spared herself at no time, yet after the taxing declamation of the first act, her voice increased in warmth and beauty to the end. The "Liebestod" was gloriously

sung, there was no sign of fatigue, and Klafsky completely conquered her audience, although Alvary made a signal failure.

Frau Klafsky was forty-one years old and a native of Hungary. Her first husband was a nobleman, her second a baritone at the Hamburg opera, and her third Otto Lohse, the conductor. She leaves several children.

She began her vocal studies with Marchesi, but made her advancement under Julius Hey, the grand teacher of Wagnerian declamation in Munich. Her debut was made in Beethoven's "Fidelio," under the baton of Anton Seidl, in Bremen. Under the same conductor she also sang the roles of Brunnhilde and Sieglinde, in Italy, with Angelo Neumann's company. Prior to her visit to America last year she had sung for about ten years at the Stadt Theatre, in Hamburg, and was also well received in London at the Drury Lane Theatre, and in Paris in Wagner arias at the Colonne concerts.

Her death robs the stage of one of its most gifted singers at a time when dramatic prime donne are exceedingly scarce the world over.

Not infrequently we hear of parents who are very particular, say an exchange, as to what their children should read, and some go so far as to examine every book before they allow it to be put into the hands of the young people. This is probably a good idea and the children are saved much trouble. It seems strange, however, that these very people manifest such utter indifference as to the quality of music their children select for practice, being permitted to take up anything that comes along. They apparently go on the anything-will-do plan when it comes to music. It is too bad that parents cannot realize that they should exercise the same care in picking out the best of music for their children as they show for the books they read.

## E. S. CONWAY ROUNDS OUT A QUARTER OF A CENTURY WITH W. W. KIMBALL CO.

On Monday, October 5th, Secretary E. S. Conway completed his continuous service of twenty-five years with W. W. Kimball and the W. W. Kimball Co. The officers, associates and employees of W. W. Kimball Company, to celebrate the event, presented Mr. Conway with a chest of solid silver, gold lined. The address was delivered by Mr. Cone, the Treasurer of the Company, who, two years ago, celebrated a like anniversary. It is not often, in these times of constant change in the pianoforte trade, that two such celebrations occur in one house, and it is worth noting that there are also a number of employees who have been in the service of the Kimball house from ten to sixteen years.

Gilbert Louis Duprez, the French tenor, died at Paris on Sept. 23rd at the age of ninety. When ten years old he entered the Conservatoire, and was instructed by the great master of singing, Choron. Duprez made his debut in 1820 at the Théâtre Français. After a visit to Italy he came out at Paris in 1825, as Count Almaviva, in the "Barber de Seville." Returning to Italy, he enjoyed great success in Rossini's "Otello," "Guillaume Tell," "Les Capulets," and "Il Barbiere." In 1831 he came to Paris, as Arnould, in "Guillaume Tell," and included in his repertory were "The Huguenots," "Robert le Diable," "La Juive," "Glaucus des Fées," etc. His voice was a high tenor, and he was, moreover, an excellent actor. Besides qualifications as a singer, M. Duprez was a composer of considerable merit, and wrote several works, including the operas "Joanne d'Arc," "La Lettre au bon Dieu," "Joanita," etc. From 1842 to 1850 he was professor at the Conservatoire. Some years ago he published an interesting volume of personal reminiscences.

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

NOVEMBER, 1896.

## 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.

## CARD OF CORRECTION.

In the August number of our REVIEW the following notice appears:—"Mrs. Nellie Hale Davis, soprano of Grand Avenue Presbyterian Church, was used by Prof. Nelson for forty dollars on account of lessons. The case was decided in favor of Prof. Nelson." With reference to above notice, we wish to say that the information came to us from Prof. Robert Nelson, 3227 Washington Avenue, and we have since learned that Prof. Nelson never allowed the case to come to trial, and while we were ignorant of these facts, Prof. Nelson, being plaintiff in the suit, was thoroughly cognizant of the same. Further than this, Prof. Nelson, in his sworn, itemized bill, had Mrs. Davis charged with a lesson on the 31st day of April, and when we came to court that there are but 30 days in April, the absurdity of the suit can be readily seen. Mrs. Davis was ready with her attorney to try the suit, but Prof. Nelson would not let same come to trial.

The above statement was prepared for publication by Mrs. Davis' representative, and, upon being shown to Prof. Nelson, the latter asserts, upon his own responsibility, that a settlement was reached at \$25.00 which Mrs. Davis paid, thus obviating the necessity of a trial. Mrs. Davis asserts that she settled ready at any time to pay \$35.00, and that a suit was unnecessarily filed.

Order a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price, \$3.00 per year, you obtain nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

The Boston Symphony Society closed its fifteenth season last spring, and an analysis of its work during those fifteen years shows the following statistics: The orchestra has given Boston 292 concerts, comprising a total of 3,313 selections. Of the latter 1,245 were of German composers, 206 by Frenchmen, 164 by Hungarians, 164 Bohemians, 88 American, 80 Polish, 74 Italian, 36 Norwegian, 24 English, 28 Danish, 22 Belgian, 6 Dutch, and 4 Scotch. Of the composers Beethoven takes the lead with 284 selections. Wagner comes next with 266, then Schumann with 175. Mozart with 174, Brahms 161, Schubert 130, etc. The favorite American composer, Fanny Fiske Chadwick, such as, and MacDowell 14. At the concerts 345 of the numbers were instrumental, 560 vocal.

## LEVI KNIGHT FULLER.

Levi K. Fuller, of Vermont, died at his Battleboro home, after a lingering illness.

In the death of Governor Fuller his widow and near relatives suffer an irreparable loss, the bitterness of which time alone can assuage and soften. In the death of Governor Fuller the music trade of America loses one of its most distinguished members, a man who cast lustre and honor upon the trade and profession which he adorned.

It was in 1860 when his connection first began with J. Estey & Co. Six years later he was admitted into the company, to whom his inventive talents have been unquestionably of great benefit.

In 1873 he visited Europe, where he laid the foundation of his firm's great system of foreign agencies. He subsequently visited Europe many times in connection with his business affairs.

He was married to the only daughter of the late Jacob Estey, who survives him.

When, in 1872, a charter for the Estey Organ Co. was obtained, Levi K. Fuller became vice-president of the corporation, a position which he has maintained continuously up to the time of his death.

He began to be prominent in the political affairs of Vermont, and was elected to the State Senate in 1880. In 1888 he was elected Lieutenant Governor of Vermont, and in 1892 became its Governor by a most complimentary majority. Had he lived, Governor Fuller would undoubtedly have represented his State in the Senate at Washington. His career as chief executive of Vermont was marked by a wise and conservative management of State affairs, and it is only a short time ago that I heard one of the most prominent business men in Vermont say, "Governor Fuller was the best executive Vermont ever had."

His interest in the matter of establishing an universal pitch will long be remembered by the musical friends of America. Governor Fuller gave this subject much of his time, and brought to bear in its furtherance a ripe experience. He said to me, on one occasion, while I was conversing with him regarding this work upon this important matter to him it was a labor of love. He had even then returned from a trip to Europe, which was taken solely for the benefit of gaining all the information which he could glean from European sources regarding the pitch of all countries.

## RICHARD WAGNER IN 1840.

Mons. Ollivier, the French minister and litterateur, who married one of Liszt's daughters, has written a romance in which occurs the following description of Wagner's physiognomy in 1840:

"The upper part beautiful, with powerful realism, lit up by meditation, deep, intense eyes, which, as occasion served, could become soft or *malicieux*; the lower part rugged and sarcastic. A cold, close, powerful nose, which would allow one to breathe an impetuous nose and a protruding chin, indicative of a conquering will. As in the face of Rossini, the Olympian Jupiter and the Jack pudding could be discovered, so in the features of Wagner, the seer's look of the poet, the prophet and the jester. In fact, countless jests, often of very doubtful taste, interrupted every moment the enthusiastic, elevated, impetuous expressions of his flow of thought, to which, besides music, no serious subject was strange.

His originality was so strong, his spirit so free, that Therese, enchanting all, with the exception of the rather suspicious Berlioz, by his inexhaustible *verve*, his originality, his spirit, his free, that he was the destined, Messiah, who, by a supernatural synthesis, in which all previous glories would be absorbed, would close forever the sphere of music."

## WOMEN AS COMPOSERS.

The opinion having been expressed by Mr. R. L. Lewis, in *Mean*, that women cannot compose because of their inability to sing bass, a woman, Jessie L. Gaynor, in the August issue of the same magazine, takes up this suggestion for elaboration. Starting as it is, she admits that it contains some truth. She continues:

"If Mr. Lewis had said that the reason few women became great composers was because their musical training seldom had been *thorough*, I should have agreed with him. This undeniable lack in the training results in the fact that out of many students of harmony there are but few composers. The ability to sing bass would doubtless be of great assistance to one of our sex who aspires to be a composer, but as the Creator has planned that the range of our voices shall be either soprano or alto, it is manifestly apparent that we shall have to develop bass in another way. The organ, which comes nearer to the orchestra in variety of expression than any other instrument, gives an unequalled opportunity for thinking bass because the pedals are hidden.

"There is no doubt that men, in their wider experience as players in string quartets, orchestras, and bands, have a tremendous advantage over women whose musical means of expression are confined to a single instrument or to the voice. In my experience as a teacher I have noted the great lack of harmonic perception in such violin-players as have no acquaintance with concerted work. In the aural analysis of a chorale in one of my classes, a young violinist was unable to follow any but the soprano part and unable to tell when a change in the harmony occurred. On the other hand, a young lady who did not sing, found the piano her only medium of musical expression, was able to follow the harmonies and to reproduce each voice-part in turn. If, as Mr. Lewis says, 'the majority of noted composers have had bass voices,' this was not their only means of expression. On the contrary, it is both a blessing and a deplorable fact that singers with few exceptions are not only not composers, but very inferior musicians.

"So long as we are so constituted as to be able to sing but one part at a time, I really cannot see why it is any more difficult to sing the melody and *think* the bass than to sing the bass and *think* the melody. Indeed it is on this very line that our modern teachers of harmony are working. No, the secret of the matter is that to write polyphony one must think polyphony, and to write harmony one must think not-soprano—not bass—but harmony. So far as the tendency of women writers to confine themselves to the small form of concertos and songs is an opinion that, until the opportunities for knowing the orchestra more intimately are accorded to them, they will continue to give expression to their musical thoughts in such forms only as their experience makes natural to them.

The largest college of music in the world is the Guildhall in London, but has 110 instructors and 4,000 pupils. It is self-supporting, the expenses being defrayed out of the fees of the professors, the scholars contributing 5 per cent, and the poorer teachers nearly 40 per cent. of the students' fees. The professors are paid at the rate of \$135 to \$144 per hour, and according to the official report just issued, out of about \$120,000 paid last year by the pupils the professors received \$120,000, the balance covering the school's expenses. The highest salary paid to the highest salary is \$60,000, while at the Guildhall School some of the professors earn from \$1,500 to \$3,600.

## A GREAT TREAT.

Lovers of music and students will be glad of the opportunity to attend the two concerts to be given at the new and splendid place, the Metropolitan Theatre, at Entertainment Hall, Monday Evening, Dec. 7th and Wednesday Afternoon, Dec. 9th.

William W. Jefferson, son of the actor, is an accomplished cello player, and is at present studying in Europe.

A series of Russian operas will be presented at the Bodintere Theatre, Paris, this season. The repertoire will include Tschalkowsky's "Onigine," Glinka's "Life for the Czar," and works by Rimsky-Korsakoff, Cesar Cui, Borodine, Moussorgsky, etc.

The graff is the only animal that is absolutely dumb—unable to express any sound whatever.

"Dramatic Music," says the *Evening Post* (N. Y.), requires a passionate conductor, and it is perhaps not mere accident that four of the greatest Wagner conductors—Schell, Richter, Sucher and Nikisch—are Hungarians. The Hungarian is as fiery as the Spaniard.

#### A VOICE FROM THE ARCTIC.

Dr. F. A. Cook, who was with Lieutenant Peary on his famous North Greenland Expedition, and which resulted in the closest approach to the pole attained up to that time, wrote the following letter to the Antikamnia Chemical Co., which will be of interest as showing how an approved product becomes far-reaching in its work.

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# ON THE SEE SAW.

WALTZ.

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

**Allegretto.**  $\text{♩} = 80$ .

*Cantabile (Singing)*

CARL SIDUS.



N.B. Be careful to change the fingering as indicated.

1955.3

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# OLD BLACK JOE AND HIS BANJO.

3

CARL SIDUS

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

Allegretto. 2-104.

*♩* (Key of G.)

(Key of D.)

1664. 8

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A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The lyrics are written below the voice part.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part starts with a 5-finger pattern in the left hand, and the voice part starts with a 3-finger pattern in the right hand. The second system has a treble clef and a bass clef. The piano part continues with a 5-finger pattern in the left hand, and the voice part continues with a 3-finger pattern in the right hand. The score ends with a double bar line.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat). The time signature is 3/4. The piece begins with a treble clef and a bass clef. The melody is in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece is marked with a 'V' at the beginning and ends with a double bar line. The title 'The Rose Tree' is written in a decorative font at the top right.

A musical score for the song 'The Rose Tree'. It is written for a single voice and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score consists of four measures. The first measure has a vocal line starting on G4 and a piano accompaniment starting on F3. The second measure has a vocal line starting on A4 and a piano accompaniment starting on G3. The third measure has a vocal line starting on B4 and a piano accompaniment starting on A3. The fourth measure has a vocal line starting on C5 and a piano accompaniment starting on B3. The score ends with a double bar line.

(2nd time  $f$ )

Handwritten musical score for 'The Rose Tree'. The title is written at the top. The score is in treble and bass clef, with a key signature of one flat (B-flat). The tempo is marked 'Andante' and the time signature is '3/4'. The melody is written in the treble clef, and the bass line is in the bass clef. The melody includes various ornaments and fingerings. The bass line includes a 'p' (piano) marking. The score is written on a single page.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

# TO THE FRONT.

## MARCH.

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

CARL SIDUS.

March Tempo.  $\text{♩} = 112$ .

*mf* (Key of F.)

*cresc.*

(Key of C.)

1671 - 3

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# DANSE HONGROISE.

HUNGARY.

UNGARN.

Moritz Moszkowski. Op. 23 No. 6.

Molto Allegro  $\text{♩} = 160$ .

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is 'Molto Allegro' with a quarter note equal to 160 beats per minute. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, f, mf). Pedal points are indicated with 'Ped.' and a star symbol. Fingering numbers are provided for many notes. The score ends with a copyright notice for Kunkel Bros. 1892.

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1432-4

8

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

Ped. ♪ 4 5 5 3 2 3 ♪

*Duetto.*

*Ped.*

A musical score for the song 'The Rose Tree'. It features a treble and bass clef staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The time signature is 4/4. The melody starts with a treble clef and a key signature of one sharp. The accompaniment starts with a bass clef and a key signature of one sharp. The melody is written in a simple, folk-like style. The accompaniment provides a harmonic foundation with chords and single notes. The score includes a key signature change from G major to D major (two sharps) in the final measure.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The melody in the upper staff begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth-note patterns. The bass line in the lower staff starts with a quarter note G2, followed by eighth notes A2-B2, and includes a 'Ped.' (pedal) marking. A 'cres.' (crescendo) marking is placed between the two staves. The piece concludes with a final chord in the bass staff marked 'Ped.' and a double bar line.

[illegible]

8. *And.* *Allegretto*

The musical score for 'The Rose Tree' is written for piano. It consists of two staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked 'And.' and 'Allegretto'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some performance instructions like 'Ped.' (pedal) and 'Allegretto'.

1432-4



A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. There are also some handwritten annotations like 'mf' and 'f'.

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). The piece concludes with a 'Fin.' marking and a double bar line.

Musical score for "The Rose Tree" in 2/4 time, featuring a piano accompaniment. The score is written for a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo is marked "Moderato". The score includes a piano introduction, a main melody, and a piano accompaniment. The melody is marked "mf" (mezzo-forte). The piano accompaniment includes a bass line and a right-hand line. The score is divided into measures, with some measures containing multiple notes. The score ends with a double bar line.

**Presto.**

**Presto.**

*ff* *stringendo.*

*Ped.*

1432-4

# MAZURKA.

NO I.

T. L. Rickaby. Op.8.

Allegretto.  - 126.

**Alegretto. No. 10.**

*f* Ped. ✱ Ped. ✱ Ped. ✱

*f* Ped. ✱ Ped. ✱ Ped. ✱

*f* Ped. ✱ Ped. ✱ Ped. ✱

*f* Ped. ✱ Ped. ✱ Ped. ✱

*mf* Ped. ✱ Ped. ✱ Ped. ✱

*mf* Ped. ✱ Ped. ✱ Ped. ✱



# LA MOZELLE.

VALSE BRILLANTE.

B.M. N. Ilgenfritz.

Moderato  $\text{♩} = 144$ .

Secondo.

*p*

*rit. a tempo.*

*Tempo di Valse. ♩ = 80.*

*p*

1886 - 12

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# LA MOZELLE.

3

VALE BRILLANTE.

B.M<sup>c</sup> N. Ilgenfritz.

Moderato  $\text{♩} = 144$ .

Primo.

*Cantabile.*

*Cantabile.*

*rit.*

*a tempo.*

*Tempo di Valse.  $\text{♩} = 80$ . Cantabile.*

*Tempo di Valse.*

Musical score for piano, labeled "Secondo." The score consists of six systems of music, each with a treble and bass staff. The music is written in a style typical of 19th-century piano literature, with many chords and pedaling instructions. The first system starts with a forte (*f*) dynamic. The second system has a 4/4 time signature. The third system has a 5/4 time signature. The fourth system has a 3/4 time signature. The fifth system has a 4/4 time signature. The sixth system has a 3/4 time signature. Pedaling instructions are marked throughout the score.

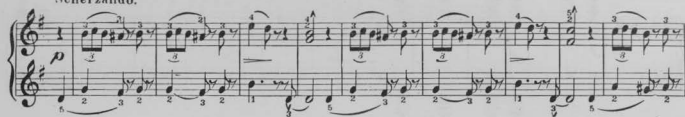
## 5

1886-12

Musical notation for a piano piece, labeled "Secondo." and numbered "6". The score consists of six systems of music, each with a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a piano (*p*) dynamic. The second system includes "cres." (crescendo) and "mf" (mezzo-forte) markings. The third system includes "f" (forte) and "p" (piano) markings. The fourth system includes "Ped." (pedal) markings. The fifth system includes "f" (forte) and "Ped." markings. The sixth system includes "f" (forte) and "Ped." markings. The notation is in a key signature of one sharp (F#) and a 2/4 time signature.



## Scherzando.



Secondo.

First system of the musical score for "The Swan". It begins with a piano introduction in 3/4 time, marked with a piano (p) dynamic. The right hand plays chords and single notes, while the left hand plays a bass line. Dynamics include piano (p) and forte (f). Pedal markings are present at the bottom.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and features a melody with a rising eighth-note pattern. The piano accompaniment provides a harmonic foundation with chords and a steady eighth-note bass line. The second system continues the piece, showing the vocal line concluding with a final note and the piano accompaniment providing a concluding chordal texture.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is in bass clef with a key signature of one flat. The second system continues the vocal line and piano accompaniment. The vocal line ends with a fermata. The piano accompaniment ends with a fermata. The score is marked with 'f' for forte and 'cres.' for crescendo. The piano part includes pedal markings: 'Ped.' and 'Ped.' with a diamond symbol.

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a pedal (Ped.) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a repeat sign. The second system has a repeat sign. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody from the first system, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff provides a simple accompaniment, starting with a quarter note G2, a quarter note A2, and a quarter note B2. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Bird Song" (BWV 171) by J. S. Bach. The score is for a single instrument, likely a harpsichord or spinet, and is in G major (one sharp). It consists of 16 measures. The right hand plays a series of chords, while the left hand plays a simple bass line. The piece ends with a "Ped." marking and a repeat sign.

## 9

1386.12

## Secondo.

Musical score for "Secondo" in bass clef. The score consists of six systems of music. The first system begins with a forte (*f*) dynamic and includes a piano (*p*) marking. The second system features a first ending bracket with two endings. The third system includes a crescendo (*cres.*) marking. The fourth system features a forte (*f*) dynamic and a piano (*p*) marking. The fifth system includes a crescendo (*cres.*) marking and a piano (*p*) marking. The sixth system includes a first ending bracket with two endings, a forte (*f*) dynamic, and a piano (*p*) marking. Pedal markings (*Ped.*) and asterisks (\*) are used throughout the score to indicate specific performance techniques.

8--

*f* Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8--

1. 2.

Ped. Ped. Ped. Ped. Ped.

*f* Ped. Ped.

*f* Ped.

*f* Ped. Ped. Ped. Ped. Ped. Ped.

*cres.* *f* Ped. Ped. Ped. Ped. Ped. Ped.

Play these three notes an octave lower if the piano does not contain the high B flat.

## Secondo.

Musical score for "Secondo," consisting of six systems of music. The notation is primarily in bass clef, with some systems featuring a treble clef for the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

The first system begins with a *mf* (mezzo-forte) dynamic marking. It features a series of chords and single notes, with a "Ped." (pedal) instruction indicated by a star symbol. The second system continues this pattern, also including "Ped." markings. The third system introduces a *f* (forte) dynamic marking and includes a "Ped." instruction. The fourth system features a *f* dynamic marking and includes a "Ped." instruction. The fifth system features a *f* dynamic marking and includes a "Ped." instruction. The sixth system features a *ff* (fortissimo) dynamic marking and includes a "Ped." instruction.

The score is marked with various musical notations, including notes, rests, and dynamic markings. The notation is primarily in bass clef, with some systems featuring a treble clef for the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

Primo:

18

Musical score for Primo, measures 1-12. The score is in G major, 4/4 time. It features a piano and a right hand. The piano part has a melodic line with many pedaling marks and fingerings. The right hand has a more active line with many sixteenth notes and fingerings. Dynamics include *mf*, *f*, and *sf*.

Measure 1: *mf* (piano), *mf* (right hand). Ped. (piano).

Measure 2: Ped. (piano).

Measure 3: Ped. (piano).

Measure 4: Ped. (piano).

Measure 5: Ped. (piano).

Measure 6: Ped. (piano).

Measure 7: Ped. (piano).

Measure 8: Ped. (piano).

Measure 9: Ped. (piano).

Measure 10: Ped. (piano).

Measure 11: Ped. (piano).

Measure 12: Ped. (piano).

# I KISSED HER IN THE RAIN.

L. M. BINGHAM.

Allegretto. ♩ 126.

*cresc.*

*rit.* *a tempo.*

1. One storm-y morn I chanced to meet A las-sie in the town,..... Her  
 2. With rain-drops shin-ing on her cheek, Like dew drops on a rose,..... The  
 3. Oh, let the clouds grow dark a-bove, My heart is light be-low,..... 'Tis



*rit.*

1. locks were like the ripened wheat, Her laughing eyes were brown;..... I .  
 2. lit - tle las - sie strove to speak, My bold - ness to op - pose;..... She  
 3. al - ways sum - mer when we love, How - ev - er winds may blow;..... And

*ad lib.* *a tempo.*

1. watched her as she tripped a - long, Till mad - ness filled my brain;..... And  
 2. strove in vain, and qui - ver - ing, Her fin - gers stole in mine;..... And  
 3. I'm as proud as a - ny prince, All hon - ors I dis - dain;..... She

*rit.*

1. then and there I knew 'twas wrong, I kissed her in the rain.....  
 2. then the birds be - gan to sing, The sun be - gan to shine.....  
 3. says I am her rain beau, since I kissed her in the rain.....

Waltz time.  $\text{♩} = 80$ .

Yes, I kissed her, I kissed her

Waltz time.

*p*

in the rain..... Yes I

kissed her, I kissed her in..... the rain.....

..... And then and there..... I knew 'twas wrong, I

kissed her in the rain..... I kissed her,

oh, I kissed her..... I..... kissed her in the

*cresc.*

3rd verse

rain.....

*Tempo I.*

*p*

*cresc.*

1672.4

## CHASE OF THE BUTTERFLIES.

Allegro vivace.  $\text{♩} = 138$ .  
*leggero.*

9.

The musical score is written for piano in 2/4 time, marked 'Allegro vivace' with a tempo of 138 beats per minute and 'leggero'. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and fingerings. The first system is marked with a '9' and a 'P' (piano). The second system has a 'Cres.' (crescendo) marking. The third system is marked with 'mf' (mezzo-forte). The fourth system has a '3' marking. The fifth system has a '4' marking. The sixth system has a '5' marking. The score ends with a double bar line and a repeat sign.

## THE SUCCESSFUL ARTIST.

The successful artist nowadays, be he composer or performer, says *Musical News* has many social duties. He is invited here, there, and everywhere, and gives offence by refraining from accepting the invitations of his patrons. The best work in this world has never been done under such conditions. The men whose productions are the best are those who have worked in silence, who were perhaps hardly known to fame in their own day, who are buried in history in posterity, and whose contemporaries, their competitors, but whose productions benefited much through the undisturbed conditions under which they worked. The main reason for this is the claims of art have nothing in common, even if the former be not classed as seriously antagonistic to the latter. Gounod's *Autobiography*, complained that he was of time incidentally to his ordinary social obligations, and the greatly increased waste which is entailed upon a man who has made some marks in the world, considering that the immense extension of social relations in modern times has had a considerable influence on artistic life and work, an influence which has done more harm than good.

"Nowadays the artist is no longer his own master. He belongs to the world at large, he works more than its target, he is its prey. His own personal and productive life is almost entirely absorbed, swamped and squandered in social obligations, which gradually stifle him, the more he is honored, and barren duties which go to make up many an existence devoid of serious object or high motive. Now what is Society? It is an aggregation of individuals who are afraid of being bored, and whose sole idea is to get away from their own selves, because of the terror which the prospect of being left to their own company inspires them. To be bored! To bore one's self! To try every imaginable dodge to escape the tedium of one's own company! Poverty in all the world so pitiful as this! and what compensation for that which is bestowed on him can be expected from the world? He is surrounded by accepted absurdities of these people is the belief, the self-persuasion that the sympathy and protection of the social world are indispensable to an artist's success.

"Social support! It is not uncertain merely, it is the most inconsistent, changeable thing on God's earth, and further, it is only a hindrance to him who no longer need it, just as the courtiers in certain famous opera overwhelm a young gentleman just because he is not a courtier, and they are weary with their offers of service. But now that material existence takes the first rank in most men's lives, we wonder that we are not asked to give up *skillful management for talent!* Once the hidden God, the God whose Kingdom is hidden within us, is gone from us, we must have a social support, and we see so many artists troubled about going here, there and everywhere, leaning on that broken reed of popular favour, the petty fragments of which are scattered on the weary path of many an unimpaired mind and commonplace ambition."

It is not the public only which is to blame. The public has tempted the artist to the artist need not have fallen. In cases where this dire catastrophe (from the highest point of view) has happened, the artist has forfeited the respectability of a man of poise, he has become a mere creature of the social public, and that which at first seemed an assistance,—the public's interest,—has turned to the artist's private life—has now become to him almost as the bread of life and a necessity. Is not this condition most lamentable? Bach, Handel, and Beethoven were not of the view, such as the King of their art, and of the posterity which enjoys his creations. To be sure, we have existing at the present moment that class of artists, who are of a very large class, that takes delight in raking up the most trivial details concerning these men, and, without a doubt, these details are of the greatest interest even to the most serious of us. A recent writer has said, "I am tickled to know that Wagner was an invalid and experienced a great deal of trouble, and that he was a clown, with an old coat and slippers trodden down at the heels. It interests me to know that Paganini always wore a red coat."

I even care to learn that Mendelssohn was a perfect child about pastry; that Paganini was so fond of being angry that he was obliged to have the rain and keep a whole opera-house full of waiting sooner than call a cab? One might easily find better fields for study, but at least these stories about the men are harmless to the public, and they do not waste their time and fritter away their thought, but the craze for similar information about living writers is condemnable from the point of view.

To sum up briefly, the publication of such matters tends to bias public judgment; the search for such information occupies time which is better spent either which ought to be better spent, and which, on the part of the persons interviewed, is far too precious to be thus dissipated in the interest of all the interests of art suffer severely, in that the man is placed higher in public estimation than his work.

It should be sufficient to us to accept the production of the artist, the performance of the artist, at their true value. When we proceed to search for gossip of a personal character, it seems to argue either that the subject of that gossip is not worthy of an artist after all, and that some trifling interest in him needs to be created, or else that we ourselves are incapable of appreciating his art, and that we must therefore find something or something else to stimulate our appetites which are too unhealthy or too jaded to assimilate the divine food of an intangible mental product. What is the artist's duty? Is it to man's exploits than of his person, for that person dies, while his exploits, if worthy of immortality, live through ages not yet unviewed by our puny gaze.

"Alexander died, Alexander was buried, Alexander never returned underground," said Hamlet, referring to the mortal body; but the true Alexander lives still in the memory of countless multitudes because he achieved great things in his kingdom, and he could not afford to alter with the trappings externals—there is no time—for art is long. Let us ignore matters of ephemeral interest, because the time occupies itself with such not only squanders the time spent now, but gradually, though surely, unites itself for future contemplation of loftier matters. A sci nisi who recently returned from exhibitions in a land of solitary grader, complained that his return home, to which he had looked forward with longing, was quite uninteresting, and that the trivial talk of his friends. "They speak only of baguettes!" he said. The artist needs to commune much in the solitude of his workshop, and there only will he find anything but "baguettes," there only will the gods decide to speak with him and give him words to utter to the world, to command the silence and admiring awe of the people.

## OUR NEW PUBLICATIONS.

Kunkel Brothers have just published in sheet music, Kohler's celebrated op. 190. "The very first studies for the piano," retail price \$1.30. This edition compares with this, as it contains full explanatory text, and pleasing accompaniments to be played by the teacher.

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Even Men. Melba who as a coloratura singer is well known, is now called in to sing the role of the over to the other camp, and will essay the roles of *Brownhilde* and the *Forest Bird*. It seems truly that to attract the public, the artist must be a man of the world. The interpretation of the Wagner roles, her impression of *Elsa*, and subsequently of *Isolde*, did more to establish Men. Nordiska's reputation than all her other singing. Other prima donnas, seeing this, have tried the experiment. Mme. Calve ought soon to be heard from; although she is not a coloratura, she only purveys the role of *Seika* in "L'Africain," and *Susanne* in "Les Noces de Figaro."

## MAJOR AND MINOR.

Strassberger's Conservatory of Music, 2300 St. Louis Avenue, has begun a splendid season. The best teachers are employed, and the course of all courses are thorough and systematic. Mr. C. Strassberger, the able director, uses every endeavor to advance pupils.

"The following appeared in *The World* Oct. 5th. "Emile Karm, of St. Louis, has composed a new national hymn, 'All America,' words of which have been written by John F. Cahill. The composition has all the best of the best, and, of course, this case will dignity, melodic simplicity, and impressiveness, and a compass which makes it available for performance by all."

A Patriotic concert was given by St. John's Choral Society, at Pickwick Theatre, on the 3rd inst., under the direction of Paul Mori. The numbers included "Gunga Datta" drama, by the Mori, Melnotte, "American Girls," piano duet by Charles Kunkel, played by Miss Adella Kientz and Paul Mori, and "Give it a Republic," piano solo by Kunkel, played by Paul Mori. The concert was a splendid success.

A musical and hop were given at the Liederkranz Hall on the 2nd ult. by the Benton Council, Royal Arcanum. The program included "Beans and Buttons" by Alfred G. Rohn, the cast included Miss Josie Lindberg, Miss McKeon, Messrs. Rohn, and others. The program was meritorious and the pianist and accompanist contributed several numbers.

Every organist has heard of, and a good many organists have owned, the No. 2300 St. Louis Avenue cathedral at Strassburg, which is now being rebuilt. Historically, it is one of the most notable instruments in Germany. The case alone survives of the original, built in 1847, and in 1896 it was still preserved. The organ was restored and renovated in 1719-16 by Silbermann on a "new plan," which has made it the best of its kind, and it has lived and thrived eighty years or more. On one of the old organs there is still a legend in letters of gold that Silbermann, who built it, was so proud of it, that after three years later, the old organ had forty-two stops, and was the best of its kind, and it was the normal pitch of to-day. The new organ is to have forty-six stops, electro-pneumatic action, and sixteen compositions, stops and couplers.

The origin of "The Xinty and Nine," the most widely-known hymn of Ira D. Baker, is thus described in the London *Christian Commonwealth*. "When leaving Glasgow for Edinburgh with Mr. Moody, I saw a young man, who was a religious paper. Glancing over it as they rode on the cars, his eyes fell upon a few verses in the corner of the page. One of the verses was 'The Xinty and Nine' meeting in Edinburgh in which Dr. Bonar had spoken on 'The Good Shepherd.' At the close of the address, Mr. Moody beckoned to his partner to sing something appropriate. At first he could think of nothing but the twenty-third Psalm, but that he had sung so often, and that he had sung it so often, and that he had found in the paper, but how could it be done when he had no time for them? Then a thought came—to sing the verses anyway. He put the verses before him, touched the keys of the organ and sang, not knowing where he was going to come out. He finished the first verse in profound silence. He took a long breath and wondered if he could sing the second the same way. He tried and succeeded. After that it was easy to sing it. When he finished the hymn, the congregation rose and sang the hymn, and the hymns were crying and the ministers were sobbing all around him."

Mr. William H. Sherwood is already at work with a large class of pupils at the Chicago College of Music Auditorium, where he is director of the piano department—his eighth year there. He has arranged the following concert engagements, some for recitals and some for the full orchestra. Nov. 7th, St. Mary's School, Knoxville, Ill. (with the assistance of his sister, Miss E. H. Sherwood, who is a member of the piano department of that school); Nov. 9th, Peoria, Ill.; Nov. 10th, Bloomington, Ill.; Nov. 13th, Evansville, Ind.; Nov. 16th, Chicago, Ill.; Nov. 17th, Ypsilanti, Mich.; Nov. 20th, Goshen, Ind.; Nov. 23rd, Rochester, N. Y.; Dec. 1st, Lockport, N. Y.; Dec. 2nd, Buffalo, N. Y.; Dec. 3rd, Rochester, N. Y.; Dec. 4th, Rochester, N. Y.; Dec. 5th, Rochester, N. Y.; Dec. 6th, Rochester, N. Y.; Dec. 7th, Rochester, N. Y.; Dec. 8th, Rochester, N. Y.; Dec. 9th, Rochester, N. Y.; Dec. 10th, Rochester, N. Y.; Dec. 11th, Rochester, N. Y.; Dec. 12th, Rochester, N. Y.; Dec. 13th, Rochester, N. Y.; Dec. 14th, Rochester, N. Y.; Dec. 15th, Rochester, N. Y.; Dec. 16th, Rochester, N. Y.; Dec. 17th, Rochester, N. Y.; Dec. 18th, Rochester, N. Y.; Dec. 19th, Rochester, N. Y.; Dec. 20th, Rochester, N. Y.; Dec. 21st, Rochester, N. Y.; Dec. 22nd, Rochester, N. Y.; Dec. 23rd, Rochester, N. Y.; Dec. 24th, Rochester, N. Y.; Dec. 25th, Rochester, N. Y.; Dec. 26th, Rochester, N. Y.; Dec. 27th, Rochester, N. Y.; Dec. 28th, Rochester, N. Y.; Dec. 29th, Rochester, N. Y.; Dec. 30th, Rochester, N. Y.; Dec. 31st, Rochester, N. Y.

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