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THE GOOD OLD TIMES.

Time was—but that now beyond the recollection of most of us says *Musical Age*—when an evening spent in the home of a musical amateur of the old school was a memory to be cherished and kept verdant for a lifetime. You called there early and were treated to a neat little dinner with a good glass of wine to top it off—for the old-time amateur was a bit of an expusite in all things pertaining to the comforts of life. And when the feeling of well-being that follows good treatment of the inner man had stolen upon you, gentle and soothing, so that you had no care for aught beyond your immediate surroundings, your host's voice broke upon the stillness, melliflously insinuating—"We shall have a couple of friends here later, and some music. Do you play?"

Then if you, young as you were, had been initiated into the mysteries, and could more or less ably carry your part with the tenor viol, you said: "Yes."

By-and-by, two or three old cronies would drop in, viewing you askance perhaps until you had said briefly, but not hesitatingly, "Yes, sir."

And then the candles were brought, the old music cabinet was made to disgorge its treasures, each found his appointed seat, a little preliminary tuning was indulged in, and finally the bows were poised, trembling.

A moment of anxious expectancy, and then—*bow*—off they all went in well-marked time.

Later perhaps there would be a pause for some friendly wrangle over the score, and the contested bit would be played over again religiously from clef-mark to final bar.

The evening passed before you knew it, and it

through the night the viol buzzed and hummed softly through one's dreams.

Nowadays you go to your friend's house in a dress-coat, and are hurried, and Madame is cross, under an appearance of extreme urbanity. They rush you through a late dinner, a wild galopade that plays havoc with your digestion for weeks to come, and take you to the opera, after inveighing against the price the management extort for seats.

With our modern systems the popular view of music has changed. There are no more true music-lovers than formerly, but a new class—the music-faddist—has sprung up and flourishes to-day in every civilized country of the world—a rank vegetation at best, but one that flourishes exuberantly as rank weeds grow.

The press, the mails, the telegraph, yea, even the telephone, give tidings of every new genius's advent. People prepare to lionize him long before he has been heard and judged in their own country. Forsooth, why should they not? He has been "commanded to appear" before every Royal Highness in Europe; dukes and marquesses and pashas and begums have bestowed on him countless decorations; it is said that he has had no end of romantic affairs with people of quality the world over. Truly, a pretty article of "carmen."

Brahms's favorite opera is "Carmen," but his insensibility to dramatic music, and his dislike of opera on principle, causes him to leave the opera house after the first act, no matter what is being sung, and yet his knowledge of operatic scores of all epochs is most extensive. He is not sympathetic or sociable, yet he is very fond of children, and often when out walking stops to talk to them and to give them presents. Being very unceremonious, it is told that being once at a soiree he took leave of the guests with these words: "I beg pardon if perchance I have offended nobody to-day."

Prof. Paul Faut, formerly of Kidder Conservatory of Music, Kidder, Mo., has purchased a one-third interest in the Fresno Business College, Normal School and Central California Conservatory of Music of Fresno, Cal. We quote the following from the "S souvenir" of the Hannibal and St. Joseph Railroad:

"Paul Faut, the Director of the Conservatory of Music of Kidder Institute, was born April 9, 1852, in Danitz, West Prussia, Germany. Developing an especial talent for music, he took up the study of this art at the early age of eight years under the care of the efficient primary teacher, Von Schlehting, and later on devoted eight successive years to this study until, under the eminent influence of such masters as Friedr. Wilh. Markull and Louis Koehler, he became the successful teacher he now is. After serving his time in the German army he came to America in 1877 and began teaching music in March, 1878, near Columbus, Ohio, with pronounced success. In October 1880, he removed to Urichville, Ohio, where for nearly thirty years he taught piano, voice culture and harmony, and was also employed for eight years to teach vocal music in the Urichville public school. In 1892 he received a call to Kidder Institute to take charge of its conservatory of music, notwithstanding his friends and patrons in Urichville used all available effort to retain him with them. The success which the music department has achieved since he has taken charge of it is unprecedented in the history of Kidder Institute."

Mrs. Ella Wheeler Wilcox says: "As a rule, when a woman opens the door of an artist's career on one hand, she shuts the door on domestic happiness with the other."

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September, 1896.

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THOMAS M. HYLAND, . . . EDITOR.

SEPTEMBER, 1896.

READ—HAMMUN.

Miss Grace V. Read, daughter of Edward M. Read, Manager of *Estey & Cannon*, was married on the 2nd inst. to Mr. Harry O. Hammun, of Minneapolis. The marriage ceremony was solemnized at the residence of the uncle of the bride, Dr. Wm. N. Platt, at Shoreham, Vermont. Miss Read is one of St. Louis' most charming daughters, endowed with high qualities of mind and heart. The occasion was one of rare pleasure. Mr. Read and family being in attendance. The Review congratulates the happy couple.

THE ST. LOUIS EXPOSITION.

The St. Louis Exposition will open its portals on the 9th inst., and its attractive exhibits will draw thousands of visitors to the city. Special rates will be made by the railroads. The high reputation gained by the Exposition management will more than be maintained by this year's exhibit and its musical feature will be as prominent as ever. The "special days" at the Exposition as far as they have been announced are as follows:

- September 9—Stockholders' Day.
- September 10—Gilmore's Day.
- September 11—Dixie Day.
- September 12—Wheelmen's Day.
- September 14—"Free Silver" Day.
- September 15—"Gold Standard" Day.
- September 16—Victor Herbert's Day.
- September 17—Legion of Honor Day.
- September 18—Labor Day.
- September 19—Junior Order of U. A. M.
- September 21—Irish Day.
- September 22—South Broadway Merchants Day.
- September 23—Bankers' Day.
- September 24—A. O. U. W. Day.
- September 25—Scottish Day.
- September 26—Catholic Knights of America Day.
- September 28—German Day.
- September 29—Christian Endeavor Day.
- September 30—Bryan Day.
- October 1—McKinley Day.
- October 2—King Hoti.
- October 3—American Day.
- October 5—Golden Hourites.
- October 6—V. P. Day.
- October 7—American Protective Association Day.
- October 8—Inns Day.
- October 9—McGrew Guards Day.
- October 10—Athletic Guardsmen Day.
- October 12—Sheridan Guards Day.
- October 15—Branch Guards Day.
- October 16—Sunday School Day.
- October 17—W. C. T. U. Day.
- October 20—Maccabees' Day.
- October 21—Spacious Club Day.
- October 22—Y. M. C. A. Day.
- October 23—Rainwater Rifles' Day.
- October 24—Exhibitors' Day.

KNABE PICNIC.

REUNION OF THE EMPLOYEES OF THE OLD BALTIMORE FIRE.

The fifty-ninth annual picnic of the employees of Wm. Knabe & Co. was held Aug. 7th, at Kelly's Park, Baltimore. For a number of years it has been the custom of the firm to inaugurate on the occasion of the picnic a regular German Volkfest, in which thousands of the Germans of Baltimore were accustomed to take part.

In an address made at the picnic by Mr. Ernst Knabe, he explained that it was his desire to return to the custom of the founder of the firm of having the picnic just for the employers and the employees. No invitations were issued, therefore, and the picnic was not advertised. The factories were shut down at noon, but all hands will receive a full day's pay. In the morning a committee of workmen, composed of F. Schurer, A. Wimmer, B. Hartlet, F. Schurer, and William Bornemann, visited Loudon Park and decorated the graves of members of the Knabe family.

The picnic began at 2 o'clock in the afternoon. At 2:30 o'clock Messrs. Ernst Knabe, Charles Keidel, Jr., and Ernst Keidel, of the firm, arrived at the park. Telegrams were read from Mr. Wm. Knabe, who was in St. Paul, and from Mr. Charles Keidel, who is in Switzerland. There were all kinds of games, and prizes were offered to the winners in shooting and howling ayeles.

Moritz Rosenthal, who will tour America in concert after an absence of eight years, is conceded by critics to be even a greater artist than Paderewski, and the greatest of living pianists from a purely technical standpoint. It is to be hoped that his work will be attended with different results from the morbid conditions aroused by the latter artist. That Paderewski's influence on pianoforte was of a wholesome is doubtful. With Rosenthal, however, everything is healthful; the feverish dreamings are missing and a more rational and less subjective manner finds place. We must not, however, underrate Paderewski's greatness, for he is truly a Titan whose power is equalled only by his poetic temperament both of which moved men and women to all sorts of emotional follies. Rosenthal was born in 1820, at Vienna, and studied under Liszt.—*Werner's Magazine.*

Hans von Buelow loved culture passionately. There is an authentic story Bernard Boeckelman tells us in his recollections and anecdotes in a recent number of the *Century*, of his making a day's journey to Stockholm with a well-known savant, and discussing with him every current topic of politics, literature, science, and art except music. In the evening the traveller was astonished to find his delightful companion on the platform giving a piano recital.

When he made a concert tour, he provided himself with the history of the countries he traversed. He went through Italy one entire season with a history of Rome under his arm. Undoubtedly the author who had the greatest influence on him was Schopenhauer. To the day of his death he could repeat pages of his books by heart; when he was in the university he used to sleep with his favorite volume under his pillow. Once a fellow student came to him and playfully threw the book across the room, to Buelow's intense anger. Schopenhauer is a poor consolation to a man of sorrow, but it is a comfort to him. Buelow's inner life and feeling. Under his brilliant scholar became a confirmed pessimist. His emotional pessimism, his reticent nervous organization, his quick and varied musical intelligence, and his wide and varied culture, all worked together in everything he did; and no student could be induced upon the music to-day is just which does not find each of these elements vital in it.

CITY NOTES.

Miss Eugenie Dussuchal has been widely congratulated for her beautiful and artistic rendition of the "La Marseillaise" at the French Fete celebration. In fact, the celebration would be incomplete without her, for she has sung this immortal work for fifteen consecutive years with the greatest enthusiasm.

Louis Conrath, the well known pianist, teacher and composer, has returned from his Western trip and resumed his classes at his new music room, 3331 Olive Street. Mr. Conrath makes a specialty of piano, harmony and composition, and will receive pupils at the above address.

Frank Geeks, the popular violinist and teacher, is one of the busy men of the profession. He is a thorough and painstaking teacher and is consequently much in demand. He fills many concert engagements during the year. His address is 2213 Hickory Street.

James M. North, the well known and successful voice teacher, has resumed his classes at his music room, 315½ Olive Street.

E. R. Kroeger spent the summer at Co'orado Springs, Col., and Lebanon, Mo. He will take up his classes in harmony, composition, counterpoint and instrumentation, in September, at the Conservatorium, 3631 Olive Street.

Eugenia Williamson, B. E., the popular teacher of Elocution and Delsarte, has returned from an extended Eastern trip and resumed her classes at her residence, 3837 Morgan Street.

Miss Clara Stubblefield, the well known pianist, accompanist and teacher, has returned from her annual vacation. Miss Stubblefield has beautiful music rooms at her residence, 3622 Page Ave., where she receives her pupils. She is a splendid teacher and is in constant demand.

Louis Hammerstein, the prominent pianist and composer, has resumed his classes at his residence. He receives pupils at his address, 2346 Albion Place.

Arnold Pesold, since his return from Europe, has been well occupied as solo violinist and teacher. Mr. Pesold receives pupils at his address, 1509 Wagner Place.

Miss Lillian Pike, pianist and teacher, has met with commendable success during her musical career. Pupils are received at her address, 3136 Bell Ave.

Miss Letitia Fritch, teacher of voice culture, has begun her season very auspiciously. Miss Fritch has met with extraordinary success since her location here. She was for six years Prima Donna Soprano of the great Gilmore's Band. Miss Fritch receives pupils at her address, 1503 Hebert Street.

P. Robert Klute, director of the Vienna Conservatory, 3019 Easton Ave., will begin his regular season September 1st. The various branches are in charge of able teachers under the direction of Mr. Klute.

Otto Anschuetz, whose address is 2127 Sidney St., has been kept busy teaching during the summer. His conditions are quite popular.

Miss Lilly E. Marston, concert singer and vocal teacher, receives pupils at her address, 3727 Finney Ave. Miss Marston is a post-graduate of the Cincinnati Conservatory of Music and splendidly equipped for her work.

Miss Dollie Dowser, teacher of piano, receives pupils at her address, 310 West End Place. Miss Dowser is a post-graduate of the Beethoven Conservatory and well qualified for her work.

Chas. Kaub receives pupils at his address, 906 Lami St. Mr. Kaub is a splendid teacher and accepts concert engagements.

Geo. C. Vleh, the pianist and teacher, receives pupils at his address, 3601 California Ave. Mr Vleh is very successful in his work.


Miss Mamie Nothelifer is having deserved success with her pupils in piano. Miss Nothelifer is a pianist of much ability and fills many engagements. She receives pupils at her address, 1586 Oregon Ave.

A HIGH REPUTATION SUSTAINED.

The Medical Times and Hospital Gazette, London, England, speaks so favorably of its experience with antikanima, a preparation the medical profession has become accustomed to regard as one of the certain of medicine, that we reprint below its words of approval, knowing them to be in accord with the

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consensus of opinion as expressed by the medical men in this country.

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3

MARCH.

Paul Jones. Op. 70.

Maestoso ♩ - 132

The musical score is written for piano and includes several performance markings. The first system is marked 'Maestoso ♩ - 132'. The second system includes the marking 'Cantabile, dolce' above the right-hand staff. The third system is marked 'Giocoso.' above the right-hand staff. The score is divided into five systems, each with piano (p) and pedal (Ped.) markings. The first four systems end with a double bar line and a repeat sign. The fifth system concludes the piece with a final cadence.

1884 - 5

Copyright L. Kunkel Bros. 1892.

First system of musical notation for piano, measures 1-4. The music is in 4/4 time with a key signature of two flats. The right hand features chords and melodic lines with fingerings (1, 2, 4, 1, 2, 4, 8). The left hand has a steady bass line with chords. Pedal markings (Ped.) and asterisks (*) are present below the bass line.

Second system of musical notation for piano, measures 5-8. The right hand continues with melodic lines and fingerings (1, 2, 4, 1, 2, 4). The left hand maintains the bass line. Pedal markings (Ped.) and asterisks (*) are present.

Baritone Solo.

Third system of musical notation, Baritone Solo, measures 9-12. The right hand has a melodic line with fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand has a bass line with chords. Pedal markings (Ped.) and asterisks (*) are present.

Fourth system of musical notation, measures 13-16. The right hand features chords and melodic lines with fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The left hand has a bass line with chords. Pedal markings (Ped.) and asterisks (*) are present.

Fifth system of musical notation, measures 17-20. The right hand has a melodic line with fingerings (3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1). The left hand has a bass line with chords. Pedal markings (Ped.) and asterisks (*) are present.

Sixth system of musical notation, measures 21-24. The right hand features chords and melodic lines with fingerings (1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4). The left hand has a bass line with chords. Pedal markings (Ped.) and asterisks (*) are present.

Risoluto.

The musical score for "The Swan" by Maurice Strakosky is presented in a two-staff format. The top staff is for the vocal soloist, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into three systems, each containing four measures. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand. The vocal part consists of a single melodic line. Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *Ped.* (pedal) and *Ped. ♪* (pedal with a fermata). The score is marked with various musical notations such as accents, slurs, and ties.

Musical score for piano, featuring six systems of staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *Ped.* (pedal). The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation is complex, with many beamed notes and fingerings indicated by numbers 1-5. The page number "6" is in the top left corner.

Cantabile.

7

Cantabile.

Handwritten musical score for a piece titled "Cantabile." The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo/mood is marked "Cantabile." and the dynamics include "p" (piano). The score consists of several measures with complex chordal textures and melodic lines. There are performance markings below the staff: "Ped." (pedal) and a star symbol (☆) indicating specific points in the music.

Giocoso.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. The melody in the upper staff consists of several measures, some with triplets and some with eighth notes. The bass line in the lower staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' markings below the bass staff. The score includes various musical notations such as beams, slurs, and dynamic markings like 'f' (forte).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a piano introduction (marked 'Piano') and the first line of the song. The piano introduction is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody is marked with a 'Piano' dynamic and a 'Ped.' (pedal) instruction. The first line of the song is in 3/4 time, marked with a 'Piano' dynamic and a 'Ped.' instruction. The second system consists of the second line of the song, also in 3/4 time, marked with a 'Piano' dynamic and a 'Ped.' instruction. The melody is marked with a 'Piano' dynamic and a 'Ped.' instruction. The bass line is marked with a 'Piano' dynamic and a 'Ped.' instruction. The score is written for piano and includes a variety of musical notations, including notes, rests, and dynamic markings.

The Wind

Maurice Strakosky

3/4

p *f*

Pod. Pod. Pod. Pod. Pod. Pod.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The introduction consists of a series of chords in the right hand and single notes in the left hand, marked with 'Ped.' (pedal) and 'ff' (fortissimo). The vocal melody is in 3/4 time, with a key signature of one flat. It begins with a 'Solo' marking and is marked with 'ff' (fortissimo). The melody is a simple, catchy tune that repeats several times. The piano part continues to play chords and single notes throughout the vocal melody, with 'Ped.' markings indicating when to pedal. The score ends with a final chord in the piano part and a whole note in the vocal part.

VALSE CAPRICE.

Vivo $\text{♩} = 80$.

Jean Moos.

The musical score for "Valse Caprice" is written for piano and bass. It begins with a tempo marking of "Vivo" and a metronome indication of 80 beats per minute. The key signature is one sharp (F#), and the time signature is 3/4. The score is composed of six systems, each containing a piano (treble) staff and a bass (bass) staff. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamics such as *f* (forte), *ff* (fortissimo), and *cres.* (crescendo) are used throughout. Pedal markings, indicated by "Ped." followed by an asterisk, are placed at the end of several phrases. The score includes numerous fingerings and articulation marks, such as slurs and accents, to guide the performer. The piece concludes with a final cadence in the bass staff.

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1387-6



Musical score for Cantabile, page 4. The score is in G major (one sharp) and 3/4 time. It consists of six systems of piano music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Pedal points are indicated by "Ped." and asterisks. Performance markings include "rit." (ritardando), "a tempo", and "cres." (crescendo). The score features a variety of musical textures, including arpeggiated figures, sustained chords, and melodic lines. The piece concludes with a final chord in the bass staff.

First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and pedal markings.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and pedal markings.

Third system of musical notation, measures 17-24. Treble and bass staves with various fingerings and pedal markings.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and pedal markings.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and pedal markings.

Sixth system of musical notation, measures 41-48. Treble and bass staves with various fingerings and pedal markings.

6 *Adagio.*

The musical score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The key signature is one sharp (F#).

System 1: Treble staff has a melodic line with slurs and fingerings. Bass staff has a steady accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 2: Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 3: Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 4: Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 5: Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

System 6: Treble staff continues the melodic line. Bass staff accompaniment. Pedal markings: Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

1867. 2

The musical score is written for piano and consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes complex fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and numerous pedal markings (Ped.) with asterisks (*). The key signature is D major (two sharps). The tempo marking "Con moto." appears in the fourth system. The piece concludes with a final cadence in the sixth system.

1867. 2

MERRY GOSSACKS.

(LUSTIGE KOSAKEN.)

RUSSIA. ~~~~ RUSSLAND.

Moritz Moszkowski Op. 23. N° 1.

Allegretto. $\text{♩} = 108$

The musical score is written for piano and consists of five systems. Each system contains a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 108 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score includes dynamic markings like 'f' and 'p'. The score is marked 'marcato' in the third system. The score ends with a double bar line and the number '1426 - 2'.

1400-2

THE PRATTLER.

19. *Vivace.* 126.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The tempo is marked 'Vivace' and the number '126' is written above the staff. The score is divided into six systems. The first system is marked '19.' and 'Vivace. 126.'. The second system has a first ending bracketed. The third system has a second ending bracketed. The fourth system has a first ending bracketed. The fifth system has a second ending bracketed. The sixth system has a first ending bracketed. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'cres.'.

LISTEN TO ME.

23

Andantino. $\text{♩} = 152$. *cantabile.*

20 *sfz.*

cres. *f* *mf*

rall. *cres.* *f* *dim.*

a tempo. *p con dolore.*

cres. *f* *p* *And.*

The musical score is written for piano and bass. It begins with a tempo marking of 'Andantino' and a metronome indication of 152 beats per minute. The key signature has two flats. The score is divided into several systems, each with a piano (treble) and bass (bass) staff. Dynamics include *sfz.* (sforzando), *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), *rall.* (rallentando), *dim.* (diminuendo), *p con dolore.* (piano with pain), and *And.* (Andante). Fingerings are indicated by numbers 1-5 above or below notes. The score ends with a double bar line and the word 'And.'.

WILL O' THE WISP.

Allegro vivace. 152.

22

The musical score is written for piano in G major, 2/4 time. It consists of five systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one sharp (F#) and a common time signature. The tempo is marked 'Allegro vivace.' followed by the number '152.'. The score is numbered '22' in the left margin. The first system contains two staves of music. The second system contains two staves of music. The third system contains two staves of music. The fourth system contains two staves of music. The fifth system contains two staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include 'p' (piano), 'f' (forte), 'dim.' (diminuendo), and 'Ped.' (pedal). The score also includes fingerings and articulation marks.

dim.

Ped.

Ped.



FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. $\text{♩} = 76$.

The musical score is written for piano in 2/4 time, marked 'Vivo' with a tempo of 76 beats per minute. The key signature has one flat (B-flat). The score consists of five systems of music. It includes various musical notations such as triplets, accents, and dynamic markings like 'f' (forte) and 'p' (piano). Pedal markings are indicated throughout. The piece concludes with a 'Cres.' (Crescendo) marking and a final flourish.

1381 - 12

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FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. ♩ - 76.

[illegible]

Secondo.

First system of musical notation. Dynamics: *f*, *p*. Pedal: Ped. ♀. Fingerings: 4, 2, 4, 5, 4, 2.

Second system of musical notation. Dynamics: *f*, *p*. Pedal: Ped. ♀. Fingerings: 3, 2, 2, 4, 5, 3.

Third system of musical notation. Dynamics: *f*, *mf*. Pedal: Ped. ♀. Fingerings: 2, 2.

Fourth system of musical notation. Dynamics: *f*. Pedal: Ped. ♀. Fingerings: 2, 2, 2, 2, 2, 2.

Fifth system of musical notation. Dynamics: *f*. Pedal: Ped. ♀. Fingerings: 2, 2, 2, 2, 2, 2.

Primo.

5

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (P) and includes a vocal line (Soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of 8 measures. The piano accompaniment features a prominent bass line with eighth and sixteenth notes, and a treble line with chords and eighth notes. The vocal line is a simple melody. The score is marked with "P" for piano and "S" for Soprano.

8

Handwritten musical score for 'The Little Boat' (No. 10). The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has two flats (B-flat and E-flat). The melody is primarily in the Treble staff, with accompaniment in the Bass staff. The piece consists of 8 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line. There are some handwritten annotations above the staff, including a dashed line and numbers 1 through 8, possibly indicating fingerings or measure numbers. The piece ends with a double bar line and a small 'F' below the Bass staff.

8.

Ad

Ped.

2 8

Handwritten musical score for 'The Rose Tree'.

The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of two measures, each repeated twice. The first measure of the first system is marked with a '2' and an '8' above it, indicating a second ending. The second measure of the first system is marked with a '2' and an '8' above it, indicating a second ending. The second system is marked with a '2' and an '8' above it, indicating a second ending. The piece ends with a double bar line.

Handwritten musical score for 'The Rose Tree'.

The score is written for two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of two measures, each repeated twice. The first measure of the first system is marked with a '2' and an '8' above it, indicating a second ending. The second measure of the first system is marked with a '2' and an '8' above it, indicating a second ending. The second system is marked with a '2' and an '8' above it, indicating a second ending. The piece ends with a double bar line.

The musical score for 'The Song of the Lark' is presented in two systems. The first system consists of a piano introduction in 3/4 time, featuring a treble and bass staff with a key signature of three flats. The piano part is marked 'P' and includes a 'Ped.' (pedal) instruction. The second system is the vocal entry, marked 'V' and 'F' (forte), in 3/4 time with a key signature of three flats. The vocal line is written in a single staff with a soprano clef. The lyrics 'The song of the lark' are written below the vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

Trio.

First system of musical notation for the Trio section. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a series of chords and some melodic lines. The lower staff is in bass clef and contains a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) at the beginning, middle, and end of the system.

Second system of musical notation. The upper staff continues with chords and some melodic movement. The lower staff continues with the eighth-note accompaniment. Dynamics include 'f' (forte) and 'f p' (fz). Pedal points are marked with 'Ped.' and asterisks (*) at the beginning, middle, and end of the system.

Third system of musical notation. The upper staff features more complex chordal textures. The lower staff continues the accompaniment. Dynamics include 'f' and 'cres.' (crescendo). Pedal points are marked with 'Ped.' and asterisks (*) at the beginning, middle, and end of the system.

Fourth system of musical notation. The upper staff shows some melodic development. The lower staff continues the accompaniment. Dynamics include 'f' and 'p' (piano). Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

Fifth system of musical notation. The upper staff continues with chords and some melodic lines. The lower staff continues the accompaniment. Dynamics include 'cres.' and 'f'. Pedal points are marked with 'Ped.' and asterisks (*) at the beginning and end of the system.

Primo.

Trio.

p

p

p

cres.

f

Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

1881.12



Primo.

8.

8.

8.

8.

8.

8.

Secondo.

11

1881-12

Secondo.

First system of musical notation for the 'Secondo' section. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. The music features chords and single notes. Dynamics include 'f' (forte) and 'p' (piano). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5.

Second system of musical notation. It continues the piece with similar notation. Dynamics include 'p' and 'ff' (fortissimo). First and second endings are marked with '1.' and '2.'.

Third system of musical notation. Dynamics include 'mf' (mezzo-forte) and 'f'. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Dynamics include 'f' and 'ff'. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated with numbers.

Presto.

Fifth system of musical notation for the 'Presto' section. It features rapid sixteenth-note passages. Dynamics include 'ff' (fortissimo). Pedal points are marked with 'Ped.' and asterisks.

Primo.

8. *f* Ped. *

8. *f* Ped. *

1. 8. 2. *f* Ped. *

f Ped. *

8. *f* Ped. *

8. *Presto.* *ff* Ped. *

I LOVE THEE TRUE.

3

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

andante. ♩ = 56.



2. Und mein sprö - des Herz won - ne - trun - ken

1. Ei - ne Ro - se heut' mir mein Liebchen

1. At the dawn my love pluck'd a rose for

2. And my swel - ling heart fast in rap - ture

a tempo.

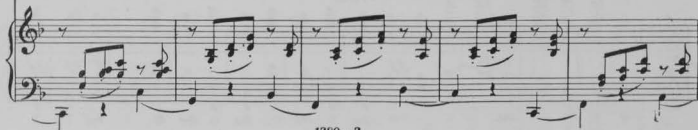


2. schlug, Lie - be knöpf - te das gold - ne Band

1. brach; Fragt' ich za - gend: Was deu - tet sie!

1. me..... I the rea - son ask'd eag - er - ly.

2. beat..... Love's sweet fet - ters u - nit - ing meet.



1389 - 3

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2. Nun hob die Wim-per sich,..... Ihr Blick er-reich-te mich-
 1. Sie blickt mich an und schweigt, Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
 2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint'der hei-lig-ste Zug Ich hab' dich
 1. Ver-rieths ihr Mund auch nie, Ihr Au-ge see-l'n voll sprach: Ich hab' dich

1 But what her lips de-ny Flash'd from her bright ma-gic eye. I love thee
 2. One heart the oth-er read, Love's sweetest wish-es were said. I love thee

2. lieb, Ich hab' dich lieb, Die Her-zen poch-ten sich's zu. Ich hab' dich
 1. lieb, Ich hab' dich lieb, Drum wend dich lie-bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too! I love thee
 2. true, I love thee true, My love, wilt thou not love too! I love thee

Pod. 1339 - 3

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's
 1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!
 2. true, I love thee true, My love, wilt thou not love

2. zu. 2. Ich hab' dich

2. too! I love thee

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

CITY NOTES.

Victor Ehling, the prominent pianist and teacher, has taken up his classes for the coming season at 303 N. Grand Ave., n. w. cor. Lindell Boulevard, where he will receive new applications.

Ferd Schilling, the successful teacher of piano and violin, receives pupils at his address, 248 Salis Street, Mr. Street, Mr. Street, Mr. Street, the leading singing societies of this city.

Robert Nelson, director of the St. Louis Conservatory of Vocal Music, 2627 Washington Ave., has resumed his classes. Mr. Nelson teaches the art of singing as taught in Italy with great success.

P. G. Anton, teacher of the violinello and contrabass, is located at 1524 N. Grand Ave. Mr. Anton is conceded one of the best soloists and teachers in the West.

Misses Miller and Schaefer, pianists and teachers, have begun their classes for the season at their music rooms, 8239 Pine Street. Misses Miller and Schaefer are thorough and progressive teachers and their recitals from time to time are among the interesting events of the season.

A. C. Wegman, the well known teacher of piano, has a pleasant studio in the Conservatorium Building, 3631 Olive Street. Mr. Wegman is one of the most thorough and up-to-date teachers in the city, especially interested in his work. He has a splendid class of pupils.

Mrs. Mary E. Latay, the popular soprano and vocal teacher, receives pupils at her address, 3625 Finney Ave. Mrs. Latay teaches the Kellersdorf Method and has met with the most pronounced success. She has a large class of pupils.

J. P. Grant, the well known teacher of piano, organist and accompanist, is located at 411 S. 23rd Street, where he receives pupils. Mr. Grant is a splendid teacher and progressive in his methods.

Lowell Putnam, teacher of violin, mandolin and guitar, receives pupils at his address, 1121 Leonard Ave., 33rd Street, bet. Easton and Franklin Aves. Mr. Putnam has a large and successful class of pupils.

Paul Mori, the well known teacher of piano, violin, organ and harmonium, is located at 1428 2nd St. East, where he receives pupils. Mr. Mori is organist of St. John's Episcopal Church and has done splendid work in that capacity as well as in teaching.

Mrs. S. K. Haines, the vocal teacher, has begun busy during the summer. She is located at 21 Vista Building, Grand and Franklin Aves., where she has a magnificent studio of pupils. Mrs. Haines provides churches and concerts with professional singers. She has an enviable class of pupils.

Alfred G. Robyn has returned from his annual vacation and will be as busy as ever with his multifarious duties as pianist, organist, composer and teacher.

Mrs. Emilie Helmerichs is teaching with considerable success at her address, 2625 South 7th street. She receives pupils in piano and voice.

Horace P. Dibble, teacher of voice culture, receives pupils at his studio, 610 N. Garrison Ave. Mr. Dibble gives special attention to preparation for church singing and is eminently successful in his work.

Miss Anna Agmond Cone, the talented pianist and teacher and post-graduate of the Beethoven Conservatory, is meeting with merited success. Miss Cone's address is 3707 Finney Ave.

Adolph Erick, the vocal teacher, has located his studio at 303 N. Grand Ave. He has very pleasant rooms and a large class of pupils who are making commendable progress under his training.

Mrs. Regina M. Carlin, supervisor of music in the public schools, has returned after a pleasant vacation, to resume her work in which she has met commendable success.

Miss Nellie Paulding, pianist and teacher, receives pupils at her address, 2032 Easton Ave. Miss Paulding accepts concert engagements. She is a graduate of the Beethoven Conservatory and well qualified for her work.

George Enzinger, the well known teacher and pianist, has moved to 13 S. Spring Ave., where he receives pupils. Mr. Enzinger has been one of several important works at the church of which he is organist.

John F. Robert, teacher of piano, receives pupils at his address, 218 Thompson St. Mr. Robert is highly qualified for his work and is a most conscientious and progressive teacher.

MOZART AND LIGHT OPERA.

"I think, says an English writer, that, as a nation, we mix up religion too much with music, and I think that the lighter form of the latter is more popularly neglected than ours. By "we," I mean the so-called public of music-lovers: the rest of the world, not pretending to superiority, finds musical pleasure in all kinds of frothy works, and does not make the judicious reserve. Not that there is any real reason why the judicious should grieve, but that the sort of things they would like to see written, I am fond of light music, for a change, and I wish there was more of it in the world. One must be a very superior person to be able to resist, by the gaiety of Anber and the crystalline, golden-threaded gracefulness and good humor of Mozart. Dear me, what is the Salzburg master doing in this gallery? I apologize, but I refuse to look on Mozart as anything but light music. He is a writer of comedies, a musical Sheridan, without the Irish wit, but with the wit which, indeed, is impossible to express in music. I know the last act of "Don Giovanni" is looked upon as a model of tragic musical writing, but, though I admit the atmosphere of tragedy and mystery is well suggested, I shiver, with all due solemnity and without any desire or attempt to be flippant, that it is not Mozart at his best, and that really only such mystery and tragedy as we might reasonably expect in a ballet or pantomime are accurate in the hands of the Mozart. The comedy in the comedy scenes, and in those in which comedy is mixed up with tragedy, as it is in life. It is not the strength of Mozart, that he is so human and real—at any rate expressive of the reality of life as it appears to the bulk of sane and well fed people? He never overdoes the tragic note; he is nothing too strenuously passionate about him; everything is well balanced and brightly, limpidly sane.

The greater musicians and the greater poets choose human nature in its more exceptional aspects; they exaggerate the tragedy of life as it appears to the poet, and the music of the poet is a music of a whelming passion of love of man for woman, as Wagner in "Tristan" and Shakespeare in "Romeo and Juliet," they hyperidealize the love of man for woman, as Keats was; they know no mean. The ordinary man and woman do not feel like that, or, in such a strained way, but, as an incentive to their fertility, they are glad to read those god-like passions or to hear them reflected in music—sometimes, at least, in the music of the poet. The poet, the intellectual tickling of problem plays (which are seldom are really deep), in the witnessing of comical faults and foibles are very common, and are used; or in the music of Anber and Sullivan, not to speak of "Shop Girls," "Goshaws," and the rest of the kind, but as light house as light house, a fashionable enough to appeal to the real musical amateur.) These things are the daily intellectual bread of human beings; too much tragedy would put our lives permanently out of joint. For myself, I love tragedy, though I admit I enjoy all the lighter forms of art; they are apt, however, to produce headache, but I do not change.

NOMEN ET OMEN.

And now comes Aug. Wm. Hoffman, composer, clearly a good friend of Groves, and a friend of Anber and Rudolf Peters, or has made up his mind that Hollander's and Peters' compositions are as much a part of the modern music of the future as Africa where they are likely never to be seen by mortal eye. Alas! for the calculations of man—particularly Hoffman! He is one of the two of the *Neue Musik Zeitung*, No. 7, 1886, published at Köln—note for note—merged into the *Zeitung für Musik*, a Spanish Ballad, and adorned the title-page with a merged "Aug. Wm. Hoffman." The two pieces thus transplanted into the "Zeitung für Musik" are "Alta Gavotte" by Gustav Hollander, and "Gavotte," by Rudolf Peters. A little "appropriation" now and then by the best of men, but an outright grab becomes burdensome.

According to Berlioz, the origin of the leadership of the "concertmeister," or first violin, is an orchestra arose from the fact of the leader of the orchestra being in order that they might keep together, eventually agreed to follow the slight indications of time which the concertmeister gave by the means of a baton to Berlioz's conducting stick." Every amateur knows, moreover, that until a comparatively recent period the conductor himself played the piano. Sir George Grove thinks that Spohr was the first to use a baton, at a Philharmonic concert in 1820. The tradition is a tradition that Henri Herz was the first to use a conductor's stick in Germany as early as the first half of the seventeenth century.

INFLUENCE OF MUSIC IN THE COUNTRY HOME.

The great problem with the thinking farmer, desirous of seeing his children grow up to be useful and educated men and women, is how to offer the advantages to his children that the more favored ones, blessed with enlightenment and attractive homes in our cities, enjoy, says the *Farmer's Magazine* of Atlanta.

The piano and organ are more than all else the factors that produce the greatest influence in all homes. They are to the girls the medium that solves the question of how to spend the leisure of the family, and entertain themselves during the long winter evenings. The boys are made better. The entire family is benefited, and the children grow up better and their entire life is made more useful. The girl with a musical education, if left unprotected in life, can command a more comfortable living than music and the teaching of music would have grown up in idleness and thinking any place better than home, are under the refining influences, always glad to look back on the home attractively adapted to their comfort and enjoyment.

Theodore Spiering, one of the best artists of the Theodore Thomas orchestra, has withdrawn from that organization, a fact that is much regretted by admirers of his work. He is now in St. Louis, and will continue resident in Chicago and give, together with his string quartette, next season six chamber music concerts. St. Louisans are always glad to hear of the success of its distinguished young artist.

The death of Professor F. Nicholas Cronch, author of "Kathleen Mavourneen," announced in the *Chicago Tribune*, taken place at Baltimore, Md., on the night of the 18th.

Mr. Cronch had been complaining more or less for some time past, nevertheless the end came suddenly.

CHOICE DUETS.

We recommend the following duets to teachers and institutions: they are at once ambitious and beautiful, and will give a fine idea of the possibilities of the voice. "My Regiment," march, Anshuetz; price, 60 cents each. Grade 3. "Zota Phi March," "Klockee," "Happy Brides," rondo, Sidus; price, 60 cents each. Grade 3. "The Bells of St. Michael," "Daisies on the Meadow," waltz, Paul; "Jolly Blacksmiths," caprice, Paul; price, \$1.00 each. Grade 4. "Buddy and I," waltz, Paul; price, \$1.25. "On Blooming Meadows," waltz, Rye-King; price, \$1.50—written expressly for, and played by Theodore Thomas' Grand Orchestra at his concerts.

Mr. William J. Sherwood, of the Chicago Conservatory, fulfilled his eighth annual engagement at Chattanooga, N. Y., with a full class of pupils, including pianists and piano teachers of prominence from all over the country. Among them were Mrs. John Behr, of Kansas City, a pianist of astonishing brilliancy, and one of Mr. Sherwood's earliest pupils, who was also the accompanist for the Assembly; Miss Harriet Johnson, of Galesburg, Ill., who won such high recognition at the Illinois M. T. A., and who will play in the Lisemann Sherwood movement of the Chattanooga movement; Mr. Harry Bigelow, of Dunkirk, N. Y.; Mr. Walter Borney, of Utica, N. Y.; Miss Levermore, of St. Paul, were among the pupils. Mr. Sherwood's class of pupils at Chattanooga, N. Y., was a large one, and he has won such honors at Chattanooga, at the World's Fair and elsewhere, was there for a visit.

The Jesse French Piano and Organ Co., corner of 10th and Olive Sts., have handled most of all the leading makes of pianos in America, and find that the Starr Piano gives such satisfaction to the public that it stands so well in time and gives their patrons so little expense to keep in order, that they must heartily recommend it. It is a piano that is not a little, sweet-toned instrument. Their motto is, "quick sales and small profits," which enables them to sell at a low price. They also keep a full line of other leading makes of pianos and organs, which they offer low for cash, or easy payments. Therefore, purchasing, they ask you to visit them, and examine the varied assortment of pianos and organs at their ware-rooms, or write for prices and terms.

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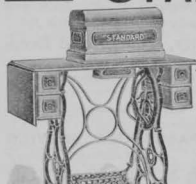
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