

THE MUSICAL EAR.

"I would give the world," said the Empress Catherine, "to be able to appreciate and love music, but I try in vain. For me it is noise, and nothing but noise."

To what must we attribute the absence of the ear for music in certain people? Does this gap belong to an intellectual order or to a purely physical order? And is there any way to make people who have not the natural instinct appreciate music?

The great Empress of Russia would find herself in very good company if around her august person she assembled in the kingdom of the dead all the celebrities who, like herself, did not appreciate music. She might form a very respectable court, with all the warriors, poets, philosophers, literateurs and artists of all kinds, including even musicians, who understood nothing whatever of the beauties of that art which exercised such a powerful influence upon the soul of Alfred de Musset, who wrote in:

"This music that made me believe in God."

Among the literary celebrities whose "metaphobia" was notorious we might cite Beaumarchais, who wrote the famous phrase, "The stuff that isn't worth writing is good enough to sing"; Theophile Gautier, who said that "of all noises, music was the dearest"; Fontenelle, the author of "Sonate, que me vous-til?" who used to say that there were three things in this world that he could never understand, namely, gambling, women and music; and finally the amiable poet, La Fontaine.

Napoleon I. hardly loved anything in harmony, except, perhaps, the roar of artillery. Music, he said, troubled his nerves. Nevertheless, like a practical man, he understood the advantages to be derived from it from a military point of view. Consequently he gave orders to the hands of different regiments to play every day in front of the hospitals to soothe and encourage the wounded.

Napoleon III. tolerated music with great difficulty. In the presence of the public he would be coaxed by the composer who desired to put his lines in music. "Are not my verses," he used to say, "sufficiently harmonious to stand without the assistance of disagreeable noise?"

But it will be interesting for our readers to have the opinions of able musicians and medical men, and here are some of them:

"I am convinced that by means of a rational education, assiduous and especially precocious, the imperfections of the ear can be cured and the musical sentiment developed, at least in a certain measure."

"BOCRGAULT-DOUCOURAY."

"The case of Catherine II. was beyond a doubt absolutely of the intellectual order. The absence of the musical sense is more common, than is generally believed or admitted by those who suffer from it. It

believe that it is incurable, because the sensations of art are given to us more by the brain and the heart than by the eyes or the ears."

"ALFRED BRUNEAU."

"The auditive faculty does not exist in the same degree in all individuals, and it is not rarely that one meets with men of superior intelligence who have absolutely no musical sense whatever; and, on the other hand, many very common-place minds are marvelously gifted in this matter."

"Before I became known as a composer I was for a long time professor of music, and taught the numerous pupils confined to my care I met with very few indeed who displayed a marked disposition for this art. In the number there were some who were not totally void of the musical instinct, but each one of them appreciated the thing in his own way and grasped only one side of it. For some all music was contained in melody; others liked its rhythm; but the fewest of all took pleasure in the simultaneity of the sounds, the harmony, and the orchestral combinations. But as a rule the ensemble of the art escaped them."

"Therefore, I came to the conclusion that few people possess the necessary aptitudes to find in music a truly artistic enjoyment."

"One might form the category of the individuals upon whom music has more or less influence. In the first place there are those who like every kind of music. After them come those who pretend to like it, those who think they like it, those who would not ask anything better than to like it, those who are indifferent to it, those who dislike it, and finally those who deny it. As we see, variety is not wanting in the category. There are also people, and they are more numerous than one might imagine, who catch in music only the words that are sung. Here upon this point is the testimony of one of my brilliant pupils, I quote him literally: 'The opera that I like best is "Faust" because I understand its music. For instance, I remember this air [and he sang]:

"Je voudrais bien savoir quel état ce jeune homme."

"But," said I, "that's not an air; it's all one note."

"That's quite possible," said he, "but what a charming note it is! Nobody but Gounod could discover such a note as that."

"It is the innumerable divergencies in the manner of appreciating music that give rise in regard to musical works to those extraordinary and ridiculous opinions of which we find sometimes curious examples, even among professional critics, some of which, for my respect, would be very much embarrassed if they were asked to hum the air, 'Ah! vous dirai-je, maman?'"

"But, you will ask me, Who are the happy privileged ones to whom music reveals itself in its entirety, and to whom it gives complete pleasure? To

this question my answer, without hesitation, is that they are the composers; and I will add also that for the most part the music they love best is their own."

"CH. LECOCQ."

"One may dislike music for several reasons. First comes the physical reason. Everybody knows the story of the doctor who could not bear music. One day he took it into his head to fill one ear with wax, and then music to him was quite a revelation. The proof became clear that the two ears of the unfortunate man were not constructed in the same manner. I believe the case is very rare."

"But the other and the more frequent cause is of a purely intellectual order. And here the answer may be condensed in this formula, which seems to include them all: There is no disputing tastes and colors. There are many highly intelligent minds that are unable to understand anything of the most luminous pages of the masters; and there are others who, on the contrary discover, in the most obscure marvels which nobody, and especially the author, ever dreamed of. Among the same people we find some who can't endure the reading of a page of poetry. There are others, too, who in a picture seek above all things the subject, etc., in the effort to reclaim those who by instinct dislike music, all that can be accomplished is to make them endure it, and that can't pass for a genuine result."

"By way of conclusion, I will add that within ourselves, all of us, there sleeps a chord which is awakened only under certain influences of music, poetry and art. And, just as no two faces are identically alike in individuals, the sensibility of that chord is infinitely variable. The important thing is to listen to the note when it is sounded."

"MARCEAU."

"There are some people who catch sounds precisely, but render them falsely. The reason for this is that their voice responds poorly to their will. In such cases there is patient work to be done both by the professor and the pupil. The latter must study with persistence the intervals and distances, and gradually bring the rebellious vocal organ to flexibility. To sing in tune it is necessary that there should be a perfect correlation between the two organs, the ear and the vocal chords."

"But if the auditive sense is defective, it is very difficult, if not impossible, to cure it. It is a defect in perception, just as in the case of vision. Such is my humble answer to the interesting question of the 'Figaro.'"

"MARMONTEL."

"The number of people for whom music is merely noise is far more considerable than is supposed, and those who are afflicted with this 'non-instinct' do not always admit it, like Catherine II."

"In the case of children, careful training might enable them to enjoy certain musical sensations, but with adults the thing seems almost impossible."

"PALADILLE."

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TEACHERS FOR BEGINNERS.

Mr. Louis C. Elson, in a book on "Musical Humbugs," combats the view which obtains in many minds, that "any body can teach a lesson." It is a fact frequently forgotten, that the child-mind, as being farther removed from that of an adult, is so much the more difficult to instruct. It is absolutely necessary for teachers to have some grasp of psychology. This may be acquired through actual experience, or by the study of the science of mind. Better still, it may be the result of both practical experience and theory. But this fact must impress itself on every teacher, that he has no special knowledge of other minds but very largely on introspective analysis. The teacher has only one mind from which he may gain direct knowledge of mental phenomena. That mind is his own. His own thinking itself becomes the object of his thought. The more nearly other minds approximate in culture to his own, the more easily can he communicate with them.

It may be doubted if children are introspective; and, if they are, they are not able to record the results of their analysis. It happens, then, that the knowledge of child-mind is inferential, and so the more difficult to acquire. It is therefore necessary to secure the most skilled teacher for the youngest pupils, the teacher who can best communicate with a mind so far removed from his own, and similar to those present in his own mind, are crude and undeveloped. And he has to guard carefully against the presupposition of knowledge in the child, which are entirely absent. A new fact is only of value when it can in some way be brought into connection with past experiences. The teacher's difficulty, then, is to find out what are those past experiences, so that he may bring new features into connection with them. Why is it, then, that our teachers, if one may judge by text-books, almost always begin at the wrong end? It is almost invariably to begin with a definition, whereas the definition is only a way of summing up a large experience.

The scales should be taught before ever the definition of a scale can be of value to the pupil, and though text-books may be admirable for securing success in examination, and though they may be useful after a considerable experience of the subjects with which they deal, yet there is a strong tendency to use them indiscriminately, and at far too early a stage in the pupil's progress. The best teacher is certainly not one of the youngest pupils, but it is by no means necessary to secure the best musician.

The question of teaching is not sufficiently considered. Though it does not demand so much knowledge of music to teach music to a child as to an advanced student, it is not the least important knowledge of the art of teaching. The two things are quite separate.—*Musical News.*

ABILITY TO SING.

Thousands of persons might learn to sing who never know that they have voices. The human voice, cultivated to such an extent that it can be used comfortably to express emotion in song, is the most precious gift which one can have. Beautiful eyes, lovely complexion, graceful figure, and all other things which we look upon as desirable, are as nothing to a sweet voice. Do not deny that.

How can one best interest a gathering of cultured guests; how best serve in the home to lighten its care; how best participate in the service of the church; how stimulate the energies of the uneducated or crushed lives; how do any thing of higher life better than through voice and music? Just a few in each city who have been trained to sing well, or be trained for the useful office of singer, in whatever sphere that may be. It is said that it is so. Why is it? Because no one tells the possessor of a good voice of his fortune until he has become absorbed in business, or she has become engrossed in household cares. Every teacher has people, past middle life, come to him, and say, "I wish I had been trained to be excellent professionals had they begun study in early life. It is a very sad thought that these people, with a precious gift, nay, the most precious gift, which God gave them.—*Vocalist.*

An Irishman and a musician has made an enormous fortune in Spain, where, at the present occupied, one of the highest positions. Who would recognize Bill Murphy in His Excellency the Count de Morphi. Private Secretary to His Majesty the King of Spain, Chamberlain to the King Alfonso XIII., and a Grandee of the First Class? This Noble Sonor has not lost his love for his native land, and is a great patron of our art in Spain, where he has published a sonata, two overtures and several minor pieces. The Count has also translated from the English into Spanish, Moscheles' Correspondence of Beethoven."

M. YSAÏE, THE NEW VIOLINIST, A GENIUS WHO DEFILES CRITICISM.

The following interesting criticism of YsaÏe, who is now playing in New York, was published in St. Louis at Grand Music Hall, December 12th, is taken from *The New York World*:

In the world of music last week the violin was certainly king, as that instrument played a leading part in every musical event which took place. And yet, with the exception of one notable event, it was a dull week on the whole, but one that must nevertheless be marked with a white stone, in that it introduced to the American public a really great artist. Yes, M. YsaÏe, who made his first appearance in this country at the first afternoon concert of the Philharmonic Society, at Carnegie Music Hall, on Friday, is from every point of view certainly a great artist in the fullest sense of the term. Not since Wieniawski, who M. YsaÏe recalls not a little personally and style, has so great a violinist been heard in this country.

Mariæau, delightful and talented player as he is, is to YsaÏe what a child is to a man; what is to sketch, which nevertheless displays genius, is to the finished work of art. Possibly YsaÏe has not the tonal power and magnificence of Wieniawski, but he has everything else. If Wieniawski might not inaptly be termed the Rubinstein of the violin, YsaÏe might be called the Paderewski. Just what M. Thomson lacks, to make the comparison which is almost inevitable, M. YsaÏe possesses to a strongly marked degree, and that is temperament.

From the first moment that his bow touches the strings you feel the influence of his personality, you

Temporarily M. YsaÏe resembles M. Paderewski a little, for with all his power, pathos and intensity there is, as with M. Paderewski, a delicacy of feeling, a lightness of emotional touch, a delicacy of touch, and suggestiveness that are almost feminine. It is not indeed the greatest art sexless in combining the attributes of both sexes?

HIS FIRST APPEARANCE.

The two concertos which M. YsaÏe chose to make his first appearance and impression on the American public, Saint Saens' in B minor and Bruch's "Scottish Fantasia," practically a concerto and one of the most effective and well selected for the hour, gave the violinist an opportunity of showing his powers as artist and virtuoso from almost every point of view. The Saint Saens number was brilliantly played, but it was not until the "Scottish Fantasia" was over that the artist stood revealed in all his greatness.

That the audience on Friday afternoon was not slow to realize the fact that a truly great artist had come among us, the evidence is in the spontaneous and spontaneous applause—which certainly amounted to enthusiasm—with which M. YsaÏe was greeted, enthusiasm which recalled the days of M. Paderewski, and it rare indeed that an audience composed principally of women; but then M. YsaÏe's playing and personality possess that emotional suggestiveness which is the mark of a great artist.

M. YsaÏe is perhaps greater when most romantic, most emotional; in other words, he is even a greater artist than when he is most technical. The more he plays over his instrument, his emotion seems at times almost to run away with his technique. One will look forward to hearing M. YsaÏe again; such an artist is bound to grow on acquaintance.

THE TEACHER'S EXAMPLE AND VOICE.

If a child can be got to appreciate beautiful music he has within him powerful and lasting source of pleasure. How shall the teacher excite an admiration for good singing? In many ways; but chiefly, whilst the children remain at school, by singing himself. But he has no voice? True perhaps, but one in a hundred. For every solitary teacher who has no singing voice there are fifty who have never made a serious attempt to cultivate the voice they possess. Example is better than precept. If the teacher wishes his children to rightly use their vocal powers, let the production of a pure tone be his aim show the way by putting himself into a little training for the same purpose. Let him practise a song or two, and let his children be made to prepare a science lesson. Children are the most indulgent of listeners. Proper expression, enunciation, and phrasing will be heard with a keenness in tone, shouting, and anxious to the singing voice.—*Musical Times.*

MUSIC.

BY ARCHBISHOP RYAN.

"God intended music to beautify, to elevate, and to influence every soul by the purifying of the imagination and the heart. He it was who, having inspired this glorious art, declared that music should become in heaven itself eternal; that the gates of heaven should be opened, and the gates of heaven; when the chisel should fall from the sculptor's hand on seeing the magnificent ideals of the eternal world; when the architect should cast away the brush in view of the glorious coloring beyond the stars; when the poet should breathe the words of hope, and the singer enjoy eternal fruition; when the architect need no more to build a house with hands in view of the eternal temple of Almighty God; when the sacred mission of all the other arts shall have been fulfilled—that then glorious music should survive them all, and, flying in, as it were, through the gates of light, give the world the most perfect of all the arts, the art of the sculptor, and the painter and the poet, should all become for eternity the children of song."

Longfellow's "Hawthorne" has been selected by Dvorak as the theme for his next opera.

The once famous singer, Etelka Gerster, is about to open a concert season in Leipzig. She has been Eugene D'Albert, having accepted an invitation to play at a Gewandhaus concert in Leipzig, was asked to submit a list of concertos from which a selection might be suggested. He promptly forwarded a list of four.

The next singing contest of the National Sængerbund of North America will take place in July, 1896, in Pittsburg. It is expected that the chorus of the coming event will number fully 12,000 voices.

realize the presence of enormous temperamental energy and feel at once under the sway of conscious power. To extract enthusiasm from a professing critic is perhaps something like getting the verbal bread from a stone, and perhaps too rightly, as impartial judgment and enthusiasm cannot often go hand in hand; but here no such difficulty arises, in that he can be but one opinion about M. YsaÏe as an artist. If he be not, as has been said, absolutely the greatest of living violinists, he is certainly among the very first, and the question of degree is hardly worth discussing in his case, any more than it is in that of M. Paderewski.

M. YSAÏE'S GENIUS.

Like this great artist, M. YsaÏe, possesses the genius of interpretation, and the whole mind and meaning of the author is carried out in what he plays, and yet the music, for the time being at least, becomes his very own. Genius alone can produce this effect, and genius M. YsaÏe certainly has. His playing, considered from whatever standpoint you will, hardly leaves room for criticism in the sense of fault finding; one hardly, indeed, knows where to begin to point out its many excellences—what most to admire.

M. YsaÏe has breadth and finesse, delicacy and power, and passionate intensity combined in an almost feminine tenderness and pathos. One never thinks of his technique while M. YsaÏe is playing, and yet his technique is marvelous; but he is so absolutely subjugated and made the servant of his artistic conceptions that only at times, when one is astonished by some brilliantly executed passage, one wonders a wonderful bit of double or octave playing, some harmonies, fairy-like in delicacy and winsomeness, does one realize that it is the playing of a great virtuoso as well as to a great artist.

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MRS. BAUSEMER'S CONCERT.

Mrs. Bausemer's concert at Memorial Hall proved, as expected, a genuine treat, and drew out all the leading musicians. The programme was all that could be desired, and Mrs. Bausemer's playing was such as to leave no room for criticism. Had we the disposition of the programme, we might have given place to a few more modern pieces, like Strindberg's "Valse Caprice," which made a fitting close to a programme that proved Mrs. Bausemer's utter mastery of classic and modern technique.

CITY NOTES.

M. I. Epstein, the distinguished pianist and director of the Beethoven Conservatory of Music, was married to Miss Israel, whose charming address and high culture have made her a host of friends in this city, where she has been but a short time. We congratulate the happy couple, and wish them every success.

The popular cantata, "The Triumph of Faith," by Root, will be given at Exposition Entertainment Hall, on Thursday evening, the 6th inst., by a chorus of seventy voices, under the direction of Mr. F. S. Saeger. The soloists will be: Miss A. Kalkman, soprano; Miss G. L. Newman, mezzo-soprano; Miss Ruth Thayer, alto; Mr. P. E. Weston, tenor; and Mr. Wm. Porteous, bass. The cantata will be accompanied by Geo. Vich, pianist; Sig. Sartie, harpist; and a string quintette, composed of Mr. Louis Meyer, W. Baumgartel, Valentine Schopp, P. G. Anton and R. Buhl. Mr. Saeger's well-known ability assures a delightful evening.

The Western Musical Amateur Society, under the direction of Miss Mae Ayres Sherry, gave a very interesting musicale recently at 1804 Chouteau Ave. Among the most taking selections were piano solos by Misses Ida Werner, Sylvia Heald, Catherine Lucke and Geneva Rander, the latter a little miss of 13 years; a vocal solo by Miss Sheets, and a vocal solo by Miss Helen Lucke.

The Teacher's Aid Association gave a benefit entertainment at Exposition Music Hall on the 28th ult. Among the chief features were the singing of the Temple Israel choir, composed of Misses Brantzen and Dusseldorf and Messrs. Hein and Bauer; Delsarte movements gracefully executed by the young ladies of the Normal and High Schools under the direction of Mrs. Mary Hagan Judson; the popular electrotonic teacher; and piano numbers artistically played by E. R. Kroeger.

Miss Kate Jochum, the pianist and teacher, is kept quite busy with an excellent class of pupils. Miss Jochum receives pupils at her residence, 1405 Lami Street.

MME WILHELMINE RUNGE-JANCKE.

Madame Runge-Jancke was born 1857 in the Russian capital, St. Petersburg. Her father developed in the child very early the love for music and languages. She speaks six languages fluently. At sixteen years of age Wilhelmine Runge was graduated at one of the imperial schools, and there first her voice was discovered. Mademoiselle Bonnet, teacher at the Imperial Conservatory of Music of St. Petersburg, was engaged to conduct the vocal studies of the young girl, after which she was sent to Berlin to study under Professor Gustave Engel, of the Royal Conservatory of Music. During that time her voice and dramatic talent developed so well that the professor thought it best to prepare the young singer for the stage. At the end of the fourth year she signed a contract with Mr. Pollini, then director of the opera house in Hamburg, Germany, for the following roles: Agathe in Freischütz (Weber); The Countess and the Page in Figaro (Mozart); Elsa in Lohengrin; Elizabeth in Tannhäuser; and Senta in Flying Dutchman (Wagner); Gabriele in A Night of Granada (Kreutzer); Page in the Huguenots (Meyerbeer).



Donna Anna and Zerline in Don Juan (Mozart); Marguerite in Faust (Gounod), and others. After very successful appearances in concerts and in opera in the principal cities of Germany and Russia, she married and left for the United States. Madame Runge-Jancke remained for years in New York and Milwaukee, and only some years ago settled in St. Louis, where she held responsible positions at the Forest Park University, Goldbeck and Mary Institutes. All these institutions give her the highest recommendation as a teacher, singer and artist. Madame Runge-Jancke's pleasing personality has won her a host of friends. At present she teaches at the Straesserberger Conservatory of Music, and has opened a private studio at 3217 Lucas Avenue.

Mr. Franz Kummel, who has been wandering of late, has resolved definitely to pitch his tent in London. He gave, recently, the first of a series of concerts at St. James' Hall. The programme consisted of orchestra work, and included no fewer than three concertos—Beethoven, Schumann and Saint-Saëns.

CITY NOTES.

Mr. Charles R. Pope went to New York for the purpose of securing a Wagner Festival, under the direction of Damrosch. He pronounces Ysaye, whom he heard, truly great.

Mrs. S. K. Haines, the vocal teacher, is meeting with marked success in her profession. Mrs. Haines was a pupil of T. E. Bristol, of New York, and is especially recommended by Mr. A. G. Robyn. Since coming here her method has been taken advantage of by many professional singers, who have been greatly benefited. Among her pupils is Miss Flora G. Taylor, who sang at the recent Choral Symphony Society Concert. Mrs. Haines provides churches and concerts with professional singers.

An organ recital and musicale was given at Lafayette Park Presbyterian Church on the 27th ult., under the direction of Mr. Louis Hammerstein, who was assisted by Misses Cora E. Taylor, soprano, Vera Schlueter, pianist; Messrs. F. E. Fitzgerald, baritone, and Chas. Kaub, violinist. Mr. Hammerstein selected an admirable programme, and his numbers, as well as the numbers of those assisting him, were a splendid treat to a large attendance.

Miss Nellie Paulding, the pianist and teacher, receives pupils at her new address, 3038 Lucas Ave. Miss Paulding is highly qualified for her work, being a graduate of Beethoven Conservatory and pupil of Miss Strong-Stevenson. She may be engaged as accompanist or pianist.

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Miss Lillian Pike, pianist and teacher, has removed from 2818 Gamble Street to 1815 North Common Avenue. Miss Pike is one of the most thorough of teachers.

Wesley M. De Voe, the artist, may be found at his studio, in the "Studio" building, 2313 Washington Avenue. Mr. Devoe makes a specialty of portraits in pastel, as well as in oil, crayon and water color, and does magnificent work.

William C. Naro, a son of the late William Naro, is one of the successful teachers of piano and violin. He has a large and progressive class of pupils, and accepts engagements for concerts as pianist or violinist. Mr. Naro may be addressed, box 14, Balmer & Weber's Music House.

Miss Cora J. Fish, teacher of piano, has removed to 3128 School Street. Miss Fish, who is a pupil of Mrs. Nellie Strong-Stevenson, is an admirable teacher, and painstaking and thorough in her work.

Miss Flora G. Taylor, who made her first appearance at the Choral Symphony Society and met with the most pronounced success, is a pupil of Mrs. S. K. Haines. Miss Taylor will also sing at the recital to be given at the Lafayette Park Presbyterian Church on the 27th inst.

A musical and literary entertainment was given by the Young Men's Society of the English Evangelical Lutheran Church at 19th and St. Louis Ave., under the direction of P. Robert Klute. The Press Club Quartette, composed of J. B. Shields, P. McGinnis, Arthur D. Weld and Wm. Stender, rendered several beautiful numbers, as, for example, "Meditation" by Epstein, in a magnificent manner. Mr. Klute's rendition of Rubinstein's "Trot de Cavaliere" was enthusiastically received. The Bohemian piano which was used was greatly admired for its excellent tone.

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BROADWAY & PINE.

RUBINSTEIN DEAD.

The Great Russian Pianist Passes Away at Peterhof.
Anton Gregor Rubinstein, the famous Russian pianist and composer, died at Peterhof, on the 20th ult. The cause of his death was heart disease. He was within ten days of 44 years of age.

Rubinstein was born at Wechwoyneiz, on the Roumanian frontier, on November 30th, 1836. While yet a child he was already a brilliant pianist under Alexis Villoing. He was an infant phenomenon before that sort of thing had become quite as common as it is nowadays, and made his first public appearance when he was barely eight years of age.

When he was only ten he went to Paris and performed at several concerts, which brought him to the notice of Liszt, who thought highly of his genius.

The next few years of his life were taken up with visits to England, Sweden, and Germany. In Berlin he studied composition under Dehn. On the completion of his regular studies he became a teacher, living first in the Prussian capital, then in Vienna.

In 1868 he visited Paris and London, and in 1872-73 he visited the United States. Since 1867 he held no post, but spent his time in traveling and composing. Among his operas are: "Olimpion Donkoi," "Les Clousiers," "Siberiens," "Nero," "Ivan Kalashnikov," "Le Vengeance," "Tom le Fou," "Les Enfants des Bruyeres," and "Lalla Rookh," most of which were represented in St. Petersburg, Berlin and Vienna, and some of them in London.

His oratorio "Paradise Lost," and his sacred drama "The Macabees," have frequently been performed.

The jubilee of his public service was celebrated in St. Petersburg by a fête on November 18th, 1889. He was ennobled by Czar Alexander II. In 1869, and in 1887 he received from the President of the French Republic the Legion of Honor.

Rubinstein's father had absolutely no musical tastes, and was bitterly disappointed when his son determined to take to the musical career which was to make him honored everywhere.

Rubinstein used to explain his cosmopolitanism by saying that M. Villoing, his first teacher, was a Frenchman by birth, a Russian by adoption, and had received his musical education from John Field, who was an Irishman.

The sorrow of Rubinstein's life, for which boxes full of decorations and the making of big fortunes were no consolation, lay in the fact that there was a big disproportion between his success as a composer and as a pianist.

In this respect he was like Liszt.

Tremendous efforts were made by all the leading managers to induce Rubinstein to pay another visit to this country, but he declined them all, though almost fabulous sums were offered him. He gave as his reasons for his refusal his dislike of sea voyage, his falling health, and also that he no longer cared to play for money.

However, about two years ago, Abbey & Gran got him as far as a preliminary contract, the latter being a pretty good one, on a grand scale, in addition to \$100,000 in cash, but when it came to the final arrangements he backed out.

The death of the great pianist was entirely unexpected, as he had been in apparently good health, and played cards with friends the very evening of the night during which he died.

Some hours after he had retired his wife heard cries from his room, and as she rushed there met Rubinstein, who exclaimed, "send for a doctor."

But by the time the doctor came he was dead.

Rubinstein was undoubtedly a great pianist, and his rank was conceded as among the greatest in the world. He mastered every phase of pianism; his velocity was wonderful, his power immense, and his delivery something of a miracle. In manual dexterity it would be impossible to surpass him; all written piano music was to him easy of accomplishment, for his executive power seemed to be unimpeded, and his grasp of the instrument that of unlimited control. With the mechanical means of interpretation free and unimpeded, the intelligence and the sentiment had full play, so that whatever was in the soul of the player can come out, as

it were, spontaneously. What a magnificent power to possess! How God-like in its attributes! The impression made on the late Henry C. Watson by Rubinstein's playing is well worth recalling at this time, and of more than passing interest will be a perusal of his remarks on Rubinstein's Beethoven playing: "The union of perfect mechanism with high executive power and the gift of outward expression is very rare. Rubinstein possessed the two first in a very high degree, but the latter in a lesser degree. While we recognize his executive agility which could hardly be surpassed, and flashes of insight and deep sentiment which fill us with admiration, the method of interpretation. While admitting that Rubinstein has wonderful executive power, we must at the same time state that his mannerisms are many and numerous. For instance, while his sense of weight and touch is so very fine, as evidenced in the long and finely-graduated decelerations in the march from three, which is, whenever the left hand has an independent passage the right hand is completely overpowered. The sense of weight

him dash on at headlong speed, and then a sensuous, though still somewhat ferocious, emotion leads him away into a dream-world of transcendental philosophy, vague and shadowy, with Beethoven's such details as such details as such details as such details; and such contrasts can hardly fail to captivate the ear and throw a glamour over the mind."

"What we look for in the style of Rubinstein, is repose—balance, high, intellectual repose, which is the balance of serene judgment, and from which springs the power to appreciate and interpret great thoughts. It is not difficult to catch the unwary ear; it needs, beside, an amplitude of executive power, and an impetuous brio, a profound sense of repose, from which spring the high, subtle, yet harmoniously tender thoughts, of a great master, and from which should spring those contrasts as the chiaro-obscuro of the composition."

"With Rubinstein's interpretation of Beethoven, in an executive point of view, we were delighted; in an intelligent point of view, we were disappointed. In the interpretation of his own compositions he can have no rival; and in all he plays there is such a magnificent display of executive ability, such dazzling brilliancy and such excess of power, that everywhere he will excite wonder, and everywhere will be acknowledged as one of the very few great pianists of the day."

Such was the impression made on the mind of the leading metropolitan critic when Rubinstein made his advent among us.

The indisposition which caused M. Paderewski to avoid the fatigue of a lengthy tour in the United States had, not, of course, prevented him from devoting a good deal of time to composition. The new opera, on a national Polish subject, upon which he has been for some time engaged, is now practically finished in outline, although a good deal of the scoring has yet to be done. Still, M. Paderewski intends to put the finishing touches to it in the course of the present year, and, remarks the *London and Provincial Review*, it will probably be brought to the first public hearing in March next at Buda Pesth, under the conductorship of Herr Nikisch, formerly of Boston.

It appears that the book of "The Queen of Brilliants," in which Lillian Russell is to appear at Abbey's Theatre November 9th, has been entirely re-written. Miss Russell will receive \$1,000 a week; not so bad for a former music hall diva, who four years ago was glad to accept a salary of \$15 a week, which was afterward advanced to \$25, from Tony Pastor being James C. Duff was paying her \$300 a week when she broke her contract with him. The Casino gave her \$800 a week. T. Henry French coaxed her to the Garden Theatre with a salary of \$800. Canary & Lederer gave her \$1,000, and now Abbey, Schofield & Grahn has made a contract with her at the above named terms. Reap while the sunshines, Miss Russell!

If the immortal composer of song, Franz Schubert, can witness what is going on in this world, and compare the enormous fortunes acquired by modern composers, whose mediocre works have hit the popular taste, to the worldly goods he left behind, he must be thoroughly disgusted. In the valuation: Three street coats, three cloth dresses, ten pantaloons, nine vests, together in value 37 guineas; flat, five pairs of shoes, two pairs of boots, value 2 guineas; four shirts, nine neck and hand kerchiefs, thirteen pairs of socks, one linen sheet, five bed sheets, value 8 guineas; a few old music books, value 6 guineas; a few old music books, value 6 guineas. The composer of the "Erlking" left absolutely nothing behind him. Schubert's songs, with accompaniments of piano, reach nearly 900, of which Goethe's poetry is the basis of about 400. Schubert's father, an excellent composer of church, chamber, concert and parlor music, brought rich revenues to the publishers, and a very small part of it would have been the greatest benefit to Schubert's father, who had to defray the expenses of his sickness and death. The father was a poor school teacher in Vienna, who had the care of eight children.



ANTON GREGOR RUBINSTEIN.

should have suggested a proper balance. This occurs so often that it cannot be used as an exception. His technique varies so much that we must presume, from his truly great powers, he is enabled to give out a melody consistently, he produces each note with a flying bow, making the strings vibrate. At other times, by a different touch, he effects the most exquisite singing quality. The same intention is evident in both cases, but the one is right and the other wrong. It will be conceded by all that in many cases Rubinstein uses too much by his force, which in a star of lesser magnitude would be called thumping, but in his case is considered the result of overworking excitement. Be it what it may, it sometimes renders whole passages indistinct. These are, perhaps, as mere specks upon the brightness of the sun; they are, however, facts which cannot be passed by in estimating the position claimed for Rubinstein by the foreign critics.

"Rubinstein is a great player; his fingers can execute whatever part he will like, his impetuosity is startling and overwhelming; and his contrasts are as strong as darkness and light. His playing is wildly emotional; a sort of despairing passion makes

HAPPINESS ENOUGH.

DES GLÜCKES GENUG.

Allegretto con molto espressione. $\text{♩} = 66$.

Liszt - Bülow.

The musical score is written for piano and right hand. It begins with a tempo marking of 'Allegretto con molto espressione' and a quarter note equal to 66 beats. The key signature has two flats (B-flat major). The score is divided into six systems, each with a piano (p) and right-hand (RH) staff. Performance markings include 'stimuli.' (twice), 'rit.' (twice), 'a tempo.' (once), 'Sostenuto.' (once), and 'cres.' (once). The score features complex chordal textures and melodic lines, with many notes marked with fingerings (1-5) and breath marks (asterisks). The piece concludes with a final chord and a fermata.

cres. *rit.* *calando.* *a tempo.*

volante. *simili.* *simili.*

f

MARGUERITE AT THE SPINNING WHEEL.

GRETCHEN AM SPINNRAD.

Moderato. $\text{♩} = 68$.

Liszt. Bülow.

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 68 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings. A repeat sign with first and second endings is located in the fourth system. The piece is identified by the number 1550-22.

1550-22

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This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics such as *cres.* (crescendo), *simil.* (simile), and *f* (forte) are used. Articulations like accents and slurs are present. The first system includes markings for the left hand (L.H.) and right hand (R.H.). The second system also includes L.H. and R.H. markings. The third system includes the word "cen - do." under the bass line. The fourth system includes the word "simil." under the bass line. The fifth system includes the word "cresc." under the bass line. The sixth system includes the word "f" under the bass line.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piece features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamics include *simil.* (simile), *cresc.* (crescendo), and *f* (forte). The notation includes various musical symbols such as slurs, ties, and repeat signs. The piece concludes with a final cadence marked by a double bar line and a fermata.

1559-22

I THINK OF THEE.

11

ICH DENKE DEIN.

Allegro non troppo. ♩ - 92.

Liszt-Bülow.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece in 2/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The second system continues the melody and accompaniment, featuring a 'Ten.' (Tenth) measure. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Cantabile.

con molto espressione. *simili.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one flat to two flats (B-flat and E-flat) after the first measure. The melody is marked with fingerings (1, 2, 3, 4, 5) and includes a trill in the final measure. The accompaniment consists of a steady eighth-note pattern. The score is labeled with a '1' in a box at the beginning and a '2' in a box at the end, indicating different versions or endings of the piece.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from two flats to one flat (B-flat only) in the middle. The melody is marked with various ornaments and fingerings. The lyrics 'The Rose Tree' are written below the bass staff.

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 two flats (B-flat and E-flat). The melody is written in a single staff with a treble clef. The lyrics are written below the staff. The score includes a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The melody is written in a single staff with a treble clef. The lyrics are written below the staff. The score includes a piano introduction and a vocal melody.

dim. *doloroso.*

op. 100.

f *animato.*

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is marked with 'dim.' (diminuendo), 'doloroso.' (dolorous), 'op. 100.' (opus 100), 'f' (forte), and 'animato.' (animated). The key signature is three flats, and the time signature is 4/4.

cresc. *ff* marcato il basso.

ff *p*

ritard. *cresc.* *f* *dimin.* *p* *pp* *ppp*

1559 - 22

FLEETING TIME.

Moderato. ♩ = 66.

FLÜCHTIGE ZEIT.

Liszt. Bülow.

Musical score for "Fleeting Time" (Flüchtige Zeit) by Liszt, arranged by Bülow. The score is in 2/4 time, key of B-flat major, and consists of 22 measures. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and fingerings. The tempo is marked "Moderato" with a quarter note equal to 66 beats per minute. The title "FLEETING TIME." is at the top, followed by "FLÜCHTIGE ZEIT." and the composer/arranger "Liszt. Bülow."



This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece is characterized by dense, rapid passages with extensive use of triplets and sixteenth notes. Fingerings are indicated by numbers 1-5 above or below the notes. Dynamic markings include *p* (piano), *ff* (fortissimo), and *con fuoco* (with fire). Performance instructions such as *crusc.* (crescendo) and *decresc.* (decrescendo) are present. The notation includes various articulations like slurs and accents. The piece concludes with a final chord in the right hand and a sustained bass line in the left hand.

1559 - 22

SURGING OCEAN.

WOGENDES MEER.

Allegro con spirito. $\text{♩} = 88$.

Liszt. Bülow.

The musical score is written for piano and right hand. It consists of five systems of music. The key signature has two flats (B-flat major or D-flat minor). The time signature is 2/4. The tempo is marked 'Allegro con spirito' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'f' (forte) and 'sf' (sforzando). Fingerings are indicated by numbers 1-5. The piano part is characterized by a continuous eighth-note accompaniment, while the right hand plays chords and melodic fragments.





First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* (fortissimo). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5.



Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* (fortissimo). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5. The word *brillante.* is written above the treble staff.



Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff sempre.* (fortissimo sempre). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5.



Fourth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* (fortissimo). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5.



Fifth system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The tempo/mood is marked *ff* (fortissimo). The music includes complex rhythmic patterns and fingerings indicated by numbers 1-5.



LITTLE MISCHIEF.

KLEINER WILDFANG.

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

Otto Anschuetz ✓

Moderato $\text{♩} = 92$.

The musical score is written for piano and bass. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The score consists of five systems of two staves each. The first system includes a piano (p) dynamic marking. The second system includes a 'cresc.' (crescendo) marking. The third system includes a 'cresc.' marking. The fourth system includes a 'mf' (mezzo-forte) marking. The piece concludes with a double bar line and two endings, with the first ending leading back to the beginning and the second ending leading to a final chord.

1556. 4

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6

The musical score is written in a handwritten style, featuring six systems of staves. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one sharp (F#). The score is written in a cursive, handwritten style.

1556-4

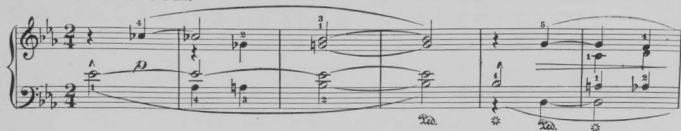
THE LITTLE MAIDEN.

(DAS KLEINE MÄDCHEN.)

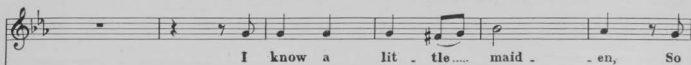
Words by August F Reipschlaeger.

Music by Louis Conrath.

Andante ♩ = 112.



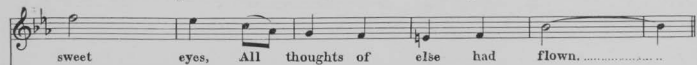
Ich weiss ein klein - es.... Mäd - chen, Gar



lieb - lich an - zu - seh'n;..... Nur wie ich schäut' die



Au - - - gen War's schon um mich ge - scheh'n;.....



Die fun - keln so.... und lach - en, Und sind gar sehr be -

They spar - kle bright and fond - ly, Speak ten - der - ly.... and

redd, Ver - rath - en den Ge - dan - ken Eh'

true Be - tray the thought ere word - ed To

er zum Wort er - steht, Er zähl'n der See - le....

bid the soul a - dieu, They tell the heart's deep

Inn - res Uns Herz wird mir so.... licht Doch

se - crets, En - rapt I feel their spell of

ein - es nur Dich lieb' ich Da - von er - zähl'n sie

this a - lone: "I love thee" A - las! they do not

nicht Doch ein - es nur Dich lieb' ich Da.

tell. of this a - lone "I love thee," A -

von er - zähl'n sie nicht Doch ein - es nur Dich

las! they do not tell of this a - lone "I

lieb' ich Da - von er - zähl'n sie nicht.

love thee" A - las! they do not tell.

MR. KENDREE BOYS.

MARCH.

Secondo.

Arnold Pesold

March time. ♩ = 108.

2

ff

p

f

p

f

ff

p

f

ff

1 2

1568 - 8

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MC KENDREE BOYS.

MARCH.

3

March time ♩ = 108.

Primo.

Arnold Pesold

ff Trumpets.

molto cresc.

f

f

f



Primo.

5

The piano part of the score is written for a grand piano. It begins with a forte (ff) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes a vocal line. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a simple melody. The score includes a key signature change to G major and a tempo marking of "Moderato".

8.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The right staff is in treble clef and the left staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/4. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and a repeat sign.

8.

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two staves. The upper staff is for the treble clef and the lower staff is for the bass clef. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The key signature has one sharp (F#). The time signature is 2/4. The score includes fingerings (1-5) and articulation marks (accents, slurs). The piece ends with a double bar line and a repeat sign.

[illegible]

TRIO.

Secondo.

The bell part is ad lib. To play it, take six glasses and tune them to the following notes: This is done with water, pouring so much in each one until it sounds according to the note it is to represent. The glasses are struck with lit. the wooden hammers.

BELLS.

TRIO

Primo.

7

BELLS.

It is optional with the performers to sing this chorus or not. When performed at exhibitions this Chorus will produce great effect if sung by the entire vocal class.

CHORUS.

We are Me Ken dree boys We
Trombone Solo.

ff

forge our way a - long Me

ff

Ken dree col lege first and last, We

mf

are Me Ken dree boys

f *ff*

Repeat from the beginning to Fine.

The anvil part is ad lib. The anvils can easily be represented by flat irons or any solid piece of iron which can be struck with a hammer.

ANVIL.

The musical score for 'ANVIL.' is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The score consists of 8 measures. The piano accompaniment is highly rhythmic, featuring many beamed sixteenth notes and eighth notes. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte). There are also various fingerings and articulations indicated throughout the piano part. The melodic line is simple, consisting of eighth and quarter notes. The score ends with a repeat sign and a final measure.

Repeat from the beginning to Fine.

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GERMANIA THEATRE.

The present season at the Germania Theatre, Fourteenth St. and Lucas Place, proves to be one of the most successful since the founding of a temple of mimes here in 1842, when the "Robbers" was produced. The ensemble is now so complete that it can produce every kind of drama, from the burlesque to the greatest classical tragedies. Only lately two powerful artists have been added to the troupe: one of whom, a juvenile lover named Henry Xeeb, gave ample testimony of his capabilities as Mortimer in "Mary Stuart." Marie Harding, an actress whom the public will remember as having been under the direction of Waldemar Bitchel, has been under the direction of Wagner, and her first appearance Sunday, December 2, in the rôle of "Esmeralda" in the "Hunchback of Notre Dame," when she was enthusiastically received. The assumption then that Hon. Alexander Wurster, the excellent director of the Germania Theatre, selected his company with the view of producing a choice collection of serious drama is fully justified. A large number of these plays have already been presented. Schiller's birthday was again appropriately observed by the production of the author's great tragedy, "Mary Stuart," which has already been mentioned. On Thanksgiving "William Tell," by the same author, was presented. Shakespeare's plays have also been placed in the repertoire; his comedy, "Merchant of Venice," will be produced Wednesday, December 12, and even Hamlet is in preparation. Thursday, December 20, a performance of a unique nature will take place. An actress who has devoted fifty-six years of her life to the stage, namely, Mrs. Amalie Weckes, will give a farewell rendition to her numerous admirers. Mrs. Weckes, though a stage veteran of 73 years, still retains such remarkable youthfulness that she exceeds many a young member of the stage in brightness and vivacity. She will appear in "The Celebrated Woman."

CITY NOTES.

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Miss Bessie Deyo, daughter of Dr. Deyo, of Cabanne Place, is the possessor of a very beautiful voice. She is studying with Mme. Ruys-Jacke, the vocal teacher, and shows the result of that excellent teacher's work in the refined and artistic manner in which she sings.

The death of Miss Alay Howard McCoy, contralto of the Grand Avenue Presbyterian Church, was a sad blow to the many friends of the popular singer. Miss Nellie Hale, soprano of the same church, was married in the afternoon of the same day upon which Miss McCoy was buried. Both were from the same town, Bunker Hill, and both were studying under the same teacher, Mr. Robert Nelson.

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 4th and St. Charles streets. An elegant Ladies Dining Room on second floor, will be delighted with the table and service, which are the best in St. Louis.

The new opera "Jabuka," by Johann Strauss, has just been performed with great success at the theatre An der Wien, Vienna. The scene of the opera is on the frontier between Hungary and Servia, and it is based on an old custom of the Slavonic population of these countries. The youth who wishes to marry a girl presents to her, at the country feast, an apple in which he has put a gold coin. If the young girl accepts the apple, she takes a bite of the apple and keeps the coin which it contains, after which the lovers dance together the national dance, the "Kolo." If she rejects him, she returns the apple without having eaten of it. The score is said to contain several charming pieces, a waltz, a quartet, a chorus, and a duet in form of a waltz.

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