KUNKEL'S ROYAL PIANO METHOD.

Kunkel's Royal Piano Method is destined to supersede all the methods now in use, and ought to be used by every teacher and pupil appreciating the most modern method of piano teaching.

Kunkel's Royal Piano Method is founded on the principles of piano playing which have produced such great masters as Rubinstein, Paderewski, Von Buelow, Gottschalk, Liszt, etc.

A wonderful exposition of piano playing. Takes a pupil from the very groundwork; starts with the simplest studies; explains everything as the pupil progresses, and, while maintaining the interest, develops a fine technic and lays a foundation for the most *Artistic Piano Playing.*

Its valuable features:

The studies and pieces throughout the book are of the most interesting and developing character.

They are fingered according to modern researches as exemplified by such masters as Hans Von Buelow, Karl Klindworth, Franz Liszt, Carl Taussig, Etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

The position of the hands, the touch, etc., are correctly and profusely illustrated.

Each lesson is preceded by a magnificent portrait and biographical sketch of some great master, which is to form a part of the pupil's study.

A pupil who goes through this method will have a thorough and systematic knowledge of piano playing He will have a well-defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published which do not suit good teachers. Such teachers will find this book just what they want.

MEYER-HELMUND'S ADVICE TO YOUNG COMPOSERS.

"When the papers call you an excellent artist and describe your work as 'wacker,' stop at once. For the world recognizes that you are an innocent mediocrity."

"If you perceive that you have no talent, climb down at once, or marry (if you have a chance) a rich woman; but, for pity's sake, do not start a private conservatory."

"If you write an opera, and the director who is to conduct it on the stage has a singing wife, write the chief part for her voice, even if she has not one."

"When you conduct your own work, be polite to the members of the orchestra. Many a grayhead in the last desk has written, in youth, better works than yours."

"Wash and comb yourself regularly. Have your hair cut. Do not forget that there is such a thing as cheap linen. The times when artists felt themselves bound to wear long hair and stand on a war footing with comb and soap are long past."

"Beyond artistic, look for pecuniary, success. Many people think the latter the only genuine article."

"Never retort upon criticism—you are sure to get the worst of it. If the criticism is hard, but justified, you cannot upset it—if false and unjust, a reply will only make matters worse, for then people will re-read it, and the attention of others, who had not seen it, will be called thereto.—Do not get photographed too often."

UNAMIABLE MUSICIANS.

Musicians in general, and professional musicians in particular, are often credited with being a cross-grained and irritable race, and largely given over to malice, hatred, and all uncharitableness, says *Musical News*. There is the jealous and narrow-minded prima donna who will not sing unless her name has been printed in bigger type than the rest of the artists—been "starred" she calls it; the tenor who says that everybody's notes but his own are wrongly "produced," and that he is the only man who can give A from the chest; the pianist who complains of other people's thumping and whacking; the organist who thinks no one can accompany the Psalms as he does himself, everybody else being either too dramatic or too tame, or they drown the choir, or what not; the violinist who grumbles at the faulty intonation of his rivals; and the teachers, great and small, who run each other down, and scoff at each other's systems and attainments.

Amateur musicians are, in reputation, not one whit better than the professionals. When not engaged in quarreling among themselves, if report says truly, they are often employed in endeavoring to deride or belittle their professional superiors; and the difficulty of managing an amateur choir, orchestra, or the like, is notorious.

Let us consider if all these allegations are true; if so, why? and endeavor to suggest a course of action which would render the relations of the followers of St. Cecilia as concordant in their social aspects as those of lovers of harmony should be.

It is not at all true that there is more jealousy and bad feeling in the musical profession, *in its higher ranks*, than there is in any other profession; and if it is there, it will not be exhibited to the outside world. In the legal, medical, and clerical circles, there is a social etiquette unknown in the musical profession, and a certain amount of reserve in criticising the work of a brother practitioner, which is utterly lacking amongst musicians as a whole. The reason of this is, most probably, that these professions are largely close corporations, and the portals are much more carefully guarded than in the profession of music. Character and education, as well as ability, are necessary for admission, and a minimum of requirements insisted upon, below which none can enter. We are not now concerned to inquire whether, in the interests of art, it would be either advisable or possible that such a state of things should be applied to the profession of music; we are merely endeavoring to show why one does not *hear* so much of the jealousy existing in, say, the medical profession, as in those associated with the arts and sciences, though it, nevertheless, probably exists.

It is easy to see that if the rank and file of a corporation or assemblage of units be nearly equal in strength and efficiency, that its union will be more complete and its defensive power greater than that commanded by individuals alone, while its separate entities will be loth to adopt any line of action which may appear to reflect upon others, and therefore upon themselves. In the musical profession, however, there is no formal rank and file, officers, or commander-in-chief; the public place all on one level until in some way or another something demonstrates or persuades it that he, she, it, or they, should be placed in a superior class to the rest. The world at large cares not one jot whether Signor Q's top A is from the chest, his head, or his boots, if the effect is good; while it is equally indifferent as to whether he ran away with somebody else's wife and now thrashes her unmercifully, or is a perfect paragon of virtue, so long as it is sufficiently amused and pleased.

This being the case, it might appear that the petty jealousies of artists were not very important, though they are often amusing, as, after all, no one can deceive the public on a matter on which they have a right to please themselves. Such would be the case were it not that a very large number of persons who make their living out of music never appeal to the public as performers; and it is a certain fact that there are hundreds of excellent musicians in the land who, from peculiarities of temperament, training, or lack of opportunities, do not appear on the platform, yet accomplish excellent, in fact, invaluable service as teachers; and this is, unfortunately, the very class most likely to suffer from malicious and thoughtless criticism that is, perhaps, not far removed from slander. They are only known by their fruits in the way of pupils (what if they cannot get them!), and through their private reputation. Then, perhaps, a German baker or a Swiss waiter with an ear for music sets up as a teacher just opposite, and after flooding the neighborhood with circulars couched in high-flown language, succeeds in enticing away their too scanty students. What wonder if, under these circumstances, teachers of music are inclined to attempt to improve their own position by depreciating others? It is always easier to destroy than create; easier to lower a rival's reputation than to gain one for one's self. And it is, therefore, only our poor, weak human nature which makes jealousy and its attendant evils rather more obvious in the musical profession than in some of the callings which are better organized.

Then, again, the abnormal sensitiveness, and almost inordinate personal vanity, possessed by many artistic temperaments, is responsible for much. Poor, easily-wounded souls, they feel slighted on the smallest provocation, and are often offended sore, where no offense was meant, through morbid sensibility, a disease which really prevents them from ever thoroughly enjoying themselves, either at home or abroad. When they are at home they think they ought to be somewhere else, and when they are somewhere else, they wish they were at home if they do not receive all the homage they think they deserve. There is always a special danger that the followers of art will become vain, unless they are absolutely unselfish and free from self-seeking; and those who cannot follow her for her own sake will, therefore, be always liable to suffer many unhappy days.

To preach Christian charity and forbearance to a multitude almost devouring each other in the fierce struggle for existence, would provoke perhaps a smile, and, in the heat of battle, would hardly be likely to be heeded. But if the combatants are once placed on level ground, and each given a chance of fairly contesting for the right of existence, mutual respect and regard will take the place of hatred and uncharitableness, so far as it ever can do when the fighters are many and the spoil limited.

In the interest of art and artists, therefore, it is imperatively necessary that, while musicians who gain their living by public performances are to be left to enjoy such fruits of their skill as the public may accord them, musicians who are teachers should be protected and preserved, for the good of the nation at large, from the marauding propensities of incompetent and unprincipled persons. Then we should have fewer "unamiable musicians," and a compact, self-respecting, and dignified body of artists, whose motto would be "Harmony," both in theory and in practice.

VOCAL ART.

In the course of an interview with a representative of *The Sunday Times*, M. Maurel said that his views on the vocal art have not materially altered since his lectures a few years ago at the Lyceum Theater, but they have developed.

"What I said then I should repeat if I were dealing with the same branch of the subject. But then I gave only, so to speak, my preface; now I am in the middle of work itself. I then dealt only with the technique of voice production, and on this head my conclusions may be briefly summed up. The basis of my system is the 'mezza voce.' By 'mezza voce' I mean that normal quality of tone which every singer produces, which he must use as the groundwork. It is the constant quantity, and to it he must add such varieties of color or timbre as the sense of the words he is singing or the dramatic exigencies of the moment demand. It is like a picture which I as a certain background, and with a scheme of color superimposed. All this physiology of singing I now take for granted, and I pass from physiology to æsthetics. I also take it for granted that every singer can acquire this art, and what I propose to do now is to show how it is to be applied when acquired. That is why I intersperse my lecture with illustrations, and hence their name (not to be rendered into English), 'Conferences-auditions.' I trace three periods in the evolution of lyric singing—the first when voice was everything—the end in itself as philosophers would say—the period of Gluck, when the first attempts were made to secure harmony between the means of expression and thing expressed, and the period of the modern music-drama. Nowadays, the voice is the means to an end. Song should always be beautiful, but beauty is no longer its main object. It is a part of a dramatic whole. In order, then, that the artist should worthily fulfil the new demands made on him he must be more than a musician. The time is gone by for mere singing birds; we want songsters with brains which will inspire and guide aright every phrase, every note, with due reference to considerations outside the music itself. To leave theory and come to practice, the education of singers must be changed, for, in order to play the chief parts in the Wagnerian dramas, and those which have come since, a singer must be a musician, an actor, a thinker, a painter, a student of history. And my complaint against the system of musical education of to-day is that it teaches students none of these things. They are taught just as they were centuries ago, when their task was wholly different. The system is unpractical, and this is a practical age, and, therefore, we must have reform."

HIGH SALARIES.

Musical and theatrical managers have been complaining bitterly of the existing conditions for the past two or three seasons, says *Music Trade Review*. There is no doubt but that the business has been seriously affected by reason of the high salaries paid European artists.

Oscar Hammerstein, whose meteoric career has been remarkable in that he has spent more than a million dollars in his efforts to entertain New York, being the builder of six theateres, among which is the notable "Olympia," is to-day practically propertyless. Concerning his business misfortunes among other things he has to say the following:

"The theatrical business has its ups and downs, and the downs are as swift as the ups, perhaps swifter. You will notice that in an almost incredibly short space of time everything has been swept away from me.

"I have no fault to find with the public. It is ridiculous to say that the public won't support enterprise. New York audiences are most generous in support of what they want, but you are playing to a public which has seen and heard almost everything, and which, therefore, wants something novel. If that public says to you, 'Go to the North Pole for your attraction,' you must go to the North Pole or retire from business. I suppose if some music hall manager could persuade Dewey or Hobson to come out on the stage and make a bow, he could fill his house every night. They're about all there is in the way of celebrities at present that have not been trotted out on the music hall stage.

"The first season of Olympia was immensely prosperous. I opened with an ordinary vaudeville show in the music hall and 'Excelsior' in the theater. The vaudeville ran four weeks to a large business.

"While I was building Olympia I had made a contract with Yvette Gilbert to come over for four weeks at $3,000 a week. I said to myself, 'What does $12,000 amount to when I'm putting up a building for over a million? Instead of debiting it to running expenses, I'll just charge it to the building fund.'

"Guibert was an immense success. Coming over here at $3,000 a week, she played to $60,000 in four weeks. That was the beginning of the end.

"Notwithstanding this phenomenal success, I consider that Yvette Gilbert's engagement was not only the ultimate cause of my own failure, but that it has practically 'busted' the music hall business. It created the rage for high-priced European celebrities. They are very few in number; none has been a success here twice, and, as a result, the list is exhausted—yet the music-hall public has been spoiled by them and wants something which doesn't exist—more novelties in the way of European celebrities. And the success of high-priced Guilbert sent all the foreign artists crazy for huge American salaries, and managers became equally crazy in bidding against each other, trebling their expenses without doubling their receipts. It was the beginning of an era of music-hall folly and ruin."

The collection of works in musical literature belonging to the estate of the late Mr. Joseph Drexel, New York City, is now in the Lenox Library, and will later be removed to the New York Public Library when the new building is completed. It consists of about 7,500 volumes,—ancient and modern music, biographies, scores, manuscripts, engravings, and autographs,—one of the most valuable collections in this country.

There is a rumor in circulation that Paderewski is to become a benedict. The lady's name is not announced. It is said that the next appearance of the celebrated Polish virtuoso on the American continent will be in the city of Mexico.

The Spanish-American war increases interest in the regimental band which is as much a part of the regiments as the adjutant or color sergeant. Its members are expected to fight, if need be, and part of their duty is regular rifle practice, so the men can handle a gun as well as a clarinet. A regimental band comprises twenty-five men. Besides, there are twenty-four buglers, two to a company. If the colonel and his assistant care about music they can force the band to practice constantly and achieve good results. Some regiments, however, are woefully deficient in this regard. In the regular army the drum is a back number, except as it appears in concerted music. All the calls are by bugle, and this is found to have several points of superiority. The number of calls is so large that perfect distinctness is all important. There is now a colored farrier in Troop G, of the Ninth Cavalry, John Rogers, who won an official certificate of merit while a bugler in his present regiment. It was in 1881, in New Mexico, and he carried dispatches through a beleaguering force of Apache Indians, who fired on him repeatedly. The musicians are as warlike as their fellows, and just as anxious for a go at the Spaniards.

KUNKEL'S MUSICAL REVIEW

August, 1898. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. Vol. 21—No. 8.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, - - - - - - - - $3.00
Single Number, - - - - - - - - - - - 1.00

This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

THOMAS M. HYLAND, . . EDITOR.

AUGUST, 1898.

Caution to Subscribers.

Do not subscribe to the REVIEW through any one on whose honesty you can not positively rely. All authorized agents must give our official receipt.

CHEMICAL ANALYSIS BY MUSICAL TONES.

Music and chemistry seem far enough removed to have absolutely no points of contact, yet the chemical constitution of a vibrating body determines the tone that it gives out, and when that vibrating body is a column of air in an organ-pipe, the pitch of the resulting sound may be used as an indication of the purity or impurity of the air. How this has been done practically by a French engineer, M. Mardy, and to what uses his process may be put, are told in *Cosmos* (Paris), in an art cle translated for the *Literary Digest*:

"The method of acoustic analysis of mixtures of air with a gas of different density and, in general, of mixtures of any two gases of different density is not intended as a substitute for chemical analysis, and to use this method we must know beforehand what are the gases in the mixture to be analyzed.

"But, with this reservation, acoustic analysis presents, in certain cases, valuable advantages due to its great rapidity and its exactness. By it we can find and record at every instant either the proportion of carbonic acid thrown off by a factory chimney, or the quantity of formene ['fire-damp'] that exists at a given moment in a mine-gallery.

"The pitch of the sound of an organ-pipe depends:

"(1) On the length of the pipe: the longer it is, the lower the pitch;

"(2) On the speed of the current of air or gas that is sent through it: the pitch rises when this speed increases;

"(3) On the density of the gas that is contained in the tube: the pitch is more acute when the gas is lighter.

"We know, also, that:

"(1) When two organ-pipes tuned to unison are sounded together by means of two currents of p re air of equal velocity, we hear only a single pure sound.

"(2) If, for any cause, the sound of one of these organ-pipes is slightly modified, the pipes, being no longer in unison, no longer produce the same number of vibrations in a second, so that there is alternately coincidence and non-coincidence between the vibrations; the vibrations are said to 'interfere.' To these interferences the name of 'beats' has been given.

"If now we sound at the same time two organ-pipes tuned to unison in pure air, by means of two separate bellows, both supplied with pure air, the two pipes will give the same sound and we shall hear only one pure tone, without beats.

"But if one of the bellows has been supplied with air that contains a quantity, however small, of a foreign gas of different density, the sound is modified in the corresponding organ pipe, so that the two pipes are no longer in unison, and beats are produced.

"The more of the foreign gas there is, the more the sound is modified and the more frequent are the beats.

"All other things being equal, the number of beats is proportional to the quantity of foreign gas (when this quantity is not too great), so that we have only to count the number of beats in a given time (ten seconds, for instance) to find out the proportion of foreign gas mixed with the air."

The formenophone, we are told, is an instrument for the practical application of these principles in finding the proportion of fire-damp in the air of a mine. To quote the author's description:

"This apparatus is composed of two separate bellows and of two organ-pipes that have been tuned to unison in pure air.

"One of the bellows and its corresponding pipe are enclosed in an air-tight case containing pure air; this does not leave the case and accordingly it requires no renewal. * * *

"The other bellows is supplied with the air in which the apparatus is working."

As explained above, when this air is impure, "beats" are at once heard, their number depending on the degree of impurity. "If there is a thousandth part of formene, there are about two beats in ten seconds. If there are two thousandths of formene, we have about three to four beats in ten seconds."

The author describes numerous details of the process, including the precautions that have to be taken to eliminate all possible sources of error. The instrument is fitted with an acoustic receiver enabling the operator to detect and count the beats with great exactitude, and there is also a separate electric registrating apparatus by which the state of the air in a given place may be registered continuously at a distant spot, so that the superintendent of a mine, for instance, may have in his office an indicator that will show him at once when a dangerous mixture of fire-damp with the air of any particular gallery is taking place.

Reviewing the recent Nibelungen performances at Covent Garden, Edward Baughan writes in the London Musical Standard as follows: "One of the many lessons enforced is that the Bayreuth training is necessary for the adequate acting of Wagner's music-dramas. The triumphs of the week fell to Schumann-Heink, Marie Brema, Van Rooy, and Van Dyck: the disappointments were Jean de Reszke, Mme. Nordica, and in a lesser degree, Edouard de Reszke. Mme. Eames stands alone as a really successful artist who has received no training at Bayreuth. Her Sieglinde was a beautiful personation in every respect, in acting, singing and dress alike. As a matter of fact, the success of the performance was entirely due to individual artists and to Mr. Mottl. The applause that greeted every appearance of the Carlsruhe conductor was not too great a tribute to his share in the work. Herr Mottl puts so much energy into his mere beat that he is preoccupied with it, and cannot hold the orchestra in the hollow of his hand. He works from point to point with ponderous, measured strides, of which his energe ic down-beat is an excellent symbol. And then his tempo is nearly always too slow. For instance, his conducting of the Trauermarsch has been called most impressive, but it was almost ridiculously slow. It was stretched on the rack to such an extent that it lost its vitality. It may have been that he played the march as slowly as possible in order that it should last until the scene changes. This has never been attempted before in London and the effect was magnificent."

Paris is about to erect a monument to Georges Bizet, the composer of "Carmen." It will be placed in the vestibule of the new Opera Comique.

MAJOR AND MINOR.

Miss Eugenie Dussuchal achieved a brilliant success at the French fete held at Concordia Park on the 14th ult., by her singing of the "Marseillaise" in costume, receiving a veritable ovation. Miss Dussuchal has been identified with the success of the French Fete for seventeen consecutive years.

The Eleventh annual piano recital, given recently by pupils of Miss Carrie Vollmar, was a splendid success in every respect, reflecting special credit upon Miss Vollmar's teaching. Among the special features of the programme were the vocal selections of Miss Julia Vollmar, rendered in a very artistic manner, and the piano numbers of Misses Olivia Meyer, Elsie Koepke and Edna Wemreich and Masters Willie and Edgar Zachritz.

Mark Twain's youngest daughter is now in Vienna, under the care of a famous teacher. She has developed a fine voice, and it is said that she is ambitious to go upon the operatic stage.

It is said that Herr Richard Strauss, who succeeded Weingartner at Berlin, receives a higher salary than his predecessor. Weingartner was paid 24,000 marks a year, with four months' holiday, while Strauss will receive 25,000 marks, with three months' conge.

Three orchestral pieces have just been finished by Sir A. C. Mackenzie, of the Royal Academy of Music, London. They are entitled "Astarte," "Pastorale," and "Flight of the Spirits." Mackenzie is now writing a choral ballad to verses by a living poet.

Of 532 pupils at Stuttgart Conservatory last year, 155 studied music as a profession, 63 being males and 92 females. Twenty-seven were Americans and 28 English.

A writer somewhere remarks that Heinrich Heine is the poet who has been most set to music. He may be found in music over 3,000 times, and by the best composers, too—Mendelssohn, Schubert, Rubinstein, Brahms, and others. Thirty-seven musicians have written after his "Loreley." Two other poems have been set eighty-five times. "Thou Art Like Unto a Flower" is in 160 forms in song.

Dr. Hanslick, of Vienna, tells of having asked Schumann how he got on with Wagner. "Not at all," he replied, "he talks at such a rate I can't get a word in edgewise." Shortly after this, Dr. Hanslick met Wagner, and put a similar question to him about Schumann. "I can't get on with him at all," replied Wagner, "he just looks at me with a vacant stare, and never says a word."

Among the novelties promised by Col Mapleson for his Italian opera next season in London are—Giordano's "Andrea Chenier," and Leoncavallo's "Boheme," in addition to which will be given Gluck's "Armida," Spontini's "La Vestale," and Donizetti's "Belisario." The estimated expenses of this season will be $214,000.

Alexandria in Egypt enjoys Italian opera The latest successes there have been "Andrea Chenier" and "La Boheme" A revival of Donizetti's "Lucia" for a favorite prima donna, Fanny Elena Toresella, was heartily welcomed.

It is said that Josef Hoffman has taken back to Europe with him, as the result of his American tour, $30,000 in good yellow Yankee gold. It would seem as if Josef could indulge in his little idiosyncrasies without another tournee in the near future.

An important discovery was made among the archives of St. Peter's Church in Vienna. In a draw r that had not been opened for fifty years were found a mass, pianoforte duet, fantasia and rondo, and songs by Schubert, and the full score of a choral work by Beethoven. The works will likely come into the hands of some public institution.

Miss Susanne Adams, who has made a favorable impression abroad, is an American. She will be heard at the Metropolitan Opera House next season. It is said she was formerly a seamstress, and lived with the family of a manager of musical entertainments in the West, who, discovering that she had a voice, assisted her toward studying.

The following is a complete list of the artists who are appearing at the Royal Opera, London, this season: Sopranos and Contraltos—Mmes Calve, Eames, Nordica, Melba, Ternina, Heglon, Ella Russell, De Lussan, Von Artner, Adams, Gadsky, Reid, Rondes, Brema, Meisslinger, Bauermeister, and Schumann-Heinck. Tenors—MM. Jean de Reszke, Van Dyck, Saleza, Dippel, Bonnard, Simon, Cazeneuve, and Lieben. Baritones—MM. Defries, Renaud, Albers, Dietriche, Van Rooy, Dufranc, Meux, Gillibert. Bars, Campanari, Soulacroix, Milde, Feinholz, and Nebe. Basses—MM. Edouard de Reszke, Plançon, Journet, Lempriere, Pringle, and Wittekopf.

CHANT BOHEMIEN.

Charles Mayer. Op. 292.

Maestoso. ♩ = 100.

p

mf

dim.

l.h.

r.h.

cres-

-cen-

-do.

rit.

con fuoco.

a tempo.

ff

poco a poco cres. e

con moto.

appassionato.

poco dim. riten.

a tempo

sf

leggiero.

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cres.

Ped. * Ped * Ped. * Ped. * Ped. * Ped. * Ped.

l.h. r.h.

p sf dim.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cres.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

l.h. r.h. rit.

p sf

* Ped. * Ped. * Ped * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

con fuoco.

ff

1.

2.

dolce.

dim.

con espressione.

sempre legato.

3f

Simili

8

calando.

Ped.

p *marcato.* *l.h.* *Ped.*

marcato. *l.h.* *Ped.*

più mosso. *f* *Ped.* *Ped.* *Ped.* *Ped.*

8 *f* *Ped.* *Ped.* *Ped.* *Ped.* *ff* *Ped.*

ff *8f* *ff* *ff* *Ped.*

FAUST

(Gounod)

Carl Sidus Op. 129.

Tempo di Marcia ♩ = 112.

Soldiers chorus.

f

Ped. ✲

cresc.

or

sf

4 *Andante* ♪ – 108.

Movement de Valse. ♩. – 88.

1. 2.

Cantabile.

p

1. 2.

cres. *cen*

do

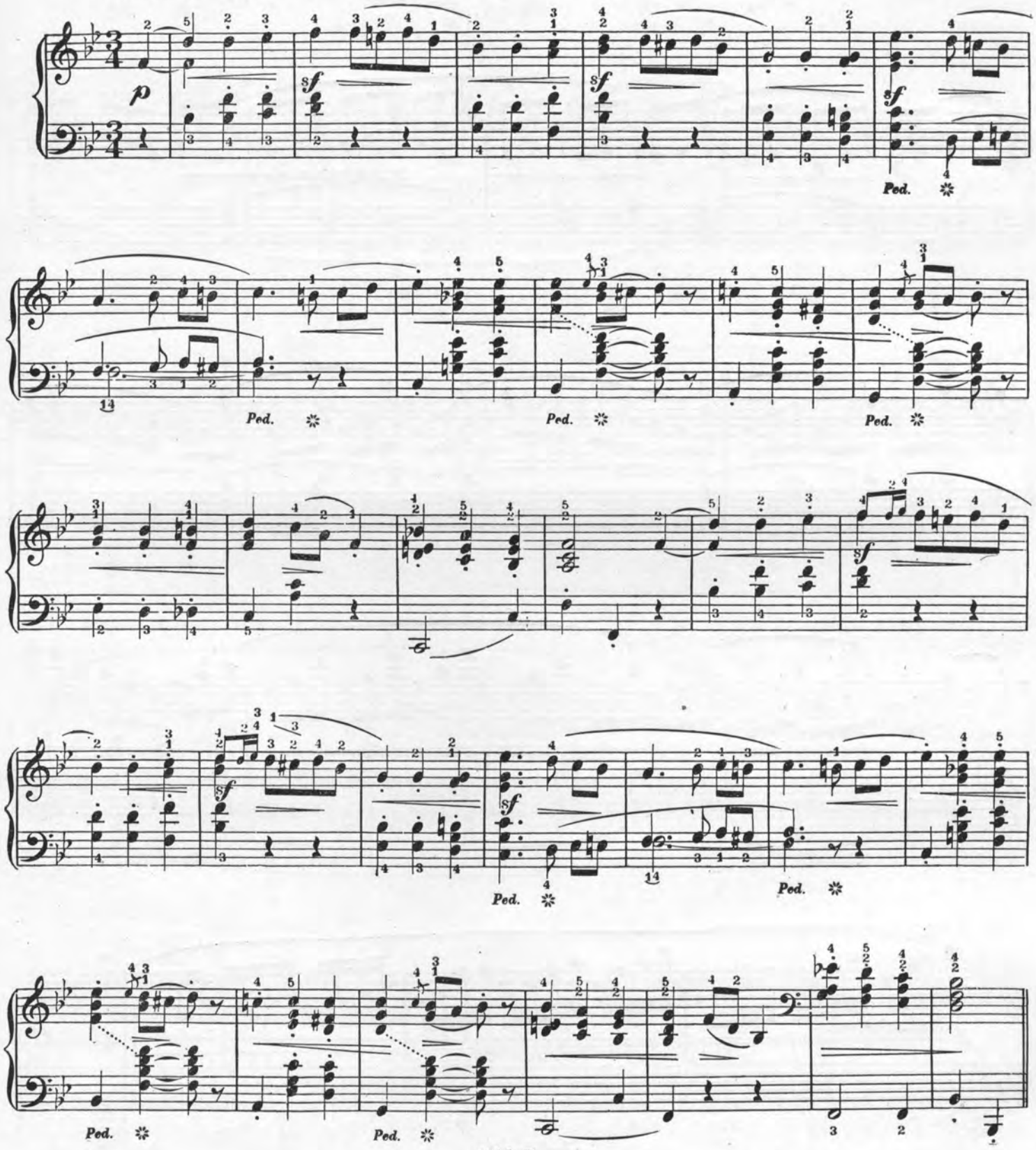
f *sf* *ff*

MENUET MODERNE.

Herrn Emil Liebling zugeeignet.

Louis Conrath.

Allegretto ♩ = 138.



mf

simili

f Con bravura.

ff *ff*

Ped.

Maestoso.

sf

ff

TRIO.

p *Cantabile.*

cres.

lusingando.

p

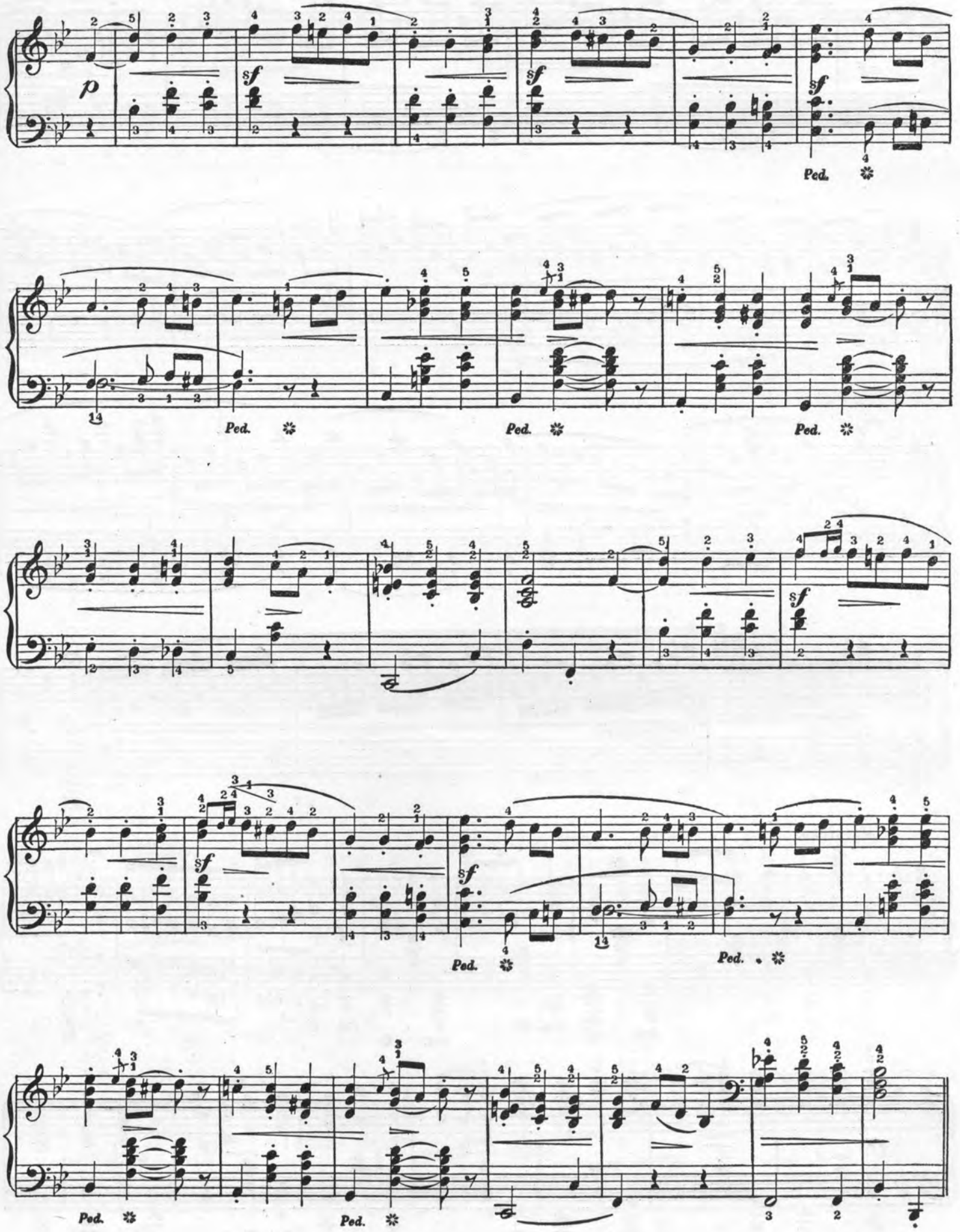
mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲


p
sf
Ped.
14

mf

f *Con bravura.*

ff *ff*

Ped.

Maestoso.

sf

ff

Finale.

mf *simili* *cres.*

Ped. *Ped.* *Ped.* *cres. e stringendo.*

Ped. *Ped.* *Ped.* *Ped.*

Presto.

f

Ped. *Ped.* *Ped.* *Ped.*

ff *pesante.* *ff*

Ped. *Ped.* *Ped.* *Ped.*

FLEECY CLOUDS.

(LÄMMERWÖLKCHEN.)

H. Ravina Op. 14 Nº 1.

Allegretto ♩ = 92.

sciolto.

p

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. *

f p

cres.

Ped. * Ped. * Ped. * Ped. *

f p ff

Ped. * Ped. * Ped. * Ped. *

ff Fine.

p

Ped. * p Ped. * Ped. * f

8

ff *p* *ff*

Ped. Ped. Ped. Ped.

8

pp

Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

18

f *e cres.* *ff* *pp*

f cres.

Ped. Ped.

8

p *f*

Ped.

8

ff *mf* *un poco rit.*

Ped.

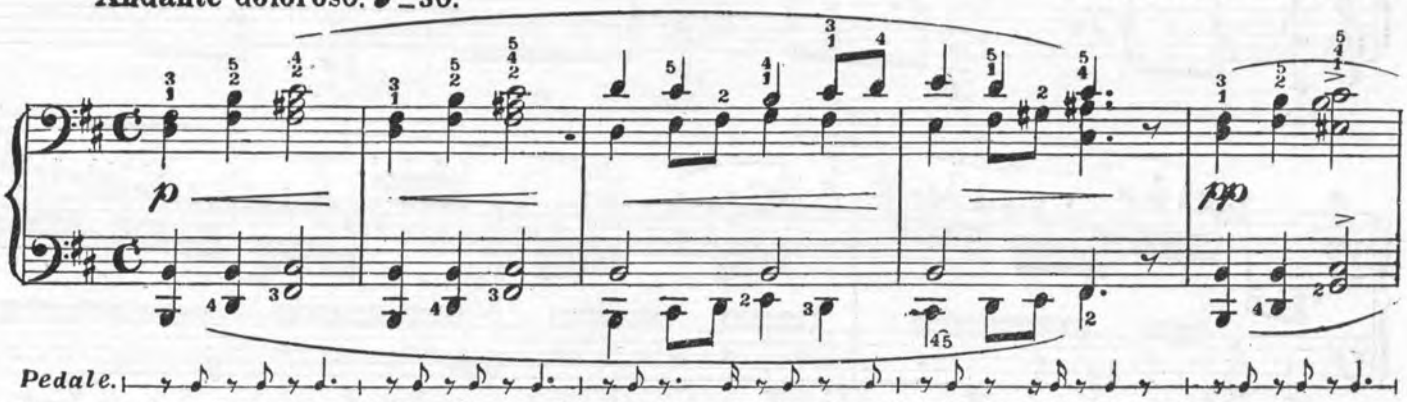
Repeat from the 𝄋 to Fine.

ASES TOD.

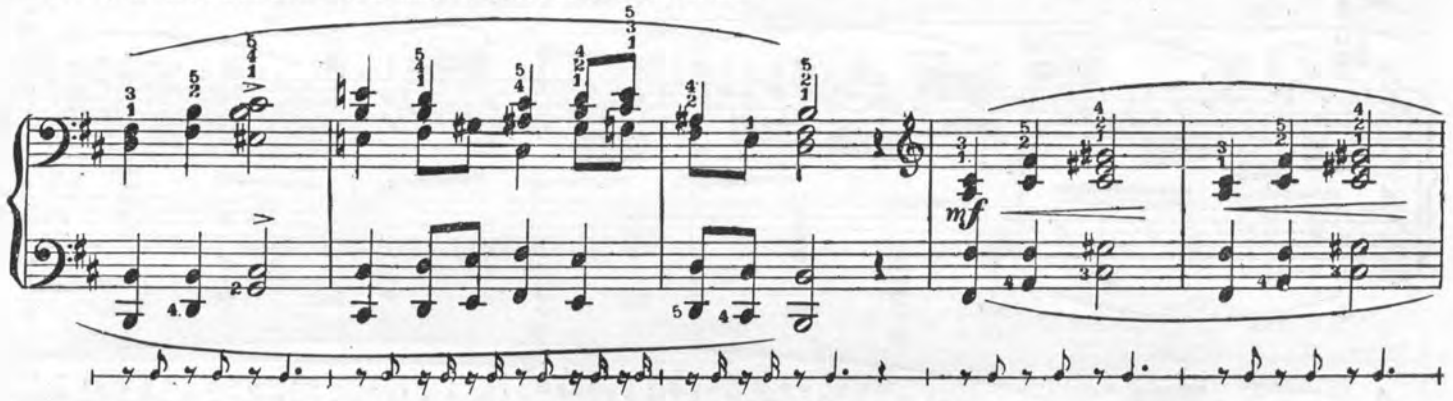
LA MORT D'ASE.

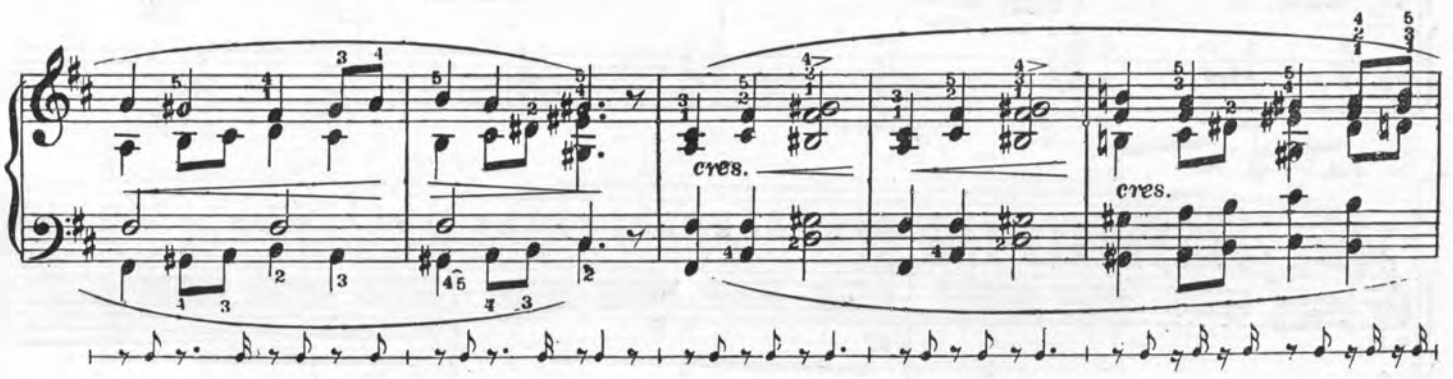
Andante doloroso. ♩=50.

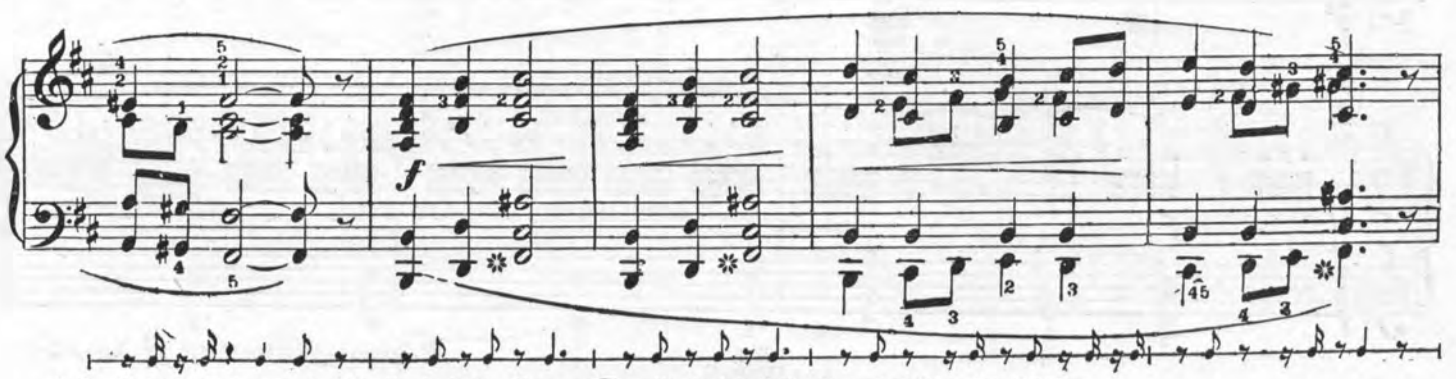
Edvard Grieg. Op.46. Nº 2.



The proper and artistic use of the Pedal in this composition is of the greatest importance, it is therefore indicated by notes and rests instead of the usual *Ped* and * as to where it should be used and released.







* Small hands that cannot strike the tenth together must use the Pedal at the time of striking the chord.

tf

p

più p

dim.

pp

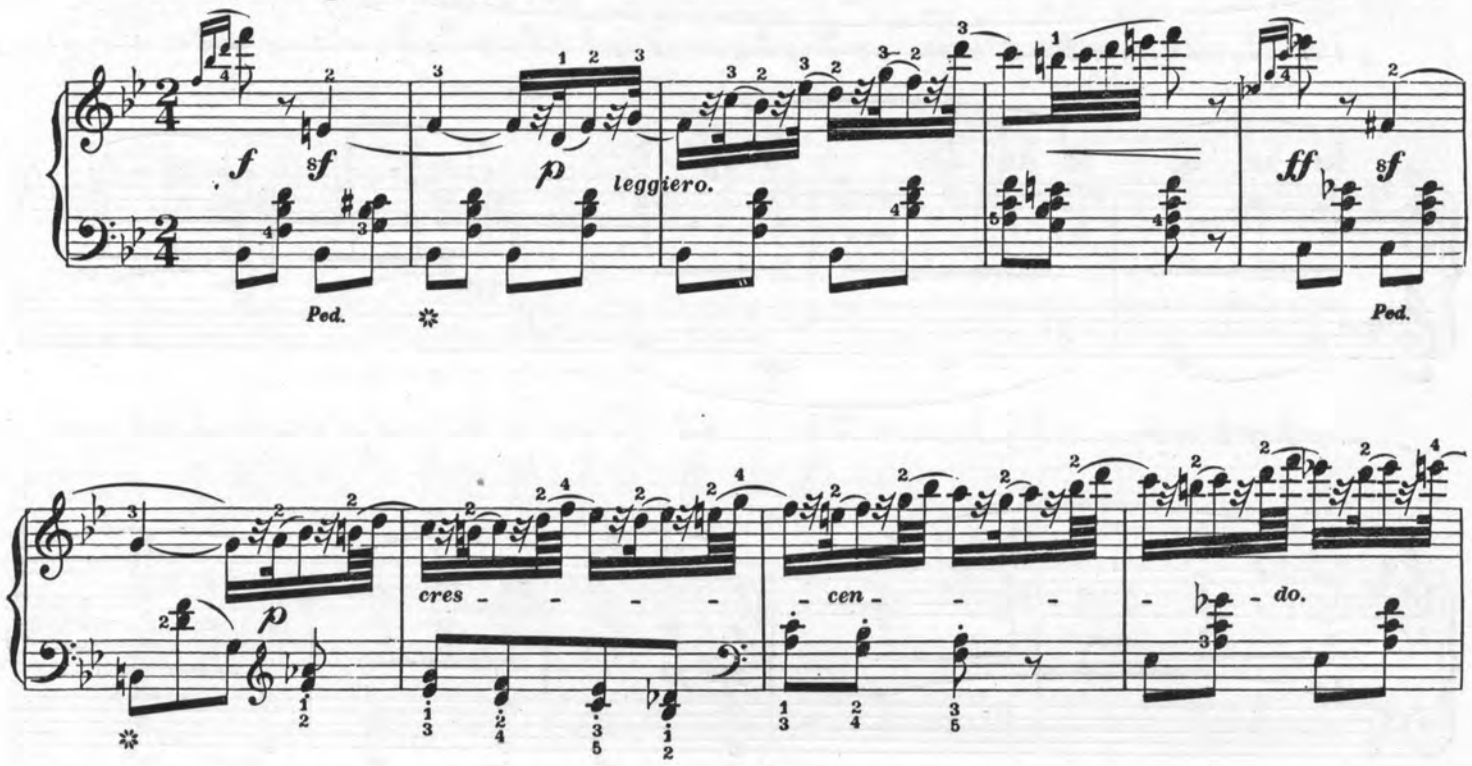
ppp

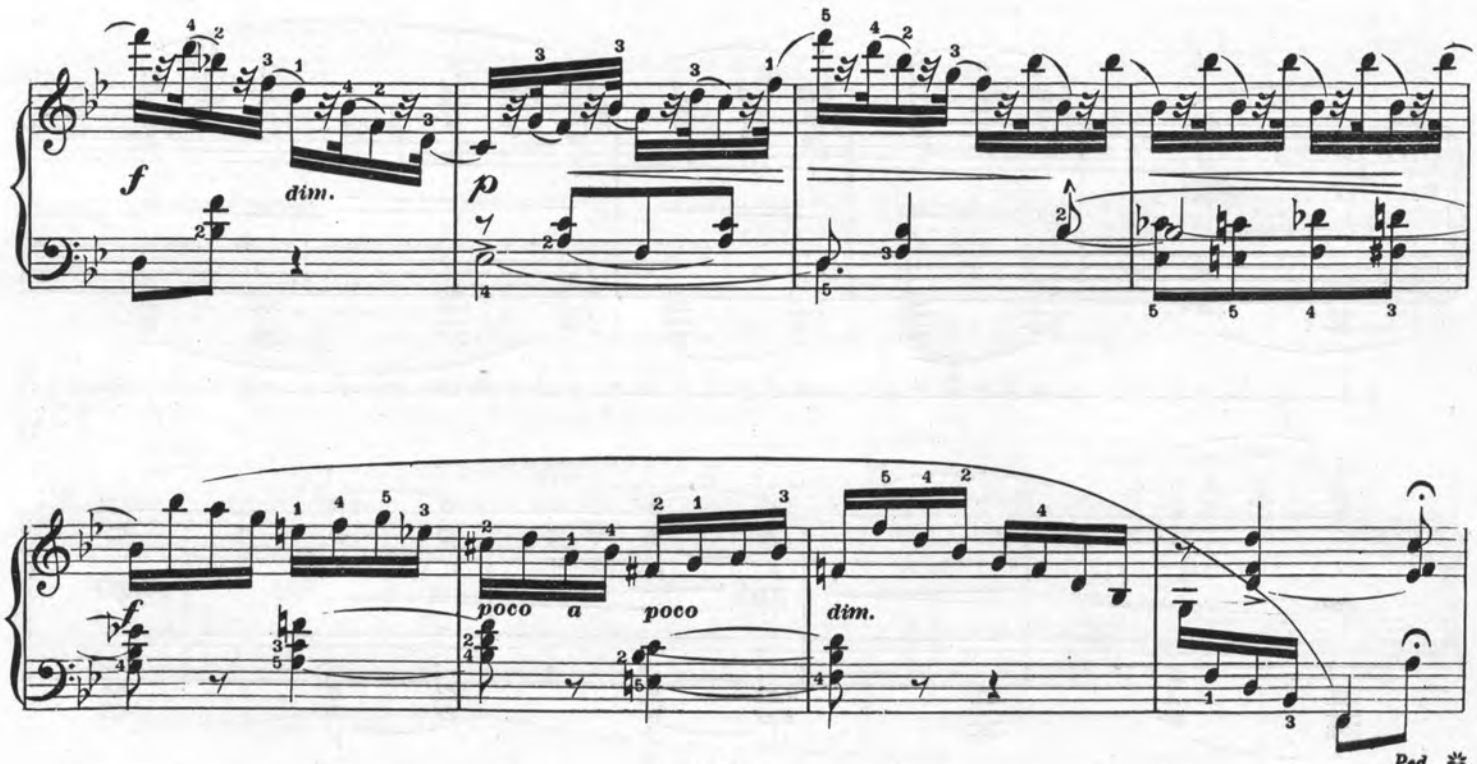
LA GAZELLE.

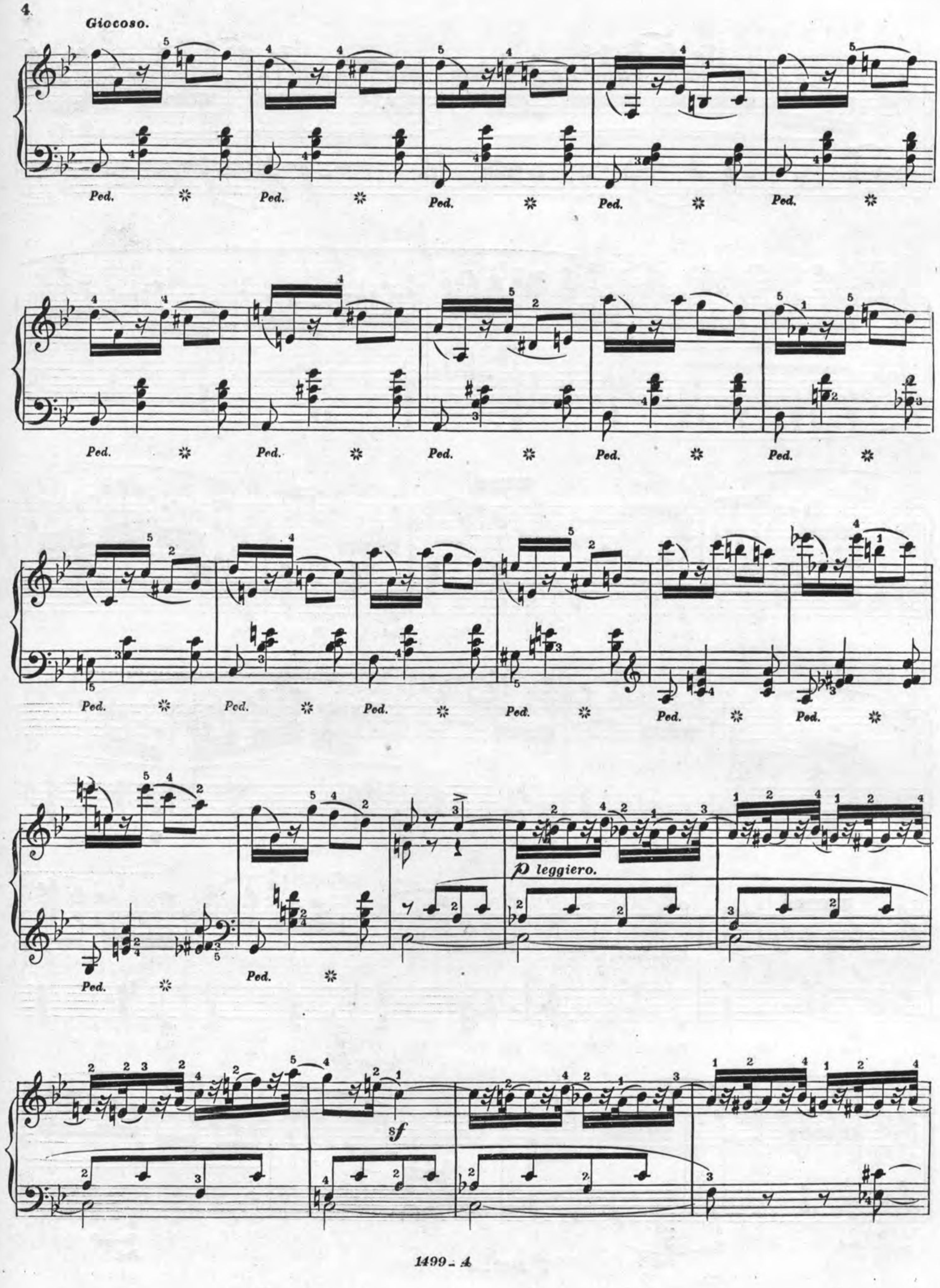
Rondo élégant.

Charles Mayer.

Allegretto grazioso. ♩= 92.






Giocoso.
Ped.
p leggiero.
sf

f *dim.*

a tempo.

poco rallent.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ Ped.

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲ 1499 = 4 5……3 Ped.

f sf sf p Ped.

ff sf p Ped.

cres - - - - cen - - -

- - - do. f dim. p

cres.

riten. a tempo. f Ped. Ped. Ped. Ped.

con anima. 8 sf Ped. 8 sf ff Ped.

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto ♩.—80.

Secondo.

p

rit

lento

f

à tempo.

mf

667 - 6

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.131.

Allegretto ♩.=80.

Primo.

p

or

rit. *lento.* *a tempo.*

ff *mf*

Secondo.

f *ff* *sf*

sf *sf* *p*

Larghetto ♪ = 126.

p

f *p* *f* *p*

cres. *p*

Primo.

Larghetto 𝅗𝅥=126

Waltz ♩. = 88.

Secondo.

mf *f*

f *p* *f* *p* *mf*

cres. *cen.* *do.*

ff

ff *sf* *ff*

Waltz ♩.—88.

Primo.

mf

f

cres.

f p f p mf

8

cres cen do.

8

ff

8

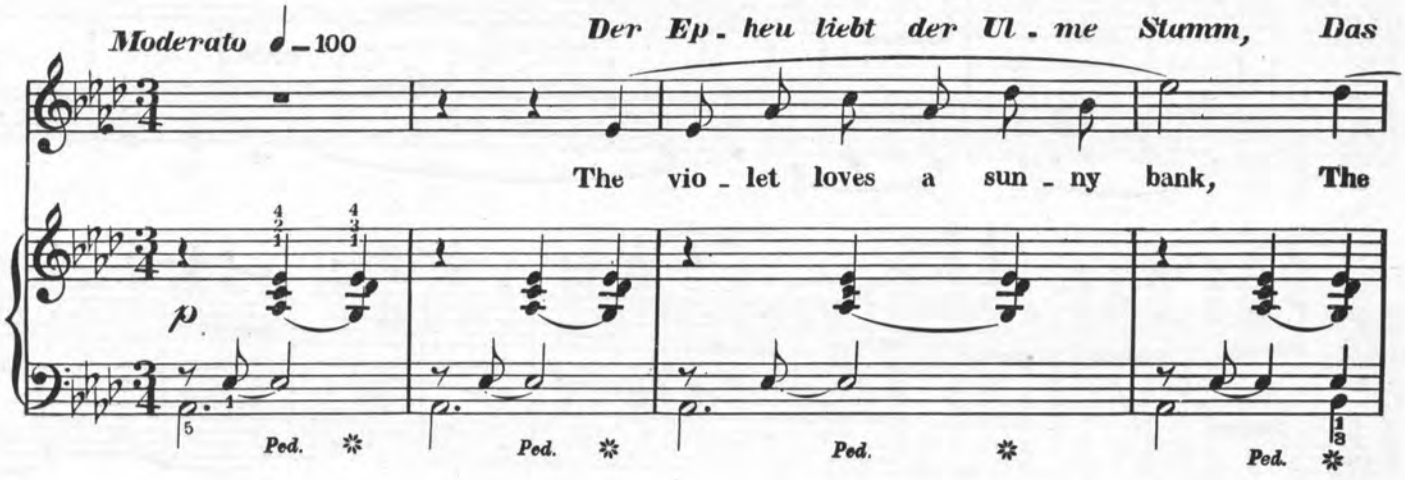
ff ff sf ff

* N.B. Play C. instead of A. when the piano possesses the high C.

THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.



Der Son - nen struhl küsst Berg und

The sun - shine kis - ses mount and

Thal, Es küsst die See der Ster - ne Schein; Es

vale, The stars they kiss, they kiss, the sea; The

küsst der West den duftgen Klee, Ich küss' küs - se dich, ich

west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

küss', küs - se dich, ich küs - se ..... dich. Die

rit. *a tempo*

I kiss, kiss, thee, but I ..... kiss ..... thee! The

Ped. *Ped.* *Ped.* *Ped.*

Bie-ne freit der Li-lie Kelch, Der Gold-fink freit sein Weilchen fein; Des

or-iole weds his mottled mate, The li-ly weds, yes weds, the bee! Heav'n's

Himmels Rund die Er-de freit, Doch ich, darf ich dein Frei-er sein! Darf

mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall

ich dich frein! Darf ich dich frein! Darf

I wed thee! shall I wed thee! shall

ich dich frein! Darf ich, darf ich, dich frein!

I wed thee! shall I, shall I, wed thee!

PATRIOTIC SONGS.

One of the queer things about the making of great poems and songs of patriotism is that the people who set out to do it almost never succeed. The great poems of that type have, almost without exception, been in the nature of accidents, according to a *Sun* writer. Some of them were clearly bits of inspiration, as "The Star-Spangled Banner," "The Battle Hymn of the Republic," and the "Marseillaise." Others were undertaken deliberately, but in almost every case the author didn't think much of what he accomplished. These authors had a way of saying, after their poems had taken a place in the literature of loyalty—"The poem has little merit, but such as it is I am glad to offer it to my country." Very well, "such as they are," they have been gratefully accepted by a patriotic people.

There is always an interest attaching to the production of anything great. Just now two continents are joining in gratitude to Mrs. Rudyard Kipling for rescuing her husband's "Recessional" from the waste basket, where he had thrown it. The waste-basket story will live as long as the poem does, and that will probably be said and sung when the event which caused its production is well nigh forgotten. A goodly number of possible poets, positive patriots, are wooing the muses nowadays in the interests of our own country. If they do not succeed to their own satisfaction, let them read the history of our patriotic songs up to date and take courage. There is no telling when they may produce a poem which the country will accept and pronounce to be "the real thing." Those already accepted were a surprise to their authors.

"Hail Columbia," for instance, was written to help out a young man who was to have a benefit at a Philadelphia theatre. The young man's name has not survived in connection with the song, though there is a tradition that he was a Mr. Fox. He was a school friend of Joseph Hopkinson, LL.D., then a young man of 28, without any trimmings to his name. The time was the summer of 1798. War with France seemed inevitable. Congress was in session in Philadelphia, and acts of hostility had taken place. The contest between England and France was lively, and the people of the United States were divided into parties. Some thought we ought to support France, while others leaned toward England. It was not an auspicious occasion for a young man to make a hit by singing a political song, especially if, as in this case, he wanted to please everybody. The staff at the theatre composed songs until they dreamed in metre, but they couldn't seem to devise anything which would not offend one or the other party.

It came to be Saturday afternoon, and the unhappy young man's benefit was to take place on the following Monday night. The theatrical corps ground out a final grist of verses, but they were not satisfactory. Then the young man went to see his school friend, Hopkinson, told his troubles, and asked for help. He said he wanted a patriotic song which could be sung to the tune of the "President's March," and would, so to speak, rub everybody the right way. Hopkinson said he would see what he could do, and the next afternoon "the song, such as it is," was ready for him. So says Mr. Hopkinson himself in a letter about the affair. The song contained no reference to England or France, and was a hit with both parties. Its enduring success surprised no one so much as its author, who said that its only merit was "that of being truly and exclusively patriotic in its sentiments and spirit." Mr. Hopkinson became a prominent and honored citizen of Philadelphia, where he died on Jan. 15, 1842, at the age of 72 years.

It seems a rather peculiar coincidence that "Columbia, the Gem of the Ocean," was also written to order for a singer's benefit performance in a Philadelphia theatre. It was written by Thomas A. Becket, who nevertheless had a hard time getting credit for it. In 1864 he wrote the following letter, giving the details of the case:

"*Gentlemen*—Permit me to give you the history of 'Columbia, the Gem of the Ocean.' In 1843, Mr. D. F. Shaw (then a concert singer at the Chinese Museum, Philadelphia), waited upon me at the Chestnut Street Theatre, with a request that I write him a song for his benefit night, producing at the same time some poetry with the above title, which he claimed as his own composition.

"On reading it, I found the measure so defective as to be entirely unfit to be set to music. We adjourned to the hou e of a friend (Mr. Richard Harbord, Decatur street), where I wrote the first two verses in pencil, and at Miss Harbord's piano I composed the melody. Shaw was much pleased with it, and we parted. On reaching home I added the third verse, wrote the symphonics, and arranged the song for the pianoforte. The next day I gave Mr. Shaw a fair copy in ink, with the injunction that he should not publish, give, or sell a copy."

Mr. Becket, however, made the mistake by going off to New Orleans, and one day, down there, he was surprised to run across a published copy of his song. The thrifty Mr. Shaw, finding the song popular, had published it as his own. Mr. Becket hastened to publish it as his, and later, the song having been carried to London, and sung there, it was published as an English composition under the title of "Britannia, the Gem of the Ocean." Mr. Becket says that perhaps they might claim the point of English composition, he having been born in England. That, however, was the only shadow of excuse for the claim. The song, under the title of "The Red, White and Blue," is printed in the "New Naval and Military Song Book," published in London in 1866, and credited to Shaw. The first line is altered to read "Brittania, the Pride of the Ocean," and in the last verse the name of Nelson is substituted for that of Washington.

The air of "America" seems to have been used by most of the European nations before we got hold of it. Of course, England had it in her "God save the Queen," and France used it in the time of Louis XIV. It was in 1832, though, that the Rev. S. F. Smith was looking over a book of old German music handed to him by Lowell Mason. He fell in with this tune, took up his pen, and wrote "America" forthwith. This was in the town of Andover, Mass., in February, 1832. It was first sung publicly at a children's celebration at the Park Street Church, Boston, on July 4th of that year.

"If I had anticipated the future of it, doubtless I would have taken more pains with it," wrote Dr. Smith in 1872. "Such as it is, I am glad to have contributed this mite to the cause of American freedom."

One of the finest and least known of our patriotic songs is "Ye Sons of Columbia," written about a century ago by Robert Treat Paine. One writer said of this poem that he would rather have his name linked with it than with "any other American paper, save and except the Declaration of Independence." It was written for a festival in honor of the national song anniversary, and was originally called "Adams and Liberty." Paine received $750 for the song. It is said that after he finished it he showed the poem to some gentlemen at the house of a friend. The hos-t said it was imperfect because it did not contain the name of Washington, and declared that the author should not approach the sideboard (where wine was being placed in order that the success of the song might be pledged) until he had written an additional stanza. Paine mused for a few moments, then called for a pen and wrote:

Should the tempest of war overshadow our land,
Its bolts could ne'er rend Freedom's Temple asunder;
For unmoved at its portal would Washington stand,
And repulse, with his breast, the assault of its thunder;
His sword from the sleep
Of its scabbard would leap
And conduct, with its point, every flash to the deep!
For ne'er shall the sons of Columbia be slaves
While the earth bears a plant or the sea rolls its waves!

The poem which perhaps, as much as any other single patriotic expression, has been declaimed by generations of young Americans, and has never failed to stir and thrill the hearts of Americans of any age, is "The American Flag," by Joseph Rodman Drake. Probably nine out of ten native born male inhabitants of these United States have either recited or pined to recite in clarion tones these lines, beginning:

When freedom from her mountain height
Unfurled her standard to the air,
She tore the azure robe of night
And set the stars of glory there.

Poor young Drake! who died when he was only 26 and did not know that he had already gained fame and lasting honor. When the young writer was on his death-bed, a friend asked him what he would like to have done with his poems.

"Oh, burn them!" he said, "they are quite valueless."

The poem was written between May 20th and 25th, 1819, and was the last of the Croaker Pieces written for a New York paper, the *Evening Post*. Drake wrote the first four alone, but after that he collaborated with Fitz Greene Halleck, and the pieces were signed "Croaker & Co." The poem originally concluded with the following lines:

As fixed as yonder orb divine,
That saw the bannered blaze unfurled,
Shall thy proud stars resplendent shine,
The guard and glory of the world.

The author was not satisfied, and said to Halleck: "Fitz, can't you suggest a better stanza?"

Whereupon Halleck sat down and wrote the four lines which Drake adopted and which appear in the poem now.

The story of the writing of "The Star-Spangled Banner" is too well known to be given here. It is said that the song was first sung, when fresh from the press, in a small, one-story frame house occupied as a tavern next to the Holiday Street Theatre in Baltimore. The tavern had been kept by the Widow Berling, and later by a Capt. MacCauley. It was "a house where players most did congregate" to prepare for the daily military drill in Jay Street, every able-bodied man being at that time a soldier. Capt. Edes, the printer who struck off the copies of the song for Key, dropped in at the tavern one day in the latter part of September, not long after Key had been liberated. Edes had a fresh copy of the new song, and read it aloud to the assembled volunteers, who cheered every verse. The old air of "Anachreon in Heaven" had been adapted to it by its author, and Frederick Durang, mounting a rush-bottom chair, sang the lines for the very first time, unless Key had sung them to himself, in this Union. When the theatre opened, the new song was sung every night after the play "by Paddy McFarland and the company." There has been a great deal of discussion as to what became of the flag referred to in the song. It has been located "positively" in various places.

As for "Yankee Doodle," there are as many stories about it as there were stanzas in some versions, and that is an astonishing number. It was of English origin, at any rate. In the time of Charles I. it was popular as an accompaniment to a touching tale about "Lucy Lockit had a pockit." The familiar form came into vogue in the time of Cromwell, whom it was intended to ridicule. During colonial times, the English bands played it in this country, and at the time of the Revolution all manner of doggerel verses were set to it.

ART IN AMERICA.

An English writer, who recently commented on those who are engaged in the arts in America, said:

"As in England, I find that there is very little art in America which is sincere and which does not partake of the taint of self-seeking. In short, as in England, the money-changers have entered the temple of Music—nay, they have become the very chief priests and scribes of it; and those who once cared for art for the sake of art—in the hope of elevating their brothers—are no longer to be found save in garrets and poor-houses.

"More than this, the present priests in Music's temple are a low, wire-pulling, groveling lot, self-seeking as moles are self-seeking, with their heads buried in intrigue, and their hands forcing them through the mud of deception and low dealing to the object of their hearts, which are perilously near their stomachs."

So scathing a denunciation, says *Musical Age*, must be seen on the face of it to be a gross exaggeration, but it is not, for that reason, wholly untrue. As Gladstone once said, "The great evil of our age is not over-armament of the nations, nor predatory socialism, nor bad legislation, nor combinations of capital, but the growing love of money and luxury, which is affecting every class of society."

We do not think that music or the musical profession escapes this taint altogether, any more than the other arts do. Talk with an artist, and he will praise himself more or less, run his neighbor down on this or that point of his art, tell you how much he has made or is going to make by his work, until you see that he works for vanity first, and for money second, and for the luxuries which money will buy, last. In short, he shows you that the high religion of art, "to paint the thing as one sees it for the God of things as they are," has no part in his creed; that his "own good pride" cannot teach him "to praise his comrade's pride," because his own is not free from the stain of wrong doing, nor is he able to look himself full in the face and call himself an artist.

In musical life you find this so also to a large extent; you find men and women striving like politicians for dollars; and in the degree of fervor with which they struggle, in that same degree do they fall behind the higher things in their art, and to that extent is their usefulness and development limited.

The fact that this is true of many musicians brings into stronger relief those nobler souls who are striving for the elevation of music as a patriot of the highest character might strive for the benefit of his country.

The evil is a growing one, and the tendency of the age is toward a growth of the evil rather than a diminution of it. It is more likely that the great souls will die without apostles to carry on their ideas than that they will leaven the whole and elevate the art they labor for.

It remains only for those who watch over the real underlying interests of art and of the artist to sound the warning, and for the artist himself to give ear before it is too late.

When an art declines it does not do so by gradual stages. Instead, when it has passed a certain point, its descent, like an avalanche, is fearfully sudden, and those who live by it are swept away as are the villagers on the ice-fields. Remember, before it is too late, more art for the sake of art, and less art for the sake of gain and thy stomach.

M. Saint Saens is back to Paris from the Canaries, where he completed his new opera, "Dejanira," the subject of which being "A Tragedy of the Old World."

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUETZ,
PIANIST AND TEACHER,
Address, 2127 Sidney St., St Louis.

WM. D. ARMSTRONG,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation,)
Address, Alton, Ills.

EDWARD H. BLOESER,
Studio, Room 48 Laclede Bldg., 4th and Olive Sts.

CHARLES L. DOERR
PIANIST AND TEACHER.
Reference E. R. Kroeger. Address 4041 Castleman Ave

MISS DOLLIE DOWZER,
TEACHER OF PIANO,
Post-Graduate of Beethoven Conservato y,
Address, 3934 Russell Ave.

J. P. GRANT,
TEACHER OF PIANO,
Address, 411 S. 23rd St.

MRS. EMILIE HELMERICHS,
TEACHER OF PIANO AND VOICE,
Music Rooms and Residence, 1947 Arsenal St.

MISS KATIE JOCHUM,
PIANIST AND TEACHER,
Address, 1905 Lami St.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation,)
Address, 3631 Olive St.

O. F. MOHR,
TEACHER OF PIANO,
Address, 2033 Sidney St.

MISS CHRISTINE M. NOHL,
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong-Stevenson,
Address, 1413 Dodier St.

AUG. F. REIPSCHLAEGER,
PIANIST AND TEACHER,
Address, 4020 Iowa Ave.

JOHN F. ROBERT,
TEACHER OF PIANO,
Address, 2624 Thomas St.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine St.

MRS. MAUDE E. STAATS TRUITT, Soprano,
VOCAL CULTURE AND PIANOFORTE INSTRUCTION.
Organist Cabanne M. E. Church South. Engages for Concerts, Musicals, etc. Address, 5967 Highland Ave.

THE ST. LOUIS PIANO SCHOOL.
MRS. NELLIE STRONG-STEVENSON, Directress.
Thorough Course. Piano, Harmony, Lectures on all Musical Subjects. 3631 Olive Street.

GEO. C. VIEH.
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 2001 California Ave.

MISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Memorial M. E. Church. Residence, 2135 Sidney St.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC,
Music Rooms, 104½ North Broadway.

MISS EUGENIE DUSSUCHAL (CONTALTO),
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Vocal Instruction. Address, 3008 N. 21st St., St. Louis.

MILTON B. GRIFFITH, Tenor.
Vocal Instruction.
Accepts engagements for Concert and Oratorio.
Studio, Conservatorium, 3631 Olive Street.

MRS. S. K. HAINES.
TEACHER OF VOCAL MUSIC.
Churches and Concerts provided with Professional Singers.
Address, 2½ Vista Building, Grand and Franklin Aves.

MRS. MARY E. LATEY,
VOCAL INSTRUCTION.
Rudersdorff Method. Address, 3625 Finney Ave.

ROBERT NELSON,
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music,
Robt. Nelson, Director. 2627 Washington Ave.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1520 Chouteau Ave.

FRITZ GEIB.
SOLO VIOLINIST,
Grand Opera House. Address, 3531 Olive St.

CHAS. KAUB,
VIOLINIST AND TEACHER,
Address, 906 Lami St.

ARNOLD PESOLD,
SOLO VIOLINIST AND TEACHER,
Address, 3528 Laclede Ave.

LOWELL PUTNAM,
TEACHER OF VIOLIN, MANDOLIN, BANJO, GUITAR,
Address, 1121 Leonard Ave.
33rd St., bet. Easton and Franklin Aves

MAURICE SPYER,
VIOLINIST,
Teacher of Violin and Mandolin,
Address. 3684 Finney Avenue.

CARL A. THOLL,
SOLO VIOLINIST AND TEACHER,
Addre s, 1508 St. Louis Ave.

PIANO TUNERS.

E. R. ROSEN,
TUNER AND REPAIRER,
Address Care of Kunkel Brothers.

ELOCUTION.

THE PERRY SCHOOL OF ORATORY & DRAMATIC ART,
Y.M.C.A. Building, Cor. Grand and Franklin Aves.
Address EDWARD P. PERRY, Principal.
Entertainments and Engagements solicited.

MISCELLANEOUS.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 707 Pine Street to 1113 Pine Street.

PAPER IN THIS REVIEW FURNISHED BY
GARNETT & ALLEN PAPER CO.,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS

GEO. E. OWENS,
PRINTER, 210 VINE STREET,
Programmes, Invitations, Etc., given prompt and careful attention.

THOMAS H. SMITH & CO.—Malcolm Love, Wegman & Co., and other first class PIANOS & ORGANS, Sheet Music & Musical Merchandise, 3838 Finney Ave., St. Louis, Mo.

WAGENFUEHR & HILLIG,
BOOK BINDERS,
506 Olive St., Room 41,
Specialty of Music Binding. Best Quality Work, Lowest Price.

A NEW AND WONDERFUL EDITION
—OF—
CZERNY'S
ART OF FINGERING.
50 CHARACTERISTIC AND ARTISTIC STUDIES,
REVISED AND EDITED
—BY—
DR. HANS VON BUELOW.

MISCELLANEOUS.

CHAS. A. DRACH
ELECTROTYPE CO.
ELECTROTYPERS
AND
STEREOTYPERS,
COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)
ST. LOUIS, - - MO.

WHY BE WITHOUT
A METRONOME?
WHEN YOU CAN GET
Kunkel's
Pocket
Metronome
THE BEST EVER MADE,
FOR 50 CENTS.
KUNKEL BROTHERS,
612 OLIVE ST., ST. LOUIS, MO.

BERTINI'S
Twelve Preludes AND Rondos.
EDITED BY CARL SIDUS.
Complete in 1 Book, $2.00.
Published in Kunkel's Royal Edition.
This is a set of most instructive studies of the 2nd and 3rd grades. They offer excellent variety of technical work and are indispensable to the musical education of every pupil.
To be had at all music stores and of the publishers,
KUNKEL BROTHERS,
612 Olive Street, ST. LOUIS.

STUDIES.

Kunkel's Royal Edition

Of the most famous studies embodies all the researches known in piano literature. The well-known perfection of the Royal Edition in all that relates to fingering, phrasing, annotations, adaptment to modern wants, etc., leaves little to be said. These studies have been edited by the greatest pedagogical masters of the age—Hans von Buelow, Carl Tausig, Hans Schmitt, Franz Liszt, etc., etc.

Behr-Sidus.

Op. 575. Price 75 cents. Containing: No. 1—Child's Song. No. 2—In the Month of May. No. 3—Child's Play. No. 4—Joyfulness. No. 5—Barcarolle. No. 6—Shepherd's Song. No. 7—Spanish Dance. [R. E.]

Beyond doubt the simplest studies published. Guide the young beginner in the most satisfactory manner. Great delight for children; stepping stone to Carl Sidus' great studies, op. 500 and 501.

Gurlitt-Sidus.

Album Leaves for the Young. Revised edition by Carl Sidus of Gurlitt's famous Little Tone Pictures for the Young Pianist. Great studies in style and phrasing. Price $1.50. Containing: No. 1—March. No. 2—Bright Morning. No. 3—Northern Strains. No. 4—By the Spring. No. 5—Song of the Lily. No. 6—Slumbering Song. No. 7—The Fair No. 8—Turkish March. No. 9—Dancing Waves. No. 10—Free Fancies. No. 11—Sunday. No. 12—The Little Wanderer. No. 13—Hunting Song. [R. E.]

Very pleasing to the pupil. Complete little pieces, developing style and finish in playing.

Moscheles-Henselt.

Op. 70. Twelve Characteristic Studies in two books. Henselt's revised and annotated edition of Moscheles' great studies.

Book I. Containing: No. 1—Woodland Brook. No. 2—Hercules. No. 3—Rustling Pines. No. 4—Eolian Whispers. No. 5—A Winter's Tale. No. 6—Perpetual Motion. [R. E.]

Book II. Containing: No. 7—Village Holiday. No. 8—Mazeppa. No. 9—Romanza. No. 10—Fluttering Butterflies. No. 11—Stormy Ocean. No. 12—Whispering Waves. [R. E.]

These studies are indispensable to the higher art of piano playing, and form the stepping stone from Cramer to Chopin.

JUST PUBLISHED
IN KUNKEL'S ROYAL EDITION
Koehler's Very First Studies, Op. 190.
REVISED BY CARL SIDUS.

A new, revised, annotated and magnificent Edition of these justly popular studies, **with full explanatory text** and easy and pleasing accompaniments to be played by the teacher in the beginning, making this work one of the easiest and best piano instructors for the young beginner.

PRICE, $1.50

CRAMER-BUELOW.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations, by Dr. Hans von Buelow. Grade 3 to 5.

Book I.	[R. E.]	1 50
Book II.	[R. E.]	1 50
Book III.	[R. E.]	1 50
Book IV.	[R. E.]	1 50

JENSEN'S GREAT STUDIES.

25 CHARACTERISTIC STUDIES OP. 32 25

BY ADOLF JENSEN.

EDITED BY DR. HANS VON BUELOW.

In 2 Books. Price $2 Each.

Published in Kunkel's Royal Edition.

These are the most wonderful and poetic studies for advanced players published since Chopin's time. They are edited by Von Buelow, and will be hailed with delight by all lovers of beautiful studies. Their technical worth alone will commend them to teachers and students.

To be had at all music stores and of the publishers,

KUNKEL BROTHERS

612 Olive Street, ST. LOUIS.

A chime of nineteen bells is soon to be installed in the spires of St. Patrick's Cathedral, New York. The largest bell weighs 7,000 pounds, and the smallest 300. On every bell is an inscription with the name of a saint and the donor. The chimes were made in Savoy, France, by the Paccards.

"Our great evil," writes Edward Baughan in the London *Musical Standard*, "is a certain practicality that is content with the approximately good and never seeks to attain to an ideal perfection. Look at our musical festivals, our Philharmonis Society, and our opera. Any amount of money is spent on obtaining the services of artists with names, whether they have passed their prime or not, but every extra £50 is grudged if it has to be spent on orchestral rehearsals. There is something ludicrous in engaging such artists as the De Reszkes and Nordica and Eames, and then starving the orchestra so that hardly a full rehearsal of 'Tristan und Isolde' can be held. In many cases, the extra expense of rehearsals makes them impossible, but this argument can be carried too far."

Of all the arts, music has been developed last. In its first and crudest phase, it expressed simply the affections of joy and grief (major and minor); nay, the less initiated can hardly conceive the existence of a variety of affections, and hence their difficulty in understanding masters of marked individuality, such as Beethoven and Schubert. It is only by diving into the deep mysteries of harmony that we have been enabled to express the more delicate shades of feeling.—*Robert Schumann.*

"Once," says Rubinstein, "Pasdeloup organized a concert of Russian music in Paris, which I directed, the program being composed of works by myself and other Russian composers. Four thousand auditors were present, and my success was highly flattering. Before this mass of applauding people I gained the impression that the eyes of the universe were upon me.

"Returning to my hotel after the concert, I met at the door Signor X——.

"'What, you here!' he exclaimed. 'I did not hear anything about your arrival. Nobody said anything about it. Do you mean to give a concert while you are in Paris?'

"I was speechless," adds Rubinstein. "Such is fame!"

FREE RECLINING CHAIR CARS.

The utmost resources of the car-builder's art have been exhausted in constructing the magnificent Chair Cars in use on the Wabash Line. They are literally palaces on wheels, splendidly upholstered, and decorated with the costliest woods. The chairs, which are free to passengers, can, by the touch of a spring, be placed in any position desired, from a comfortable parlor chair, though various degrees of lounging chairs, to a perfect couch. Many prefer these cars to sleeping cars for night journeys, and for day trips they are the most comfortable and convenient cars that can be devised. Reclining Chair Cars, furnishing ample accommodations for all passengers, are attached to through trains on the Wabash.

THE CHANGES OF TIME.

Time, which has been sadly blamed for many things; which has been railed at by the fierce wielders of the amateur poet's pencil as the brutal destroyer of beauty and youth, the monster that with an insatiable appetite, like the raving lion, devours apace, consuming all in its capacious maw—Time, the much-abused, has merits, notwithstanding the railings of the sentimental.

Life were intolerable now to most under the conditions existent in the period within the memory of our grandfathers, and to go back to the conditions of two thousand years ago were death itself to many. True, there was luxury in those days—luxury in many places to which the indulgences of the most luxury-loving of modern Sybarites would seem but the plebeian necessities of life; beds of rose leaves, in literal fact, may have been the lot of a Roman emperor; his progress may have caused the awe of thousands in its magnificence and splendor, but he couldn't travel across the continent with the tireless servant, Steam, and there are numerous other things he couldn't do.

He couldn't visit an exposition like the one going on at Omaha—the Trans-Mississippi and International Exposition.

And he couldn't travel on a Missouri Pacific train, and have the pleasure of realizing it is the best line to Omaha.

A PLACE TO GO.

In answer to the many and repeated inquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 6th and St. Charles streets. Ladies out shopping will find at Nagel's Restaurant an elegant Ladies' Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

Go to the popular firm, Namendorf Bros., 519 Locust Street, when you want a fine umbrella, stylish parasol, or cane. Namendorf Bros. make them, and sell them as low as the lowest.

Try *Cook's Extra Dry Imperial Champagne.* There is no foreign wine that has its boquet or any that is as pure. Forty years in the market and not an adulteration. "Strictly pure" is the motto. *Cook's Extra Dry Imperial Champagne.*

Tho' "music hath charms"
There is nothing more charming than a ride over
The Mobile & Ohio Railroad,
The South's Greatest Short Line.
Tickets sold and baggage checked to all points in the United States, Canada and Mexico.

The Road runs elegant Pullman Palace Sleeping Cars, with Drawing-room and Buffet, on Double Daily Trains between St. Louis and Mobile without change. For rates, tickets, time of trains, and general traveling information, apply to any Ticket Agent, or City Ticket Office, 215 N. Fourth Street, St. Louis, Mo.

W. B. Rowland, Gen. Agent, 215 N. Fourth Street, St. Louis, Mo.
E. E. Posey, Gen. Passenger Agent, Mobile, Ala.
Jno. G. Mann, General Manager, Mobile, Ala.

BUFFET COMPARTMENT SLEEPING CARS.

A snug, richly furnished apartment, into which the traveler can lock himself or herself and enjoy absolute privacy, brilliantly lighted by the Pintsch Gas System, supplied with lavatory and closet, having an electric bell for summoning an attendent, should he be desired to perform any personal service or serve any order from the well-stocked buffet—this is what the Wabash offers it patrons in the way of Sleeping Car facilities, and at very reasonable prices. These superb compartment cars are run on night trains between St. Louis and Kansas City, St. Louis and Chicago, and Chicago and Detroit.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students *Kunkel's Royal Edition* of Standard Works is pre-eminently the finest in the world. It is the most correct typographically, the most carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. *Kunkel's Royal Edition* has been edited by the following eminent composers and pianists: Hans von Bülow, Franz Liszt, Carl Klindworth, Julia Rive-King, Louis Kohler, Ernest R. Kroeger, Theodore Kullak, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.