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MAUREL COMPARES HIS AUDIENCES

Thinks Theatres are too big, and tells about his disputes with Verdi.

M. Victor Maurel, the famous singer, now with the Abbey & Grau Company, in New York, must spend a great deal of his time with reporters apparently, but he can be forgiven that, for he generally says something worth listening to. The New York Herald had a lengthy interview with him, in which he chatted interestingly of many things, and among others his experiences with Verdi.

M. Maurel thinks the Metropolitan Opera House too large, and says he feels as though he were rehearsing in an open square. "Depend upon it," added the singer, after a few minutes of retrospective reflection, "it is not good to have theatres too large. The voice cannot be heard at its best, with all its qualities and characteristics, in a hall beyond a certain size. The amount of nervous energy, of magnetism, that it takes to reach and subjugate an audience of such large proportions is simply incalculable. In 'Otello' for example, I felt a strain that I had never felt before, when it was given on Monday. Ordinarily I go through the second act without feeling any particular fatigue afterward. Well, on that occasion I was bathed in perspiration when the 'Crede' was finished, and at the end of Cassio's dream I was completely exhausted. The audience looked so far, far away. It seemed so big. There appeared to be such a vast number of personalities before me. I felt the difficulty of making my ideas of Iago's character clear to so many different minds, of impressing them upon so many varying temperaments, of concentrating so many points of view.

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the opposite wall in so many of the largest theatres of to-day. A gesture can be seen a hundred yards or more away; an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great deal of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteristics of audiences in various parts of the world, giving special heed to Russia, Roumania, America and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published: "When Verdi sent for me," said Maurel, "to commence the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most cynical tranquillity. 'No! No! No!' shouted Verdi, 'it will reveal his character. You will look hideous!' Not flattering, was he?

"Very well; you will have to take me as I am and my interpretation of the role, not of his character. My costume, my costume of the part, or get some one else."

"Grumbling, the maestro gave way, and I played the part as I had thought it out. I remember that Verdi was in a box, with some of his friends, and they told me that when I came out in the second act he gave a sob and heaved round the company with his hat in his hand—relied."

"He hates, or pretends to, any idea of reflection about a work of art," went on M. Maurel, laughing heartily, "he gets up and begins tossing papers and books about in search for some documents that he finally found and brought forward."

"When 'Falstaff' was being prepared he gave me another illustration of his theory that the artist should not reason too much, and above all should not analyze too closely. Apropos of some remarks I had made in a letter to him, remarks about the historical character of Sir John, and about his music, the composer wrote: 'I admire study in general, and I admire in particular the thought you give to the personage of Falstaff. But be careful. In art the predominance of a reflective tendency is a sign of decadence. That is to say, when art becomes a science the result is something unpoetic that is no longer one or the other. To do well is good; to do too much is bad. In France you have an aphorism, which varies again: 'seeking noon at 2 o'clock,' and that is what is to be feared. Do not, therefore, trouble to adjust your voice to the character, and be content with the one you have. With your great talent as an actor-singer, with the right accent, with the pronunciation you already possess, the personage of Falstaff will spring into being, once the role is learned, without your needing to trouble your head or to study to vary the vocal effects."

"When I answered Verdi I told him that the personage of Falstaff was well calculated to inspire in its interpreter Ideas of a refined materialism, and that his company caused one to laugh, even at things that might cause tears. 'That is what I want,' said he, 'your letter has not saddened me. So, in order that we may not seek noon at 2 o'clock,' I must tell you that I do not share in the least your idea that in art a tendency to reflection is a sign of decadence. On the contrary, in art the decadence comes frequently from the fact that the needs and ideas to which the art ought to respond are not understood. And in order not to leave the circle that encloses this little discussion, to what do we owe 'Otello,' to what do we owe 'Falstaff'? Come, my dear and illustrious master, I said to him, permit your interpreter to do a little reflection on his own behalf, and perhaps his successors will find their task lightened somewhat. Thanks to this reflective tendency, I gave you

Iago with which you professed yourself satisfied; and I hope by the same means to satisfy you as to Falstaff, who is nevertheless a much more difficult character to deal with."

"In the case of Verdi there is an intuitive sense of his genius that takes the place of profound analysis, or perhaps assists it. He therefore looks with certain suspicion upon the artist who would extract the philosophy of his part and throw it out in bold relief."

"I often wonder what will be the influence of 'Falstaff.' Its success is an assured fact in Europe. In France musicians recognize it as an incontestably novel work and in inspiration. I cannot think that the present frantic admiration of Wagner in Paris can obtain permanently. Music may be, probably is, a universal language which has no political or national frontiers; it is a language that may be spoken in various places, with such or such individual accent that it may be incomprehensible anywhere else. Wagner's music forms a special dialect, essentially Teutonic. This dialect may be liked for a time in a Latin country on account of its novelty and by dilettantism. But it cannot become solidly established there any more than the Scandinavian literature, which is the fashion just now, can long remain so, for it is in direct opposition with the most prominent qualities of the Latin soul—clearness and rapidity."

"Now, if these qualities reminded to the highest degree in Verdi's new work, joined to an exquisite charm, to a realism, a truth and a simplicity that are without a parallel."

At the autopsy of Rubinstein it was found that the frontal bone of his skull was remarkably thick—half a centimetre—a phenomenon usually observed only in idiots, and which is apt to retard the development of the brain. On the other hand, the brain itself was unusually large and well developed. Men of science consider this an unusual anomaly.

Music is well said to be the speech of angels; in fact, nothing among the utterances allowed to man is felt to be so divine. It brings us near to the Infinite; we look for moments across the cloudy elements, into the eternal Sea of Light, when song leads and inspires us. Serious nations, all nations that can listen to the mandates of nature, have prized song and music as the highest; as a vehicle for worship, for prophecy, and for whatsoever in them was divine.—Carlyle.

The fifth festival of the German choirs is to be held at Stuttgart, and there is already a guarantee subscribed of nearly \$100,000, the list being headed by the King of Württemberg. The League of Chords was founded in 1862, and it now numbers 160,000 members. Of late years they have met frequently in different towns, but it has been found impossible to organize a proper performance with so large a vocal force, and the vocalists, therefore, take part only in the open-air singing.

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A Season of Grand Opera

Commencing April 1st, at

Exposition of Music Hall.

The Season will embrace Six Evening Performances and Two Matinees.

Sale of Seats begins March 11th, at Balmer & Weber's Music House, 908 Olive Street.

SEE READING COLUMNS FOR LIST OF ARTISTS AND SCALE OF PRICES.

A "SECOND BEETHOVEN."

A great loss to the musical world was entailed through the death of the brilliant and cultivated composer Benjamin Godard, who died recently at Cannes, says E. S. Kelley, in the *Examiner*. Standing as he did among the foremost of French musicians—there are three whom we would think of classifying with him, Saint-Saëns, Massenet and Ambroise Thomas—he was therefore one of the leading composers of his time.

If melodic beauty, harmonic freshness, ingenious thematic treatment and piquant orchestration count for anything (and they count for everything), then Godard would have only two rivals outside of France—Grieg and Dvořák.

At a time when music was contenting itself to the production of symphonies without tunes and opera with meaningless leading motives, and when we have to look to other lands for ideal musical creations, Godard was one of the few who could lead us well afford to lose.

Those of us who appreciated his undeniable genius were pained to learn a few months since that he was one of the candidates for the Government position made vacant at Gomon's demise, and that Godard was defeated by some organist of local reputation. This, however, only serves to prove that it requires something besides mere merit to win the first positions which are now filled by political, social, or even artistic organizations.

The competition for prizes is not very satisfactory to the sensitive man. If he has the bright bit of gold that puts him above his fellows he will have a feeling of regret for those who failed, while, if he loses, the chances are that he will be annoyed by seeing it go to one who does not deserve it. Godard was one of the few composers of the present day who throughout preserved a high regard for the value of his works that he might be the pleasure of listening to, whether for orchestra, chamber music, combination, voice or piano, everything shows a graceful polish, and no matter how light the character the themes are rarely trivial.

Of course he had his enemies. I infer from the occasional flings in the musical journals. The chief accusation was that he had an exaggerated estimation of his own merits. If it were constitutional, then it was his right to be so. On the other hand, he may have been forced into a too violent expression of his opinion of himself by severe and unjust criticism. He was a sensitive and naturally modest man, but, by incessant attacks of perverse and falsifying writers who invariably ignore his merits, he reduced himself to the asperation that he becomes arrogant and self-assertive.

This method of "taking the conceit out of a man" is not only cruel and absurd, but in the majority of cases will produce the opposite result intended by those who would thus benefit him.

This may account for the strange tale displayed by the late composer, who, according to a friend who visited him while in Paris not long since, had a bust of himself in the salon of his home, labeled: "Benjamin Godard—the second Beethoven."

Whatever may have driven him to such an extreme, whether fear or pride, it is not to be by no means necessary, advisable or complimentary. The gifted Frenchman wrote many things which are far more acceptable to us, with less regard to the richness of Chopin, Schumann and Wagner, than numerous works of Beethoven himself.

This idea of inflicting punishment on one man by calling him a second-hand somebody else's that is, somebody Bach, Wagner, Napoleon or Shakespeare—is a very curious notion. Beethoven has been called the "French Beethoven." Grieg the "Chopin of the North," just as though these great composers could not be judged on their own merits and had not, indeed, justified their claim to distinction irrespective of all reference to their prototypes. E. A. McDowell, who of all American composers is best known in Europe, once wrote me that he had no allusion to himself as the "American Beethoven."

We have also had American Wagners, Berliozs, Gilberts and Schumanns, but they have never prevailed. Let every tub stand on its own bottom and be thankful for a bottom of its own to stand on, hoping to be filled with the music of the future, and never worrying about those other tubs being larger or of a finer brand.

The Richard Wagner Societies of Berlin and Potsdam recently organized a grand concert at Berlin to introduce M. Sigfried Wagner to the Amateurs of Prussian Capital as orchestra leader. Mme. Cosima Wagner assisted, and was highly honored by the presence of the Empress of Germany. The young Wagner was heartily applauded after the interpretation of several of his father's and grandfather's (Franz Liszt's) compositions. The young orchestra director received the distinction of being invited to the private box, and was there where she expressed to him her delight and satisfaction for his ability.

GRAND OPERA IN ST. LOUIS.

Announcement Extraordinary!

A season of Grand Opera, in French and Italian, will be inaugurated at Exposition Music Hall on Monday evening, April 1.

In announcing the coming season of Grand Opera, the management desire to express their gratification at the support accorded their efforts during the season of 1893-94; and feeling assured of the confidence of the public, they have engaged an array of artists which they believe will meet with the heartiest approval; and with a full and efficient orchestra, chorus and ballet, making a complete ensemble together with appropriate scenery, costumes and properties, the most brilliant season of opera St. Louis has ever known is looked forward to with anxious and joyful anticipation. The management thoroughly equipped organization than that now controlled by Messrs. Abbey, Schoeffel and Gros, and it is announced that St. Louis season will be given by the entire company, ballet, chorus and orchestra, the same as at the Metropolitan Opera House, New York City.

The following is a list of the artists:

Soprano: Mme. Melba, Mme. Libia Drog, Mme. Bernauer and Mme. Zelle De Lusan, Mme. Emma Kames, Mme. Lucille Hill, Mme. Van Garen and Mme. Julia Heller, Mme. Shyl Sanderson, Mme. Julia Miram, Miss Suzanne Ryan and Mme. Lydia Nordes.

Mezzo-Soprano and Contralto: Mme. Sofia Seacchi, Mme. Jane De Vigne and Mme. Eugenia Mantelli. Tenor: Octavio Novati, Octavio Novati, M. Castelle, M. S. Kinaldini, and Mons. Jean De Reszke, M. G. Kussland, Roberto Vanni, Bogini and Francesco.

Baritone: Sig. Mario Ancona, Sig. Maurizio Bessande, Mons. Victor Gromszek, Campanari, and Mons. M. Victor Mauro.

Bass: Sig. Alfonso Marini, Agostino Carbone, Ludovico Viviani, and Mons. Ed. De Reszke, Mons. A. Cantalini, Sig. A. Abramoff, Sig. Cernusco and Mons. G. G. G. G.

Musical Directors and Conductors: Sig. Luigi Mancinelli and E. Bevignani. Stage Manager: Mr. William Barry.

The repertoire will be selected from the following operas: "Romeo et Juliette," "Faust," "Psalter," "The Trovatore," "Ugolino," "Cavalleria Rusticana," "Samson et Dalila," "Lucia di Lammermoor," "The Barber of Seville," "The Marriage of Figaro," "Carmen," "Elsie," "Mignon," "Il Pagliacci," "Guglielmo Tell," "Semiramide," "Lakme," "Marschallin."

A subscription list for the week beginning Monday evening, April 1, 1895, comprising eight performances—six nights and two matinees—will be opened on Monday, March 18, 1895, at Balmer & Weber's Music Store, 908 Olive St., St. Louis. The season sale will close Friday evening, March 22, 1895, at 10 o'clock. Tickets for the first five performances will begin Monday, March 25, 1895, at the above place.

Box, six, seven and eight performances: Parquette and first five rows Dress Circle. \$ 3 00
Dress Circle, last eight rows. 3 00
Balcony, third and second rows. 2 00
Balcony, third, fourth and fifth rows. 1 50
Balcony, sixth, seventh and eighth rows. 2 00
General admission, second row. 1 50
Boxes, single performance, lower floor, seat—
six boxes. 30 00
Lower floor, seating six. 25 00
Boxes, lower floor, for season. 25 00
Boxes, balcony floor, for season. 120 00

The following remarks on technique by Cesar Thomson to a Chicago Interviewer will be read with more than ordinary interest by violinists: "As far as technique is concerned it is not the result of arduous practice, but of concentration of thought. As a small child I studied three hours a day. Now with three or four minutes I can accomplish with concentration the work of three or four hours. I study and practice so much? I study in a scientific manner, and do not believe in so much practice. It is needless. Here in Chicago I have not studied much. My playing has been done in concert. In New York recently I did not take my violin out of its case for three days. I have been thinking about the relation of things by mathematics. Through geometry, through the study of angles, I am convinced that the science of technique has been mentioned; that is due to the simple matter of which I am certain. I hesitate to make my method public now, but it will awaken too strong opposition. It is too directly opposed to existing traditions."

MUSICAL INSTRUMENTS IN JAVA.

A Javanese orchestra is called Gamelang. It consists, says an exchange, of the Robak, a kind of violin with two strings and a fretted neck, a reed, a sort of keyboard instrument with twelve bamboo reeds, which stand upright, and are about half a yard long, which they call the Klenang. These are struck with two small wooden hammers bound with cotton-string. The Gambang gansa, a kind of harp, has a frame of bamboo, and a box to which two strings are attached, on which sixteen metal plates lie. A small hammer is used for these. The Klenang and the Gambang gansa are the Gambang Kaju. The only difference between the plates, which are of thin wood instead of metal. Smaller kinds of Gambangs are the Sarongbahon, Sarong patterns, the Gekening and the Klenang. The Bonong or Karomong consists of from ten to twenty small metal plates, which hang on a frame between thin bamboo reeds. The Klenang is made of leather are used for these. They must always be struck in the centre. The Kenong, a large metal plate, has the place of the European concert, except that instead of beating on the skin of the kettle-drum, you strike the metal Kenong. Similar to this instrument is the Kettok, but the sound of the Kenong slightly differs. The Kentjar, a kind of metal cymbal; the Gongs, copper drums, struck three or four times, and are added to a stand, and are sounded with a thick stick. A small gong is called Kumpul. Keitupangs and Kenong are gong drums and a bamboo, which are sounded with the hand. The Bedak is a large drum, the Suling is a flute made of bamboo, the Selompeng is a harp with ten or fifteen strings. A complete Javanese orchestra or Gamelang is called Gamelang salendro. The Gamelang Sakate is the royal Gamelang. It consists of heavy instruments, and is used for the most important occasions. The Gamelang pelog are less complete. The latter is more commonly used. Besides these the Gamelang has a variety of other instruments, such as the Wangsal, the Gamelang surobajan, and others.

The Gamelang Kodak ngorek is used on royal parties, and is a kind of harp. The Gamelang salendro, in West Java are found different musical instruments made of bamboo, not connected with the gamelang orchestra. There exists a schen, consisting of ten or twelve reeds, which differ in size, also-called Pans-flute, played with the lips. A bamboo stick hangs two bags in loops made of bamboo, which are used for the purpose of a creaking noise. These latter instruments belong to the rice-harvest orchestra. Drums and clarinets are made of bamboo. The Gamelang has a variety of other instruments, such as the Wangsal, the Gamelang surobajan, and others.

Buddhists have a sort of violin called Taramangas, which has three metal strings. The Ketjapan, a form of harp, is also used. The Gamelang consisting of ten bamboo reeds of various size, tied together with Rottang. The Angklong is the national musical instrument of West Java. The inhabitants have no written music. Their songs, called Pantangs, are Volkslieder, which can be heard everywhere, and are sung by young and old.

But European music is not unknown in Java. It can be heard in large towns, where complete orchestras have been formed, which play at fairs, dances, etc., and are much appreciated.

excellent time on an European brass instrument, popular airs, which are much appreciated by the natives.

LOUIS HAMMERSTEIN SURPRISED.

Louis Hammerstein, who has played piano so long, with success, in the Grand Central Palace, celebrated his thirty-ninth birthday, at his handsome home, 2346 Alford Place. The celebration was quite a surprise to the guests, who were members of the Lafayette Place Presbyterian Church, where Mr. Hammerstein is director and organist. The gentlemen attended to the programme and the ladies to the refreshments. Mr. Hammerstein, with Mr. and Mrs. Hammerstein as host and hostess, every one had a good old time. Mr. Hammerstein has presented a very interesting programme, responded to the presentation speech in a most happy and characteristic manner. Few musicians are as popular as Louis Hammerstein. He is as prominently identified with musical progress in St. Louis. The following impromptu programme was presented: 1. "The Grand Central Palace." 2. "The Grand Central Palace." 3. "The Grand Central Palace." 4. "The Grand Central Palace." 5. "The Grand Central Palace." 6. 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March, 1895.

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KUNKEL'S PIANO RECITAL.

The second of Mr. Kunkel's piano recitals was given on the 13th ult., at Delmar Avenue Baptist Church, Mr. Otto Hein, the popular tenor, assisting. Mr. Kunkel's recitals always draw out a full attendance, and are among the most enjoyable events of the season. The programme was admirably varied, and presented, among other numbers, two very creditable pieces by Richard Poppin, the well-known teacher and composer.

In reference to Mr. Kunkel's playing, it is sufficient to say that he was at his best, and gave all present the magnificent treat they expected. Mr. Kunkel easily maintained a foremost position among the great pianists of the world.

Mr. Hein sang his numbers with the greatest artistic fervor, and was enthusiastically received. It is a pleasure to hear a tenor like Mr. Hein, who imparts to his work such an artistic color and finish.

The following was the programme:

Beethoven, Sonata in E flat major (Sonata quasi una Fantasia), Op. 27, No. 1; (a) Andante, (b) Allegro molto e vivace, (c) Adagio con espressione, (d) Allegro vivace.

Beethoven, Adellaide.

Chopin, (a) Resignation Etude in C sharp minor, No. 7, Op. 25; (b) Second Impromptu, Op. 36; (c) Nocturne in E flat major, Op. 9, No. 2; (d) Fantasia Impromptu, Op. 66; (e) Scherzo from Sonata in B flat minor, Op. 35.

Rubinstein, (a) Du bist wie eine Blume (Thou'rt Like Unto a Flower), Schubert, (b) Der Erlkoenig (The Erlking).

Poppin, (c) Dance of the Gnomes; (d) On the Bay—(A Reverie), Alden, (e) Satellite, Polka-Picce. Rive-King, (f) Old Hundred (Paraphrase of Concert), Melnotte, (g) Il Trovatore (Verdi)—Grand Fantasia, introducing Soldiers' Chorus—Home to Our Mountains—Anvil Chorus.

The next concert will be given at the same place, Delmar Avenue Baptist Church, 43rd and Delmar Avenue, on Tuesday evening, March 5th.

CARL FAELTEN'S RECITAL.

The pianoforte recital given by Carl Faeltien, under the auspices of the Tuesday Musicales, at Memorial Hall, was one of the really enjoyable events of the season. Mr. Faeltien's reputation as a consummate artist was fully sustained. He presented a magnificent programme, which included numbers by Bach, Mozart, Beethoven, Chopin, Liszt, Franz Raff, Mendelssohn, and Gounod-Liszt. Mr. Faeltien has a host of admirers, who hope to hear him often.

DEATH OF MRS. J. A. KIESELHORST.

The many friends of Mr. J. A. Kieselhorst, the well-known piano dealer, will be deeply grieved to learn of the sudden death of his beloved wife, which occurred on Saturday, the 2nd inst. Mrs. Kieselhorst had a wide circle of friends who will miss her pleasant face and true womanly qualities. The burial services were most impressive. Rev. Dr. Snyder read the favorite psalms of the deceased, those which she herself had marked during life, and a quartette from the Church of the Messiah sang some touching selections.

Though requested to omit flowers, friends sent many most beautiful tributes, among which was a magnificent tribute from the piano dealers of the city. The pall bearers were Messrs. Charles Kunkel, Emil Meyenburgh, George A. Anderson, Benj. F. Sellers, James C. Bury, D. F. Hulbert, E. R. Kroeger and E. M. Read. Mrs. Kieselhorst left three boys, one of whom is in business with his father. Mr. Kieselhorst has the sincere sympathy of a host of friends in this his sad hour of bereavement.

KROEGER'S PIANO RECITAL.

E. R. Kroeger's third monthly piano recital was given on the 13th ult., at the Church of the Messiah. The programme consisted entirely of works of the Romantic School, such as Schumann, Chopin, Seelig, Leschetizky, Jensen, Kroeger, Gotschick and Liszt. The recital was an artistic success and well attended. The next recital will be given Wednesday evening, March 13th, and will consist entirely of works by Robert Schumann.

APOLLO CLUB CONCERT.

The Apollo Club gave its second concert at Germania Theatre to a full attendance. The soloists were Miss Theodore Pfafflin, soprano, and Mr. Hollmann violinist, who were very enthusiastically received. The numbers by the Club, under the direction of Mr. Alfred G. Robyn, were magnificently rendered. Mr. Robyn is making the Apollo concerts occasions of genuine delight.

CHORAL-SYMPHONY CONCERT.

One of the most pleasing of the Choral concerts was that given on the 28th ult. Heinrich Hoffmann's Cantata "Edith" was given and received with the most evident delight by the large audience in attendance. The soloists were Miss Edith Stewart, soprano; Miss Ruth Thayer, alto; George W. Ferguson, baritone; and Mr. Wan. M. Porteous, basso; all of whom rendered their parts in a very creditable manner. The chorus, under Mr. Ernst's direction, was all that could be desired.

The next Symphony concert will take place March 29th, and will present Miss Maud Powell, the popular violinist.

STAVENHAGEN CONCERT.

One of the chief events of the season was the concert given at Entertainment Hall, on the 26th ult., by Mr. Bernhard Stavenhagen, the pianist, and Master Jean Gerardy, the violinist. Mr. Stavenhagen's playing was such as to sustain the reputation accorded him as one of the great pianists of the world. His technique was faultless and his coloring was of a consummate master. Mr. Gerardy's interpretations proved him an artist in the highest sense of the term. Master Gerardy played in a manner that surprised his hearers, for his renditions were of a mature artist.

The Knabe grand piano which Mr. Stavenhagen uses in his concerts came for no small share of the success won. Every wish of the great artist was responded to in a way that proved the instrument perfect in every sense.

CITY NOTES.

Bernard Stavenhagen, the famous pianist, spent a very enjoyable time at the beautiful residence of Mr. Charles Kunkel, whose guest he has been on the occasion of his recent visit here.

Miss Maude G. Gorin, teacher of piano, has removed from 1119 East Whittier Street, to 4122 Cook Avenue. Miss Gorin is a thorough and progressive teacher.

Louis Hammerstein gave the second of his very enjoyable organ recitals and musicales on the 18th ult., at the Lafayette Park Presbyterian Church. He was assisted by Mrs. W. A. Bonasack, alto; Misses Paula Munich and Clara Braun, pianists; J. C. McVaine, tenor; and C. Kaul, violinist. A most creditable programme, which included organ numbers by Mozart, Wely, Thomas, Wagner, and Saint-Saens, delighted the large congregation present.

Mrs. George Lee Cunningham, the well-known soprano, who returned lately from a course of study with the world-renowned teacher, Madame Mathilde Marchesi, of Paris, announces that she will receive a limited number of pupils in voice culture. Mrs. Cunningham will give instruction in oratorio, operatic and ballad singing, and will give special attention to tone production and enunciation. This is a rare opportunity for ambitious students who desire the highest advances. In Mrs. Lee Cunningham's class has been only a part of the world's great teacher, Marchesi, but one who before she became such had fully demonstrated her right to rank among our foremost sopranos. Mrs. Lee Cunningham has a voice of splendid compass and of great purity and sweetness; she is indeed magnificently equipped for her work. Mrs. Lee Cunningham's address is 4240 Westminster Place.

London has eighty music halls. Of these about twenty are large and flourishing institutions capable of accommodating anywhere from one thousand to three thousand patrons, and all, with scarcely an exception, mines of wealth to the proprietors. These eighty establishments among them contrive, besides bringing wealth to the owners, to support some ten thousand employees and their families, the employees including the performers, stage auditoriums halls, managers, clerks, scene painters, song writers and musicians. The halls also contribute indirectly to the support of musical composers, music publishers, musical instrument makers, machinists, gas and electric light manufacturers, brewers, distillers and caterers, and in point of fact there is scarcely a single industry which is not in some way benefited, and very materially benefited, by these places of amusement.

GERMANIA THEATRE.

Review of the Season.

This may be an opportune time to review the season which is now drawing to a close at the Germania Theatre, 14th and Lucas Place, and to make a reference to what has been produced, since it gives us the assurance that the Germania Theatre will be equally well conducted next year. Director Alexander Wurster has again been entrusted with the management for next year, and the rumors that the Germania will be converted into an English theatre are without foundation.

Since the opening of the Germania last September, the following classical plays have been produced: "Esmer," "Die Helvetier," "Marie Stuart," "Merchant of Venice," "William Tell," "Hamlet," "Othello," "Uriel Accosta," and "Faust"; besides the following dramatic plays: "The Last Honor," "Scrap and Paper," "Geyer Wally," "The Slave," "An Aristocratic Marriage," "Love of Our Days," "Quisquidum," "Benefactors of Humanity," "Terrore," "The Emperor," "The Emperor," "Montjoie," "Don Cesar," "Kean," and "The War Plan."

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BROADWAY & PINE.

a tempo.

mf f

f sf rit.

accel. e cresc. f rit. a tempo.

cresc. *rit.* *a tempo.* *accel.* *cresc.*

Handwritten musical notation for the first system, measures 1-5. The treble staff contains a melodic line with slurs and ties. The bass staff contains a harmonic accompaniment. Dynamics include *cresc.*, *rit.*, *a tempo.*, *accel.*, and *cresc.*. Fingerings are indicated by numbers 1-5.

rit. *a tempo.* *rit.*

Handwritten musical notation for the second system, measures 6-10. The treble staff continues the melodic line. The bass staff features a more active accompaniment with triplets. Dynamics include *rit.*, *a tempo.*, and *rit.*. Fingerings are indicated by numbers 1-5.

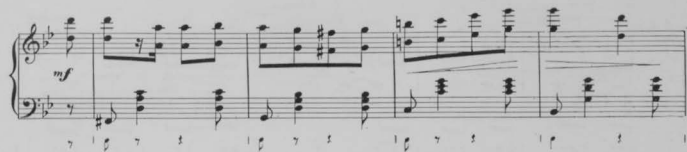
a tempo.

Handwritten musical notation for the third system, measures 11-15. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *a tempo.*. Fingerings are indicated by numbers 1-5.

Handwritten musical notation for the fourth system, measures 16-20. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Fingerings are indicated by numbers 1-5.

rit.

Handwritten musical notation for the fifth system, measures 21-25. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *rit.*. Fingerings are indicated by numbers 1-5.



Musical score for "The Rose Tree" (Der Rosenstock) by Franz Schubert, Op. 149, No. 3. The score is in 3/4 time, key of D major, and consists of a vocal line and a piano accompaniment. The vocal line is marked "a tempo" and "rit." (ritardando). The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. The score includes dynamic markings such as "f" (forte) and "cresc." (crescendo). The piece concludes with a final chord marked "f".

CONFIDENCE.

(VERTRAUEN)

Song without words.

Felix Mendelssohn Op. 19, No 4.

↓ down signifies Pedal.
↑ up to release the Pedal.

Moderato ♩ 92.

Introduction.

The musical score is written for piano and voice. It begins with an introduction in G major, 3/4 time, marked Moderato (92 beats per minute). The introduction consists of a piano melody in the right hand and a bass line in the left hand. The main section, labeled 'Song', features a vocal melody in the right hand and a piano accompaniment in the left hand. The score includes various musical notations such as dynamics (p, mf, dim., ff, f, r.h.), articulation (cres., ritard., a tempo.), and fingerings. The piece concludes with a pedal point and a final chord.

SHEPHERDESS PRINCESS.

VON DER SCHÖNEN SCHÄFERIN DIE ZUR PRINCESSIN WARD.

Moderato, pastorale. ♩. 96.

Constantine Sternberg.

Op. 67, No 2.

soprano legato.

Con gusto.

1548 - 5

Copyright. Kunkel Bros. 1894.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The piece concludes with the instruction "ritard. e dim." and the dynamic marking "pp".

1548 - 5

Distant Horn.
ppp

Measures 1-8: Treble clef, key of D major. The right hand has a melodic line starting on G4, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *ppp*.

poco stringendo.

Measures 9-16: Treble clef, key of D major. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *poco stringendo.*

riten. - - - - - to.

Measures 17-24: Treble clef, key of D major. The right hand has a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *riten. - - - - - to.*

Con Brio.
Quasi caccia cavaliera.
Left hand alone.

Measures 25-32: Bass clef, key of D major. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *Con Brio.*

Measures 33-40: Bass clef, key of D major. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *Con Brio.*

ad lib.
dimin.

Measures 41-48: Bass clef, key of D major. The left hand has a bass line with chords and single notes, marked with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The piece is marked *ad lib.* and *dimin.*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4). Bass staff has a rhythmic accompaniment with chords and single notes. Dynamics include *f* and *p*. There are asterisks below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings. Bass staff continues the accompaniment. Dynamics include *p* and *cres.*. There are asterisks below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Dynamics include *sf* and *simil.*. There are asterisks below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a continuous sixteenth-note pattern. Bass staff has a rhythmic accompaniment. The instruction *sempre crescendo.* is written above the bass staff. There are asterisks below the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a continuous sixteenth-note pattern. Bass staff has a rhythmic accompaniment. The key signature changes to two sharps (F# and C#). There are asterisks below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a rhythmic accompaniment. Dynamics include *f* and *p*. There are asterisks below the bass staff.

Musical score for piano, page 7. The score consists of six systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *ff*. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

LILY.

(PURITE.)

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

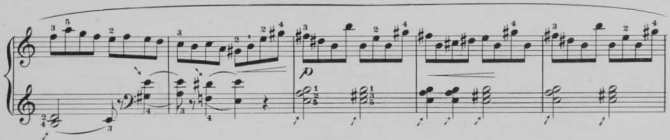
Bertini Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 126.

RONDO.



MIGNONETTE.

(TRUE WORTH.)

Bertini, Sidus.

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

Allegro. ♩ = 120

PRELUDE.

Allegretto. ♩ = 104

RONDO.

The musical score consists of six systems of two staves each. The notation includes various musical symbols such as slurs, ties, and fingerings. A "Fine." marking is present above the second system. The piece concludes with a repeat sign and the instruction "Repeat from [musical symbol] to Fine." The musical symbol for the repeat is a double bar line with a repeat sign.

ROSE,

(LOVE.)

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

Bertini, Sidus.

Allegro. ♩ = 100.

PRELUDE.

The Prelude consists of three systems of piano music. The first system is in treble and bass clef, key of D major, 2/4 time. It features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues this pattern with some variations in the right hand. The third system concludes the prelude with a final chord and a few more notes.

Moderato. ♩ = 136.

RONDO.

The Rondo consists of three systems of piano music. The first system is in treble and bass clef, key of D major, 2/4 time. It features a melody in the right hand and a supporting bass line in the left hand. The second system continues the melody and bass line with some variations. The third system concludes the rondo with a final chord and a few more notes.

Edition Kunkel.

1567-24

Copyright, Kunkel Bros. 1905.

The image shows a page of musical notation for the song "The Rose Tree" in G major. The notation is arranged in a system with a piano introduction and a vocal melody with guitar accompaniment. The piano introduction consists of a treble and bass staff. The vocal melody is written in a single staff, and the guitar accompaniment is written in a single staff. The music is in 2/4 time and includes various musical notations such as notes, rests, and fingerings. The page is numbered 1 in the top right corner.

VIOLET.**(MODESTY.)**

Bertini.Sidus.

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

PRELUDE. Allegretto. $\text{♩} 100.$ *simili.*

1567 - 24

Edition Kunkel.

Copyright. Kunkel Bros. 1895.

Moderato. $\text{♩} = 80$.

23

MENUETTO.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef. The time signature is 3/4. The tempo is Moderato, with a quarter note equal to 80 beats per minute. The key signature has one sharp (F#). The score consists of six systems of piano and bass staves. The piece includes various musical notations such as slurs, ties, and dynamic markings like 'p' and 'cresc'. The first system starts with a treble clef and a bass clef. The second system continues the melody and accompaniment. The third system features a 'cresc' marking. The fourth system includes a 'p' marking. The fifth system continues the piece. The sixth system concludes the piece with a final cadence.

OUR BOYS.

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Secondo.

Otto Anschütz.

Tempo di Marcia. ♩ = 132.

The musical score is written for piano and consists of five systems. Each system contains a grand staff with a treble and bass clef. The time signature is 2/4, and the tempo is marked 'Tempo di Marcia' with a tempo of 132 beats per minute. The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, and rests. Dynamic markings include 'f' (forte), 'cres.' (crescendo), 'mf' (mezzo-forte), and 'Ped.' (pedal). The score is written in a style typical of early 20th-century piano music, with a focus on harmonic texture and rhythmic drive.

OUR BOYS.

3

UNSERE JUNGEN.
(FANFARE MILITAIRE.)

Otto Anschütz

Tempo di Marcia ♩ 132.

Primo.

Giacoso.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The music is a march, characterized by rhythmic patterns and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings (Ped.) are present at the end of several phrases. Crescendo markings (cres.) are used to build up the music. The score ends with a double bar line and the number 992-8.

This piano score for the second movement consists of six systems of music. The notation is primarily in the bass clef, with a treble clef staff often containing chords or specific melodic lines. The music is characterized by dense textures, including frequent triplets and sixteenth-note patterns. Dynamics such as *f* (forte), *p* (piano), *sf* (sforzando), and *mf* (mezzo-forte) are used throughout. Pedal markings (Ped.) are present at the end of several phrases. The score includes repeat signs with first and second endings. Fingering numbers (1-5) are indicated for many notes. The key signature has one flat (B-flat), and the time signature is 4/4.

The systems are as follows:

- System 1:** Starts with a forte (*f*) dynamic. Features a triplet of eighth notes in the right hand and a complex bass line with many sixteenth notes. Dynamics include *f*, *p*, and *f*.
- System 2:** Features a piano (*p*) dynamic. Includes a first and second ending. Dynamics include *p*, *sf*, and *mf*.
- System 3:** Features a piano (*p*) dynamic. Continues the complex bass line texture.
- System 4:** Features a piano (*p*) dynamic. Includes several pedal markings (Ped.).
- System 5:** Features a mezzo-forte (*mf*) dynamic. Includes several pedal markings (Ped.).
- System 6:** Features a forte (*f*) dynamic. Includes several pedal markings (Ped.).

The page number 992-8 is printed at the bottom center.

Primo.

5

Musical score for a piano piece, labeled "Secondo." and page number "6". The notation is in bass clef with a key signature of one flat (B-flat). It consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The second system includes a piano (*p*) section. The third system continues with a forte (*f*) section. The fourth system includes a mezzo-forte (*mf*) section. The fifth system continues with a forte (*f*) section. The sixth system ends with a forte (*f*) section. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedal points are indicated by "Ped." and asterisks. Fingering numbers are shown above notes. The page number "992 - 8" is at the bottom center.

Primo.

7

The musical score consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. Pedal markings (Ped.) are placed below the staves. The dynamics range from *mf* (mezzo-forte) to *sf* (sforzando). The piece is marked with a 'Primo.' section. The notation is in a single key signature with a common time signature. The page number 992-8 is located at the bottom center.

992-8

Secondo.



Primo.

9

THREE LITTLE BIRDS.

3

RICHARD S. POPPEN. ✓

Moderato ♩ = 100.

mf
Three lit - le

birds Sat up - on a tree. The first said "Chir - up!" The

Quasi parlante. (almost spoken.)

second said "Chee!" The third said nothing (The middle one was he) But

sat there a blinking Be-cause he was a thinking, But sat there a

ritard. *a tempo.*
 blinking Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

Rec. *a tempo.* *rit.*
 Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-

wee!" *tempo.* *f*

Three lit-tle birds Sat up-on a bough The first said "Is it

Quasi parlante.
dinner time!" The second said "No!"... The third said nothing (The middle one was

he,) But sat there a blinking, Be-cause he was a thinking, But sat there a

rit. *a tempo.*
blinking, Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

Rec *a tempo.*

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-wee!"

Un poco più mosso.

Two lit-tle birds

f

flew down to the ground, And soon, by work-ing ce-ry hard, A

Quasi parlante.
or thus.
fine fat worm they

fine, fat worm they found, The third flew down between them (The

accelerando.

mid_dle one was he) And ate it quick as winking, And ate it quick as

accelerando.

rit.

winking, And ate it quick as winking, Be.cause he had been thinking. Pee.

rit.

a tempo. *Rec.* *a tempo.*

wit, pee.wit, pee - wee..... Yes that is it! Pee - wip, Pee.wop, pee.

f. *Allegro.*

wee brr..... Pee.wip, pee.wop, pee.wip, pee.wop, pee.wip, pee.wop, pee.wee!

f.

WORDS FOR A SONG.

Somewhere in this great, wide world
There is a heart that answers you;
Somewhere! that is true, and true!
There waits a hand I cannot lose!

Holy is that heart and pure,
With faith and love its beaming over;
How can I bring forth from it
Whose image will before me soar?

Dreaming thus they hand I press:
Into their eyes I look with love;
Keep within their grasp I would
There dwell the gifts I have above.

MAJOR AND MINOR.

The new Conservatory of Moscow is nearly finished. Its construction will cost \$1,000,000. The vestibule will contain the statues of Rubinstein and Tschakowsky.

What love is to man, music is to the arts and mankind. Music is love itself; it is the purest, most ethereal language of passion, showing in a thousand ways all possible changes of color and feeling; and though only true in a single instance, it can yet be understood by thousands of others, who all feel differently.—*H. M. Von Weber.*

Mr. Hermann Levi with Mottl Richter and others are engaged to conduct at the series of Nouveaux concerts given at Brussels this spring, and Mr. Levi may very possibly now fulfil his long-cherished wish to go to England, appearing, of course, at the Mottl concerts. Londoners consequently bid fair this season to have plenty of Wagnerian concert performances.

Theodore Thomas will arrive in this country the fifteenth anniversary of his celebration in this country and a half-a-century's service to music in America. Since that day on which he first set foot on American soil, his history has been one with the history of music in this country. Boy violinist, conductor of grand opera from the age of 16 and 17, first violoncello of a string quartet, leader, subsequently conductor, in orchestra concerts at almost as early a period, he has been either the head or prominently identified with the greatest musical undertakings in this country.

Rubinstein, the famous pianist, went to confession one day in the Kasan Cathedral, in St. Petersburg. After the confession he stepped to the "sacristy book" to inscribe his name. The priest, who recognized him, asked him his name, rank and profession. "Rubinstein," came the answer. "You are in service to some theatre?" "No." "You give instruction to some institute?" "No." "I am a pianist." "Then you are employed somewhere?" "I told you once no." "Well, how then, shall I inscribe you here?" The two men looked at each other for some time. Then a "wise thought" in his own estimation, came to the priest. "What is your father?" he asked, his eyes brightening. Merchant of the second class. "Then," cried the priest, with joy, "at last we know who you are! We shall write, therefore: 'Son of a merchant of the second class.'" This scene gave Rubinstein much to do for thought. It led him to establish his conservatory and the musical society, in order to teach the Russian people what the word musician might mean.

A recent writer in an Italian paper gives some interesting details concerning the life of musical instruments. According to him, the Ruggieri cello, upon which Signor Piatti, the celebrated Italian cellist, plays, is valued at \$100,000. Piatti is said to have inherited it from General Olvi in England, eighteen years ago. Eugene Ysaye's Guaradagni violin is said to be worth \$1,500. Maurice Strakosky's Guaradagni violin is valued at \$4,000; and Lady Hallé possesses a Stradivarius said to be worth \$10,000. It formerly belonged to Ernest. Schor was not far off when he said that the instrument one of which is lent to him by the Royal Museum of Madrid; and Dr. Joachim's collection of fine flutes is valued at \$100,000. Talk about poor musicians!

Here is the history of "The Lost Chord," whose sale in Great Britain alone has exceeded 250,000 copies. Arthur Sullivan had watched by the bedside of a dying brother, and when the brother was not far off, his brother was sleeping, he chanced to come across some verses of Adelaide Proctor's, which five years before he had tried in vain to set to music. In the night he awoke, and watched he read them over again and almost instantly his musical expression was conceived. A stray note of music passed through his mind, and he wrote. The music grew, and he worked on, delighted to be helped while away the hours of watching. As he progressed he felt sure that the music he had sought for and was sure to find on the occasion of his first attempt to set the words. In a short time it was completed and not long after in the publisher's hands.

THE GERMAN OPERA ARTISTS.

We select from *Friend's Musical Weekly* a sketch of the leading members of the Dammers German Opera Company, now performing at the Metropolitan Opera House, New York, and which will appear in April in *Opera House*.

Mme. Rosa Hasselbeck Sucher, the prima donna of the company, divides with Therese Matten, of Dresden, the distinction of being the leading Wagnerian soprano of Germany.

Frau Sucher's father was a musician in a small Saxon town, and the prima donna first attracted notice when singing in the choir of a church at Friburg. The director of the Court Theatre at Munich heard her, and it was under his direction that she completed her musical studies. She made her first appearance in opera at Thies, and after remaining there for two seasons she joined the company at the Opera House in Leipzig. Here she and Herr Sucher were married, and after a tour through the various German cities the two settled in Hamburg, and went from there to Berlin. Frau Sucher was a number of the company's first singing roles, and she sang to London last summer, and she sings for a short season every winter at the Imperial Opera House in St. Petersburg.

Miss Marie Brenna, the principal contralto, is an English woman of German descent. Her musical career began only five years ago, her first concert appearance being made at St. James' Hall after a few months of study.

Miss Brenna made her first appearance in Oxford in 1889, and was afterwards engaged by the company. She sang first at Covent Garden in 1892, and has since that appeared repeatedly in concert and oratorio. Conductor Levi of Munich brought her to the attention of Frau Wagner, who engaged her for the recent Bayreuth festival, for which she drilled her company in "Lohengrin."

Mme. Johanna Gadski has only been a few years on the stage, but her short career was sufficiently brilliant to attract the offer to her of a Bayreuth engagement. Her line of work is in the lighter Wagnerian roles: "Elizabeth," in "Tannhauser," is considered to be her best impersonation. She will sing in "Lohengrin" and "Die Meistersinger."

Miss Ella Katscheria is already familiar to American audiences through appearances during the present season in concert. Miss Katscheria filled the role of the first soprano in the company's first singing later at the opera of the Duke of Saxe-Coburg-Gotha, and also in various German cities. During the season of 1894 she sang at the Metropolitan Lane, last summer, Frauline Katscheria was a member of St. Augustus Harris's company.

Another German soprano, the name of Dr. Dammers' company are: Marcella Lindh, Nina Schilling, Marie Maurer and Adele Makert. Miss Lindh is known in New York, where her musical education was completed. Miss Schilling, another singer trained in New York, has appeared already in public there. Miss Maurer, a pupil of Herman, of New York, made her debut last winter under Mr. Dammers' direction. She will sing in this coming season Magdalene in "Die Meistersinger," and Triska, in "Lohengrin." In the opera of "Die Meistersinger," Miss Makert made her debut at Frankfurt in "Fidelio," and has appeared since that time in Russia, Germany and England.

Max Alvary, the tenor, made familiar through appearances here in German opera, made his debut in this country last year. He was the first of the company. His reputation began to grow principally through his performance of Siegfried, which he sang in his second season here. He has since appeared in the opera of "Die Meistersinger," which he attended his farewell performance has not been forgotten. On his return to Germany he became a member of the company of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

Nicolaus Rothmühl, another tenor of the organization, is a Pole of German descent. He was born in Warsaw and trained for the opera stage in Vienna. He was destined for a maritime life, but before he became a singer he had abandoned this for a theatrical career. From the Conservatory he went to the Conservatory of Dresden, where he became a member of the company at the Royal Opera House in Berlin. He began in lyric roles, but now divides with Gustav Wagner the part of Siegfried. His father in law is the Meistersinger is regarded as his best part.

Carl Overhauser, baritone, is now a member of the opera company at Weimar. He is a young man, and was, like Herr Overhauser, educated for the opera stage. He was a member of the company of the Conservatory of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

Rudolph Overhauser, baritone, started life as an

architect in Vienna, and afterward became a student at the Vienna Conservatory. He made his first appearance in Berlin, singing with special success the Herold in "Lohengrin," and the Duke of Saxe-Coburg-Gotha. He is not at present a member of the Berlin Opera, but has played recently in the various German opera houses. James F. Thomson is a Canadian baritone favorably known through his appearance in concert.

The principal basses, Emil Fischer and Conrad Behrens, are well known to require more than the mention of their names.

LELAND T. POWERS

A great treat in store for St. Louisans will be the appearance here at Entertainment Hall, on Saturday evening, the 33rd inst., of Mr. Leland T. Powers, the eminent impersonator.

The credit of Mr. Powers' appearance in St. Louis is due to Mrs. Mary Hogan Ludlum, the popular elocutionist and teacher, who has done much towards the advancement of elocution. Mr. Powers will appear in David Garrick, one of the most charming of comedies, brimful of dash, laughable situations and diversity of character. Mr. Powers impersonates all the parts, and his performance is so perfect as to have won him national recognition. The Eastern press has been unstinting in its praises of Mr. Powers, and its just praise of him, who has heard him will carry away a remembrance that will last a lifetime. Students of elocution should not miss this rare opportunity of hearing a master.

MAKE STUDY INTERESTING.

Teachers should constantly endeavor to keep their pupils interested, assign an exchange, and indeed to make the study of music increasingly interesting. There are many ways of accomplishing this, but it is difficult to give any code of rules which will be equally efficacious for all.

Scholarship and temperament; some are always interested in one phase of music study to the neglect of an equally important phase, while others must be kept from becoming bored by the divergence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through misapprehension of the subject. This, of course, can be easily remedied by the teacher taking more than ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the desired results. The teacher should be logical in our reasonings, for the young are thinkers of more or less capacity; and while they do not, as a rule, reason from cause to effect, they are disposed to try and calculate the cause by analyzing the effect. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then, again, there are so many ways of making music appear attractive. Sentiment is a strong force; the sense of future enjoyment as the reward of what they are now doing, gives rise to a great longing for the future. But think the fact that the tide of sentiment has turned musicward, and that no young person's education is considered complete without a certain theoretical and practical knowledge of music, would be a strong idea to impress on the mind of young pupils.

At any time a music-teacher who expects to succeed on a large and popular scale, must start out with the idea that she has chosen her profession primarily to make a living out of it. But to the scholars and as a result receive a living compensation.

Parents are getting loath to pay out hard-earned cash for the music sentiment connected with the study of music. They want to see the finished product, the ripened fruit, the rich persimmon of mastery. And they are willing to pay for it, as is plainly evidenced by the large price per hour that some master teachers receive.

A good story is told of Mascagni, the composer. During the recent visit to London, while in his room at a hotel, he heard an organ grinder play the intermezzo from "Cavalleria Rusticana." The man, playing the piece, was called Mascagni. Mascagni, descending into the street, the composer addressed the organist, saying: "You play this entirely too fast. Let me hear you slow." The organist, who was a young man, asked the wandering minstrel, "I happen to be the composer of that piece," replied Mascagni, and then he played the piece again, but this time on the organ grinder in the correct tempo. Imagine Mascagni's surprise when, on the following day, he saw the same organ grinder, who was willing to be paid for it, as is plainly evidenced by the large price per hour that some master teachers receive.

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BEETHOVEN.

From the writings of John K. Paine we quote a few sentences:

Beethoven, the greatest of all instrumental composers, began his career as a pianoforte virtuoso, and his earlier compositions are chiefly for that instrument.

Beethoven's music, more than any other before his time, is characterized by vivid contrasts in the themes, passages, rhythmic effect, bold dissonances, and modulations, dynamic expression, varied and massive instrumentation.

In the cyclical forms of instrumental music, Beethoven is pre-eminent from all points of view—formally, technically, aesthetically, and spiritually. Moreover, there is a Shakespearean quality in his wonderful tone poems. Like the great poet, he touches every chord of the heart, and appeals to the imagination more potently than other poets. Beethoven's creations, like Shakespeare's, are distinguished by great diversity of character; each is a type by itself. His great symphonies stand in as strong contrast with each other as do the plays of Shakespeare with each other. Beethoven is the least of a mannerist of all composers. Each composition leaves a separate image and impression on the mind.

In the pantheon of art Beethoven holds a foremost place beside the great poets and artists of all time—with Æschylus and Dante, Michael Angelo and Shakespeare. Like these inspired men, he has widened and ennobled the mind and the soul of humanity.

E. A. Schubert, the well-known teacher and composer of St. Charles, Mo., gave a concert at the Opera House there on the 6th ult. Mr. Schubert was assisted by his pupils and the Orpheus Orchestra and gave a programme that reflected high credit upon his abilities as a teacher. Among the most taking numbers were: Norwegian Dance, piano duet by Grieg; Bobbing Spring, piano solo by River King; Tarantella, Op. 24, and Hungarian Dance, C'sardas, both by Mr. Schubert. Mr. Schubert is doing much for the advancement of music in St. Charles.

During the reign of Louis XI. of France there was assigned to his court one Abbot de Beloeil, a man of considerable wit. The Abbot was somewhat musically inclined, and delighted the court with inventions of odd musical instruments, says *Harpers' Young People*. One day the King, after having enjoyed a hearty laugh over one of these curious contrivances, and desiring to baffle this musical genius, commanded him to produce harmonious sounds from the cries of hogs. This seemed an impossibility to the King, and he prepared himself to the discomfiture of the Abbot. Much to his surprise, however, the Abbot readily agreed to produce them. All he required was a sum of money, upon the receipt of which he declared he would secure the most surprising thing that was ever heard. He secured the country and secured a large quantity of hogs, trying their voices as to pitch and quality, and finally having fully satisfied himself, he arranged the animals in a sort of pavilion richly decorated. The day of the trial arrived, and the King and his court entered the pavilion prepared for something, but greatly in doubt as to the success of the Abbot with the hogs. However, there were the hogs, sure enough, and much to the surprise and delight of the King they commenced to cry harmoniously and in good time, rendering an air that was fairly recognized. The Abbot had arranged a series of stops that were connected with the hogs, and upon pulling one of them out caused a spike to prick the hog it connected with, making him squeal his note. The rest was easy, for pulling out the different stops, he produced the tune. The King and all his attendants were delighted with it.

The Paris "Figaro" tells a queer story, the rejection of Labiche's first play by the director of the Pantheon Theatre. The reading committee of the house, which passed on all plays, was composed exclusively of haters doing business on the left side of the Seine, the director himself being one of them, and there was great rivalry between these artists in headgear and those of the right bank of the river. Labiche wore a fine hat, which the committee recognized as coming from the right bank, and this so enraged them that they voted unanimously to reject his play.

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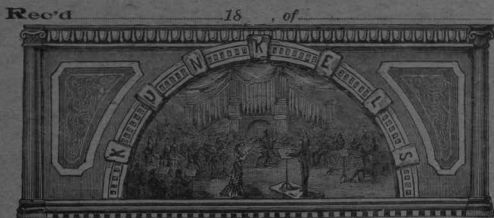
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