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PIANOS

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THE ORGAN AND THE PIANOFORTE.

From time to time there arises, says the *Musical News*, the question, is the playing of the organ detrimental to playing the pianoforte? One would have thought that the idea of a good organist not being at the same time a good pianist had long ago been exploded; but it would seem that many are still in doubt upon the question. The subject is one of importance to many, and therefore some consideration of the matter should be of interest, and at the same time should convince some who are in doubt. The first point to consider is, what constitutes a good organist, or a good pianist? Taking the latter first, it cannot be conceded that the art of pianoforte playing merely consists of agility in running the fingers over the keyboard in the shortest possible time, or that the best playing of, for example, Thalberg's arrangement of "Home, Sweet Home," for the left hand, and the conquering of its innumerable difficulties, satisfactorily solve the question, what is a good pianist? The performance of what may be termed firework music and gymnastic exercises, without the possession of other qualifications, must, in the eyes of one able to form an opinion, be looked upon as a mechanical process, and not as forming the apex of good pianoforte playing.

Through the very nature of the pianoforte offers facilities for the rapid execution of scale passages and of brilliant arpeggios, yet, after all, the true test of a pianist is the expressive performance of a slow movement, where legato playing makes such a demand upon the executant, exemplified so completely in the sonatas of Beethoven. Comparing an *adagio* with an *allegro* piece, it may be said that the former depends upon musical feeling for its rendition, whilst the latter, upon speed; that one appeals to the musician, and the other, more particularly to those possessing agility of finger. Nothing disparaging should of course be said to the fine and brilliant rendering of a first or final movement of a sonata (as such works demand); but it has yet to be shown whether or not a composition, however fast of tempo, will be less beautiful if played slower. Whatever be the rate of movement indicated by the author, there ought to be no "beating of the record" in musical matters. *Pulsom qui meruit ferre* will not hold good to the "racer" in music, but should be assigned to the genuine interpreter thereof.

Turning to the organ, we now come to the close relationship (who speed) of the instrument existing between the king of instruments and its strangled competitor and household orchestra, the

pianoforte; it is this kindred tie which would seem to settle the question, that playing the one instrument was an advantage to manipulating the other. There is little doubt but that where pianoforte playing is a superficiality, speed will be a first and foremost consideration; to such players, the more intellectual and needful study of a slow and *legato* movement will be at once a test of true ability. Given true musicianship, and there will be no fear of failure in playing both the organ and the pianoforte. Mendelssohn, and others of our own day, may be cited as successful examples.

With a keyboard in common, and, to a certain extent in *legato* playing, touch in common, whilst the reading of music is the same, it does seem strange that anyone should regard mastery of the one instrument as incompatible with effective performance on the other. The pianoforte, from its easier facilities, supplies the ground work of playing any instrument with a keyboard, and a prior study of this instrument should be made by anyone intending to qualify as an organist; to those who do not so intend, some knowledge of the organ, on the other hand, will not only be found useful, but an essential ingredient to the pianist. If piano playing consisted of no more than delivering a melody, with running arpeggios and difficult chromatic passages, perhaps little help would be obtained by organ practice, but this is only a small part of what a pianist has to do.

The organ and pianoforte in their varied forms and requirements in playing, mutually combine to impart usefulness to players on either instrument. Take, for instance, "Part-playing," wherein organ practice is invaluable. From the nature of the organ, all the parts interwoven in the intricacies of fugue counterpoint, stand out better upon this instrument than on the *non autem piano*.

For example, Bach's "Forty-eight Preludes and Fugues" may with great advantage be practiced upon a wind instrument, such as the harmonium, American organ, or the organ proper (the prelude in F. No. 11 of the second book, is a notable illustration). On the other hand, the practice of organ music might well be preceded by scale practice upon the pianoforte. A systematic division of time allotted for practice should always be insisted upon. It is difficult to lay down precise regulations, but supposing a pianoforte pupil has four hours daily to devote to his work, this might be profitably spent as follows: To scales, 45 minutes; technical exercises, 15 minutes; one hour; to Bach's preludes and fugues, say, harmonium, 45 minutes; piano, 30 minutes; and sonata or other piece, one hour. If the student enjoys the privilege of going to a church organ, let some practice on that be as frequent as circumstances permit.

To the inquiry, why, as a rule, organists do not parade as virtuosi of the pianoforte, and *vice versa*, the answer is easily found in the fact that life is far too short to require all things, and a divided course of study has to be chosen; *experience* does, but this is no argument against possibility of excellence in

both pianoforte and organ playing in one and the same individual.

In the olden times, when organ keys required manual labor and force to put them down and make the pipes speak, it might have been advisable to keep the organist from the harpsichord or pianoforte, in case he omitted to remember that he was dealing with a more tender and expressive instrument. But in this nineteenth century—days of perfection in organ construction—no such fears are necessary; the touch of the organ keys can be made as light as that of the piano, thus the advance which science and skill have made in the organ places before us have given players advantages which were denied to pianists of a past age.

The question advanced should lead those who ask the question whether a performer can be a good pianist and organist at the same time, to appreciate the bearing of this question. Besides its purely artistic significance, it is one of very considerable importance to many country professors who hold organ appointments, and yet are called upon to teach and play the pianoforte. There should be no hesitation in claiming that these persons are fully equipped for the double duty—that is, supposing they have been properly taught, and have made diligent use of their opportunities. No doubt need be entertained on the point. As well might we question the ability of a composer to write successfully for the two instruments; but while Mendelssohn's pianoforte concertos and his organ sonatas are accepted as works of genius, no one should doubt that, different as are the branches of music, they are yet united in one common bond of sympathy and unity.

A well-known organist was engaged to open a new organ in a country chapel. Just before service commenced it was intimated to him that it was expected he would play an interlude between each verse of every hymn. To this he objected; but, on being pressed, he consented to do as desired. All went well till the last hymn, "All hail the power of Jesus' name" was reached, which was sung to "Miles Lane." As usually written, the treble part extends from G below the staff to G above it. After the first two verses the congregation could not imagine what was the matter, for they could not reach the G to the final "crown Him." The truth was, the spirit of revenge was strong in the organist, and during each interlude he modulated half a tone higher, and thus brought the highest note in the last verse to B flat. No wonder the trebles were in distress.

Young artists of the present day, instead of first studying Bach and Handel, rather take Beethoven, Schumann and the more modern masters as a starting point. Alas! they forget how assiduously and thoroughly the masters of the past studied the great epochs in the history of music, which alone enabled them to produce great works in their turn.—*B. Franz*.

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Vol. 16—No. 12.

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DECEMBER, 1893.

CHORAL-SYMPHONY SOCIETY.

The first concert of the season was given on the 30th ult., at Music Hall, and presented Haydn's Creation. The soloists were Miss Anita Muldoon, of Louisville, soprano; Whitney Mockridge, of Chicago, tenor; and Ericsson Bushnell, of New York, bass. The excellent work of the soloists was highly appreciated. The chorus acquitted itself of its work in a most satisfactory manner.

For the annual Christmas performance of the Messiah, the following artists have been engaged: Miss Emma Luch, soprano; Miss Mary Louise Clary, of New York, alto; Dr. Carl Duff, of New York, bass.

The public should come to the support of these representative concerts. The season remains unclouded by a number of desirable season's seats, which are offered for the balance of the season of seven concerts at the following very low prices:

1st and 2nd Rows, Dress Circle, " " per seat,	\$5.50
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1st, 2nd and 3rd Rows, Balcony, " "	2.00
Balance of Balcony " " " "	1.75

TSCHAIKOWSKY.

Peter Ilitsch Tschaiowsky, a famous Russian composer, who died at St. Petersburg on the 6th ult., from an attack of cholera contracted by drinking unboiled water in a restaurant, was born at Votkinsk, in the Ural district of Russia, on April 23, 1840. He was originally intended for the law, and while pursuing his legal studies he studied piano music. He and his friends perceived the talents of a genius, and in 1862, when the great conservatory was opened in St. Petersburg, he gave himself up wholly to the study of music.

In 1865 he received his diploma and prize for his cantata, written on Schiller's "Ode to Joy."

From Russia he went to Germany where he studied for a short time and met the most prominent musicians. In 1866 he returned to Russia and settled in Moscow, where he became a teacher in the conservatory of harmony, composition and the history of music. In Moscow he remained for twelve years, finally resigning to travel in the other European countries. In 1881 he made a visit to America, and conducted several of his symphonies in the largest cities.

Tschaiowsky was one of the most prominent composers of the new Russian school, and promised to become one of the leaders of modern musical thought. His works, of which a great many are well known to us in this country, are characterized by their vigor as well as delicate fancy. He is better known to us as a composer of symphonies, overtures and chamber music, but he has a reputation as a writer of operas, and it seemed to many that along that line was he destined to make a magnificent success.

Personally he was a most charming man, and one who won the admiration of all with whom he came in contact. His health rendered another of the great musicians from the already too small army of those who are fighting for the best in musical art.

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Kunkel's Piano Pedal Method is proving to teachers one of the most valuable works they have ever seen. Though published scarcely a month, it has already been adopted as a text book in colleges, and endorsed by the most prominent musicians in the United States. Indeed, there will not be an ambitious teacher anywhere who will not want it, and acknowledge it, as others have, the greatest work of recent years. Here are two of the numerous orders received:

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Messrs. KUNKEL BROTHERS,

Dear Sirs:—Please send me 10 copies of Kunkel's Piano Pedal Method, Book I., as a starter. Will want more later. Yours truly,

NELLIE STONG.

MODE OF TEACHING

KUNKEL'S PIANO PEDAL METHOD.

In answer to many inquiries as to how Kunkel's Piano Pedal Method should be taught, we give the following mode, applicable to the beginner as well as to the advanced pianist:

The teacher should take up the First Lesson, the Preface and Section I., reading them to the pupil and illustrating by playing the examples given. With advanced pupils, in some cases, more than one section may be taken in a lesson.

For the Second Lesson, the teacher may take up Section II., reading it to the pupil and illustrating, as in Lesson I.
Lesson Three may consist of the Third Section, which should be read to the pupil and illustrated as in the preceding lessons.
Lesson Four may be on Section IV., which is to be read to the pupil. Here the pupil must be taught the pedal notation given by notes; the pupil should practice the pedal exercises given until they can be played correctly and readily. To do this may consume several lessons.

After this the teacher may take up Section V., reading it to the pupil and illustrating, as in the foregoing lessons.

Next, Section VI. is to be taken up and divided into three lessons of one exercise each, if found advisable.

Then take up studies Nos. I., II., III., etc., one at a time, making sure that the pupil has fully mastered each study before passing to the next.

The pedal method is to be taught in connection with the regular piano lesson, dividing the hour so as to devote, say, one-fourth of the time to the pedal. According as the rules of pedaling are understood, the pupil must apply them to his regular piano pieces. Care should be taken that pieces are selected which have the correct pedaling. A selected list of carefully pedaled piano pieces, of those suitable for study in connection with the pedal method, will be found on the last pages.

CITY NOTES.

A. I. Epstein has formed the St. Louis Amateur Orchestra, composed of young ladies and gentlemen. The meetings are held at the Beethoven Conservatory.

We present to our readers this month one of the most popular arrangements from the great opera "Faust," by Gounod. It will be specially pleasing to young players.

Charles Galloway, the ambitious young pianist and organist, will study during the winter under Clarence Eddy and F. Grant Gleason, of Chicago; an arrangement which will not interfere with his present engagements.

Fritz Geib, the violin soloist and teacher, continues to delight the patrons of the Grand Opera House with his artistic playing. Mr. Geib contemplates giving concerts during the season. Those desiring him for engagements or lessons, may address him at 1322 Olive Street.

"The Alpine Storm," by Charles Kunkel, was played with immense success by Sousa's grand concert band, at the Trocadero, Chicago. The Alpine Storm is the most popular composition now before the public. It is published as a piano solo and duo, by Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

Miss Clara Stubbfield has recently moved from 2711 Lucas Avenue to 2323 Page Avenue. She is one of St. Louis' popular pianists and teachers. Besides a large class of pupils, Miss Stubbfield is engaged at private institutions, and is very successful in her work.

Frank Geeks, Jr., 2212 Hickory Street, is kept busy with his numerous pupils. The reputation Mr. Geeks has earned as a violinist and teacher is well deserved. Since his return from Europe he has met with unqualified success in his profession.

W. C. Crouse, the genial piano tuner, with Jesse French Piano and Organ Co., 922 Olive Street, is one of the best and most experienced tuners in the west. Those who are particular about their pianos should secure him for their tuning.

F. S. Saeger, 2330 Cass Avenue, makes a specialty of piano, organ and composition. His pupils in these branches display very careful and thorough training.

James M. North, the well-known vocal teacher, has taught with unvarying success for many years. His experience began in the East, where he taught side by side with the great lights of the vocal world. In St. Louis he brought out many of the great choruses and oratorios. Many of his vocal pupils are occupying prominent positions. Mr. North's music rooms are located at 914½ Olive Street.

Miss Agnes Gray, the popular young violinist, is very busy with pupils, besides her engagements at institutions. Miss Gray is a remarkably fine teacher, and a very successful concert performer. Her address is 2830 Park Avenue.

Alfred G. Robyn, organist and musical director of Temple Church, is giving memorial song service there on the 19th ult. The programme consisted entirely of works of Gounod, and was magnificently rendered by Messrs. Dunsen and Branson, and Messrs. Hen. Bauer and Lichtenstein; Mr. Robyn presiding at the organ.

August Meyer, the leading teacher of the zither, is meeting with well deserved success in his teaching of this popular instrument. Mr. Meyer receives pupils at his residence, 1508 South 12th Street.

Miss Letitia Fritsch, the popular vocal teacher, receives pupils at her address, 1953 Hebert Street. Miss Fritsch is one of the most successful teachers in the city, and is highly appreciated by all who have the benefit of her instruction.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

Wm. D. Armstrong, of Alton, is writing a set of chromatic studies, which will be a valuable work for teachers and students. They will shortly be published by Kunkel Brothers. Mr. Armstrong is becoming well known as a leading American composer.

Are you looking around for Christmas or New Year's presents? What is more pleasing than a choice opera glass? A. P. Erker & Bro., the well-known opticians, 617 Olive Street, have them at all prices, besides a large variety of spectacles, eyeglasses, telescopes, drawing instruments, etc.

Millions have drank and praised Cook's Extra Dry Imperial Champagne in the last forty years. It is naturally fermented; there is nothing in it but the juice of grapes. Try it.

The Philharmonic Society, of Bellevue, under the direction of G. A. Neubert, gave its 123d concert on the 21st. A very choice programme was presented, among the numbers being two violin solos by Miss Lulu Kunkel, of St. Louis, who was received with enthusiasm.

Christmas and New Years are coming, so don't forget to make your presents sensible ones. There's nothing more acceptable than a fine silk umbrella, in rain or shine. You can get just what you want at Namendorf Bros., the popular umbrella makers, 314 North 6th Street, between Olive and Locust. They have the largest and best assorted stock in the West.

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A smart young lady recently entered a railway carriage already occupied by three or four members of the opposite sex. One of them, in the familiar style we know so well, produced a cigar and his match box and said: "I trust, madam, that smoking is not disagreeable to you?" - Really sir, (with the sweetest of smiles) I can't tell; for as yet no gentleman has smoked in my presence."

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ST. LOUIS QUINTETTE CLUB.

The St. Louis Quintette Club, formerly known as the Mendelssohn Quintette Club, will give its first concert of the season on the 15th inst. A choice programme has been prepared, and lovers of quintette numbers will have an opportunity of hearing them artistically rendered. The members are Victor Ehling, George Heerlich, Louis Mayer, Carl Froehlich and Valentine Schopp.

GERMANIA THEATRE.

This new popular and well-known Theatre, 14th and Lucas Place, is furnishing to the St. Louis public some of the finest and most enjoyable attractions in the city. Mr. Wurster, the able manager, is always on the look out for novelties, and the pleasure of his patrons is foremost in his mind.

In December the following plays will be presented: "The Cricket," popular drama; "Our Doctor," popular art and comedy; "The Faithless Philippine," a merry tale; "The Danishes," a Russian spectacular play; "The Hard Liver," light comedy by Mohr; "The False Saint," drama; "The Shoes of Fortune," or, "The Force of Magic;" "Mary and Magdalene," a drama; "The Wild Hunt," a drama of the field; "The Great Prophet," by Posse.

SOHMER & CO.

The new Sohmer factory, located at Astoria, Long Island, is a model in every detail and is one of the most extensive in the country. It is complete in every department, supplied with the best labor-saving machinery, and with every facility, arrangement, and improvement for economical production. Being piano-makers by profession, and having had a long and thorough experience, Sohmer & Co. are enabled to exercise a practical supervision over every department. They permit no piano to leave their establishment without a careful inspection, in order to secure perfectness in every part. Their immense lumber yard is stocked with a large supply of the choicest material, all of which is thoroughly seasoned in the drying-rooms before being used. Their numerous employes are skilled artisans, whose best energies and talents are devoted to their labors. With the most unswerving instructions, and such conscientious regard for their work, they have taken rank among the chosen few who are acknowledged to be makers of pianos. In the happy combination, the qualities of tone, touch and workmanship in the highest degree that constitutes the perfect piano, and it is such a combination that has given the Sohmer its pre-eminence.

The Sohmer Piano is made to stand not merely as an ornamental piece of furniture, but as a musical instrument; not for a day or year only, but for a lifetime. It is honestly made, so that continuous and severe use will not impair its reliability, tone and action; and, owing to its extra heavy and substantial case-work, it will remain longer in tune than any other piano, and endure as a faithful means for the harmonious interpretation of beautiful music.

Wherever the Sohmer Pianos have been introduced, they have gained the approbation of the best musical talent, and their high merits have readily been recognized. It is not surprising that the name Sohmer & Co. upon a piano has become a guarantee of its excellence.

THE EFFECT OF ROMANTICISM UPON TECHNIC.

The whole character of our contemporary technic is the result of romanticism in music. It has come from the efforts of the great masters to endow the piano with a greater power of emotional utterance, to make it a dramatic force, and, even more than that, a personality. Classical music is impersonal in form, unfeeling beauty of thought and utterance. It is the science of the beautiful in music. But romanticism means personality, characterization, individual expression, even universal revelation; it has no hesitation in pouring forth abrupt rhythms, harsh dissonances, startling progressions, when these speak the thought of the composer.

Schumann, Chopin, and Liszt—two immortal composers and one the Stanley of the piano—unlocked the resources that lay concealed in the instrument. The first and second, having immortal creative genius to let loose, developed technic along the lines suggested by their genius. The third, a developed, third, having great gifts without the divine spark, developed technic in a direction suggested by the same possibilities of the instrument. It yielded up its hitherto unexplored territory to him.—Ez.

EDWARD P. PERRY.

We have the pleasure of presenting to our readers the picture of Edward Perkins Perry, one of the leading teachers of elocution in the West, and at present in charge of the elocutionary work at Washington University, St. Louis Law School, and Mary Institute.

Mr. Perry's predilection for the art of elocution was shown early in his college life at Knox College, Galesburg, Ills. Possessed of the most pronounced talent and a splendid voice, he supplemented his college training by a thorough professional course of elocution at the Boston School of Oratory, under the direction of Moses True Brown, besides studying advanced work with private teachers in New York. After that he began teaching at Quincy, Illinois, where his abilities were easily recognized. Upon the resignation of John R. Scott from the Washington University at St. Louis, in 1889, Mr. Perry was appointed to the vacancy. His work at the University was successful from the very start, and in his second year he introduced elocution into the Mary Institute, in which he was highly encouraged by the principal, Prof. Dillard, and his successor.

When, in 1893, the courses in Washington University were changed, great success Mr. Perry's work of elocution won it the same recognition as the other courses in the English department, while the Law School, by a unanimous vote, decided to certify to students taking the full course in elocution.



Notwithstanding his duties in the various departments, Mr. Perry still finds time for a limited number of talented pupils desirous of taking a special course of elocution. Some of his private pupils, having completed a thorough course, are now reading and teaching successfully in this city.

Mr. Perry has worked for three years at the Summer Assemblies in Indiana and Illinois with admirable success. He is an actively distinguished member of the National Association of Elocutionists, which had its second meeting last June at Chicago, and appointed him a member of its National Committee to investigate the status of elocution in the Universities and Colleges in the United States and Canada.

Mr. Perry has established an enviable reputation for himself, in the East as well as in the West, as a private reciter and humorist. He has delighted branches of the Legion of Honor, V. M. C. A., Boy's Arcanum, and numerous societies, colleges, congregations, etc., which have been fortunate in securing him. Mr. Perry is particularly happy in the drawing-room and evening entertainments, etc., for which he accepts engagements.

He has endeavored to combine the same enthusiastic praise of his rare abilities as an elocutionist and entertainer, gifts which are admirably seconded by a most engaging personality.

Mrs. Wagner is lucky. During the year ending August last, the Paris opera paid in royalties to her \$14,000, and in that time Verdi got only \$23,260. And now Baden-Baden offers her \$500,000 if she will produce "L'Esperanza" in that town hereafter instead of Bayreuth.

The Emperor of Austria will not allow "Parisian" to be performed in his ballrooms until the copyright is extended Mrs. Wagner's copyright until that year.

CITY NOTES.

Fred. Schillinger receives pupils in piano and violin at his residence, 2148 Salisbury Street. He is eminently successful in teaching, and advances pupils rapidly. Mr. Schillinger is conductor of the Apollo Singing Society and Froier Männerchor.

M. A. Gilman, organist of St. Xavier's Church, has prepared a magnificent musical service for Christmas. Many of his works, specially composed for church service, have gained considerable popularity.

Geo. Enzinger is doing commendable work as a teacher of pupils in piano and organ. He also is rendering excellent service as organist of one of the leading churches.

Max Ballman has acquired an enviable reputation as a teacher of voice. Many of his pupils are successful singers have benefited by his excellent method. He is an indefatigable worker, and painstaking in everything he does. His music rooms are at 101 1/2 North Broadway.

C. C. Vieh, the pianist, will play at an artists' recital, to be given at Memorial Hall, Tuesday evening, the 5th inst. A. Epstein, accompanist, and C. Humphreys, tenor, will assist.

Mrs. Mary Hogan Ludlum, the popular teacher of elocution, has removed from 524 1/2 Vandewater Avenue to 2900 1/2 Lucas Avenue. Mrs. Hogan and Ludlum is engaged at six of the principal institutions in the city, and has besides a large number of private pupils.

Mrs. Lucy B. Ralston, since her return to the city, has resumed her splendid classes in harmony and theory. Mrs. Ralston is always busy; she is an unflinching church worker, and has several hundred Sunday school children under her charge.

Louis Bauer, the solo bass and member of Temple Israel quartet, continues to improve his magnificent voice. He fills a number of engagements in solo work the past season with much success.

Mrs. Emilie Helmerichs is one of the most esteemed teachers of the south end. She has a large and progressive class of pupils in piano and voice. Mrs. Helmerichs makes a specialty of English, German, French, Italian and Latin. Her address is 2925 South 7th Street.

Louis Mayer, the popular conductor of orchestras, and teacher of violin, violoncello and instrumentation, may be seen at his address, 2135 Olive Street. Mr. Mayer's thorough musicianship and ability in teaching have established him a reputation second to none. His pupils are now among the leading teachers in the West.

Miss L. Wray Gray is winning a reputation as a pianist and teacher of considerable ability. A large number of pupils avail themselves of her excellent teaching.

Mrs. Eugene Dussachal, supervisor of music in the public schools, is meeting with most commendable success. Miss Dussachal is well qualified for her position, and is a thorough and conscientious worker.

Mrs. Nellie Paulding is a pianist and teacher of ability, and is well esteemed by her pupils. She is a graduate of the Beethoven Conservatory, and pupil of Miss Nellie Strong. Her address is 3032 East Avenue.

Miss Charlotte H. Hax-Rosati continues her vocal teaching at her studio, 2320 Park Avenue. She is an exponent of the finest school of Italian singing, and very successful with her pupils. She can be seen Monday afternoons.

Miss Lois Pace, of 4134 Westminster Place, is becoming well known as a superior teacher of piano; she is also assistant to Miss Nellie Strong, and is a popular young lady.

Mr. Kroeger's Chorus Choir gave recently Mendelssohn's "Hear My Prayer," and Spohr's cantata, "God, Thou Art Great," with good effect. Mr. Kroeger played on the organ Bach's great fantasia and fugue in G minor. He will commence a series of six piano recitals on December 11th, to continue each month until May.

Miss Nellie Strong is meeting with much encouragement in her Monday morning lectures to pupils in "Chorus and Sacred Lecture V. B. Armstrong, price 35 cents, published by Kunkel Brothers. It is a beautiful composition, fully expressive of the title, and will be found a most useful means for the approaching church festivals.

Paul Mori, organist and director of St. John's Episcopal Church, gave an elaborate and highly interesting musical programme there on the 26th ult.

A fine Quartette for soprano, alto, tenor and bass is "Chorus and Sacred Lecture V. B. Armstrong, price 35 cents, published by Kunkel Brothers. It is a beautiful composition, fully expressive of the title, and will be found a most useful means for the approaching church festivals.

FAUST

(Gounod)

Carl Sidus Op. 129.

Tempo di Marcia ♩ — 112.

[illegible]

4 Andante ♩ = 108.

p

Ped.

Ped.

Ped.

Ped.

Ped.

Movement de Valse. ♩ = 88.

mf

1. 2.



MY REGIMENT.

3

MARCH.

Tempo di Marcia ♩ - 132.

Glorioso.

Otto Anschütz.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di Marcia' with a quarter note equal to 132 beats per minute. The mood is 'Glorioso'. The composer is Otto Anschütz. The score consists of five systems of music. The first system includes a piano (p) dynamic and a 'Ped.' (pedal) instruction. The second system also includes a 'Ped.' instruction. The third system features a first and second ending bracket. The fourth system includes a piano (p) dynamic and a 'Ped.' instruction. The fifth system includes a piano (p) dynamic and a 'Ped.' instruction. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings.

1200 - 3

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TRIO.

cantabile.

f *p*

Ped. ☆

f

Ped. ☆

Glorioso.

mf

Ped. ☆

Ped. ☆

Ped. ☆

cres. *f*

Ped. ☆



PISCATORIAL PLEASURES.

3

Valse Brillante.

Edward Benbow.

Vivo $\text{♩} = 80$.



Cantabile.



Giocoso.

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *cres.*, *f*. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

Third system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. (down), Ped. (up). Fingering numbers are present above the notes.

First system of musical notation, measures 1-4. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Third system of musical notation, measures 9-12. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves with chords and some single notes. Pedal markings are present below the bass staff.

dolce.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 4, 3, 4, 2, 1, 5, 2, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., ♪, Ped. ♪, Ped. ♪, Ped., ♪, Ped., ♪.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 5, 4, 3, 4, 5, 4, 3, 2. Bass staff has a harmonic accompaniment. Pedal markings: Ped., ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped., ♪.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 5, 3, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped. ♪, Ped., ♪. A *cres.* marking appears above the bass staff in the fifth measure.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 4, 4, 4, 4, 4, 1, 2. Bass staff has a harmonic accompaniment. Pedal markings: Ped., ♪, Ped. ♪, Ped. ♪, Ped., ♪. First and second endings are marked with 1. and 2. above the treble staff. A *f* marking appears below the bass staff in the eighth measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 2, 3, 3, 4, 3, 5, 4, 3, 4, 2, 4, 3. Bass staff has a harmonic accompaniment. Pedal markings: Ped., ♪, Ped., ♪, Ped., ♪, Ped., ♪, Ped. Pedal markings: Ped., ♪, Ped., ♪, Ped., ♪, Ped., ♪. A *f* marking appears below the bass staff in the first measure.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 2, 4, 1, 4, 2, 3, 2, 1, 4, 2, 3, 4, 2, 1, 2, 3, 4. Bass staff has chords and single notes. Dynamics: *f*, *p*, *cres.*. Pedal markings: Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star).

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2, 1, 4, 2, 3, 1, 4, 2, 3, 4, 2, 1, 2, 3, 4. Bass staff has chords and single notes. Dynamics: *ff*, *f*, *p*. Pedal markings: Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star).

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 4, 2, 1, 4, 2, 1, 4, 2, 3, 4, 2, 3, 2, 1, 2, 3, 2. Bass staff has chords and single notes. Dynamics: *f*, *cres.*. Pedal markings: Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star).

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 3, 2, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. Bass staff has chords and single notes. Dynamics: *f*, *p*. Pedal markings: Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star).

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. Bass staff has chords and single notes. Dynamics: *p*. Pedal markings: Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star), Ped. (with star).

Cantabile.

† Ped. * Ped. * Ped. * Ped. † Ped. * Ped. * Ped. * Ped.
 † Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.
 † Ped. * Ped. * Ped. † Ped. † Ped. Ped. * Ped. * Ped.
 * Ped. † Ped. † Ped. * Ped. * Ped. * Ped. Ped. Ped. *con anima.*
 † Ped. * Ped. * Ped. 4 2 5 Ped. * Ped. * Ped.
 4 1 4 5 1 2 4 4 1 3 2 * Ped. Ped. * Ped.

STUDY I.

Theme and Variations.

Choral in Four Part Harmony. (Pleyel's Hymn.)

In practicing this choral, carefully strike all the notes of the chords together from the wrist.

In passing from one chord to another a perfect legato is produced by the artistic use of the pedal.

Be very careful not to lift the fingers from the keys until the notes are sustained by the pedal as indicated; then, and not till then, proceed to the next chord. This rule is as important as the pedaling itself; the one is ineffective without the other.

In many studies the use of the pedal is indicated by the usual ped. and * in connection with the note notation so as to enable the student to compare them.

When beginning any of the studies, practice the foot (pedal) and the hand separately until each has mastered its part, then practice both together.

In playing this choral the fingers sustain the half notes in reality but three-eighths, the time of an eighth (the fourth eighth) being required to pass from chord to chord. The artistic use of the pedal prevents the cessation of sound that would otherwise occur; for, when employed, it continues the work of the hands (as if they remained upon the keys), enabling them to pass to the next chord without any interruption of sound. In this manner a perfect legato is preserved.

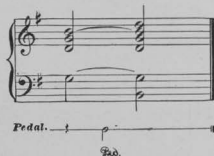
The pupil may first play and pedal the studies as he would ordinarily, and then employ artistic pedaling as noted, and observe the contrast.

Should any of the studies be found difficult as finger exercises, they may be played very slowly; in fact for all pedal study, slow tempo is advised.

The question may arise, why change the pedal at all in the first measure, since it contains only the chord of G major? The holding down of the pedal throughout the measure would, of course, not produce a disagreeable sound, as all the notes belong to the same triad, but it would destroy the pure four part harmony, and represent six voices singing on the third and fourth quarters, as in the following example, where the pedal is used on the second, third and fourth quarter.

Example:

Six voices.



The same chords are here given with the correct pedal notation, the pedal being released on the third quarter, thus producing a pure four part harmony on the second chord, the same as if sung by a quartet for soprano, alto, tenor and bass.

Example:

Four voices.

Pedal.

THEME.

Slow.

Ignace Pleyel, 1757-1831.

The musical score for "The Rose Tree" is presented in two systems. The first system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a piano (p) dynamic marking. The second system continues the melody and bass line, ending with a fermata over the final note. Below the grand staff, there is a section labeled "Pedal." which provides a continuous bass line for the pedal point, marked with a series of eighth notes and a final sustained note.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for piano, with a grand staff (treble and bass clefs) and a separate line for the pedal. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody is primarily in the treble clef, while the bass clef provides harmonic support. The pedal line is marked with asterisks and the word 'Ped.' at the beginning of each measure. The score includes various musical notations such as chords, single notes, and rests. A 'cres.' marking is present in measure 8, indicating a crescendo. The piece concludes with a final chord in measure 10.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece ends with a double bar line.

STUDY II.

Quarter notes to produce with the aid of the pedal the effect of
half, dotted half and whole notes.

The rests in this study are "singing rests."

Do not sustain with the hands the chords in quarter notes longer than their value demands; the pedal is to do the sustaining. Although separated by rests, the chords are to produce, with the aid of the pedal, the same effect as Study I., written in half and whole notes. Here the hands make from one to three quarter rests between the chords; the pedal, on the contrary, makes a rest of an eighth only. As the chords are sustained but one quarter, the pedal must be employed on the second half of their value.

Chords at A and B form exceptions, as the pedal is not employed until the tenor has attacked its fourth quarter, in order to preserve purely four part harmony.

The value of this study as preparatory work to Study III. is obvious.

VARIATION I.

Slow.

Pedal.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Pedal.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Pedal.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

STUDY III.

The ornamentation introduced in this Study makes it compulsory to employ the pedal as in the foregoing Study, otherwise the chords will have ceased singing at the striking of the ornamentation notes on the second and fourth quarter.

VARIATION II.

Slow.

mf

Pedal.

Pedal.

Pedal.

STUDY IV.

This Study is the same in effect as No. III.; it is different in execution, the ornamentation being given to the left hand, but it demands the same pedaling. The right hand remains quiet, while the left hand moves continually.

VARIATION III.

Slow.

mf

Pedal.

cres.

Pedal.

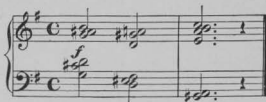
Pedal.

STUDY V.

Sustain the tied half notes their full value, otherwise the four part harmony will be destroyed. The notes in the first half of every measure admit of no pedaling on account of the disagreeable dissonances the passing notes (the A sharp, the C sharp, the G sharp, and others) would produce.

Strike the following chords together and hear the discord produced by the small seconds, the harshest of dissonances. Playing the first half of the measure with pedal produces the same effect.

Example:
Effect if
played with
the pedal.



The pedal is therefore not used until the passing notes can no longer destroy the pure harmony. It is employed only to connect legato the first, third and fourth quarters of each measure.

VARIATION IV.

Slow.

The first example shows a piano score with a treble staff and a bass staff. The treble staff has a melody of eighth notes, and the bass staff has a bass line of eighth notes. The pedal line below shows the timing of the pedal, with 'Pedal.' written at the start and specific notes marked with asterisks and 'Ped.' below them.

The second example shows a piano score with a treble staff and a bass staff. The treble staff has a melody of eighth notes, and the bass staff has a bass line of eighth notes. The pedal line below shows the timing of the pedal, with 'Pedal.' written at the start and specific notes marked with asterisks and 'Ped.' below them.

STUDY VI.

In this variation the hands move simultaneously in striking the chords. The pedal is employed to effect a legato between the chords in quarter notes and the chords in sixteenth notes. The very moment the chords in sixteenth notes are struck the pedal must be released in order that the rests receive their full value. The silence of the rests is of as much importance as the singing of the notes. The student will observe that after each rest the pedal may be used simultaneously with the striking of the chords, as no blurring of notes is to be avoided. Play examples below and observe that the effect is identical.

Example I.

Example I shows a piano score with a treble staff and a bass staff. The treble staff has a melody of eighth notes, and the bass staff has a bass line of eighth notes. The pedal line below shows the timing of the pedal, with 'Pedal.' written at the start and specific notes marked with asterisks and 'Ped.' below them.

Example II.

Example II shows a piano score with a treble staff and a bass staff. The treble staff has a melody of eighth notes, and the bass staff has a bass line of eighth notes. The pedal line below shows the timing of the pedal, with 'Pedal.' written at the start and specific notes marked with asterisks and 'Ped.' below them.

Hence the rule is established that after each rest (silence), or the first chord of a piece, it is immaterial whether the pedal be used simultaneously with the striking of the chord or not; after-pedaling being imperative only with a succession of chords in order to avoid the blurring of harmonies.

As the pupil by this time will have become thoroughly familiar with the note pedal notation, the *pp*, and * will be discontinued.

VARIATION V.

Slow.

Why the Cows came late

3

WARUM DIE KÜH' LANG BLIEB'N AUS

Poem by John Heynton

Music by G. Elmer Jones.

Allegretto $\text{♩} = 92$.

Allegretto.

3. Lie - bes - wor - te fal - len,
2. Jen - nie, braun - aug' Mäd - lein,
1. A - bend - roth noch wei - lend

1. Crim - son sun - set burning
2. Jen - nie brown-eyed maiden,
3. Lov - ing sounds are fall - ing,

3. Heim - wärts nun es ging; "Speck - le Bess" und "Brin - dle" Lie - fen vor - wärts flink;
2. Ging des Steigs ent - lang, In der Däm - me - rung nach Son - nen - un - ter gang;
1. Auf den Hü - geln dort, Gold ver - zie - rend Wie - sen Und die Bäch' am Ort;

cres.....cen.....do *f*

1. O'er the tree-fringed hills; Gold - en are the mead - ows, Ru - by - flashed the rills.
2. Wan - der'd down the lane, That was ere the day - light Had be - gun to wane,
3. Home - ward now, at last, Speck - le, Bess and Brin - dle Through the gate have passed.

562 - 3

♩ Ped. ♩ Ped. ♩

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3. Jen - nie süß er - rö - thend, Ja - mie ernst und scheu,
 2. Dunkler wer - den Schat - ten, Schwalben flat - tern schrein;
 1. Ru - he in dem Land - haus Heim der Land - mann eilt

1. Qui - et in the farm - house, Home the farm - er hies,
 2. Deep - er grow the shad - ows, Cir - cling swal - lows cheep;
 3. Jen - nie sweet - ly blush - ing, Ja - mie grave and shy,

3. Nimmt der Mut - ter Ei - mer, Wel - che schweigt da - bei.....
 2. "Ka - ty - dids" er - klin - gen; Bald wirds A - bend sein.....
 1. Doch sein Weib steht wach - end, Sieht wo Jen - nie weilt.....

1. But his wife is watch - ing, Shad - ing anx - ious eyes.....
 2. Ka - ty - dids are call - ing, Mists o'er mead - ows creep.....
 3. Takes the pails from moth - er, Who stands si - lent by.....

3., Al - le gleich be - trof - fen die Mut - ter geht in's.....
 2., Im - mer - noch die Mut - ter steht spä - hend vor dem.....
 1., Als den Ei - mer hal - tend sie ste - het vor dem.....

rit. e dim. a tempo. cres.

1., While, with pail, she lin - gers be - side the barn - yard
 2., Mo - ther her eyes shad - ing, be - side the barn - yard
 3., Not one word is spok - en, the moth - er shuts the

3. Haus, Nun wis - send wā - rum Jen - nie und die 1st & 2^d Ending
 2. Haus, Und wun - dert sich, dass Jen - nie und die Küh' so lang bleib'n
 1. Haus, Ver - wun - dernd sich, dass Jen - nie und die Küh' so lang bleib'n
 slentando.

1. gate, Much won - d'ring why her Jen - nie and the cows come home so
 2. gate, Still won - ders where her Jen - nie and the cows can be so
 3. gate, But now she knows why Jen - nie and the

f colla voce. *dim.*

Ped.

2. aus!
 1. aus!

1. late!
 2. late!

Tempo Primo.

mf *f* *mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

|| 3^d Ending.

3. Küh' so lang..... bleib'n aus!

3. cows came home.... so late!

f *mf* *Ped.*

562 - 3

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