

MAJOR AND MINOR.

Mr. Frank, of Missouri, introduced in the House, Washington, D. C., Jan. 23, a bill to prohibit army and navy bands from competing with civilian organizations. This bill is in the interest of the Musical Protective Unions and has been urged for years by the Musicians' National Union. Musicians in Washington complain of the competition of the Marine Band, and the New York men claim that some of the government bands in the neighborhood of that city have taken the places of members of the organization at lower rates of wages. The complaint is general from every place where such bands are stationed. The Secretaries of War and the Navy have been appealed to in vain, and the musicians have concluded that the only way to be protected from enlisted men is by law.

The Strauss Orchestra from Vienna and a grand ballet of 100 dancers from the Elthamra, London, will be the attraction at the opening of the new Madison Square Gardens, New York, which will be under the management of T. Henry French.

Amsterdam.—Emma Nevada has just signed a contract for a series of performances at 14,000 francs (\$1,800) each; one of the clauses of the contract stipulates that she shall be supported by a first-class company, contrary to what is generally the case with "stars."

Herr Hans v. Bulow celebrated his sixtieth birthday on Jan. 8th, by conducting a concert at Hamburg, on which occasion he was made the recipient of honors and favors of all kinds. The subscribers to the concerts presented him with a purse of 10,000 marks, which the great conductor desires to be

devoted to charitable purposes; and Herr Brahms sent him the original manuscript score of his own third symphony in F, a noble gift indeed, but one which must be always superfluous to its recipient, who has no doubt had every note of the work in his head for some years past.

"When a singer is accustomed to 'catch cold,' a nightly sponge bath of warm water containing a teaspoonful of ammonia to each pint, taken on going to bed will so fit the skin (the largest gland in the whole body) to do its work, that taking cold is avoided five times out of six.

Franz Rummel, the pianist, has returned to Berlin from his trip through England and Scotland. He next goes on a tour in Belgium and Holland. In autumn he sails for America, where he contemplates remaining two years.

MUSIC BOOKS

PUBLISHED BY

OLIVER DITSON AND CO.

BOSTON, MASS.

1890.

New and True Music Books.

<i>Choice Sacred Solos</i> , 34 fine songs.....	\$1.00
<i>Choice Sacred Solos</i> , for Low Voice, 40 songs.....	1.00
<i>Song Classics</i> , Soprano and Tenor, 50 songs.....	1.00
<i>Song Classics</i> , Low Voice, 47 songs.....	1.00
<i>Classic Baritone and Bass Songs</i>	1.00
<i>Classic Tenor Songs</i> , 36 songs.....	1.00
<i>Choice Vocal Duets</i> , the very best.....	1.00
<i>Everest's Album of Songs</i> , good selections.....	1.00
<i>Maud V. White's Album</i> , tasteful songs.....	1.00
<i>Sullivan's Vocal Album</i> , a master's work.....	1.00
<i>Popular Song Collection</i> , 37 good songs.....	1.00
<i>Good Old Songs</i> we used to sing, 115 songs.....	1.00
<i>College Songs</i> , 150,000 sold.....	.50
<i>College Songs for Banjo; for Guitar; each</i>	1.00
<i>Rhymes and Tunes; Osgood</i> . Sweet home music.....	1.00

INSTRUMENTAL.

<i>Piano Classics</i> , Vol. 1, 44 pieces.....	\$1.00
<i>Piano Classics</i> , Vol. 2, 31 pieces.....	1.00
<i>Classical Pianist</i> , 42 pieces.....	1.00
<i>Popular Piano Collection</i> , 27 pieces.....	1.00
<i>Popular Dance Music Collection</i>	1.00
<i>Young People's Classics</i> , 52 easy pieces.....	1.00
The above are all superior books.	
Any book mailed for retail price.	

PERFECT MUSIC BOOKS

for CHOIRS, for CLASSES, for CONVENTIONS, are perhaps impossible—but DITSON & CO.'S matchless books are just on the line.

Emerson's Easy Anthems, (80 cts., \$7.20 per dozen), are 49 about one for each Sunday in the year, and are full of grace and beauty.

Song Harmony, (60 cts., \$6 per dozen) by L. O. Emerson, is a new and very "perfect" book for SINGING CLASSES, perhaps the best of a long series of books by the same author.

The Graded Singing School, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher and is fully furnished with good material for successful work.

Jehovah's Praise, (\$1, or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glee, Part-Songs, and a multitude of melodious exercises for classes.

Temple Chimes, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

Praise in Song, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

Any book mailed for retail price.

RICHARDSON'S

New Method
FOR THE PIANOFORTE.

From the very day of its publication, it has been a decided success, selling steadily from year to year, and giving the printer no rest with its frequent editions, its total sales to the present time aggregate nearly

450,000 COPIES!

Recreation and Study are in it admirably combined. The book has been many times revised, and is the most perfect of instruction books. It has also had additions. Price, with American Fingering, \$3; with foreign fingering, \$3

New England Conservatory Method for the
PIANOFORTE.

In Three Parts, with American and foreign fingering, each \$1.50, complete, \$3.00.

This fine book secured at once the powerful aid and approval of the professors and pupils of the great Conservatory for which it was compiled, and in which it has always been used. Very widely known and used.

The best Companion for an Instruction Book is MASON'S PIANOFORTE TECHNIQS, containing every exercise needed for the full development of technical ability on the pianoforte. By Dr. Wm. Mason, with explanations by W. S. B. Mathews. Price, \$2.50.

Any Book mailed for retail price.

ESTABLISHED 1852.

THE SMITH
American Organ and Piano Co.

MANUFACTURERS OF

PIANOS

AND

ORGANS.

Our Instruments have a world-wide reputation, and are second to none in Tone, Touch, Workmanship or Design. An absolute warranty with every instrument.

Catalogues and prices on application.

The Smith American Organ and Piano Co.

BOSTON, MASS., or KANSAS CITY, MO.

\$5.00. EQUITABLE BUILDING, \$5.00.

6TH AND LOCUST STS.

FIVE DOLLARS

Per Year for a Box in the

SAFE DEPOSIT CO.

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

MO. SAFE DEPOSIT CO.

\$5.00.

Open from 9.00 A. M. to 4.30 P. M.

\$5.00.

It is a matter of wisdom to see Genell's \$1.50 Cabinet Photos, before wasting your money at cheap galleries. It will pay also to inspect all of the higher grades, ranging up to \$7.

The announcement is made that Theodore Thomas, the great orchestral leader, is to wed Miss Rose Fay, a Chicago lady of many accomplishments and high social position, daughter of the late Rev. Charles Fay, of Cambridge, Mass., and sister of the noted pianist and musical literateur, Miss Amy Fay, of Chicago.

Mme. Teresa Carreno is meeting with general success in Europe; she has just completed a brilliant *tournee* through Holland, playing in Amsterdam and other important cities; she also appeared at the last Guzenrich concert in Cologne, and will assist at the coming concert of the Hanover Royal Orchestra. The press and critics speak very favorably of Mme. Carreno's pianistic talents.

The Aschenbroedel will decorate its headquarters with photographs of every musician in the city, in groups of fifty.

Fournier, the *chef de clique*, lately deceased, left a fortune of nearly 2,000,000 francs, (\$400,000) the greater part of which he made as a ticket speculator and not as the autocrat of mercenary applause in the theatres of the French capital.

A Discussion has arisen in Paris on the question whether a composer is justified in writing to order within a given time. It must needs be about as profitable as a debate concerning the number of angels that can stand on the point of a needle. There are composers and composers—those who, like Mozart, can write well at any time, and those who cannot write well at all, like—

Did you ever see 12 numbers of the REVIEW bound? They make a magnificent present.

100 SONGS for a 2 cent stamp HOME & YOUTH, CADIZ, O.

CITY NOTES.

Mrs. Wayman McCreery gave a reception in compliment to Mrs. George Wallace Neldringhaus.

Mr. Robert Nelson, a pupil of Sig. Lamperti, Milan, Italy, has established his vocal art studio at 1722 Olive Street. Mr. Nelson's aim is to develop a thorough school of singing as taught by the greatest Italian masters. He is meeting with rapid success in this city, and numbers among his pupils many of our best professional people.

William Robyn, the veteran musician and father of Alfred G. Robyn, celebrated his 76th birthday on the 16th ult. Mr. Robyn is closely identified with musical progress in this city. In 1839 he formed the first orchestra here, and directed the Polyhymnia Society for sixteen years. We wish him many a long year's health and enjoyment.

ESTABLISHED 1857.

STECK

GREAT POWER,
EVENNESS OF SCALE,
RICH SINGING QUALITIES,
WELL-BALANCED TONE,
and ABSOLUTE DURABILITY.

Used by hundreds of Academies, Colleges, Schools, Etc., for more than 30 years, in preference to all others, because the STECK PIANOS have proved to be the Most Reliable Instruments after the severest test.

What Some of the Leading Artists Say:

WAGNER.—"Everywhere acknowledged to be excellent."

LISZT.—"They give the liveliest satisfaction."

ESSIOFF.—"The very best piano made."

WILHELMJ.—"Rank far above all possible competition."

LUCCA.—"Are unparalleled for the majestic singing quality of tone which they possess."

MANUFACTURERS,

GEO. STECK & CO.

Warerooms: - STECK HALL,
11 East 14th Street, NEW YORK.

PIANOS.

ADAMANT Wall Plaster.

THE BEST WALL PLASTER MADE.

Note the following among many of St. Louis finest buildings and residences plastered with this superior article:

Tony Faust's Restaurant.	New Building.	-	-	St. Louis.
Nugent's, Broadw'y & Washington ave.	New Bull'g.	-	-	"
Chas. Kunkel's new residence.	3828 Pine street.	-	-	"
Gay Building.	Fourth st. & Clark ave.	-	-	New Building.
Meyer Bros. Drug Co.	Clark ave. and Broadway.	-	-	"
New Building.	-	-	-	"
Chas. W. Scudder.	Vandervert Place.	-	-	New residence.
Henry J. Meyer.	Russell & Grand aves.	-	-	"
Dr. Gregory.	New Residence.	-	-	"
Mr. Lippincott.	New Residence.	-	-	"
Leo Nagel.	New Residence.	-	-	"
E. J. Shael.	Cora Place.	-	-	New Residence.
M. & O. Depot.	-	-	-	"
Missouri Pacific Hospital.	-	-	-	"
School of the Holy Name.	Grand ave.	-	-	"
Depot.	Shrewsbury Park.	-	-	"

For further particulars, address

St. Louis Adamant Plaster Co.,

Room K, Turner Building, ST. LOUIS, MO.

NEWBY & EVANS

Upright Pianos

GIVE UNEQUALED SATISFACTION.
THEY ARE DURABLE AND WELL FINISHED.

FACTORY: 524 to 528 W. 43d Street,
Send for Catalogue. NEW YORK.

Henry F. Miller PIANOS.

J. A. KIESELHORST,

General Manager for St. Louis.

1111 Olive Street.

C. A. ZOEBISCH & SONS, MUSICAL INSTRUMENTS, STRINGS, &c.

Importers of and Wholesale Dealers in
Depot of C. F. MARTIN & CO'S Celebrated GUITARS,
"BOHEM" GENUINE "MEYER" & "ALBRECHT" FLUTES and PICCOLOS.
No. 46 Maiden Lane, NEW YORK.
All the newest styles of BRASS and GERMAN
SILVER Instruments constantly on
hand or made to order.

Truly the Housekeeper's Favorite.

Genuine Leb-Kuchen,
Sliced Home-made Fruit Cake,
Madeira Wafers,
Peoples Mixed,
Jersey Biscuits,
Hand-made French Macaroons.

As an accompaniment to oysters the following crackers have no superior:

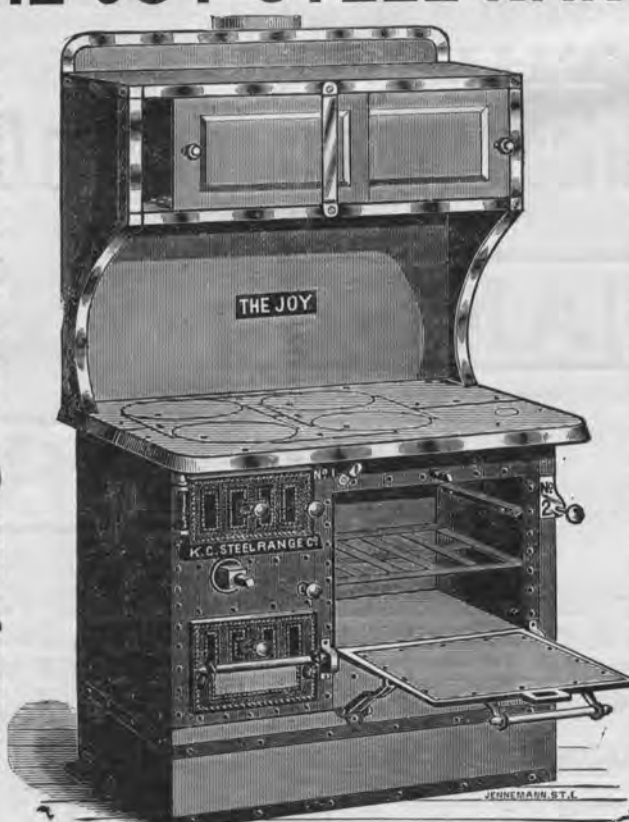
Celebrated Faust Oyster Crackers,
Lynnhaven Oyster Crackers.

Ask your Grocer for these goods and insist on them; take no others. And always ask for the Lily Brand of Crackers.

MANEWAL-LANGE CRACKER CO.

THE JOY STEEL RANGE.

The most complete and durable
Family Range manufactured.



The Joy is equipped for any desired purpose
and to fill all positions.
Call and examine or send for illustrated Catalogue.

ST. LOUIS STEEL RANGE CO., 1813 Franklin Ave., St. Louis, Mo.

CITY NOTES.

The Aschenbroedel Club gave a grand masquerade on the 24th ult.

A. J. Robyn played at the opening of a Grand Kilgen organ in Sedalia.

Miss Jessie Foster's Concert at St. Charles was a financial as well as an artistic success. Miss Foster was ably assisted by Miss Nellie Allen, pianist, and Arthur D. Wild, barytone. Among the gems of the concert were "Polonaise," op. 33, for piano, by Epstein, and "The Sailor," barytone solo, by E. R. Kroeger.

P. Mori gave a musical soiree at Concordia Turner Hall. He was assisted by P. G. Anton, Jr., celloist, and others.

M. A. Gilsinn and A. Halter gave a piano and organ duet at the Pickwick Hall, before the lecture by Conde Pallen.

The Many friends of Mrs. K. G. Broaddus were pained to learn of the death of her husband, Dr. T. E. Broaddus, for many years resident physician at the Lindell Hotel. His death was due to heart trouble.

Little Gerak played for the sisters and pupils of the Visitation Academy, and afforded them a delightful treat. Miss Gerak will give a matinee and evening concert either at Memorial or Entertainment Hall in April.

The K. J. B. Ladies' Quartette gave an entertaining musicale at the parlors of the First Congregational Church.

Joseph Goepfert filled Louis J. Dubuque's place at St. Alphonsus Church, while the latter had an attack of sickness.

The Endymion Club gave a very good presentation of the cantata, "Endymion," at Balmer & Weber's Music Hall. The characters were taken by Miss Laura Cowen, Miss Aggie Cowen, Miss E. Court, Miss E. Porter, Miss E. Rosen, Mr. S. C. Black, Mr. Joel, Mr. Rowan and Mr. J. Shields, assisted by a chorus of forty voices. Miss M. P. Killingsworth was reader, Mr. Sykes, pianist, and Mr. George Jarvis, organist and conductor.

NEW ENGLAND PIANOS

IT WILL PAY YOU TO INVESTIGATE

The Merits of these Remarkable Pianos,
The SUCCESS of which has been UNPRECEDENTED
in the Annals of Piano-Forte Manufacture.

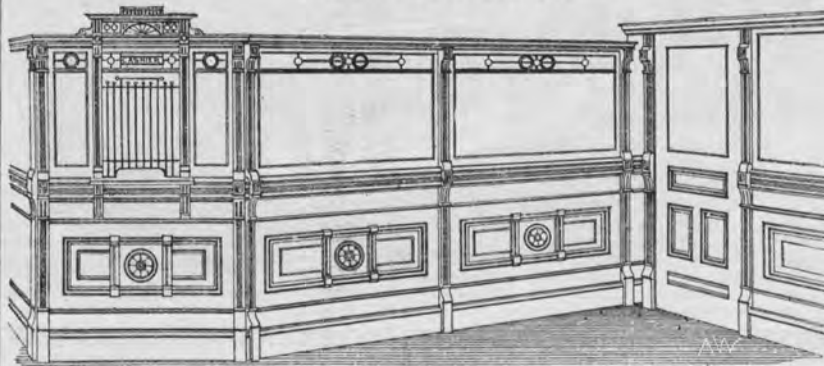
NEW ENGLAND PIANO CO.

WAREROOMS: 157 Tremont Street, - BOSTON. | WAREROOMS: 289 Fifth Avenue, - NEW YORK.

J. A. KIESELHOSRT, General Agent,
1111 Olive Street, ST. LOUIS.

CLAES & LEHNBEUTER,

— MANUFACTURERS OF —



Bank, Store and Office

— FIXTURES. —

Also SHOW CASES,
121 to 203 South Seventh Street, - ST. LOUIS, MO.

BEETHOVEN CONSERVATORY,

1603 Olive Street,

WALDAUER & EPSTEIN, Directors.

All branches of music taught at this Institution and every one represented by a first-class TEACHER AND PERFORMER.

This Conservatory keeps open all Summer for the accommodation of pupils and such teachers as wish to perfect themselves during the Summer Term.

Tuition—\$15 and \$21 per quarter, either for Instrumental or Vocal lessons. Scholars may enter at any time. The beginning of their quarter commences with the first lesson they take. Send for circulars.

LORETTO ACADEMY!

For Young Ladies and Misses.

FLORISSANT, ST. LOUIS CO., MO.

Parents and Guardians desiring to place their daughters or wards in a home-like boarding school of highest grade, will find their wishes satisfied in the well known Loretto Academy, Florissant, situated about sixteen miles west of the city of St. Louis, near the terminus of the St. Louis Cable & Western Railway. Building new and commodious. Grounds extensive, comprising many acres. Expenses moderate. Three daily trains to and from St. Louis.

Forty-third year will commence September 2, 1889. Pupils admitted at any time. The Departments of Art will remain open during the summer months for the accommodation of ladies who may wish lessons.

For Catalogue, address Mother Superior.

Western Conservatory of Music,

2625 OLIVE STREET, ST. LOUIS.

Conducted according to the System of European Conservatories and Schools of Music.

The Conservatory will open daily throughout the whole year. For all information apply to the Director.

ROSCOE WARREN LUCY, Artistic Director.

Those wishing to become Teachers will be especially trained for that purpose. All pupils are taught by specialists, who are masters of their respective branches.

A. JAILLET, Secretary. F. GREG, Asst. Director

Tuition, \$15 per Term,
Either Instrumental, Vocal or Violin.

CARPETS—CURTAINS.

Our stock will be found the most extensive in this city and complete of all novelties—many designs which are private to us and cannot be found elsewhere.

We solicit inspection and comparison of stock.

Friedrich Düncker & Penard

504 & 506 N. 4th St.



Nugent's NEW STORE.

THE LARGEST AND FINEST

DRY GOODS

HOUSE IN THE CITY.

EAST SIDE OF BROADWAY, CORNERS WASHINGTON AVENUE AND ST. CHARLES STREET.

The Largest and most complete Mail Order Department in the West. Send for Sample or Catalogue.

Everything in the Dry Goods line at the lowest cash prices. Positively nothing misrepresented.

B. NUGENT & BRO.

What are Etchings?
What are Artist Proofs?
How can I tell a Remarque Proof from an Artist Proof or a plain Impression? We mail you a book on receipt of 5c. Postage fully answering above questions and describing how Etchings and Engravings are made.
REDHOFFER & KOCH,
419 & 421 N. Broadway.
The Leading Art Dealers of St. Louis.

Go to Milford's for a Hot Oyster Loaf.

All the music that appears in the REVIEW can be had in separate sheet form from any dealer. Any advice to the contrary is false. Order from Kunkel Bros., if your orders are not filled elsewhere.

WARNING!

We hereby warn our patrons, and all interested, against a certain Mr. McElhiney who has been defrauding the public by representing himself as agent for *Kunkel's Musical Review*. We have no such agent. His last victims were in Washington Territory and Wyoming.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 27. We recognize no other.

THE PUBLISHERS.

McFingle—"I never saw such a wind and storm before." McFangle (cutely)—"And now that you have seen them, what color are they?" McF—"Why the wind blew and the storm rose, of course."

Tripper—What sort of a band do you prefer? A brass or a string?

Miss Gaybird—Oh, dear, neither. The one is too hard and the other cuts. Give me blue silk elastic with gold and jewelled buckles.

Miss Rita—Aren't you fond of dialect poetry, Mr. Drest-beeph?

Mr. Drestbeeph (of the Chicago Browning Society)—Well, James Whitcomb Riley and Eugene Field do very well; but I came across some poems by a fellow named Chaucer the other day, and he carries it too far.

BOLLMAN BROS. CO.

—WESTERN REPRESENTATIVES OF—

STEINWAY & SON'S

Gabler & Bro.

Lindeman & Sons

J. & C. Fischer

Pianos,

FARRAND & VOTEY

ORGANS.

WAREHOUSES:

BOLLMAN'S HALL, S. W. Corner 11th and Olive Streets.

BRANCHES:

NEW YORK, and 613 Main St., Kansas City, Mo.

What You Need Spring and Fall

WHEN you feel "all run down" is Ayer's Sarsaparilla. For restoring strength after sickness, or toning up the system at any time, this is the medicine of all others. Don't waste time and money on worthless compounds, whatever their pretensions; but remember that Ayer's has been the standard Sarsaparilla for nearly half a century and has no equal.

"Sometime ago I found my system entirely run down. I had a feeling of constant fatigue and languor and very little ambition for any kind of effort. A friend advised me to try Ayer's Sarsaparilla, which I did with the best results. It has done me more good than all other medicines I have ever used."—Frank Mellowes, Chelsea, Mass.

"I was all run down before I began taking Ayer's Sarsaparilla, and now I am gaining in strength every day."—Mrs. Alice West, Jefferson, W. Va.

"I have used Ayer's Sarsaparilla for several years. When I feel weary and worn out, it always helps me."—A. Grommet, Kingsville, Johnson Co., Mo.

"I was long troubled with nervous debility and severe headaches. By the use of Ayer's Sarsaparilla I have been restored to health."—Anthony Louis, 55 Tremont st., Charlestown, Mass.

"As a safe and reliable spring and family medicine, I think

Are always trying seasons to most constitutions, and unless the blood is purified and enriched, one becomes exposed to a variety of maladies. To make good blood, nothing is so effectual as Ayer's Sarsaparilla, the most celebrated tonic alterative in existence. Try it.

"I have found great relief from general debility in the use of Ayer's Sarsaparilla. It tones and invigorates the system, regulates the action of the digestive and assimilative organs, and vitalizes the blood."—H. D. Johnson, Jr., 383 Atlantic ave., Brooklyn, N. Y.

"Ayer's Sarsaparilla has a well-deserved reputation in this locality for restoring to healthy, vigorous action the vital organs when they have become weakened or exhausted. I have used it in my family for this purpose, especially after the system has become depleted from malarial attacks. I have advised its use among my neighbors in similar cases, and it has always proved invaluable."—C. C. Hamilton, Emberson, Tex.

"As a blood-purifier and general builder-up of the system, I have never found anything to equal Ayer's Sar-

Ayer's Sarsaparilla.

saparilla invaluable."—Wm. R. Ferree, 1 Chatham st., Boston, Mass.

Made by Dr. J. C. Ayer & Co., Lowell, Mass.

It gives perfect satisfaction."—Eugene I. Hill, M. D., 381 Sixth ave., N. Y.

Price \$1; six bottles \$5. Worth \$5 a bottle.

MUSIC KUNKEL'S REVIEW

MARCH, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 13—No. 3.

TERMS OF SUBSCRIPTION.

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

This includes postage on paper, to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

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

SUBSCRIPTIONS to the Review are rolling in at a rapid rate. People know when they have a good thing and their precipitate rush in this instance is not to be wondered at. We have plenty of room on our books.

Send in your subscriptions and partake of the ample store of music each number offers.

It is healthful and invigorating and will keep you posted in the best of the world of music.

We are able and willing to reward any efforts you make in behalf of the Review. Write to us.

DR. HANS VON BULOW.

The *National Zeitung*, of Berlin, writes:

On Wednesday, January 29th, at the Sing Academy in Berlin, Hans von Bulow gave a rendering of Beethoven's last Sonatas—a performance in which for the past twenty years or more he has stood single and unequalled, and in which with each repetition he even excels himself.

If ever his playing was characterized by a desire to teach, it has now fully disappeared. Mind and soul have so penetrated these highest creations of piano music that in Bulow's rendering we look into the very depths of Beethoven's genius.

No art grows more ruinous by low productions of superficiality and desire for applause than music, and none can more thoroughly educate and elevate the mind than music in the perfection of its masterworks.

Not for pleasure, but for worship, do Beethoven's last Sonatas call forth the musical congregation to assemble in a temple, built not by human hands, but one whose foundations are laid in the depths of our souls.

The spirit of God dwells in them. What immeasurable merit has Bulow not won that he has not grown tired of preaching their gospel in two hemispheres? He has entirely conquered the early indifference and occasional opposition, and now the largest hall will not hold the throngs that swarm to hear him.

At to-day's performance the praise of the master and apostle could be heard in almost every language. America on the west and Asia on the east had their contingents. Gray heads and youthful faces had united to do worship. Many followed reverentially in their scores. Here a tie has been discovered which unites separated nations in the noblest sentiments of veneration and love.

May the artist, who has just completed his sixtieth year, yet long be spared to fulfil his mission of culture and civilization. Not in the tendency and compliance with the weak and small, not in the immediate accomplishment of self-will, but in the diffusion of that recognized as the highest, consists the merit of the man, who, in a long struggle, has won for himself the admiration of the people. Even though all bears the stamp of perfection, and the detail disappears in the completeness of the whole, it shall not prevent us from mentioning with especial gratitude the sweet singing of the F sharp minor Adagio of the B major Sonata, the attainment of the impossible in the storm of the B major fugue, and the heavenly refulgence in the rendering of the C major variations.

DEATH OF KARL MERZ.

Karl Merz, Mus. D., and director of Wooster (Ohio) University, died of pneumonia on the 11th ult. He was well known as a composer and musician of high repute, and was editor of *Brainard's Musical World* for the past twenty-five years. His Hints to Teachers and Pupils have been widely quoted. The *Wooster Republican* says:

"A mantle of sadness has fallen over this community, for this noble man had woven himself into the affections of our people as no other man ever had. It may be truly said of him that he had not an enemy in the world, and every man, woman and child who knew him was his friend, and no man in our community was ever held in such universal esteem. He was truly loved by all. Words cannot express the affection of those who knew him, and they are inadequate to express the grief occasioned by his sudden and unexpected death. A noble career is ended, a useful life has drawn to a close, a brilliant light is extinguished, and an untiring, conscientious worker in the vineyard has been called to his reward in heaven."

THE COMING EVENT.

At last, the great Dr. Hans von Bulow will favor St. Louis with a piano recital. On the occasion of his last visit to this country, but a few cities were favored with recitals; now the greatest of them all will be here on April 23d; and we wish he could be here oftener, but it is a vain wish, for this will most likely be Bulow's last visit to St. Louis.

OTTEN SYMPHONY CONCERT.

The first of a series of Symphony Concerts, inaugurated by Mr. Otten, took place at Entertainment Hall, January 30th, and was an overwhelming success.

The program selected for the occasion was as follows:
I. Overture, *Fingals Cave*, Mendelssohn, Orchestra; II. Loreley, Liszt, Mrs. Corinne Moore Lawson, and Orchestra; III. Symphony in B Minor (unfinished), Schubert, Orchestra; IV. Songs with Piano, (a) To be sung on the Waters, Schubert; (b) The Maids of Cadiz, Bizet; Mrs. Corinne Moore Lawson; V. Liebesliedchen, Taubert, String Orchestra; V., Hungarian March (From Damnation of Faust), Berlioz.

It was listened to with marked attention by one of the most critical audiences that ever assembled in St. Louis.

The orchestral numbers, from the beginning to the end of the concert, were rendered with a precision and minuteness of detail that showed the great care and study Mr. Otten must have bestowed upon the rehearsals. The result, therefore, was at once obvious, and the performance, unusually smooth, would have done Thomas' or Gerike's orchestra credit. The ladies and gentlemen, Mrs. L. M. Allen, Mrs. Daniel Catlin, Mrs. Grace Valle January, Mrs. Emma H. Lane, Miss Emma Lane, Mrs. Florence Wyman Richardson, Mrs. Cordelia Sterling, Mrs. B. J. Taussig, Messrs. B. S. Adams, R. S. Brookings, Hudson E. Bridge, Otto Bollman, A. D. Cooper, Wm. E. Guy, John F. Lee, backing the concert financially against loss, must have been delighted with the success achieved by Mr. Otten and the orchestra, and if the concert given is a foretaste of what the following concerts will be, we predict a handsome profit at the end of the series instead of a loss; for we are sure that almost every one present became, at the close of the concert, an ardent disciple of the Symphony Concerts.

The soloist on the occasion was Mrs. Corinne Moore Lawson, of Cincinnati, who is a great favorite, and deservedly so, with the St. Louis public.

Her selections were rendered with wonderful brilliancy and true artistic conception. Her efforts to please were warmly applauded, and after her second song she was the recipient of one of the finest floral offerings ever presented to any singer.

Being recalled and recalled, nothing would do but to grant an encore after she sang her second song, which she gracefully did by singing Kerkert's ever-beautiful Echo Song.

The orchestra likewise granted an encore to Taubert's Liebesliedchen, for string orchestra, by repeating it. It is a pretty little idea, prettily conceived and orchestrated, and took hold of the audience at once. It was played repeatedly, and then the audience hardly knew it had listened to it twice; this was caused by its charming simplicity and delicate rendition.

Mr. Otten deserves our special congratulations—first, upon the success scored; second, upon the good judgment displayed in choosing the Entertainment Hall for his concerts instead of the large Exposition Hall, which is entirely too spacious for concerts of this kind.

The Steinway Grand Piano, used for several of the accompaniments to Mrs. Moore Lawson, was a wonderful and beautifully-toned instrument. It fairly talked, and did its renowned manufacturer much credit.

The second Symphony Concert took place on the 20th ult., with Miss Adele Aus der Ohe as soloist, and was a repetition of the triumphs of the first. Miss Adele Aus der Ohe was received with every demonstration of enthusiasm, and renewed the successes made here at the Sengerfest. Her playing was up to the high-wrought expectations—grand and wonderful. The following programme was given:

- I. Symphony in C Major (Jupiter), Mozart, Orchestra.
- II. Concerto in E Minor, Chopin, Miss Adele Aus der Ohe.
- III. Abendlied, Schumann, String Orchestra.
- IV. (a) Spinning Song, from "Flying Dutchman," Wagner-Liszt; (b) Farantelle di bravoura, Liszt, Miss Adele Aus der Ohe.
- V. Symphonic Poem, "Les Preludes," Liszt.

The Spinning Song, played by Miss Aus der Ohe, is out of "Kunkel's Royal Edition," the popularity of which is evidenced by the preference given it by artists.

The third concert will be given March 20th.

THE BEETHOVEN CONSERVATORY OF MUSIC.

Memorial Hall was crowded to its utmost capacity with an appreciative audience, which attended to hear the first soiree this season, of the Beethoven Conservatory. The Conservatory, now in the twentieth year of its existence, has always been a valuable factor in the musical art culture of our city, and, under the prudent and energetic direction of Messrs. Waldauer and Epstein, has become one of the most permanent and important educational institutes of St. Louis. Aided by a strong faculty of experienced teachers in the several departments of vocal and instrumental music, it exerts a powerful influence in advancing the best interest of "the noble art" in the Mississippi Valley. Among the young artists who excelled and were enthusiastically applauded, we name the following: Misses Lillian Fike, Millie A. Harding, Bertha Sechler, Lydia Guether—in quartette playing; Miss Bessie Schultz—Moonlight Sonata, Beethoven; Miss Grace Johnson—Concert-

stuck, Kalkbrenner; Miss Clara Assmann—Concertstuck Schumann; Miss Nellie Allen—Concerto B Minor, Hummel in the vocal department, Miss Mamie Charles—Bird Song Taubert; Miss Josie Singer—Bolero, by Giosa; "My Heart is Sad"—by Weckerlin—Miss Urella McDearmon and Jessie Cozzens. In the violin department, Miss Ruth Collins, 7th Air, DeBeriot, and Master Levy, in a Fantasia by Singalee, carried off the honors.

The whole soiree was highly enjoyable, and proved anew the care and thorough musical instruction the pupils receive at the Beethoven Conservatory.

E. R. KROEGER'S FOURTH ANNUAL CONCERT.

Mr. Kroeger's concert was given on Tuesday evening, February 4th, at the Memorial Hall, to an audience that filled it to its utmost capacity. Indeed there were many who were unable to obtain entrance and were compelled to forfeit the evening's entertainment. The following programme consisting of compositions by Mr. Kroeger was rendered, all of the numbers being presented for the first time at these "annuals":

1. Piano duet, *Fantasia Symphonique*. (a) Allegro. (b) Allegretto. (c) Allegro Brillante. Messrs. Kunkel and Kroeger; 2. Female Quartets. (a) An Autumn Song. (b) I Once Had a Sweet Little Doll. The K. J. B. Ladies' Quartet. 3. Piano Solo, Sonata in D flat major. (a) Allegro. (b) Adagio. (c) Allegro Energico. Mr. Kunkel. 4. Male Quartets. (a) The Summer Night. (b) Drinking Song. The Olympia Male Quartet. 5. Alto Solo, Life of Life. Miss Bruere. 6. Sonata for Violin and Piano in F Major. (a) Allegro Energico. (b) Allegretto. (c) Allegro Animato. Messrs. Heerich and Kroeger.

The opening duet was played with great brilliancy and the performers received a hearty recall. This composition is written in a spirit of health and vigor, and although a "Fantasia," yet clings closely to the Sonata form. The quaint *allegretto* was probably the greatest favorite with the audience. The K. J. B. Ladies' Quartet (composed of Mrs. D. T. Phillips, Miss Minnette Slayback, Miss Julia B. Kroeger and Mrs. Laura Anderson), reaped new laurels at this concert, and evinced the great care bestowed upon its work by the directress, Mrs. Kate J. Brainard. The "Autumn Song" has a melancholy tinge, but closes brightly. The second number, Charles Kingley's charming poem, "I Once Had a Sweet Little Doll," was enthusiastically received and the quartet repeated the number.

Probably the selection which was most esteemed by the composer in point of merit and workmanship, was the "Piano Sonata in D flat major" which was played by Mr. Charles Kunkel and which was dedicated to him. In this work Mr. Kunkel had every opportunity to reveal his extraordinary pianistic powers. Careful phrasing, rhythmical clearness, perfect legatissimo, the singing of single melodies, great power in climaxes—all these were features of Mr. Kunkel's rendition. Although the "Sonata" was of unusual length, yet the audience listened with the keenest attention and insisted upon a recall. The Olympia Male Quartet (Messrs. Chas. Metcalf, G. H. Bahrenburg, A. D. Weld and H. F. Neidringhaus), was quite successful, and the voluptuous calm of "The Summer Night" and the spirit of Moore's "Drinking Song" were equally well displayed. The last number was re-demanded by the audience.

Miss Minnie Bruere's solo, "Life of Life" based upon Seelley's poem, was characterized by warmth, intelligence and nobility. She showed a complete mastery of the conception of this difficult song, and every phrase was sung with its proper emphasis and tone-coloring. She gave Mr. Kroeger's "Look Out Upon the Stars" as an encore.

The closing number, the "Sonata for Violin and Piano in F major" was given with great animation and fire. Mr. Heerich sustained his reputation as a thorough artist, and in the difficult figures in the last movement, he triumphed with a splendid exhibition of virtuosity.

MENDELSSOHN QUINTETTE CLUB.

The third of the Mendelssohn Quintette Club Concerts occurred at Memorial Hall on the 19th ult. Mr. Charles Kunkel, in the absence of Mr. Victor Ehling, who was suffering from severe cold, sustained the piano parts. The programme also presented Messrs. Kunkel and Kroeger in duets for two pianos. The following programme was rendered:

- I. Quintette—(Op. 42) *Onslow*—(a) Allegro; (b) Menuetto; (c) Adante, with variations; (d) Allegro. Assisted by Mr. Charles Mayer
- II. Duets for Two Pianos—(a) Rondo (Op. 73) Chopin; (b) Phœton Poeme Symphonique (Op. 39), *Satn-Suens*. Messrs. Kunkel and Kroeger.
- III. Trio, Piano, Violin and Cello—Adante and Scherzo, Mendelssohn.
- IV. Grand Fantasia for Two Pianos—Norma (Op. 12), Thalberg.
- V. Quartette, for Piano, Violin, Viola and Cello (Op. 47), Schumann—(a) Allegro; (b) Scherzo; (c) Adante; (d) Allegro.

To say that this concert was never surpassed by any similar one in St. Louis is a very modest statement. The same gentlemen could duplicate the concert in any musical center in the world, and it would be received with marks of the highest enthusiasm.

The trio, quartette and quintette were played without a flaw. Messrs. Heerich, Mayer, Schopp, Anton and Charles Mayer entered into the full spirit of their work, and gave renditions at once correct and artistic. Mr. Charles Kunkel's performances of the trio and quartette were models of finely balanced work. The three duos for two pianos were enthusiastically received, and the Rondo, Op. 73, by Chopin, had to

be repeated at the special request of the audience. Of the duo-playing of Messrs. Kunkel and Kroeger, that it was a treat in itself, and a very rare one, it is needless to add. Not so much because of the greatness of the works, or of the fact that two pianos were employed, but because two artists had worked well and faithfully until their playing was of a unanimity of conception seldom witnessed.

We emphasize the fact that such a performance would be a revelation of the most artistic and highly intellectual duo-playing in any art-center of the world.

The Steinway pianos had plenty of work before them, but they revealed in it and proved their sterling worth. Among the audience was Miss Adele Aus der Ohe, the distinguished pianist, who was one of the most enthusiastic applauders.

The management are to be complimented upon the success of their series of concerts, and the public fully appreciates their endeavors.

THE PERSONALITY OF MUSICIANS.

The recent publication of an exceedingly eulogistic biographical sketch of Rubinstein, in which everything connected with the great pianist-composer is treated from the point of view of the hero worshipper, has suggested to the present writer to inquire how far the personality of the great musicians commends itself to the ethical judgment of the average plain person. We think it is Berlioz who, in his picturesque memoirs, describes the efforts he made to catch a glimpse of Weber during the latter's transit through Paris, and indulges in an enthusiastic outburst in which he enumerates the advantages which would accrue to great geniuses and their admirers, if the former would but show themselves more often to the latter. Then it must be remembered that Berlioz was a man of genius himself, whose emotions and passions were very highly strung. Still the feeling that he describes is common to all mortals who have a spark of generous enthusiasm in their composition. We all of us have longed to speak to some great man or other, and if our ambition has been gratified, not infrequently hoard up the recollection among the choicest treasures of memory. Still these experiences need not bias us in our endeavor to ascertain how the personality of great composers and artists—either through personal contact or through the medium of biographies—impresses the mind of the ordinary individual. Is there any common ground on which the dwellers on the mountain tops and in the valleys can meet, or must the former dwell aloof from the majority of their fellowmen, only consorting with those of like mold to themselves? Are we to hold with Gibbon that solitude is the only true school for genius, or with Sir Walter Scott that the possession of unique endowments is no excuse why a man should behave differently from his fellows? For that great men act and live differently from small or average men is a proposition which cannot be gainsaid. The question is, whether this divergence constitutes an inseparable barrier or not. And the answer is not to be found by examining their characters from the "Celebrities at Home" standpoint. You don't get a true notion of the real man by enumerating his knick-knacks or cataloguing his furniture. It is necessary to dive a little deeper than that. Personalities as retailed by society journals are no clue to the personality of the individual. He must reveal himself in another way. One must know how he behaves in the crisis of his life, in times of doubt and danger.

*Nam veris vocis tum denum pectore ab imo
Elicuntur et eripitur persona, manet res.*

It is obvious, however that such a test can not be applied in the case of all musicians, least of all in the case of those who are still alive. We must abide by Solon's maxim, and "wait for the end." With regard to some of the most eminent of the old masters, it is to be noticed that the life they led was so cloistered in its seclusion that we hardly know what manner of men they were. This applies to Palestrina, and in a minor degree to Bach. But with most of the mighty dead the materials necessary to form a conclusion are abundantly forthcoming. And it soon becomes apparent that the personality of great musicians differs as widely as their music, or even more so. The cheerfulness and kindness of Haydn were as remarkable in his life as in his compositions. Mozart's marvellous genius was united with a convivial vein, which made him—when not harassed by overwork—a famous boon companion. There was no *sever indignatio* either in him or his music, and the element of *Schmerz*, though it does emerge occasionally, is in the main latent. Handel in his every-day private life was not without many admirable qualities. He was, at any rate, a robust, courageous, and manly fellow, which one can not say of all musicians. After the upheaval of the French Revolution we encounter amid the foremost musicians a totally different spiritual and mental physiognomy. Beethoven, the greatest of them all, was marked out by destiny for loneliness. And yet, though his manners were as bad as those of Dr. Johnson, he was capable of fascinating some of the most refined and *spirituelles* of the great ladies of the Austrian aristocracy. But although he had his moments of accessibility, and even of tenderness—witness the touching letter he wrote to the little girl who sent him a letter-case—he was not a man with whom ordinary mortals could live. He quarrelled gratuitously with his most trusted friends. When the *afflictus* was upon him he was as one possessed. Mundane matters moved him not. It was impossible that a man so constituted could ever have lived a regular or serene life, such as that led by Bach or Haydn. And the same remark applies in great measure to Schubert, the *clairvoyant* among composers, in whom the creative instinct was perhaps more imperative than in any man of genius who ever trod this earth. And yet by a strange irony of fate, the divine flame that burnt with such a consuming brilliance was housed in the most commonplace, not to say unlovely, tenement. Franz Lachner, who died but a short while ago, told Mr. Barry that Schubert—whom he knew intimately—was exactly like the driver of a Viennese *Flaker*, in plain English, a cabman.

With the advent of Weber, a new departure may be said to be observable in the character of the great musical composers. Before his time they were not infrequently men of one idea, absorbed and wrapped up in their music. But from Weber onward, as Dr. Spitta has pointed out, they have been almost without exception men of considerable general culture. Weber is a case in point; Mendelssohn was a veritable admirable Cricketer, who excelled in everything he put his hand to. Schumann had strong literary sympathies and inaugurated an entirely new school of musical criticism, fantastic at times, but genial, picturesque, and suggestive. Berlioz again excelled with his pen, and though his criticisms were always wrung from him with much effort and discomfort, they were invariably pointed and admirably expressed. Wagner again was a most voluminous writer. This development of the literary side of musicians is significant, in that it has certainly tended to bring them into more intimate contact with the general culture of the time. On the other hand it has occasionally embroiled them in controversies by no means conducive to that calm which is so desirable for the exercise of the creative instincts. Setting this literary and educational development aside, it is impossible to avoid noticing how the *maladie du siècle*—a discontent more or less divine—has manifested itself in the lives of the great musicians of the nineteenth century. It is writ large in much of the finest music of Schubert, notably the two last symphonies.

It emerges in every second page of Schumann's compositions and correspondence. Mendelssohn was in the main free from it, but even he had his moments of depression and irritation. Spohr was too absorbed in his work, and for the rest of too solid and well-balanced a nature to indulge in the luxury of introspection. But Berlioz and Chopin were, on the whole, very unhappy men.

Our brief and imperfect review has then established this much—that the possession of the creative faculty, in its highest form, is not as a rule compatible with a capacity for that happiness which is often achieved by less gifted mortals. There is nothing in the world that comes up to the pleasure of creation, but this pleasure is only achieved at the cost of much antecedent pain. Moreover, for the production of original work in the domain of music, seclusion or isolation is an essential. The artistic temperament again is subject to greater fluctuation of spirits than that of the ordinary person. But it would be a great mistake to imagine that because of these circumstances great geniuses must be for ever debarred from consorting with ordinary people. For one thing, they can't get on without them! Where would Wagner have been but for the generosity of his friends? The great men need the little men to look after them in the ordinary affairs of life, and the little men need the great men because hero-worship is ingrained in humanity.—*Mus. Times.*

MUSIC IN GERMANY.

The musical student or amateur who travels in Germany is sure to be well repaid in the fine music to be heard that is always missed by the traveler in the pleasanter months of summer. In winter the most celebrated artists are back from vacations, and are well in "harness" by that time, so that the auditor hears them to the very best advantage. Here in Berlin the Royal Opera is entitled to be spoken of first, as it consists of a fine number of singers and one of the best orchestras in Germany, under the direction of Herr Josef Sucher, a most talented conductor, whose admiration for the Wagner operas is unbounded. In the list of performances the last two weeks were the following works, most of which are familiar to the musical public in America:

"Das Ringold," "Die Walkure," "Siegfried," "Götterdämmerung," and "Lohengrin," by Wagner; "Fidelio," Beethoven; "Der Freischütz," Weber; and also lighter works, such as "Fra Diavolo," Aubert; "Martha," Flotow; "Carmen," Bizet; "Die Jüdin," Halevy; and a romantic opera by Hoffmann, called the "Aennchen von Tharau," which is new to most opera-goers.

The singers are most of them very able artists, although none have a very wide reputation. In orchestral and choral concerts, Dr. Hans von Bulow is the particular "star" as a conductor. He conducts the classical concerts of the Philharmonic Orchestra and all the oratorio concerts. At the last concert of the "Philharmonie Chöre," Beethoven's "Ruinen von Athen" and his Ninth Symphony were given. I have never heard such a fine performance of the Ninth Symphony as that under the "baton" of Von Bulow. He is one of the very greatest pianists of our time, and as a conductor must also be classed among the best.

No well-informed musician would leave Berlin without hearing the great "Joachim Quartette," with the great violinist himself as the leader and particular attraction. The playing of the quartette was the best that I have ever heard, and they are, beyond all question, the leading quartette of the world.

There are concerts of a lighter character at the "Philharmonie" hall by the Philharmonic Orchestra, under the leadership of Joachim Anderson, who is celebrated the world over as a flute soloist and composer for that instrument, and also at the old "Bilse" concert hall, where an excellent orchestra plays every evening under Karl Meyder. In old times under "Bilse," the orchestra was of a very high order, and included in its membership such fine artists as Anton Hekking and Ch. Molé, who are now in your Boston orchestra.

A short ride of four hours from Berlin will bring one to the city of Leipzig, celebrated for its fine Conservatory of Music and the eminent artists that it has amongst its professors. Here are held the celebrated "Gewandhaus" concerts, one each week, on Thursday evening, with a public rehearsal on Wednesday morning similar to the one in Boston. This orchestra is led by Dr. Carl Reinecke, one of Germany's most celebrated musicians. On Thursday evening, December 5, the programme was devoted to the compositions of Mozart. One number was the concerto for piano (in D-flat), composed in 1788, three years before the great composer died, at the early age of thirty-five. This masterpiece was grandly performed by Dr. Reinecke, who played in a manner that to every true musician compelled the greatest admiration. Another number was the symphony (in D-flat), composed in 1786. The orchestra as a whole was very good, but it is certainly not to be compared to your Boston orchestra, or indeed to the fine orchestra in Dresden.

Herr Nikisch is always well spoken of as a most talented conductor, and a *gentleman* as well, in his relations with his orchestra players, which is more than could be said of your former leader, Mr. Gercke, I understand. The new hall for the "Gewandhaus" concerts is not excelled by any in all Europe. Although not very large, it is a model of taste and magnificence.—*Leader.*

ESSENTIAL ELEMENTS OF WAGNER'S THEORY.

The first of these is that the mission in which Wagner labored as controversialist and composer was a reform of the opera—not a reform of music generally. He was a musical reformer only so far as music is a factor in the sum of the modern opera. Outside of the theatre, it is true, he exerted a tremendous influence on the development of the art; but that influence he exerted only as a gifted musician who stood in the line of succession with the great men who widened the boundaries of the art and struck out new paths for it—let me say Bach, Haydn, Gluck, Mozart, Beethoven and Schumann. As the legitimate successor of these kings, he advanced the musical art indeed; but as a reformer, his activities were directed not to music in its absolute forms, but to an entirely distinct and complex art-form—the opera. The phrase "music of the future," popularly attributed to him, was the invention of his critics: his own phrase which was thus parodied was "the art-work of the future," by which he meant a form of theatrical entertainment in which poetry, music, gesture, painting, and the plastic arts were to co-operate on a basis of complete interdependence and common aim, the inspiring purpose of all being dramatic expression. The starting-point of his reformatory ideas was that music had usurped a place which does not belong to it in the lyric drama. It should be a means, and had become the aim. As an æsthetic principle, he contended that it lies in the nature of music to be not the end, but a medium, of dramatic expression. He therefore reversed the old relations of librettist and composer, and made music, which can only address itself to the emotions and imagination, dependent for form, spirit and character on the poetry, which can appeal to reason as well. As a musical form of expression, Wagner held that rhyme is useless, because it implies the identity of the consonants succeeding the vowels, and these consonants are lost because only the vowels can be dwelt on. The first consonant of a word can not be lost,

however, because it is that which gives physiognomy; and since repetition makes an agreeable cadence, he substituted alliteration for rhyme in the significant portions of his verses. This theory however, he put into practice only in *Tristan und Isolde* and *Der Ring des Nibelungen*; in *Parsifal* he recurred to rhyme. From the verse melody thus obtained he desired the musical melody to spring, words and music becoming lovingly merged in each other, each sacrificing enough of selfishness to make the union possible. This means that for the sake of truth Wagner brought declamation forward as the first and most essential element in dramatic singing. The melody in the sense in which the word is generally understood, has to a great extent been relegated to the orchestra, where it is woven into a great symphonic fabric, in which, no less than on the stage, the drama is worked out. In his vocal part the aim is to achieve through the music an increased impressiveness for the poetry, and to this end he raises it to a kind of intensified speech, which retains as much as possible of the distinctness of ordinary dialogue, with its emotional capacity raised to a higher power.—From "How to Listen to Wagner's Music," by H. E. KREHBIEL, in *Harper's Magazine* for March.

ST. LOUIS MUSICAL UNION.

The third musical union concert was given to a large audience numbering fully 2,500 persons in spite of the inclemency of the weather. The programme as will be seen, with the exception of the noble Egmont Overture by Beethoven and the Violin Concerto by Mendelssohn was of a light order, and we question whether the subscribers consider No. VI a fit close for the concert. To say that all the numbers were faultlessly rendered is but doing justice to Mr. Waldauer and his orchestra. The following is the programme:

1. Cortege and Fantastic Procession, *Moszkowski*, Orchestra; 2. Concerto for Violin, *Mendelssohn*, Mr. Ludwig Marum; 3. Overture, "Egmont," *Beethoven*, Orchestra; 4. Hungarian Dances, *Brahms*, Orchestra; 5. Violin Solo, *Romance*, *Bruch*, Mr. Ludwig Marum; 6. (a) Serenade *Gillet*, (b) Valse Lente from "Ballet Nalla," *Delibes*, For String Instruments.

Mr. Waldauer directed with great dash and vigor. We never heard the close of Egmont Overture given at such a tempo. It was indeed very imposing.

Mr. Marum, the soloist, is an artist. His technique and intonation is first-class. It was a treat to listen to his artistic performances. He was recalled deservedly many times and granted an encore to the concert by playing *Walters Preis Lied—Wilhelm*. The fourth concert takes place March 18th.

The Fifth Annual Convention of the National League of Musicians will be held in Cincinnati, March 12th, 1890. An effort will be made to appoint paid organizers to form locals in cities where the League is at present not represented. St. Paul, Minneapolis, New Orleans, Louisville and many other important cities are not represented in the League, in the Fourth District, Mississippi Valley. These could easily be persuaded to join by a personal appeal from a competent organizer. A committee will also be appointed to push legislation in Congress, stopping military competition, and raising the rank and pay of musicians in the army and navy. A bill drawn by Owen Miller, of this city, covering these points, meets with general approval. It divides the musicians in the service into three classes, according to ability, giving the first class fifty, the second thirty, and the third twenty cents per day, extra pay; allows each band three non-commissioned officers besides the chief musician, to be taken from the first class; provides that musicians cannot be detailed for any other purpose; and, last but not least, compels the chief musician to pass an examination as to his fitness before being appointed. Many of the chief musicians in the service to-day owe their appointment to favoritism, and would make excellent manipulators of a team of mules, but are out of place handling a band.

Through the efforts of the Musical Union, under Mr. Waldauer and the Choral Society under Mr. Otten, a strong orchestra has been formed which is a credit to these gentlemen and to the city. We have no equivalent reed orchestra. To fill this void, an association has been formed, known as the Beethoven Association, which will confine itself to this class of music. Weekly rehearsals are held under the direction of Mr. Louis Meyer, the flutist. The best music journals in the world have been subscribed for, which will insure the latest and best reed arrangements at all times. Already fifty names are on the rolls, with applications coming in every day. In the course of a few months we may expect to see a reed orchestra of seventy men, second to none. There has always been plenty of good material here, but it needed organizing and bringing together to become accustomed to play together in such large bodies.

It is a notorious fact that the St. Louis theatre orchestras are the smallest in the country in proportion to its size and reputation. In all the larger cities, theatre orchestras average from 12 to 25 men; while here they average from 5 to 11 men. There is not a theatre in the city that could not afford at least 16 men, but just think of it, one of our so-called first class theatres has neither viola, flute or repetiteur; another has neither flute nor repetiteur; another has no repetiteur while the other two are pooled, so that whenever an attraction comes that needs a few more men, a detail is made from the other house, and things are so arranged that two first-class attractions never come together; thus the few extra men engaged by their houses are used like a shuttlecock, from one to the other. The public complains of the poor music, but never lays the blame where it belongs, on the all-absorbing manager. One house boasted of having made \$14,000 clear last season for its proprietor. He paid his orchestra of nine men \$5,400. He received as his individual share over 250 per cent. more than these nine men together, and over 2,300 per cent. more than any one of them, but still as soon as the thirty weeks contract was over cut out every instrument he could to save a little more. The proprietor never sees the house he draws this enormous sum from, or the people who earn it for him. Of the five first-class theatres in St. Louis but one is owned here. If the public will awaken to the fact that the bulk of the money spent for amusements goes to New York, Chicago, Cincinnati, etc., it will demand a better return in accommodations, especially musical accommodations.

Tell your friends to subscribe to the REVIEW and that twelve numbers contain 325 Pieces.

When the gate's ajar it is natural that it should be considered the proper place for sweet-meets.

Did Not Harmonize.—Lady—"Here, come back. You promised to saw that wood when I gave you your dinner." Tramp—"Madame, I am obliged to break my promise. The saw you gave me produces a G sharp tone which does not harmonize with my favorite song in F, which I always sing when working. Either the saw or my voice must be changed before I can work."

VALSE.

E. R. Kroeger.
Op. 24 N° 3.

Con moto $\text{♩} = 69$.

mf
ben marcato il basso. *ritenuto.*

a tempo.
mf

cres. *dim.*

mf

dim.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note triplets and sixteenth-note patterns, marked with fingerings 1-5. Bass staff provides harmonic support with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic development with various rhythmic patterns and fingerings. Bass staff maintains the harmonic foundation. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *mf* (mezzo-forte) dynamic marking. The melody features eighth-note patterns and rests. Bass staff continues with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff includes *cres.* (crescendo) and *dim.* (diminuendo) markings. The melody consists of eighth-note patterns. Bass staff provides harmonic support. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and fingerings. Bass staff continues with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and fingerings. Bass staff continues with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

dolce.
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

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

cres.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

mp
Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

tr
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.
f rit.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

a tempo.
mf
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

brillante.
f
Ped. Ped. Ped. Ped. Ped.

cres.
Ped. Ped. Ped. Ped. Ped.

poco dim.
calando.
Ped. Ped. Ped. Ped. Ped.

a tempo.
mf
Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

dim.
mf
Ped. * Ped. * Ped. * Ped. *

f
Ped. * Ped. * Ped. *

dim.

First system of a piano score. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

2nd time. 5 4 2 3

Second system of the piano score. It includes a repeat sign with first and second endings. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *mf* (mezzo-forte). Pedal points are marked throughout.

cres. *dim.*

Third system of the piano score. The right hand has a more active melodic line. The left hand continues with harmonic support. Dynamics range from *cres.* (crescendo) to *dim.* (diminuendo). Pedal points are indicated.

Fourth system of the piano score. The right hand features a series of chords and moving lines. The left hand provides a steady accompaniment. Pedal points are marked with asterisks and the word "Ped."

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand continues with harmonic accompaniment. Pedal points are indicated.

Sixth system of the piano score. The right hand features a melodic line with various ornaments and fingerings. The left hand provides a harmonic accompaniment. Pedal points are indicated.

Seventh system of the piano score. The right hand has a melodic line with various ornaments and fingerings. The left hand provides a harmonic accompaniment. Pedal points are indicated.

BOURRÉE.

Maurice Moszkowski. Op. 38. N° 1.

Allegro molto. $\text{♩} = 112$.

p non legato.

un poco cres. f

*Ped. **

*Ped. **

*Ped. **

ben. ten. p sub.

f

*Ped. **

a tempo.
con tutta forza.

Ped. Ped. Ped.

molto p cres. *ff*

Ped.

molto p cres. *ff* *sfz* *sfz* *sfz* *sfz*

Ped. Ped.

thus for the close.

sfz *sfz* *ff* *ff*

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

Fine.

misterioso.

p

1. 2.

distinamente.

non legato.

misterioso.

poco rit.

Repeat from the beginning to Fine.

GONDOLIERA.

Clavierstück.

Louis Conrath.

Moderato. ♩ - 88.

The musical score is written for piano and consists of six systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction *espress.* (expressive). The second system features a mezzo-piano (*pp*) dynamic and includes the markings *rit.* (ritardando) and *a tempo.* The third system includes a crescendo (*cres.*) marking. The fourth system is marked *Poco animato.* and includes a repeat sign. The fifth system includes a repeat sign. The sixth system includes a repeat sign. The score is heavily annotated with fingerings, slurs, and numerous *Ped.* (pedal) markings, some of which are accompanied by asterisks (*). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

ARIOSO.

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

Heinrich Lichner Op. 34.

Andantino con moto. ♩. - 72.

p con anima.

mf

amoroso.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and slurs.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and slurs.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and slurs.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and slurs.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and slurs.

ritard.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and slurs.

IN THE COUNTRY.

(AUF DEM LANDE).

The notes marked with an arrow must be struck from the wrist.

Gustav Lange Op. 292.

Allegretto scherzando.

The musical score is written for piano and treble clef. It begins with a treble staff containing a series of sixteenth-note runs with fingerings (e.g., 3 5, 2 4, 3 5 2 4, 1 5, 1 4, 1 5 1 2, 2 5, 1 3). The piano staff has a simple accompaniment of eighth notes. The first system includes a *mf* dynamic and a *dolce* marking. Pedal points are marked with 'Ped.' and asterisks. The second system features a first ending (1.) and a second ending (2.). The third system includes a *cres.* marking. The fourth system has a *cres sempre.* marking and a *a tempo.* marking. The fifth system includes a *mf* dynamic and a *dolce* marking. The piece concludes with a double bar line and repeat dots.

Leggiero.

Lleggero.

mf

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

[illegible]

The musical score for 'L'Espresso' by Debussy, arranged for piano and organ, is presented in a single system. The treble staff features a complex melodic line with numerous fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment, often using chords and single notes. Pedal markings ('Ped.') are placed below the bass staff at several points. Dynamics such as 'p' (piano) and 'f' (forte) are used to indicate volume changes. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

The musical score for 'L'Espresso' by Franz Liszt is presented in a single system. The right-hand staff (treble clef) features a melodic line with various ornaments and slurs. Above the staff, there are several groups of fingering numbers: '2 1 2 5 4 5' and '5 4 5' in the first measure, '1 2 5 4 5' in the second, '2 5 4' in the third, and '2 5 4 2' in the fourth. The dynamic marking 'dim.' is placed above the second measure, and 'cres. con fuoco.' is placed above the fourth measure. The left-hand staff (bass clef) provides a harmonic accompaniment with chords and single notes. Pedaling instructions 'Ped.' are placed below the first, second, third, and sixth measures. A double asterisk '*' is placed below the fourth measure. The score concludes with a final cadence in the right hand and a 'Ped.' marking below the sixth measure.

THE BANJO.

BURLESQUE ETHIOPIAN.

Allegretto $\text{♩} = 96$.

H. Lichner.

The musical score is arranged in five systems, each consisting of a piano (piano) staff and a banjo staff. The piano staves are written in treble clef, and the banjo staves are written in bass clef. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The key signature is one flat (B-flat major or D minor). The score includes various musical notations such as triplets, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above the notes. The score is marked with 'mf' (mezzo-forte) at the beginning and 'p' (piano) in the third system. Pedal points are marked with 'Ped.' and asterisks at the end of the first, second, and fourth systems. The score concludes with a final cadence in the fifth system.

First system of musical notation. Treble and bass staves. Treble staff contains complex melodic lines with many slurs and fingerings. Bass staff contains chords and single notes. Pedal points are indicated by "Ped." and asterisks. A *cres.* (crescendo) marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic lines. Bass staff contains chords and single notes. Pedal points are indicated by "Ped." and asterisks. A *f* (forte) marking is present in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic lines. Bass staff contains chords and single notes. Pedal points are indicated by "Ped." and asterisks. A *f* (forte) marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and single notes. Bass staff contains chords and single notes. A *ff* (fortissimo) marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and single notes. Bass staff contains chords and single notes.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords and single notes. Bass staff contains chords and single notes. A *dim.* (diminuendo) marking is present in the bass staff.

5 2 1
3 5 3 1 2 1 2 3 5 3 1 2 1 5 3 5 2 5 1 5 3 2 1 5 3 2 1 3 5 3 1 2 1 2

5 2 5 1 2 3 5 5 2 3 5 5 2 3

3 5 3 1 2 1 2 5 3 5 2 5 1 5 3 5 3 1 2 1 2 3 5 3 1 2 1 2

2 5 2 3 2 5 5 2 3 5

5 3 5 2 5 1 5 3 2 1 5 3 2 1 3 5 3 1 2 1 2 3 5 3 1 2 1 2 5 3 5 2 5 1 5

3 3 3 3 3 5 2

1 3 5 3 1 3 3 5 2 5 1 2 2 3 4 3 5 3 1 3

p Ped. * Ped. * Ped.

3 3 5 2 5 2 1 2 3 5 1 3 5 3 1 3 3 3

f Ped. * Ped. *

5 2 5 2 1 2 2 3 1 3 5 3 1 3 5 2 5 2 1 2 3 5 2 5 2 1 2 3 5 1 2 3

Ped. * Ped. * Ped. *

First system of musical notation, measures 1-5. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 6-10. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 11-15. Treble and bass staves with fingerings and pedaling.

Allegro. ♩ - 152.

Fourth system of musical notation, measures 16-20. Treble and bass staves with fingerings and pedaling.

Fifth system of musical notation, measures 21-25. Treble and bass staves with fingerings and pedaling.

Sixth system of musical notation, measures 26-30. Treble and bass staves with fingerings and pedaling.

GOOD NIGHT.

(GUTE NACHT.)

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

A. Loeschhorn Op. 96.

Allegretto tranquillo. ♩ - 100.

p dolce.

mf

p

mf sordando.

p *stacc.*

un poco marcato.

mezza voce.

decres.

smorzando

ten.

Ped.

SUCCESS POLKA.

Allegro brillante. ♩ - 100.

Eugene Ketterer Op. 254.

The musical score for "Success Polka" is written for piano and bass. It begins with a treble clef and a key signature of two sharps (D major). The time signature is 2/4. The tempo is marked "Allegro brillante" with a quarter note equal to 100 beats per minute. The score is divided into five systems, each containing a piano (treble) staff and a bass staff. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). Pedal markings are indicated by "Ped." with an asterisk. Fingerings are shown with numbers 1-5. Slurs and accents are used to indicate phrasing and emphasis. The piece concludes with a final cadence in the bass staff.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with many fingerings (1-5) and slurs. Bass staff contains a harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *p* (piano).

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *p* (piano).

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *p* (piano). The word *leggiero.* (light) appears above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *p* (piano). The word *leggiero.* (light) appears above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *p* (piano).

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the harmonic accompaniment. Pedal markings (Ped.) with asterisks are placed below the bass staff. Dynamics include *f* (forte).

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth-note patterns with slurs. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth-note patterns with slurs. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth-note patterns with slurs. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth-note patterns with slurs. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of eighth-note patterns with slurs. Pedal markings (Ped.) and asterisks (*) are present below the bass staff.

First system of piano music. The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The left hand provides a harmonic accompaniment. The system includes several measures with a *p* (piano) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Second system of piano music. The right hand continues the melodic development with more complex ornaments and fingerings. The left hand accompaniment remains. A *leggiero.* (light) marking appears above the staff. The system concludes with a *p* (piano) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Third system of piano music. The right hand features a series of rapid, flowing ornaments and fingerings. The left hand accompaniment continues. The system includes several measures with a *p* (piano) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fourth system of piano music. The right hand features a series of rapid, flowing ornaments and fingerings. The left hand accompaniment continues. The system includes several measures with a *f* (forte) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fifth system of piano music. The right hand features a series of rapid, flowing ornaments and fingerings. The left hand accompaniment continues. The system includes several measures with a *ff* (fortissimo) dynamic marking. Pedal points are indicated by "Ped." and asterisks (*) below the staff. The system concludes with a final chord and a double bar line.

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka M.M. ♩ = 120.

Jean Paul.

Leggiero.

Primo.

Scherzando.

The musical score is written for piano and primo. It consists of four systems of music. The piano part is in the upper staff, and the primo part is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *ff* (fortissimo), and *sf* (sforzando). Pedal markings are indicated by "Ped." and asterisks. Fingerings are shown with numbers 1, 2, 3, and 4. The score is marked with "Leggiero." and "Scherzando." and includes a tempo indication of "Tempo di Polka M.M. ♩ = 120." and the composer's name "Jean Paul."

THE FLIRT.

(Impromptu a la Polka.)

Tempo di Polka. M.M. ♩ - 120.

leggero.

Secondo.

Jean Paul.

Scherzando.

The musical score is written for piano and bass. The piano part (treble clef) begins with a melodic line in the right hand, marked 'Primo.' and 'Secondo.' with fingerings. The bass part (bass clef) provides harmonic support with chords and single notes, marked with 'Ped.' and asterisks. Dynamics include *p* (piano), *f* (forte), and *sf* (sforzando). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line and a repeat sign.

Secondo.

The first system of the 'Secondo' section consists of two staves. The upper staff is in bass clef and contains six measures of chords, each marked with a '7' above the staff. The lower staff is also in bass clef and contains six measures of single notes, each marked with a 'Ped.' and an asterisk below the staff.

The second system of the 'Secondo' section consists of two staves. The upper staff begins with a bass clef and contains two measures of chords. It then changes to a treble clef for the remaining four measures, which contain eighth-note patterns with fingerings (1, 2, 3, 4) and slurs. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' and an asterisk below the staff.

The third system of the 'Secondo' section consists of two staves. The upper staff begins with a treble clef and contains four measures of eighth-note patterns with fingerings (1, 2, 3, 4) and slurs. It then changes to a bass clef for the final two measures, which contain chords marked with 'f' and 'f'. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' and an asterisk below the staff.

Scherzando.

The fourth system of the 'Scherzando' section consists of two staves. The upper staff is in bass clef and contains six measures of chords, each marked with a '7' above the staff. The lower staff is in bass clef and contains six measures of single notes, each marked with a 'Ped.' and an asterisk below the staff. The system concludes with a double bar line and the marking 'ff'.

Primo

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

Ossia.
(or thus.)

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

do ff Scherzando. f f f

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

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

Secondo.

This page of musical notation is for a piano piece, likely a Trio as indicated by the title. It consists of several systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks. Dynamics like *sf* (sforzando), *p* (piano), and *cresc.* (crescendo) are used throughout. Performance instructions include *Ped.* (pedal), *FINE*, and *Con Eleganza.* The piece concludes with a final system of staves, including a double bar line and a final chord.

Repeat Trio to FINE, then play from the beginning to Trio, which finishes the piece.

Primo.

Trio.

[illegible]

Repeat Trio to FINE, then play from the beginning to Trio, which finishes the piece.

48 ETUDES PROGRESSIVES.

A. Loeschhorn, Op. 65.

Andante cantabile. ♩-100 ♩-132.

33.

First system of exercise 33, marked *Andante cantabile*. It consists of a treble and bass staff. The treble staff has a melody with slurs and fingerings (1-5). The bass staff has a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). The time signature is 4/4. The dynamic is piano (*p*).

Second system of exercise 33. Continues the melody and accompaniment from the first system. The treble staff has slurs and fingerings. The bass staff continues the eighth-note accompaniment. The dynamic remains piano (*p*).

Third system of exercise 33. The treble staff features more complex slurs and fingerings. The bass staff continues the accompaniment. The dynamic is piano (*p*).

Fourth system of exercise 33. The treble staff has slurs and fingerings. The bass staff continues the accompaniment. The dynamic is piano (*p*).

Allegretto. ♩-66 ♩-88.

34.

Exercise 34, marked *Allegretto*. It consists of a treble and bass staff. The treble staff has a melody with slurs and fingerings (1-5). The bass staff has a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat). The time signature is 6/8. The dynamic is piano (*p*).

Second system of exercise 34. Continues the melody and accompaniment from the first system. The treble staff has slurs and fingerings. The bass staff continues the eighth-note accompaniment. The dynamic is piano (*p*).

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment. Dynamics include *mf*, *cres.*, and *p*. A *sf* marking is present in the left hand.

Second system of the piano piece. The right hand continues with intricate melodic patterns. Dynamics include *p* and *cres.*.

Third system of the piano piece. The right hand has a more active melodic line. Dynamics include *p* and *sf*.

Allegro ma non troppo. ♩ - 112 ♩ - 144.

Fourth system, starting at measure 35. The right hand has a rhythmic, dotted melody. The left hand has a simple accompaniment. Dynamics include *mf*. The word *simili.* is written below the left hand.

Fifth system, featuring first and second endings. The right hand has a rhythmic melody. Dynamics include *mf*. The word *simili.* is written below the left hand.

Sixth system of the piece. The right hand has a rhythmic melody. Dynamics include *mf*.

Seventh system of the piece. The right hand has a rhythmic melody. Dynamics include *mf*.

36. *Andantino. ♩ - 92 ♩ - 120.*

mf

[illegible][illegible]

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many slurs and fingerings. The bass staff provides harmonic support. Dynamics include *f*, *p*, *cres.*, *cen.*, *do.*, and *f*. The word *simili.* is written below the bass staff.

Second system of musical notation, continuing the piece. Dynamics include *mf*, *f*, *mf*, and *f*. The word *simili.* is written above the treble staff.

Third system of musical notation. Dynamics include *p*, *f*, *p*, and *f*.

Allegretto. ♩ - 100 ♩ - 120.

Fourth system of musical notation, starting with the number 33 in the left margin. Dynamics include *p* and *mf*. A first ending bracket labeled *1.* is present at the end of the system.

Fifth system of musical notation. Dynamics include *p* and *mf*.

Sixth system of musical notation. Dynamics include *p*, *mf*, and *f*.

Seventh system of musical notation. Dynamics include *pp*, *mf*, *p*, and *pp*.

39. *mf* *simili.* *f*

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various fingerings indicated by numbers 1-5. The bass staff contains a harmonic accompaniment, primarily using chords and single notes with fingerings. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines.

[illegible]

Allegro. ♩ - 100 ♩ - 120.

40.

First system of a piano piece. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The word "simili." is written below the left hand.

Second system of the piano piece. The right hand continues with intricate melodic patterns. The left hand has a more active role with moving lines. Dynamic markings include *mf* and *p* (piano).

Third system of the piano piece. The right hand has a melodic line with some rests. The left hand features a prominent, rhythmic accompaniment. Dynamic markings include *f*.

Fourth system of the piano piece. The right hand has a melodic line with some rests. The left hand features a prominent, rhythmic accompaniment. Dynamic markings include *mf* and *f*.

Fifth system of the piano piece. The right hand has a melodic line with some rests. The left hand features a prominent, rhythmic accompaniment. Dynamic markings include *p*.

Sixth system of the piano piece, ending with a double bar line. The right hand has a melodic line with some rests. The left hand features a prominent, rhythmic accompaniment. Dynamic markings include *f*.

Allegro moderato. ♩ - 152 ♩ - 88.

41

mf

simili.

Measures 1-6 of system 41. Treble staff: measures 1-2 have a descending eighth-note scale (5-4-3-2-1), measures 3-4 have an ascending eighth-note scale (1-2-3-4-5), measures 5-6 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 1-2 have a descending eighth-note scale (5-4-3-2-1), measures 3-4 have an ascending eighth-note scale (1-2-3-4-5), measures 5-6 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *simili.*

Measures 7-12 of system 41. Treble staff: measures 7-8 have a descending eighth-note scale (5-4-3-2-1), measures 9-10 have an ascending eighth-note scale (1-2-3-4-5), measures 11-12 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 7-8 have a descending eighth-note scale (5-4-3-2-1), measures 9-10 have an ascending eighth-note scale (1-2-3-4-5), measures 11-12 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *simili.*

Measures 13-18 of system 41. Treble staff: measures 13-14 have a descending eighth-note scale (5-4-3-2-1), measures 15-16 have an ascending eighth-note scale (1-2-3-4-5), measures 17-18 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 13-14 have a descending eighth-note scale (5-4-3-2-1), measures 15-16 have an ascending eighth-note scale (1-2-3-4-5), measures 17-18 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *simili.*

Measures 19-24 of system 41. Treble staff: measures 19-20 have a descending eighth-note scale (5-4-3-2-1), measures 21-22 have an ascending eighth-note scale (1-2-3-4-5), measures 23-24 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 19-20 have a descending eighth-note scale (5-4-3-2-1), measures 21-22 have an ascending eighth-note scale (1-2-3-4-5), measures 23-24 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *mf* and *simili.*

Andantino. ♩ - 112 ♩ - 132.

42

p *cres.* *-cen-* *-do.* *mf* *p* *mf* *p* *mf* *p*

simili.

Measures 1-6 of system 42. Treble staff: measures 1-2 have a descending eighth-note scale (5-4-3-2-1), measures 3-4 have an ascending eighth-note scale (1-2-3-4-5), measures 5-6 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 1-2 have a descending eighth-note scale (5-4-3-2-1), measures 3-4 have an ascending eighth-note scale (1-2-3-4-5), measures 5-6 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *p*, *cres.*, *-cen-*, *-do.*, *mf*, *p*, *mf*, *p*. *simili.* is written above the staff.

Measures 7-12 of system 42. Treble staff: measures 7-8 have a descending eighth-note scale (5-4-3-2-1), measures 9-10 have an ascending eighth-note scale (1-2-3-4-5), measures 11-12 have a descending eighth-note scale (5-4-3-2-1). Bass staff: measures 7-8 have a descending eighth-note scale (5-4-3-2-1), measures 9-10 have an ascending eighth-note scale (1-2-3-4-5), measures 11-12 have a descending eighth-note scale (5-4-3-2-1). Fingerings are indicated by numbers 1-5. Dynamics include *p*, *cres.*, *-cen-*, *-do.*, *mf*, *p*, *mf*, *p*. *simili.* is written above the staff.

First system of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features complex fingerings with numbers 1-5 above notes. The lower staff includes lyrics: "cres - cen - do." followed by a dynamic marking *f*. The system concludes with a fermata over the final notes.

Second system of the musical score. It continues the melodic and harmonic development. The lower staff includes the dynamic marking *decres.* and ends with a fermata. The system concludes with a fermata over the final notes.

Allegro. ♩ = 66 ♩ = 88.

Third system of the musical score, starting with the measure number 43. It features a piano introduction with a *p* dynamic marking, followed by a *mf* section. The system concludes with a fermata over the final notes.

Fourth system of the musical score. It continues the melodic and harmonic development. The system concludes with a fermata over the final notes.

Fifth system of the musical score. It continues the melodic and harmonic development. The system concludes with a fermata over the final notes.

Sixth system of the musical score. It continues the melodic and harmonic development. The system concludes with a fermata over the final notes.

44. *Allegretto. ♩ - 100 ♩ - 120.*

mf

simili.

f

cres.

mf

lusingando.

p

f

ff

45. *Allegretto con moto. ♩ - 66 ♩ - 88.*

f

simili.

mf

A musical score for the song "The Rose Tree". The score is written for a single melodic line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1-5 above the notes. The piano accompaniment consists of chords and single notes, with some fingerings indicated below. The piece concludes with a double bar line and the word "Fine." written above the final note.

[illegible]

46. *Allegro vivo.*
-100-120 \ 4
5
1 4
2 1
4
2 1
1
5
3
3 3 4
3 3
1 2 4
1
simili.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a piano accompaniment. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note bass line and chords. The score is divided into four measures, each with a measure rest in the piano part. The first measure has a piano (p) dynamic marking. The second measure has a forte (f) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a forte (f) dynamic marking. The score ends with a double bar line and repeat dots.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple chords and single notes. The score is divided into four measures. The first measure contains the melody and a bass line with a single note. The second measure contains the melody and a bass line with a single note. The third measure contains the melody and a bass line with a single note. The fourth measure contains the melody and a bass line with a single note. The melody is written in a style that is typical of early 20th-century popular music.

Andante cantabile. ♩ 100 ♩ 132.

47. *p* *cres- - cen- - do.*

il basso sempre legato.

il canto marcato.

mf

p *cres- - cen- - do.*

mf *p*

48. *Tempo di marcia.* ♩ -112 ♩ -138.

f

simili.

simili.

AH! 'TIS A DREAM.

ICH HATTE EINST EIN SCHÖNES VATERLAND.

J'AVAIS RÊVÉ.

Eduard Lassen.

Moderato. ♩ = 72.

Very slow, with deep feeling.

Sehr langsam mit innerer Empfindung.

1. Un doux li - en nous en - la -

1. Ich hat - te einst ein schö - nes

1. A - gain my beau - tious land with

1. gait tout deux,..... Ton bras au mien s'é - tait ri - vé;..... Hé -

1. Va - ter - land;..... Der Ei - chen - baum wuchs dort so hoch,..... Die

joy I see,..... Her lof - ty oaks that grow so free,..... The

1. las!..... j'ou - vris les yeux;.....

J'a - vais rê - vé! 2. Ce

1. Veil - chen nick - ten sanft.....

Es war ein Traum 2. Und ad lib:

vi - o - lets nodding soft.....

Ah! tis a dream! 2. And

3. son-ge ai - me' charman - te et dou - ce er - reur Qu'un souffle hé - las vien m'en - le -
 2. ten - dre a - veu que j'im - plo - rais de toi Ta lé - vre en - fin là - vait trou -
 3. küß - te mich auf deutsch und sprach auf deutsch, man glaubt es kaum wie gut es
 2. als ich nun in frem - de Lan - de kam, Fand ich ein Mäd - chen wunder -

2. while in oth - er lands for - get I roam; A maid - en wondrous fair I
 3. kiss now lin - gers warm - ly on my lips, Her voice it breaks up - on my

3. ver Re - viens bercer mon coeur! Je veux rê -
 2. vé Ton a - - - meé - tait á moi! J'a - vais rê -
 3. klang Das Wort ich lie - be dich! Es war ein
 2. schön Im Aug' der Lie be Glück, Es war ein

2. see And in her eyes love's bliss. Ah! 'tis a
 3. ear Now fly my thoughts to home. Ah! 'tis a

1. 2.
 2 ve! 3. O ver!
 2. Traum. 3. Das Traum.

2. dream! 3. Her dream!

DEAR HEART.

(MEIN HERZ.)

Words by C. Clifton Bingham.

Music by Tito Mattei.

Andante ♩ - 80.

mf

p

Pod. * *Pod.* * *Pod.* * *Pod.* *

2. Doch bist du fort, an fremdem Ort,..... Ver-rauscht die Stun-de
1. So lang der Tag, so trüb der Weg..... Ohn' dich an Wonnen

p

cres.

1. So long the day, so dark the way,..... Dear heart, be-fore you
2. With you a-way, the bright-est day,..... Dear heart, goes by in

p

Pod. *

2. leer. Was wird al-lein mein Le-ben sein, Du kehr-test nimmermehr! Die
1. reich. Mir will es sein seit du bist mein, Die Welt sei nicht mehr gleich Ich

cres.

dim.

1. came, It seems to me it can-not be, This world is still the same. For
2. vain, I dare not dream what life would seem If you ne'er came a-gain! Dark

p

cres.

2. Pfa de mein küllt Nacht dann ein Die Welt würd mir zur Qual Das
 1. wallt und stand in finst-rem Land Und fand die Sonne nicht. Die
cres.

1. then I stood as in some wood, And vain-ly sought for light But
 2. ways be-fore would dark-en more, The world would change to me, Each

2. Mor-gen-licht wär für mich nicht..... Gält nicht auch dir sein Strahl.
 1. Ta-ges-frist nun kommen ist,..... Ein Le-ben vol-ler Licht!
con espress. ten. p

1. now day dawns on sun-lit lawns..... And life is glad and bright!
 2. sun would set in vain re-gret..... That morn-ing brought not thee!

2. O lass mich nicht, O lass mich nicht, mein Herz, mein
 1. O lass mich nicht, O lass mich nicht, mein Herz, mein
mf più mosso. cres. p

1. O leave me not, O leave me not! dear heart dear
 2. O leave me not, O leave me not! dear heart dear

2. Herz..... Dein Scheiden wär mein To-des-schmerz.
 1. Herz..... Du sprachst vom Scheiden nur zum Schmerz. Ich lieb nur dich O
cres. accel.

1. heart!..... I did not dream that we should part. I love but thee, O
 2. heart!..... I dare not dream that we must part.

lieb' auch mich Und lass und lass mich nicht, mein Herz, mein
cres. stent. f rall.
 1. love thou me, And leave, and leave me not, dear heart, dear

cres. f stent. p rall. pp
Ped. Ped. Ped. Ped. Ped.

Herz Lass mich nicht mein Herz.
accel. e cres.
 1. heart! leave me not dear heart!

mf ten. con abbandono. pp
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

2. *nicht lass mich nicht, mein*
 2. not, leave me not, dear

lento. pp
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Herz, lass mich nicht, mein Herz.
e deciso. f
 2. heart! leave me not dear heart!

pp col canto. f deciso. ff cresc.
Ped. Ped. Ped. Ped. Ped.

Franz Lachner, who died at Munich on the 20th of January, was a contemporary of Schumann and Beethoven.

We would call the attention of our readers and patrons to two of the most useful inventions of the nineteenth century, viz: "Willer's Patent Sliding Blinds and Sliding Screens" and an advertisement of the same on page 25 of REVIEW. They are indispensable to every neat housekeeper, and those needing screens should order now if they would avoid the delay and annoyance incident to the rush of business at the factories, if deferred until Springtime when the troublesome flies and other insects are here. To get the best at the lowest market price and a satisfactory job, we would caution and advise by all means to purchase from the resident general agent and not from travelling canvassers for an inferior screen made in the East. *The best is always the cheapest.*

Chas. Kunkel, one of the publishers of the REVIEW, appreciating this business motto has ordered the "Willer patent Fly Screens" in preference to all others for his elegant residence just completed. These screens are made of the best materials and by most skilled mechanics. They have adjustable balancing springs by means of which they can be easily slid to any place, put in and taken out of the window in an instant. For further information send for illustrated catalogue or call and examine models at office of the general agent.

C. F. FINLEY,
904 Olive St.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Oysters in every style, at Milford's.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

Gustav Stolpe, director of the Augustana Conservatory of Music, Rock Island, Ill., gave a concert at Knowles Hall, Moine. Many of the numbers were composed by Mr. Stolpe, and are well spoken of by the press.

In order to get the wild oats out of a boy he must be thrashed.

Young Lady (to editor)—"I have such a pretty little story with me. Can you use it?"

Editor—"Oh, certainly; we can use anything here." (To office-boy)—"Jimmy, put a few more manuscripts in the stove; the room is growing cold."

CHAS. STEINBERG & Co.

MANUFACTURER OF

SEAL GARMENTS

AND

FINE FURS.

421 NORTH BROADWAY,

ST. LOUIS.

ST. JACOBS OIL

For Strains, Injuries.

RECENT, PERFECT CURES.

Crippled. Streator, Ill., May 20, 1888.
Mr. M. SAKE, professional still skater, in January, 1887, wrenched his ankle and was crippled for two months on crutches; he used two bottles of St. Jacobs Oil and was permanently cured.
C. E. GOSWELL, Druggist.

Crushed. Chandierville, Ill., May 23, 1888.
About six months ago I was jammed between cars; in bed 23 days; suffered four months; used three bottles St. Jacobs Oil; was able to be about in one week.
J. ASHURST.

Strained. Mt. Carmel, Ill., May 26, 1888.
Strained my back in February last; could not get round for two weeks without a cane; was cured in three days by St. Jacobs Oil. J. P. WARNER.

AT DRUGGISTS AND DEALERS.

THE CHARLES A. VOGELER CO., Baltimore, Md.

SENT JUST ISSUED FROM THE PRESS!

ON RECEIPT OF

6 CENTS

FOR

POSTAGE

DO NOT FAIL

TO

OBTAIN ONE.

Our magnificent Catalogue containing **FIFTEEN HUNDRED (1500) ILLUSTRATIONS** of all that is beautiful in **JEWELS, ART and SILVERWARE.**

It contains valuable and interesting information about **WEDDINGS,** (Invitations and Anniversaries).

PRECIOUS STONES, (Significance and Corresponding Months).

SOLID SILVER WARES, (Their Value and Beauty).

WHAT SHALL I BUY FOR A PRESENT, (For any purpose or occasion).

SILVER PLATED WARES, (Its Beautiful Forms and marvellously low cost).

And many other features of great interest to **ALL MANKIND** and particularly **LADIES.**

Send **SIX CENTS** to cover postage and it will be promptly sent to you by

MERMOD & JACCARD JEWELRY CO.

BROADWAY & LOCUST STREET, ST. LOUIS.

THERE ARE SIX FEATURES OF

BARR'S

Great St. Louis Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, House Decorating and Gents' Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
Underwear and Corset Store.
Children's Clothing Store.
Quilt and Blanket Store.
Upholstery Store.
Millinery Store.
Shoe Store.
Glove Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

CALENBERG & VAUPEL

SOLE

MANUFACTURERS

OF THE

"BIJOU" AND "SEPARABLE" UPRIGHT PIANOS.

Full Iron Plate. Action will stand climatic changes.

Factory, 333 & 335 W. 36th Street
Warehouses, S. W. Cor. 34th St., & 7th Ave. **New York.**

HENRY KILGEN,

CHURCH ORGAN BUILDER,

No. 813 N. 21st Street, St. Louis.

Tuning and Repairing promptly attended to.

Have on hand a New Organ of 12 Stops—enclosed in swell and 2 Combination Pedals.

Scott's Emulsion

OF Pure Cod-Liver Oil AND HYPOPHOSPHITES.

ALMOST AS PALATABLE AS MILK.

The oil is so disguised that the most delicate stomach can take it without the slightest repugnance.

REMARKABLE AS A FLESH PRODUCER

PERSONS GAIN RAPIDLY WHILE TAKING IT.

SCOTT'S EMULSION

Is acknowledged by numerous Physicians in the United States and many foreign countries to be the FINEST and BEST preparation of its class FOR THE RELIEF OF, AND IN MOST CASES A CURE FOR CONSUMPTION, SCROFULA, GENERAL DEBILITY, WASTING DISEASES OF CHILDREN AND CHRONIC COUGHS.

For Sale by all Druggists. **SCOTT & BOWNE, New York.**

ART DEALERS LARGEST STOCK

OF STUDIES and ARTISTS' MATERIALS in St. Louis. Prices lower than any house in the West. ILLUSTRATED CATALOGUES of Studies and Artists' Materials sent free. Special discount to teachers.

GLOVER & FINKENAU, 310 & 312 N. 11th St., St. Louis.

Holiday Presents!

A fine Silk

UMBRELLA

or CANE.

Largest Assortment and
Finest Goods

Can be found at the Manufacturers,

NAMENDORF BROS.

314 N. SIXTH, bet. Olive and Locust Sts.

ST. LOUIS, MO.

M. J. Steinberg

307 N. Broadway,

MANUFACTURER

Seal AND Fur
GARMENTS.

PROFESSIONAL CARDS.

PIANO, ETC.

O TTO ANSCHUETZ,
PIANIST AND TEACHER,
Address, 1011 Morrison Ave., St. Louis.

W M. D. ARMSTRONG,
Address, Alton, Ills

C. PHILIP BOESHENZ,
PIANIST, ORGANIST, TEACHER OF HARMONY,
Music Furnished for Parties. Address, 1421 Park Ave.

L OUIS COWRATH,
(Graduate of Lelaps Conservatory.)
PIANIST AND TEACHER.
Address 1334 LaSalle.

M ISS H. DEUBACH.
Address, 3608 North 11th Street.

V ICTOR EHLLING,
PIANIST OF MENDELSSOHN QUINTETTE CLUB.
Music Rooms, 104 1/2 North Broadway.

G EORGE ENZINGER,
TEACHER OF PIANO AND ORGAN
Address, 2624 Rutger St.

E PSTEIN BROTHERS,
Address, 2214 Lucas Place.

C HARLES H. GALLOWAY, Pianist & Organist.
Organist St. George's Episcopal Church,
Address, 2616 Goode Ave.

M ISS L. WRAY GAREY,
PIANIST AND TEACHER.
Address, in care of Kunkel Bros.

M ISS LOTTIE GERAK,
(Late Pupil of Conservatory of Vienna.)
CONCERT PIANIST AND TEACHER.
Address, 3031 South 7th Street.

M. A. GILSINN,
ORGANIST OF ST. XAVIER'S CHURCH,
Principal of Music Mo. School for the Blind.
Residence, 3855 Bell Ave

A UGUST HALTER, ORGANIST,
Organist Second Baptist Church.
Address, 1709 Olive St.

L OUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 1311 Dolman St.

M RS. EMILIE HELMERIOHS,
TEACHER OF PIANO AND VOICE
English, German, French, Italian and Latin.
Music Rooms and Residence, 2625 South 7th St.

M ISS MAGGIE HENNAGAN,
TEACHER OF PIANO AND GUITAR,
Address, 1205 N. Grand Ave.

G EO. H. HUTCHINSON,
TEACHER OF PIANO AND HARMONY,
Address, 3136 Chestnut St., St. Louis, Mo.

C. H. JOHNSON,
ORGANIST OF PILGRIM CHURCH,
Graduate of Royal Conservatory, Munich. Address,
Teacher of Organ, Piano and Harmony. } 2950 Dickson St.

G. A. KISSEL, ORGANIST,
Manager 'Olympia Quartette Club.'
Residence, 1106 Autumn St.

P. ROBERT KLUTE.
TEACHER OF PIANO-FORTE.
Address, 1121 North 19th St.

E RNEST R. KROEGER,
Address, 3315 Laclede Ave., St. Louis, Mo.

M RS. J. H. LEE,
TEACHER OF PIANO,
3526 Olive St.

M ISS. B. MAHAN,
TEACHER OF ORGAN AND PIANO.
ORGANIST GRAND AVE. BAPTIST CHURCH.
Address, Hotel Beers, Grand Ave. and Olive St.

W. S. B. MATHEWS, TEACHER OF PIANO-FORTE,
Lecturer and Writer upon Musical Topics,
Room 18. No. 236 State St., Chicago, Ill.

M ISS L. F. MINER,
TEACHER OF PIANO.
Address, 3949 Olive Street.

PIANO, ETC.

O. F. MOHR,
TEACHER OF PIANO.
Address, 615 South Fourth St.

P AUL MORI,
TEACHER OF PIANO AND VIOLIN.
Address, 1016 Lynch Street.

M RS. A. F. NEWLAND,
TEACHER OF MUSIC AND PIANO PLAYING,
Address, 2730 Washington Ave.

F RED W. NORSCH, (PIANIST).
Conductor of Orpheus Saengerbund and St. Louis Damenchor.
Address, 2607 Marcus Ave.

M ISS MAMIE NOTHHELPER,
TEACHER OF PIANO,
Address, 1806 Oregon Ave

M RS. S. J. PARKS,
TEACHER OF PIANO AND VOICE,
Address 3034 Vine Grove Ave.

M RS. LUCY B. RALSTON,
TEACHER OF PIANO.
Address, 3431 Lucas Ave.

E UGENE RAUTENBERG,
TEACHER OF PIANO, HARMONY, ETC.
Residence, 1020 Hickory Street.

L OUIS RETTER,
TEACHER OF PIANO AND VIOLIN.
Address, 1319 Hickory Street.

A LFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 3714 Pine Street.

A UGUST ROSEN,
ORGANIST THIRD CONGREGATIONAL CHURCH.
Floor Salesman with Estey & Camp.
Residence, 1904 Coleman St.

F S. SAEGER,
TEACHER OF PIANO, ORGAN AND COMPOSITION.
Address, 2310 Cass Avenue.

F RED SCHILLINGER,
TEACHER OF PIANO AND VIOLIN.
Conductor of Apollo Singing Society and Freier Männerchor.
Address, 2148 Salisbury St.

P. SCHOLZ,
TEACHER OF PIANO.
Address 1115 Chouteau Ave.

M ISS MAGGIE STAHLEY,
TEACHER OF PIANO,
Address 1929 Olive.

M RS. ANNA STROTHOTTE,
TEACHER OF PIANO.
Address, 2916 Morgan St.

M ISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER.
Address, 2711 Lucas Ave.

E ARL L. SYKES, PIANIST AND TEACHER OF PIANO.
Reference, Dr. Wm. Mason, Steinway Hall, New York;
Wm. H. Sherwood, Edgar S. Kelly, Chickering Hall, New York.
Address, 2621 Gamble St.

J. J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bundes-Chor.
Org. St. Johns C. Church. Address: 8912 Evans Ave.

M ISS CARRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence 2135 Sidney St.

M ISS KATIE E. WRIGHT,
TEACHER OF PIANO AND VOICE,
Address, 3028 Lucas Ave.

SINGING, ETC.

M AX BALLMAN,
TEACHER OF VOCAL MUSIC.
Music Rooms, 104 1/2 North Broadway.

M RS. KATE J. BRAINARD, (Teacher of Vocal Music.)
Special attention given to Oratorio and Ballad Singing.
Directress and Manager of K. J. B. Ladies Quartette.
Address, Mary Institute, Beaumont and Locust Sts.

M RS. K. G. BROADDUS,
TEACHER OF THE VOICE AND HARP.
Address, Lindell Hotel, St. Louis.

SINGING, ETC.

S. C. BLACK, (BASSO-CANTANTE).
SOLO BASS, ST. PETERS.
Address, 2905 Thomas Street.

L OUIS J. DUBUQUE, (Organist Rock Church).
TEACHER OF VOCAL MUSIC.
At Academies of Sac. Heart and Loretto.
Address, 2945 Gamble Street.

M ISS EUGENE DUSSUCHAL,
Engages for Concert and Oratorio.
Alto of Temple Israel
Vocal Instruction. Address, 2227 Olive Street, St. Louis

M ISS LAURA E. FISHER, (SOPRANO).
ENGAGES FOR CHURCH AND CONCERT.
Vocal Culture and Piano Forte Instruction.
Address, 1825 Rutger St

O LYMPIC QUARTETTE.
C. A. Metcalf, 1st Tenor, G. A. Kissell, 1st Bass,
G. H. Bahrenburg, 2d Tenor, F. H. Niedringhaus, 2d Bass.
Address, G. A. Kissell, Mgr., 1106 Autumn St.

M ISS JESSIE FOSTER,
CONCERT SOPRANO.
Address, c. o. Major Emery S. Foster, City Hall, St. Louis.

M ISS LILY GAVIN, (SOPRANO).
Church and Concert Soprano.
Pianoforte and Vocal Instruction. Address, 2619 Elliot Ave.

H ENRY GROFFMAN, (BASSO.)
Engages for Concert, Oratorio and Opera. Basso of
Temple Israel. Address, 200 N. Broadway.

M ISS CHARLOTTE H. HAX-ROSATTI,
PROF. OF THE FINEST SCHOOL OF ITALIAN SINGING.
To be seen Friday afternoons. Address, 1738 Chouteau Ave.

M RS. NELLIE HAYNES-BARNETT,
SOPRANO.
Soprano Grand Ave. Presbyterian Church.
Address, Barnett Flats, Jefferson Ave. and Chestnut St.

G EO. JARVIS, VOCAL TEACHER,
Organist and Choirmaster St. Peter's Church,
Vocal Teacher at St. Louis Seminary.
Address, 1413 Chestnut St.

M RS. MAYO-RHODES,
SOPRANO.
Engages for Concert and Oratorio.
Soprano 2d Baptist Church. Address, 2820 Washington Ave

W AYMAN C. MCCREERY, (TENOR.)
Bus. Mgr. of HATTON GLEE CLUB.
CHOIRMASTER CHRIST CHURCH CATHEDRAL.
Address, 1006 Chestnut St.

R OBERT NELSON, VOCAL ART STUDIO.
Italian Vocal Art or Voice Development as taught
by the celebrated Sig. Lamberti, of Milan, Italy.
Address, 1722 Olive Street.

J AMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 904 Olive St. Room 72

M RS. LOUIE A. PEEBLES, (SOPRANO).
Engages for Concert and Oratorio.
Soprano Union M. E. Church.
Vocal Instruction. Address, 2603 Olive Street.

J OHN A. ROBINSON (Stenographer),
BARITONE,
Engages for Concerts and Literary Entertainments.
Address, 506 Olive St.

S TONE-KREITER LADIES' QUARTETTE,
ALICE B. STONE, Soprano. PATTI STONE, Mezzo.
FREDERICKA B. KREITER, Alto. FRED A. STONE, Contralto.
Address, care G. H. Stone, "Globe-Democrat," St. Louis.

A RTHUR D. WELD,
SOLO BARYTONE, CHURCH OF MESSIAH.
Concert, Oratorio, Opera and Drawing Room Engagements.
Address, 2221 Chestnut Street, St. Louis.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO.
Concert Soloist.
Address, 1110 Olive St.

J. H. BAUER,
TEACHER OF VIOLIN.
Bauer's Orchestra. Brass and String Music furnished
for all occasions. Address, 925 Morrison Ave.

P ROF. L. BRUN, (CLARINETIST).
Engages for Miscellaneous Concerts.
Address, care of Aschenbroedel Club, Box 10, 604 Market St.

R OBERT BUECHEL, Teacher of Flute and Violin,
Composer of Beautiful Star, Waltz; Only You, Gavotte;
Our Favorite Band March, played by Gilmore's band with
great success. Address, 601 Hickory St.

M ISS AGNES GRAY,
VIOLINIST AND TEACHER,
Concert Soloist.
Address, 2646 Olive St.

VIOLIN, CELLO, ETC.

PLEAS. HACKLEMAN,
(CORNETIST POPE'S THEATRE).
Engages for Solos for all occasions.
Address, 2739 Sheridan Ave.

VICTOR LICHENSTEIN,
Teacher of Violin. Concert Soloist.
Address, 1119 N. 19th St.

GEORGE HEERICH,
TEACHER OF VIOLIN.
CONCERT SOLOIST.
Address, 1706 Wash St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS.
Teacher of Violin, Violoncello, and Instrumentation.
Address, 2125 Olive St.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

EUGENE RAUTENBERG'S ORCHESTRA
is now open for engagements.
First class Music furnished for Balls, Parties, Reception, etc.
Address, 1020 Hickory Street.

ZITHER, GUITAR, ETC.

CHARLES C. BERTHOLDT,
TEACHER OF BANJO AND MANDOLIN,
Member of Beethoven Mandolin Orchestra.
Address, 2737 Washington Ave.

HANS BOECK,
TEACHER OF ZITHER AND CONCERT SOLOIST.
Address, 1019 South 13th Street.

HERMAN HAEGER,
MUSICIAN,
Teacher of Zither and Mandolin,
Address, 711 South Broadway.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1220 Park Ave., St. Louis.

H. B. MULRENNAN,
TEACHER OF GUITAR AND MANDOLIN.
Music furnished for Reception. Address, 2649 Olive St.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 902 Olive St.

GEORGE VIEH,
TUNER AND REPAIRER OF PIANOS & ORGANS.
623½ Olive St., 2d floor, and Scharr Bros., 1000 Olive St.
Orders by postal card receive prompt attention.



H. J. ISBELL.
Teacher of the Banjo.
LEADER OF THE IDEAL BANJO CLUB.
Manufacturer of the Artist Banjo.
Address, 2224 Chestnut Street.

A. SHATTINGER,
No. 10 SOUTH BROADWAY, ST. LOUIS, MO.,
**Musical Instruments, Sheet Music
AND MUSIC BOOKS.**
LOWEST PRICES and BEST GOODS,
Correspondence Solicited. Catalogue Free.

Welsh's Music and Piano Store.
Pianos, Organs, Sheet Music
and Musical Instruments of all Kinds.
Address, 821 Franklin Ave., St. Louis.

J. ELLICOCK,
Dealer in Musical Instruments and Musical Merchandise.
Sheet Music and Music Books. Agent for the celebrated
Washburn Guitars, Mandolins and Zithers. Country Orders
Solicited. 2415 N. Broadway, ST. LOUIS, MO.

C. I. WYNNE & CO.
General Music Dealers.
All the Latest Music in Stock as soon as Published.
ORDERS PROMPTLY FILLED. CATALOGUES FREE.
916 Olive Street, St. Louis, Mo.
Western Agents for Bay State Guitars.

SMITH'S MUSIC HOUSE, Warerooms, 1522 Olive St.
Sole Agent for Schmer & Co.'s, Ivers & Pond, Hallett & Cum-
ston and Wyman & Co.'s Pianos, and Newman Bro.'s Sheet
Music and Musical Merchandise of all kinds.

A. E. WHITTAKER,

SUCCESSOR TO EDUARD NENNSTIEL.
Pianos and Organs for Sale and for Rent. Tuning and
Repairing. 1518 Olive Street, ST. LOUIS.

VIOLINS, GUITARS, BANJOS & MANDOLINS,
New and Second-Hand, Sold and Exchanged. Repairing a
Specialty. All work guaranteed first-class, by C. A. Lohman,
No. 1309 Market St., St. Louis, Mo.

A. P. ERKER & BRO., Practical Opticians,
617 Olive Street, Second Door West of Barr's.
Spectacles, Glasses, Telescopes, Microscopes, Drawing Instru-
ments, Artificial Eyes, &c., &c.

G. ADOLPH SCHENK,
TEACHER OF DRAWING, CARVING
AND MODELING.
108 South Fourth Street, St. Louis, Mo.

D. R. ADAM FLICKINGER,
DENTIST.
Removed his office from 707 Pine Street to 1113 Pine St.

PAPER IN THIS REVIEW FURNISHED BY
LOUIS SNIDERS' SONS CO., PAPER MAKERS,
Music Paper a specialty. CINCINNATI.

J. B. MEISINGER,

MANUFACTURER OF

Art Stained Glass,

1805 Market Street,

BEVELLED, CHIPPED AND CRYSTALIZED
PLATE GLASS.

ST. LOUIS.

JACOB SPECK
Successor to P. ADAM.
CONFECTIONERY

Ladies' Restaurant and Ice Cream Saloon.
414 MARKET ST., - ST. LOUIS, MO.
TELEPHONE No. 129.
Parties and Weddings Supplied at Shortest Notice.
Country Orders Solicited.

T. BAHNSEN
PIANOS

Grand, Upright and Square.
Are manufactured in St. Louis and
endorsed by our leading artists for
Durability, Touch, and Even-
ness in Tone.

Warerooms, 1520 Olive St.

BARREIRAS'
PIANO WAREROOMS,
1530 Olive Street,
ST. LOUIS, MO.

PIANOS AND ORGANS (new and second-hand)
Bought, Sold, or Exchanged, Pianos for Rent—\$2.50
to \$7.00 per month.

H. BOLLMAN & SONS,
No. 1100 Olive Street. - - - St. Louis, Mo.
Music Publishers and Dealers in any Musical Merchandise.
Send for Catalogue.

OWENS PRINTING COMPANY,
314 and 316 LOCUST STREET.
Catalogue and publication work a specialty

ST. LOUIS PAPER CO.
703 TO 709 LOCUST STREET,
ST. LOUIS, MO.

AWARDED
First Prize
—AT—
CINCINNATI
CENTENNIAL
EXPOSITION,
1888.



WILLER'S
SLIDING FLY SCREENS.

Call and see models or write for illustrated
catalogue and estimates.

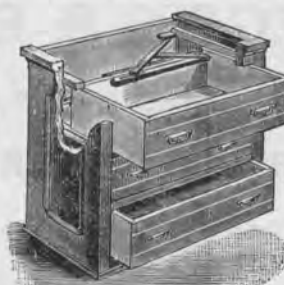
C. P. FINLEY, Genl. Agent,
904 Olive Street. - - ST. LOUIS, MO.

SCHARR BROS.,
o o o o o o o o o o o

Removed to their New Store

S. W. Cor. 10th and Olive Sts., ST. LOUIS.

Fine Stationery
IN GREAT VARIETY.



Pat'd June 4th, 1889.

Our New Equalizer
Prevents all binding or
sticking of Furniture
Drawers. Will run
evenly and easily at all
times. Do not be talked
out of it, but see that our
New Equalizer is on the
Drawers of the Furniture
you buy.

**Furniture Drawer
Equalizer Company**
1428 OLIVE STREET,
ST. LOUIS, MO.

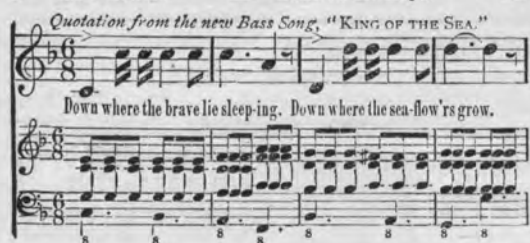
LIEBICH & SENF
Practical ←
→ **Furriers,**

Seal Skin and Fur-Lined Garments a Specialty.

800 Pine Street, - - ST. LOUIS.

ORDERS FROM THE COUNTRY PROMPTLY ATTENDED TO.

PALMER'S and Modula- **BOOK OF 516** tions in all Keys. **SHORT AND BRIGHT INTERLUEDS** For Church Organ- ists, \$1.50 net. No discount.



PALMER'S PIANO PRIMER.
Endorsed by America's greatest pianists. A clear, concise, and exhaustive work on the first principles of piano playing. 75 cents.

PALMER'S PRONOUNCING
Pocket Dictionary of over 2600 musical terms. 25c.

KING OF THE SEA. A CONCERT
Song for Bass or Baritone. 50c.
Sent postpaid on receipt of marked prices. If your music dealer don't keep them, send direct to **H. R. PALMER**, Lock Box 2841, New York City.

ALFRED DOLGE,
Piano-Forte Materials
—AND—
Tuners' Supplies.
122 E. 13th St., NEW YORK.

ESTEY & CAMP,

Nos. 916 and 918 Olive Street, - ST. LOUIS, MO.

Pianos

To accommodate a large number of buyers we will, until further notice, sell new pianos on payments of \$10 to \$25 per month to suit purchaser. Our stock is carefully selected and contains latest improved pianos of all grades, from medium to the best, in all

Monthly

styles of Squares, Uprights, Cabinet Grands, Parlor Grands, and Concert Grands, from the factories of **DECKER BROS., CHICKERING, HAINES, STORY & CAMP, MATHUSHEK, FISCHER AND OTHERS,**

Payments

giving a variety to select from that can not be found in any other house in the country.
Every instrument warranted. Catalogues mailed on application.

ESTEY & CAMP,

Nos. 188 and 190 State Street, - CHICAGO, ILL.

KROEGER PIANOS

KROEGER & SONS,

Manufacturers.

FACTORY AND WAREROOMS,

Corner 21st Street and 2d Avenue,
NEW YORK.

Agent for St. Louis and State of Missouri,

F. BEYER,

No. 820 Chouteau Ave.,
ST. LOUIS.

JOHN STOCKER,
President.

CHAS. STAHL,
Sec'y & Manager.

UNION ELECTRIC CONSTRUCTION CO.
Chandeliers & Fixtures, Electric Bells,
Annunciators, Burglar Alarms, etc.
No 312 N. ELEVENTH ST. ST. LOUIS MO.

Wiring of Stores, Residences, Buildings and Towns
for **ELECTRIC LIGHTS.**

All kinds of **Electrical and Combination Fixtures.**

Electric Bells, Annunciators and Watchman Clocks.

Wiring of Fine Residences a Specialty.

CORRESPONDENCE SOLICITED.

DECKER BROTHERS PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the pianos above the keys:

Decker Brothers.
New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 33 Union Square, - New York,

Side Shows in the Organ Loft.—"In times of revival choirs have been known to listen to sermons and remain tractable during a reasonable period of supplication, and at funerals the corpse is rarely insulted by unseemly levity in the organ loft—certainly no complaint has ever been made—but, when the church relaxes into its normal state, with the prayer-meeting at the regular hour, and the ladies' sewing circle 'on Thursday afternoon, as usual' the choir is heard from. * * *

"An Auburn preacher has put the church-going world under lasting obligations by publicly rebuking his disorderly choir.

He stopped short in the midst of his discourse, dismissed the congregation with a hurried benediction, and retired to his study in tears, there to muse on the unappreciative, thoughtless make-up of the human angel. It is indeed a strange inconsistency that prompts a sweet mouthed girl to sing, "Oh, How We Love This Heavenly Place," with a fervor that crowds the mercy seat, after which she retires behind the choir curtain to munch peanuts and arrange a straw ride with some pink-cheeked clerk who sings to the glory of the Cross at \$2 a Sunday.

"Rev. Hubbard should take courage. His persecution is

shared by thousands of his craft. The voluntary choir when it degenerates into a social club for the young and thoughtless is a nuisance. Hired singers are usually of a more serious cast, and they dread to make a disturbance, for it means discharge; but it is hard to see what excuse a church can offer for continuing a choir not in sympathy with the services. Their singing is certainly not edifying, and their disinterests and antics are distracting. Monkey shines are out of place in a choir. We can get more of them and of a better quality by paying fifty cents at a tent show, with the added privilege of seeing the wild animals. The godless choir must go.

815, 817 — NORTH BROADWAY — 819, 821

Sonnenfeld's

MAMMOTH FASHION BAZAR

EXHIBITS THE LARGEST AND MOST VARIED STOCK OF
MILLINERY AND FANCY GOODS.

AT LOWEST PRICES.

MILLINERY DEPARTMENT.

Our **MILLINERY PARLORS** are concededly the largest, lightest and best equipped in the country; the Goods displayed are from the very best sources of manufacture, and represent the newest Parisian Novelties, many of which are exclusively controlled by us.

Trimmed Hats and Bonnets.

Our elegant show room is stocked with the most charming collection of Ladies' and Misses' Trimmed Hats, in every conceivable shape, and trimmed to suit the most fastidious purchaser. Just think, you can buy of us a very nice Trimmed Hat from 75 cts. upwards.

Untrimmed Hats.

Our immense stock of Ladies' and Misses' Untrimmed Hats and Bonnets is much larger than the combined stock of all the millinery stores of St. Louis, and consists of the latest and most correct styles in Felt, Fur, Beaver, etc.,. Prices range from 23c. upwards.

Our patrons may be assured of prompt and courteous attention from our large army of thoroughly experienced milliners, who are solicitous in catering for the wants of customers, and supervised by popular and well known milliners.

SPECIAL.—Hats Trimmed, Free, While You Wait.

Send your name and address on a postal card, and we will mail you a copy of our Fall and Winter Fashion Catalogue

BOYS' & YOUTHS DEPARTMENT.

This Department is being constantly replenished with the newest styles of Boys' and Youths' Hats and Caps, in cloth, plush, velvet, etc., in new and exquisite patterns.

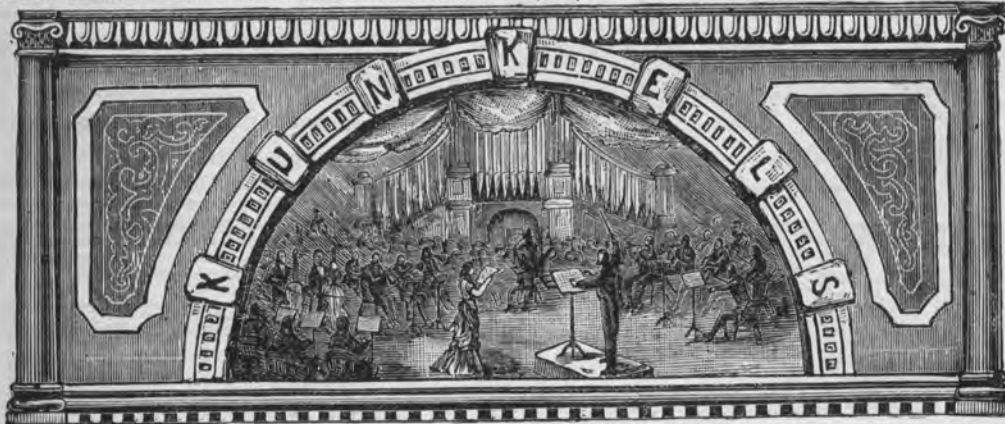
This Department is well worth a visit and careful inspection of tidy and economical mothers who are searching for the best goods, at lowest prices.

We can supply you with an excellent Hat or Cap for school wear, from 15 cts. upwards.

FANCY FEATHER DEPARTMENT.

Our Display of Fancy Feathers, Wings, Ostrich Tips, Algrettes, etc., etc., is complete in its most minute details, and it will be easy for intending purchasers to get what they want. Prices range from 5 cts. upwards.

Rec'd 188 , of



\$..... for one year's subscription to Kunkel's Musical Review,
commencing with.....188 , Ending with.....189 .

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the adjoining cut is a fac-simile, save that in the regular receipts the firm signature of the publishers is not printed, but written in ink. Any one giving his subscription to a person not provided with these receipts does so at his own risk, as the publishers WILL HONOR NONE OTHERS, unless they actually receive the cash for the subscriptions.

ATTRACTIONS AT MUSIC HALL.

March 18th, Musical Union Concert.

April 7th to the 12th, Emma Juch Opera Company.

D'Albert and Sarasate will be at the Exposition Hall on the 22nd. Tickets will be for sale at Bollman's Music House.

The REVIEW was delayed this month owing to the moving of our lithographers.

Book Agent—"Going from books to babies, madam, that's a fine youngster. Allow me to congratulate you!"
Young Woman—"Sir, that baby is not mine!"
Book agent—"I repeat, madam, allow me to congratulate you!"

Quail on toast, at Milford's.

Genelli, of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

When the late Professor Proctor was a school examiner he one day asked a little girl to tell him the difference between a man and a brute, and she said: "A brute is an imperfect beast. Man is a perfect beast."

A Gentle Hint.—A lady, suspecting her female servant was regaling her beau upon cold mutton from the larder, called Betty and inquired whether she did not hear some one speaking downstairs. "Oh, no, ma'am," replied the girl; "it was only me singing a psalm." "You may amuse yourself, Betty," replied the lady, "with psalms; but let's have no hims Betty; I have a great objection to hims." Betty curtsied, and withdrew, and took the hint.

Tommy (at the opera for the first time)—"Pa, where are the boxes?" **Father**—"Over there where those people are sitting talking so loud." **Tommy**—"O, I s'pose they're chatterboxes, then."

Devoted Lover—"You shiver, darling! Are you cold?" **Delicate Darling** (with chattering teeth, whose musical rival is at the piano)—"Yes, Charles; I think it is the air from the piano."

Hostess—"Won't you sing something, Mr. Greene?" **Mr. Greene**—"There are so many strangers here I—"
Hostess—"Never mind them; they'll be gone before you get half through."

The Twenty-first Annual Reunion of Alfred Dolge's Employees took place at Dolgeville, and was a great event. Alfred Dolge's plans for assisting his workmen have attracted attention the world over.

CARPETS, DRAPERIES, CURTAINS.

YOU WILL FIND THE

Latest Styles and Lowest Prices,

Largest Assortment and Most Reliable Dealings

—AT—

KNAUPP & KRAMER,

Broadway Carpet Bazaar,

615 and 617 NORTH BROADWAY,

Between Washington and Lucas Aves.

If you have any friends you can induce to subscribe to our "REVIEW," write to us and learn what we can do for you to reward you.

PIANO DACTYLION.

A new invention of great practical value and real benefit to the Piano Player.

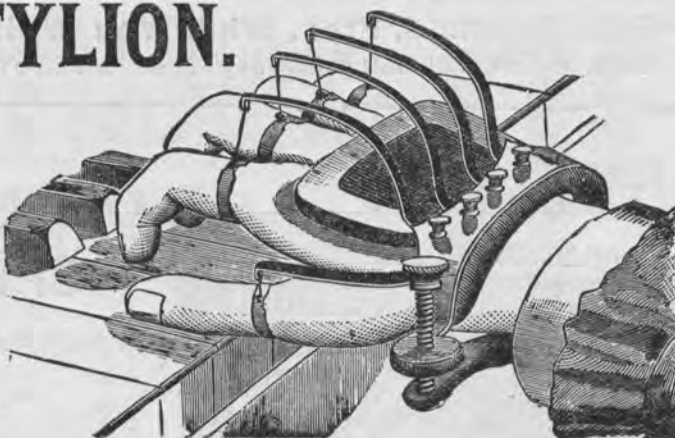
To strengthen the fingers.
 To improve the touch.
 To ensure flexibility and rapidity.
 To give correct position of the hand.
 To save time and a vast amount of labor.

Used, endorsed, and highly recommended by the best of Pianists and Teachers, among whom—
 MAD. JULIE RIVE-KING. MR. S. B. MILLS.
 MR. CHAS. KUNKEL. MR. H. G. ANDRES.
 MR. ARMIN DOERNER. MR. OTTO SINGER.
 MR. GEO. SCHNEIDER.

Introduced at, and used by, the different Colleges of Music in Cincinnati.

AGENTS WANTED EVERYWHERE. Send for Circulars.

L. E. LEVASSOR, Manufacturer,
 153 W. Fourth St., Cincinnati, O.



SALESMEN WANTED AT ONCE.—A few good men to sell our goods by sample to the wholesale and retail trade. We are the largest manufacturers in our line in the world. Liberal salary paid. Permanent position. Money advanced for wages, advertising, etc. For full terms address, Centennial Mfg. Co. Chicago, Ill., or Cincinnati, O.

FAT FOLKS
 using "Anti-Corpulene Pills" lose 10 lbs. a month. They cause no sickness, contain no poison and never fail. Sold by Druggists everywhere or sent by mail. Particulars (sealed) 4c. WILCOX SPECIFIC CO., Phila., Pa.

**MUSIC
MADE
EASY**

THE RUDIMENTS OF MUSIC explained in a most concise and novel manner. Easy to be understood by beginners, and designed to assist the teacher. Especially adapted for use in all musical institutions. By R. CHALLONER. Price, 40 cents.

171 W. 4TH ST.
 The Newhall & Evans Music Co., CINCINNATI, O.

THEO. EAGLE,
 JEWELER.

Diamonds, Watches, Jewelry

AND SILVERWARE.

N. W. Cor. Broadway & Walnut Street,

ST. LOUIS, MO.

Our Prices are the Lowest.

DECKER & SON. PIANOS.

BUSINESS ESTABLISHED IN 1856.

Six Years prior to any House of a similar name.

W. T. BOBBITT,

St. Louis Representative, 1426 OLIVE STREET.

Call and see these Superior Instruments.

Dr. Enno Sander,

125--129 S. 11th St., ST. LOUIS, MO.

Manufactures

The Best Mineral Waters.

For Table use, as well as for MEDICINAL purposes, and a most excellent

AROMATIC GINGER ALE.

The superiority of his products have been acknowledged by numerous PREMIUMS and the endorsement by the most prominent members of the St. Louis Medical Profession.

SEND FOR CIRCULARS.

Ask your Druggist or Grocer for

BLISS' Cockroach and Bed-Bug Exterminators.

Contracts taken for the COMPLETE extermination of Cockroaches, guaranteed for one year.

Office and Salesroom, 1138 Olive St., St. Louis.

FLOOR GLOSS beautifies the home, imparts to the floor a brilliant color and mirror-like lustre, dries instantly, enabling the apartments to be used directly after application. Tire-some Scrubbing Absolutely Unnecessary. 10 Different Colors.



Trade Mark No. 16015, Reg. Nov. 20th, 1889.

Floor-Gloss is of Special Interest to Ladies.

Ask for circulars and see samples of all colors of "Floor-Gloss" applied on flooring, which shows exactly what "Floor-Gloss" will do. FROST & RUE, 700 Olive St., Gen'l Selling Agts.

JESSE CORNELIUS PAINTING CO.

ARTISTIC PAINTING, 211 N 12TH ST.

TELEPHONE 1496