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32 PACES OF MUSIC AND 12 PACES OF MUSICAL LITERATURE IN THIS NUMBER.

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## EXTEMPORIZATION

According to some, extemporization is a lost art a relic of the past which we are neither able nor desirous of reviving in anything like its former glory $\left.{ }^{1}\right)$ :course, we do not now refer to the delightful vagaries of the average church organist, who has to kili time at certain points in the service, and runs the imminent risk of killing also any unhappy auditor who happens to be somewhat musical. On the whole, perbaps, we are inclined to blame the poor organist too much for what is rather his misfortune than his fault. Let anyone who has not yet done so try the experiment of extemporizing on a given theme with his eyes and ears intent on the movements of the church wardens and sidesmen taking up the offertory, and then for ever after hold his peace on the subject of the weakness of the ordinary player's productions on such occasions. That some of our organists can triumphantly stand the test is of our organists can greatly to their honor.
We turn, however, to the wider field of extemporization unhampered by such restrictions. Full success in this field demañds the combined qualities of the inspired composer and the accomplished executant, and requires, further, an extraordinary memory and power of mental concentration. Such qualities, it need searcely be said, occur simultaneously in feew musicians; but it is quite possible to develop latent gifts by judicious training, and there is little doubt that a larger number of our present-day composers and players might attain considerable facility in the art if they turned their attention seriously to it. In past generations it was expected of all composers hat they should extemporize in public. Bach Handel, Mozart, Beethoven, Hummel, Mendelssohn and many other possessors of honored names in the mnsical Temple of Fame, delighted and astonished contemporary audiences both of the general public and of musical experts. It is recorded of Bach that the lengthy "Vorspiele " and "Zwischenspiele " on the chorales with which he was accustomed to edify the congregation of St. Thomas, Leipzig, on more than one oceasion brought down on him the protests of the clergy, who considered the services interrupted thereby. Mozart extemporized in public at an early age. A programme, dated 1770 , announces an improvised Prelude and Fugue, and Sonata for harpsichord by the youthful genius. Sometimes harpsichord by the youthful genius. Sometimes
two players competed in this way, as Bach and the Frenchman Marchand, at Dresden-in which case Frenchman Marchand, at is needless to say that Bach came off triumphant. Occasions are recorded also of two players extemporizing together, e. g., Clementi and Mozart, at Vienna, in 1781, Beethoven and Wolff, in 1798 , Mendelssohn and Moscheles. also Mendelssohn with his beloved sister Fanny. In such cases there was either a spirit of rivalry in which the weaker genius would, undoubtedly, play second fiddle to the stronger, or else an uncommon sympathy and "rapport " between the two players, as in the last two
instances. As the greatest composers were almost invariably the most successful extempore performers, it is not surprising to learn, from those who had the invaluable privilege of hearing him, that Beethoven was unrivalled in this art. His own playing was described by contemporaries as being far finer when improvising-than when playing a written composition, even of his own creation. Czerny wrote of Beethoven: "His improvisation, which created a very great sensation during the first few years after his arrival in Vienna, was of various kinds, whether he extemporized upon an original or a given theme I. In the form of the first movement of a sonata, the first part being regularly formed, and including a first part being regularly formed, and including a
second subjeet in a related key, while the second second subject in a related key, while the second
part gave freer scope to the inspiration of the mopart gave freer scope to the inspiration of the mo-
ment, though with every possible application and employment of the principle themes. In allegro movements the whole would be enlivened by bravura ' passages, for the most part more difficult than any in his published works. II. In the form of variations, etc,
III. In mixed form after the fashion of a 'pot-pourri,' one melody following another.

Sometimes two or three insignificant notes would serve as the material from which to improvise an entire composition."
Although extemporizing has by no means been entirely neglected since Beethoven's day, it no longer holds the important position it once did in the life of great composers and executants, and a public exhibition of this faculty is so comparatively rare now, that it is worthy of remark when it does take place. The world has probably realized, without exactly saying so, that improvisation is but a fleeting thing, however beautiful or inspired it may be. It is as though a great artist produced a picture in colors which would fade as soon as glanced at, or a sculptor carved a goddess from an ice block on which the sun's rays would soon light. Doubtless which the sun's rays would soon light. Doubtless
we may get nearer to tha real living genius of a we may get nearer to tha real living genius of a
musician by hearing his unpremeditated rhapsody; musician by hearing his unpremeditated rhapsody ;
but, after all, the product of hours of labor has a far but, after all, the product of hours of labor has a far
greater art-value in itself-besides its virtue of permanency - than the most brilliant flash of momentary inspiration ever evolved from brain and fingers. In brief, clever improvisation is a telling proof of the existence of a fertile creative faculty and a facile power of development, both of which, however, may be exercised more profitably in the ordinary methods of composition and performance.

French newspapers claim that Christine Nilsson will return to the operatic stage. It will be remembered that the great Swedish singer bade farewell to public life in 1888. A year before she married Count Casa di Miranda in order not to be separated in Europe, as she will not again leave the continent.

## GERMANIA THEATRE.

The season of serious and comic plays at the Germania Theatre is rapidly drawing to a close. T'aking the ensemble into consideration, it must be admitted that Director Wurster's excellent judgment collected a company for the German stage such as we have a company for the German stage such as we have
seldom had an opportunity of enjoying in St. Louis. This troupe can boast of several first-class actors This troupe can boast of several first-class actors
who would be a eredit to any stage, without exwho would be a eredit to any stage, without ex-
ception. With deep regret we learn that Miss ception. With deep regret we learn that Miss
Eckelm, the heroine, will soon leave ns; she is a Eckelm, the heroine, will soon leave us; she is a
member of extraordinary ability, possessing besides a magnificent wardrobe and so extensive that we have scarcely seen her appear twice, the entire season, in the same costume. From authentic sources it is stated that the company will be newly organized next season; and that these last weeks of the season will be as creditable to the director as any other. Miss Marie Wolfe, of Bernei, of Berlin Theatre, has been engaged for two weeks in "Gastspiel,", she will appear in the following repertoire: "Philippine," "Ein Glas Wasser," "Minna von Barnhelm," "Eine Weib aus dem Volk," etc.

The London Musical News says: "It is rumored that one of our principal musical institutions is likely to strike out an independent line, and boldly adopt the French diapason normal as its standard of adopt the French diapason normal as its standard of
pitch. We sincerely hope the rumor is correct, and pitch. We sincerely hope the rumor is correct, and not a mere canard. If one leads the way, no doubt others will be found able to follow, and probably the general adoption of the lower and far more convenient continental pitch is only a question of a few years. The military authorities have already recognized the desirabillty of such a change, in order to bring our players in harmony with foreign instrumentalists. but the question of expense is very serious one in connection with the military bands, and will, no doubt be 4 stumbling-block for some time still Two classes of musicians, beside ome will hail the change with delight, beside ists who preside at instrue of olight-organists who preside al instruments of low pitch, and desire to introduce orchestral accompaniments in the service; and the unlueky instrumentalists who are now, sometimes without due notice, compelled to play with organs much below the present standard. Many of such organs will unexpectedly find themselves in the fashion, after being so long out of it."

A new invention is a speaking clock; that is, a clock thatspeaks the hours instead of striking them. A phonographic plate is put into the case, bearing the hours and quarter-hours marked in grooves When the hand points to $12: 15$, a steel point drops into the corresponding groove on the simultaneously rotating plate, and $12: 15$ is spoken just as by the phonograph.

# Season of Wagner Opera 

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Tannhäuser.

Siegfried,
Die Meistersinger.

## LISZT AND MENDELSSOHN.

You know," said Liszt, "that Mendelssohn, who was the most zealous musician who ever lived, always had a dislike for me, and on one occasion, at a soirée at Dr. $K$ - 1 s, he drew a picture of the devil on a blackboard, playing his $G$ minor concerto
with five hammers, in lien of fingers, on each hand. The truth of the matter is that I once played his concerto in $G$ minor from the manuscript, and as I found several of the passages rather simple and not broad enough, if I may use the term, I changed them to suit my own ideas. Thls, of course, annoyed Mendelssohn, who, unlike schumann or Chopin, would never take a hint or advice from anyone.
Moreover, Mendelssohn, who, although a refined planist, was not a virtuoso, never could play my compositions with any kind of effect, his technical skill being inadequate to the execution of intricate passages. So the only course open to him, he
thought, was to vilify me as a musician. And of course, whatever Mendelssohn did, Leipzig did also However, I was, once, more than fully revenged on him.
"I well remember meeting him at dinner at the Comtesse de P-'s, in Paris. He had been unusually witty and vivacious at dinner, so that after
dessert the Comtesse asked him if he would not favor us with ene of his last Lieder, or, in fact anything he chose to select. He most graciously condescended to sit down at the piano, and, to my
astonishment, instead of treating us to one of his own compositions, he commenced my Rhapsodie, No. 4, which he played so abominably bad as regards both the execution and the sentiment that most of the guests, who had heard it played by myself on previous occasions, burst out laughing Mendelssohn, however, got quite angry at theil so, dashed into his Capricelo in F sharp minor. No. 5 , which he played through with elegance and a certain amount of respect. At the conclusion we all applanded bim, and then, when he begged me to play something new and striking, as he somewhat
viciously referred to my compositions, I determined I would have some revenge and fun at his expense. So I seated myself at the piano, and announced that I would perform the Capriccio, Op. 5 , Mendelssohn, arranged for concert performance by myself.

In a second the guests had comprehended that I intended being revenged on Mendelssohn for butchering my poor Rhapsodie, although I suppose many thought it a rather hazardons attempt to play a difficult composition in a new garb or arrangement
on the spur of the moment, especially with the composer sitting within two yards of the keyboard. However, I did what I had announced to do, and at the conclusion, Mendelssohn, instead of bursting out
with indignation and rage at my impudence and with indignation and rage at my impudence and over, backward and forward, and bent the fingers this way and that, finally remarking laughingly, I had beaten him on the keyboard, he thought his only way for vindication was to challenge me to box but that now, since he had examined my hand he passed over smoothly, and what might have been a very unpleasant meeting turned out a most enjoyable contretemps. However, Mendelssohn forgave, but he never forgot.

## ORIGIN OF THE ORGAN.

The organ is the most magnificent and comprehensive of all musical instruments. While the pipes of Pan-aside from that mythical personage-indi-
cate a very ancient, use of pipes as a means of procate a very ancient, ase of pipes as a means of pro-
ducing musical sounds, the "water-organ of the ancients " furnishes to the student of organ history the first tangible clew regarding the remote evolu-
tion of the instrument. In the second century the magripha, an organ of ten pipes with a crude keyboard, is said to have existed, but accounts of this instrument are involved in much obscurity. It is averred that an organ-the gift of Constantine-was but Aldhelm. a monk, makes mention of an organ with "gilt pipes" as far back as the year 700 . which was erected in organ containing 400 pipes, Thich was erected in the tenth century in England. pairs of bellows." It also contained a large keypairs of bellows," It also contained a large key-
board. There are drawings of that period extant. which represent the organ as an instrument having but few plpes, blown by two or three persons, and were played med on by a monk. The keys, which very clumsy, and from four to six inches broad. About the end of the eleventh century semitones were introduced into the key-board, but to all appearances its compass did not entend beyond three oetaves. The introduction of pedals, in 1490 , by
Bernhardt-giving a compass
B Bernhardt-giving a compass B flat to A-was
another important contribution to the instrument. These were merely small pieces of wood operated by the toe of the player.-Ex.

## ADOLPH NYBERG ERICK.

Adolph Nyberg Erick, the tenor and vocal teacher whose portrait accompanies this sketch, was born at
Stockholm, Sweden, the home of Jenny Lind and Christine Nilsson, in the year 1862. Mr. Erick comes from a family devoted to art. His father is an architect, his sister a good singer, and his brother one of the foremost painters. Young Erick early developed a good voice, and his parents decided to After spending the naual time at the High School he pursued his musical studies under Helmer stromberg. From him he went to Rungberg, the director of the Grand Opera, remaining some time ander his able teaching. He then went to London and placed himself under Hugo Beyer in order to take up oratorio, in which branch be spent two years. Feeling that his studies ought to include the
Italian method, he went to Italy and placed himself Italinn method, he went to Italy and placed himsel
inder the celebrated teacher Mabelini Severino Larseno, whose method he now teaches. After several years stay there he went to Paris, where his sister was studying under Sbrilja, the teacher of the famous De Reszke Brothers. There he made the

acquaintance of the most eminent teachers of his art. After returning once more to Sweden, he decided to come to America, and, after a short stay in the East, settled in St. Louis, where he has been teaching the past three years with pronounced success. Mr. Erick has high endorsements, and numbers among his pupils some of the leading singers. He is specially prepared for teaching oratorio. He is also engaged at the central branch of the Y. M. C. A. Mr. Erick has a strong, flexible and sympathetic tenor-baritone voice. He is a gentleman of refinement and very pleasing address, and has a host of friends. Mr.
Erick's studio is located at 3019 Easton Avenue.

## MUSIC AND MUSCLE.

You may not have noticed it," remarked one of Barnum \& Bailey's best all-round athletes, "but every performer who has a particularly difficult act piece of music to go with it.

He sticks to that tune year in and year out, and you can't appreciate how important a part it plays
"The action of the muscles in whil
The action of the muscles in a whirlwind bareback or mid-air trapeze act is perfectly rhythmical, and a strain of musie which corresponds with this action calms the nerves, tones the muscles, and helps he artist to time and regulate his movements.

You know there are two memories, one of the muscles and one of the brain, and it is to the former that the music appeals. Without the slightest mental effort on the part of the man, certain notes produce certain movements, and when a performer becomes thoroughly accustomed to a tune a sudden change in it while the act was in progress would, in nine cases out of ten, result in an accídent. A man who does a mid-air sketch to a waltz tune would be liable to get hopelessly rattled and break his neek
if the band, without warning, switched into a march. The muscles would become perplexed, the brain wouldn't have time to act, and that would end

These facts are odd but true." $-E x$.
Musie is the art of the prophets; the only art that can calm the agitation of the soul. It is one of the most magnlficent and delightful presents God has given us,-Iruther.

## GILMORE'S BAND CONCERTS.

Gilmore's famous band will give two concerts, at Music Hall, on the afternoon and evening of Thursday, April 11th. The conductor is Victor Herbert, the famous musician and violoncellist. Mme. Louise Natali, the distinguished soprano, will assist.
For 20 years the name of Gilmore's Band has been a household word throughout Ameriea, and that it gained the greatest fame and highest standing of any organization of its kind is an undisputed fact written on the pages of the musical history of A merica. The name is synonymous of all that is good and pure and noble in military band music. It will delight all of the former friends and patrons of this splendid organization to know that the band is tosplendid organization to know that the band is to-
day standpoint its playing surpasses anything in its history, according to the opinions of the notable musical critics of the leading New York papers.
Mme. Natali is a representative American lady in point of personal charm and beauty as well as surpassing artistic abilities. Her vocal solos will be one of the delightful features of these concerts; and as a brilliant pupil of Marchesi she will illustrate the beautiful possibilities of that celebrated vocal method. Mme. Natali has won great renown in Paris, Madrid, Barcelona, Lisbon, and other foreign musical centres, and scarcely any one has a more enviable record in America than she gained as one of the principal prima-donnas of the National Opera Co. She has scored success after success in the principal cities of America as an operatic artist and a concert and oratorio singer, and no one could be more acceptable as a part of the Gilmore Band
Mr. Victor Herbert was born in Dublin, February 1, 1859. His grandfather, of whom he is said to be an exact image, was the illustrious Samuel Lover, author of "Handy Andy" and famous Irish songs.

Mr. Herbert was reared and educated mostly in Germany, that cradle of the divine art, the musical nation of the world, where his musical temperament was molded under the developing influences of the Wagner era. He performed, studied and conducted in the famous orchestra of Stuttgart, Vienna and Paris. His whole life has been given up to the study of music, and with such success that he is regarded by the New York critics, and by all who know him, as one of the foremost musicians in America. As a performer on his chosen instrument, the violoncello, he is almost without an equal.
Mr. Herbert becomes a conduetor through purely legitimate channels, eminently fitted by drill, study and experience, with the best possible surroundings. For years he was 'cello soloist and assistant conductor with Thedore Thomas and Anton Seidl, and he has been the musical director of many important musical festivals in New York, New England and elsewhere. When he was selected to take up the baton of Gilmore's Famous Band, the greatest organization of its kind that ever existed, it was soon found that he lifted it to a higher plane, and to-day it is the general verdict that it plays better than ever before in its history
Mr. Herbert is so highly endowed with personal magnetism and musical enthusiasm that his lasting success is assured.

## HOW THEY COMPOSED.

Liszt was tall, angular and thin. His hands were very large, and his fingers so long as to enable him to cover an octave and a half. His side face bore a striking resemblance to that of Calhoun. His marvelous dexterity at the piano was the result of native talent, aided by almost incredible labor. As a child he practiced ten hours a day, and increased this time as he approached manhood.
Wagner had a clearly molded, classical face, with thin, cynical lips, which seemed to wear a perpetual neer. He was exceedingly vain, greatly disliked to hear words of praise given to any other composer, and rarely spoke in even faint commendation of the greatest of his predecessors.
Schubert was so prolific of songs that he never remembered, a few days later, what he had written. A friend placed one of Schubert's own songs before its composer two weeks after it had been produced. The latter had forgotten it, and asked whose it was. Cherubini so closely identified his sympathies with his work that when writing a pathetie passage he would cry like a child. He was often found in tears over his score, and some of his manuseripts are thus so blotted as to be almost illegible.
Donizetti was of a melancholy temperament and subject to fits of mental depression without visible cause. During his last three years his melancholia became so pronounced that he was incapable of giving attention to his work.

Sullivan does not write more than one or two songs a year. He receives hundreds of poems for music, but generally does not read them.
Halevy liked smoking, and always composed best with a long pipe in his mouth, the bowl resting on the floor.

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## APRIL, 1895.

## KUNKEL'S PIANO RECITALS.

Mr. Charles Kunkel gave his third and fourth piano recitals at Delmar Avenue Baptist Church, on the 5 th and 26 th ultimos respectively. Both recitals were well attended, as in the case of the others, not a seat being vacant. Miss Tonie Lieber, soprano, assisted in the third concert and was received with marked favor and enthusiasm. Within a short period Miss Lieber has made herself very popular The programme was as follows
Beethoven, Sonate Pastorale, Op. 28; (a) Allegro (b) Andante, (c) Scherzo-Allegro Vivace, (d) Rondo Allegro ma non troppo, Charles Kunkel.
Schubert, Op. 20, (a) Fruehlinısglanb (Faith in Spring). Wuerst, Op. 51, (b) Durch den Wald Spring). Wuerst, Op. 51, (b) Du
(Through the Woods), Miss Lieber.
Mendelssohn, $(a)$ Rondo Capriccio
Mendelssohn, (a) Rondo (song without words), Op. 67 Op. 14 ; ( $b$ ) Serenade (song without words), Op. 67, No. $6 ;$ (c)
Confidence (song without words), Op. 19 , No. $4 ;$ Confidence (song without words), Op. 19, No, 44
(d) Venetian Barcarolle (song without words), Op. 30, No.6; (e) Spring Song (song without words) Op. 62, No. 6; (f) Andante and Allegro, from Violin Ooncerto, Op. 64 , transcribed for the piano by RiveKing, Mr. Oharles Kunkel.
Ferber, (a) My Heart's Secret. Marchesi, (b) La Foletta (The Merry One), Miss Lieber.
Epstein, A. I., (a) Sunbeams on the Water. Conrath, (b) Air de Ballet. Ernst, (c) Valse-Caprice Kroeger, (d) Cradle Song, Op. 9, No. 3 . Kunkel, (e) Alpine Storm. (A Summer Idyl). (By general request). Rive-King, ( $f$ ) Carmen (Bizet), Grand Fantasia. Mr. Charles Kunkel.
In the fourth, and last concert, Miss Rebecca Levy, alto, assisted. Miss Levy sang her numbers in a way that captivated her audience at once. In this, as well as in the other concert, Mr. Kunkel played in his usual artistic manner.
The following was the programme
Beethoven, Moonlight Sonata, Op. 27, No. $2 ;(a)$ Adagio Sostenuto; (b) Allegretto; (c) Presto Agitato. Mr. Kunkel.
Saint-Saens, Grand Aria, "My Heart at Thy weet Voice," from Samson and Delilah, Miss Levy Schumann, (a) Abegg, Variations, Op. 1. Schu-
mann, (b) Aufschwung (Soaring), Op. 12, No. 2 mann, (b) Aufschwung (Soaring), Op. 12, No. 2.
Chopin, (c) Berceuse (Cradle Song), Op. 57. Chopin, (d) Seherzo, from Sonate in B flat minor, Op. 35 Mr. Kunkel.
Schirza, I Dreamt (Sognai). Miss Levy.
Melnotte, (a) Trust in God-Religious Meditation. Rosen, (b) Valse d'Amour (Valse Caprice). Gruenfeld, (c) Persischer Marsch (Persian March, Strauss), Rive-King, (d) Home, Sweet, Home-Concert Paraphrase. Paul, (e) Sprite of the Wind. Introducing grand cadence. descriptive of the caprice of the wind. Mr. Kunkel.
${ }^{\mathrm{Mr}}$, Kunkel gave the first of a series of five free popular concerts at the High School Auditorinm on The 19th ult. The participants were: Miss Flora $G$. whom made special hits, and Messrs. Chas. Kunkel, Louis Conrath, P. G. Anton, Jr., and Fritz Geib, names synonymous with artistic work. Despite a miserable night, a large audience attended, and was rewarded with a programme of rare merit,
which included songs, piano solos, piano duets, which included songs, piano solos, piano duets,
violin and violoncello solos, and trios for piano, violin and violoncello.

These concerts, of which there will be four more, are given absolutely free to the public. The dates for the concerts are as follows: Second concert, April 2nd; third concert, April 26th; fourth conmay be had the Public Library.

## BEETHOVEN CONSERVATORY.

The Beethoven Conservatory of Music gave a very enjoyable matinee concert at its cozy hall, 23 rd and Lucas Place, on the 23 rd ult. The programme
included numbers by Misses A. Cone, included numbers by Misses A. Cone, A. Brant, A.
Anheuser, B. Harwood, A. Mueller, E. Webb, E. Hodges, B. Friedman, and Messrs. A. Call, P. Tietjens, B. Maginn and Woodward. The thorough work done by this well-known institution was amply evidenced in the remarkably fine playing of its pupils. The results obtained through the teaching at his conservatory could scarcely be otherwise than he highest, for every department is in the hands of the very best and most experienced teachers.

## THE THEODORE THOMAS CONCERT.

The programme of the Theodore Thomas concert, to be given in this city April 15th, under the auspices of the amateur musical organizations of the city, has been announced.
It is as follows: Symphony "From the New World," by Dvorak; corncerto for piano, No. 1 in E flat, by Liszt; prelude and glorification from "Parsifal," by Wagner; "Wedding March," with variations, by Goldmark; symphonic poem, "Moldan," by Smetana; overture, "Academic Festival," by Brahms. The soloist will be Mr. Alfred Ernst, the work as a pianist has already been received with great enthusiasm.

## A SINGER'S MISFORTUNES.

On Twelfth Street, near Sixth Avenue, New York, there is a little restaurant that is knownas "Maria's,"
It is frequented by men and women of Bohemian It is frequented by men and women of Bohemian
tendencies. A table d'hote is served for thirty tendencies. A table d'hote is served for thirty
cents. The quality of the food is just about what one can imagine thirty cents will buy. The people sit at one long table. They elbow each other as they eat, and half a dozen languages are talked simultaneously.
It is a place, says the "Journal," that one would probably forego if he could afford to pay more than thirty cents a dinner. Yet to this place goes almost nightly one of the most celebrated women New York has known, a great songstress-a woman Whose fortune was at one time estimated to be in the neighborhood of $\$ 500,000$. This is Clara Louise Kellogg, whose name in private life is Mrs. Strakosch. Not long ago a large part of the second fortune she has earned was swept away by the failure of a publishing house in which her savings had been invested. It was a branch of the English firm of Cassell \& Co., and had been considered a prosperous concern. The confidential man of the house plundered it right and left, and fled, leaving Mrs. Strakosch with little or nothing. Years ago, in the heyday of her prosperity, the singer intrusted George W. Stebbins, the well-known banker, with the first fortune she had accumulated. This was also confortune she had accumulated.
siderable. Miss Kellogg had ample reason to rely siderable. Mr. Stebbins, as it was through his efforts that on Mr. Stebbins, as it was through his efforts that
she had been able to secure education and a leading position on the lvric stage. He obtained for her as far back as 1863, an engagement in London, and she was thus able to establish her claim to recognition. Mr. Stebbins' speculation on her behalf went wrong, and she was left without a dollar. Her
splendid voice was still a magnet at that time, how ever, and before long she was once more wealthy.

## MR. AND MRS. CHARLES KUNKEL'S WEDDING ANNIVERSARY.

Mr. and Mrs. Charles Kunkel celebrated the twenty-fifth anniversary of their marriage on Friday evening the 5th ult, Their handsome home at 3828 West Pine Street was beautifully adorned for the occasion, and a large number of friends gathered to honor the event. The proverbial hospitality of the host and hostess and the geniality of the guests made the evening one long to be remembered. The many exquisite silver presents received, some from the East, were highly admired.

Miss Clara Stubbleffeld, the popular pianist and teacher, has removed from 2711 Lucas ave. to 3932 Page ave. Miss Stubblefield has been busy teaching hroughout the season.
Miss Katie Jochum, the pianist and teacher, has gone to Los Angeles to spend a few weeks visiting
friends. Miss Jochum is one of the most popular friends. Miss Jochum is one of the most popular teachers of the south End.
Miss Emilie E. Detering, teacher of piano, receives pupils at her address, 3613 Oregon ave., or fitted for her work; she is a thorough teacher and has a large class of pupils.
A. R. Gilsinn, the talented son of M. A. Gilsinn, is now organist of the cathedral at Leavenworth, Kans. The grand sacred concert and organ recital
given at the opening of the Bishop Miege new grand given at the opening of the Bishop Miege new grand
memorial organ was a great success. M. A. Gilsinn assisted.
Miss Marie Kern. contralto and teacher of vocal music, formerly of Baden, Germany, is now located at 1007 Garrison ave. Miss Kern is a graduate of the Dresden Conservatory of Music, from which she holds certificates and testimonials, and sang with considerable success in Germany as well as the Sousa concerts here, Miss Kern is open to engagements for concerts and church choir and accepts pupils in vocal music.
Miss Cora J. Fish gave a complimentary piano recital on the 23 d ult., at her residence, 3128 School street, in which she was assisted by her pupils and Miss L. Williamson, soprano. One of the most popular numbers presented was the new composiFish La Gazelle, by Alfred Ernst, played by Miss markably well and proved the teacher thorough and advancing in her work. Every one present was highly pleased.

The Homoopathic Medical College, of Missouri, held its 36th Annual Commencement exercises at Pickwick Theatre, on the 21 st ult. Among the most taking of the programme numbers were "Satellite Polka"-Alden, and "Sprite of the Wind"-Paul, piano solos played by Charles Kunkel. "For Thee "-Petri, song for soprano, sung by Miss Flora G. Taylor; violoncello solo. "Introduction and Anton. Jr, and "Merrily I Roam," waltz song-Schleiffarth, sung by Miss Emma Fink.
Miss Eugenia Williamson, the well known elocntionist, and some of her advanced pupils in elocution and Delsarte nhysical culture, will give the Sixieme Soiree, at Pickwick Theatre, Juesday evening, Apri 30th, 1895. An entire new programme, , embracing pantomime, "Jesus Lover of My Soul," "Living Pictures " will be given. Miss Williamspn will recite, "Curse Scene from Leah," and "A Lesson to Lovers." Delsarte exercises, attitudes, readings, hectations, and vocal and instrumental music wil help to make a programme of special merit. Those
who have attended Miss Williamson's past soirees will find this equally enjoyable.

The piano is the arena of fancy; it is also the riend to whom we confide our innermost ideas. The quartet, again, is the refined, intellechal conversation of a small and intimate circle.-Marx.
T. Bahnsen, the piano manufacturer, has just Are you in need of a fine silk umbrella, or a finished a magnificent baby grand piano for the well stylish parasol or cane? Go to Namendorf Bros., known composer and teacher, W, D, Armatrong, of 314 V . 6 th Street, between Olive and Loelust, where Alton. Mr Bahnsen's pianos are among the most satisfactory made, and the many teachers and instifutions who use them are unstinted in their praises. Mr . Bahnsen's warerooms are at 1522 Olive street.
Josef Hofmann, the young pianist who began a series of concerts here, but was prevented from continuing by the Society for the Prevention of Cruelty to Children, will come to this country next November under the management of Messrs. Abbey \& Grau.
If you have no appetite for breakfast, a pint of Cook's Extra Dry Imperial Chamfagne will give you one immediately.
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## MENDELSSOMN

Scherso from Symphony in A minor, Op. 56.
Notes marked with an arrow ( $($.$) must be struck from the wrist.$
Carl Sidus Op -83.
Vituce - 126


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 <br> \section*{} <br> \section*{}

## Allegretto d_88. Marziale.




Cantabile.





## Bohemian S風irl．

JEAN PAUL．
SECONDO.



Allegretto．（Gay．）м．m． $\mathrm{D}_{\mathrm{I}}=132$. Happy and light of heart．Act III


Oiprture. Allegro.(Lively.) m.M. $d=144$. PRIMO.


Allegretto.(Gay.)M.M. $. d .=132 . \mathrm{Happy}$ and light of heart. Act.III.


4


Come with a Gipsy Bride. Act II.



Moderato.



Moderato.
M.M. $d=120$. In the Gipsy life you read. Act $I$.



PRIMO.


Andante cantabile. M. M. $d=108$. Then you'll rememberme. Act III.


Allegro. Gallop. M. M. $\alpha=112$. Act I


Andante cantabile. M.M. $!=108$ Then you'll remember me. Act III.


Allegro. Gallop. m. m. $d=112$. Act I .


animato.




## PATTY CAKEa

Richard S. Poppen.
Moderato. d_144.


Pat_ty cake pat_ty cake, baker's man, Bright eyesknow well how the jin-gle ran.Each


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## CITY NOTES.

One of the greatest successes of the season has been made by the celebrated pianist Madame Julie Rive-King in her playing of Uonrath's concerto in B minor. This masterly work is by the talented heard in St. Louis, where it was received with marked enthusiasm.
Miss Flora G. Taylor took the part of "Jephthah " in the cantata "Jephthah and his Daughter, which was produced at the Union Club Hall on the 8th ult. Miss Taylor made the success of the evening.
Mr. Leland T. Powers, the impersonator, drew out one of the finest audiences of the season at Entertainment Hall, where he gave the characters in David Garrick. Mr. Powers substantiated the
many good and great things said of him, and gave many good and great things said of him, and gave
an evening's entertainment that is seldom equalled.

## MAJOR AND MINOR.

Tony Pastor says: "When Lillian Russell came to me she was a slender, awkward girl of sixteen but her face was a picture. It was a girlish beauty that has developed with womanhood into the glorious beauty that has made her famous. That night was an awful trial for her. She didn't know what to do with her hands. Frank Gerard, once a cannon ball tosser, was the stage manager of my theatre
then. He told me that he gave Lillian her first instructions. 'Just clasp your hands behind your back and leave them there while singing,' Her first song was a simple little thing; so was her second and her third; but she sang them all with such exquisite sweetness that even her audience of sporting men and men about town, not alw:
either, was generously enthusiastic."
Music is a means of culture; it is one of the greatest, and perhaps the greatest, factor in human civilization. Not until men shall use the art with a spirit of reverence will it exercise those powers for which it is designed. The present generation of philosophers and teachers are only beginning to seart, and they have not advanced sufficiently to answer even these simple questions: What is music Wherein consists its great power?-Karl Merz

A bon mot of W. S. Gilbert. The author dropped into the opera box of a parvenu friend one evening when "The Magic Flute" was on the bills. After asking him who wrote the music, the woman said, 'Mozart? Mozart? Never heard of him before Hes immense! Why isn't he here? Why isn t he "Because he's decomposing, my dear lady," nswered Gilbert
Rummel and Friedheim are said to have attributed the publie's lack of appreciation for their recitals to the fact that they were not managed like Paderewski. What perfect nonsense! All the management that erid will not induce the American or, recitals when they do not care to. And when thousands have been spent in preliminary work at booming an artist, and the receipts are not sufficient to pay the gas bills, it simply shows that the public does not intend to pay for the privilege of attending in great part to the fascination he exercised over his audiences.
Max Maretzek, discussing why Shakespeare's plays have failed when given as the text of grand opera, attributes it to the intimate knowledge that says. "It is person has of these dramas. If America a ridiculous-mutilated plot of a Shakespearean drama, transmogrified into an every-day opera libretto, should appear grotesque, ridienlous and sometimes even pitiful." He also claims that the librettists have never understood the spirit of the lines, and that the composere generally have
not read the play in the original form. The musie for "A Midsummer Night's Dream" is a striking exception to the long list of failures, but Mendelssohn was a student of Shakespeare.
The New York "Tribune" says that in Liszt' musie Stavenhagen is an interpreter of intense sympalhy and conviction. He has, therefore, condignity of the present musical season, that has been so singularly barren otherwise of the activities of so singularly barren otherwise of the activities of
pianoforte players. The different attitude Mr. pianoforte players. The different attitude from most other music was again clearly made manifest in yesterday's recital. His playing of Liszt's "Erl King" transeription (which he gave in response to his enthusiastic recalls) was remark able in its impetuous power, the richness and variety of its tonal effects; and in the "Erl King" especially he thrilled his hearers with his searching and pregmusic.

## UPS AND DOWNS OF MELODY.

When Robert Franz, the great German song composer, was interviewed a few years ago by an edito who wished to obtain material for a biographical sketch, he politely but firmly declined the intended distinction, affirming that "the artist is merely the medium for the expression of an idea." He therefore regarded all interest in the peculiarities of the individual as supertluous and unworthy of comparison with the consideration of the work of the artist How useless," said he, " is the information that Beethoven's grandmother was a hard drinker (saeufrin)! What need is there of telling us a lot of stuff about the private characters of Bach, Beethoven
Few of us, says Edgar Stillman Kelley, would Wish to see the biographical element abolished from the history of musie, but all can sympathize with Franz's noble conception of the creative artist serving as a mouthpiece, through which humanity gives voice to her grandest aspirations and to her deepest woes. On reviewing the epoch-making events of the past century, we find that the political upheavals resulting in the French Revolution, the Reign of Terror, and the Napoleonic wars, brought forth ideas of such magnitude, with the attendant griefs alone were inadequate to express them. Music, therefore, the most emotional of the arts, was called upon to act as the interpreter for a suffering world.
A recent English writer observes that Beethoven, Who lived through this entire period, showed the influence of the French Revolution in the growing intensity of his later compositions. He even occasionally anticipated the wonderful barmonies of the romantic school, whose master came upon the field of action during these turbulent times.
Never in the history of music has such a constellation of stars of the first magnitude appeared in such remarkable proximity. Clustered about the years
$1809-10$ we find that Berlioz was born in 1813; Men-1809-10 we find that Berlioz was born in 1813; Men-
delssohn, Uhopin and Liszt in 1809; Schuman in 1810; Wagner in 1813; and Robert Franz, the last of the series, in 1815. If we include Schubert (born
in 1797), who was even more modern in his feelings in 1797), who was even more modern in his feelings mark the entrance of this series of musical heroes are singularly coincident with the stormiest period of Napoleon's career. The eldest, Schubert, first aw light two weeks after the battle of Rivoli; the Waterloo
It would seem that Nature felt the necessity providing an outlet for the sorrows of mankind. (Weltschmerz.
The world is familiar with the stories of Schubert and Mendelssohn, Chopin and Schumann, Berlioz and Wagner, but the genius of Robert Franz was of such a quiet nature, his creative activity confined
almost exclusively to short songs, that his voice was often lost in the bustle of noisier works of all grades of quality. In fact, for the past decade or more, on learning ofen hers lovers of his song It seems strange that in this age, and with all the sad instances of unrecognized merit, that Franz should have lived in comparative obscurity, and, but for the assistance of the ever-generous Liszt and his friends, would have suffered the inconveniences of poverty also. Cnfortunately, not only was this the a pension in recognition of his services in editing numerous works of Bach and Handel, the pestiferous Philistines succeeded in getting the pension revoked.
That his songs have not been more frequently given is chiefly due to their almost hyper-refinement. They do not afford the average singer sufficient opportunity for his (or her) high-note fortissimo.
was shocked by the candor of a prominent opera and concert vocalist some years ago, who said: "The songs of Franz are indeed beautifnl, but are nothing for the singer. In the inner circles, however,
especially among the composers, who regard these songs as models, Franz bas a place filled by no other man.
Wagner freely admitted having profited by the "Tristan and Isolde," ete., the fidelity of the declamation and the harmonies appealing to him especially.
Since the death of Franz (in October, 1892) very little has appeared regarding him that gives us any new ideas concerning him and his works. So the kindness of a friend who corresponded with him for nearly a score of years, Mr. Ad. M. Foerster, of Pittsburg. Mr. Foerster is a vocalist and composer, who met the German master in Europe, and who bas done much to introduce Franz's songs in this country. Through his kindness I was enabled to communicate with the composer, who advised me concerning various matters. I recently received
from Mr . Foerster copies of a large number of ex-
tracts from letters, with permission to translate and publish such portions as I thought would be of general interest.
Extract from letter of Aug. 19, 1874: "My songs, although they sonnd to the best advantage when sung by a mezzo-soprano. are also adapted to a tenor volce.

Concerning the interpretation (Vortrag) of the same, you must, as I recestly reinto them ... ciple to which Franz continually made reference viz., that the words should act as a guide to the singer as well as to the composer.
He once expressed himself somewhat similarly in a letter to me giving his advice as to the mode of procedure in vocal composition, November, 1890 : Read the text of a poem with great care. If it be
inspired youl will find that it conceals a secret inspired yoil will find that it conceals a secret
melody, which reveals itself to him who listens to the proper mood.
Referring to the peculiar structure of his songs, in which the voice often takes a middle part while the soprano is in the accompaniment, and the effect as a whole has to be considered rather than the vocal part, Franz wrote as follows. April 4, 1875: "Above posed gs contemplate the polyphonic (or web com posed of several melodies). This is the key that that of Bach and Handel." Here follow most interesting and valnable suggestions for the rendering of his songs, but lack of space and the desire to avoi technicalities prevents me from quoting them.
It always irritated him greatly to have his melodies called in question by those wholonged for a straightforward tune in the vocal part, a la Abt and Gum-
bert. with a Iom-tum accompaniment. He sought to explain the necessity of calling to assistance the piano part in order to complete the meaning of the vocal tones, and in this manner bas given the world the romantic German
In concluding he commends the "diligent reading Goethe, Heine, Lessing, Shakespeare, etc. This videns the emotional horizon and makes the head clear. Furthermore, they complement one's musical studies most beautifully

In a letter written in September, 1875, he acknow ledges the receipt of a series of songs by the young composer, with expressions of regret that, owing to the loss of his hearing he was unable to get a proper comprehension of them because of the complica-
tions of modern harmonies. Beethoven wrote many tions of modern harmonies. Beethoven wrote many works after he had become totally deaf, but on comparing one of his scores with those of Wagner or Grieg, we can readily understand why even a master modern work.
That "small potatoism" in musical cireles flourishes to a far greater extent in Germany than in this country is shown by the rapid recognition accorded the works of Franz and Wagner comparea with the indifference and enmity which greeted those masters to Franz's songs in the United Stales the compose wrote, May 20,1884 : ${ }^{*}$ My Singsang (a playful term which he often applied to his muse) is now finding a more sympathetic reception even here than formerly, especially in Vienna. . . The time
is approaehing when my first song (op. i) will celebrate its fiftieth anniversary (Jubilaum)
In a letter dated Oct. 24, 1886, the composer referred to the above mentioned small potatoism, in spite of which his work was becoming more and more appreciated. "People are beginning to comprehend that there really is something in my songs after all, and are attempting to abandon the absurd prejudice against them on account of their smal dimensions. They are learning to look for the quality of the contents, not the size. . . . O ment for ment, for they have too many works of their own to
look after, regarding every token of recognition of another as a punishable injury to their own achieve ments. The public, therefore, has been obliged to
He frequently makes allusion to his editions of Bach and Handel, and in April. 1890, wrote: "You see that I am still as enthusiastic as ever about our great masters. In one's seventy-fifth year one does not change his mind.

An Italian journal published recently some letters by Paganini. They relate ehiefly to money matters him from making more than $\$ 100$, 000 in two mont and he complains bitterly about the high prices and and be complains bitterly about the high prices and ays: "People are no longer asking each other
Have you heard Paganin? Have you heard Paganini?' but 'Have you seen body believe that I have the devil inside of me. The newspapers write so much abont my appearance.
and that is what excites such incredible curiosity. Such letters are very rare, as the great violinist was illiterate, and seldom put pen to paper.

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## A PLACE TO GO.

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

Rubinsteln, who has just died, achieved the fame of being the greatest planist in the world. after the
death of Liszt. But the records of his life show death of Liszt. But the records of his life show
that this result was achieved not simply by genius of a high order, but by constant drill for eleven or twelve hours a day, by persistent application through many years, and by exclusive devotion to music alone. There are men who are remarkable for their ability to make musio on many different instruments. But the world only calls them "elever' or "wonderfal or "remarkably interesting," It does who by riving his entire trea thught ane one who, by giving his entre thme, thought, and
skill to one musical instrument exelusively, succeeds in mastering that one small part of the realm of music, and making his name famous. This is the day of single aims. The lesson of to-day is exper exclusiveness, of devotion to one thing. That makes masters.

The musical borrowings of Hindel were recently enlarged upon by Ebenezer Prout, who called Hindel the "grand old robber," That he took a large amount of music from his contemporaries is doubtless true, but he is defended by Mr. Cummings, of London, who claims that it was done openly, and was a custations, of which Hindel never made any secret; and it is pointed out that if any blame at that period attached to Hindel, he would most certainly have been denounced by his arch-enemies, Pepusch, Dr. Greene, Mattheson, and others.

The paunch and the artificial stomach which Maurel wears consist of a plastron of cotton cloth supported by whalebones, and stuffed with wadding to a maximum thickness of a lititle over three inches. A plastron is, literally, a breast-plate; but M. MauA plastron is, literally, a oreast-plate; but M. Mau-
rel's breast-plate is worn pretty low down. Two leather pads, mounted on a fireman's belt, support this cotton cuirass at a distance of about eight inches in front of his abdomen. The space of air between the shield and body permits the circulation of air, and, moreover, keeps the weight of the upparatus within reasonable limits. As it is, with its straps around the back, and the buckles attaching it to his garments so it cannot slip, the shield weighs nearly fifteen pounds. This does not complete the nearly fiftera pounds. This does with a wit fits over make-up of Fatstaff. A mask with a wig tits over attached to a false beard, accomplishing in the agattached to a false beard, accomplishing in the gg Fregate an astonishing augmentation of volume. the liberality of Falstalf's upper parts.
The great difference between Joachim and his Ilustrious contemporary, sarasate, is this, say, London " Musical News:" Joachim aims at character, Sarasate at beauty. Joachim ever endeavors to give a work such an interpretation as will make its character plain, even if he has to sacrifice, at times, beauty to character. Sarasate's purpose is first of all. to play beautifully, with fine tone and exquisite finish. Whatever he renders be makes
beautiful, but there is a sameness in bis playing beautiful, but there is a sameness in his playing, and he often sacrifices character to beauly. One accustomed to Sarasate would no doubt find Joachim at times harsh. When he brings out a forzando on the G string, it is with a vengeance. You are never In doubt as to whether he is playing forte or fortissimo, piano or pianissimo. Joachim is always terribly in earnest; with him art is a serious matter. And yet with what delicacy and refinement he can play:
In scenes of strife or combat, or in anything that cquires one to exert himself, the singer must im press his audience as doing what he knows he cannot do; for he must reserve all his physical energy. all his fire, force and strength, for the climax which is to come.
An illustration of this Is the combat scene between Lohengrin and Telramund in the first act of "Lohengrin." The interpreters of these roles, says the Tocalist, are alwnys criticised by critics and public alike for being inert, for not entering into the spirit of the scene, for giving what they term a milk-andwater combat.
But if the combat were given in any other way, the impulsive Lohengrin could not proceed with his music when the time for singing came; for following the combat Lohengrin has the most difficul music to sing.

It is a sad coincidence that the families of the Wo greatest composers of the world, Bach and married , are bort extier. only his nephew and his atep-mother remained. Bach bowever, was wiee parried and had seven ehlldren by his then by his second, but the last
 of his name, kegla Susama, died; beral yeare gro in poverty, which Beethoven tried to mitigate by giving her the proceeds of one of his composiions. It is the same old story of neglect and povorty that is told in the careers of many of the world's great masters of music. Bach died poor, and his last esting place is unknown. "To-day a man named Bach was buried," is the only record in the regiser at Leipsic. Mozart's grave is unknown. "What have you there? " was the question asked the driver of the hearse by the cemetery-kueper. "Only a capellmeister," was the answer, and the body was eft unmarked in what we should now consider to be the potter's fleld. Beethoven's grave was neglected and unknown for years.

A Paris doctor has been giving the singing world his experiences, which are of many years, as to the effect on the vocal organs of various liquors more or ess ardent. The diversity of views of vocalists themselves, he says, is very great, but none of them have ever been teetotalers. Moderate wine drinking he believes is useful, but beer thickens the voice and often makes it sound very gutural. He has known all the best singers, and of these he tells us that Mal bran drank Madeira and ate sardines. Martin kept his voeal organs soft and flexible by always putting sume prains of salt into his mouth before be puting some grams of sall anto his moath before he oumenced ag is his beverage, La Persianl used to ruck a chop in he first stage of cooking between that of raw meat and saignante meat; Dumenel drank six bottles of champagne before singing, and declared that each bottle incressed the strength and improved the quality of his voice; he was eareful, however, not to go into excess of imbibition! Garcia refreshed her voice by drinking a "gloria," alias a cup of coffee mixed with eau de vie.

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