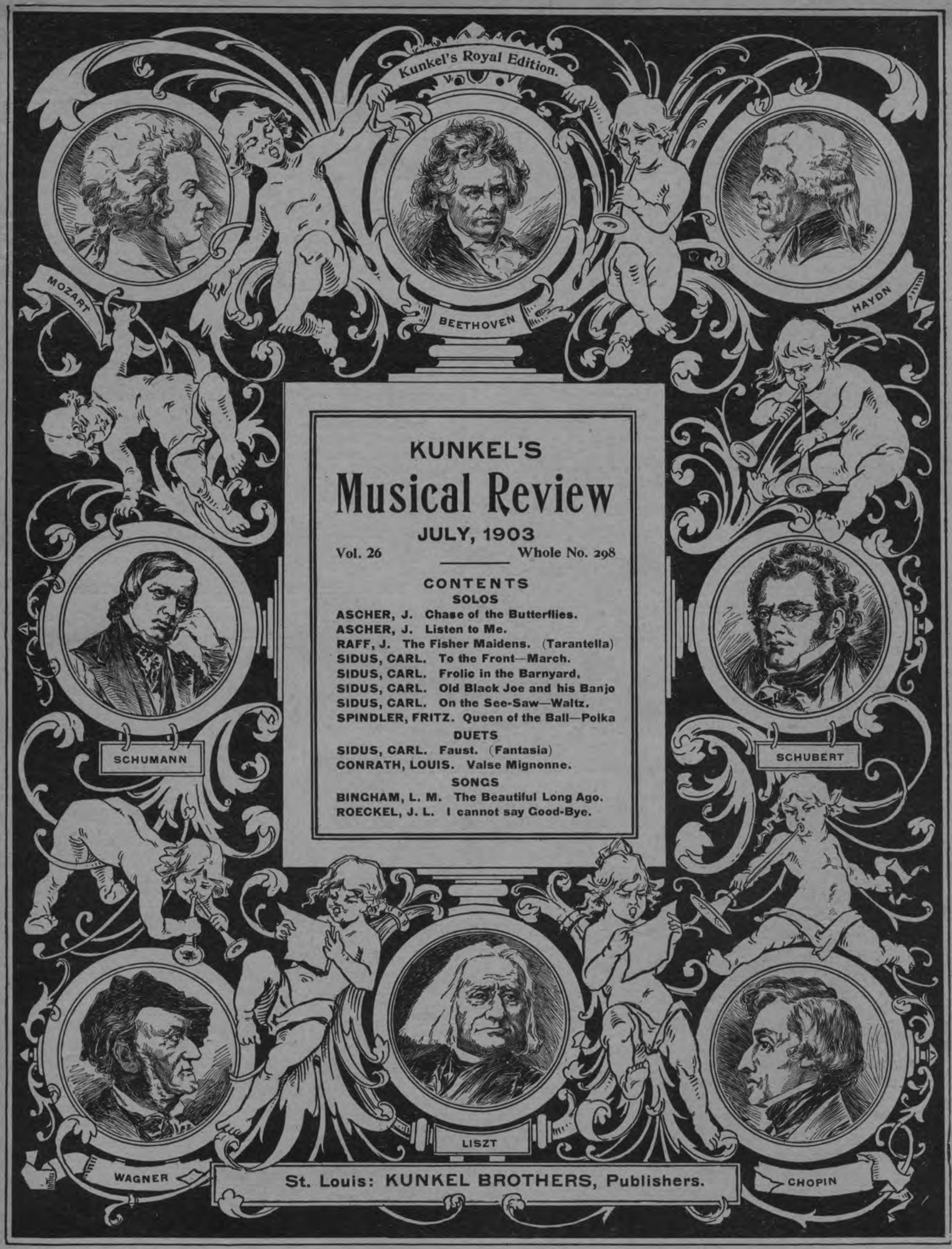

KUNKEL'S
Musical Review

JULY, 1903

Vol. 26 — **Whole No. 298**

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WORLD'S FAIR MUSIC TO COST $450,000.

Manager George W. Stewart of the bureau will sail for Europe in August to close contracts for the appearance of the famous La Garde Republicaine Band for eight weeks, and the British Grenadier Band for the same length of time.

A contract has been made by the Bureau of Music of the World's Fair for four weeks of Sousa's Band at the opening of the Exposition in May.

Features of the music programme for the Exposition period, which were given out by Director of Exhibits Skiff, reveal the appropriation of $450,000 by the Exposition management to provide music.

Prizes aggregating $30,000 will be given for band concerts, and prizes amounting to $25,000 for the choral recitals. Concerts on the grounds by brass bands will be given in the morning, afternoon and evening.

Orchestral concerts and organ recitals will alternate at 4 o'clock in the afternoon of each Exposition day. The organ recitals will be given by the most distinguished American organists and a celebrated French virtuoso and and composer, who will be heard in a series of recitals.

The organ for these recitals will be the largest in the world, having 140 speaking stops, twelve more than the great instrument at Sydney, Australia. Organ and choral concerts will take place in Festival Hall, the center of the Cascade Garden picture.

At intervals choruses from the principal cities of the country, and especially in the Central West, will appear on days assigned to certain States. Soloists will be heard at the various orchestra, organ and choral concerts, and the best talent in the country will be drawn on for this purpose.

In arranging the details it has been decided that in open-air music the programmes will follow the lines of popular interest, generally avoiding performances of a severely classical nature. The experience of the Chicago, Paris and smaller expositions has determined this plan.

Indoor concerts, those to take place in Festival Hall, will be of a standard sufficiently elevating to meet the approval of serious musicians. A satisfactory compromise in the make-up of the programmes eliminates very heavy features. Works of American composers will be used as much as possible, but selections from foreign composers will be frequent. The best published and unpublished native compositions will receive a hearing.

Manager Stewart has been authorized to go aboard to engage the bands, as well as a distinguished orchestral conductor, and an organist of international fame. Alfred Ernst, conductor of the St. Louis Orchestra, will be employed by the bureau. Other conductors of national standing will also be engaged.

Ernest R. Kroeger of St. Louis, master of programmes, has been instructed to make arrangements for choral recitals and to negotiate with leading organists in the United States for organ recitals. The St. Louis Orchestra which will be engaged will have about eighty-five men, mostly from the St. Louis Choral-Symphony Society, the other members being selected from great Eastern orchestras.

A uniform admission of 25 cents will be charged for all concerts and recitals in Festival Hall. The band concerts in stands about the grounds will be free, except for small inclosures immediately around the stands, the admission being a small fee.

The official staff of the bureau, as completed, includes George D. Markham of St. Louis, chief of the bureau, in supervising charge; George W. Stewart, of Boston, manager of the bureau, and Ernest R. Kroeger, master of programmes. This organization makes Mr. Markham responsible to the director of exhibits for the success of the Exposition music.

The composition for Emperor William's singing contest at Frankfort, selected after open competition, is by George Messner, an artillery officer (on the active list) of Breslau. The title is "The Song of Victory after the Battle with Varus."

LANGUAGE AND MUSIC.

According to Edward MacDowell, language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. "I have made many experiments for finding the effinity of language and music," says this well-known pianist and composer in an exchange. "The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of music; but to found a song on those four words would be impossible. For this reason the paramount value of the poem is that of its suggestion in the field of instrumental music, where a single line may be elaborated upon.

"In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem holds its highest value of suggestion. The value of poetry is what makes you think. A short poem would take a life-time to express; to do it in as many bars of music is possible. The words clash with the music, they fail to carry the full suggestion of the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meter of that kind fall short of expression in musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the other.

"The main point is to hold closely to the ideal beauty of the song—to sustain the balance of art. English presents great difficulties in the matter of accents, but the French none. English being on a different basis, the accent changes the meaning of the word entirely. In French the syllable may fall on any beat of the measure, but not so in English or German. Many poems contain syllables ending with 'e' or other letters not good to sing. Some exceptionally beautiful poems possess this shortcoming, and, again, words that prove insurmountable abstacles. I have in mind one by Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry—for instance, the won-

derful writings of Whitman—proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Many of the earlier poems by Howells posses these high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if all dramatic, should have climax, form and plot, as does a play. Words to me seem so paramount and, as it were, apart in value from the musical setting, that, while I cannot recall the melodies of many of those songs that I have written, the words of them are indelibly impressed upon my mind, and fixed in memory so completely that they are very ready of recall. The poetic significance is invincible, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

"To have absolutely free reign is to express the poem in instrumental music, where elaboration, extension and unhampered imagination in development of the subject allow full play to the fancy and ideal."

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CURIOSITIES OF SOUND.

Sound of all kinds becomes musical if the vibrations of the air are uniform and rapid enough. It is said that the puffs of an engine would make a tremendous organ peal of music if they could be made to attain the rapidity of fifty or sixty a second.

Everything in nature has its keynote, as it were, and attuned to one particular musical sound. This fact says an exchange can be very easily verified in every day life. Stand near an open piano and speak in an ordinary tone; while speaking you will suddenly hear a string within reverberate to your voice. The tick of a watch, the sound of every human voice, the bark of a dog, the mew of a cat, the noise of a wagon, the roll of thunder, the fall of rain, the running of water; in fact everything about us can easily be placed by an attentive ear on its proper musical note—one of the sounds of the scale. This is a most interesting experiment and easily verified.

It is said that the ear can distinguish eleven octaves of sound, but as a rule those made by quick, short vibration are most easy conveyed. For instance, the whir of a locust makes more distinct impression than the sighing of the wind through the trees. A whirlwind in its approach is noiseless; it is only when it strikes some abstacle that the volume of sound becomes terrific to us. Then we receive the secondary shorter waves from the destruction of this obstacle.

Tyndall says all friction is rhythmic. Flames are notoriously sensitive to sound. They will bend and flicker, and even respond with a leap of quivering light to a high, shrill sound. This is another interesting experiment. If we use a glass tube with a small jet of gas, by lowering or raising it to certain points we can cause it to shriek out shrilly or to answer sympathetically to its own keynote when sung or spoken by the voice.

RARE LIST OF ORCHESTRAL WORKS.

The house of Novello issued a volume in the form of a catalogue of all orchestral works published in all countries since Lully and Romeau, 1651, to the present day. There are 5,012 orchestral works, written by 1,337 composers.

They are classified thus: Overtures 1,272, symphonies 588, morceaux de concert 1542, miscellaneous selections 434, marches 467, music for string instruments. 709. In this collection there are no operatic potpourris, dance music, nor great symphonic works with choruses. The statistics of the different countries are noteworthy and perhaps surprising.

Germany leads with 2,324 numbers, France follows with 1,242. It may not be astonishing that Russia comes next, but it is surprising that the drop in numbers should be so great, as the total is 322. Great Britain comes in for 251, Italy 185, Bohemia 148, and Hungary 137. America is down for 41, while Denmark, Belgium and Holland have contributed respectfully 85, 87 and 50. Finland, the smallest on the list shows 5 and Spain follows with 8. Norway, Switzerland, Poland and Sweden have given 45, 39, 27 and 16.

SEEING THE EVIL OF THEIR WAYS.

Some recent events indicate that in some parts of Europe this country is still considered the land of ignorance in music, to be exploited by sensational methods; but the truth is being recognized gradually. In a sense New York has become the great finishing school in opera, developing the younger and refining the older artists, taking every one of them at their true value and without regard to European prestige.

It is worthy of note, says *Music Trade Review*, that a change has come over the German critics. Heretofore it has been their custom to declare that their singers were spoiled in America. Every unprejudiced writer of music knows that the contrary is the case. Lili Lehmann may be cited as a striking example. New York has made the reputation of many singers and fixed the status of others who enjoyed fictitious artistic reputations. In the last few months several German critics have admitted this. One of them, who writes in the Hamburger Nachrichten, said recently that Schumann-Hink, who some years was a singer with a fine natural voice, is now a finished artist.

Unless the art of an operatic artist is so admirable as to compensate for vocal shortcomings — as in the case of Van Dyck — the American verdict is based on voice and method. If Anthes sings a few years he will then justify his Dresden reputation. Gerheauser, who is liked in Germany, has gone back a sadder and wiser man.

All this is logical. The environment of the principal singers of the world must of necessity exert a beneficial influence. If Gadski had remained in Europe she would never have become what she is to-day, a great dramatic singer, equally at home in the roles of German and Italian opera, as Sieglinde, Elizabeth, Santuzza, Valentia and Aida.

MUSIC AND SONG have specially been useful stimuli to work, partly to overcome natural laziness or inertia, partly to effect unison in the actions of several workers; for instance, the regularity of the action of many peoples is explicable as a result of the rhythmical songs by which their work is accompanied. This applies with equal force to war; hence, it is not surprising to find highly developed choral dances in those peoples in whose life war is a customary occurrence. The need of stimulation is never so great as when a man has to risk his life in an open battle, and with this end in view the military singers of some tribes are able to work themselves and their audience up to a pitch of frenzy which is almost equal to that produced by the dances.

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TARANTELLA.

The Fisher Maidens of Procida.

J. Raff.

Presto. ♩.=96.

f *rf* *p*

Ped. ✲

Giocoso.

p

Ped. ✲ *Ped.* ✲ *Ped.* ✲

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

f *p* *f* *p* *mf* *cres.* *f*

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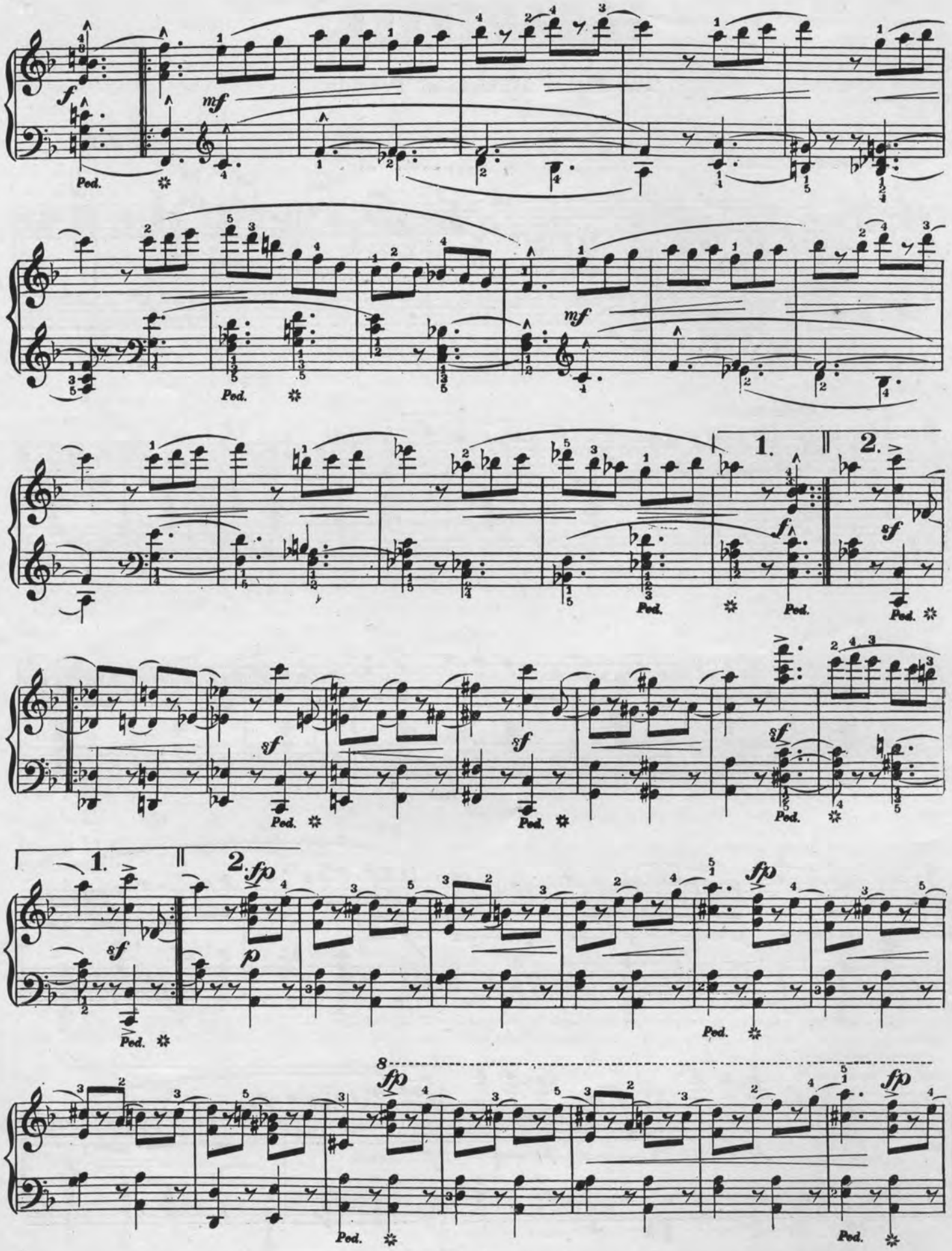
f
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8
fp
fp
Pod.
Pod.

8

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

8

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

8

Ped. Ped. Ped. Ped. Ped. Ped. *fp* ✲

8

sf *fp* *sf*

fp *sf* *p* *sf* *p* *sf*

8

cres.

8

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

f *mf*

8 7

f *f*

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

8

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

8

ff

l.h.

Ped.

nf *p*

Ped.

Ped.

p *mf* *p* *f*

Ped.

p *mf*

1425 - 7

8

f *p* *f* *p* *f* *f*

Ped.

mf *sf*

Ped. ✲

f *mf*

1. 2.

f *sf* *sf* *sf*

Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲

sf *sf* *fp* *p* *fp*

Ped. ✲ Ped. ✲ Ped. ✲

8

fp *fp*

Ped. ✲ Ped. ✲

con anima.

Ped. Ped. Ped.

Presto.

TO THE FRONT.

MARCH.

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

CARL SIDUS.

March Tempo. ♩ = 112.

mf (Key of F.)

cresc.

1. 2.

(Key of C.)

1671 - 3

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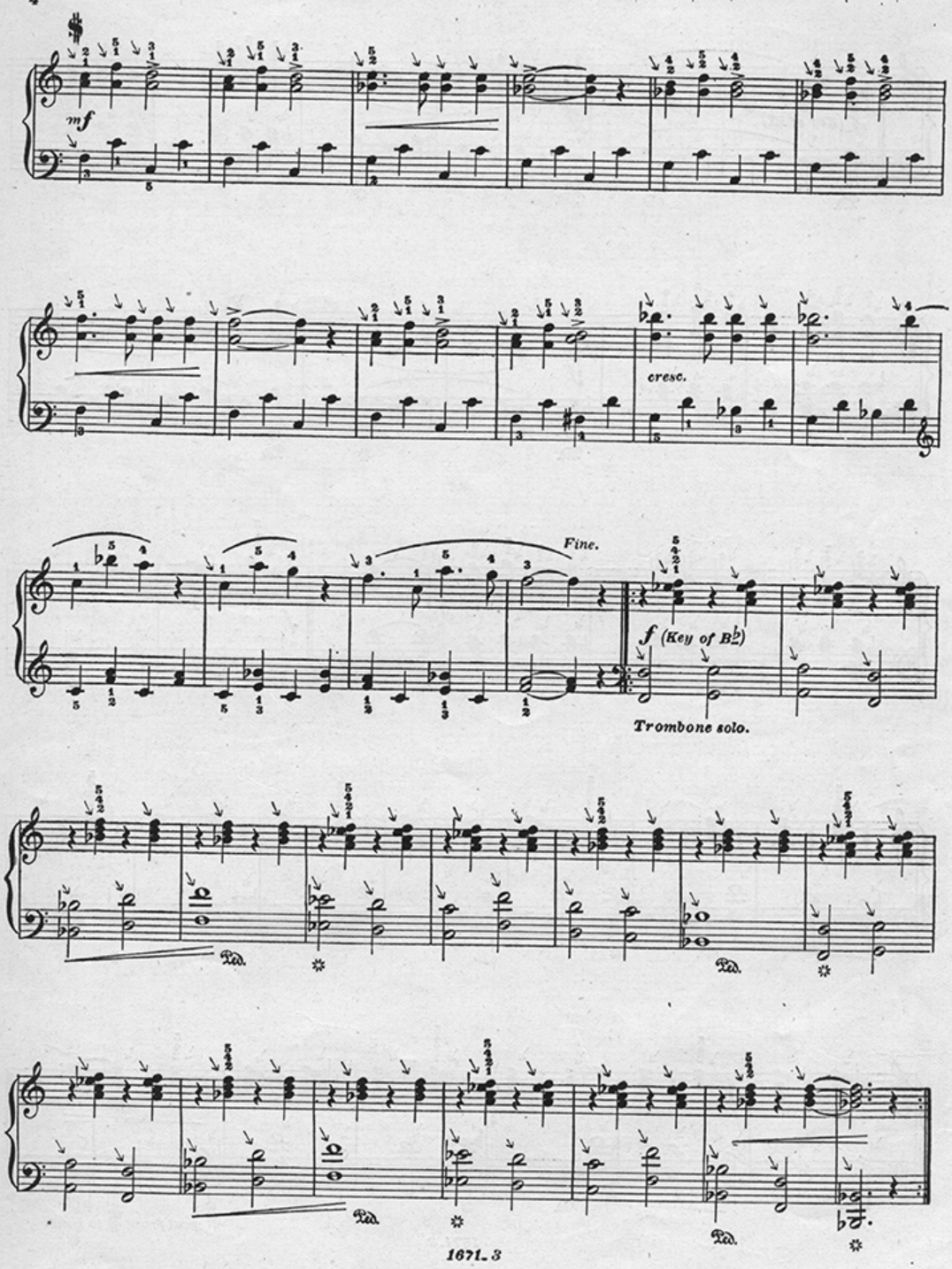
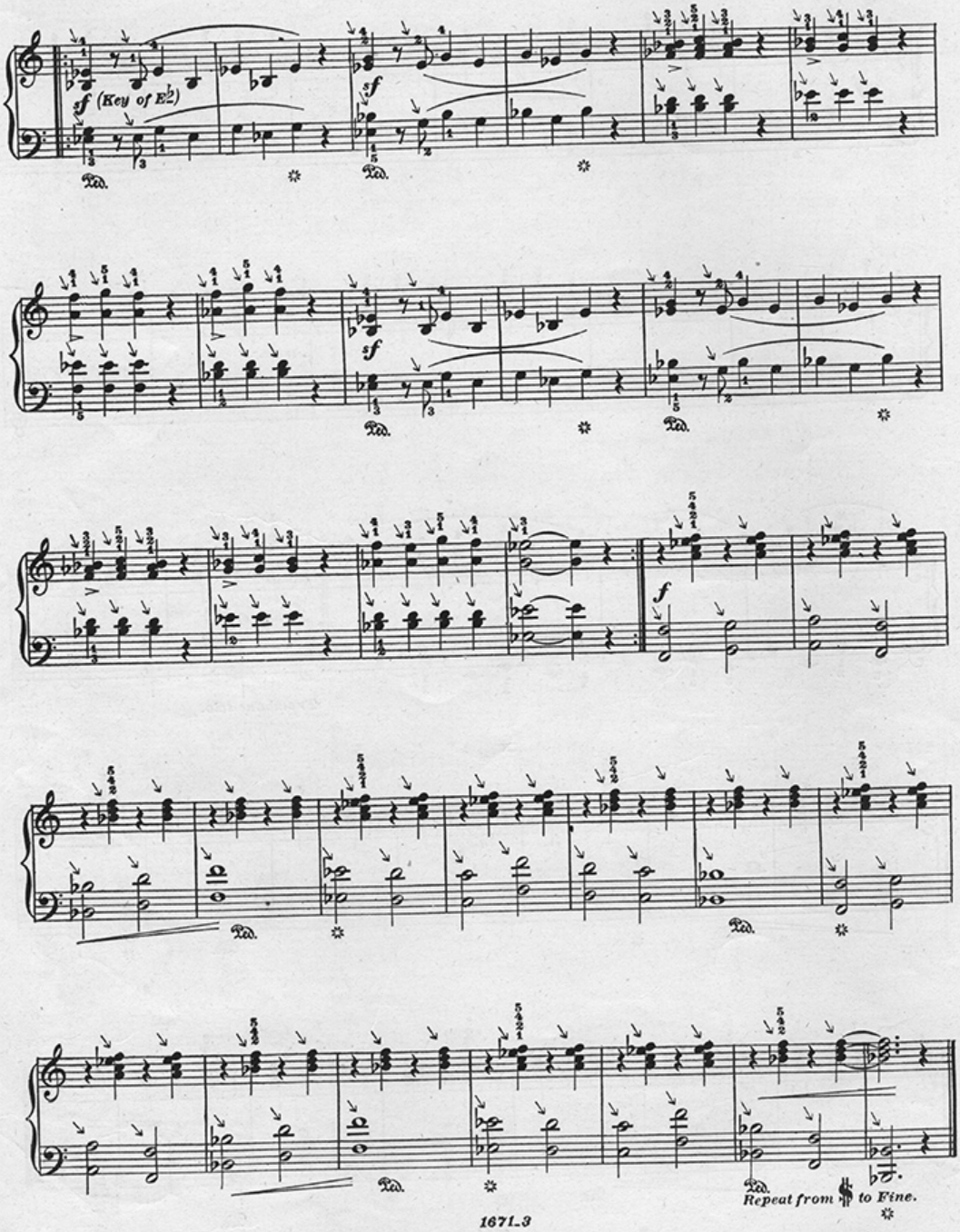

mf
cresc.
Fine.
f (Key of B♭)
Trombone solo.
Ped.
Ped.
Ped.
Ped.


sf (Key of E♭)
sf
sf
f
Repeat from 𝄋 to Fine.

FROLIC IN THE BARN YARD.

RONDO.

CARL SIDUS.

Lively. ♩ = 96.

(Chorus of the Fowls.)

Chickens, Ducks, Turkeys, etc.

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

f *(Key of C)* *p* *f* *p*

f *p* *f* *p*

Cackling of Hens.

(Key of G) *p* *f* *p* *f*

1. 2.

f *p* *f* *p*

f *p* *f* *p* *Fine.*

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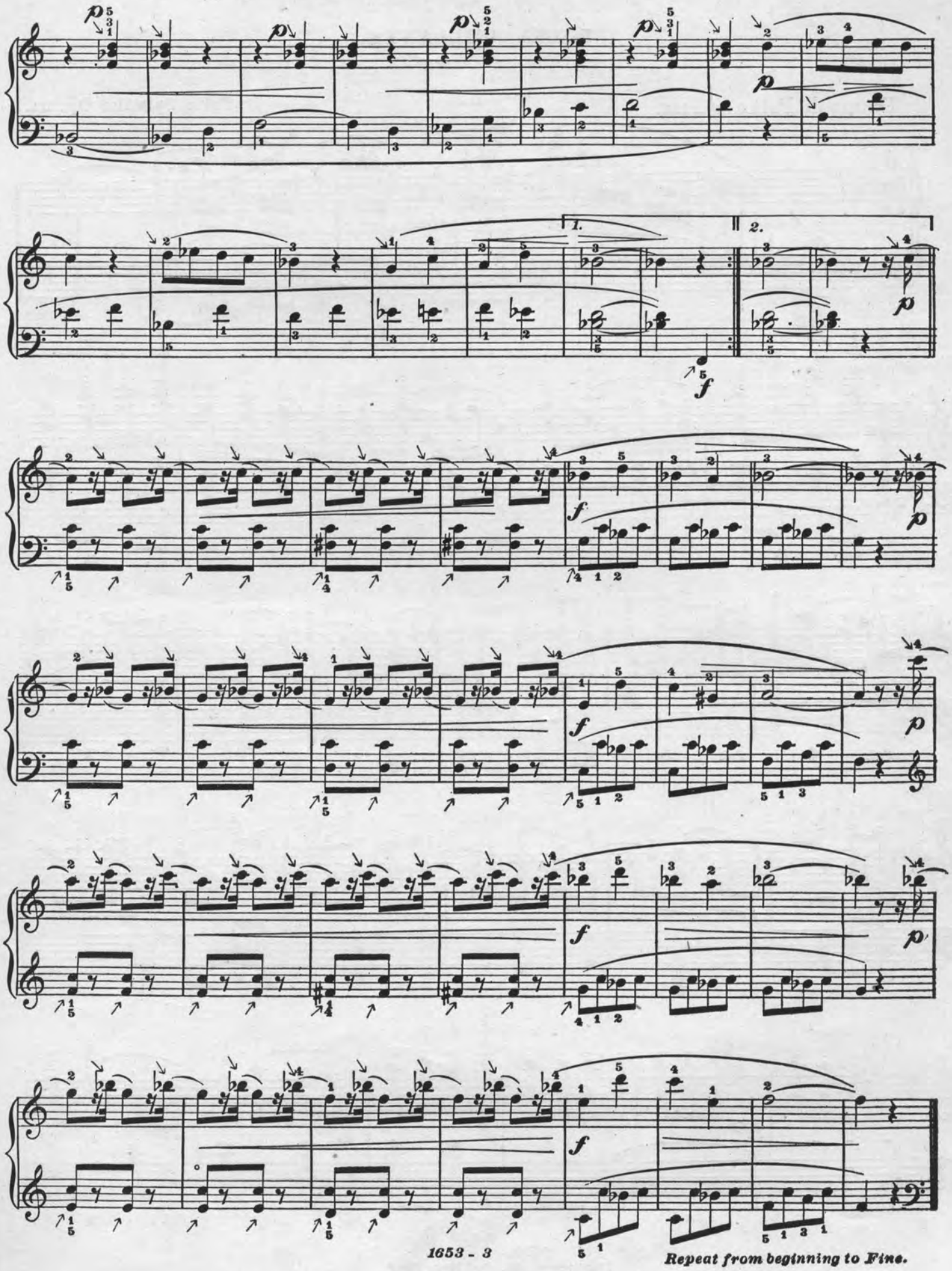
The Turkey Gobble, Gobble.

(Key of F)

The happy Farmer sings.

(Key of B♭)



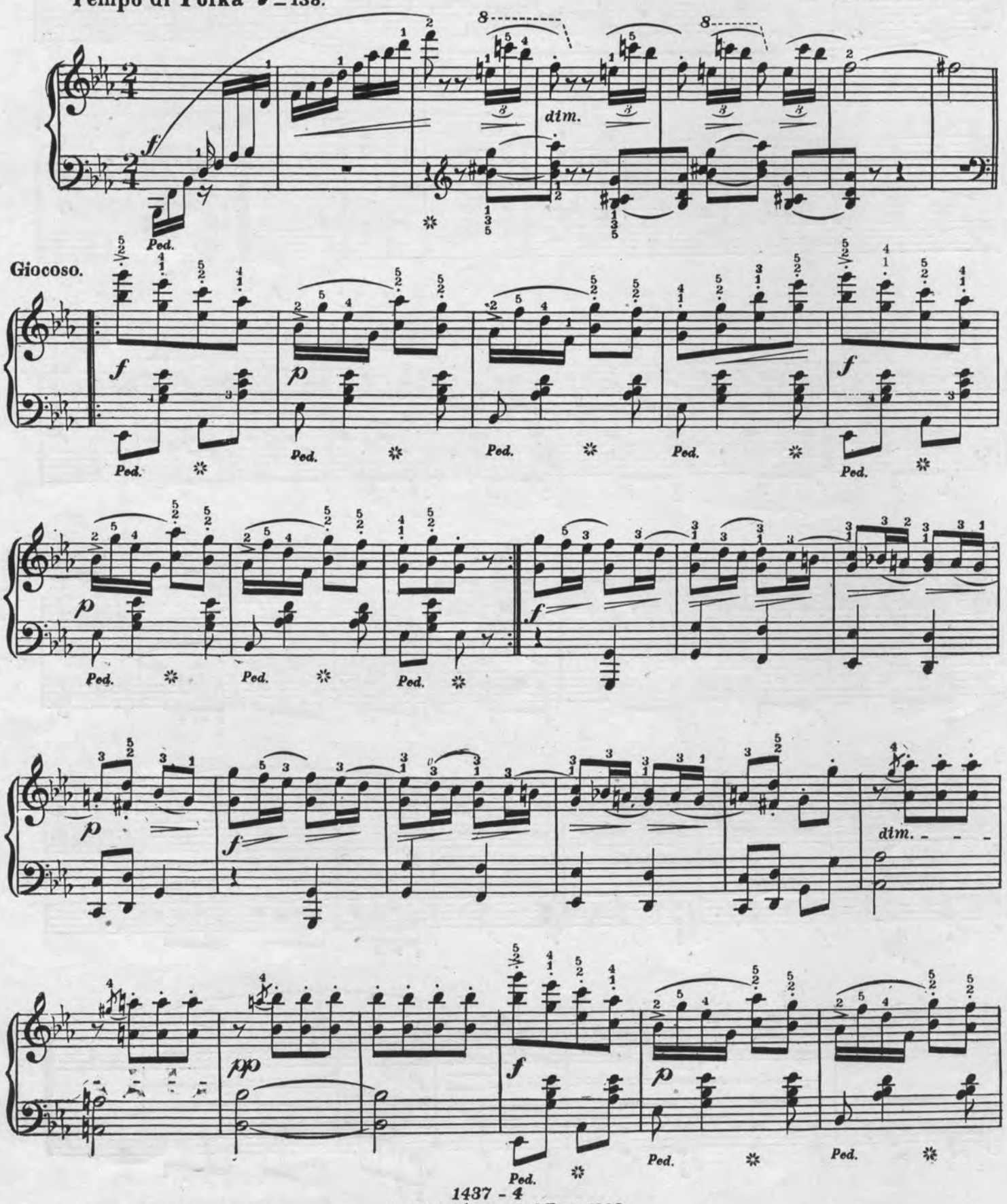
Repeat from beginning to Fine.

QUEEN OF THE BALL.

POLKA BRILLANTE.

Tempo di Polka ♩ = 138.

Fritz Spindler Op. 111.



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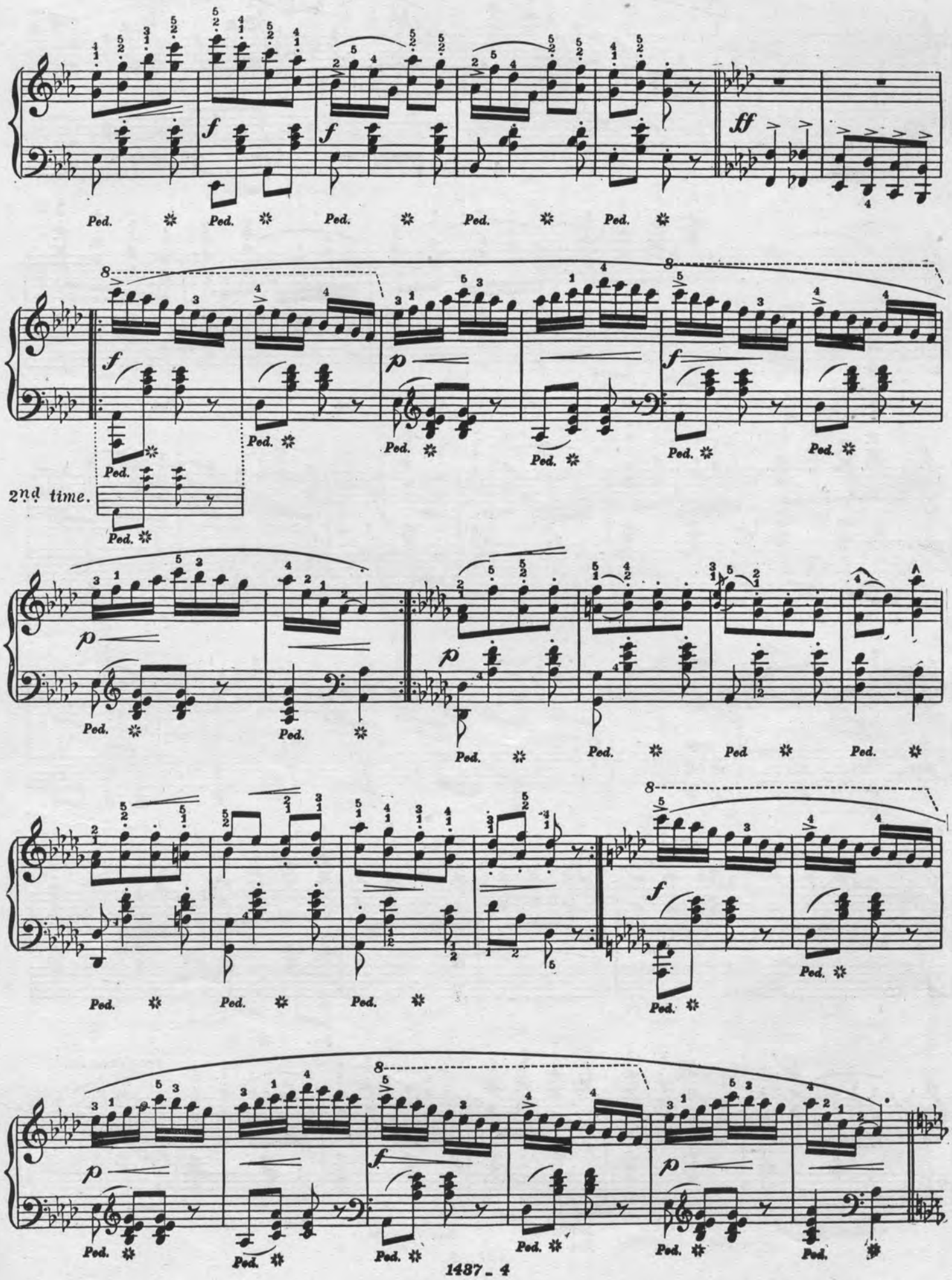
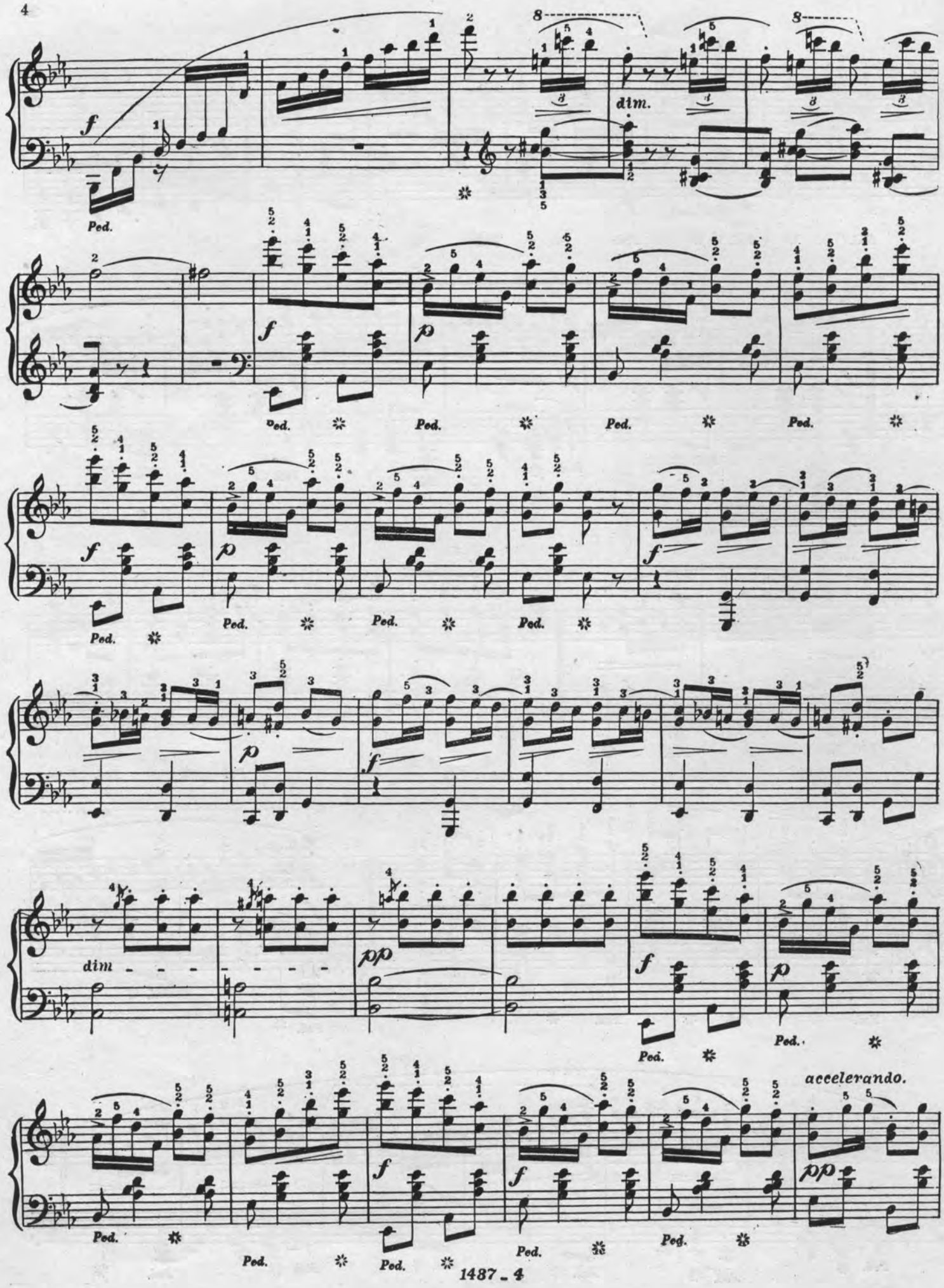
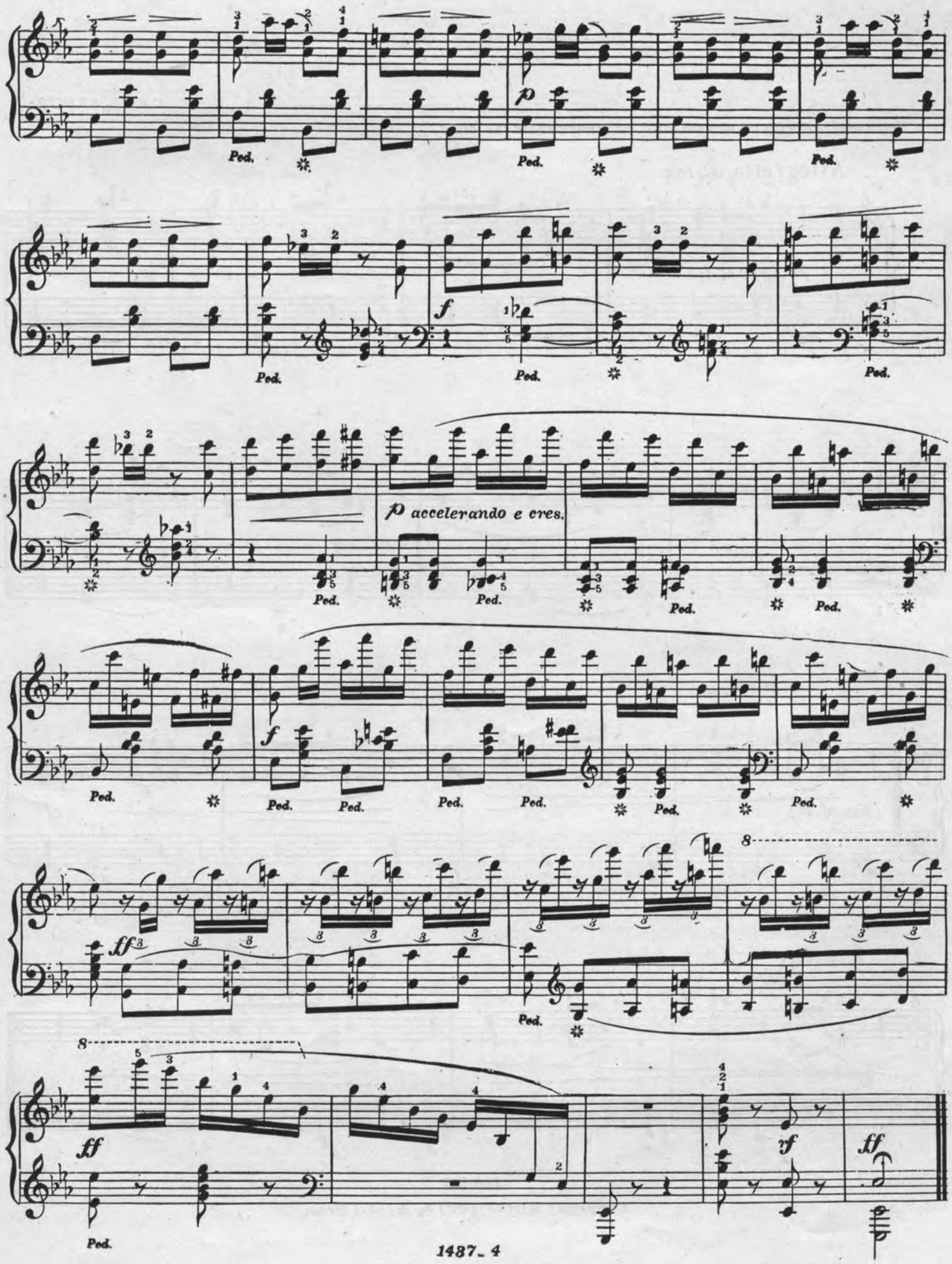

Ped.
2nd time.


dim.
Ped.
dim
accelerando.

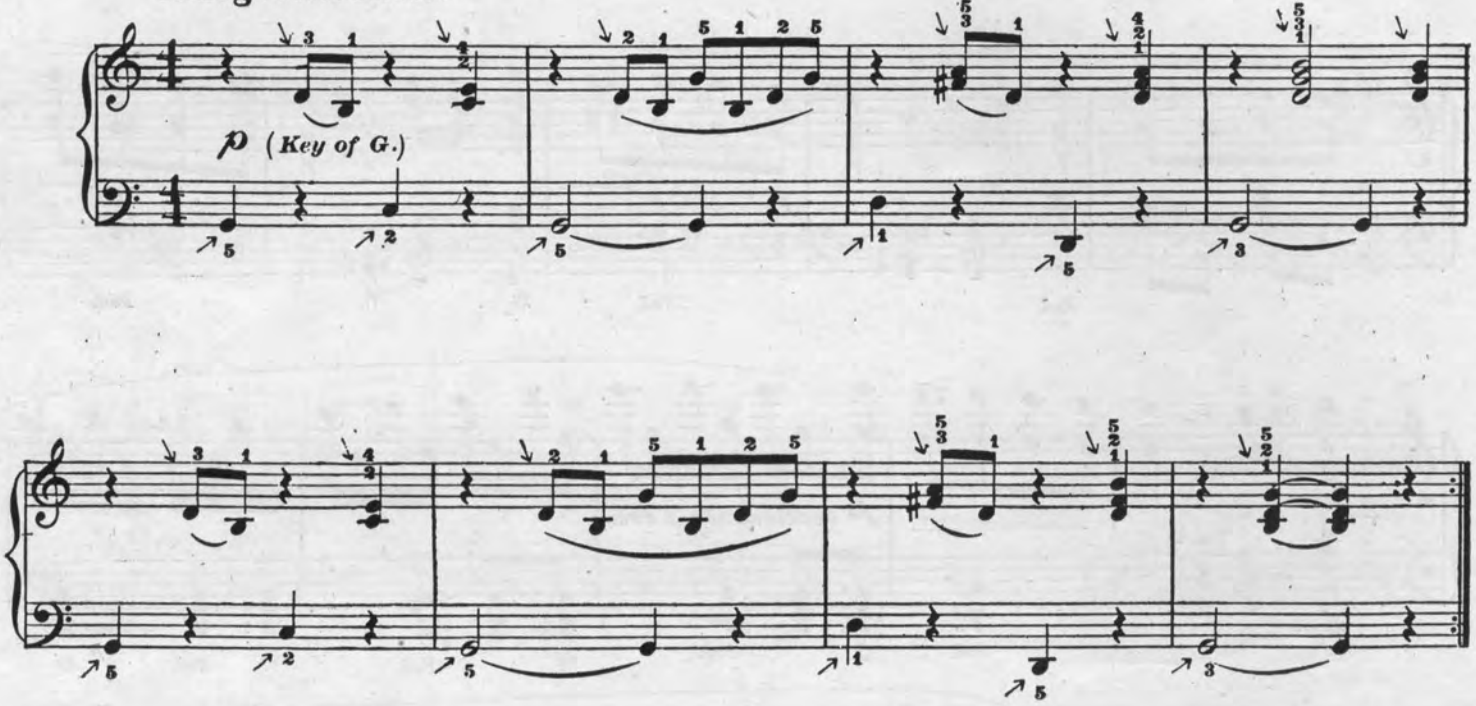

p
Ped.
f
p accelerando e cres.
ff
rf

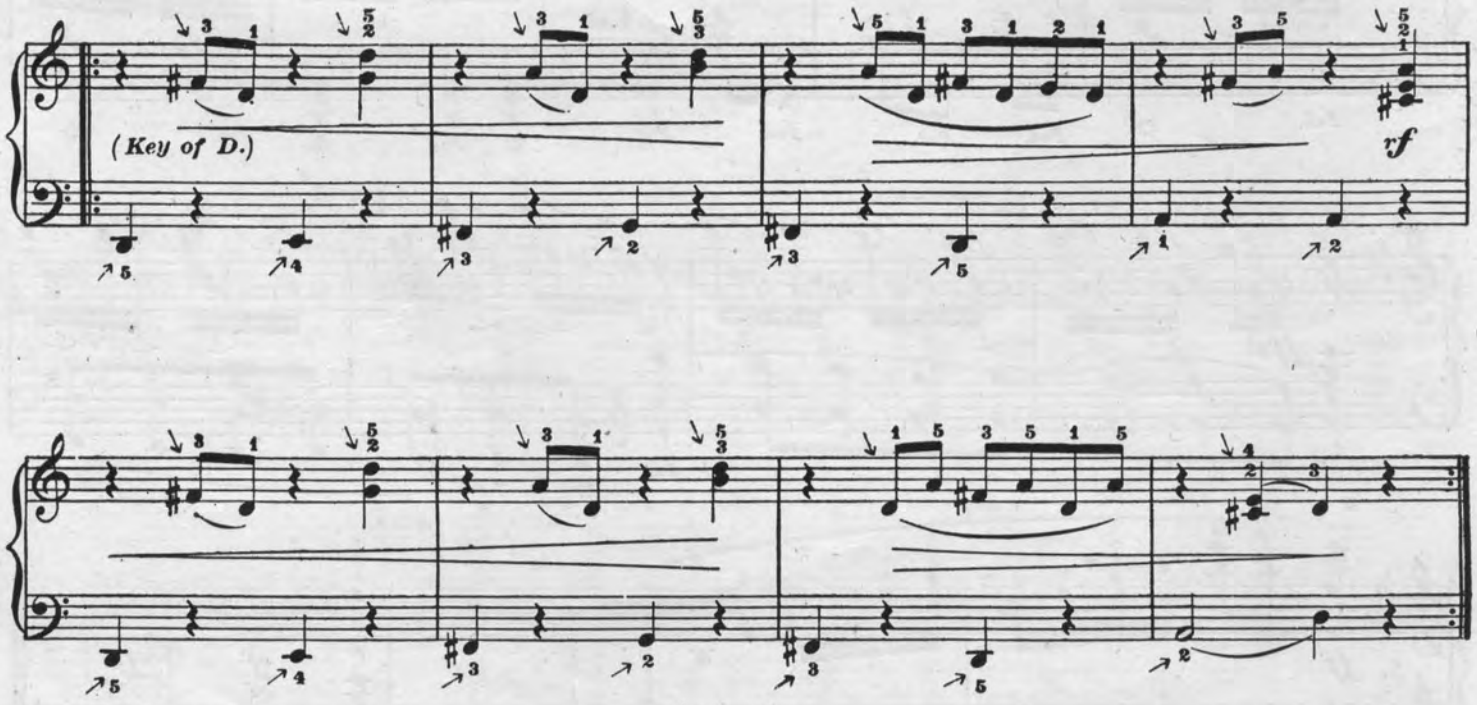
OLD BLACK JOE AND HIS BANJO.

CARL SIDUS.

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

Allegretto. ♩= 104.





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p

f

mf (Key of C.)

f (Key of F.)

Ped.

mf

Ped.

(2nd time f)

p

ON THE SEE SAW.

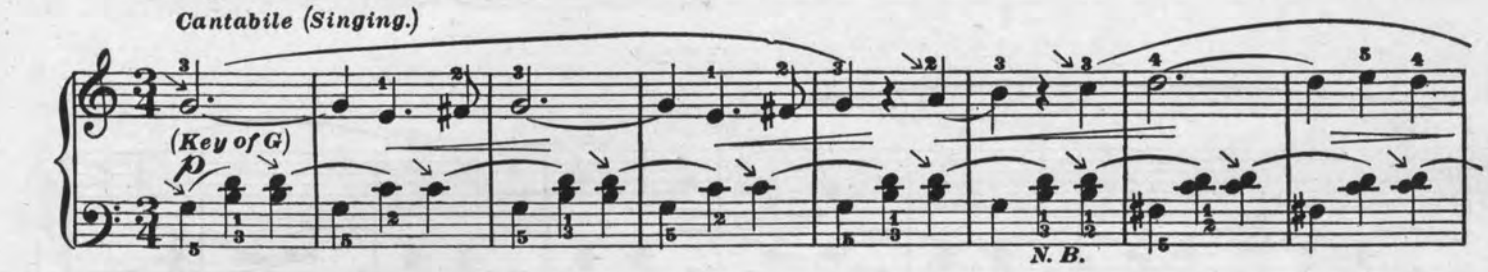
WALTZ.

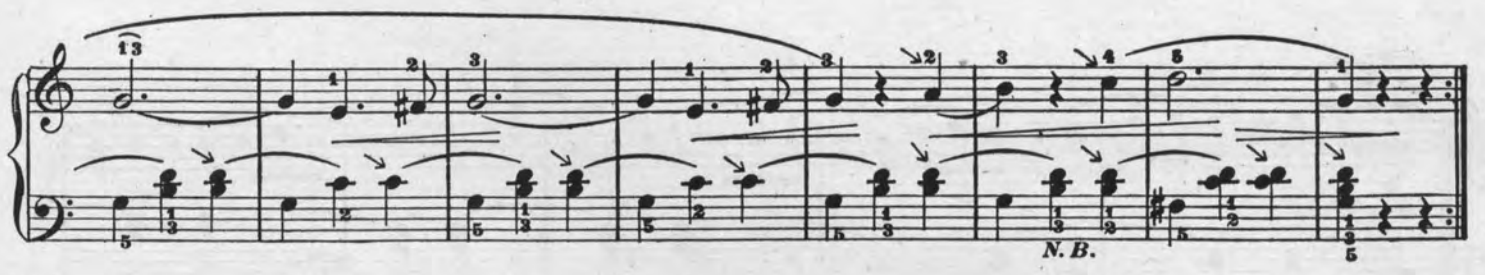
Notes marked with an arrow must be struck from the wrist.

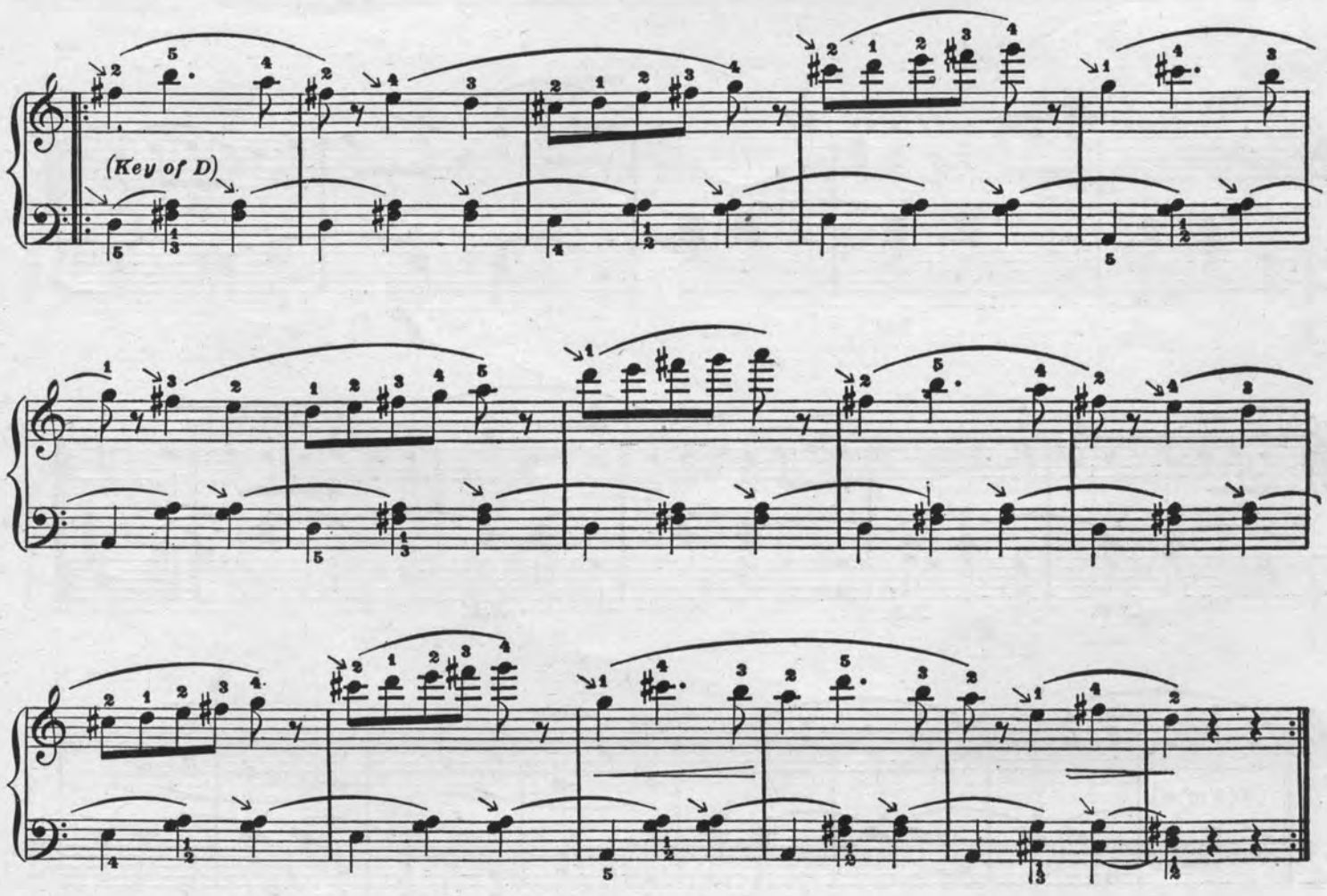
Allegretto. ♩.=80.

CARL SIDUS.

Cantabile (Singing.)







N.B. Be careful to change the fingering as indicated. 1655-3

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p

N. B.

N. B.

(Key of C)

N. B.

N. B.

N. B.

N. B.

N. B.

(Key of F)

N. B.

N.B.

N.B. N.B.

N.B.

N.B. N.B. N.B.

N.B.

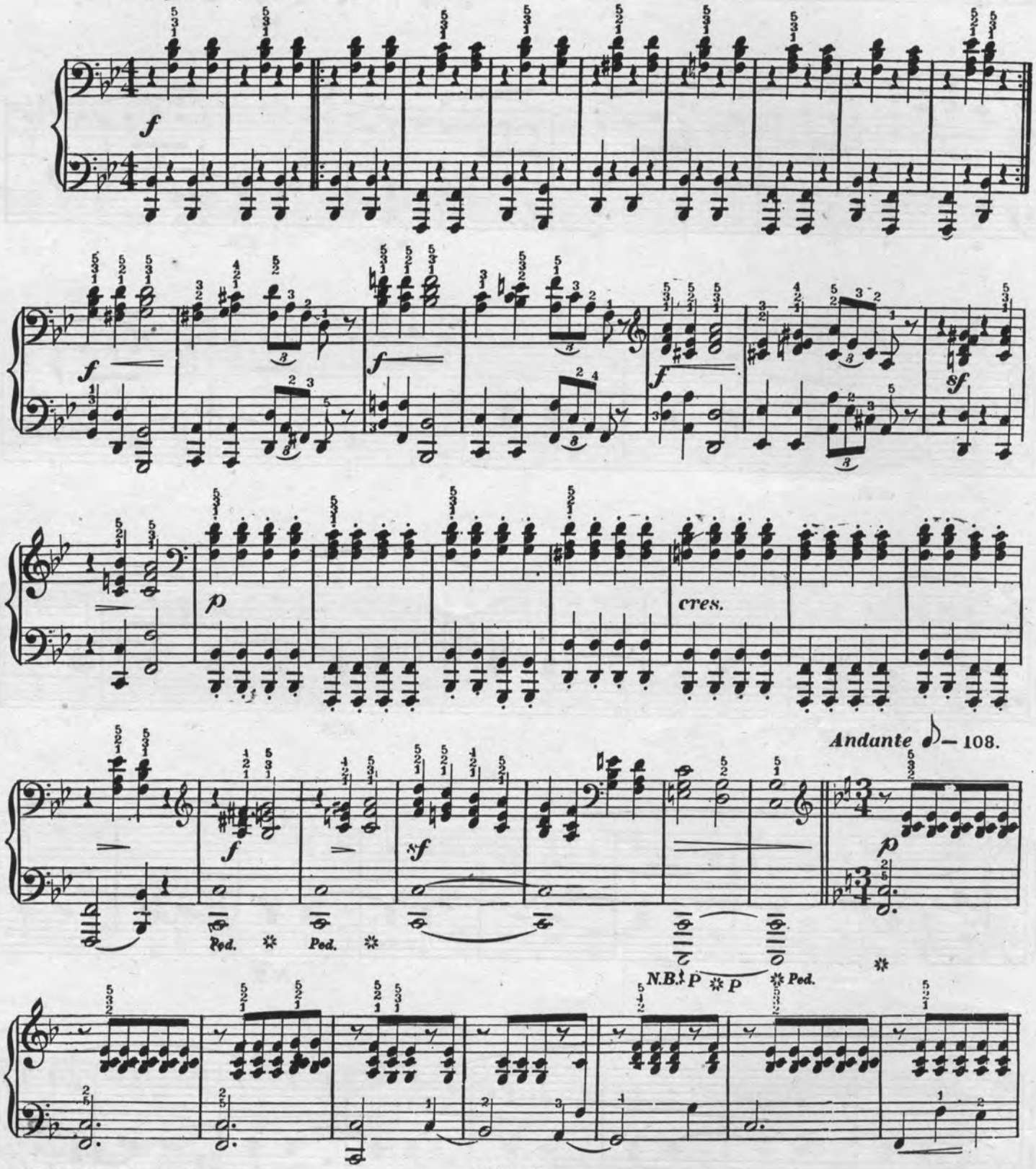
FAUST.

Gounod.

Carl Sidus Op. 129.

Tempo di Marcia ♩ – 112.

Secondo.



N. B. The Ps signify Ped.

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FAUST.

Gounod.

Carl Sidus Op. 129.

Primo.

Tempo di Marcia ♩ = 112.

f

f

f

f

p

cres.

leggiero.

sf

sf

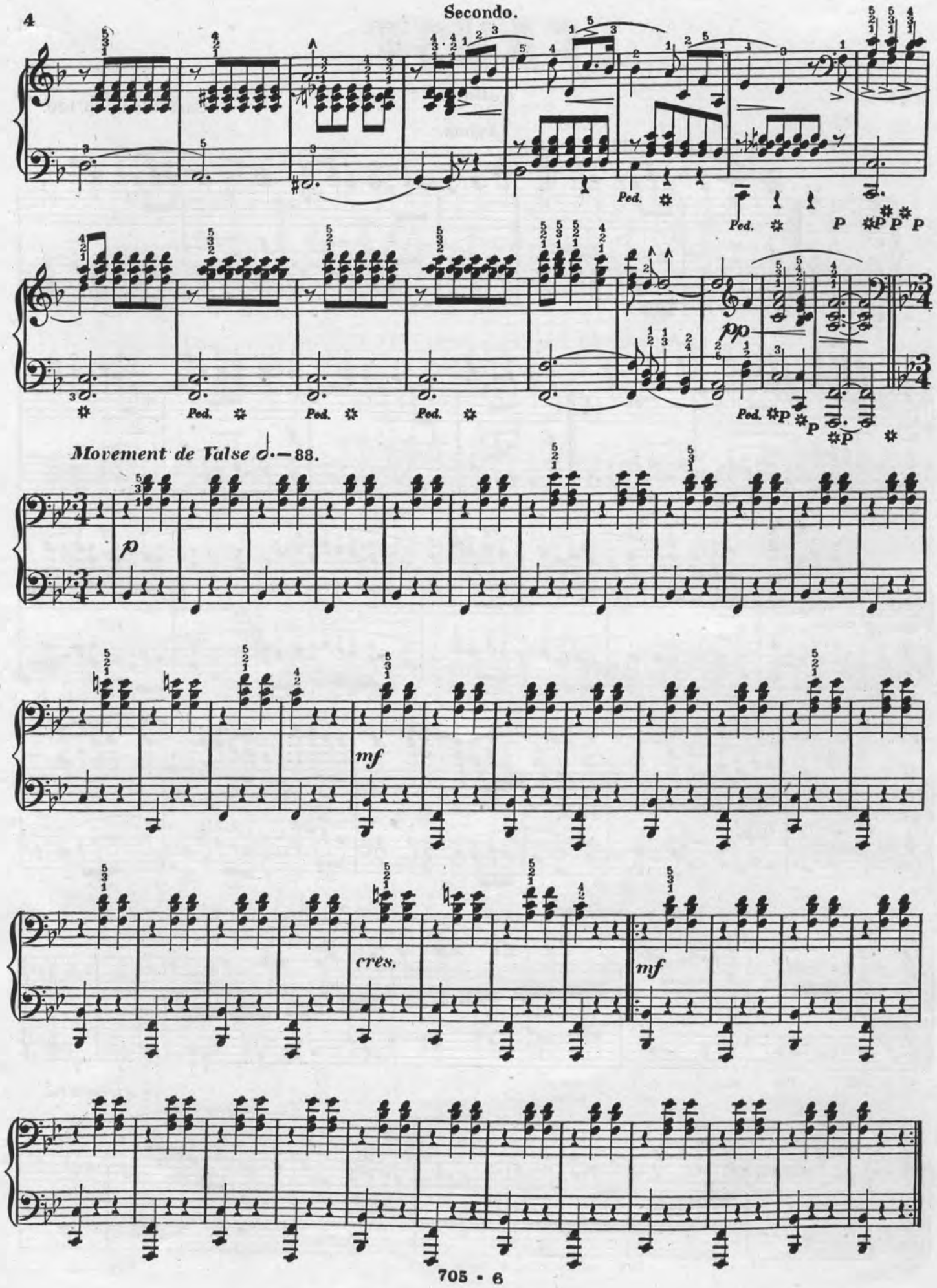
Ped. ✲ Ped. ✲

P ✲Ped. ✲Ped.

Andante ♪ = 108.

p

Secondo.



mf *sf* *p*

P P P P P P

8

Ped. Ped. Ped.

Morement de Valse ♩.= 88.

p

mf

cres.

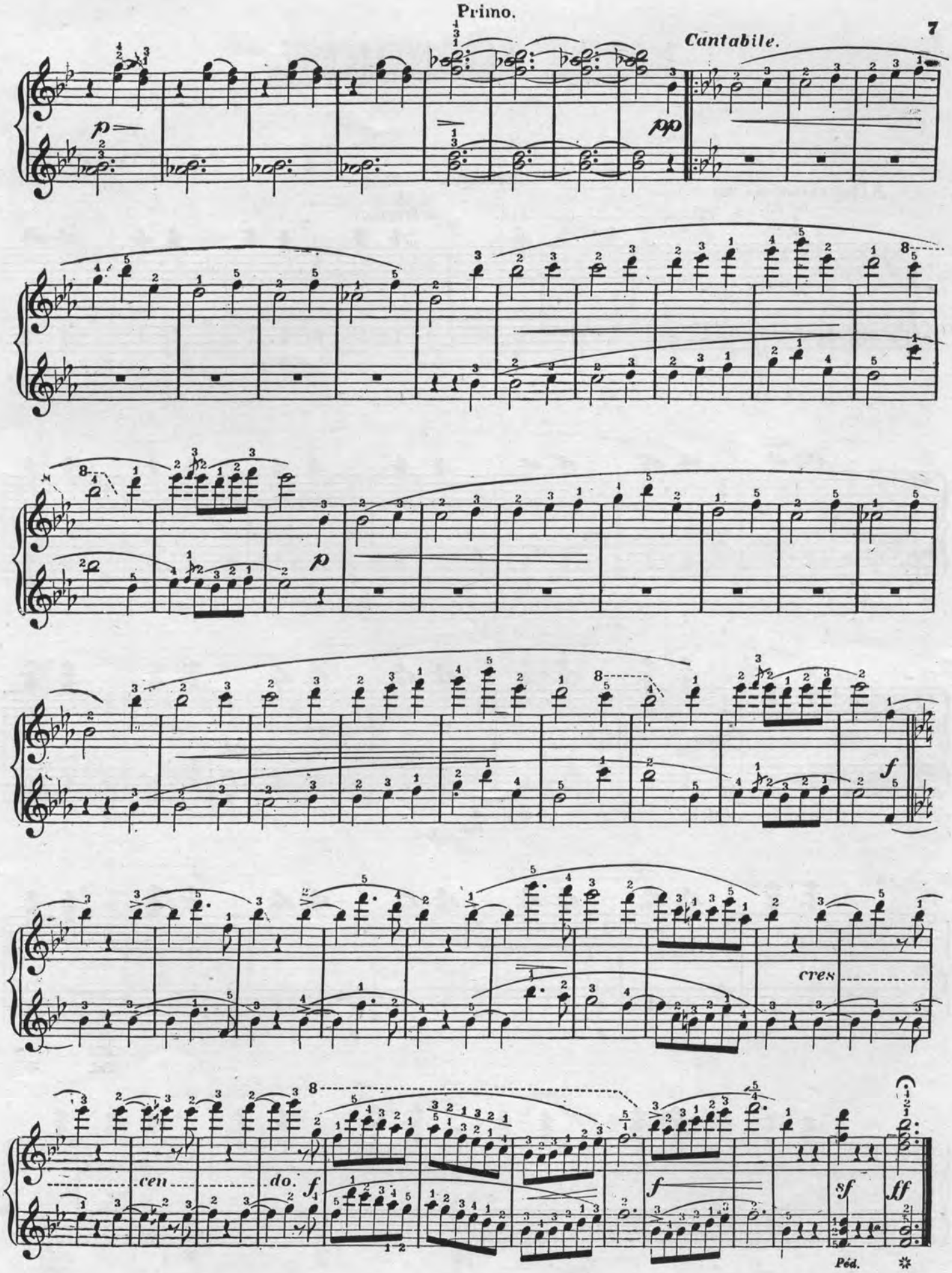
mf

8

1. 2.

Secondo.

f *pp* *p* *f* *cres.* *cen.* *do.* *f* *f* *f* *sf* *ff* *Pod.*


Primo.
Cantabile.
p
pp
p
f
cres
cen
do.
f
f
sf
ff
Péd.

VALSE MIGNONNE.

Louis Conrath.

Secondo.

Allegretto. ♩.=80

ad lib. *rit.....ard.* *a tempo.*

p

cres. *mf*

Ped. ✲ Ped. ✲

cres.

Ped. ✲

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

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VALSE MIGNONNE.

Louis Conrath.

Allegretto. ♩. = 80

Primo.

ad lib. *rit.* *ard.* *a tempo.*

p

cres. *mf*

Ped. ✲ Ped. ✲

8

cres.

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

p
1
Ped
f
Ped.

p

8

f

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

Giocoso.

Secondo.

p

Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲

rit. a tempo. rit. a tempo.

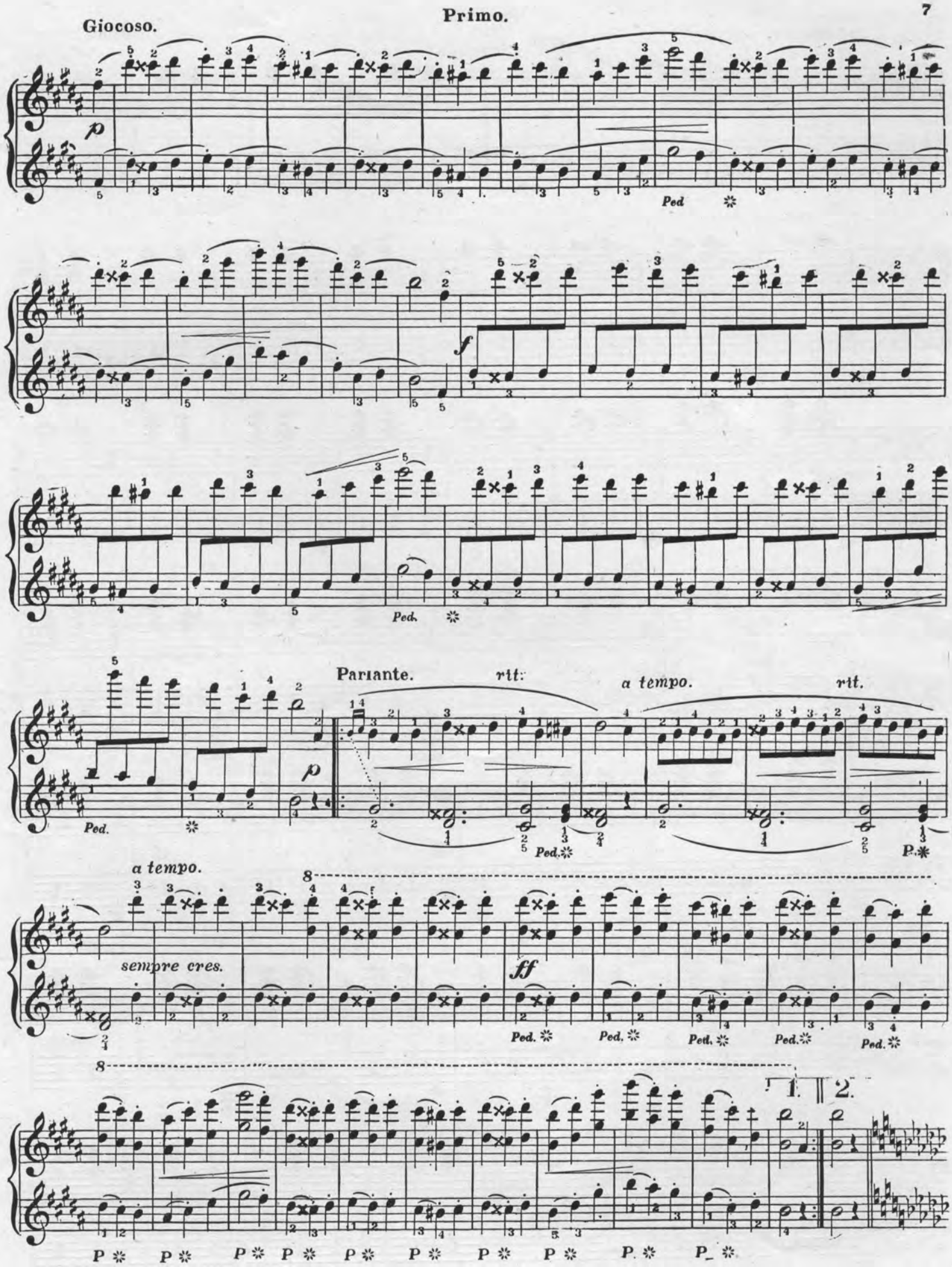
sempre cres.

ff

P ✲ P ✲

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

1. 2.


Giocoso.
p
Ped
f
Ped.
Parlante.
rit:
a tempo.
rit.
p
Ped.
a tempo.
sempre cres.
ff
Ped.
1.
2.

ad lib. rit.....ard. a tempo.

p

cres.

Ped. Ped.

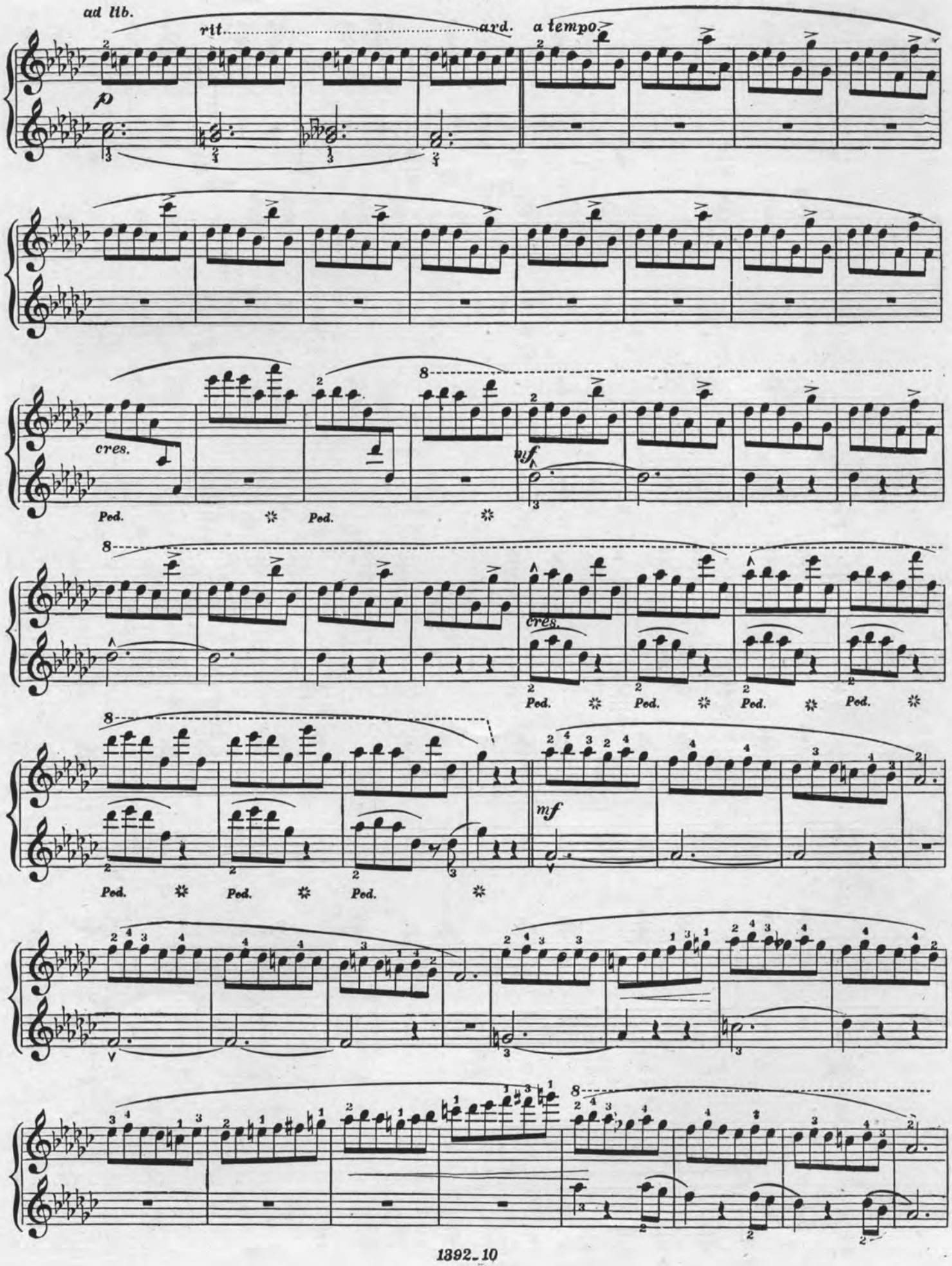
f

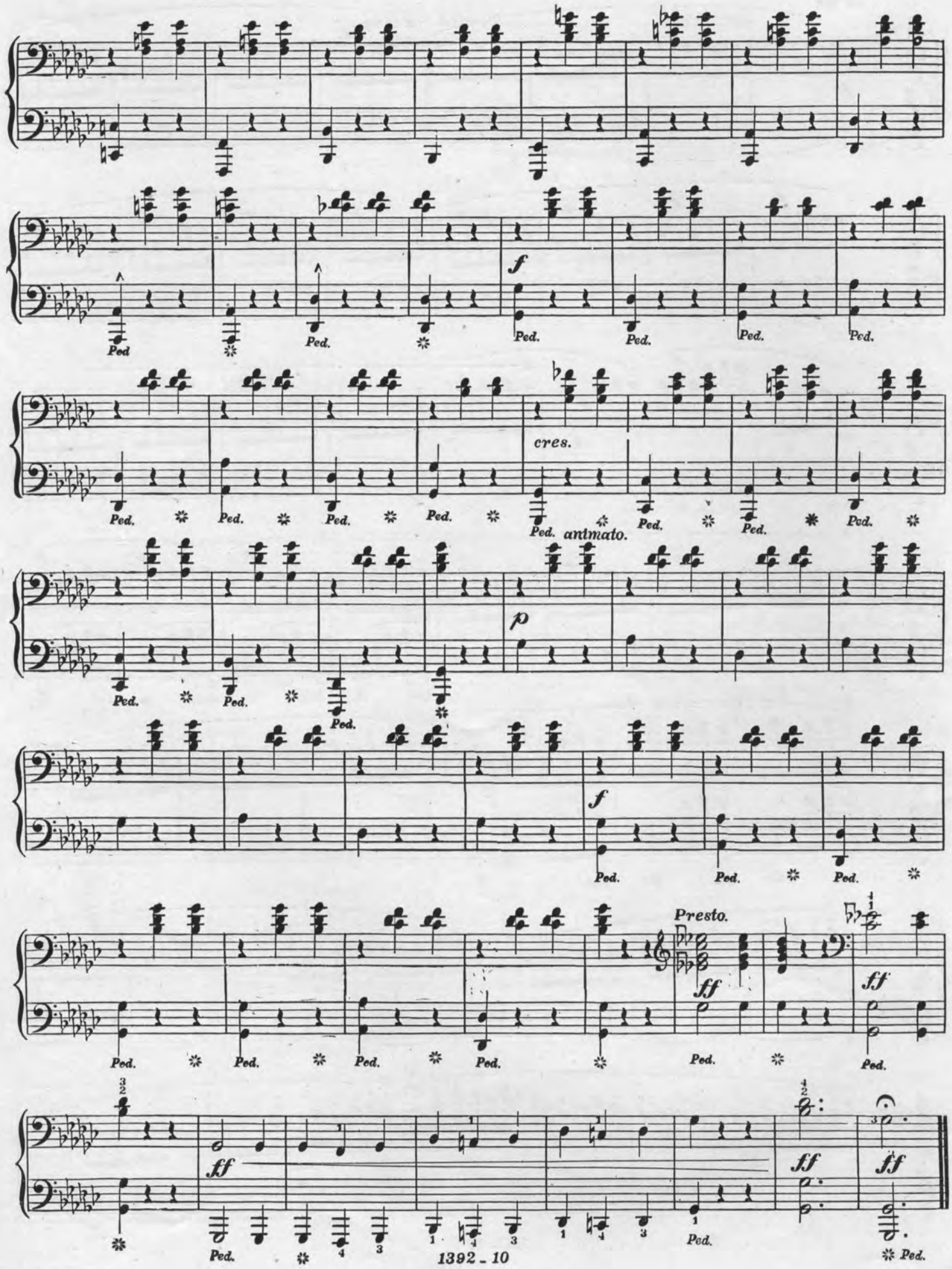
cres.

Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped.


ad lib.
rit.
ard.
a tempo
p
cres.
Ped.
mf
cres.
mf


f
Ped.
cres.
antmato.
p
Presto.
ff

f

cres.

p

f animato.

Presto.

ff

ff

ff

ff

Ped.

CHASE OF THE BUTTERFLIES.

Allegro vivace. ♪ = 138.

leggiero.

9.

p

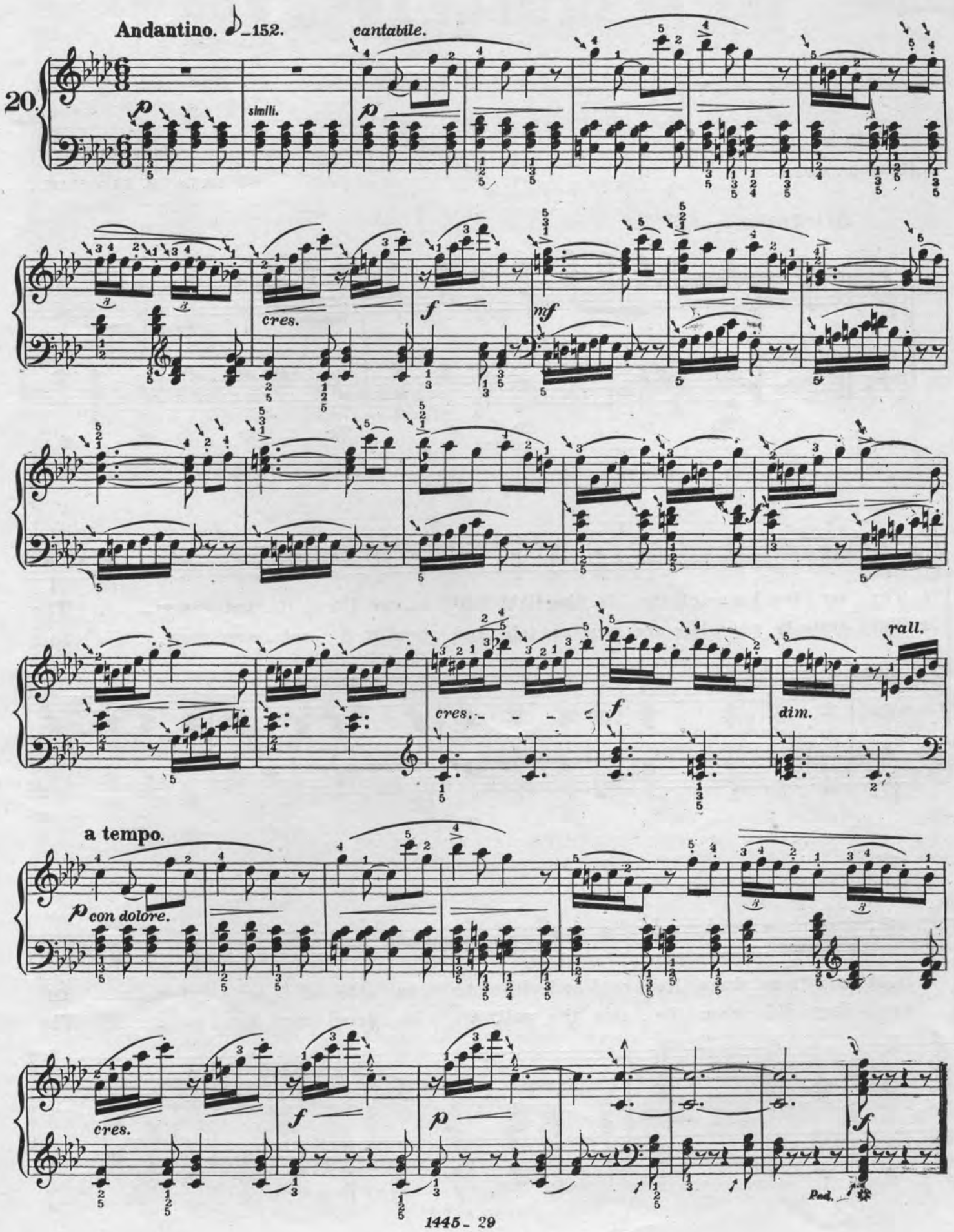
cres.

f

mf

f

LISTEN TO ME.


Andantino. ♪=152.
cantabile.
20.
p
simili.
p
cres.
f
mf
cres.
f
dim.
rall.
a tempo.
p con dolore.
cres.
f
p
f
Ped.

THE BEAUTIFUL LONG AGO.

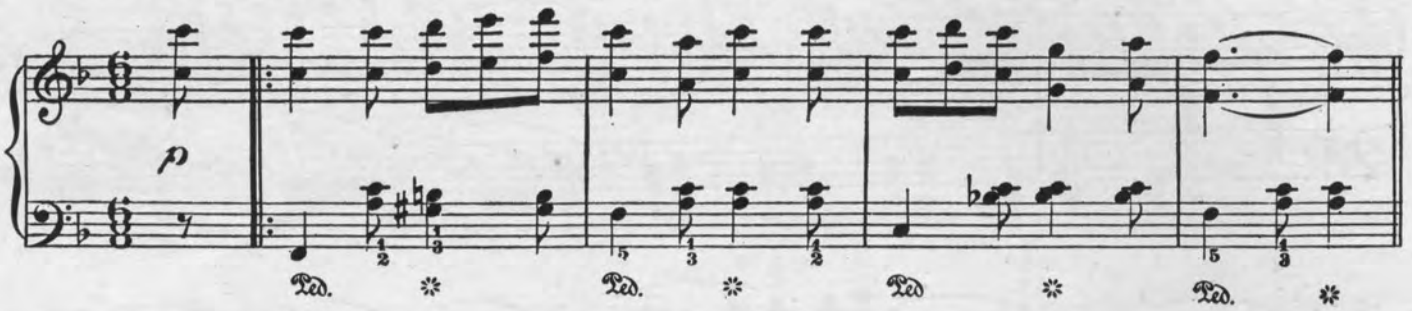
Words by

LAURA B. BELL.

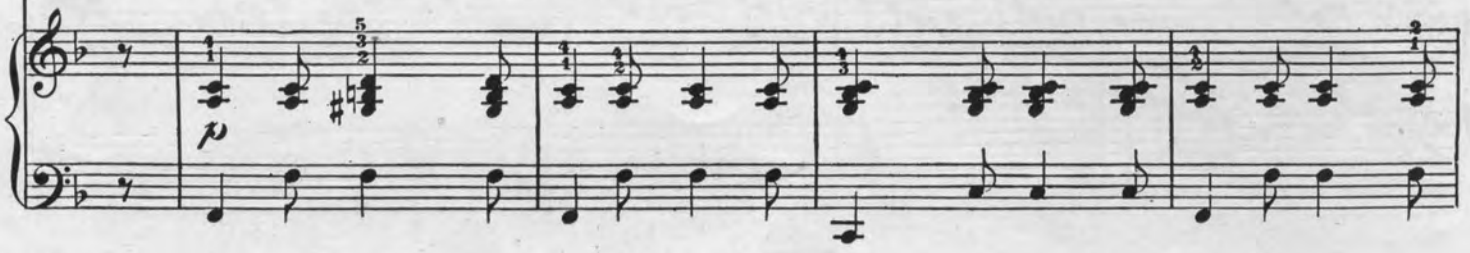
Music by

LENA M. BINGHAM.

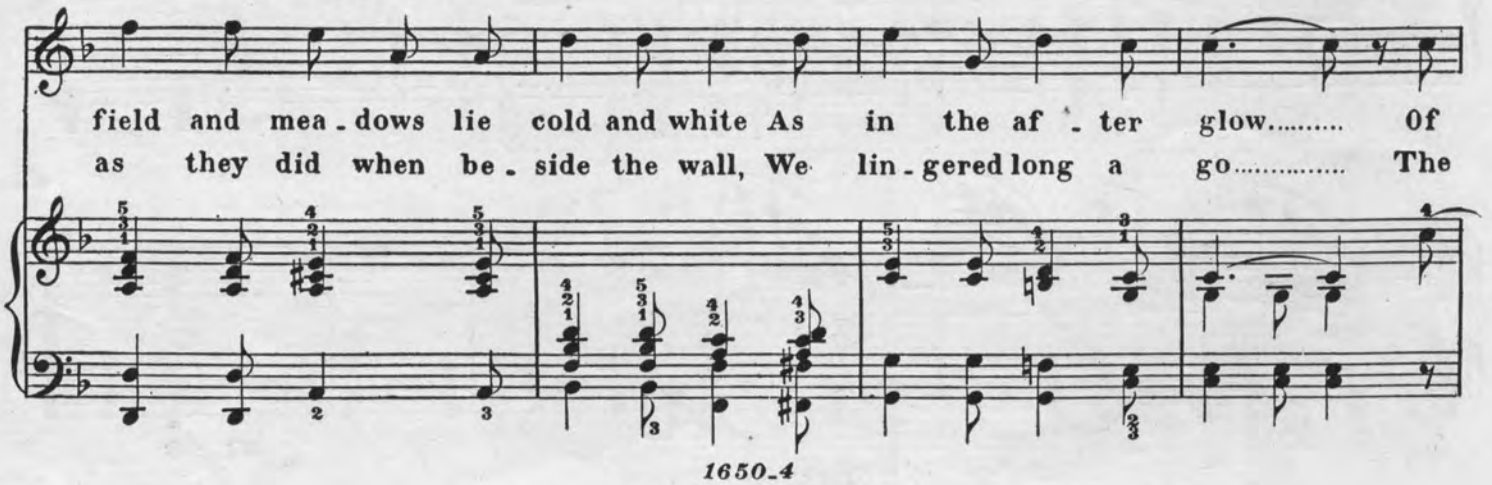
Allegretto ♩.=80.



1. The ten-der gleam of the fa-ding light Falls o-ver the drif-ted snow..... The
2. The state-ly pop-lars are gaunt and tall And stand in a sol-emn row..... Just



field and mea-dows lie cold and white As in the af-ter glow..... Of
as they did when be-side the wall, We lin-gered long a go..... The



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dear, dead days long lost to sight In beau-ti-ful long a-go..... Of
day you call'd me "Dear-est heart" In beau-ti-ful long a-go..... The

rit.

1.

dear, dead days long lost to sight In beau-ti-ful long a-go.....
day you call'd me "Dear-est heart" In beau-ti-ful long a-

2.

A little slower.

go.....

a tempo.

I have

loved the mem-'ry and kept it green Tho' years may come and go,.....

accel. *rit.*

And my heart beats fast as I catch the gleam Of light on the crus - ted snow..... As it

accel. *rit.*

f

Parlando. *rit.* *Tempo I.*

did that day when I call'd you "Queen" In the beau - ti - ful long a - go..... And

Animato.

now when..... mea - - dow and hill and lea..... Lie

wrapp'd in the cold and drif - - - ted snow..... We

meet and are si - - - lent, what chang - - es ah me!..... Since that

beau - ti - ful af - - ter glow..... It is not the

world..... that's changd, but we..... Since that beauti - ful long a - go..... Since that

rit.

beau - ti - ful long a - go.....

a tempo.

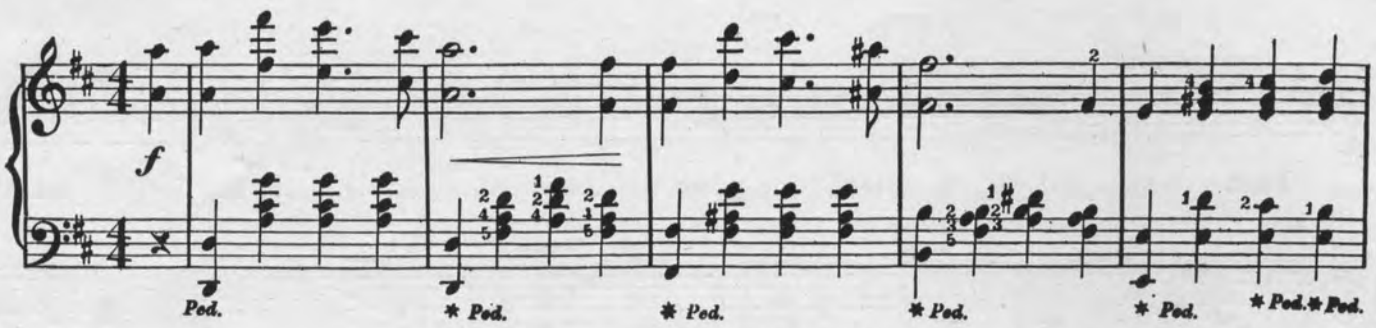
rit.

I Cannot Say Good Bye

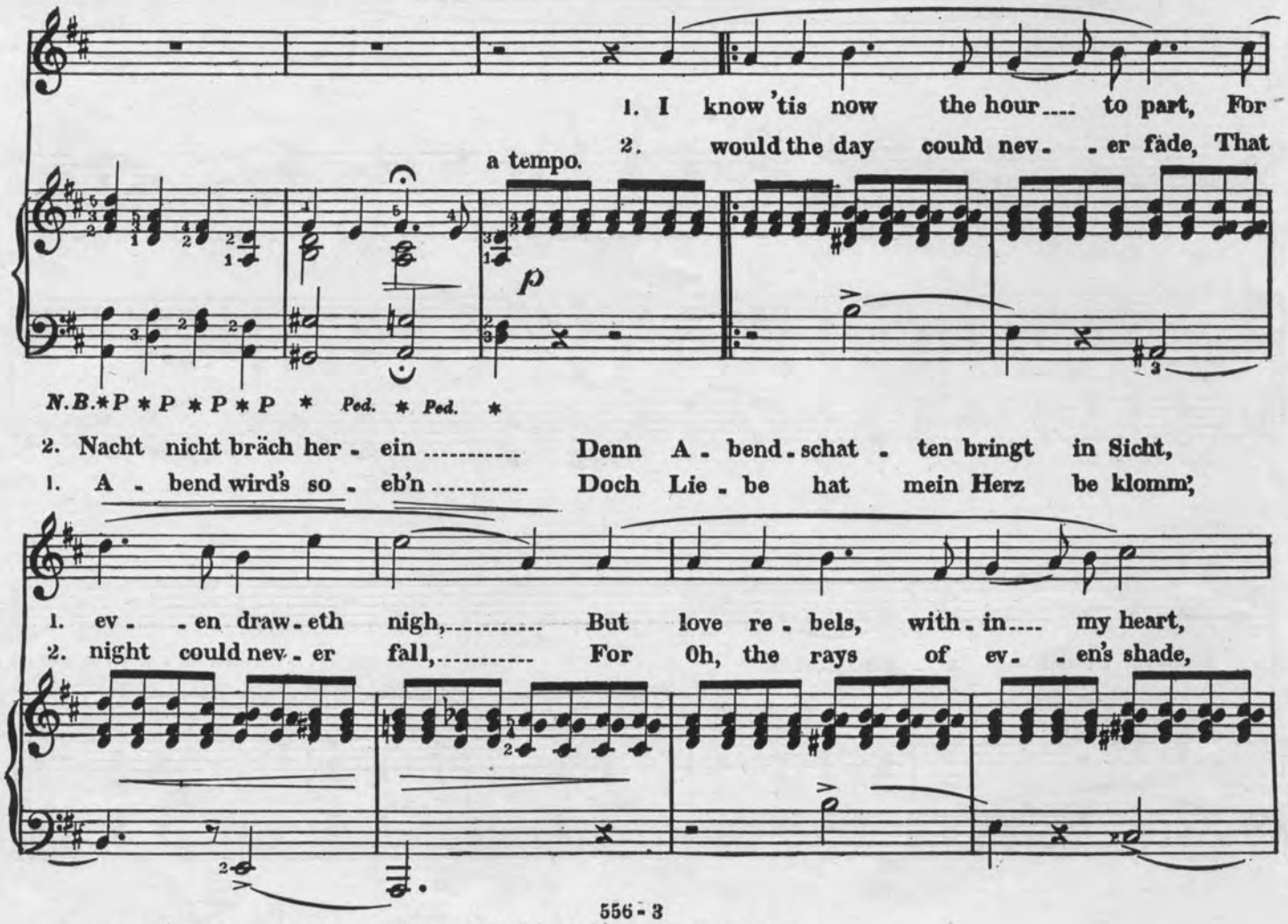
ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford. Music by Joseph L Roeckel.

Andantino ♩ = 104.



2. wollt' der Tag ver-gin- -ge nicht, Dass
1. Die Scheidungs-stun - de ist ge-komm', Denn



2. Nacht nicht bräch her - ein ..... Denn A - bend - schat - ten bringt in Sicht,
1. A - bend wird's so - eb'n ..... Doch Lie - be hat mein Herz be klomm',

N.B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein! Ich

1 Ich kann.... nicht Abschied nehm'n Ich kann.. nicht Abschied nehm'n, Ich

Con passione. rall. *p*

1 I can.. not say "good bye!" I can.. not say "good bye!" A.

2 Must mo.. ments sad re.. call, Must mo.. ments sad re.. call. I

f colla voce. rall. *f* con anima. dim.

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

2 hört, der Vo.. gel Ves.. per singt Auf je.. nem Bau.. me dort, Und

1 seh den sil.. bern Mond von weit Schnell him.. mel.. wärts.... sich heb'n, Ach

1 far I see the sil.. ver moon Swift ris.. ing in..... the sky; A.

2 hear the birds soft ves.. pers sing On yon.. der haw.. thorn tree; O,

p cresc.

2 lei.. der die Er.. inn'rung bringt,..... Das ich von dir, von dir muss fort! «

1 lei.. der bringt er uns das Leid,..... das Leid, Dass Stunden bald ver.. geh'n! Ich

sf tristamente. rall. *a tempo.* *pp*

1 las! that she should come so soon..... so soon To tell us mo.. ments fly I

2 why should they the mem'ry bring!..... That I must part, must part from thee! «

sf (rall. *a tempo.*

kann nicht Ab - schied nahm'n! Ich kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht, 5

can - not say "good bye!" I can - not say "good bye!" My love I can - not,

pp dolce.

kann nicht Ab - schied nehm'n, nicht nehm'n! Ich kann nicht Ab - schied nehm'n! Ich

ff grandement.

can - not say "good bye," "good bye!" I can - not say "good bye!" I

ff

kann nicht Ab - schied nehm'n! Lieb Herz, ich kann nicht, kann nicht Ab - schied nehm'n, nicht

accel. e cresc.

can - not say "good bye"! My love I can - not can - not say "good bye!" "good

accel. e cresc.

ff colla voce.

1. nehm'n Ich nehm'n. 2.

bye I bye

ff ff sf p ff ff ff

A GRADED COURSE

.... OF ...

Studies and Pieces.

In answer to the many enquiries for a graded course of studies and pieces, Mr. Charles Kunkel presents the following graded course of classic studies and modern pieces. This course is used in Paris and Leipsig conservatories, and is published by Kunkel Bros., who are the sole publishers of the magnificent editions edited by Hans von Buelow, Franz Liszt, Carl Klindworth, Julia Rive-King, Adolph Henselt, Carl Tausig and Carl Sidus.

These studies and pieces will impart the necessary variety of style and character, and are incomparable for the development of modern technic. The pieces, while developing the player, are a delightful relaxation, and magnificent for the parlor, etc. The well-known classical pieces are purposely omitted, as they will naturally form a part of every course.

EXPLANATION OF GRADES.—The following studies and pieces are graded, according to mechanical difficulty, into seven grades. Figure 1 denotes very easy music; fig. 2 easy; fig. 3 moderately easy; fig. 4 moderately difficult; fig. 5 rather difficult; fig. 6 more difficult; fig. 7 very difficult.

GRADE 1.

STUDIES AND PIECES.

Studies.—Seven delightful little studies in one book [R.E.] ..... *Behr-Sidus* 75
Pieces.—Merry Sleighride ..... *Sidus* 35
Katie's Favorite Schottische ..... *Sidus* 35
Papa's Waltz ..... *Sidus* 35

GRADE 1 TO 1½.

STUDIES AND PIECES.

Studies.—Op. 500, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Pieces.—Joys of Spring—Waltz ..... *Sidus* 35
Lilian Polka ..... *Sidus* 35
The Promenade—Rondo ..... *Sidus* 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

Studies.—Op. 501, twelve characteristic studies in one book [R. E.] ..... *Sidus* 1 25
Op. 84, sixty melodious studies in three books, each 1.00 [R. E.] ..... *Loeschhorn* 3 00
Pieces.—Bright Eyes—Rondo ..... *Sidus* 35
My Darling (Yorke) ..... *Sidus* 35
Child's Prattle—Rondo ..... *Sidus* 35
Bohemian Girl (Fantasia—Balfe) ..... *Sidus* 35
Il Trovatore (Fantasia—Verdi) ..... *Sidus* 35
Menuet, Op. 14, No. 1 (edition for the young pianist) [R. E.] ..... *Paderewski* 35

GRADE 2.

STUDIES AND PIECES.

Studies.—Op. 37, twenty-four characteristic studies in two books, each $1 [R. E.] ..... *Lemoine-Sidus* 2 00
Twelve Preludes and Rondos in one book ..... [R. E.] ..... *Bertini-Sidus* 2 00
Op. 101, Album Leaves for the Young. [R. E.] ..... *Gurlitt-Sidus* 1 50
Leaves and Flowers, twenty-four picturesque studies in one book [R. E.] ..... *Ascher-Buelow* 2 00
Pieces.—Ideals Waltz ..... *Beckmann* 35
Message of the Rose ..... *Conrath* 35
Minnehaha Polka ..... *Lara* 35
Fra Diavolo Fantasia (Auber) ..... *Sidus* 35
Faust Fantasia (Gounod) ..... *Sidus* 35
Martha Fantasia (Flotow) ..... *Sidus* 35
Spring Waltz [R. E.] ..... *Chopin* 35
Summer Waltz [R. E.] ..... *Chopin* 35
Ada's Favorite Rondo ..... *Sidus* 35
My Regiment—March ..... *Anschuetz* 35
Sweet Remembrance ..... *Mettke* 40
Little Mischief ..... *Anschuetz* 50

GRADE 3.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 8, twenty characteristic studies in one book [R. E.] ..... *Doering-Buelow* 2 00
Twelve chromatic studies in one book [R. E.] ..... *Armstrong* 1 50
Twelve Selected Preludes in one book [R. E.]. ..... *Bach-Tausig* 1 50
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GRADE 3.—CONTINUED.

Pieces.—Happy Birdlings—Rondo ..... *Sidus* 35
Plantation Dance ..... *Carlin* 50
Whisperings of Love ..... *Godard* 50
Bohemian Girl Fantasia (Balfe) ..... *Paul* 60
Il Trovatore Fantasia (Verdi) ..... *Paul* 60
Norma Fantasia (Bellini) ..... *Paul* 60
Echoes of the Woods ..... *Paul* 50
Polo (Galop) ..... *Dinkgreve* 60
Our Boys (Fanfare Militaire) ..... *Anschuetz* 60
Huzza, Hurrah—Galop ..... *Wollenhaupt* 80
La Jota—Spanish Dance ..... *Armstrong* 35
Piscatorial Pleasures—Waltz ..... *Benbow* 75
Angelic Chimes—Reverie ..... *Voellmecke* 50
Careless Elegance—Quickstep ..... *Schleiffarth* 60
Mi Reina (My Queen) ..... *Retter* 60
McKendree Boys March ..... *Pesold* 50

GRADE 4.

STUDIES AND PIECES.

Kunkel's Piano Pedal Method, indispensable to artistic piano playing 3 00
Studies.—Op. 2, ten characteristic studies for the cultivation of trills, in one book [R. E.] ..... *Krause-Buelow* 2 00
Op. 45, twenty-five melodious studies, introductory to The art of phrasing, in two books, each 2.00 [R. E.] ..... *Heller-Buelow* 4 00
Op. 46, thirty progressive Etudes, in two books, each 1.60 [R. E.] ..... *Heller-Buelow* 3 20
Etudes de Velocite, op. 299, in two books, each 1.50 ..... *Czerny-Buelow* 3 00
Pieces.—Il Trovatore (Fantasia—Verdi) ..... *Paul* 60
Queen of the Ball—Menuet ..... *McLauthlin* 75
Humoreske in E minor, op. 9 ..... *Kroeger* 35
Humoreske in E major (Cradle Song) op. 9 ..... *Kroeger* 35
Eolian Whispers—Mazurka ..... *Auchester* 75
Fairies' Musings ..... *Wollenhaupt* 75
Pit-a-Pat—Caprice ..... *Thalberg* 75
Menuet Moderne ..... *Conrath* 75
William Tell (Fantasia—Rossini) ..... *Paul* 60
La Gazelle ..... *Ernst* 75
Heather Bells Polka ..... *Kunkel* 75
Trembling Leaves ..... *Godard* 75
William Tell Fantasia (Rossini) ..... *Paul* 60
Marche des Adelphiennes ..... *Coley* 75
On Blooming Meadows—Waltz ..... *Rive-King* 1 00
Reveil d'Amour, La (Love's Awakening)—Waltz ..... *Moszkowski* 1 00
Suite Norse, No. 1 ..... *Grieg* 60
Suite Norse, No. 2 ..... *Grieg* 75
Sunbeams on the Water ..... *Epstein* 75
Spinnerlied (Spinning Song) ..... *Hollaender* 60
Mozelle La Valse Brilliante ..... *Ilgenfritz* 75
Serenade, op. 23 ..... *Kroeger* 60
Air de Ballet ..... *Conrath* 60
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Butterfly Galop ..... *Melnotte* 75
Chant Bohemian, op. 292 ..... *Mayer* 60
Bubbling Spring—Caprice ..... *Rive-King* 1 00
Of the Pretty Shepherdess who became a Princess ..... *Sternberg* 60
Aurora Waltz ..... *Moszkowski* 1 00

GRADE 5.

STUDIES AND PIECES.

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GRADE 5.—CONTINUED.

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Eight selected Preludes and Fugues, in one book [R. E.] ..... *Bach-Tausig* 2 00
Sixty studies, in four books, each 1.50 ..... *Cramer-Buelow* 6 00
Pieces.—Polonaise in C sharp minor .... *Epstein* 1 00
Germans' Triumphal March ..... *Kunkel* 1 00
Du bist wie eine Blume (Thou'rt like unto a Flower) ..... *Rubinstein-Raff* 1 00
Trust in God—Religious Meditation .... *Melnotte* 75
Nearer, My God, to Thee (Concert Paraphrase) ..... *Rive-King* 1 00
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Old Folks at Home (Concert Variation). *Kunkel* 1 00
Sprite of the Wind—Caprice ..... *Paul* 1 25
Valse Caprice ..... *Strelezki* 1 50
Satellite—Polka de Concert ..... *Alden* 1 00
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Deux Caprices des Concerts, sur themes Negres, each 1.00 ..... *Boone* 2 00
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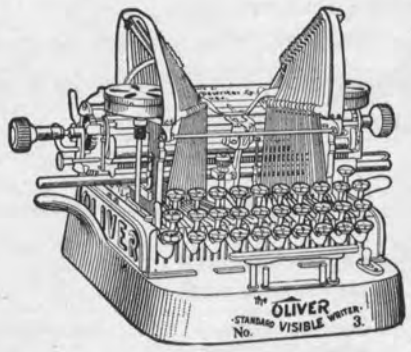

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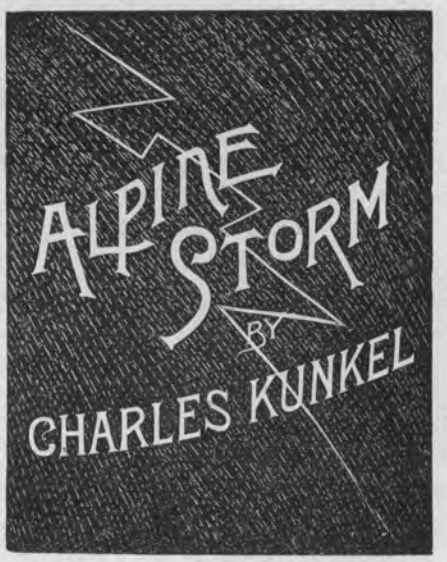

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In the center of the of the north facade is a low dome flanked by towers about 200 feet high. These towering features afford ample space for electrical display and illumination. Numerous entrances are on the facades, exclusive of the main entrance in the center.

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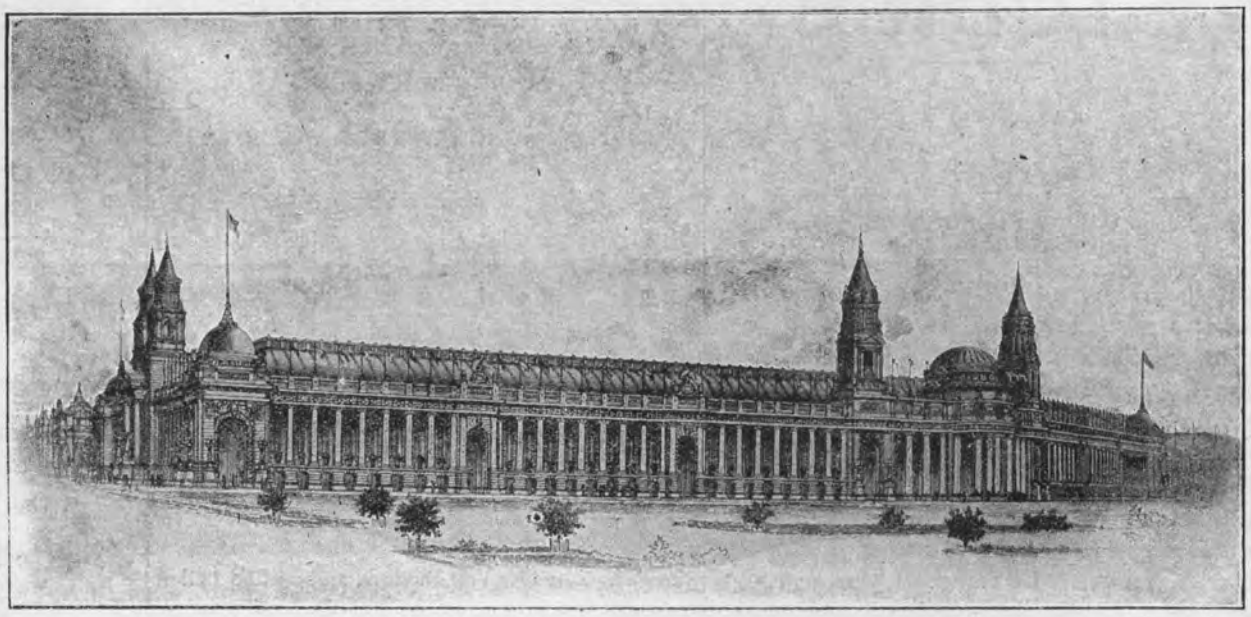
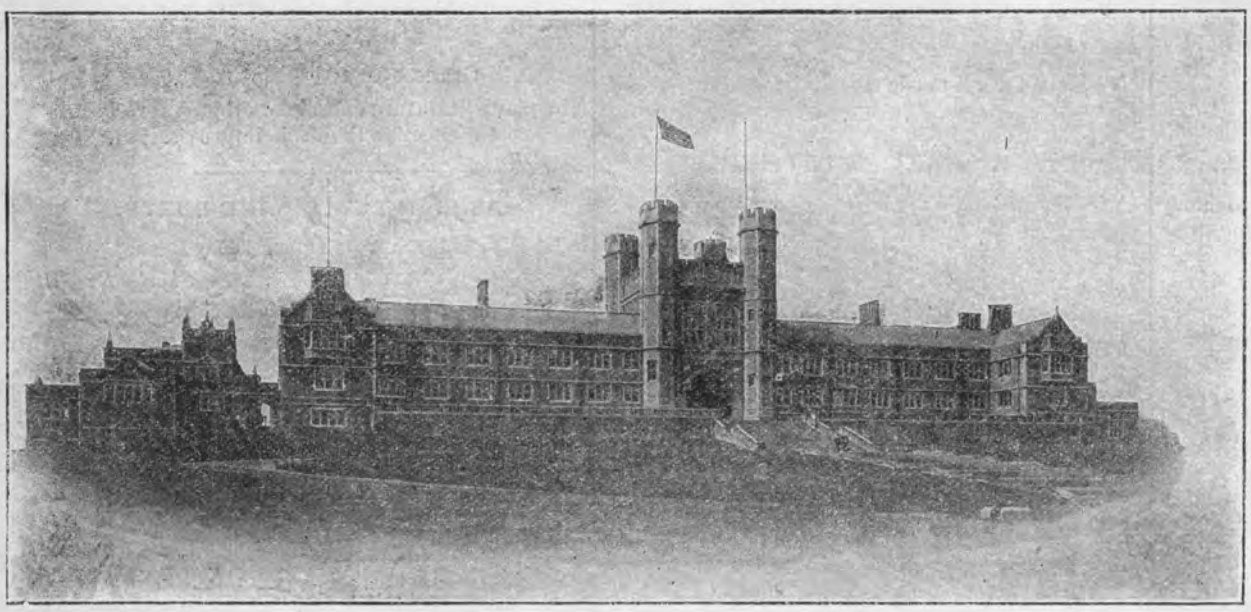
The size and grace of this building adds materially to the beauty and attractiveness of the group of buildings forming the main picture of the Fair.

Van Brunt and Howe, of Kansas City, are the architects. It was the first Exposition building for whose erection a contract was let. It was built by the Roundtree Construction Company at a cost of about $650,000. It was



Varied Industries Building, World's Fair, St. Louis, 1904.



Administration Building, World's Fair, St. Louis, 1904.

practically completed on Dedication Day, April 30, 1903, and was occupied by the members of the National Guard who picketed the grounds and participated in the Military Parade on that occasion.

The building houses exhibits of manufacturing processes and of manufactures. Milan H. Hulbert, Chief of the Department of Manufactures, has charge of exhibits in the structure.

The Administration Building at the World's Fair, St. Louis, is the principle structure of seven new and magnificent buildings, known as the Washington University group, which is to be the permanent home of this institution after the close of the Exposition.

This building is in the Tudor Gothic style of architecture as examplified in the college buildings of England of the time of Henry VIII and Queen Elizabeth. It is 325 by 118 feet, and in the shape of the letter "H" with an imposing center entrance, the most noteworthy architectural effect of the structure. It consists of a massive tower 77 feet high, topped by four octagon towers, one at each corner. The door-way in this tower is a magnificent arch. The facade of the tower is elaborately ornamented with canopied niches and with strong courses which appear the heraldic shield bearing the University Coat of Arms. In front of the entrance is a terrace 50 by 264 feet and leading up to this terrace are steps of cut granite 35 feet wide.

The building is built of pink Missouri granite with Bedford, Indiana, limestone trimmings and cost $250,000. It is fire-proof throughout and contains over fifty large office rooms which are occupied by President Francis and the various executive departments of the Exposition.

Other buildings of the group now used by the World's Fair are: Busch Hall, the two Cupples Halls, Liggett Hall, and the boiler house. These buildings are built of the same material and in the same style as the Administration Building. Other buildings are in course of construction, one of them being the Hall of Congresses.

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