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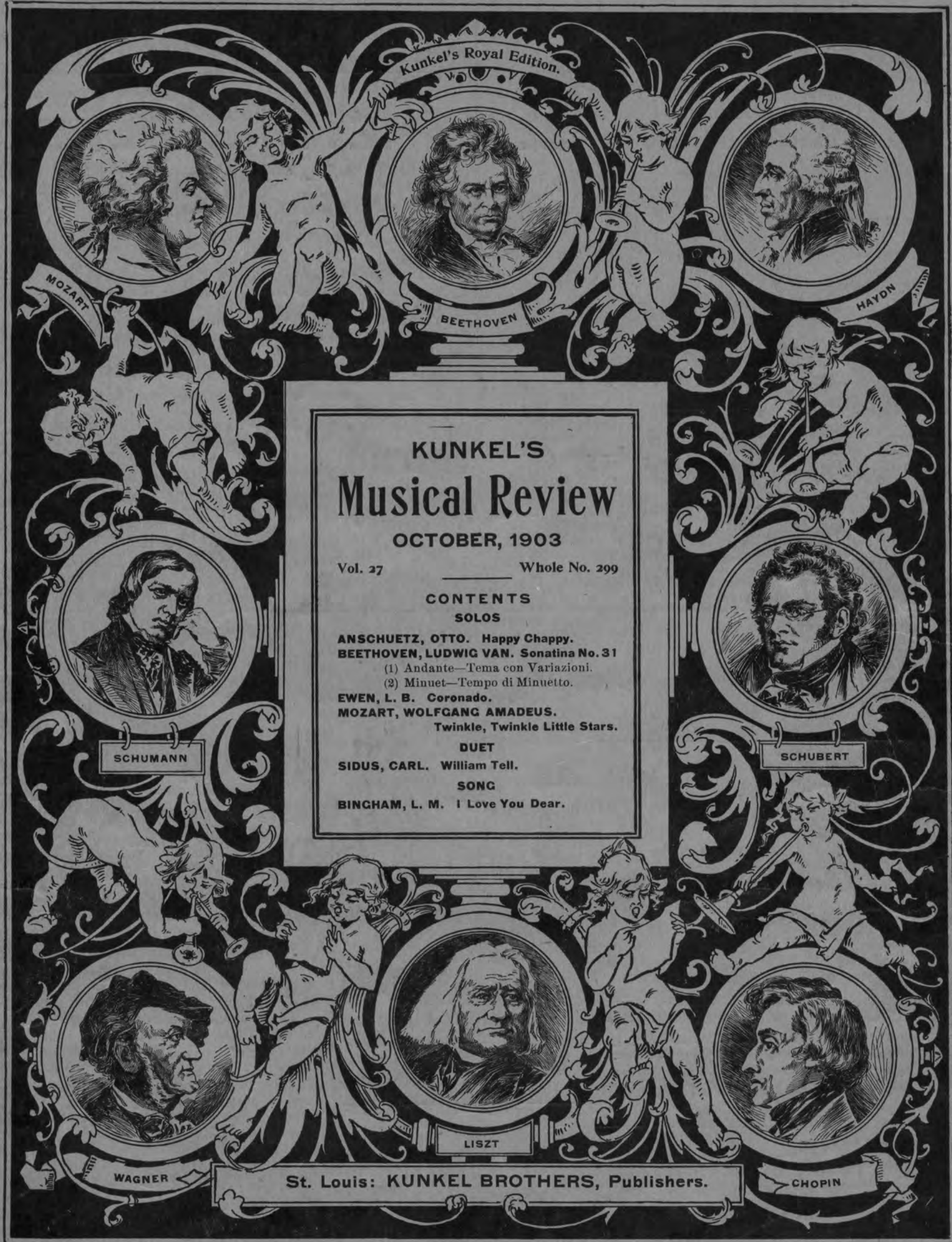


KUNKEL'S

# Musical Review

OCTOBER, 1903

Vol. 27 Whole No. 299

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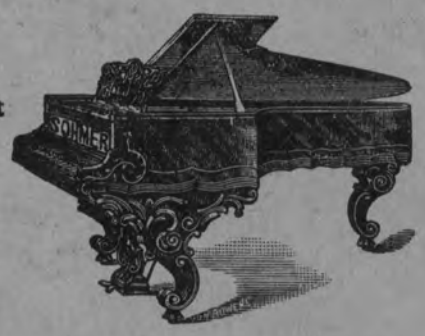


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## DO MUSICIANS GROW TO BECOME LIKE THEIR INSTRUMENTS.

This is a question that is really worth looking into, and it opens many subjects for serious thought. It is an old saying that the environments influence a man's life to a great degree, and we believe this, in time. Well, if that be true, why is it not reasonable to suppose that a musician may, in time—that is, if he really loves his instrument—become in a sense like it? The following appeared in *Music Trade Review*.

"'Cellists are usually large, fine-looking men, who give the impression that they are as profound, noble and sympathetic as their instruments. The bass players frequently appear heavy and phlegmatic, like their huge "fiddles." Flutists as a class are charming, kindly and refined, and the bird-like quality of the instrument they play suggests all that is cheerful and delightful in life. The oboe, the most trying of all instruments, sometimes has a peculiar effect on the men who play it. If a colleague wants a favor of the oboe player, he will not forget to ask it before the concert, for after the performance the oboeist emerges from the stage snarling and generally out of sorts. The oboe has a narrow, peculiar mouthpiece, and the fragile, lovely tone which the instrument is capable of emitting depends on the flexibility of the muscles of the player and his control over them. That queer-shaped member of the wood-wind family, the bassoon, has been referred to by one writer as the "humorist of the orchestra." If the men who play the bassoon are humorists, they are of the quiet solemn type. The men who play the awkward looking trombone are sometimes as awkward in appearance as their instrument. The horn players look calm and dignified, like the tones they get from their instruments, and the cornetists are some-times heard before they are seen. The drum players are apt to be merry fellows. The player who sits way back with the great tuba rolled about his shoulder and arms like an immense pretzel is generally a large, fat man who corresponds in all respects with the ungainly but necessary brass instrument he has learned to fondle as tenderly as a good mother does her babe."

TSCHAIKOVSKY has at last become the fashion in Vienna, and observers are noting at the same time a waning of the Brahms cult. Speaking of Robert Fuchs (one of the Brahms disciples), Robert Hirschfeld says that since Brahms, the main stem, has fallen, the creepers that surrounded him are gradually being ignored, and the paths of modern musical development leave them behind.

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OCTOBER, 1903. KUNKEL BROTHERS, Publishers, 2307 Locust St., St. Louis, Mo. Vol. 27



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## THE COMING SEASON.

The musical season upon which we are now entering, says the *Music Trade Review*, promises to be one of unusual activity. The managers, who have already announced their plans, promise us many artists of international fame in the vocal and instrumental fields.

The question arises, as this transitory artistic emigration to the United States becomes larger, whether the high salaries promised the majority of artists can be paid and allow the managers at the same time a profit.

The speculation which has been going on for the last two years in the artistic world is very much like the speculation in Wall Street. There has been apparently an overestimation of the resources of our people, who pay the bills, with the result that many managers and many singers have closed their seasons with a marked diminution in the expected financial returns.

The tendency to congestion in the musical field is not only noticeable in this country, but during the past season in London it was particularly marked with the result that few concerts paid and few were well attended. There is a limit to the capacity of the musical public both physically and financially, and wise managers should recognize this fact. Meanwhile the outlook at the present time is very favorable, provided as we said before, there is no congestion. In the orchestral domain we are to have a quintette of conductors famons the world over—Richard Strauss, Edouard Colonne, Felix Weingartner, Henry J. Wood and Felix Mottl. These gentlemen represent Great Britain, France and Germany. It is stated that each will conduct one concert of the Philharmonic Society in the city by whom they have been engaged. Strauss will also conduct one or more works at each of the five Wetzler concerts in New York, and will also visit other American cities in this capacity.

This experiment of having different conductors at each concert of the Philharmonic while interesting, will do little toward eradicating the basic evils which exist in the organization. The reconstruction should commence as Walter Damroch aptly said, not at the head but in the orchestra itself. Meanwhile this is an age when personality counts for much on the stage, in politics, in the pulpit and in the concert hall.

The favorite play actor is often merely a personality. The playgoer of the younger generation goes to the theatre to see Irving, Mansfield, Sothern or Miss Adams without thought of the character of the play. Many go to watch a particular conductor, whether he be an interpreter of Beethoven, Brahms or some wild Russian. He, by means of his own magnetic fluid and with the aid of music for which he has a sympathy, moves and thrills them. It is so in the case of a singer or a pianist. This has been illustrated time and time again for some of our famous pianists can play execrably and yet work an hypnotic spell over the audience. Whether the visiting conductors will be able to rejuvenate the orchestra, or by their personaltiy so interest the public as to make them forget the music, is of course a matter to be demonstrated later.

In pianists, in violinists and singers of note, including, of course, Patti, of "farewell" fame, we will have a generous portion and the appetites of our concert goers cannot fail to be satisfied. We must look out for dyspepsia, however.

## CONRIED'S PLAN FOR OPERA.

The formal announcement regarding the first season of opera under the control of Heinrich Conreid at the Metropolitan Opera House has been made public. The season will open on Nov. 23 and continue for fifteen weeks. Ten performances, instead of the usual twenty, will be given in Philadelphia, and a tour of five weeks, including Boston, Chicago, Pittsburg and Cincinnati, will follow the New York season.

There will be four regular subscription performances a week, on Monday, Wednesday and Friday evenings and on Saturday afternoon. In addition there will be a popular price performance on Saturday night.

"Parsifal," which is to be sung for the first time on Dec. 24, will be given on ten Thursday evenings and will be outside the subscription. Seats will cost $10 in the most expensive parts of the house. Subscribers to the opera will be allowed to retain their seats for one "Parsifal" performance and will be able to get their stalls for $7.

The principal singers of the company will be Ernesto Caruso, the Italian tenor; Ernest Krauss, the leading tenor of the Berlin Royal Opera House, who sang here five years ago with the Walter Damrosch Opera Company; Franz Naral, a Viennese tenor, who is to sing the lyric roles in the French repertoire; Andreas Dippel and Aloys Burgstaller. The contraltos are all American singers and include Louise Homer, Edith Walker, who has been the first contralto at the Imperial Opera House in Vienna, Josephine Jacoby and Marcia Van Dresser.

The conductors of the Wagner operas are W. Felix Mottl and Alfred Hertz. The Italian operas will probably be under the direction of Antonio Vigna, the conductor at Monte Carlo and La Scala. Nahan Franko is to conduct the ballets, and Gustav Hinrichs is also to be one of the conductors.

Among the revivals of the season will be Donizetti's "L'Elisir d'Amore," for Mme. Sembrich and M. Caruso; "Les Dragons de Villars," by Maillart, for Mme. Calve; "La Gioconda" of Ponchielli, for Mme. Ternina, and Smetana's "The Bartered Bride," which is to be sung in English. There will be two ballets revived, Delibe's "Sylvia," and Bayer's "Die Puppenfee."

Mr. Conried told something of his struggles to perform "Parsifal."

"After I had been attacked in every way by Mme. Wagner, who tried to prevent the artists from appearing in the performance, I replied that I would give up my plan in case all the court opera houses of Germany, as well as the managers of the other large opera houses in Europe, should promise not to perform 'Parsifal' after 1913, when the opera will be free, but to lease it exclusively for Beyreuth. They will then be in exactly the same position I am now. Every single manager declined to accede to that proposition and said he intended to produce 'Parsifal' the minute the copyright expired.

"Felix Mottl is to rehearse the singers and orchestra of 'Parsifal.' I left it an open question in our contract whether he is to conduct the performance or not. He thinks and

says Mr. Hertz can conduct them as well as he. But it may be that Mme. Wagner will request him to do so at the last minute.

"New costumes were designed for me by Prof. H. Loeffler of Vienna, and new scenery has been painted for the opera. Anton Fuchs, the stage manager who originally mounted 'Parsifal' in Munich for the nine performances given for King Ludwig, is to be the stage manager.

"The artists to take part in 'Parsifal,' Mme. Ternina and MM. Burgstaller, Van Rooy, Goritz and Blass, have all taken part in the production at Beyreuth."

Mr. Conreid has increased the orchestra to ninety-one players, and the chorus will be larger by fifty than it ever was before.

Subrcribe for Kunkel's Musical Review.

ANTON VAN ROOY, the great Dutch basso, who comes for a short concert tour under the management of Mr. Wolfsohn before the opening of his opera season, will sing his first engagement in Minneapolis on the 2d of November. From then until the opening of the operatic season on the 23d, he will sing almost continually in either orchestral concerts or recitals.

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## ON THE TRIAL OF LISZT.

It is a holy and wholesome thought to visit the graves of genius, for the memories aroused may serve both as an inspiration and a consolation in the spiritually arid tracts of every-day life, says James Huneker. Following the trial of Liszt from Weimar to Rome, thence to Budapest—which cities were the three he inhabited during his annual itinerary—might prove a pretty diversion for those to whom the name of this Hungarian master means more than a reputation for pianoforte virtuosity.

Franz Liszt was the greatest pianist the world has ever heard; but he was a greater man and a great composer. Some day these facts will be recognized and then it will not be necessary to state them. Liszt is now a classic in the making and that indeterminate period is always a fascinating one to the student.

After rambling over Weimar and burrowing in the Liszt museum, one feels tempted to pronounce Liszt the happiest of composers, as Yeats calls William Morris the happiest of the poets. A career without parallel, a victorious General at the head of his ivory army; a lodestone for men and women; a poet, diplomat, ecclesiastic, man of the world, with the sunny nature of a child, loved by all, envious of no one—surely the fates forgot to spin evil threads at the cradle of Franz Liszt. He, too, like Friedrich Nietzsche had dæmonic fantasy; but for him it was a gift, for the other a course. Music is an outlet and Nietzsche of all men would have benefited by its healing powers.

In Weimar Liszt walked and talked, smoked strong cigars, played, prayed—for he never missed early mass—and composed. His old housekeeper, Frau Pauline Apel, still a hale woman, shows, with loving care, the memorials in the little museum on the first floor of the Wohnhaus, which stands in the gardens of the beautiful ducal park.

Here Goeth and Shiller once promenaded in a company that has become historic. And cannot Weimar lay claim to a Tannhauser performance as early as 1849, the "Lohengrin" production in 1850 and the "Flying Dutchman" in 1853? What a collection of manuscripts, trophies, jewels, pictures, orders, letters—I saw one from Charles Baudelaire to Liszt—and testimonials from all over the globe, which accumulated during the career of this extraordinary man!

The grand pianoforte, once so dearly prized by the master, has been taken away to make room for the many cases containing precious gifts from sovereigns, the scores of the Christus, Faust Symphony, Orpheus, Hungaria, Berg Symphony, Totentanz and Festklange. But the old instrument upon which he played years ago still stands in one of the rooms. Marble casts of Liszt's, Beethoven's and Chopin's hands are in view; also Liszt's hand firmly clasping the slender fingers of the Princess Sayn-Wittgenstein. Like Chopin, Liszt attracted Countesses as sugar buzzing flies.

## JACQUES THIBAUD, VIOLINIST.

It may be said without question that Jacques Thibaud, the French violinist who is to tour this country under the management of Henry Wolfsohn, is one of the greatest of younger violinists. Those familiar with his playing class him with the most celebrated violinists of all times.

In Europe, where he has been playing since 1899, he is called a "phenomenal" player. He possesses all of the qualities displayed by other violinists, besides other new phases that were received as little less than revelations in the most critical music centers of Europe.

Thibauld is 24 years of age. His father was a musician, and was also his first teacher. He has two older brothers both fine artists—one a pianist and the other a 'cellist. When Jacques finished studying with his father, he entered the Paris Conservatory and took first prize for violin playing in 1896. After this he joined the Colonne orchestra and soon attracted attention by his solo playing. During the winter 1899-1900 he won great renown in his own country as well as in Holland and Switzerland as a virtuoso. After this he visited Berlin and from there dates his international fame and great triumphs.

Thibaud makes his American debut at the first of the Wetzler Symphony Concerts in Carnegie Hall on Friday evening, Oct. 30, after which he will tour the country.

## GRIEG CAUGHT BY AN INTERVIEWER.

During a recent visit to Paris Greig fell a prey to the abiquitous interviewer. This was his apology for his own career: "Artists like Bach and Beethoven have raised temples and churches on the heights. I have tried, as Ibsen says in one of his plays, to build homes for human beings, in which they shall be happy and comfortable. In other words, I have noted down the popular music of my country. In style I have remained a German 'romantic' of the school of Schumann, but at the same time I have explored the rich treasure of the folk-songs of my fatherland, and from these hitherto unexplored manifestations of the Norwegian genius I have tried to create a national art."

HAROLD BAUER and Pablo Casals, after giving a few successful concerts in Portugal, sailed from Lisbon for a joint tour in Brazil. Harold Bauer left Europe on Sept. 15 for the United States. Pablo Casals has made arrangements for a tour in the United States commencing in January.


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## Nº 31.

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

*To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.*

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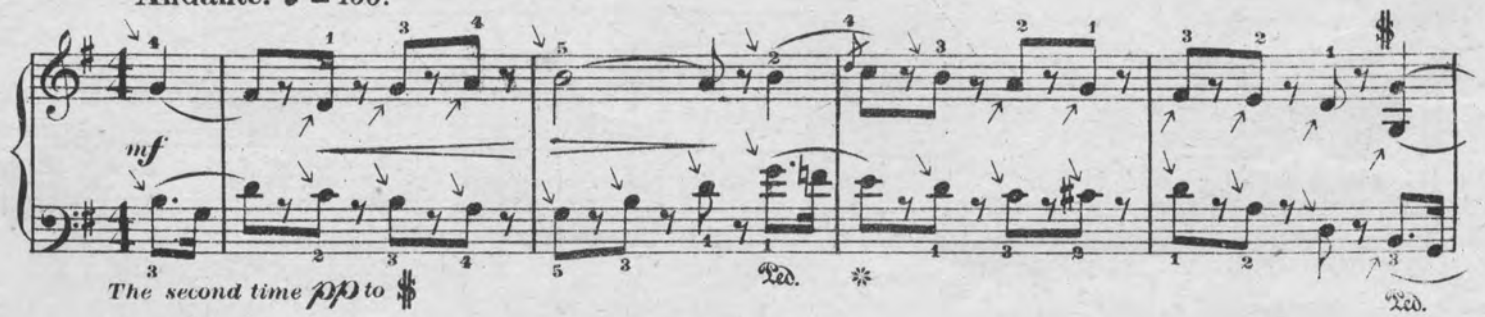


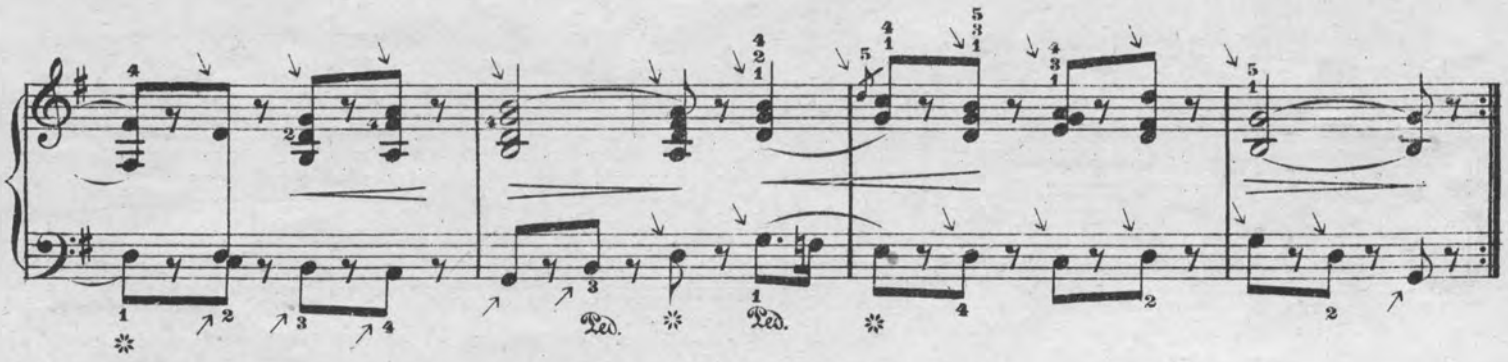


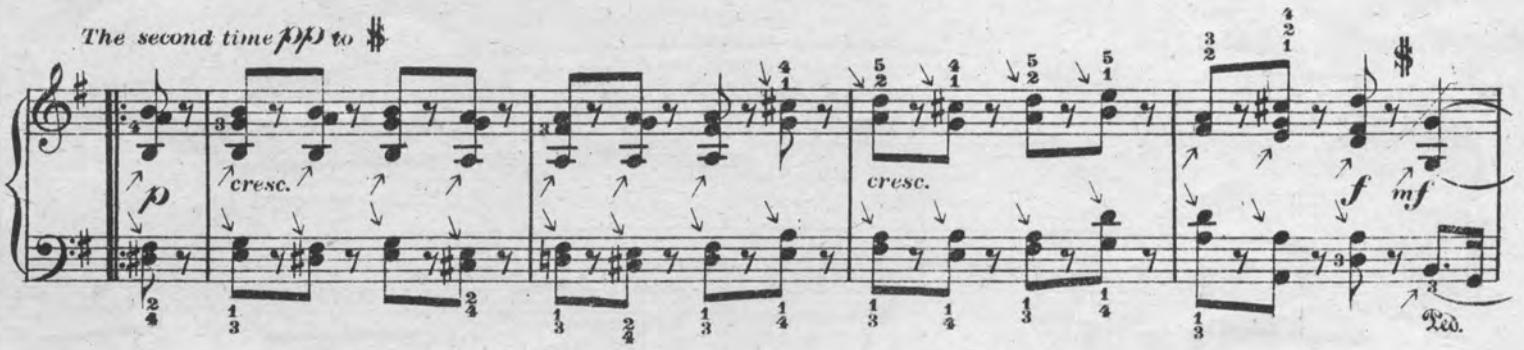


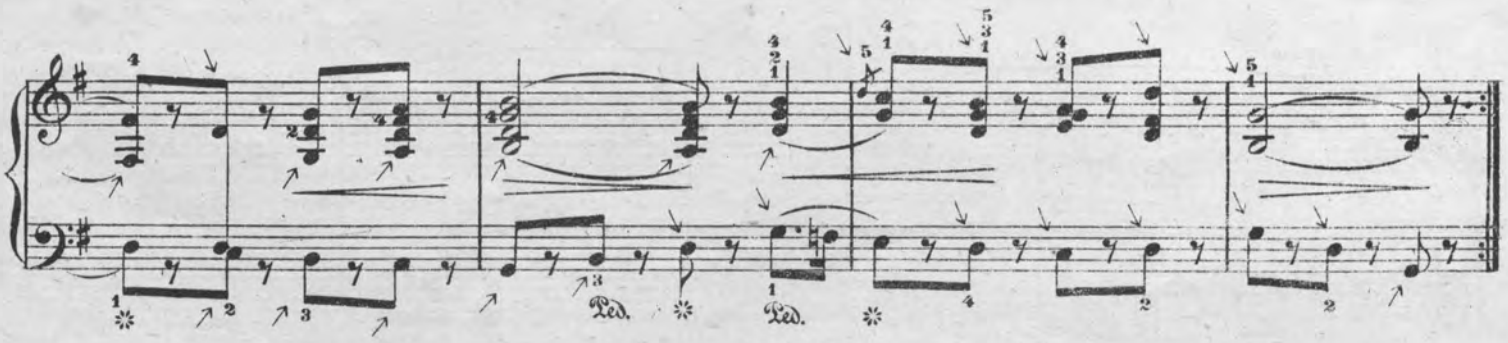


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## Var. 1.

*f*

*r. h.*

Ped. ✻

*pp*

*r. h.*

*mf*

Ped. ✻

cresc.

Ped. ✲

*f*

Ped. ✲

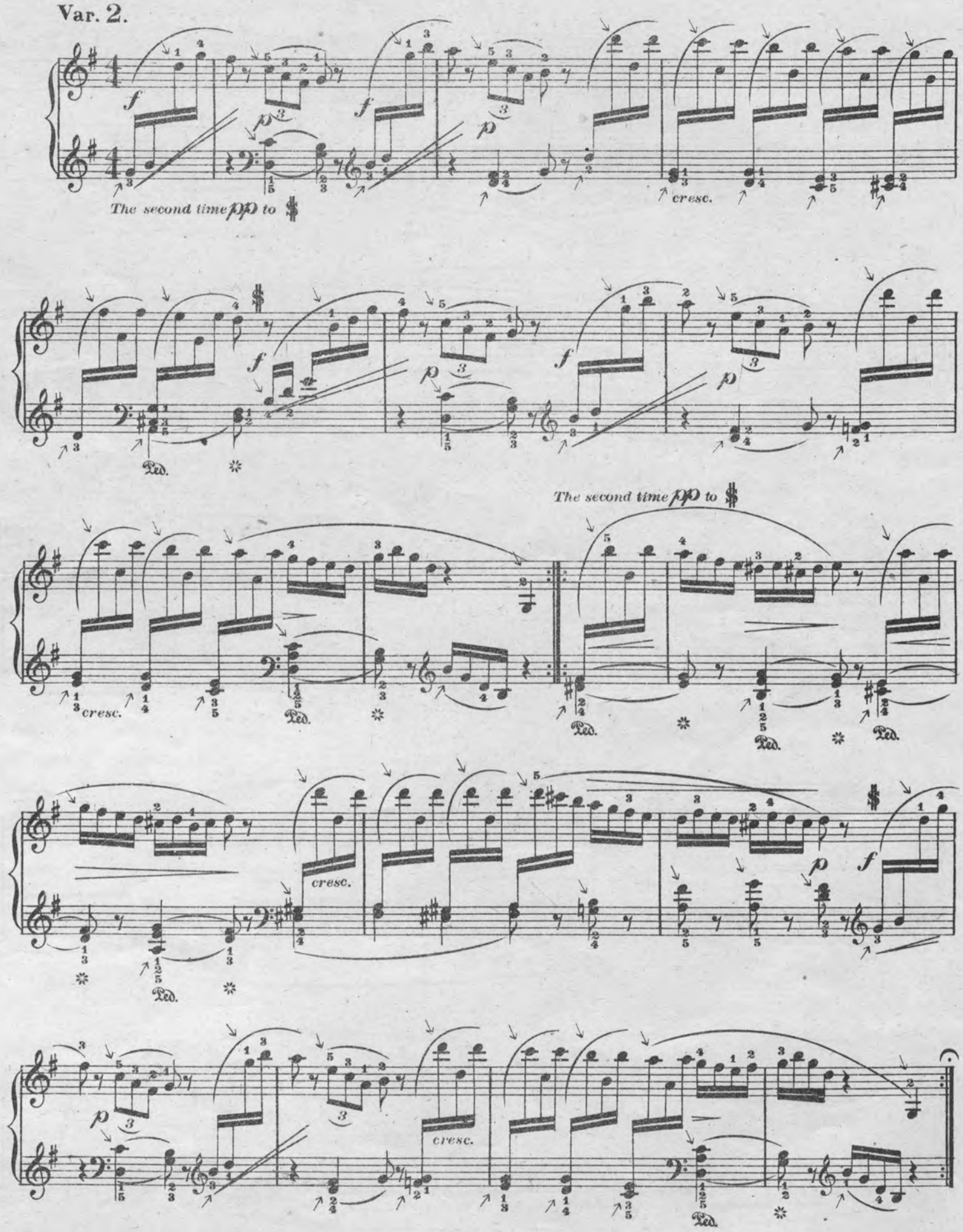
*pp*

cresc.

Ped. ✲

Ped. ✲

## Var. 2.


The second time pp to $
cresc.
Ped.
The second time pp to $
cresc.
Ped.
cresc.
Ped.
cresc.
Ped.
cresc.
Ped.

Meno mosso.

Var. 3.

*f*

*The second time pp to* 𝄋

*Pizzicato.*

*cresc.*

*f*

Ped.

*p*

*The second time pp to* 𝄋

*cresc.*

*f*

*Pizzicato.*

*cresc.*

*f*

Ped.

## Var. 4. Tempo I.

*2nd time pp to* 𝄋

*f*

Ped. ✲ Ped. ✲

*cresc.*

*The second time pp to* 𝄋

*cresc.*

*p*

Ped.

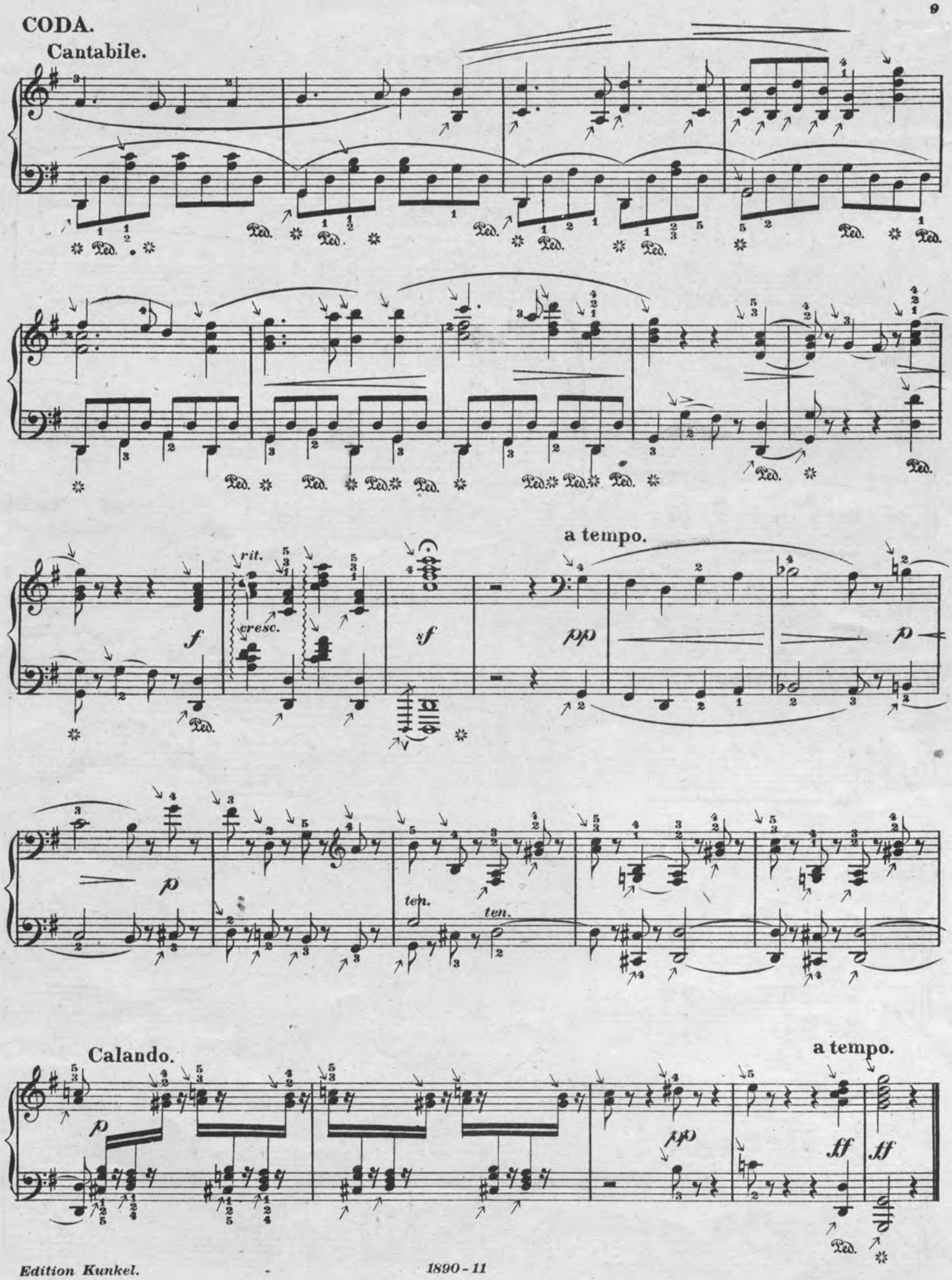
1.

2.

Ped. ✲ Ped. ✲

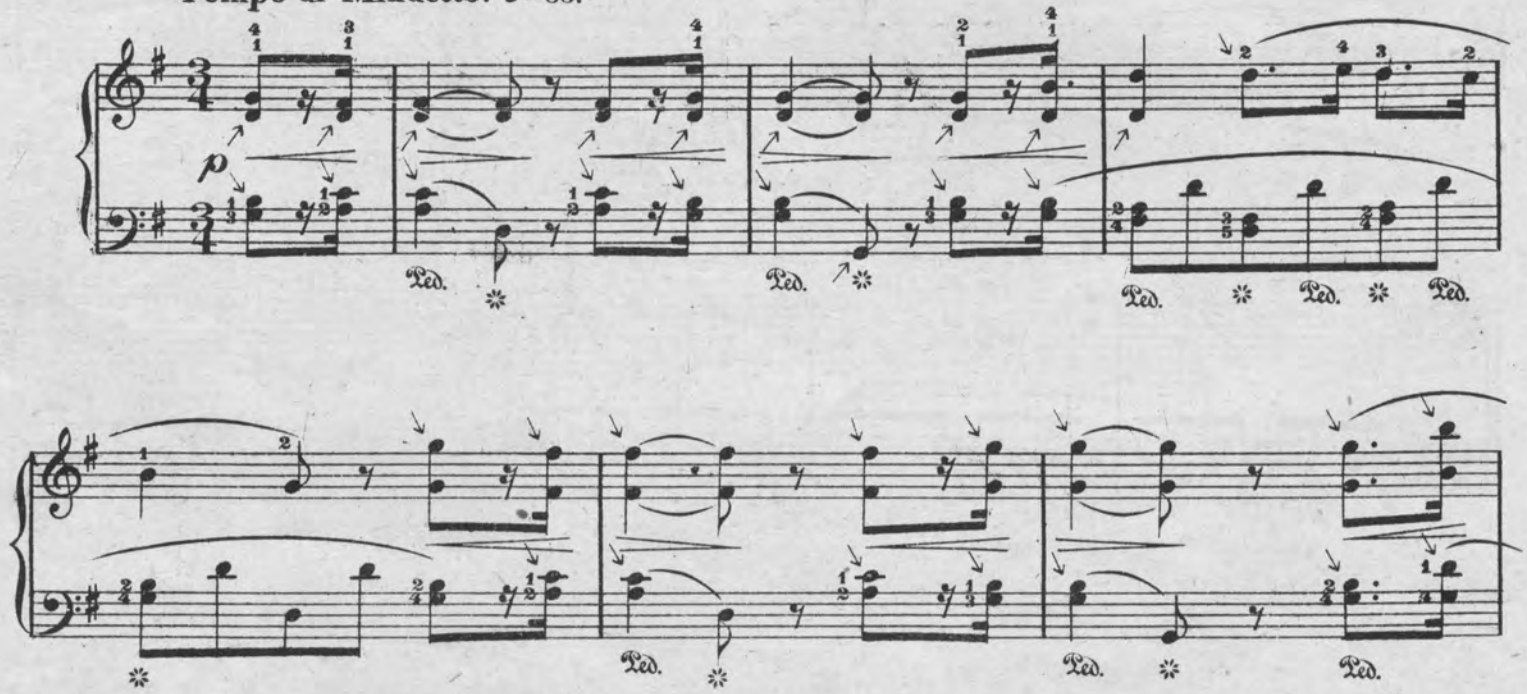
✲ Ped. ✲ Ped.

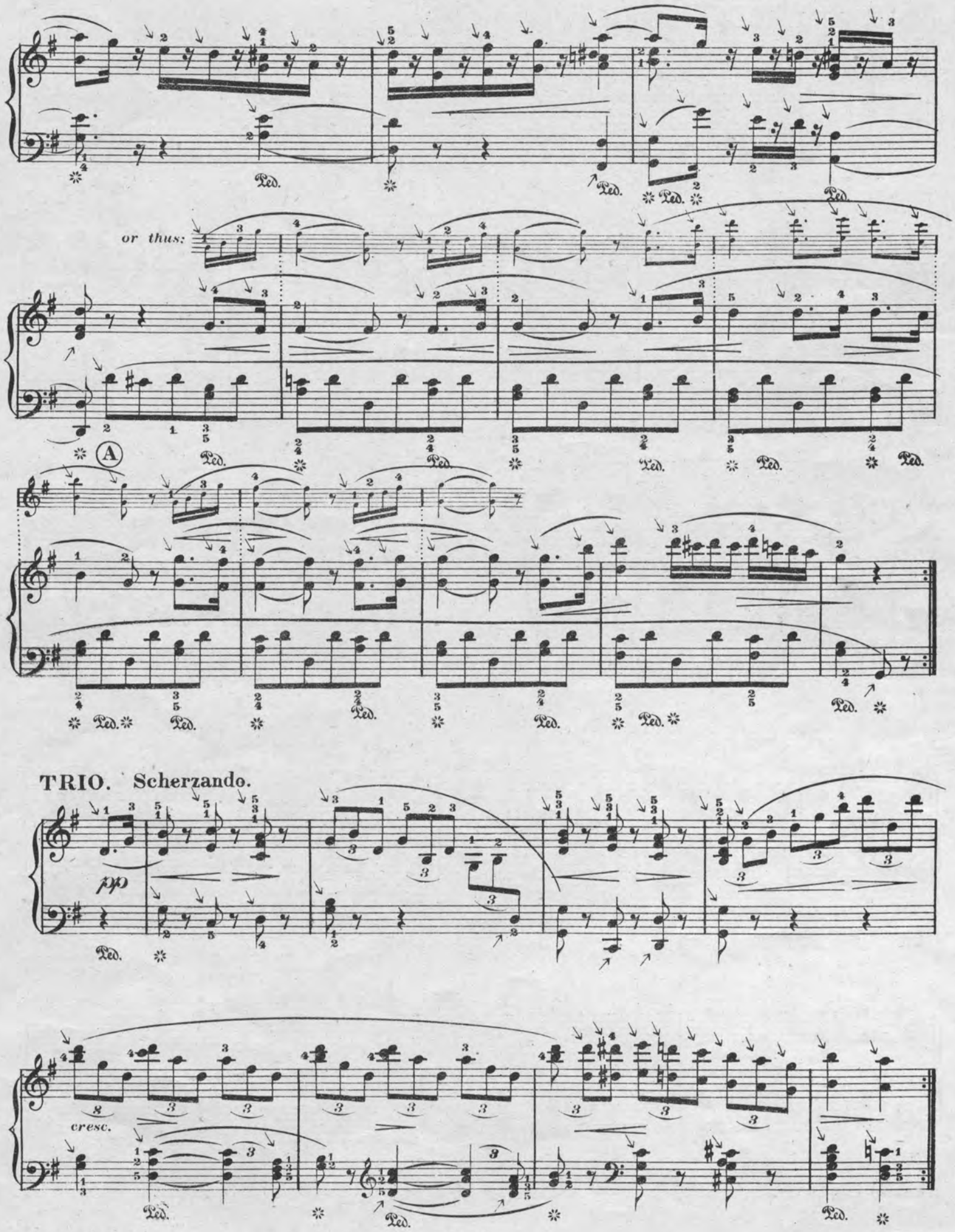
## CODA.

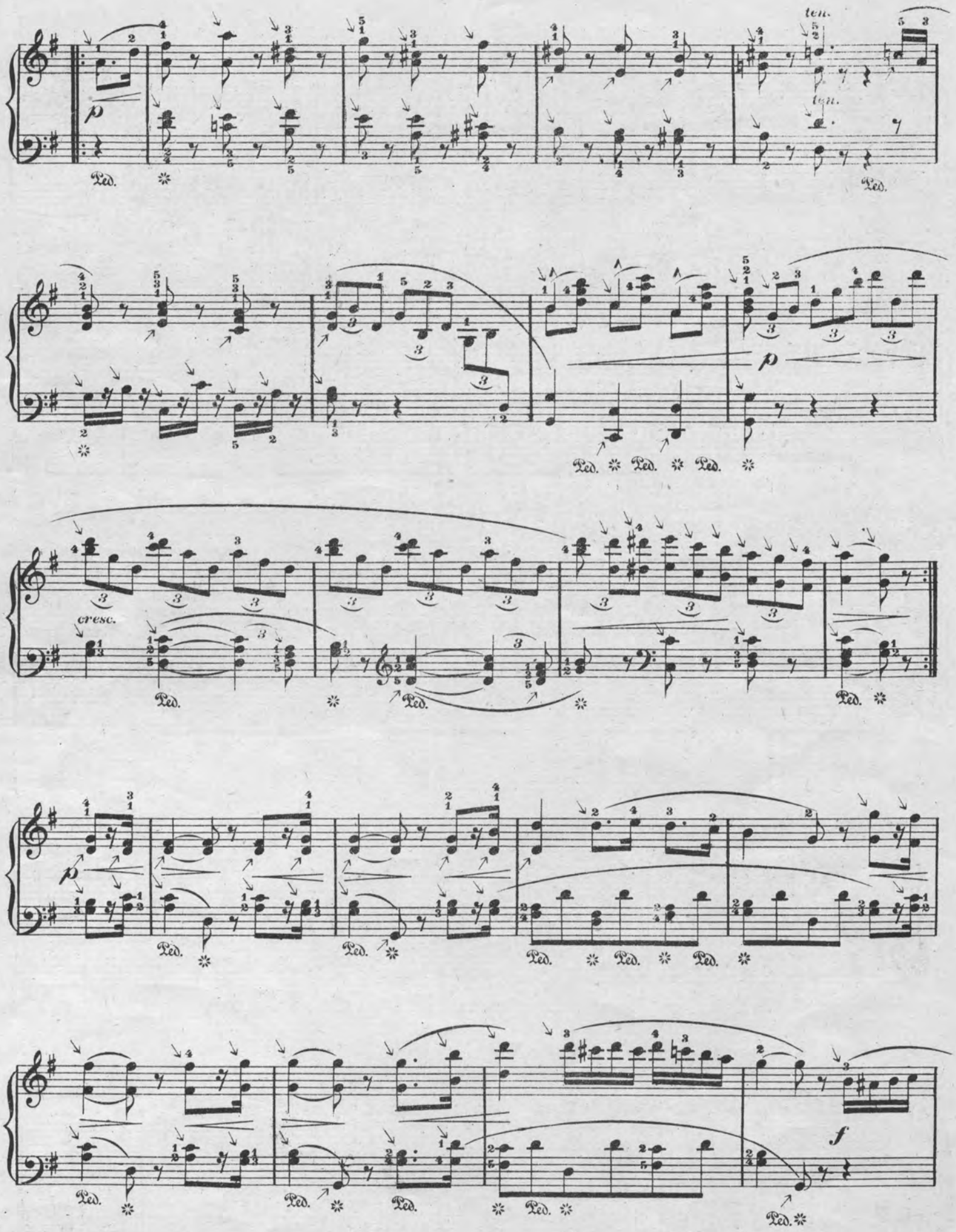


# MINUETTO.

**Tempo di Minuetto.** ♩ – *88.*




or thus:
A
TRIO. Scherzando.
pp
cresc.


ten.
ten.
p
Ped.
cresc.
f

*or thus:*

# WILLIAM TELL

*(Rossini.)*

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

Carl Sidus Op. 122.

*Allegretto* ♩.=152.

Secondo.

*(Key of C major.)*

*Edition Kunkel.*

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# WILLIAM TELL

(*Rossini.*)

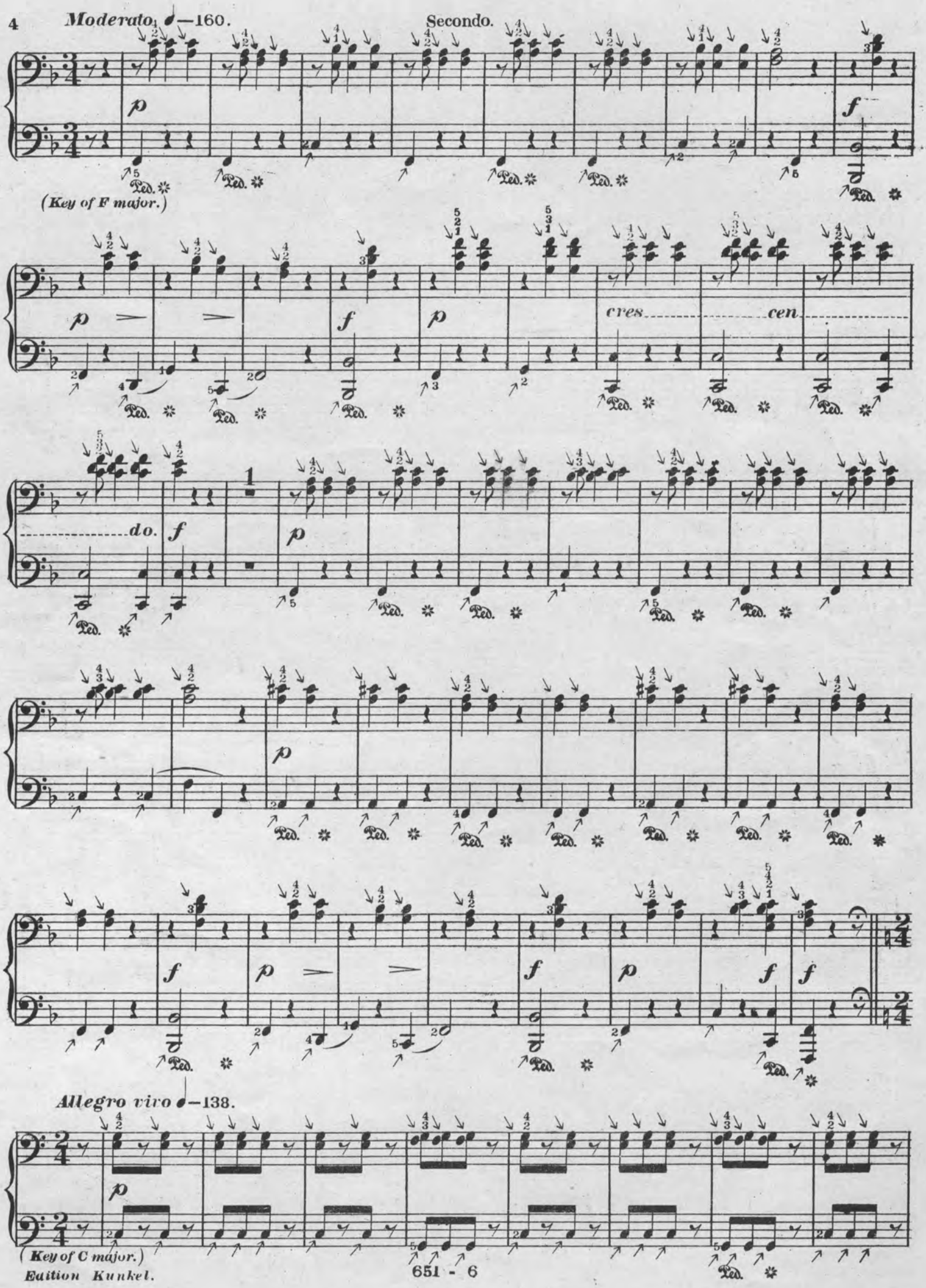
*Notes marked with an arrow (↓) must be struck from the wrist.*

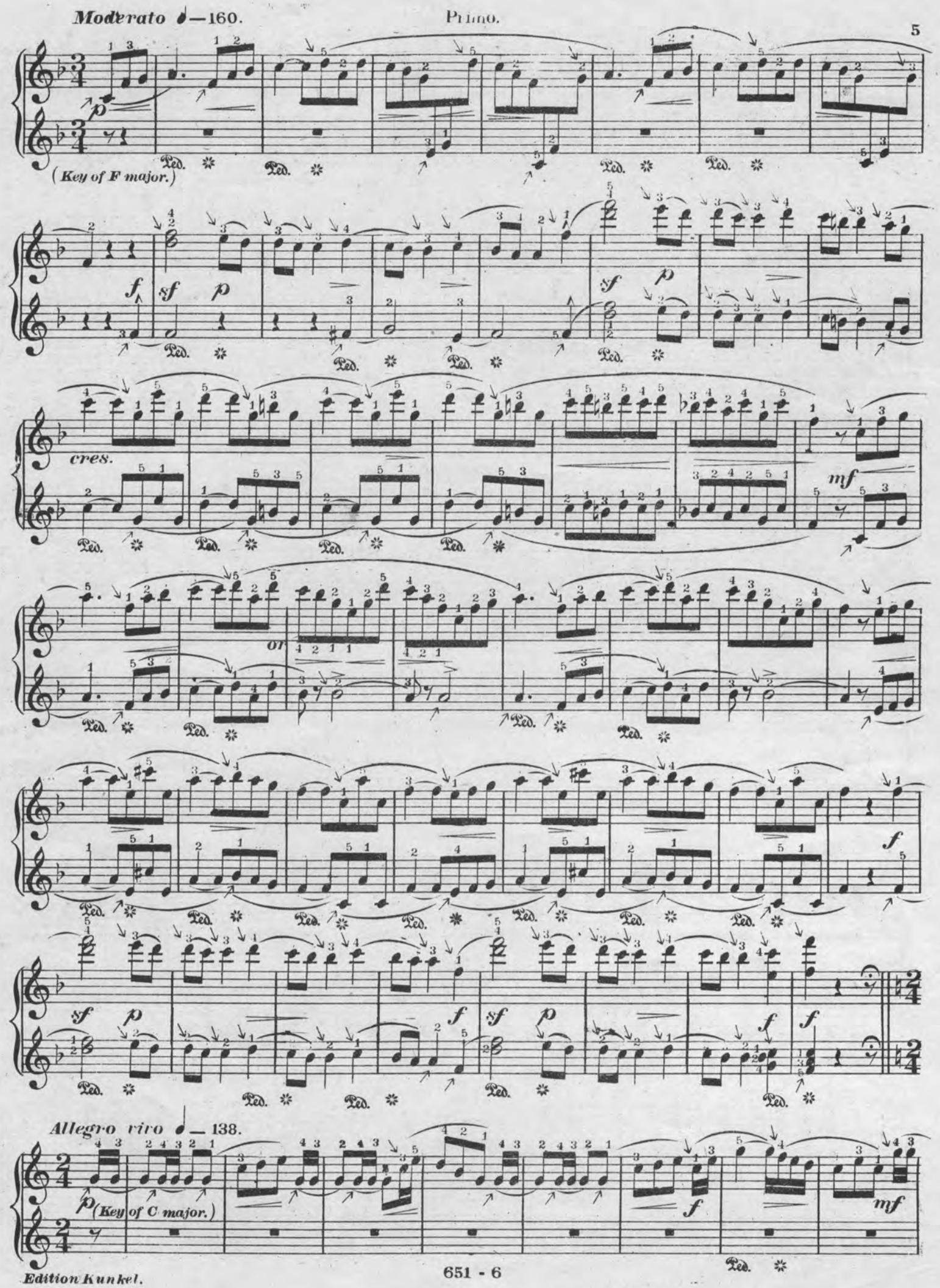
Carl Sidus Op. 122.

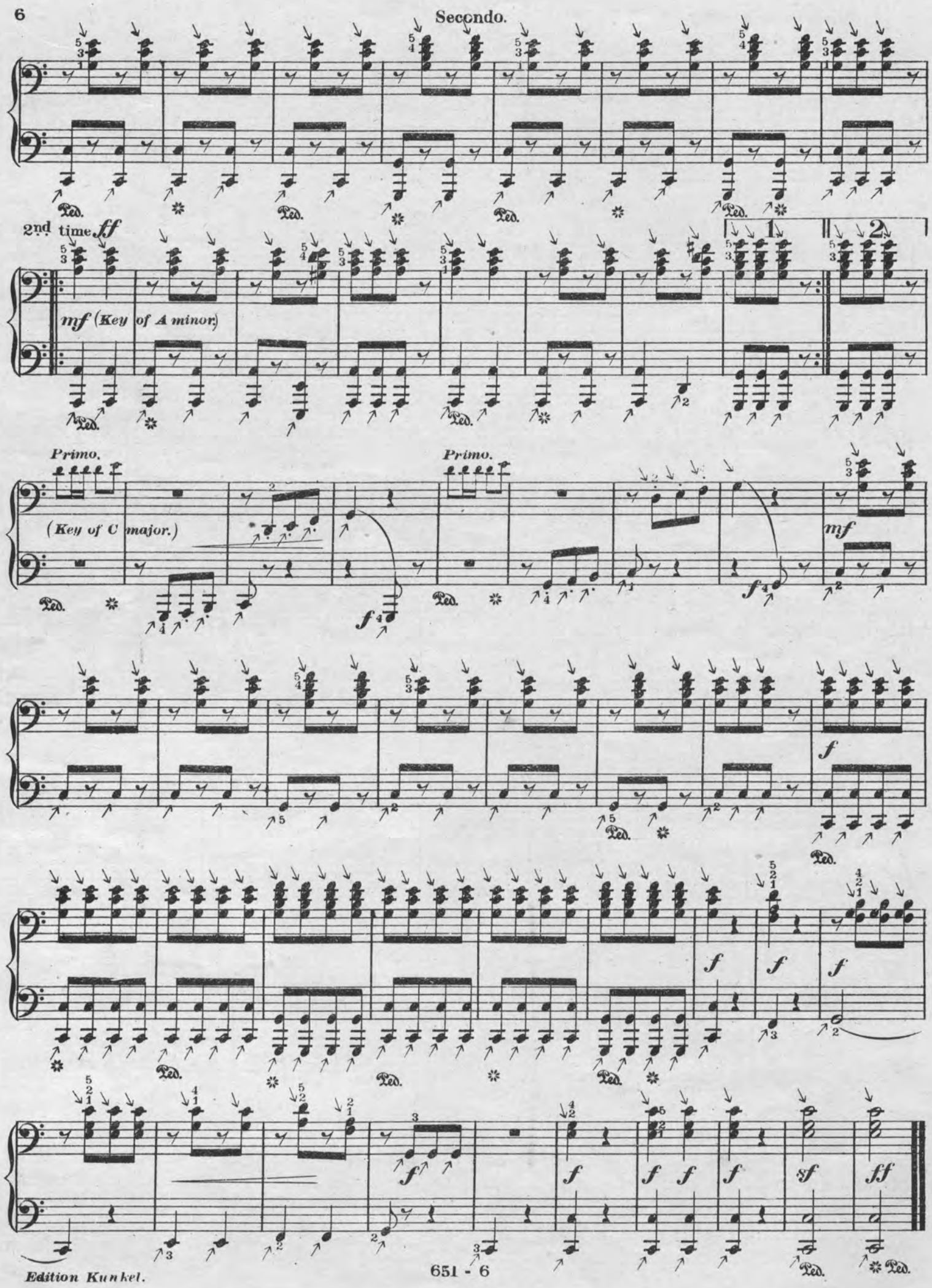
*Allegretto* ♩=152.

Primo.

(*Key of C major.*)


Moderato ♩=160.
Secondo.
(Key of F major.)
cres
cen
do.
Allegro vivo ♩=138.
(Key of C major.)


Moderato ♩=160.
(Key of F major.)
cres.
or
Allegro vivo ♩=138.
(Key of C major.)


2nd time ff
mf (Key of A minor)
Primo.
(Key of C major.)
Primo.
mf
f
sf
ff

2nd time *ff*

*mf* (Key of A minor.)

1.

2.

*mf*

*f*

*f*

*ff* *sf*

*f* *f*

*sf* *ff*

Ped.

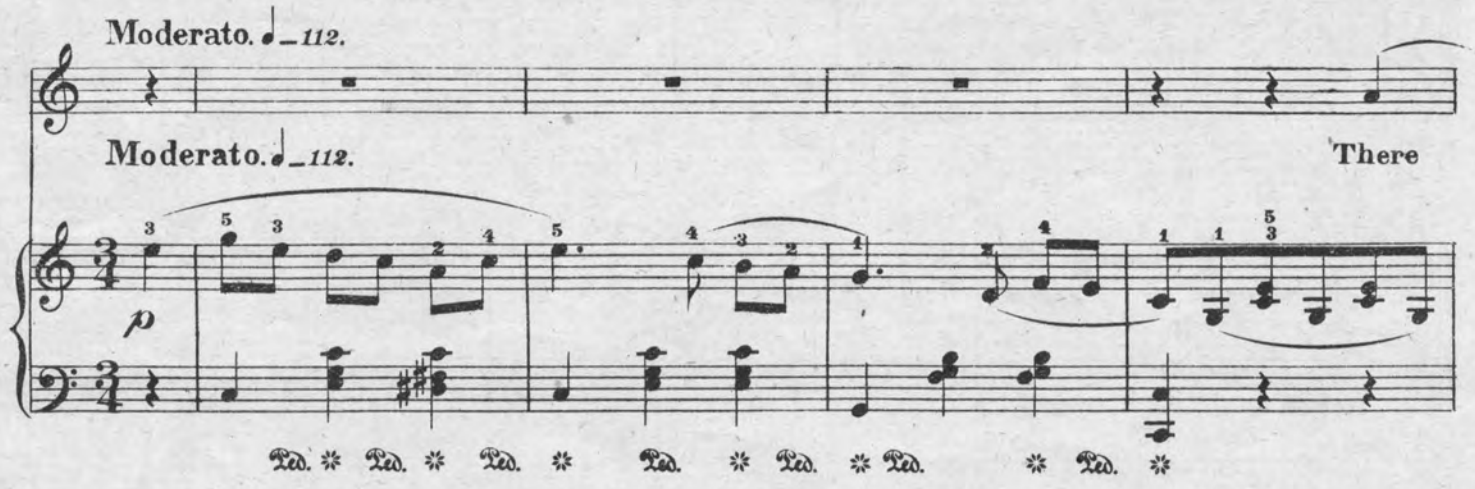


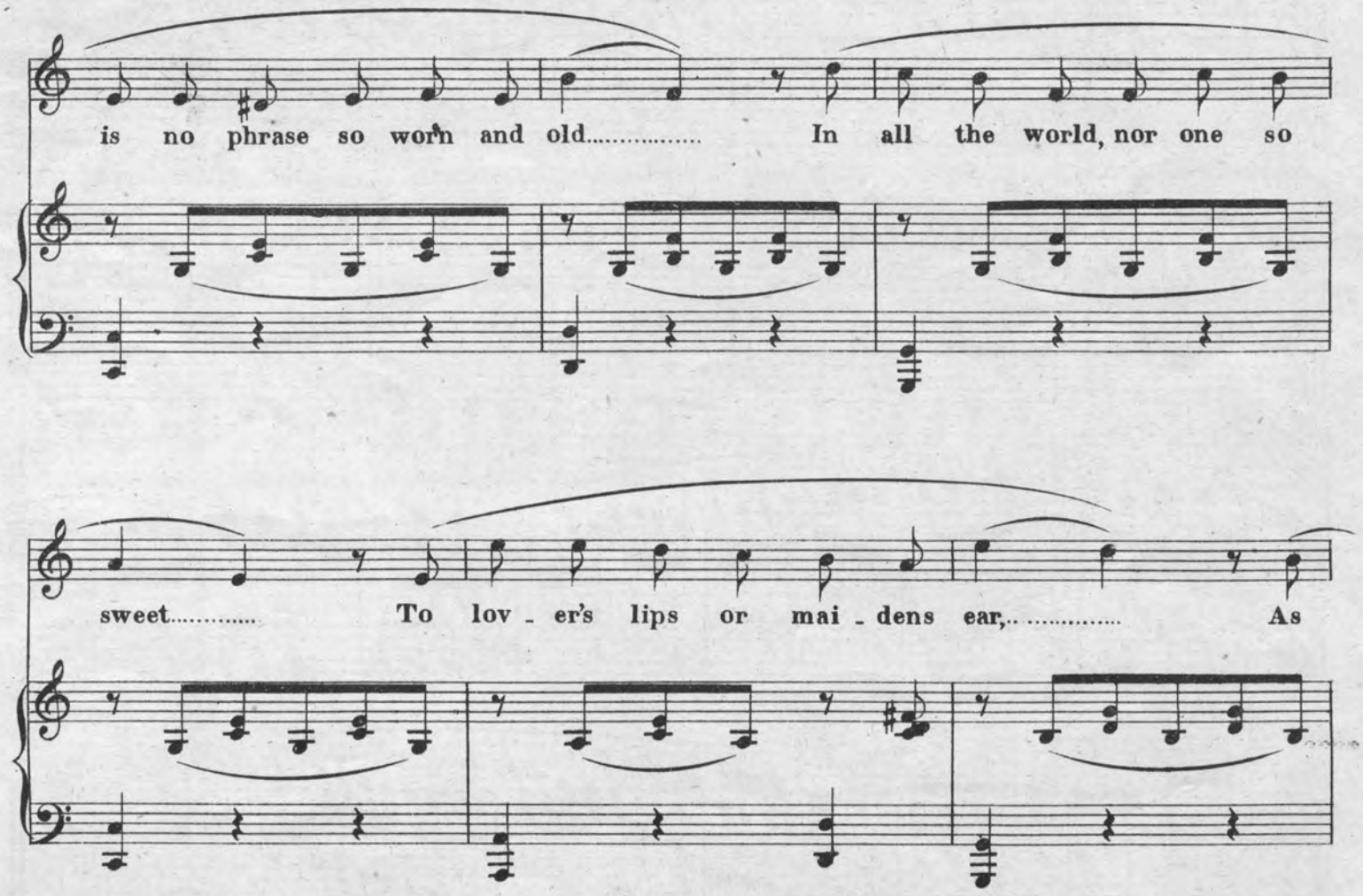
Edition Kunkel.

# I LOVE YOU DEAR.

*To Miss Margaretta Bell Bobyne.*

*L. M. BINGHAM.*



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this re - frain: "I love you dear," To lov-ers lips..... or maidens ear, As this re-

frain:..... "I love you dear," As this re - frain..... "I love you dear," "I love you

dear," "I love you dear."

No night so dark, no day so long, But hope brings com - fort

to the heart, If on - ly some - - - one stand - eth near

To whis - per low "I love you dear," To whis - per

low "I love you dear." Ah..... There

*rit.*

*rit.*

*ad lib.*

Ped.

*Tempo I.*

is no change as time goes on,..... No new words seem so full of joy,..... As

these when ut - tered fondly near..... In trembling tones, "I love you dear," As these when

ut - - - tered fondly near "I love you dear,"..... "I love you dear" In trembling

tones..... "I love you dear," "I love you dear,"....."I love you dear."



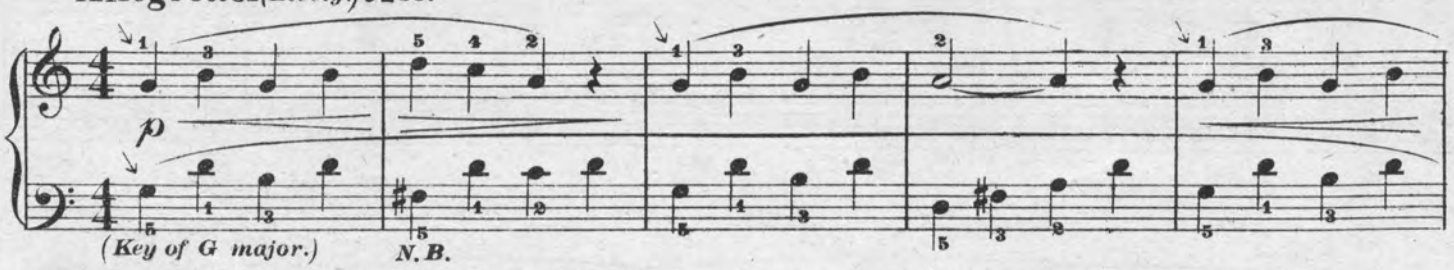
Ped. *

# TWINKLE, TWINKLE LITTLE STARS.

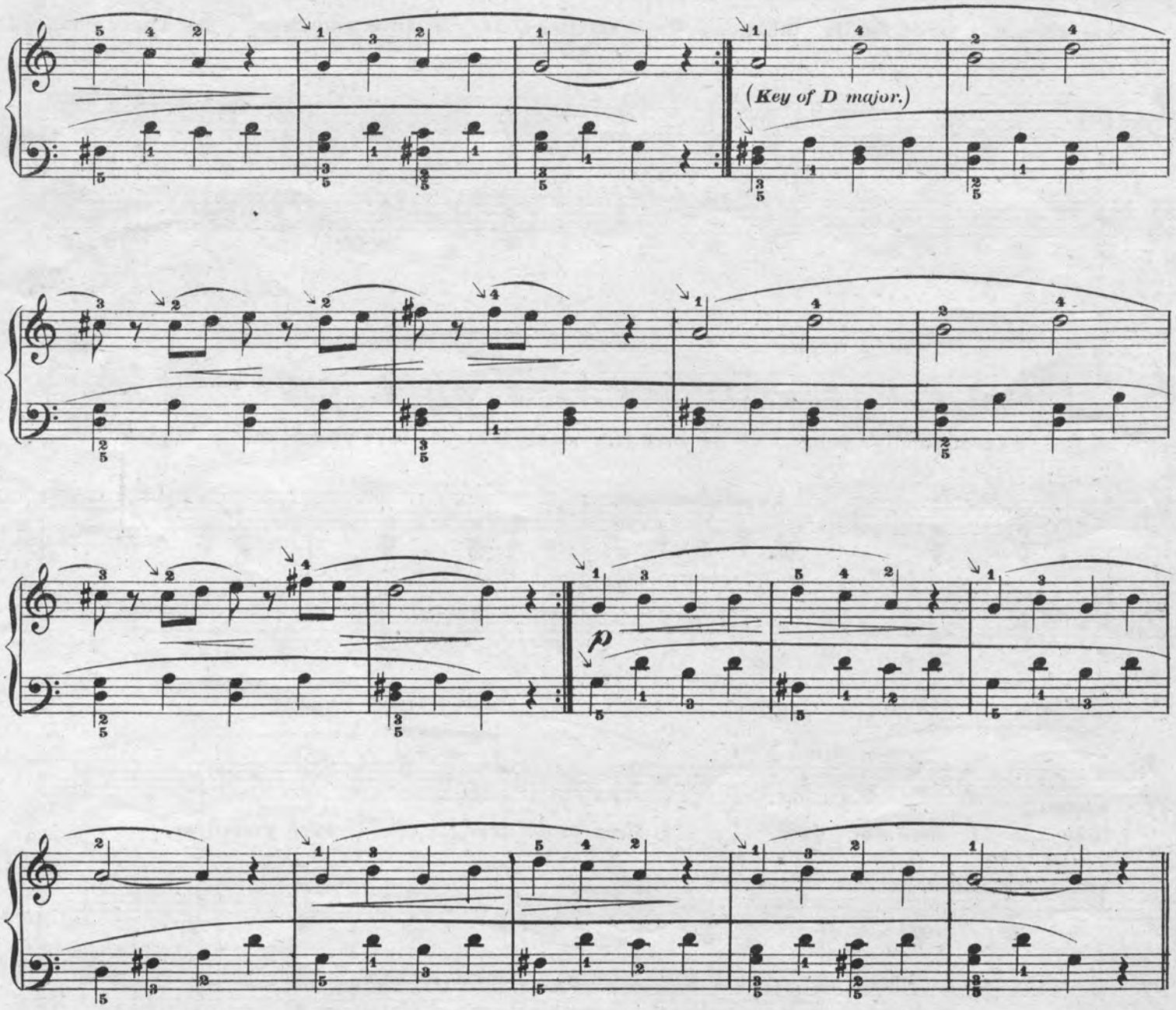
*Notes marked with an arrow must be struck from the wrist.*

*WOLFGANG AMADEUS MOZART.*
CARL SIDUS.

Allegretto-(*Lively.*) ♩=88.




*N.B. For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.*



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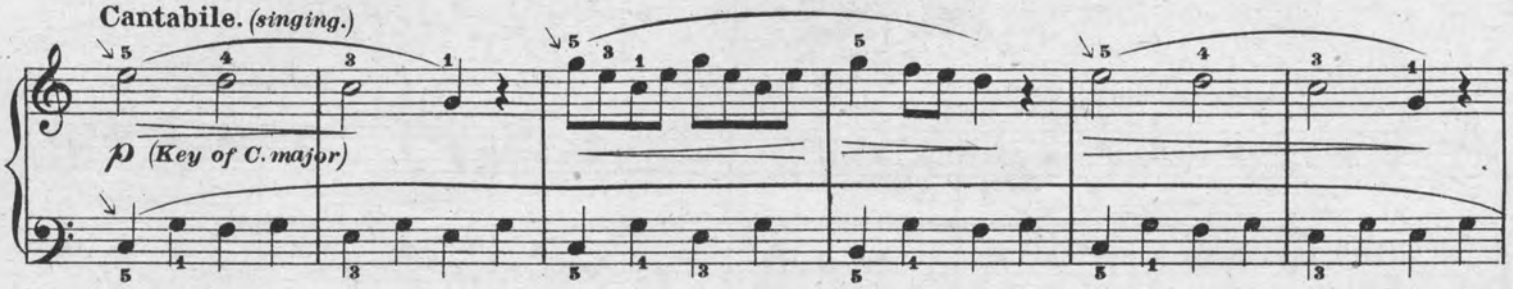
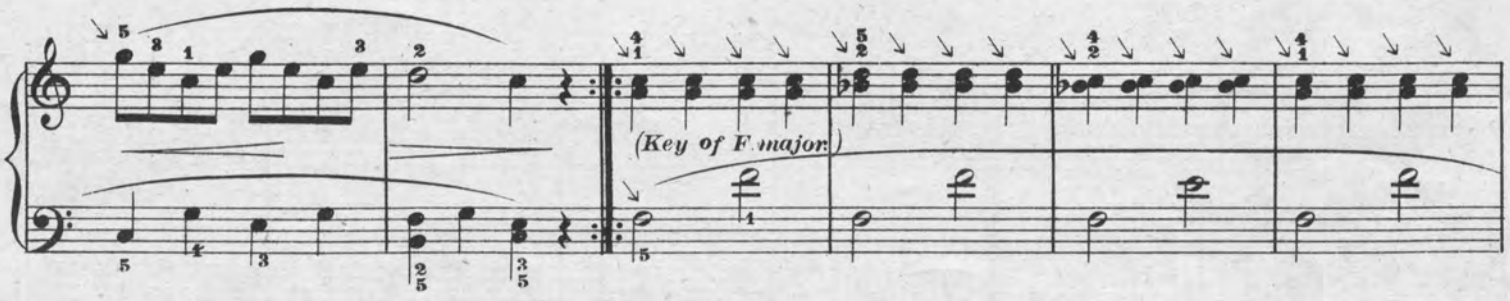
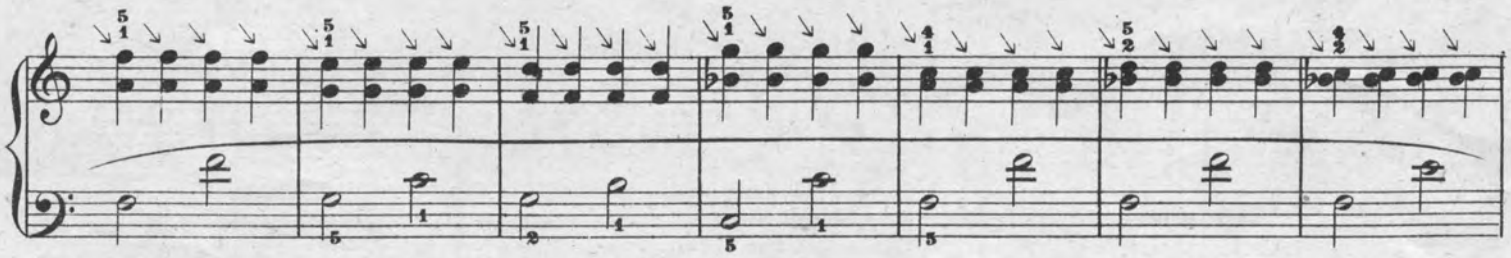
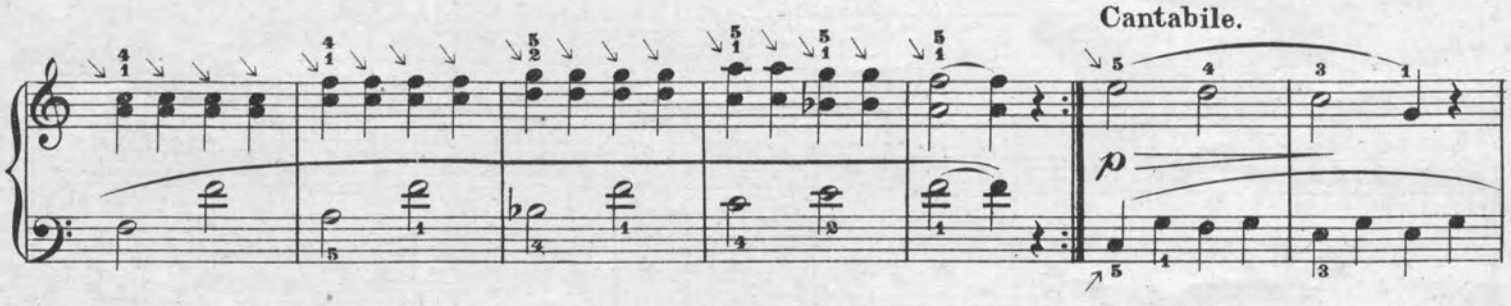
*TRIO.*

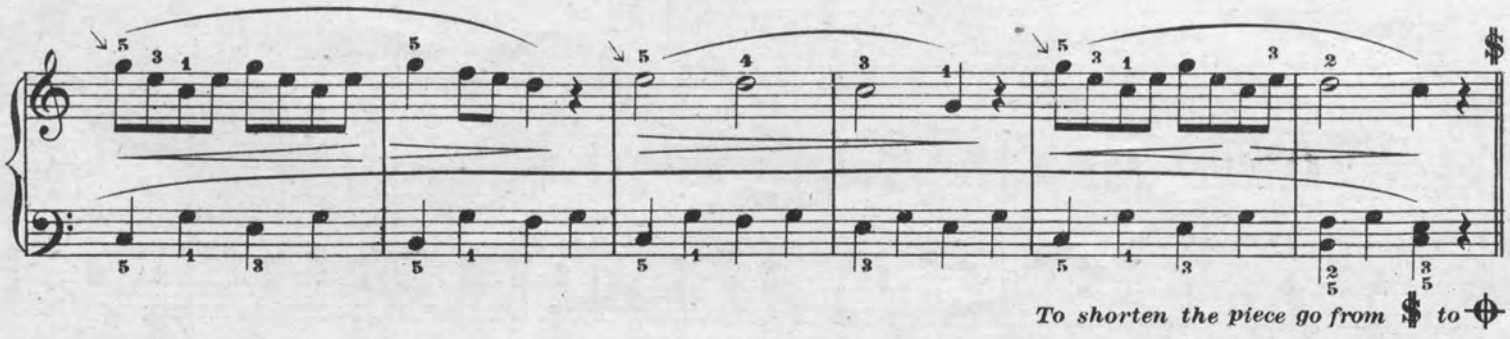
**Cantabile.** *(singing.)*



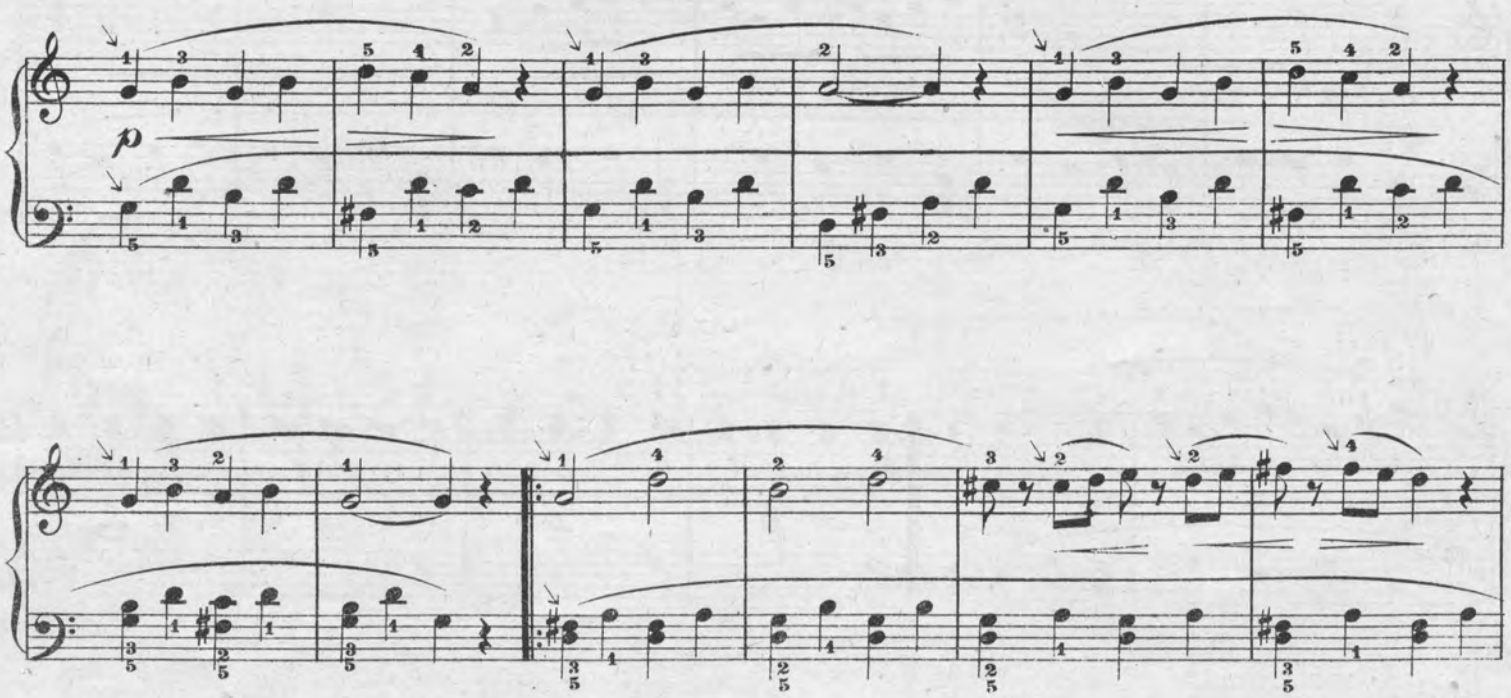



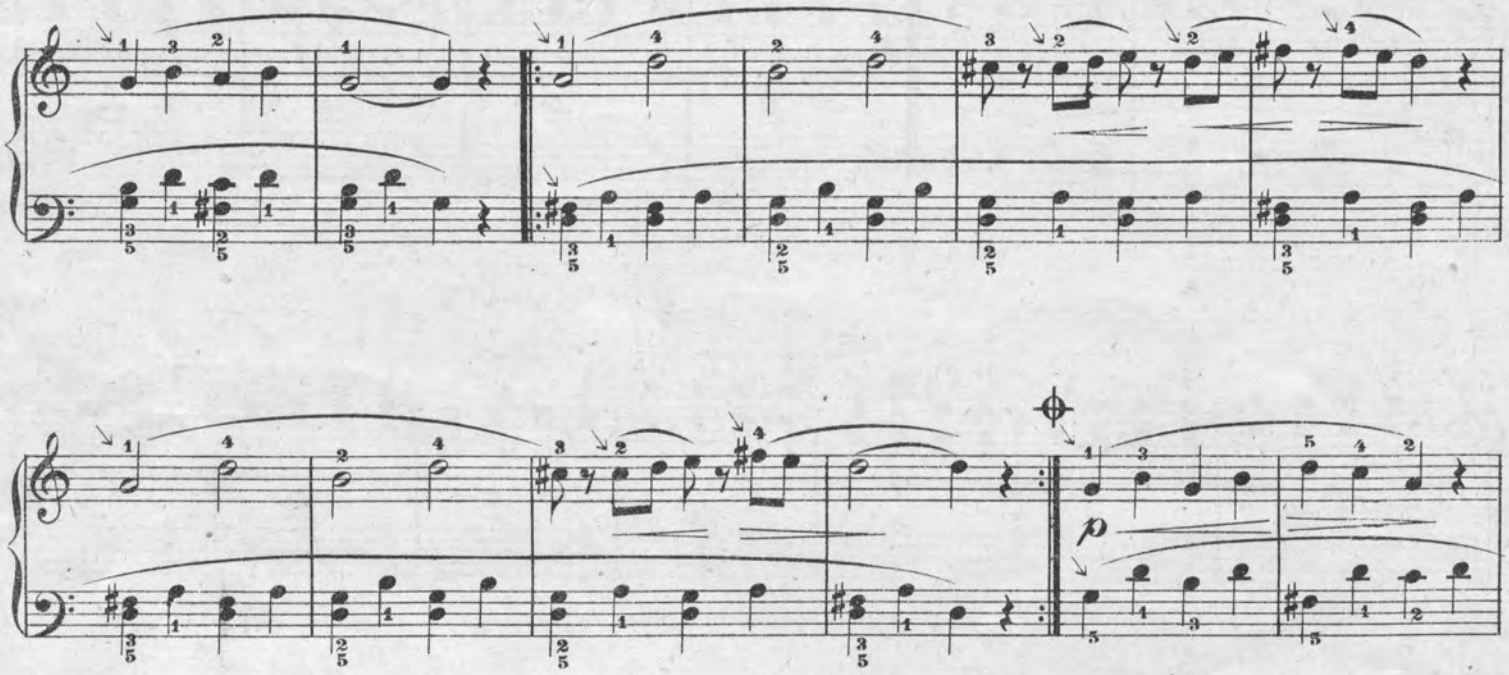





*To shorten the piece go from $ to ⊕*


p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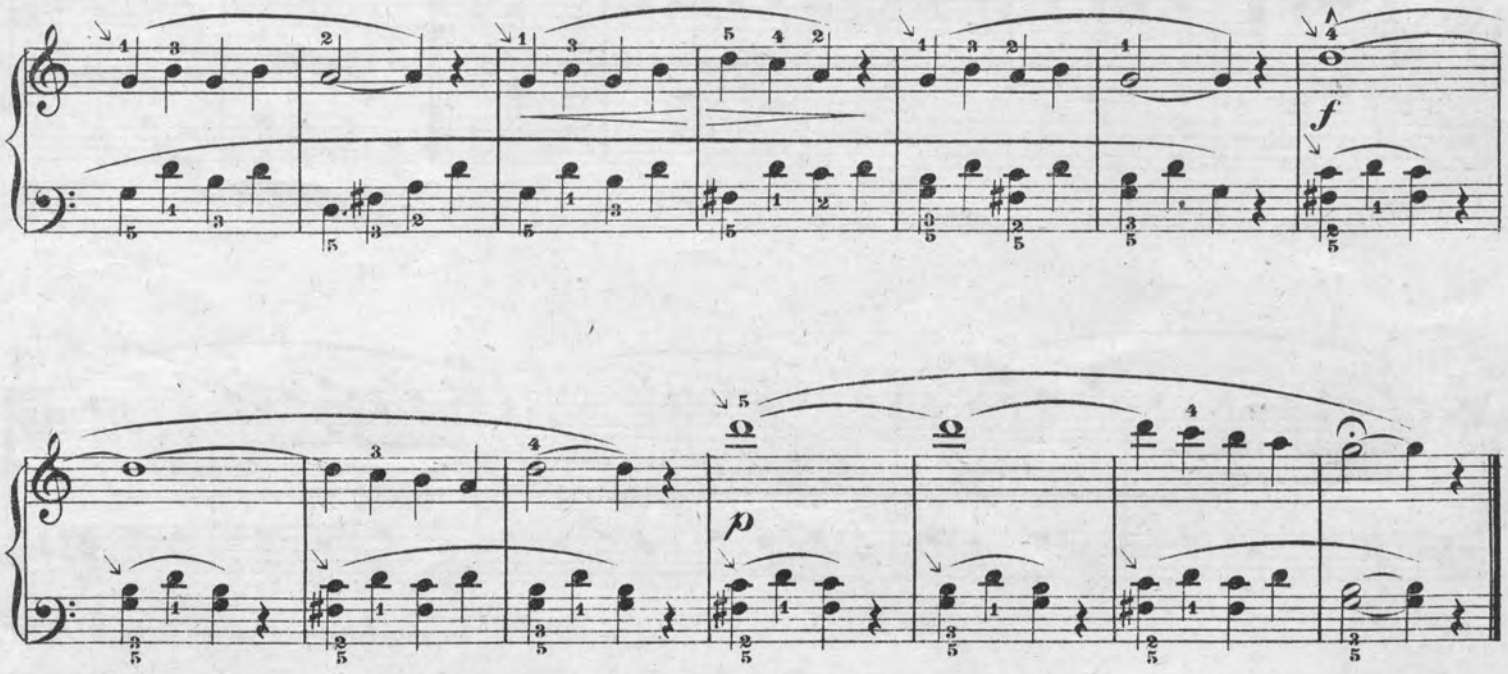

f


p

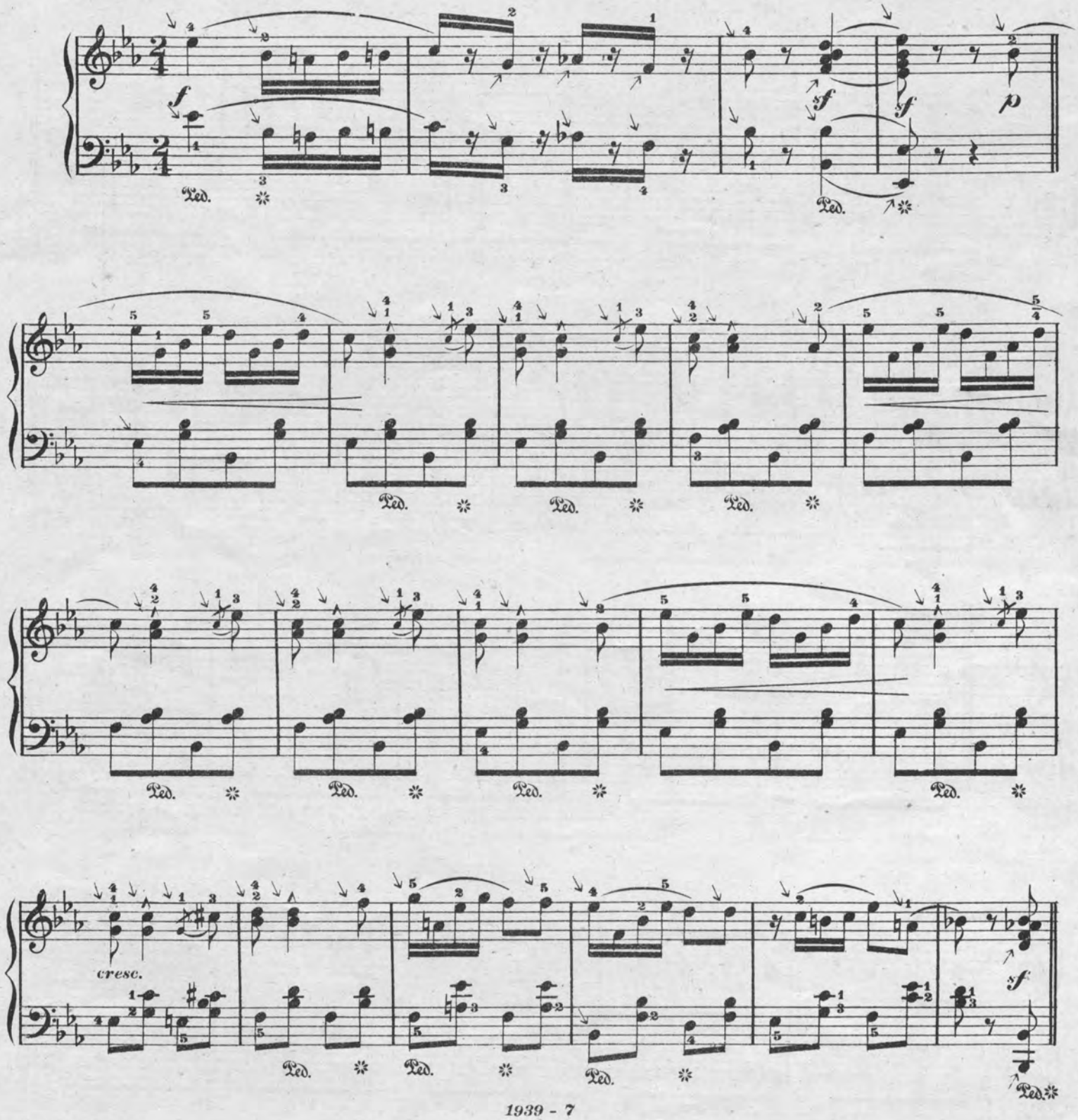
# HAPPY CHAPPY.

## MARCHE MILITAIRE.

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

OTTO ANSCHUETZ.

Vivo ♩ = 120.

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*mf*

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

*cresc.*

*sf* *f*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

**Giocoso.**

*mf*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

cresc.

1.

2.

cresc.

TRIO.

Cantabile.

Maestoso.



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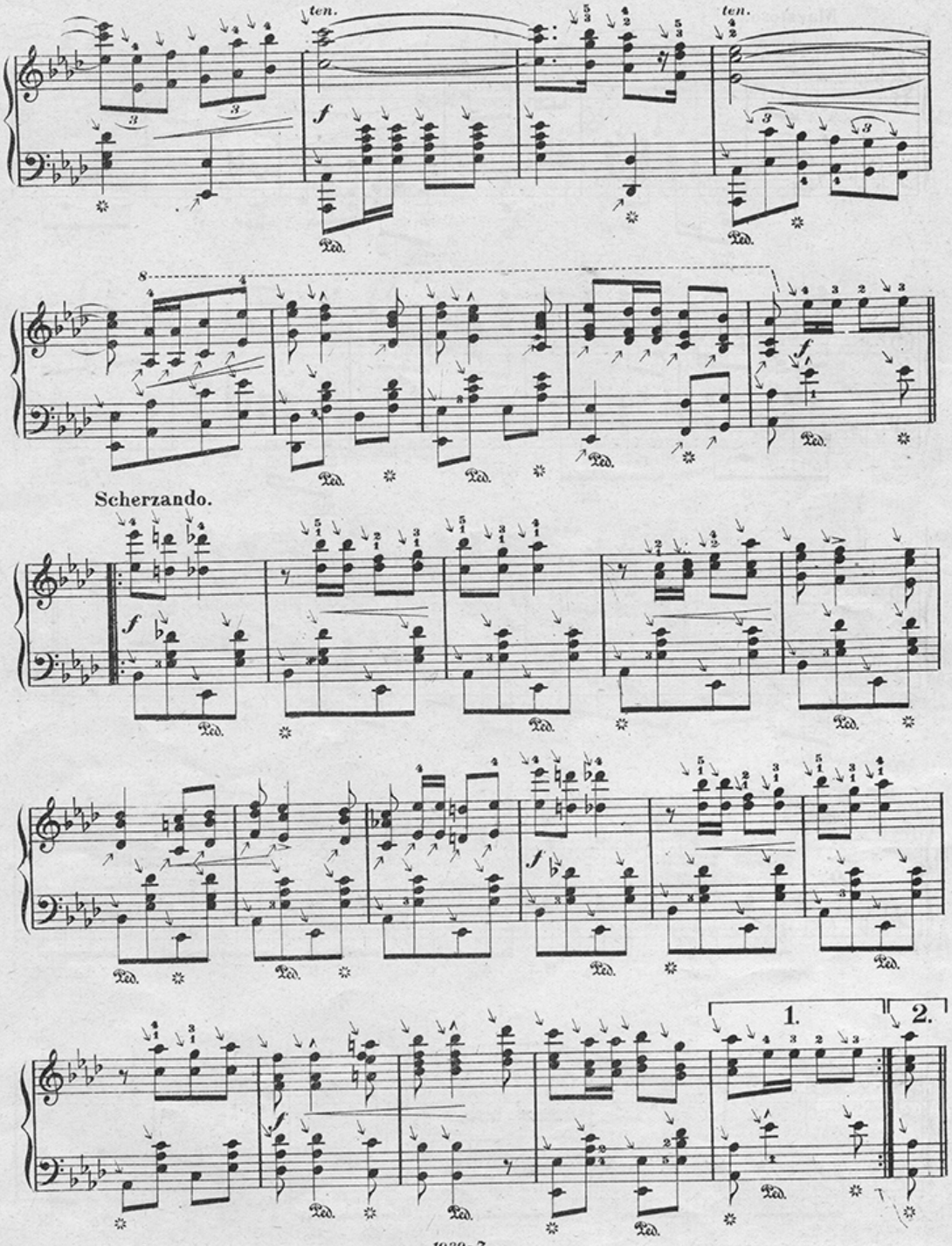

ten.
ten.
Scherzando.
1.
2.

Maestoso.

*f*

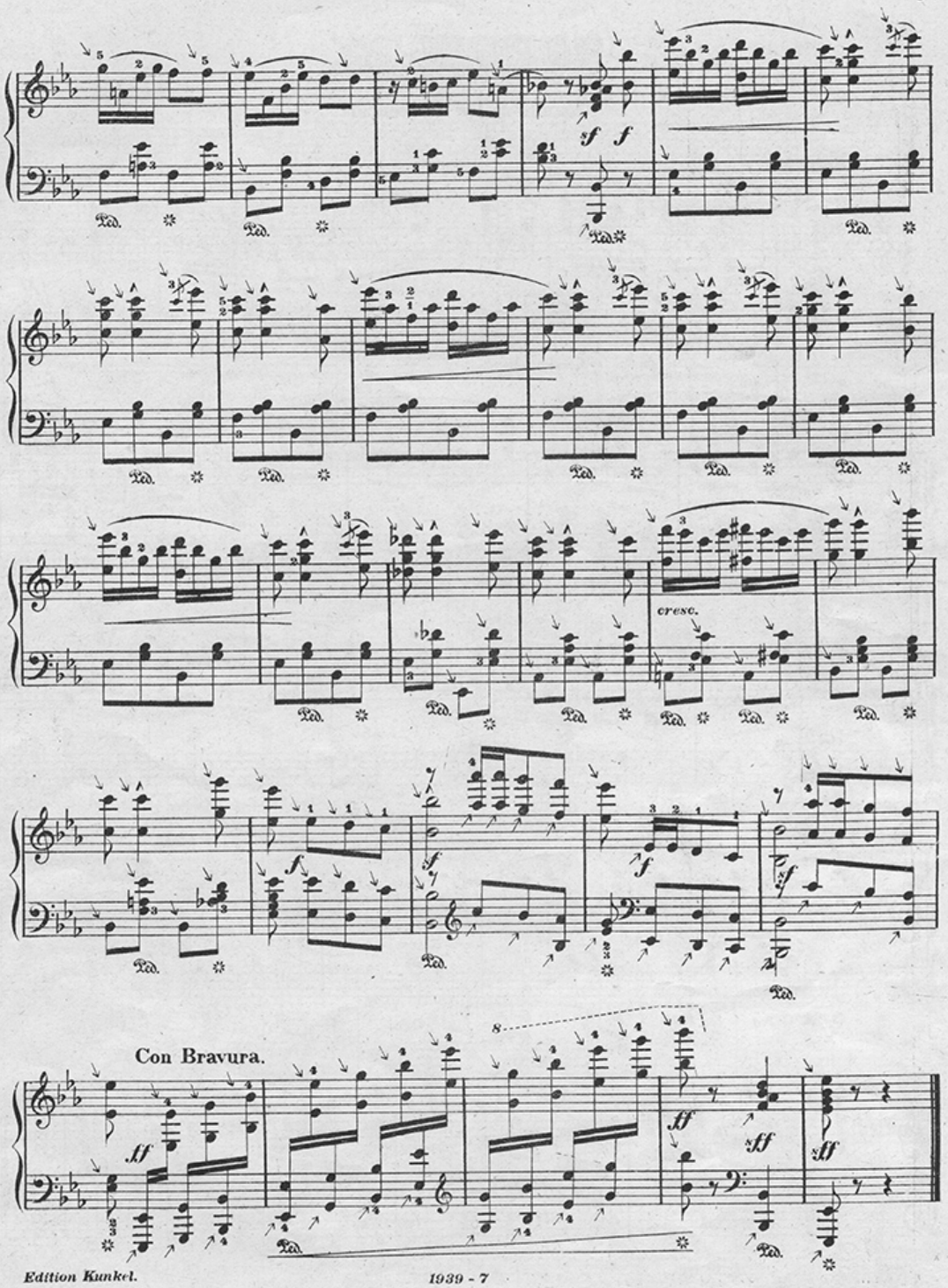
Ped.

*ff*

*f*

*p*

*cresc.*

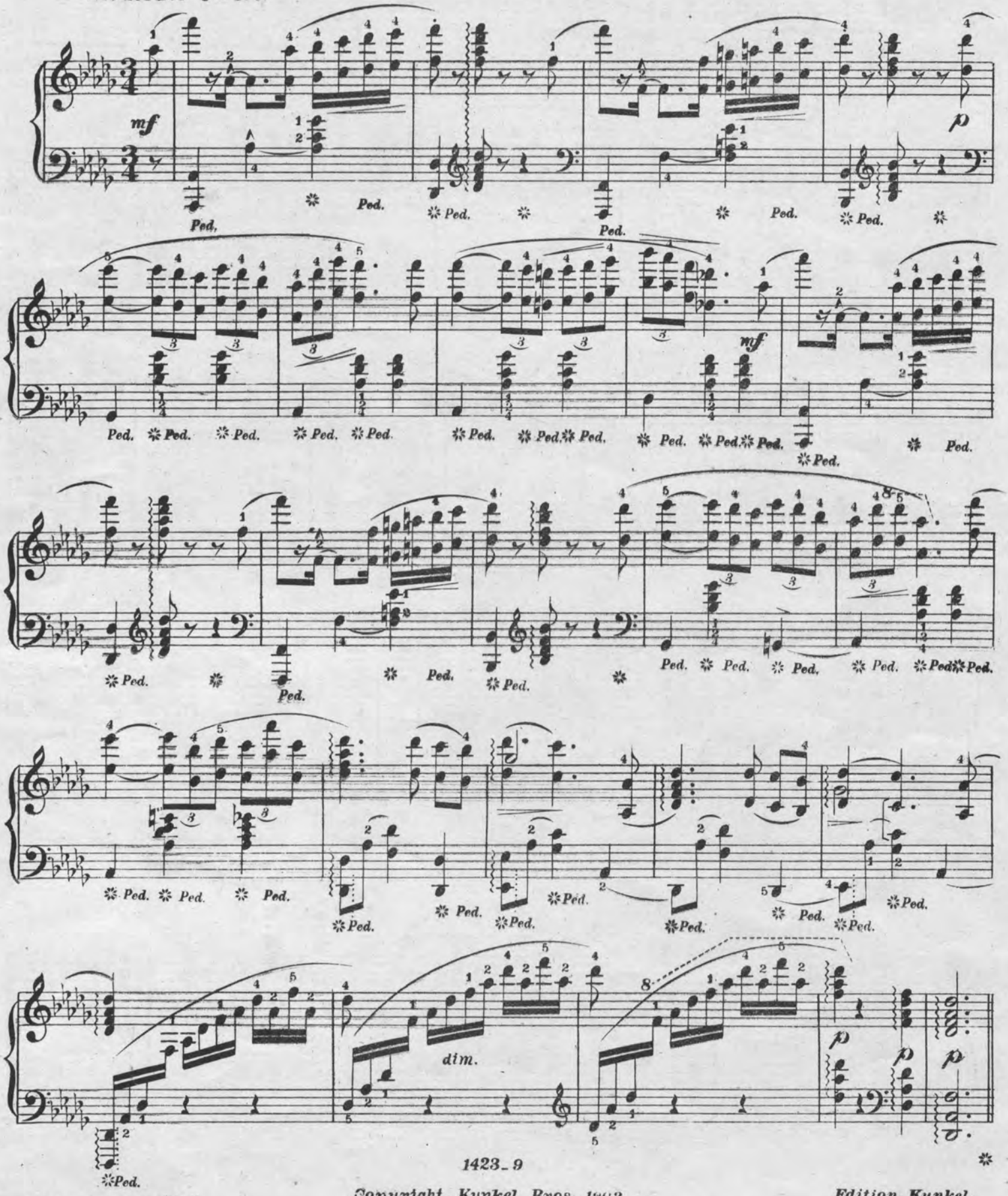

cresc.
Con Bravura.

# CORONADO.

## Grande Valse de Concert.

L. B. Ewen.

Moderato ♩ = 100.

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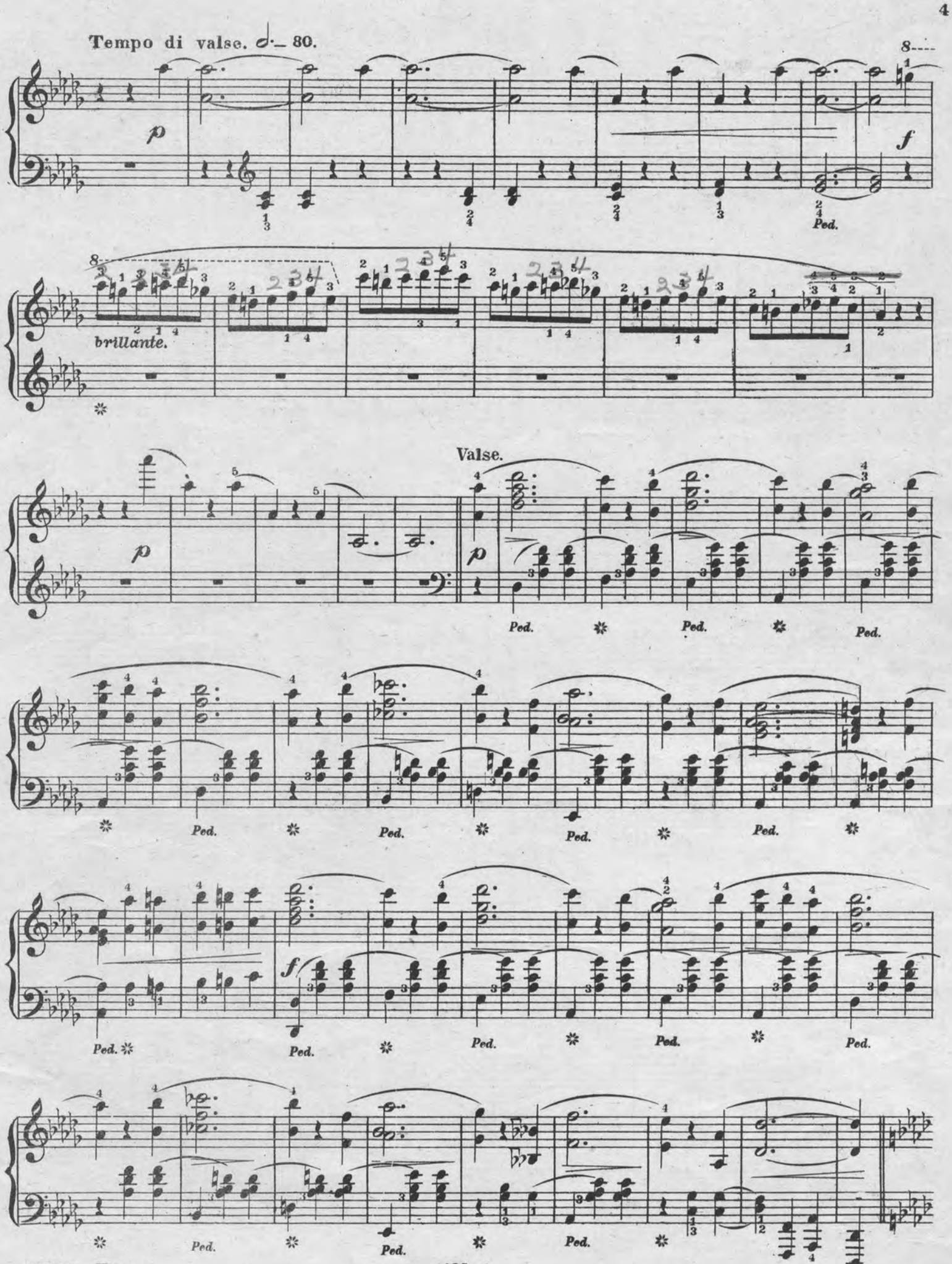

Tempo di valse. 𝅗𝅥. = 80.
p
f
Ped.
brillante.
Valse.
p
Ped.
f

*p* *dolce.*

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ 8 Ped. ✲

8 Ped. ✲ Ped. ✲ Ped. ✲

8 Ped. ✲ Ped. ✲ Ped. ✲

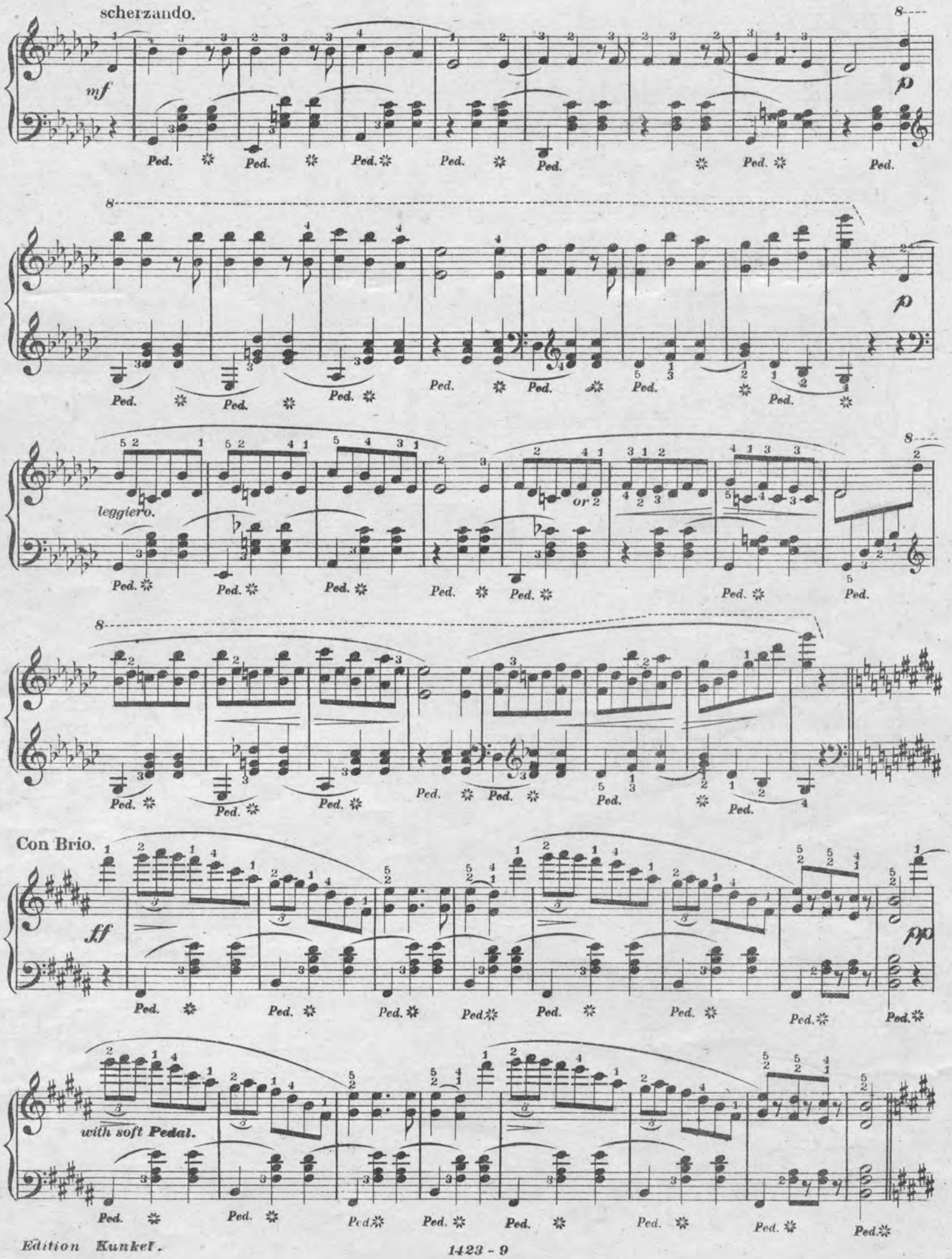
8 *cres.* Ped. ✲ Ped. ✲ Ped. ✲

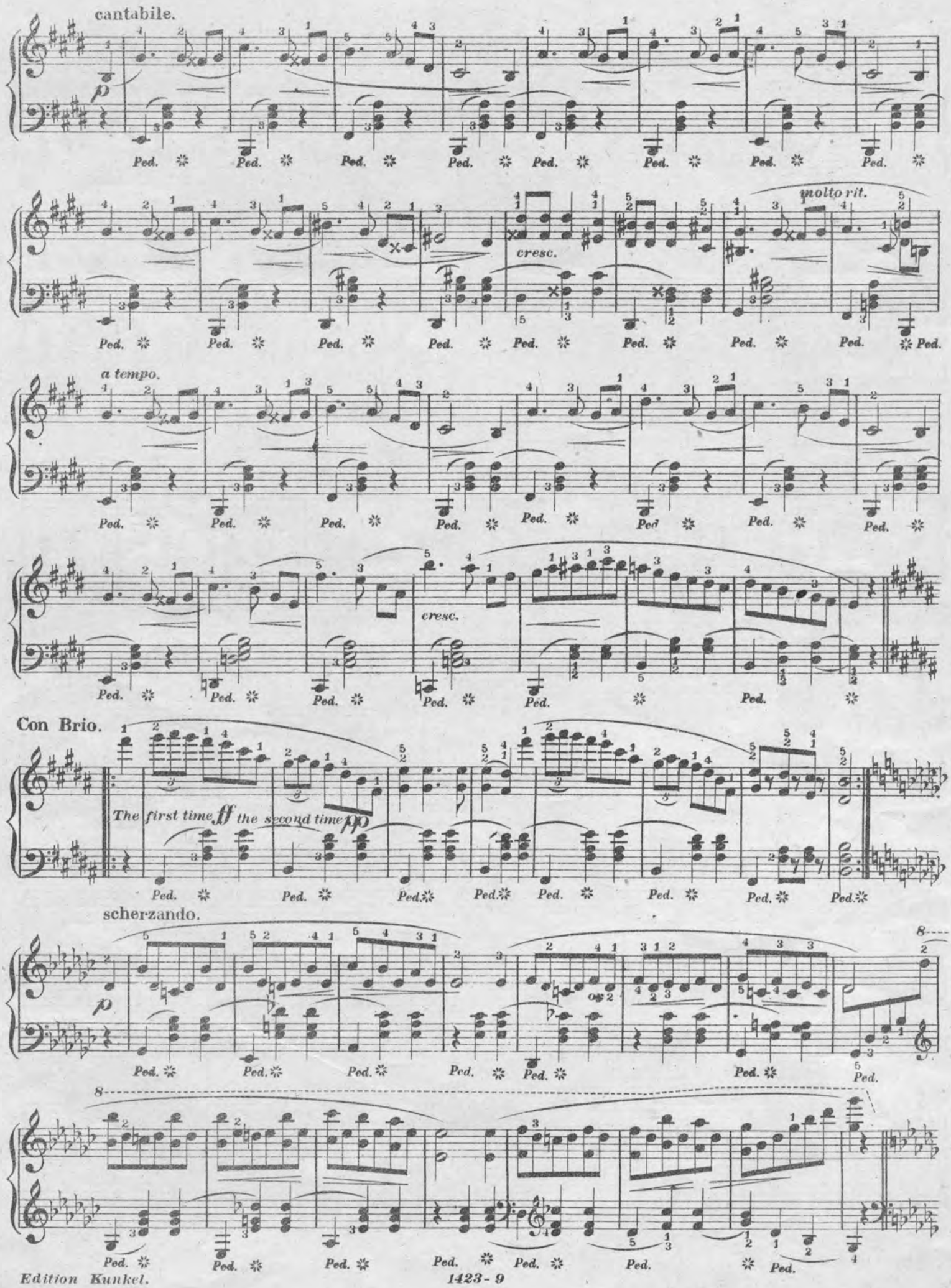
*f*

*or thus.*

Ped. ✲

*ff*


scherzando.
mf
p
leggiero.
or
Con Brio.
ff
pp
with soft Pedal.
Ped.


cantabile.
p
Ped.
cresc.
molto rit.
a tempo.
cresc.
Con Brio.
The first time ff the second time pp
scherzando.
p
8

*p*

*Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *f* *Ped.* ✲

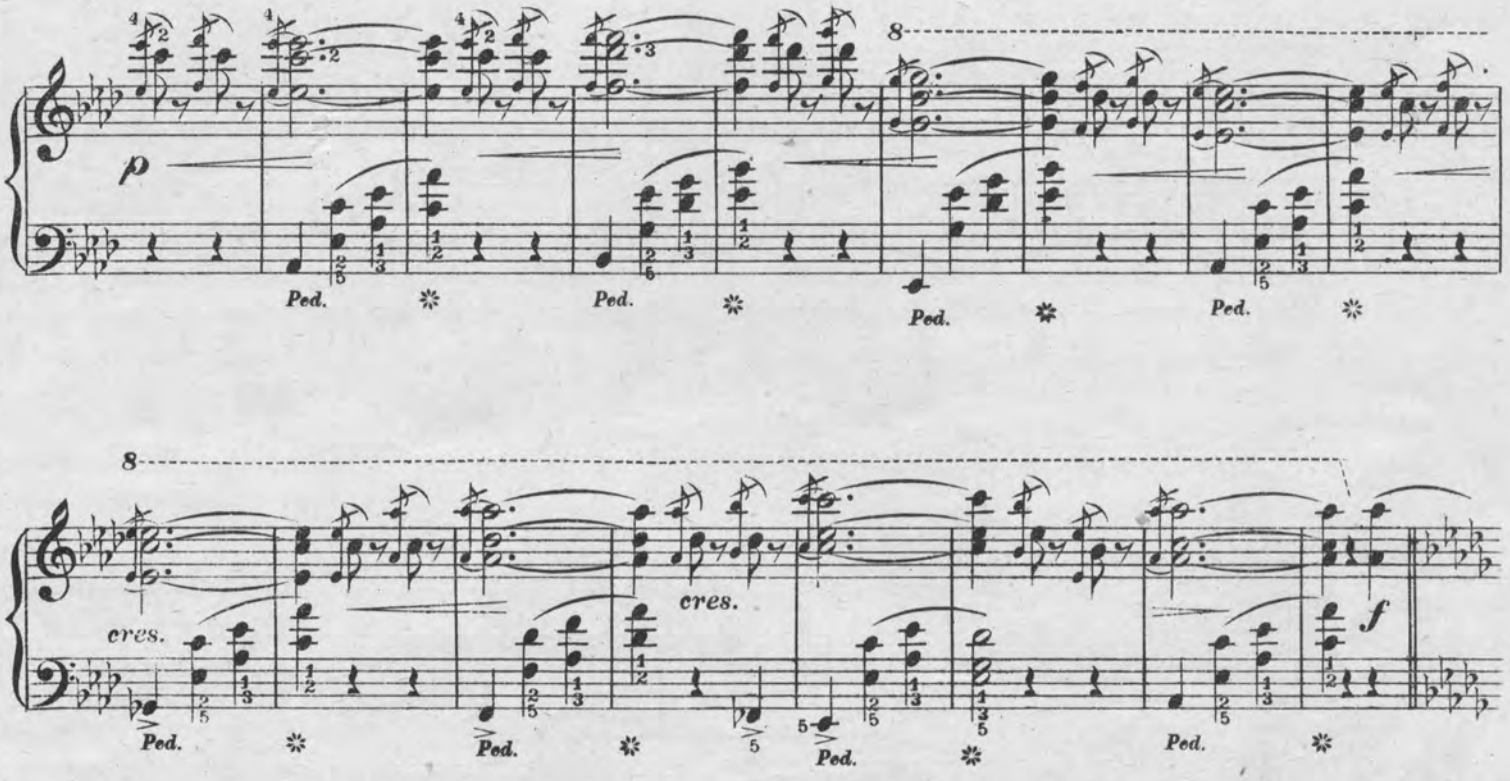
*Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

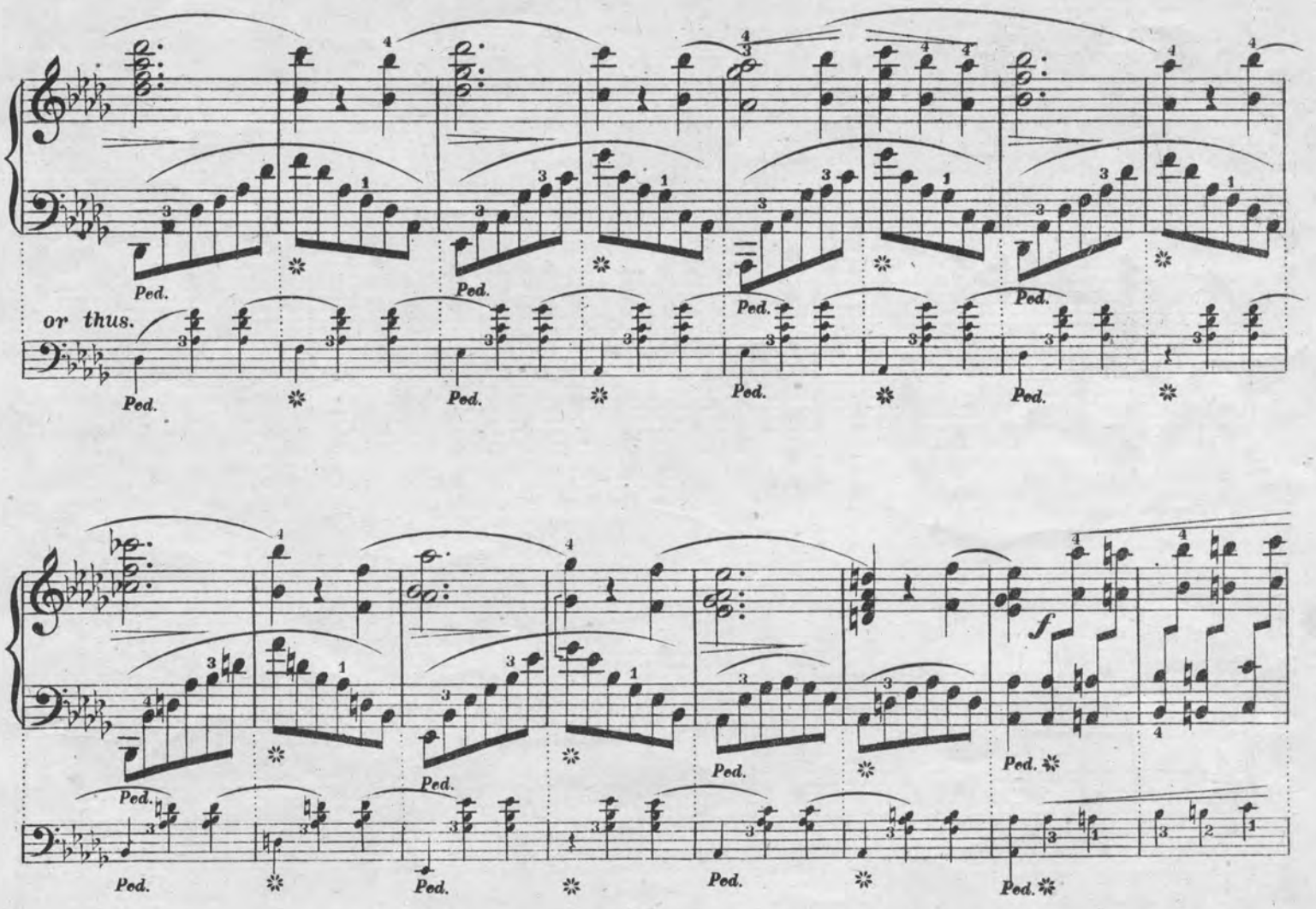
✲ *Ped.* ✲ *p dolce.* *Ped.* ✲

*Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

8

✲ *Ped.* ✲ *Ped.* ✲ *cres.* *Ped.* ✲


p
cres.
cres.
f
Ped.


or thus.
f
Ped.

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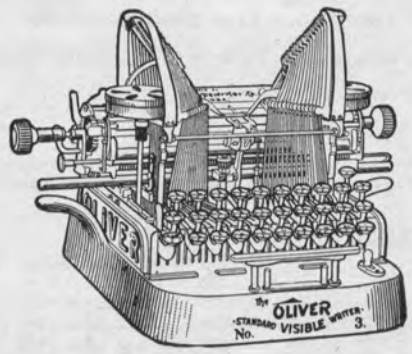


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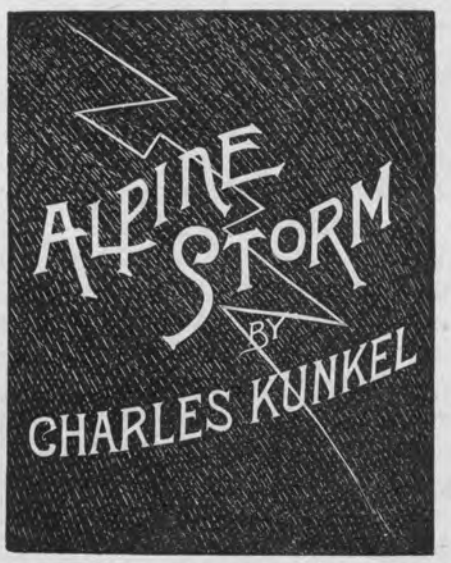


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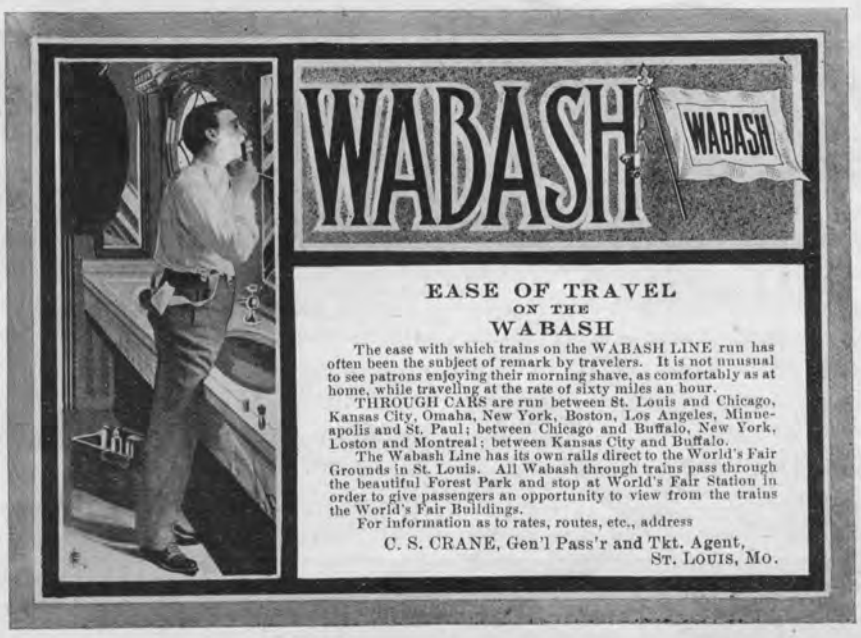

## MUSIC AT THE WORLD'S FAIR.

The fact that no less than four great groups of statuary with the title "Music" grace the buildings of the Louisiana Purchase Exposition, gives some idea of the attention which this art receives at the Exposition. One of these groups decorates the main entrance of Festival Hall, the central structure of the central cascade feature of the Exposition. Festival Hall is to be the central home of music during the Exposition. Here in a circular building crowned by the largest dome on earth will be a great auditorium capable of seating in parquet, dress circle and balcony an aggregate of 3500 persons. Behind the great proscenium arch spanning the stage will be installed the largest organ on earth, with 10,059 set pipes, 99 mechanical stops, 140 speaking stops and 5 manuals. It has 12 more speaking stops than the giant at Sidney, Australia, hitherto the largest on earth. Here there will be a concert hall for such music as appeals, because of its classic and complicated character, to only a small constituency. Here also will be the offices of the musical staff of the Exposition.

Not only in Festival Hall but in beautiful music pavilions in various parts of the grounds will the Exposition visitor be regaled with music. In the center of the big bridges, which span the lagoons and supply access to the "Island Exhibit Buildings"—the Palace of Education and the Palace of Electricity—there will be beautifully arranged music pavilions, also in the sunken gardens and others at other convenient points. These pavilions are to be for band concerts only. In addition, many concessions will maintain orchestras or bands.

Three experts have planned the Exposition's musical features. George D. Markham, of St. Louis, is chief of the Bureau of Music; George W. Stewart, of Boston, is manager of the bureau; and Ernest R. Kroeger, of St. Louis, is director of programs and awards. An apropriation of $450,000 has been made for the department. Contracts have been made with a number of bands of international fame, like that of Sousa. Two famous foreign bands of the calibre of the Garde Republicaine Band of Paris are included. These bands will play from the stands about the grounds. In addition band contests for prizes aggregating $30,000 will be given in these stands.

In Festival Hall there will be choral contests for prizes aggregating $25,000, organ recitals by organists of international reputation and orchestral concerts. These orchestras will contain at least 85 musicians.

The programs for all these concerts will be drawn with extreme care. The open air music will be always of popular interest. The indoor concerts will include, in addition, selections of a more classical character, while severely classic productions, which are designed for musical education, will be confined to the concert hall which seats about 500 spectators.

To eliminate the annoyance at the indoor concerts arising from the continual movement of visitors out and in, an admission fee of 25 cents will be charged to Festival Hall. All the outdoor concerts will be free of charge, except perhaps, in some cases, a small charge for reserve seats.

In all these concerts a uniform basic pitch will be used. The musical authorities have decided in favor of what is technically called the "international low pitch", which is about half a tone lower than used by St. Louis bands at present.

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## UNVEILING WAGNER MONUMENT.

Andrew Carnegie, as director of St. Andrews University in Glasgow, will be at the the head of a deputation of thirty-one representatives of the British Musical Association to attend the unveiling of the Wagner monument in Berlin. It is said that the Court Master of Ceremonies has requested Mr. Carnegie's presentation to the Emperor during his visit.

The Wagner family, it appears, has refused to participate in the ceremonies of the unveiling, or in the musical congress incidental thereto. This refusal is due to the fact that the Emperor declined to accept the program offered by the family through Prof. Thode, son-in-law of Frau Cosima Wagner, showing the development of Wagner's genius. The Emperor said it would have required both the Royal Opera House and the Royal Theatre fourteen days to produce the program. Meanwhile the Emperor has arranged to unveil the monument.

LISZT'S superb mass, known as the Graner-Festmesse, which is still music of the future for this country, was one of the notable features of the recent music festival at Basle, where it made a deep impression. This is the work of which Liszt used to say that he "prayed rather than composed" it. It is pervaded by an almost ecstatic ardor of religious feeling, and the critics, to most of whom the mass was a novelty, were delighted with the evidence of genuine inspiration that pervades its pages. One of them refers to its impressionistic character and the happy thoughts that appear here and there in it like improvisations.

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