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IN THIS NUMBER.

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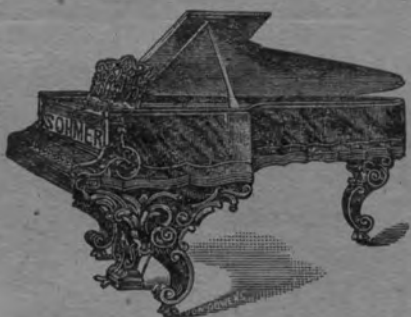
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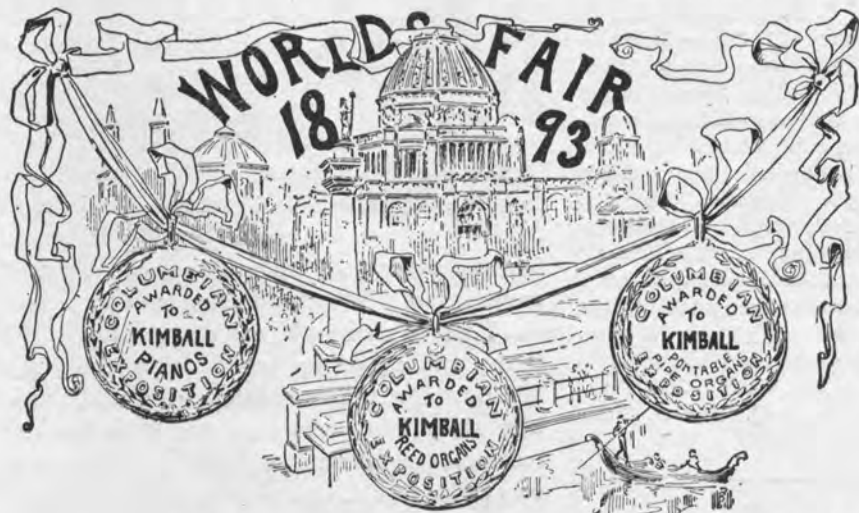
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RELIEF FOR BRITISH-BOER WAR SUFFERERS.

The following letter from the London office of The Antikamnia Chemical Company, 46 Holborn Viaduct, under date of March 2nd, 1900, will be found interesting at the present crisis of affairs in South Africa:—

"Dear Sirs:—I beg to acknowledge receipt of your two letters under date of 15th and 16th ult., contents of which are fully noted.

"It was suggested to me a few days ago that I should contribute, amongst other things, some Antikamnia, to one of the Hospital Ships going out in charge of Dr. Conan Doyle and Surgeon O'Callaghan, F.R.C.S., the latter of whom is well known to me, and has a very substantial practice. I have contributed to this Hospital Ship and to the 'Maine,' equally, in your name, the following exact number of ounces, viz: 12 dozen ounces of Antikamnia Powdered and 24 dozen ounces Five-Grain Antikamnia Tablets, in all 36 dozen ounces, and I feel certain that you will readily endorse what I have done and be well satisfied, as this constitutes the first intro-

duction of Antikamnia, in quantity, to the Army Medical Service of Her Majesty.

"February sales show nearly double the volume of sales for February, 1899. Rather a pleasant report to make, is it not? Regular monthly statement by next post. Yours very truly,

THE ANTIKAMNIA CHEMICAL COMPANY,
Per J. M. Richards.

Reply:

St. LOUIS, U. S. A., March 14th, 1900.

Dear Sir:—In reply to your favor of March 2nd, 1900, we beg to say that the contribution of 36 dozen ounces of Antikamnia Preparations to Hospital Ships, may most agreeably be charged to account of Home Office.

We must thank you for your timely thoughtfulness in making these donations. We have, on this side also, contributed liberally to the Boer Relief Fund, through the local representative, Dr. Emil Preetorius, of this city.

Glad to note your reference to increased sales, etc.

Sincerely yours,
THE ANTIKAMNIA CHEMICAL COMPANY,
Frank A. Ruf, Pres't.

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KUNKEL CONCERTS.

The most successful season in the history of the celebrated Kunkel Concerts closed with the 266th concert, given on the 24th ult. at Association Hall, Y. M. C. A. Building. Mr. Charles Kunkel has been untiring in his efforts to give the musical public and students of music the best and most enjoyable works afforded by musical literature. That he has succeeded is evidenced by the splendid audiences in attendance during the season. The artists participating deserve much praise for their able and enthusiastic work. We hope next season will be even more fruitful in results, and that Mr. Charles Kunkel's great work in behalf of music will be adequately appreciated.

The following programmes have been rendered since last report:

263rd Kunkel Concert—Nineteenth concert of the season, Tuesday evening, April 3rd, 1900. 1. Trio for Piano, Violin and Violoncello, op. 8, Chopin; a. Allegro con fuoco; b. Scherzo—Con moto ma non troppo; c. Adagio; d. Finale—Allegretto. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Abide with me (sacred song), Liddle. Mrs. C. L. Loffler. 3. Piano Solo—a. Slumber Song, Weber-Liszt; b. Danse Hongroise, No. 5, op. 23, Moszkowski. Miss Laura M. Hunziker, pupil of Mr. Charles Kunkel's artists' class, Kunkel's College of Music. 4. Violoncello Solo—Souvenir de Petersburg, Grand Fantasia, Servais. Mr. P. G. Anton. 5. Violin Solo—a. Ave Maria, Schubert-Wilhelmj; b. Danse Hongroise, Nachez. Signor Guido Parisi. 6. Piano Solo—a. Alpine Storm (Summer Idyl), Kunkel; b. Sprite of the Wind (Caprice), Paul. Mr. Charles Kunkel. 7. Song—Call Me Back, Denza. Mrs. C. L. Loffler. 8. Trio for Piano, Violin and Violoncello, op. 97, Beethoven. Two movements—Andante cantabile and Scherzo—Allegro. Musical critics of the world unanimously say that the Andante of this Trio is the finest written by Beethoven. Messrs. Parisi, Anton and Kunkel.

264th Kunkel Concert—Twentieth concert of the season, Tuesday evening, April 10th, 1900. 1. Piano Duet—Stradella (Overture), Flotow-Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Song—My Lady's Bower, Hope Temple. Mr. Wayman C. McCreery. 3. Piano Solo—The Palms (Grand Transcription), Faure-Kunkel. Miss Anabelle Stedelin, pupil of Mr. Charles Kunkel, Jr., Kunkel's College of Music. 4. Song—Aria from "Philomon et Baucis," Gounod. Miss Mae Estelle Acton. 5. Song—The Color Bearer, Pommer. Mr. Wayman C. McCreery. 6. Piano Solo—a. Serenade Espagnole, Zaremski; b. Persischer March, Strauss-Gruenfeld. Mr. Charles Kunkel. 7. Song—Aria "O Skies Cerulean," from Aida, Verdi. Miss Mae Estelle Acton. 8. Piano Duet—Come to the Dance (Tarantella), Moszkowski. Messrs. Charles Kunkel and Charles Jacob Kunkel.

265th Kunkel Concert—Twenty-first concert of the season, Tuesday evening, April 17th, 1900. 1. Trio for Piano, Violin and Violoncello, op. 70, No. 1, Beethoven; a. Allegro Vivace; b. Largo; c. Finale—Presto. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Canzonetta from "Marzitta," Meyer-Helmund. Mrs. W. J. Romer. 3. Violin Solo—Ziguernerweisen (Gipsy Traits), Sarasate. Signor Guido Parisi. 4. Piano Solo—a. Thou Art Mine (Reverie), Liszt; b. William Tell (Fantasia), Rossini-Paul. Miss May Genevieve Gormley, pupil of Mr. Charles Kunkel's artists' class, Kunkel's College of Music. 5. Violoncello Solo—Monferrina, Stern. Mr. P. G. Anton. 6. Song—Sweetheart thy Eyes are touched with Flame, Chadwick. Mrs. W. J. Romer. 7. Piano Solo—Old Folks at

Home—Concert Paraphrase, Kunkel. Mr. Charles Jacob Kunkel.

266th Kunkel Concert—Twenty-second concert of the season, Tuesday evening, April 24th. 1. Piano Duet—Zampa (Overture), Herold-Melnotte; Grand Paraphrase de Concert. Messrs. Charles Kunkel and Charles Jacob Kunkel. 2. Song—Ballatella (Pagliacci), Leoncavallo. Miss Mae Estelle Acton. 3. Piano Solo—Nearer My God to Thee (Concert Paraphrase), Rive-King. Miss Amanda Ruschhaupt, pupil of Kunkel's College of Music. 4. Violin Solo—Souvenir de Haydn, Leonard. Signor Guido Parisi. 5. Piano Solo—First Concerto, Liszt; a. Allegro Maestoso; b. Quasi Adagio; c. Allegretto Vivace; d. Allegro Marziale Animato. Miss Adelaide L. Kunkel, with Orchestral accompaniment on a second piano by Mr. Charles Kunkel, uncle of Miss Kunkel. 6. Song—Ave Maria (with Violin Obligato), Gounod. Miss Mae Estelle Acton and Signor Guido Parisi. 7. Duet for Piano and Violin. 2nd Rhapsodie Hongroise, Liszt (by request). Messrs. Guido Parisi and Charles Kunkel.

THE TRAINING OF ACCOMPANISTS.

The following remarks are from a paper lately read by Mr. F. H. Cowen upon "The Training of Conductors and Accompanists." Although special reference is made by him to pianoforte work, the ideas expressed bear with equal force upon modern organ accompanying.

"The subject upon which I have the pleasure of addressing you this morning is one which, so far as I am aware, has never yet during your various conferences been brought before your notice; therefore it seems to me to be of sufficient importance to warrant its selection, and to invite your friendly discussion, should you consider this desirable. I think, also, that it is a subject upon which I may perhaps have some slight authority to speak. During the early part of my career, I passed some years' apprenticeship as an accompanist to most of the great artists of the time; and in later years I think I may lay claim to having had, perhaps, greater experience in orchestral conducting, in all its branches, than falls to the lot of most English musicians.

"But if I have been fortunate in being able to gain my experience little by little, there are many who are not equally fortunate. Thus it is for the sake of these, and for those younger members of the profession who may be desirous of adopting the career of conductor or accompanist, rather than for those who are already more or less experienced and capable, that I would suggest some means by which they might gain the knowledge of the technique and the rudiments, so to speak, of these branches of our art, which would enable them to enter upon their work with, at least, some amount of excellence and confidence when the moment comes for them to put such knowledge into practice.

* * *

"If I have devoted the greater part of my remarks this morning to the training of conductors, it is not because that I do not consider the art of accompanying on the pianoforte of the same importance, but because much that I have said applies equally to both.

The accompanist, like the conductor, has to study correct tempo, light and shade, to know when to allow his part to become prominent, when it is to be subdued, how to follow, and to be in sympathy with the singer. Added to this, he should be, or should have been, a good pianist, able to play the most difficult passages, and he should also be capable of transposing at sight. Indeed, I almost think that he requires a greater combination of gifts than the conductor; but, given the first essentials of good pianism and a sympathetic touch, he, too, with study and tuition, can become more or less efficient and capable in his art.

"I would pursue the same plan with regard to the training of an accompanist as I have laid down for the conductor. I would make him study the accompaniments of vocal and instrumental music of all styles, in the same way as he would a pianoforte piece, and then, with a vocalist or instrumentalist to sing or play the solo part, and an experienced professor seated near him, instruct him in all those details which go to make an artistic and tasteful interpretation of the music. For it is a mistake to imagine that accompanying does not require the same artistic qualities as other branches of music. Think of a Schubert, a Schumann, or a Brahms song, without the same equal grasp of its inner depth and beauty on the part of the accompanist as on that of the singer! How much of its effect is lost! I am aware that by many accompanying is considered to hold an inferior position to solo playing, perhaps because its very nature renders it and its exponent less *en evidence* than the art of the soloist; but it is as much a subtle factor, unconsciously felt if not actually recognized by the public, in a successful performance as is its prototype—orchestra accompanying.

"As regards opportunity, the accompanist has a hundred more chances of gaining experience than the conductor. Every day there are given numberless concerts all over the country, the success of which is increased, or marred, as the case may be, by the efforts of the accompanist. I cannot but feel that this particular branch of our art has been more neglected than it deserves, except in a few noteworthy instances, and it might be well worth while for some of our young students of the pianoforte to devote themselves to its serious study. It is only given to a few pianists of exceptional talent to rise to anything beyond a subordinate position in that career, or to do more than eventually earn their livelihood by teaching; whereas by employing their pianistic abilities as a means of becoming proficient in the art of accompanying, they would supply what is a constantly felt want, and create for themselves a lucrative position in a branch of the art which at present is but inadequately filled."

THEO. THOMAS has orchestrated and produced in Chicago, the Funeral March from Beethoven's Op. 26, Sonata. He did a similar service, some years ago, for the Funeral March from Chopin's B flat minor Sonata.

MUSICAL REVIEW

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THOMAS M. HYLAND, EDITOR

MAY, 1900.

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CHORAL SYMPHONY SOCIETY.

With the present season, the Choral Symphony Society closed the most successful year of its existence. Much credit is due Mr. Homer Moore, who has been elected to the Board of Management. The board for the coming year is as follows:

Mrs. Jas. L. Blair, Mrs. Wm. A. Bonsack, Mrs. Hinman H. Clark, Mrs. Harrison I. Drummond, Mrs. John Fowler, Mrs. Oscar Herf, Mrs. Claude Kilpatrick, Mrs. F. H. Hamilton, Miss Mary Norris Berry, Miss Harriet P. Sawyer, Mrs. E. H. Semple, Mrs. S. L. Swarts, Mrs. Chas. S. Taussig, Mrs. Geo. W. Taussig, Mrs. Harold Tittman, Miss Ione Huse, Mrs. A. Deane Cooper, Mrs. Clark Howe, Miss Edith January, Mrs. Mary W. McKittrick, Mrs. Philip N. Moore, Mrs. Chas. B. Rohland, Mrs. John Schroers,

Messrs. Chas. Humphrey, Henry S. Potter, Wm. Schuyler, John Schroers, Hanford Crawford, Wm. A. Haren, Isaac A. Hedges, Alexander Henneman, Hugo A. Kochler, Ernest R. Kroeger, Edgar C. Lackland, Hugh McKittrick, Geo. D. Markham, Homer Moore, Corwin H. Spencer, Dr. Wm. Taussig, L. B. Tebbetts.

The officers are: Mr. William McMillan, President; Mr. George D. Markham, Vice-President; Mr. Milton B. Griffith, Secretary; Mr. Otto Bollman, Treasurer,

ADELAIDE L. KUNKEL.

NOTABLE among the artistic achievements of the season has been the superb piano playing of Miss Adelaide L. Kunkel, the beautiful and talented daughter of Mrs. Jacob Kunkel, and niece of Charles Kunkel. Miss Kunkel has proven herself worthy of the name so radiantly established in the musical firmament by her father, Jacob Kunkel, and by her uncle, Charles Kunkel. Miss Kunkel participated in the Union Musical Club concert given at Memorial Hall on the 21st ult., and in the Kunkel concert given at Association Hall, Y. M. C. A. Building, on the 24th ult., presenting as her number Liszt's First Concerto, with accompaniment on a second piano by Charles Kunkel. The difficulties of this great concerto, which were pronounced tremendous by the greatest exponents of Liszt's time, seemed child's play to Miss Kunkel. Her mastery of the instrument was complete; her attention to every detail of light and shade was all that could be desired. Liszt's First Concerto has seldom found a more fitting exponent, one who moved with more majesty, grace and poetry through all its varied movements. Miss Kunkel's triumph was instantaneous and complete. The audience testified its admiration in enthusiastic applause that nothing short of an encore and many acknowledgments could appease it. We hope to hear Miss Kunkel more frequently in the future.

SIR ARTHUR SULLIVAN'S setting of Rudyard Kipling's "The Absent-Minded Beggar," has broken all records in English musical history. More than 60,000 copies were sold in three days. The composer has arranged it as a march, for orchestra.

MAJOR AND MINOR.

M PUCCHINI'S "Tosca" does not appear to have been a success in Rome, notwithstanding the advertising virtuosity of its publisher.

THE academic department of Mrs. Hughey's School of Music Culture will give a recital on the 2nd inst., at the Conservatorium, 3631 Olive street.

HORACE P. DIBBLE'S Pupils' Recitals, which take place from time to time at the Conservatorium, are most interesting events and show splendid teaching done by Mr. Dibble.

OTTMER MOLL, pianist, and Chas. Kaub, violinist, now occupy the handsome front studio at Henneman's Building, 3723 Olive street. Messrs. Moll and Kaub are progressive teachers and are meeting commendable success.

E. R. KROEGER'S Fourth Pianoforte Recital, given on the 26th ult. at Y. M. C. A. Hall, Grand and Franklin, proved an artistic success. The programme consisted entirely of transcriptions from the works of Richard Wagner and were rendered in Mr. Kroeger's usually masterly manner.

ALEXANDER HENNEMAN attended the initial performance of "Master Skylark," which took place at Detroit, Mich. The incidental music to this charming work was written by Mr. Henneman. Two of the songs, "When Spring Comes By," and "The Voice of Spring," have just been published. Two more are in press.

MISS MAY GENEVIEVE GORMLEY, of Alton, and pupil of Mr. Charles Kunkel, carried off the honors at the 265th Kunkel concert, given at Association Hall, Y. M. C. A. Building, Grand and Franklin avenues. Miss Gormley rendered the piano solos "Thou Art Mine," by Liszt, and "William Tell," by Rossini-Paul, in a manner that captivated the large audience present. She displayed a tone and technic that would have done credit to any artist.

July 10-18-1951

WAGNER AND THE ART OF SINGING.

In order to get his works performed, Wagner had to take such material as he could get and mold it to his purposes. I have never been able, says W. J. Henderson, to find in the writings of Wagner any expression of opposition to pure beauty in singing on its own account. He opposed only the customs of the old stage, which sacrificed everything dramatic to the display of the beauty of the voice.

"He demanded that the voice be regarded as a means, not an end. That he wrote passages unfavorable to the voice, is perfectly true, but it is also true of almost every other opera composer who ever lived. The strain of singing the chief parts in the Wagner dramas is no greater than that of singing those in the Meyerbeer operas. And let me hasten to add that I do not make this assertion on my own authority, but on that of eminent singers and throat specialists. Wagner has proved over and over again in his works that he had use for the very best singing that could exist. The Wagnerian cantilena is as musical as that of Verdi or Gounod, and not a whit different in its demands for pure beauty of voice and delivery. In all operatic music, there is no passage that yearns for more luscious sensuousness of tone than the duo in the second act of 'Tristan and Isolde,' and all singers will bear me out in the assertion that, so far as its demands on the voice are concerned, it is no more exacting than the duet between Faust and Marguerite in the garden scene.

But Wagner did demand that the text should be respected, and thereby he opened up a large field of difficulties to the mere singers, who cared little for the words so long as they made pretty sounds. The school of singing actors whom he was forced to rear for the presentation of his works contained few pupils who had been well grounded in the principles of the art of singing. The result was inevitable. They sang Wagner badly, just as they would have sung any one else badly; and with this aggravation of their failings—that they were forced to push to the front just the weakest part of their style. This was their ignorance of the method of reconciling perfect diction (which their master demanded) with a good voice production.

With one or two exceptions they sang abominably, and there grew up a tradition that this was the way to sing the music of Wagner. Wagner himself did not wish to have it so sung. If he could have found singers who could act, enunciate the text, and reveal to the auditors the full wealth of his melodies, he would have been overjoyed. But failing to get these, he was glad to have people who could at least indicate the melodies, while they gave themselves up to a complete embodiment of the composer's thought.

It was never my good fortune to talk on this subject with Mme. Patti, but I have had hours upon hours of talk about vocal technics with such singers as Mme. Sembrich, Mme. Melba,

Mme. Nordica, Mme. Eames, Campanini, Ffrangcon-Davies, the de Reszkes, Maurel, and their kind. Now, it is my firm conviction that these people know their business a great deal better than I know it. Sitting in my seat in the Opera House I can tell when they produce the correct result, but they can teach me A B C of how to do it. Therefore, I take some pleasure and not a little pride in saying that I have yet to find one whose ideas on the subject are not the same as my own. In the details of method there are many differences among singers. As to the objects to be aimed at, there are none. As to the possibilities of singing, there is a general accord. As to the great fundamental laws of singing, all are agreed. Even M. Ernest Van Dyck, who does not produce the results for which the true method seeks, says that there is only one vocal method, and that this way is the one way for all music.

Singers like the de Reszkes and Lehmann and Nordica have solved the problem which poor Wagner found insoluble in his day. They sing Wagner's music beautifully; they enunciate the text; they do justice to the dramatic intentions of the composer. Why? Because they possess the old schooling, the schooling which is the glory of Mme. Sembrich's art when she sings for us Norina and Susanna and Lucia, which is the secret of the liquid flow of Mme. Melba's voice when she carols for us the heartless frippery of "Bel raggio."

Wagner demanded of the singing actor simply what the great masters of the old school of Italian singing had taught, but which had been permitted to fall partly into desuetude through the evil influences of the later Neapolitan school of opera composers. Does any one suppose that Porpora taught the art of producing a beautiful tone on only one or two vowel sounds? Does any one believe that he did not teach the enunciation of the consonants? Such a thing is inconceivable to those acquainted with the history of the singers taught by the masters of whom I have selected him as a type.

The principles of singing as understood by these artists are those to which the modern de Reszkes and Sembrich and Lehmann and the others proclaim allegiance. They are the principles which govern the singing of Wagner and of Verdi and of Gounod alike. But they are in danger of being thrown into obscurity at the present time by the theories of certain Wagnerian interpreters, of whom the chief in this matter is M. van Dyck, and the precepts of the narrow-minded and, I must add, ignorant creatures who now control the destinies of Baireuth. Cosima and Siegfried Wagner are doing more to justify the charge of hostility to good singing in the Wagner camp than the lamented composer did in the whole of his polemics and ill-phrased diatribes against his predecessors.

M. van Dyck, a man of high intelligence and independence of thought, has devised his own plan of reading the Wagnerian music. It is not unlikely that he is embittered by the success of Jean de Reszke, who sings the roles in a manner radically opposed to that

which is taught by M. van Dyck; and perhaps this feeling carries the utterances of the Belgian tenor a little beyond his beliefs. But at the bottom M. van Dyck is right. He holds that there should be a distinct difference between the styles of the recitative and the cantilena in the Wagnerian drama. This is undeniable. One has only to examine the scores of the works to see that the Belgian speaks the truth. The recitative is to be sung in a manner as near that of conversation as is consistent with the fundamental difference between song and speech. The illusion of conversation should be achieved in the Wagnerian recitative, and it can be. But when M. van Dyck tells us—as he does in his practice—that the recitative should not be sung at all, but cackled in a dry and tuneless staccato, without due regard to the pitch of the notes which Wagner has written, then we must cease to agree with him. The boundary line between music and the unmusical should not be crossed. M. Jean de Reszke errs in the other direction. He sings legato all the time, and that also is false to the thought of Wagner. And it is this sacrifice of the ruggedness of the true Wagnerian recitative to pure beauty of tone which makes M. de Reszke's Tristan in one or two places and his Siegfried in more than one or two fall below the possible measure of eloquence. But it is far better to sing than to shout Wagner. It is nearer to Wagner's purpose that we should hear the tones as he wrote them, even if they are now and then a little too sweet, than that we should not hear them at all except when a passage comes which the singer interprets as intended to be a bit of cantilena. And then what happens? The tired throat refuses to sustain the tones, and false intonation is the result. Hear M. van Dyck sing "Nun weisst du, fragende Frau."

This brittle staccato, delivered in a hard, dry voice, without a vestige of forward resonance, with the nasal passages closed, and the muscles of the throat all strained, has no place in vocal art and has no business on the operatic stage. Young singers who are led into the attempt to imitate it will seriously injure their voices. And it is neither beautiful nor eloquent. And it is unnecessary. The Wagnerian recitative can be honestly treated with the resources of the old vocal art, and the dramatic purposes of the composer can be carried out without a sacrifice of voice or method. There is a light, conversational style of recitation in many of the older Italian operas. There is also a tragic and intense declamation in many of them and in some of the oratorios. The best training for the delivery of these is the old Italian school, and that, too, is the best training for the delivery of the recitative of Wagner. There is nothing in the music of Wagner that demands the application of new laws to singing, either in recitative or cantilena. The style of the music is new, but so was that of Meyerbeer, or that of Verdi, at one time. And if you wish to find something which was not only novel but alarming in its day, examine the Weber air, "Ocean, Thou Mighty Monster." It takes a dramatic so-

prano with a colorature education to sing that properly.

At Baireuth the eminent Cosima and her "Wonniges Kind" are teaching that the whole music of Wagner—cantilena and all—should be sung in the brittle staccato. These distinguished reformers of the reformer of the musical drama are asking tenors to sing "Am stillen Heerd" and "Morgenlich leuchtend" in "Die Meistersinger" in the same style as M. van Dyck sings the prattle of Loge. No wonder that the opponents of Wagner say that his works are ruinous to the voice, and that they can not be sung with the old method. There is only one way to sing, so far as the production of the tones is concerned; and that is as the old masters sang and taught. The laws which they laid down, though couched in a poor terminology, were the fundamental laws of song. The same laws are to be observed to-day. The same laws are observed by the best singers. We can not improve on the method of such a singer as Marcella Sembrich. Whenever she appears on the stage she preaches an eloquent sermon on the art of singing.

MISSOURI STATE MUSIC TEACHERS' ASSOCIATION.

The Missouri State Music Teachers' Association will hold its 5th annual Convention at Columbia, Mo., June 12th, 13th, 14th and 15th, 1900. This year's Convention promises to surpass all former efforts of the Association in the number of delegates and in talent. There are several large delegations of musicians from other cities in Missouri, as well as from St. Louis and Kansas City. There will be several artists from other States, one of the principal being August Hyllested, the celebrated pianist. Many artists of consequence in Missouri will be there, such as E. R. Kroeger, Piano, Edwin McIntire, Organ, Chas. Galloway, Organ, Alexander Henneman, Tenor and Director, Ottmar Moll, Piano, Lucien Becker, Piano, Horace Dibble, Tenor, Eleanor Stark, Piano, Mrs. Nellie Allen-Hessenbruch, Piano, Miss Ada Black, Soprano, Homer Moore, Baritone, Harry Fellows, Tenor, Mrs. Mabel Haas-Speyer, Soprano, Victor Lichtenstein, Violin, J. C. Eisenberg, Piano, Frederick Lillebridge, Piano, Carl Busch, Violin and Conductor, Rosina Morris, Piano, W. L. Calhoun, Piano, Geo. Venable, Violin, R. E. Wadell, Piano, Mrs. W. D. Steele, Soprano, Mrs. Carrie Farwell-Voorhees, Contralto, I. L. Schoen, Violin, W. H. Pommer, Composer and Director, Madame DeAlbert, Soprano, William Weil, Violinist and Director, Madame Runge Janke, Vocal, Geo. C. Veih, and a large number of others who, at this writing, are yet to be heard from; also a number of others from St. Louis, Kansas City, and other places.

This Convention is especially important to the Music Teachers of the State, as there are

several subjects for the good of music that will be discussed.

The Association is trying to establish a chair of music in the State University, and, with the help of President Jesse of the University, who is very enthusiastic, the chances are that success will be attained.

Another subject will be a law the Association is trying to have passed, to compel all towns of over 2000 inhabitants to teach music in their schools, the teachers to pass an examination as public school music teachers. Another important subject which will come before the Convention will be a law requiring all teachers of music to pass a State examination, the same as is required of school teachers or doctors.

The railroads have given a half-fare rate all over the State; the hotel rates are reduced, and the accommodations in Columbia are as good as in any city in the State. Other things of interest are the beautiful buildings of the University of Missouri, its Art Department, its Library, its Grand Recital Hall or Theatre, and the beautiful city of Columbia.

It is not necessary for people to be music teachers to attend the concerts at Columbia. Lovers of music are invited, as their help is needed. The Association is trying to improve the class of music taught and played by teachers. All members of the profession are eligible to membership. Associate membership is granted to all music lovers. No examinations are required of either class.

The officers of the Missouri State Music Teachers' Association are: H. E. Schultze, President, Kansas City; H. E. Rice, Secretary and Treasurer, 1010 Olive Street, St. Louis; W. H. Pommer, Chairman Composition Com., 777 Euclid Avenue, St. Louis; E. R. Kroeger, Chairman Programme Com., The Odeon, St. Louis; Mrs. J. C. Jones, Chairman Executive Com., Columbia.

GRAU AND SAVAGE.

Much speculation is being indulged in regarding the outcome of the union of the Savage and Grau forces for the purpose of giving opera in English at the Metropolitan next season. Performances of opera in the vernacular, says *Music Trade Review*, always seem an approach to a national institution whether they are or not. Opera has been sung in English repeatedly since the experiment of the American Opera Co. in its splendid attempt, but it cannot be said that any of its efforts had that essential quality that must necessarily attach to an institution of national character. Merely opera in English is not sufficient to claim the attention of the public on that ground alone. The new organization must plan out things on a different scale, and it doubtless will.

Mr. Grau has long given this matter of English opera earnest consideration, and he realizes that if presented properly—and that

means a good orchestra under able leadership, a large and competent chorus and a roster of artists who can sing, and sing well, in English—it will prove an investment of profit as well as an important factor from an educational as well as a musical viewpoint. Moreover, it should in time lead to the establishment of a permanent opera here. As Mr. Henderson well says: The present opera is exotic. The singers are mostly foreigners, and the company is only brought together temporarily. But a permanent opera would be one in which the growth was from within. We should develop our own chorus and ballet, and the singers would for the most part be the outcome of a system of development extending throughout the whole institution. Instead of "barnstorming," as the actors call it, this company would be able to command the patronage of our public for seven or eight months each year. It would be independent of the capricious support of fashion, and would rest firmly on the interest of the musical public. The opera might, and in these circumstances undoubtedly would, cease to be the idle amusement of the society world, and would become a regular part of the pleasure of the great general public. Thus, in the course of time, we would develop a state of affairs operative which would place us on ground similar to that occupied by cities like Munich and Dresden. But we shall never reach that ground while the opera is the mere fad of the society people and those who hope to be of their set, and while most of the other patrons of the entertainment neither understand nor care what is going on upon the stage as long as they can see and hear the world-famous singers who constitute the company. Opera will always have to be sung well in this town. For that we have to thank the educational influence which has proceeded from the Metropolitan since Mr. Grau and his late partners superseded the former régime. But the employment of the vernacular will make the test of good performance very different from that of the present time, and will slowly but surely bring about a revolution in things operative. This mild piece of prophecy is, of course, based on the assumption that the new plan is to be carried out with wisdom and liberality.

It is well to emphasize that the co-partnership between Messrs. Grau and Savage bears no relation to the performances of grand opera as given at the Metropolitan Opera House by the Maurice Grau Opera Co. There has been no combination of interests, no pooling of issues, no merging of companies. There will remain two distinct organizations—the grand opera company organized as at present, and the new company having for its special mission the performance of opera in English, with moderate rates of admission. As the composition of the two companies, their respective spheres of activity, their dates, etc., will be different, each will have its own constituency. The one will remain an element in the high social life of the community; the other will draw upon music lovers purely.

CONCERT managers are already making preparations for next season. Henry Wolfsohn, who returned last week from a European trip, arranged while in London with Lillian Blauvelt, the Henschells, Clara Butt, Augusta Cotlow and Maud Powell for American tours next season. While in Berlin he arranged for Sousa's tour in Germany and for the appear-

ance here next season of Hugo Becker, the German 'cellist, who will be here November December and January, and will make his first appearance in Boston or New York. At the same time Fritz Keisler, the Austrian violinist, will be here. He is said to rank next to Ysaye and leads the younger violinists.

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LOVE'S GREETINGS.

LIEBESGRUSS.
Mazurka Caprice.

Moderato. ♩ - 112.

FRITZ SCHILLINGER.

The musical score is written for piano and guitar. It consists of six systems of music. The piano part is in the upper staff of each system, and the guitar part is in the lower staff. The score includes various performance instructions such as *p con gusto*, *Con grazia*, *cresc.*, *f*, *Scherzando*, and *sf*. There are also dynamic markings like *Red.* and ** Red.* throughout the piece. The score is in 3/4 time and features a variety of rhythmic patterns, including triplets and sixteenth notes. The guitar part includes fingerings and a capo position of 8.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 3). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (5, 4, 2, 3, 2, 4, 3, 2, 4, 3, 2, 4, 3). The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

Con grazia.

Third system of musical notation, beginning with the instruction "Con grazia." The right hand features a melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 1, 2, 1, 2, 3, 4, 5, 3). The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

Fourth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 1, 2, 1, 2, 3, 4, 5, 3). The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

Fifth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 1, 2, 1, 2, 3, 4, 5, 3). The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

Sixth system of musical notation. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4, 2, 3, 1, 2, 1, 2, 3, 4, 5, 3). The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

TRIO. dolce.

First system of musical notation for the Trio section. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2 4 3, 2 4 3, 1 4). The bass staff contains a harmonic accompaniment with chords and single notes. The system includes dynamic markings like 'Ped.' and 'cresc.' and is decorated with asterisks.

Second system of musical notation for the Trio section. It continues the melodic and harmonic development from the first system. The treble staff features more complex ornaments and fingerings. The bass staff maintains the accompaniment. Dynamic markings and asterisks are present throughout the system.

Third system of musical notation for the Trio section. This system shows a transition to a more dynamic section. The treble staff has a melodic line with ornaments and fingerings. The bass staff has a harmonic accompaniment. The system includes the marking 'cresc.' and 'sf' (sforzando), along with dynamic markings like 'Ped.' and asterisks.

Animato.

Fourth system of musical notation for the Trio section, marked 'Animato'. The treble staff features a more complex rhythmic pattern with ornaments and fingerings (e.g., 5 1, 8). The bass staff has a harmonic accompaniment. The system includes dynamic markings like 'Ped.' and asterisks.

Fifth system of musical notation for the Trio section, continuing the 'Animato' section. The treble staff has a melodic line with ornaments and fingerings (e.g., 3 1 4 2, 1 2 1 3 4 5, 5 1, 8). The bass staff has a harmonic accompaniment. The system includes dynamic markings like 'Ped.' and asterisks.

Sixth system of musical notation for the Trio section, concluding the 'Animato' section. The treble staff has a melodic line with ornaments and fingerings (e.g., 8 2, 5 1, 8, 3 1 4 2, 1 3 5). The bass staff has a harmonic accompaniment. The system includes dynamic markings like 'Ped.' and asterisks, ending with a 'rf' (ritardando) marking.

dolce.

First system of musical notation. Treble clef, bass clef. Dynamics include *p* and *ped.*. Fingerings are indicated with numbers 1-5. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble clef, bass clef. Dynamics include *ped.*. Fingerings are indicated with numbers 1-5. The music continues with eighth and sixteenth notes.

Third system of musical notation. Treble clef, bass clef. Dynamics include *cresc.* and *ped.*. Fingerings are indicated with numbers 1-5. The music features a gradual increase in volume.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f p* and *ped.*. Fingerings are indicated with numbers 1-5. The music has a dynamic contrast between forte and piano.

Fifth system of musical notation. Treble clef, bass clef. Dynamics include *Con grazia.* and *ped.*. Fingerings are indicated with numbers 1-5. The music is marked with a grace note.

Sixth system of musical notation. Treble clef, bass clef. Dynamics include *ped.*. Fingerings are indicated with numbers 1-5. The music concludes with various articulations.

2 4 2 3 1 1 1 1 1 4

cresc. *f* *p*

Red. * Red. * Red. * Red. *

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

Red. * Red. * Red. * Red. *

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

Vivo. *mf*

Red. * Red. * Red. * Red. *

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

Red. * Red. * Red. * Red. *

Strepitoso.

3 1 1 4 4 4 4 4 4 4 4

Red. * Red. * Red. * Red. *

4 4 4 4 4 4 4 4 4 4 4 4 4

ff *f* *ff*

Red. * Red. *

DREAMS OF THE PAST.

Words by Hedderwick Brown.

Music by OSCAR FELDEN.

Lento con espressione ♩ = 84.

The piano introduction consists of two systems of music. The first system features a treble clef with a whole rest, and a bass clef with a melodic line starting on G4, moving stepwise down to C4. The second system continues the bass line and adds a right-hand accompaniment with chords and moving lines. Dynamics include *p* and *rit.* Fingerings are indicated with numbers 1-5. The piece concludes with a final chord in the right hand.

p a tempo.

Think you ev - er of one gloaming, In a golden summer gone,

a tempo.

crest.

The first system shows the vocal line and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. Dynamics include *p* and *crest.* Fingerings are indicated with numbers 1-5.

mf

When a mid the gath'ring sha - dows, Eyes love lighted brighter shone!

The second system shows the vocal line and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef. Dynamics include *mf* and *p*. Fingerings are indicated with numbers 1-5.

pp
All the birds had hush'd their voices, In the grass the daisies slept,

pp *legato.*

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line has a melodic line with lyrics. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note accompaniment. Fingerings are indicated with numbers 1-5. The key signature has two flats, and the time signature is 4/4.

dolcissimo. *poco a poco*
And on soft cool wing the west wind Past us like an

The second system continues the vocal line and piano accompaniment. The piano accompaniment features a more active right hand with sixteenth-note patterns. The key signature and time signature remain the same.

or thus.

The third system shows an alternative piano accompaniment for the vocal line. It features a more complex right hand with sixteenth-note patterns and a left hand with a steady accompaniment. The key signature and time signature remain the same.

ritardando.
an - - - gel swept.

rit.

The fourth system concludes the piece with a vocal line and piano accompaniment. The piano accompaniment features a more active right hand with sixteenth-note patterns. The key signature and time signature remain the same.

a tempo.

Think you ev - er of the si - lence, Si - lence sweeter far than speech,

a tempo.

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'a tempo.' The lyrics are 'Think you ev - er of the si - lence, Si - lence sweeter far than speech,'. The piano part includes various ornaments and fingerings, such as triplets and sixteenth-note patterns.

poco piu animato.

That stole o'er us As love drew us Clos - er trembling each to each.

The second system continues the piece with a tempo change to 'poco piu animato.' The key signature changes to three sharps (F#, C#, G#). The lyrics are 'That stole o'er us As love drew us Clos - er trembling each to each.' The piano accompaniment features more complex rhythmic patterns and ornaments.

Oh! the years that I have wait - ed For a moment such as

The third system continues in the key of three sharps. The lyrics are 'Oh! the years that I have wait - ed For a moment such as'. The piano part includes a prominent triplet in the right hand.

this Stretch - ing out vain arms to clasp thee

The fourth system concludes the piece with the lyrics 'this Stretch - ing out vain arms to clasp thee'. The piano accompaniment features a final triplet and a cadence.

Thrilling neath thy phan tom kiss.

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

mf *ad lib.* * *mf* * *mf* * *mf* *

p quasi recit.
Am I wak - ing! Am I dream - ing!

p *p*

4 5 5 4
5 4 5 2 4

45

mf *ad lib.* Has that by gone day come back! *p* *piu lento.* Nay! 'tis on - ly

mf *pp*

5 3 1
4 3
4 2 1

mf * *mf* * *pp* 1 * 7 *mf*

rallentando. mem - ry stray - ing O'er the dear old beat - en track.

rallentando. *ppp*

* *mf* * 7 *mf* * 15 3 1 * *mf* * *mf* * *ppp*



PREFACE.

Every good composition for the piano-forte which is performed in a smooth and clear manner, and with the observance of the marks of expression (*p.*, *pp.*, *mf.*, *f.*, *ff.*, *rit.*, *accel.*, *crescendo*, *dim.*, etc.), will always create a favorable impression on the listener. Such a performance presupposes a certain technic without which no piece can be acceptably rendered.

To properly equip the student with this required technic is the object of these exercises. Flexibility, power, extension, etc., of the fingers are taken up in their proper order. To attempt the performance of an exacting piece without these important requisites would make a farce of the composition.

The subterfuge of musical expression will not cover technical imperfections. Fine expression in music is grounded on a perfect technic, a refined taste, and a thorough knowledge of all the different branches of musical art, combined with common sense. To study indiscriminately compositions and etudes will benefit you very little, and consume too much time; you must go to work and study pertinent technical finger exercises. The majority of all piano-forte players do not know, or do not want to know, how imperfectly they play, and so they continue drumming on that noble instrument, the piano, all their life-time without making one earnest effort to improve, offering as an excuse want of time, whereas it is in reality lack of energy.

For such players these studies have not been written; but every experienced teacher will find in them what is most essential for a profound course of instruction, and every well-instructed student will find after three months' study that he has made real progress. To convince him of this fact, let him repeat one of the compositions which formerly he played deficiently, and compare the present rendition with a previous one; what formerly proved difficult passages, now appear easy. This will surely encourage him to continue the practice of these exercises. While it may be hard labor, it is certainly the quickest road to improvement. The studies are not entirely new, but their collected form will save much time.

In conclusion, reference may be made to the hands of male and female players. The hands and fingers of the former are generally stronger than those of the latter, which, however, have the greater tenderness and velocity. The hands and fingers of the female lack in the production of tone color. The following exercises will correct these faults. These exercises are the result of thirty-five years' experience as a music teacher.



Rules and Remarks concerning the Study of Part I.

In all exercises in which there are whole notes (in brackets), these whole notes are not to be struck, but silently pressed down and held while the other notes are being played.

Accent the first note of each group, and play each exercise not less than twelve times.

Play the notes **legato**.

By legato is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. Legato playing is accomplished in precisely the same manner.

When the fingers are fatigued, take up the exercises for the left hand.

If these exercises are diligently practiced every day, you will be able to play them in succession in about six weeks, and perhaps by memory in three months. The exercises from No. 49 to 58 are intended for players able to reach a tenth.

Players with smaller hands may practice such as are within their reach.

In Nos. 75, 76, 77 and 78 be very careful about accenting the first note in each group.

In Nos. 89 and 90 it will be of great advantage to place the third finger of the unemployed hand between the black keys A flat and B flat, and in Nos. 93 and 94 between the keys of A flat and G flat; this will prevent the third finger of the employed hand from sliding off the A flat key. You will gain by this manner of practice the ability to span with ease a major third with the third and fourth fingers—a very important acquirement in piano technic.

In Nos. 105, 106, 107 and 108 be careful to raise the third finger as high as you can. Nos. 121 and 122 are to be played from the wrist in the same manner as octaves. In No. 127, if you cannot span the interval A natural to D sharp, take A flat as the first note; and in 128, G sharp.

The exercises Nos. 141, 142, 143 and 144 must be practiced with different degrees of touch. First practice mezzo forte (*mf.*) with a high stroke, without straining, and then pianissimo (*pp.*); in the pianissimo practice raise the fingers just as high as in the mezzo-forte practice, and naturally with less power in striking. This way of practicing requires much patience, but it is very necessary because you will never learn to play pianissimo distinctly unless you raise your fingers high enough. After being able to play these exercises, *pp.* and *ff.*, with the same velocity, begin to practice them *pp.*, *p.*, *mf.*, *f.* and *ff.*, and then *ff.*, *f.*, *mf.*, *p.* and *pp.*

In devoting your time to all these exercises, you must bear in mind that if you wish to accomplish very good or extraordinary results on the piano, you must exercise an extraordinary amount of diligence and patience.

The end crowns the work. The greater the obstacles overcome, the greater the glory that falls to you. What is easy of accomplishment wins no laurels. The lives of all our best musicians are lives of hard study and indefatigable labor.

TECHNICAL EXERCISES.

for the
Development of the Fingers.

PART I.

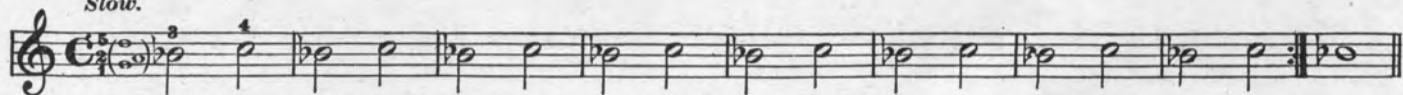
Charles Schillinger.

Each exercise should be studied as shown in the following four examples.

The whole notes must be held down during the playing of all the measures and their repetitions.

Example I.

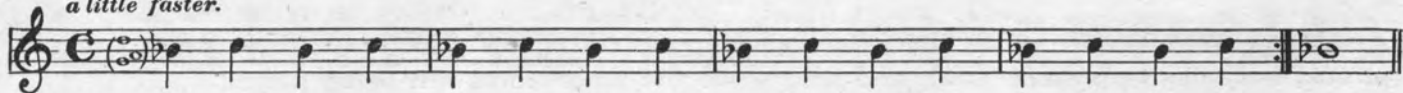
Slow.



Repeat from 4 to 16 times.

Example II.

a little faster.



Example III.

still faster.



Example IV.

very fast.



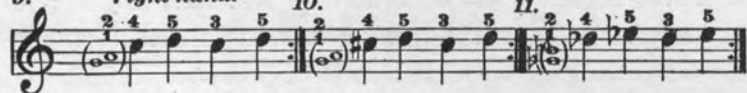
No 1. right hand.



5. left hand. 6.



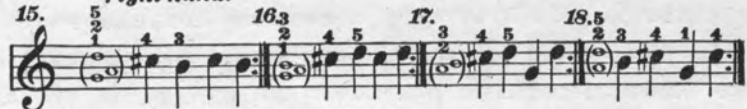
9. right hand.



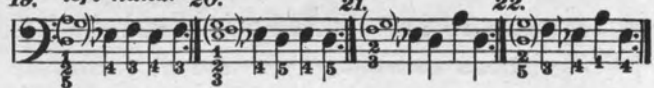
12. left hand.



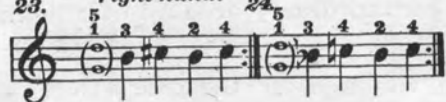
15. right hand.



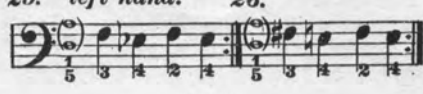
19. left hand. 20.



23. right hand.



25. left hand.



right hand.



28. left hand.



29. right hand. 30. 31. 32.

33. left hand. 34. 35. 36.

37. right hand.

40. left hand. 41. 42.

43. right hand. 44. 45.

46. left hand. 47. 48.

49. right hand.

Sustain the whole notes during the entire exercise.

52. left hand. 53. 54.

55. right hand.

58. left hand.

57. right hand. 58. left hand.

59. right hand. 60. 61.

62. left hand. 63. 64.

65. right hand. 66. 67.

67. right hand. 68.

69. left hand. 70.

71. left hand. 72.

73. right hand. 74. left hand.

75. *right hand.*

76. *left hand.*

77. *right hand.*

78. *left hand.*

79. *right hand.*

83. *left hand.*

85. *left hand.*

87. *right hand.*

91. *left hand.*

95. *right hand.*

99. *left hand.*

103. *right hand.*

104. *left hand.*

105. *right hand.* 106.

107. *left hand.* 108.

109. *right hand.* 110. 111. 112. 113. 114.

115. *left hand.* 116. 117. 118. 119. 120.

121. *right hand.* 122. *left hand.* 123. *right hand.* 124.

Strike the chords from the wrist.

125. *left hand.* 126. 127. *right hand.*

128. *left hand.* 129. *right hand.* 130.

131.

132. left hand. 133.

134.

135. right hand. 136.

137.

138. left hand. 139. 140.

141. right hand. 142.

143. left hand. 144.

145. right hand. 146.

147. right hand.

148. left hand. 149.

150. left hand.

151. right hand. 152.

Be very careful to connect legato the notes under

153. left hand. 154.



Some people, upon hearing a composition of medium difficulty performed on the piano, will exclaim: "I cannot follow the melody," others will declare it a "chaos of notes." Remarks of this kind are to a great extent justifiable. All mediocre players unknowingly produce unsatisfactory effects if they attempt to play a good composition, and they will continue producing such effects if they do not study technical exercises which will enable them, in striking notes, to single out and render some *f.* or *p.*, *i. e.*, to emphasize the melody and subdue the bass, especially the accompaniment.

To every composition of any merit these rules are strictly applicable. The works of Bach, Haydn, Mozart, Beethoven, Mendelssohn, Chopin and Liszt require the closest observance of these rules, besides attention to their other difficulties. The following exercises will assist the student in overcoming these difficulties, provided he has studied the exercises in Part I. at least one hour a day for one year.

Rules and Remarks concerning the Study of Part II.

In Nos. 1, 3, 5 and 7, and all similar exercises, strike the first note *piano* and the second note *forte*, but keep the first note down the length of a full quarter note. In the three exercises succeeding No. 1 and as well as in the three exercises succeeding No. 5, and all similar exercises, the first note becomes by degrees shorter, being always kept down as a quarter, while the second note becomes longer. In Nos. 2, 4, 6 and 8, and all similar exercises, where two notes are on one stem and one of them is larger than the other, strike the larger note *forte* and the other *piano*. To accomplish this, raise the hand from the wrist and lift up the finger which is to strike the *forte* note higher than the other; by doing so it will be easier to strike the large note *forte*, because the weak note will be struck by the easy wrist power, while the other will receive the finger power.

However, as these exercises require much patience and study, it is not necessary to play them always as they are written; to break the monotony, you may use any two other notes in the middle part of the piano, but change the fingers on them as indicated.

In Nos. 17, 18, 19 and 20 strike the first note very *forte* and the three-sixteenths very *piano*, but keep the first note down as a quarter note.

In Nos. 21, 22, 23 and 24, strike the large note very *forte* and the other very *piano*, but keep all the notes down in succession.

Play Nos. 25, 26, 27, 28, 29, 30, 31 and 32 from the wrist, raising high the finger which is to strike the large note, as explained previously in Nos. 2, 4, 6 and 8. For Nos. 29, 30, 31 and 32, you may use the Pedal, and then observe whether you hear the whole chord *piano* throughout and the Arpeggio chord *forte*.

Study Nos. 33, etc., in the same manner as Nos. 1, 3, 5 and 7.

PART II.

1. *right hand.*

2. 3. 4.

5. *left hand.*

6. 7. 8.

9. *right hand.*

10. 11. 12.

13. *left hand.*

14. 15. 16.

17. *right hand.*

18. *left hand.*

19. *right hand.*

20. *left hand.*

21. *right hand.*
1 2 3 5

22. *left hand.*
5 4 2 1

23. *right hand.*
1 2 4 5

24. *left hand.*
5 3 2 1

25. *right hand.*
5 3 2 1

Strike the chords from the wrist.

26. *left hand.*
1 2 4 5

27. *right hand.*
5 4 2 1

28. *left hand.*
1 2 3 5

29. *right hand.*
5 4 2 1

30. 5 4 2 1

31. *left hand.*
1 2 4 5

32. 1 2 3 5

33. *right hand.*
4 2 5 1

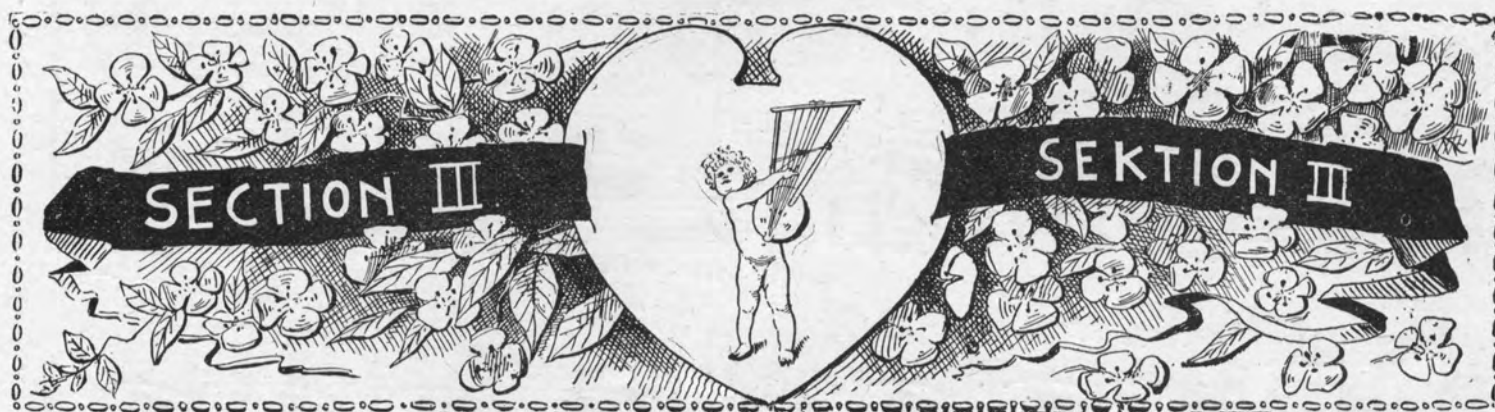
34. *left hand.*
2 1

35. *right hand.*
5 1 4 2

36. *left hand.*
1 5 2

37. *right hand.*

38. *left hand.*



In classical compositions for the piano-forte we very often find peculiar difficulties, such as being obliged to play, simultaneously, triplets in one hand and eighth or sixteenth notes in the other. Very few piano-forte school books exemplify or give the necessary exercises to overcome technical difficulties which require a great independence of the hands and fingers. In the following the student will find the necessary exercises.

Rules and Remarks concerning the Study of Part III.

In Nos. 1, 2, 3 and 4 count the eighth notes aloud until you are able to play the exercises correctly. Then increase the velocity gradually until you imagine you play eighth notes with one hand, and triplets with the other.

In Nos. 5, 7, 9 and 11 accent the first note very strongly in each hand, and when you are able to play these exercises fluently attempt 6, 8, 10 and 12.

In these exercises you must in the beginning retard upon the second triplet note, and more so upon the third note of the triplet figure.



PART III.

1. *count* 123 456 123 456 12 34 56 12 34 56 123 456 123 456 12 34 56 12 34 56 12 34 56 12 34 56

5. *count* 12 34 56 12 34 56 123 456 123 456 12 34 56 12 34 56 123 456 123 456

5. 6. 7. 8.

9. 10.

11.

12.

SLUMBER SONG.

(SCHLUMMERLIED.)

D major.

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

Gurlitt. Sidus Op. 101.

Moderato. ♩ - 112.

6. *p cantabile.*

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

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

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

p *pp*

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

pp *decresc.* *moren - - do* *pp*

1 2

CHOPIN AND THE MALADY OF THE CENTURY.

During the last half-century, two men have been rulers in the high realm of musical emotion—Richard Wagner and Frédéric François Chopin, the "macrocosm and the microcosm" as a recent writer characterizes them. Wagner and Chopin, continues the same critic, voiced their age, and therefore we listen eagerly to their mystic musical interpretation of thoughts that lie beyond the reaches of our souls—to "these vibrant prophetic voices, so sweetly corrosive, bardic, appealing." Chopin is nearer the soil, in his selection of forms, and his style is more naive and original than Wagner's. Mr. Huneker continues (in *Scribner's Monthly*):

"Chopin has greater melodic and as great harmonic genius as Wagner; he made more themes; he is, as Rubinstein wrote, the last of the original composers; but his scope was not scenic; he preferred the stage of his soul to the windy spaces of the music-drama. His is the interior play, the representation of psychomachy, the eternal conflict between body and soul. * * * He is nature's most exquisite sounding-board, and vibrates to her with an intensity, color, and vivacity that have no parallel. Stained with melancholy, his joy is never that of the strong man rejoicing in his muscles. Yet his very tenderness is tonic and his cry is ever restrained by an Attic sense of proportion. Like Alfred de Vigny, he dwelt in a 'tour d'ivoire' that faced the West, and for him the sunrise was not, but oh! the miraculous moons he discovered, the sunsets and cloud-shine!"

Chopin is not ethical in his motive, says Mr. Huneker; he may prophesy, "but he never flames into the divers tongues of the upper heaven." Yet he has found the malady of the century and is its chief spokesman:

"After the vague, mad, noble dreams of Byron, Shelley, and Napoleon, the rebound bore a crop of disillusioned souls. Wagner, Nietzsche, and Chopin are the three prime ones. Wagner sought, in the epical rehabilitation of a vanished Valhalla, a surcease from the world-pain. He consciously selected his anodyne, and in 'Die Meistersinger' touched a consoling earth. Chopin and Nietzsche could not. Temperamentally finer and more sensitive than Wagner—the one musically, the other intellectually—they sang themselves in music and philosophy, because they could not do otherwise. Their nerves rode them to death. Neither found the serenity and repose of Wagner, for neither was as sane, and both suffered mortally from hyperesthesia, the penalty of all sick genius.

"Chopin's music is the esthetic symbol of a personality nurtured on patriotism, pride, and love; that it is better expressed by the piano is because of that instrument's idiosyncrasies of evanescent tone, sensitive touch, and wide range in dynamics. It was Chopin's lyre, 'the orchestra of his heart'; from it he extorted music the most intimate since

Sappho. Among lyric moderns Heine more closely resembles the Pole. Both sang because they suffered, sang ineffable and ironic melodies. Both will endure because of their brave sincerity, their surpassing art. The musical, the psychical history of the nineteenth century would be incomplete without the name of Frédéric François Chopin. Wagner externalized its dramatic soul; in Chopin the mad lyricism of the *Zeitgeist* is made eloquent. Into his music modulated the spirit of his age; he is one of its heroes, a hero of whom Swinburne might have sung:

O strong-winged soul with prophetic
Lips hot with the blood-beats of song;
With tremor of heart-strings magnetic,
With thoughts as thunder in the throng;
With consonant ardor of chords
That pierce men's souls as with swords
And hale them hearing along."

THEORETICAL MUSICAL STUDIES.

HERE is a very general and a very mistaken idea prevalent among music students that the study of the theory of music, as pursued in courses on Harmony, Counterpoint, Orchestration, Analysis, Musical History, is something unnecessary while learning to play the piano, violin, or whatever instrument they may be studying. Yet a moment's consideration, says an exchange, would reveal to them the value of such studies, which we shall endeavor to point out now.

In the study of languages, no one of them is taken up successfully without a study of its grammar. It is possible for anyone to pick out the meaning of the words in a dictionary, and thus perhaps patch together something which lacks the coherence of the whole. And so harmony is the *grammar* of music, revealing internal constructions in contrast to the vowel constructions of languages, its chord relation in contrast to the word relation of language, and its phrase, period, etc., constructions in contrast to the sentence, paragraph, chapter constructions of a language.

Then the intimate relation between the two grammars is established, both giving that insight into the respective studies which render the student in due time the proud master of literary or musical art.

But there is another reason why Harmony as a study is essential to the student. Take, for example, the man who knows a real diamond when he sees it and he to whom a mere paste imitation is exactly as good. The first man appreciates the glorious beauties of the sparkling and genuine gem, while the other lingers in mistaken admiration of a glittering bauble. So in music, the beauties of really fine music, as in the ancient and modern classics, are open only to him who understands the melodic and harmonic construction, and can thus grasp them in their entirety and find them coherent and full of meaning. But he who is musically ignorant sees as much if not more in the popular ballad than in a classic masterpiece, because the beauties of the latter are too subtle for his comprehension.

The study of counterpoint reveals still much more to the student of the beauty of classic composition. For composition, ancient and modern, teems with counterpoint—it is the foundation of every counter melody and the basis of all figuration and variation work. After counterpoint has been mastered, the original ideas in a musical student—which before had no means of being expressed—have an opportunity to come forth in tangible form, and, day by day, the power and love for composition develops. Then it is that the study of Orchestration—the science of writing for orchestra—becomes a necessity and pleasure, deepening daily the love and inner appreciation of the musical art.

Analysis is that branch of theory which deals with the careful study of masterpieces, with a view to promote a more thorough and appreciative understanding, which renders the hearing of those works doubly interesting and enjoyable. Musical history, when intelligently studied, affords that same appreciation of the struggles of the great masters of music as everyone has of the trials of the heroes of his native land. Through a knowledge of these—and of their trials, failures, successes—comes that emulatory feeling which impels one to strive hard to do the best with his gifts and make the most of the opportunities and advantages offered them in life.

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MUSICAL TASTE.

THE cultivation of the musical taste of the masses has been for many years a mooted question, and various have been the means adopted toward this end. Bands playing in parks, and other public places, free concerts, free lectures, and other attractive plans have been devised, and still the public, as the *Dominant* well says, appears to disdain, or at least not to have profited by the work. The attendances at all these amusements are in every case large, because it is the nature of mankind to dearly love to take advantage of everything it can for nothing, but the mass does not go to these things to hear, and think out the different morceaux that are listened to; he, or she, go to meet Jack, or Jill, and incidentally to listen to the music, that is should any strain catch their ears. This occurs all the more particularly if a band plays of an evening. Then again very often the band plays a species of music far above the heads of their auditors, forgetting perhaps that while their audience is large, the number of people with taste for the higher class of music is limited. The idea seems prevalent among musicians that because they appreciate the classical (or think they do), it is beneath their dignity to have any connection with popular music. Here, it would appear to one who has watched the development of music for years, is the key to the whole situation. It is through popular music that the many must be educated. It must be understood that this kind of music need not, indeed should not be of the trashy over-sentimental or in the other extremity of style. To the stranger in New York, and indeed other cities of the Union, it appears an incongruous thing that none of the regimental bands are ever heard on the street. Regiments do not ever have a march out, thus giving their men and the public an opportunity of hearing the excellent bands which are in many instances attached to them, and yet there is no surer means of catching the masses than in the combined display of music and the military, besides which it adds a glamour to the soldier's life, and arouses the martial spirit in the rising generation. It must in justice be said, however, that the giving of free concerts is the next best idea that presents itself, and every commendation, and assistance should be meted out to this scheme. This good work is, and has been, going on for a length of time in New York. Among those individuals, and institutions that have contributed their time and talents to this end, may be mentioned the following: The organ concerts given free by the South Reformed Church, Madison avenue and Thirty-eighth streets, similar concerts at the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, the organ recitals of Mr. W. C. Gale at Harlem, the free biweekly concerts of the Æolian Co. at 18 West Twenty-third street, the free concerts at St. Mark's Church, Bowery (of a mixed nature), and the People's Free Saturday Night concerts in the Metropolitan Temple, Seventh avenue and Fourteenth street.

We might add to these the excellent concerts given nightly in all the leading hotels and restaurants. All are contributing most effectively in a measure toward a greater appreciation of music in New York.

SINGING A CURE FOR DISEASE.

Many medical men are now recommending their patients to study singing, which is a most salutary exercise, both by virtue of its influence on the emotions, on the respiratory organs and on the development of the lungs. Nothing better shows the beneficial influence of singing in developing the chest and warding off lung disease than the freedom from pulmonary affections among professional singers. Moreover, their general health is exceptionally good, and this is probably in a large measure attributable not only to their necessarily careful plan of living, but also to the exercise of their calling.

Some physicians maintain that for defective chest development and in chronic heart trouble singing is an unequalled exercise. The singer should be clad so as to allow absolute freedom of the chest movements; there should be no constriction of the neck or waist, the collar should be low and ample, and if a corset is worn it should be roomy and loose. One error into which singers, and especially amateurs, fall is to practice too much. The length of time to be given to the exercise depends much upon the character and condition of the voice. Specific rules can not be given.

Dr. H. Holbrook Curtis considers forty minutes or an hour of actual voice practice daily is quite sufficient to develop most voices. The time should be divided into periods of ten or fifteen minutes each. Regularity, and not long practice hours, which only fatigue the voice and wear it out, is the greatest aid to advancement. The voice develops very gradually, and any attempt to force its growth is a fatal mistake.

A NEW Johann Strauss is in the field. He is a son of Eduard Strauss and a nephew of Johann II., and has already composed an operetta. He is going to start this year on a trip around the world with a Johann Strauss Vienna Orchestra.

SEBASTIAN RONCONI, a brother of the great Ronconi, is dead. He, too, a baritone, was once celebrated, but his last years—he died at the age of ninety—were years of poverty and wretchedness.

THE three American contraltos engaged for next season at the Metropolitan are Miss Eleanore Broadfoot, Miss Carrie Bridewell and Miss Louise Homer, who has been singing in Brussels.

MME. CALVE remains in France next season, and will appear in a new opera by Zola and Brunneau on the occasion of its first production in Paris.

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IN a contribution to the International Monthly on "Grand Opera in Europe and America" it is stated that most American cities do not care to support good music for the simple reason that such music bores the audiences. The Hartford Courant does not agree with these conclusions but admits that we are, as a nation, far behind Germany in musical culture, and ventures the following suggestions: America is not Germany. Our problems and our methods of solving them must be our own. We must wait many years for a music tradition, though we need not forget that Germany's music is in a sense our heritage. Grand opera, as at present conducted, is the rich man's luxury, and it will certainly depend for its success or failure on his whims. We are inclined to think that the churches can do very much for music in America. Puritanism left our services pretty bare. But isn't it time to re-introduce great music into the churches? They have always been the people's institutions, and are a conserving force in culture. We venture to think that good music would do as much as long prayers to uplift men and women. We need in most of the churches of the country better instruments, better organists, and better selections. Above all, we need to have many more services of music and song, on weekdays as well as Sundays. It is probably necessary to make it easy and natural for people to hear good music before they come to know that they really care for it.

MME. MELBA no longer has a husband, that functionary, by name Charles N. F. Armstrong, having obtained in a Texas court a decree of divorce on the ground of desertion. He had married Melba in Australia in 1882. They separated in 1894. The divorced husband is allotted the care of the only child, a son now sixteen years old.

WE have just received McCall's Magazine for June. It contains two beautiful colored plates and more than a hundred illustrations of patterns of artistic designs.

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