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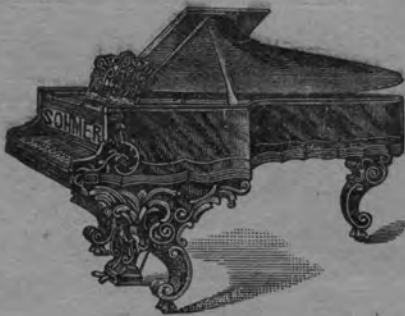
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MR. INGALLS AND WOMEN.
Maybe, as a rule, women headache and backache and legache more than men, but I declare to goodness, I never heard of one bellyaching more than the men. And so, not altogether cheerfully, I must yet admit that, in a thousand ways, women are more open to attack than men. Against a host of pains Nature gave them less armor, while man's civilization increases their need of it. But I thank the Lord that, even as civilization hath increased our pains, lo! many times and manifold, so hath Science given us relief from our suffering. For perhaps the greatest boon to our race (the blessings of which men equally share) comes to us under a name of two Greek words, "Anti" and "Kamnos," which

Anglicized as Antikamnia mean "opposed to pain." This has been the sheet anchor of joy in a million homes where pain would dwell. It has harmlessly relieved the untold sufferings of countless mothers and daughters. In opposing and dispelling our pains it is most democratic (which is not a characteristic of Mr. Ingalls). It cares not whether the cause be "a cold," la grippe, rheumatism or neuralgia, whether it be toothache or stomachache, headache or "that pain in the side;" making no difference whether our sufferings be due to man's inhumanity to woman or Nature's regular periods of distress. It discriminates not in favor of the rich or powerful, neither does it depress the overburdened heart. Duchess or nurse, bookkeeper or bluestocking, servant or society-queen, it's all the same to Antikamnia Tablets—they relieve them all and plant on the pinched face of pain the roses of health and joy.

And right here let me say, parenthetically, for the benefit of my sex (and before I proceed further to demolish Senator John James Ingalls, of Kansas) that Antikamnia is put up in the form of five-grain tablets and that the usual dose for adults is from one to two tablets every two to four hours, according to the need. My doctor tells me that physicians prescribe them all over the world, because, unlike opium, narcotics, and so many other drugs—gracious me, I can't remember half their names—Antikamnia Tablets never produce habit, never incapacitate, are always prompt and efficient, have no balloon characteristics lifting one up among the clouds in "iridescent dreams" only to drop one in the slough of despond. They just relieve the suffering, drive away the pain and leave the nerves as steady as you please, mind you, and Oh, so rested!—*Madeline* in THE CHRISTMAS MIRROR, St. Louis, Mo.

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AMERICAN STUDENTS ABROAD.

SO MUCH has been said from time to time, upon this subject, and so much that was of real benefit to those contemplating a period of study abroad, that really little remains to be said which has not heretofore appeared in different attire. Sometimes a reiteration of facts, although well known, serve to bring out points, emphasize matters of detail and refresh one's mind, as to the important things to be considered, with reference to musical training in Europe. Of course these remarks are principally to students of the voice, although they would, I presume, hold good to those studying other branches of music. Before deciding the momentous question of going abroad to study, one should be positively assured that they possess sufficient voice to warrant them in so doing. One should not rely upon the compliments bestowed by kind friends, but should obtain an opinion from some teacher of the voice in whose judgment they can rely with perfect confidence. Having fully satisfied themselves upon this score, the next thing which presents itself for consideration, is, the knowledge one should possess of music, and the piano. Too much stress cannot be laid upon the fact, that in order to become a good singer, and an artist, one must be a musician, and be able at least to play fairly well on the piano. Vocal teachers cannot undertake to teach intervals, time, the different keys, etc. (the work which properly belongs to the piano teacher), and at the same time teach proper tone production, attack, intonation, phrasing and style.

After considering our capabilities in these directions, we must then face the financial cost of a course of study abroad. However much we should like to avoid connecting anything so vulgar as money, with the divine art, truth demands, that to acquire a knowledge of one, we must have the other. There is no one of the arts, of which the pursuance requires as great an outlay as music, not only in Europe but in all lands. The amount necessary for a course in Europe, depends largely upon whether the student be man or woman. A man can live almost one-half as cheaply as a woman in Europe. Many hire an apartment and take their meals at cafes or restaurants or wherever they happen to be. Not so with a woman, she must at least be comfortably situated in a pension. Some hire apartments and do light housekeeping, but one is apt to be limited to a very meager diet in this way, and this is hardly advisable, as one in order to sing well must be supplied with good, wholesome nourishing food.

When one is fairly settled, then the all important question of a teacher must be settled. Certainly this is an imposing task: In a land so rich in great teachers, it is no easy matter to make a selection. Paris, London, Berlin, Vienna, Dresden and Florence, all have their celebrities in this line. Paris, the art center of the world with its great lights, Marchesi, Sibriglia, Dell Sedie, Viardot. London with its venerable Randegger, Shakespeare and Henschil. Berlin with its Frau Lehman, etc.,

all great teachers of large experience. Some of the world's greatest singers have passed through the hands of these eminent teachers. The prices charged is usually commensurate with their reputation. A pupil is usually required to take 3 lessons a week at 30 francs (\$6.00) per lesson, or 360 francs per month, for lessons of 5 minutes. In Paris, should a pupil prove to be inefficient as to time, and intervals, they are generally required to engage a pianist to drill into them, the time and tune, so that when he or she appears at the lesson, the teacher is spared the drudgery of that part of it and can attend to what is the real, legitimate work of the vocal teacher. A proper emission of tone, breathing, phrasing, style, etc. How different in this country, the teachers of voice are supposed to teach the value of the notes, intervals, time, tone production, breathing, phrasing, style, etc. All in lessons of 30 minutes.

In connection with your lessons, the most celebrated of these teachers, require you to pay for a professional accompanist who ac-



MAUDE LILIAN BERRI.
Of the Castle Square Opera Company.

companies you during your lesson, when you have arrived at the song period. This is an additional expense of 80 francs per month.

And lastly, "Do you 'parley vous francais?' Well Mademisselle, begins studying French at once." This is absolutely necessary, for when Mademisselle makes her initial bow at Madam's or Men's public Auditorium, it would never do not to have a perfect French diction. The prescribed course in Europe requires three years. Of course many who start out with the hearty determination to complete this course and return home with the much coveted diploma, never attain the longed for goal. Ill health, lack of funds, discouragements meet them, and they faint by the way-side. Others are more fortunate, robust by nature, possessing great perseverance, not easily daunted, they work and wait, and in the end success crowns their efforts.

GEORGIA LEE-CUNNINGHAM.

CINCINNATI is considering a project for a performance of Wagner's four Nibelung operas on a grand scale, with Mr. Van der Stucken as conductor.

MUSICAL APPRECIATION.

THERE has been a remarkable development in musical taste and musical appreciation in this country within a comparatively recent date. Meanwhile the aptitude for music is not enough; an "ear for music" is not enough. There must be the power of feeling music, of thinking in it. It is just here that the average student is so disappointing. There is technical skill, which must be taken for granted in a modern artist, but there is no warmth of conception—nothing to show that the student really feels the music; and it is absurd to suppose that when the poetic musical temperament is lacking, an interpretation will have the power of charming an audience. The fact is that a talent for any of the arts does not pre-suppose a capability of rising to distinction in them. A singer may have a fine voice, but of what avail is it if she have no sense of musical expression? There have been cases, it is true, of singers who have risen to the top simply because of their fine voices, just as there are examples of pianists who have made a name by their exceptional digital powers; but such cases are exceptions to the rule, and not one in five thousand students has any chance of achieving a reputation by technic alone. And yet it is generally a technical aptitude that leads to the profession of music being chosen as a means of earning a livelihood just as a talent for drawing is popularly supposed to be sufficient grounds for the painter's career. The schools are full of these technically talented young people. Medals have been gained, and the highest certificates awarded; but the world hears no more of these successful students unless they have a real musical feeling.

Another point—until a community can learn to estimate music on its own account, and not with reference to certain favored names, will any genuine musical atmosphere be created. At present there is scarcely any limit to the hollow pretense and affectation in the musical field. As the Chicago Times-Herald well says: Hundreds whose only desire is to follow a fashionable fad, copy the airs and manners of musical connoisseurs, and assume an interest in the classic music forms which they are far from feeling. Severe music of the classic and scientific school they neither understand nor enjoy, and yet, with an affectation which is most absurd, they refuse to endorse any other. Greater honesty and a more catholic spirit could not fail, therefore, to broaden any musical field in a most desirable manner. There is plenty of good music by the best composers, which will serve to inspire and educate those who have not advanced to the point of appreciating abstract forms and the more elaborate symphonies and music dramas, and such music deserves encouragement.

THE HENNEMAN Musicales given every Sunday afternoon at Henneman Hall, 3723 Olive street, are presenting admirable programmes, to which Messrs. A. Henneman, Ottmar A. Moll and Chas. A. Kaub contribute interesting numbers.

MUSICAL REVIEW

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THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1900.

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A good and most acceptable present is a subscription to KUNKEL'S MUSICAL REVIEW. For the subscription price—\$3 per year—you receive nearly \$100 worth of the choicest piano solos, duets, songs, studies, etc. The REVIEW, during the year, gives a valuable library of music, keeps you in touch with current events, maintains your interest in music, and proves a welcome visitor to your home.

CHORAL SYMPHONY CONCERTS.

The fourth concert takes place on the 11th inst. and will be the first Symphony Concert. The program will include Schumann's B flat major, "Spring Symphony," and other orchestral numbers. The soloist will be Miss Lulu Kunkel, violinist, of St. Louis, who will play St. Saen's Concerto for Violin, Op. 20. Miss Kunkel has made an enviable reputation as an artist of the first rank since her recent return from Europe, and the Choral Symphony Society takes great pleasure in introducing her to its patrons.

The fifth concert will be given on the 25th inst. and will consist of the second Artist's Concert, at which the soloist will be the great and world-renowned violoncellist, Elsa Ruegger.

It is with great pleasure that the Choral-Symphony Society announces the engagement of this talented artist. Eugen D'Albert, the world-renowned pianist, says of her: "Miss Ruegger is one of the greatest violoncellists of our day."

Herr Felix Mottl, conductor, wrote in a letter to Ysaye: "I know Miss Ruegger as an extremely talented, graceful and serious artist, whom I wish to warmly recommend."

UNION MUSICAL CLUB.

The next concert to be given by the Union Musical Club will be an artists recital by Max Heinrich. It will take place on the 13th inst. at Memorial Hall.

Non-members can obtain tickets at Bollman Bros. Co., 1100 Olive street, or at the door.

This Club will give its next active members' concert on the 20th inst., at 3 p. m., at Henneman Hall, 3723 Olive street. Associated and student members are admitted to this concert.

On the 27th inst. the club will give a choral concert with piano soloist.

DEDICATION OF THE NEW ODEON ORGAN.

The new Odéon organ was dedicated on the 11th ult. A brilliant programme of organ music was specially prepared and rendered by Mr. Charles Galloway, the eminent organist. Mr. Galloway was admirably assisted by Miss Jessie Ringen and Edgar C. Lackland, Jr., in vocal selections and Mrs. Charles B. Rohland, piano accompanist. Mr. Galloway's playing throughout was above criticism and won him a well deserved ovation. Special praise is to be accorded the masterly performance of Mendelssohn's First Sonata.

SPIERING QUARTETTE.

It was found necessary to change the date of the second concert of the Spiering Quartet series from December 20 to January 17. On that date the programme will include a quartette by Wilhelm Stenhammar, which was recently brought out in Chicago by the Spierings with much success.

HEIDBREDER-KUNKEL.

Matile Louise Kunkel, the beautiful and talented daughter of Mr. and Mrs. Charles Kunkel, was married on the 6th ult. to

Mr. George Heiddreder, one of St. Louis' most substantial business men. The wedding took place at the home of the bride, 3828 West Pine Boulevard, and was attended by the immediate friends of the contracting parties. The bridal gifts were among the handsomest ever received by a young couple. After the wedding breakfast and amid a shower of rice and hearty good wishes the happy young couple departed on a six months' tour of Europe.

MAJOR AND MINOR.

E. R. KROEGER's piano recitals at Young Men's Christian Association Hall are among the interesting and instructive events of the season. This is Mr. Kroeger's seventh season and his programmes show the best in musical literature.

"CUPID IN ARCADIE," a new work by Mr. W. H. Pommer, is a romantic and idyllic composition for four solo voices and piano, on the order of "In a Persian Garden." The music is light and spirited and very meritorious. It will be sung on the 3d inst. before the Rubinstein Club.

It is to be regretted that the two organ recitals given by Clarence Eddy at the Odeon were so poorly attended. Concerts of this nature and by capable artists deserve more encouragement.

In a conversation with the musical critic of a London paper, Horatio Parker, professor of music at Yale University, has declared that in a few years all the world will sicken of Tschikowsky's music, and that Wagner is a great bore, and less a musician with fine inspiration than an architect of music. Of Wagner, too, he declared that a great deal will be blown away before we are very much older. On the other hand, Puccini's "Boheme"—oh, that's a very different thing. "All I can say of it," quoth Horatio Parker, "is that I think it great—very great."

Diff 10-18-1951

These soloists are also among the number engaged for this season's Choral Symphony Concerts.



WILLIAM H. SHERWOOD, Pianist,
Concert Feb. 22nd.



Miss LEONORA JACKSON, Violinist.
Concert March 22nd.



Mr. HEINRICH MEYN, Baritone.
Concert April 5th.



Mr. GEO. HAMLIN, Tenor.
Concert April 5th.



FRANK KING CLARK, Bass.
Concert, Feb. 8th.



Mme. GADSKI, Soprano,
Concert Feb. 8th



Mr. HOMER MOORE, Baritone.
Concert Feb, 8th.



Miss KATHERINE FISK, Contralto
Concert Feb. 8th.

BRIEF HISTORY OF THE ORGAN.

A In presenting a subject embracing so many details, all having a bearing on the "Modern Organ" and confining it within the limits of a magazine article, it must be borne in mind that limitation of space must necessarily preclude a mention of any other than the essential point on the subject here under consideration.

The organ, as we now understand it, is the result of an evolution from the ancient instrument termed the "Pipes of Pan," or "Pandean Pipe." This instrument was simply a collection of pipes or whistles of different pitches joined, and from this humble beginning the modern organ—that instrument of unlimited possibilities—was developed. Probably the next step of development was the placing of these pipes vertically upon a wooden box with apertures which permitted the passage of wind to the pipes; but with the increase in the number of pipes it was found that human lungs were inadequate to supply the necessary wind, which fact led to the invention of the bellows, which, while in the crudest possible state, acted very much on the same principle as the modern bellows.

No exact date regarding these inventions can be made, but in a general way it may be stated that this much progress was made before the birth of Christ. The individual pipes were sounded by means of levers, the key-board, as we understand it, not being invented until about the fourteenth century.

While the organ has been principally identified with music in the church, it is difficult to state just when the organ began to be identified with the worship of the Christian Church, but owing probably to the prejudice of the early Christians against instruments of Pagan origin, its use dates from about Four Hundred A. D.

Of the changes and improvements made the invention of the pedal key-board marks the next era in the development of the instrument. The credit of this invention is usually ascribed to a German, Bernhard by name, organist to the Doge of Venice, about the year 1475, but considering the claims of several others the pedal key-board may have been invented some years previous to the time of Bernhard. Other inventions followed and with them the music for the instrument was developed through the works of Arcadelt, Frescobaldi, Pasquini, Palestrina, and culminating in the stupendous works of Johann Sebastian Bach. The works of Bach not only form the culminating point of the music of that time, but are also the foundation on which the whole fabric of organ music since his time is based, as exemplified in the works of Mendelssohn, Merkel, Guilment, Widor, Thiele and practically the entire school of modern writers.

The improvements in organ construction since his time have been remarkable both in the production of a great diversity of tone qualities and also in the matter of mechanical contrivances, which enables the organist to produce effects impossible without them.

Among a great number of mechanical contrivances may be mentioned the improved Tracker action, pneumatic and electric key and stop actions, the combination pedals and piston knobs, the balanced swell, crescendo pedal and portable key-board.

With an instrument including all of the necessary tone qualities and the most modern mechanical contrivances, an aggregation is formed which places under the control of one man an instrument of almost unlimited resources and which in sublimity and grandeur fully merits the works written for it by the world's great masters and richly deserves its title of the "King of Instruments."

E. V. MCINTYRE.

KUNKEL CONCERTS.

The season of Kunkel Concerts at Association Hall, Y. M. C. A. Building, is proving a source of great delight to lovers of good music. The programmes are all that could be desired and Mr. Charles Kunkel is maintaining their high standard as well as affording patrons the rarest of musical treats. The concerts take place every Tuesday night, and to those holding rebate tickets the price of admission is but ten cents. Concert goers and students of music should attend all these concerts.

246th Kunkel Concert (Second Concert of the Season)—Tuesday evening, November 21st, 1899, at 8:15: 1. Piano Solo, Sonata Pathétique, op. 13 (classic, in strict style), Beethoven; a. Grave, Allegro; b. Adagio; c. Allegro. Mr. Charles Kunkel. 2. Song—Theme and Variations (modern, romantic), Proch. Miss Mae Estelle Acton. 3. Violin Solo—Second Concerto, op. 44 (classic, romantic) Bruch; a. Adagio, ma non troppo; b. Recitativo; c. Finale, Allegro Molto. Mr. Arnold Pesold. 4. Piano Solo—a. Polonaise, op. 26, No. 1 (classic, romantic), Chopin; b. March de Nuit (Night March of the Heroes) (classic, romantic), Gottschalk; c. Cupid's Whisperings; Waltz Caprice (modern, romantic, new), Chaminade; d. Carnival of Venice (extravaganza, Salon composition), Melnotte. Mr. Charles Kunkel. 5. Song—More Regal Than my Low Estate, from Queen of Sheba (modern, romantic), Goldmark. Miss Mae Estelle Acton. 6. Violin Solo—a. Cavatina, op. 314 (classic, romantic), Bohm; b. Sounds from the Ball (ballet music, modern), Gillet. Mr. Arnold Pesold. 7. Piano Duet—Il Trovatore (Grand Fantasia), introducing Soldiers' Chorus, Home to Our Mountains, Anvil Chorus (modern, operatic) Verdi-Melnotte. Messrs. Charles J. Kunkel and Charles Kunkel.

247th Kunkel Concert (Third Concert of the Season)—Tuesday evening, November 28th, 1899. 1. Trio for piano, Violin and Violoncello, op. 49 (classic, in strict style), Mendelssohn; a. Molto allegro ed agitato; b. Andante con moto tranquillo; c. Scherzo, Leggiero e vivace; d. Finale, Allegro assai appassionato. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Recitative and aria: No Stars Shone on the Heav'nly Vault, from Il Trovatore (modern, romantic), Verdi. Miss Mae Estelle Acton. 3. Violoncelli Solo—Souvenir de Spa, grand Fantasia (modern, romantic), Servais. Mr. P. G. Anton. 4. Piano Solo—Liebestraum, No. 3 (Love's Dream; classic, romantic), Liszt; b. La Fileuse, op. 157, No. 2 (classic, romantic), Raff. Mr. Charles Jacob Kunkel, nephew of Charles Kunkel. 5. Violin Solo—Carmen. Grand Fantasia (classic, romantic, modern virtuosity) Hubay. Mr. Guido Parisi. 6. Song—Micaela's Song, from Carmen (modern, romantic), Bizet. Miss Mae Estelle Acton. 7. Piano Solo—Gems of Scotland. Caprice de Concert) modern, romantic, modern virtuosity), Rive-King; in-

troducing "Kathleen," "Annie Laurie," and "Blue Bells of Scotland." Mr. Charles Kunkel.

248th Kunkel Concert (Fourth Concert of the Season)—Tuesday evening, December 5th, 1899, at 8:15. 1. Piano Solo, Sonata Quasi Una Fantasia, op. 27, No. 2 (Moonlight Sonata), (classic in strict style), Beethoven; a. Adagio Sostenuto; b. Allegretto; c. Presto agitato. Mr. Charles Kunkel. 2. Song—Thy Name (classic-romantic), Knight Wood. Miss Martha Tyler. 3. Piano Solo—a. Harlequin Pranks (caprice grotesque), new, (modern salon composition), Kunkel. b. The Palms (transcription), new, (modern salon composition), Faure-Kunkel; c. Sprite of the Wind (caprice) (modern virtuosity), Paul. Mr. Charles Kunkel. 4. Violin Solo—Invitation to the Dance (waltz) (classic), Weber-Danube. Master Wilfred Sacht, Pupil of Signor Guido Parisi. 5. Song—a. Since First I Met Thee (classic-romantic). Rubinstein; b. Oh! That We Two Were Maying (modern-romantic), Nevin. Miss Martha Tyler. 6. Piano Duet—Poet and Peasant Overture, Grand Concert Paraphrase (modern-romantic), Suppe-Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

249th Kunkel Concert (Fifth concert of the Season)—Tuesday evening, December 12th, 1899, at 8:15. 1. Trio for Piano, Violin and Violoncello, Op. 59, (classic-romantic), DeBeriot; a. Moderato; b. Adagio; c. Rondo. Messrs. Guido Parisi, P. G. Anton and Charles Kunkel. 2. Song—Shadow Song (from Dinorah); Grand Aria (classic-romantic), Meyerbeer. Miss Mae Estelle Acton. 3. Violoncello Solo—Op. 11, "Dedication, a. Windmung; b. Mazurka; (modern-romantic), Popper. Mr. P. G. Anton. 4. Violin Solo—Concerto, op. 26, (classic-romantic), Bruch; a. Prelude—Allegro Moderato; b. Adagio; c. Allegro energico. Signor Guido Parisi. 5. Piano Solo—Carmen—Grand Fantasia (classic-romantic), Bizet-Rive-King. Mr. Charles Kunkel. 6. Song—"Du bist meine alles" (Thou art my all) modern-romantic, Bradley. Miss Mae Estelle Acton. 7. Violin Solo—a. Madrigale (modern-romantic), Simonetti; b. Caprice (modern virtuosity), Parisi. Signor Guido Parisi. 8. Piano Duet—American Girls March (modern salon composition), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

250th Kunkel Concert (Sixth Concert of the Season)—Tuesday evening, December 19th, 1899, at 8:15. 1. Piano Solo—Sonata, op. 31, No. 3 (classic in strict style), Beethoven; a. Allegro; b. Scherzo—Allegretto Vivace; c. Minuetto—Moderato grazioso; Presto con fuoco. Mr. Charles Kunkel. 2. Song—Die Lorelei (classic-romantic), Liszt. Miss Mae Estelle Acton. 3. Piano Solo—Old Folks at Home (Grand Paraphrase de Concert) (modern-romantic), Kunkel. Mr. Charles J. Kunkel, nephew of Mr. Charles Kunkel. 4. Violin Solo—a. Legende, op. 17, (classic-romantic), Wieniawski; b. Serenade Badine (modern ballet music), Gabriel-Maria. Mr. Charles Kaub. 5. Piano Solo—a. Nocturne. Recollections of the South, Auckest; b. Valse Lente (Slow Waltz), Schuett; c. La Sylphide (The Sylph), caprice, Gimbel; d. Satellite (Polka de Concert) (All modern-romantic), Alden. Mr. Charles Kunkel. 6. Song—O Luce di Quest Anima (Plighted Faith) (modern-romantic), Donizetti. Miss Mae Estelle Acton. 7. Violin Solo—a. Largo (classic), Haendel; b. Serenade (classic-romantic), Pierre. Mr. Charles Kaub. 8. Piano Duet—Pegasus, Grand Concert Galop, (modern-romantic), Schotte. Messrs. Charles Kunkel and Charles J. Kunkel.

A NUMBER of leading cities in Great Britain are now supporting municipal orchestras. The latest to fall in line is Leeds. At a recent meeting presided over by the Lord Mayor steps were taken to form an orchestra of forty performers with an eminent musician as conductor. It is planned to subsequently increase the orchestra to ninety. The enterprise is to be supported partly from the city funds and by private subscription.

It is stated that during the Paris Exhibition, next year, there will be an exploitation of *chefs d'œuvre* of religious music of all schools, including works by Mozart, Handel, Haydn, Wagner, Gounod, and Massenet. It is proposed to give performances of the master-works of sacred music in the Church of St. Eustache, after the example of those which

took place in the Cathedral at Dresden, and in the Church of the Holy Apostles at Rome. The archbishop has given his approval.

"In my opinion, a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has nothing more apparently to learn.—Mendelssohn.

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MI REINA.

(MY QUEEN.)

Moderato. ♩ = 120.

Louis Retter.

The musical score is written for piano and right hand. It begins with a **Moderato** tempo of 120 beats per minute. The piece is in 4/4 time. The right hand part features intricate melodic lines with many slurs and fingerings. The left hand provides a steady accompaniment with chords and moving lines. Dynamics range from **f** (forte) to **p** (piano). A **Giocoso** section is indicated. Performance markings include **Ped.** (pedal) and asterisks. The score is divided into four systems, each with a treble and bass clef staff.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1-5, 4, 2, 4, 2, 4, 2, 3). The left hand provides a harmonic accompaniment. Pedal markings are present below the bass staff.

Second system of musical notation. The right hand continues the melodic line with slurs and fingerings (5, 4, 2, 4, 2, 4, 5, 4, 5). The left hand accompaniment includes a triplet in the final measure. Pedal markings are present.

Third system of musical notation. The right hand features a complex texture with many beamed notes and slurs. The left hand accompaniment is consistent. Pedal markings are present.

Fourth system of musical notation. The right hand continues with complex textures. The left hand accompaniment includes a *cres.* marking. Pedal markings are present.

Fifth system of musical notation. The right hand features a *p* dynamic marking and a series of slurs. The left hand accompaniment includes a *Ped.* marking. Pedal markings are present.

Sixth system of musical notation. The right hand features a *cres.* marking and a *p* dynamic marking. The left hand accompaniment includes a *Ped.* marking. Pedal markings are present.

TRIO.
cantabile.

Ped. *

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

cres. **f** *mf*

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

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

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

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

Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings. Pedal markings are present below the bass line.

Musical notation for the second system, including dynamic markings like *rit.*, *a tempo*, and *cres.*. Pedal markings are present below the bass line.

Musical notation for the third system, starting with *a tempo* marking. Pedal markings are present below the bass line.

Musical notation for the fourth system, continuing the piece with various chords and notes. Pedal markings are present below the bass line.

Musical notation for the fifth system, featuring a forte *f* dynamic marking. Pedal markings are present below the bass line.

Musical notation for the sixth system, concluding the page with various notes and fingerings. Pedal markings are present below the bass line.

First system of musical notation. The right hand (r.h.) begins with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). The left hand (l.h.) has a forte (*f*) dynamic. The system includes various fingerings and dynamic markings such as *sf* and *p*. Pedaling instructions are marked with asterisks (*).

Second system of musical notation. It continues the piece with various fingerings and dynamic markings. Pedaling instructions are marked with asterisks (*).

Third system of musical notation. It features more complex fingerings and dynamic markings. Pedaling instructions are marked with asterisks (*).

Fourth system of musical notation. It includes a *cres.* (crescendo) marking and several pedaling instructions marked with asterisks (*).

Fifth system of musical notation. It concludes the piece with a *rit.* (ritardando) marking and a final pedaling instruction marked with an asterisk (*).

LA GAZELLE.

Capriccioso.

Allegretto. $\text{♩} = 144$.

Alfred Ernst.

The first system of the musical score is in 2/4 time. It features a treble and bass clef. The music begins with a forte (*f*) dynamic. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are several trills and slurs. The system concludes with a section marked "ad lib." and a fermata. Below the staff, there are several "Ped." markings and asterisks indicating pedal points.

Scherzando.

The second system continues the piece with a scherzando character. It features a treble and bass clef. The music is marked with *f* and *p* dynamics. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are several trills and slurs. The system concludes with a section marked "ten." and a fermata. Below the staff, there are several "Ped." markings and asterisks indicating pedal points.

a tempo.

The third system continues the piece with a tempo character. It features a treble and bass clef. The music is marked with *f* and *p* dynamics. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are several trills and slurs. The system concludes with a section marked "molto rit." and a fermata. Below the staff, there are several "Ped." markings and asterisks indicating pedal points.

Risoluto.
a tempo.

The fourth system concludes the piece with a risoluto character. It features a treble and bass clef. The music is marked with *f* and *p* dynamics. The right hand has a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. There are several trills and slurs. The system concludes with a section marked "Ped." and a fermata. Below the staff, there are several "Ped." markings and asterisks indicating pedal points.

First system of musical notation. Treble clef, key signature of two flats. The right hand features a melodic line with fingerings 2 4 3 2 1 3, 1 3, 2 4, 2 4 3 2 1, 3 1, and 2 5. The left hand has a bass line with fingerings 4, 3, 2, 1, 2, 3, 4, 5. Dynamics include *p*. Performance markings include asterisks and *ped.* symbols.

Second system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with fingerings 2 4 3 2 3, 1 2, 3, 1 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *p*. Performance markings include asterisks and *ped.* symbols.

Third system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with fingerings 2 4 3 1 4 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *pp*. Performance markings include *accel.*, *rit.*, *molto rit.*, asterisks, and *ped.* symbols.

Fourth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with fingerings 4 1, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f* and *p*. Performance markings include *a tempo.*, *ten.*, asterisks, and *ped.* symbols.

Fifth system of musical notation. Treble clef, key signature of two flats. The right hand has a melodic line with fingerings 5 4 1, 1 2 1 3, 5 4, 2 1, 2 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand has a bass line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamics include *f*, *p*, and *cresc.*. Performance markings include *a tempo.*, *ten.*, *molto rit.*, asterisks, and *ped.* symbols.

Trio.

meno mosso.

9 1

volante.

9 1

First system of musical notation for the Trio section. It consists of two staves (treble and bass clef). The tempo is marked *meno mosso.* The music features a series of chords and melodic lines. There are two prominent 9-note runs in the right hand, each starting with a '9' and '1' above the notes. The first run is marked *volante.* The piece includes various dynamics like *leg.* and *rit.* and articulations like *stacc.* and *acc.*

rit. *a tempo.*

9 1

Second system of musical notation. It continues the piece with similar chordal textures and melodic fragments. The tempo changes from *meno mosso.* to *rit.* and then back to *a tempo.* The 9-note runs are repeated. Dynamics include *leg.* and *rit.*

9 1

Third system of musical notation. The music continues with a mix of chords and melodic lines. The tempo is marked *rit.* and *a tempo.* The 9-note runs are present. Dynamics include *leg.* and *rit.*

or thus.

Animato.

l. h.

molto

Fourth system of musical notation. It begins with the instruction *or thus.* followed by an alternative phrasing for the 9-note runs. Below this, the tempo changes to *Animato.* The music is marked *f* (forte). The right hand has a *l. h.* (left hand) instruction. The piece includes various dynamics like *f* and *molto*, and articulations like *stacc.* and *acc.*

rit.

rit.

staccato.

accel.

rit.

ten. molto

rall.

Fifth system of musical notation. It features a variety of tempo markings including *rit.*, *staccato.*, *accel.*, *rit.*, and *rall.* The piece concludes with a *ten. molto* (tenuissimo molto) marking. The music includes complex rhythmic patterns and articulations like *stacc.* and *acc.*

rit. *rit.* *staccato.* *accel.* *rall.* *ten. molto*

This system contains the first two measures of the piece. The right hand starts with a *rit.* marking and a triplet of eighth notes. The left hand has a *rit.* marking and a triplet of eighth notes. The third measure is marked *staccato.* and features a triplet of eighth notes. The fourth measure is marked *accel.* and features a triplet of eighth notes. The fifth measure is marked *rall.* and features a triplet of eighth notes. The sixth measure is marked *ten. molto* and features a triplet of eighth notes.

rit. *rit.* *a tempo.* *accel.* *rit.*

This system contains the next two measures. The right hand starts with a *rit.* marking and a triplet of eighth notes. The left hand has a *rit.* marking and a triplet of eighth notes. The third measure is marked *a tempo.* and features a triplet of eighth notes. The fourth measure is marked *accel.* and features a triplet of eighth notes. The fifth measure is marked *rit.* and features a triplet of eighth notes.

a tempo. *f* *ad lib.*

This system contains the next two measures. The right hand starts with a *a tempo.* marking and a triplet of eighth notes. The left hand has a *f* marking and a triplet of eighth notes. The third measure is marked *ad lib.* and features a triplet of eighth notes.

Scherzando. *ten.* *ten.* *rit. ten.*

This system contains the next two measures. The right hand starts with a *Scherzando.* marking and a triplet of eighth notes. The left hand has a *ten.* marking and a triplet of eighth notes. The third measure is marked *ten.* and features a triplet of eighth notes. The fourth measure is marked *rit. ten.* and features a triplet of eighth notes.

a tempo. *ten.* *ten.* *molto rit.*

This system contains the next two measures. The right hand starts with a *a tempo.* marking and a triplet of eighth notes. The left hand has a *ten.* marking and a triplet of eighth notes. The third measure is marked *ten.* and features a triplet of eighth notes. The fourth measure is marked *molto rit.* and features a triplet of eighth notes.

a tempo. *Risoluto.*

This system contains the final two measures. The right hand starts with a *a tempo.* marking and a triplet of eighth notes. The left hand has a *Risoluto.* marking and a triplet of eighth notes.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f*. Fingerings are indicated by numbers 1-5 above the notes. There are asterisks and *Red.* markings below the bass line.

Second system of musical notation, including a treble and bass clef. It features notes, rests, and dynamic markings like *f*. Fingerings are shown above the notes. *Red.* and asterisk markings are present below the bass line.

Third system of musical notation, with a treble and bass clef. Annotations include *rit.*, *molto rit.*, *a tempo.*, and *ten.*. Dynamic markings *pp* and *f* are used. Fingerings are indicated above the notes. *Red.* and asterisk markings are below the bass line.

Fourth system of musical notation, featuring a treble and bass clef. It includes notes, rests, and dynamic markings like *f* and *p*. Fingerings are shown above the notes. *Red.* and asterisk markings are below the bass line.

Fifth system of musical notation, starting with the text "or thus." It features a treble and bass clef with notes and rests. Annotations include *ten.* and *molto rit.*. *Red.* and asterisk markings are below the bass line.

Sixth system of musical notation, including a treble and bass clef. It features notes, rests, and dynamic markings like *f* and *p*. Fingerings are indicated above the notes. *Red.* and asterisk markings are below the bass line.

MARCH.

MARSCH.

D major.

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

Gurlitt-Sidus Op.101.

Vivace ma non troppo. ♩ - 138.

1.

The musical score is arranged in five systems, each consisting of two staves. The first system is marked with a '1.' and includes dynamic markings 'f' and 'p'. The second system includes a 'Ped.' marking. The third system has an asterisk under the first measure. The fourth system includes dynamic markings 'f' and 'p'. The fifth system includes dynamic markings 'f' and 'p'. The score features various musical notations including slurs, accents, and fingerings.

BRIGHT MORNING.

8

(HEITERER MORGEN.)

G major.

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

Gurlitt. Sidus Op. 101.

Allegretto. ♩ = 126.

2. *mf*

poco rit. *a tempo.* *mf* *p* *mf* *p*

NORTHERN STRAINS.

NORDISCHE KLANGE.

A minor.

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

Gurlitt, Sidus Op. 101.

Moderato. ♩ = 100.

3. *mf* *smilli.*

sf *mf*

sf *mf* *sf* *mf* *sf* *mf*

mf

BY THE SPRING.

(AN DER QUELLE.)

A major.

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

Gurlitt. Sidus Op. 101.

Moderato, quasi Allegretto. ♩ = 120.

4. *p* tranquillo.

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

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

mf

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

rit. *a tempo.* *dim.*

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

per - den - do - si.

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

THE LITTLE WANDERER.

DER KLEINE WANDERSMANN.

F major.

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

Gurlitt. Sidus. Op. 101.

Allegretto. $\text{♩} = 100.$

12. *mf* *cresc.* *p* *mf* *cresc.*

p *f* *dim.*

mf *f* *cresc.* *f*

1. *2.*

scherzando.

First system of musical notation. The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a steady accompaniment. A *decresc.* marking is present in the right hand.

Second system of musical notation. The right hand continues with a melodic line, showing a *mf* dynamic in the left hand and a *cresc.* marking in the right hand.

Third system of musical notation. The right hand has a melodic line with a *mf* dynamic in the left hand and a *cresc.* marking in the right hand.

Fourth system of musical notation. The right hand features a melodic line with a *f* dynamic in the left hand.

Fifth system of musical notation. The right hand has a melodic line with a *risoluto.* marking in the left hand and a *f* dynamic in the right hand.

Sixth system of musical notation. The right hand has a melodic line with a *mf* dynamic in the left hand and a *cresc.* marking in the right hand.

HUNTING SONG.

(JAGDLIED.)

E flat major.

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

Gurlitt. Sidus. Op. 101.

Con brio.

Vivace. ♩. - 144.

13.

crescendo molto.

cresc. e accelerando.

First system of musical notation. It consists of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment. Dynamics include *ff* and *p*. Pedal markings are present with an asterisk: *Ped. **. Fingering numbers are visible throughout.

Second system of musical notation. It consists of a treble and bass staff. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues the accompaniment. Dynamics include *ff* and *p*. Pedal markings are present: *Ped. **. Fingering numbers are visible throughout.

Third system of musical notation. It consists of a treble and bass staff. The treble staff continues the melodic line with slurs and ornaments. The bass staff continues the accompaniment. Dynamics include *p*. Fingering numbers are visible throughout.

tranquillo.

simili.

Fourth system of musical notation. It consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present: *Ped. **. Fingering numbers are visible throughout.

Fifth system of musical notation. It consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present: *Ped. **. Fingering numbers are visible throughout.

Sixth system of musical notation. It consists of a treble and bass staff. The treble staff contains a melodic line with slurs and ornaments. The bass staff contains a rhythmic accompaniment. Dynamics include *f*. Pedal markings are present: *Ped. **. Fingering numbers are visible throughout.

SWEETHEART MINE.

WALTZ.

Graves Thompson.

Waltz time. $\text{♩} = 80$.

The musical score consists of five systems of piano notation. Each system has a treble staff and a bass staff. The first system begins with a piano (*p*) dynamic and includes performance markings such as *And.* and asterisks. The second system continues the piece with similar markings. The third system is marked *Cantabile.* and *p*. The fourth and fifth systems complete the piece with various musical notations including slurs and fingerings.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a long slur over the first six measures. The bass staff provides a harmonic accompaniment with chords and fingerings. A dynamic marking 'cres.' is present in the fifth measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic line with a slur. The bass staff accompaniment includes various chord voicings and fingerings. A dynamic marking 'f' is present in the fourth measure of the bass staff.

Third system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff accompaniment includes slurs and fingerings. There are some markings in the bass staff, including a double asterisk and a single asterisk.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff accompaniment includes slurs and fingerings.

Fifth system of musical notation. The treble staff features a melodic line with slurs and fingerings. The bass staff accompaniment includes slurs and fingerings.

Sixth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff accompaniment includes slurs and fingerings.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a long melodic line in the treble clef and a bass line in the bass clef. A double bar line is present in the middle of the system.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The bass line includes markings such as 'Red.' and '*' below the notes.

Third system of musical notation, including first and second endings. It features a grand staff with treble and bass clefs. The first ending is marked '1.' and the second ending is marked '2.'. The bass line includes markings such as 'Red.' and '*'.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part has many fingerings indicated by numbers 1-5. The bass line includes markings such as 'Red.' and '*'.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The treble clef part has many fingerings indicated by numbers 1-5. The bass line includes markings such as 'Red.' and '*'.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes first and second endings. The treble clef part has many fingerings indicated by numbers 1-5. The bass line includes markings such as 'Red.' and '*'.

GLITTERING GENERALITIES.

THIS is a quickly moving age; the sensation of to-day is forgotten to-morrow; competition is keen and everyone is anxious to keep before the public by some means or other; the appetite of the reader has been dulled, and to attract him again either new facts have to be adduced or the old presented in different form. What is the artist to do to keep apace with the hurried throng who are too busy to listen to his little song? He must, says Emil Liebling in the *American Art Journal*, either be content with the appreciation of the few, or to a degree unite some commercial element with the exercises of his art. It does not suffice that he considers himself great; he must succeed in impressing others by the silent force of his attainments without drawing attention to his own opinions, which really cut no figure at all.

The local artist labors under peculiar disadvantages. Like George Fox of happy Humpty Dumpty memory, he bobs up every season with his "Here we are again." He usually plays to often, losing sight of the fact that it is better to have the public inquire why he does not play, than to become an old story.

Critics likewise have exhausted their vocabulary and are reduced to referring to him in platitudes, such as "Played in his well-known style," "As usual successful," "With his customary insight and brilliancy," etc. It follows, therefore, that the local artist has no *raison d'être*, unless he advances and improves sufficiently to hold his audience by the changed individuality and increased technical (not pyrotechnical) mastery of his performances, applied to a constant widening of his possibilities, which must ever continue to expand and include that which is newest in art. This constant necessity for a new repertoire entails much work, and in this regard the *commis voyageur* of the profession, the traveling artist, the one-night stand man, literally the musical drummer, has a great advantage, for he makes one program go a long way; in Europe an audience is willing to hear Joachim play the Beethoven Concerto and a Spohr Adagio year after year, and crowds to hear Reinecke perform the limpid scales of a Mozart Concerto decade after decade; here it is vastly different; you are not so much commended for what you can do, but criticised for what you do not happen to produce; there is besides a disposition to lay you "ad acta" and find out what the next man, the newcomer, has to say for himself,

and the next year his turn comes and so on ad infinitum. The battle for life and existence here continually rages—there is no standstill; you are either strong enough against the current and breast it successfully, or you will be swept out of sight. Be prepared to make your reputation anew every year and do not take it for granted that a success in 1899 necessarily includes that of 1900.

A great many widely divergent elements are essential to the makeup of a successful pianist. He must have technique and *technique* and *TECHNIQUE*, a vast memory, interesting personality, variety of touch (at present the favorite topic of discussion), and above all, some specialty. The latter is only necessary on this side of the Atlantic, for the same artists, who blossom out here as ex-

within the last few years. Concert playing, itself, is easy—when you know how, and when you can, as it were, leave your own personal self at home, and only consider yourself a necessary evil on the concert stage, without which the concert could not very well proceed. Most of the nervousness complained of results from an over consciousness, a species of conceit; often, also, from insufficient preparation. Let the nervous player console himself with the reflection, that if the audience can stand it, he surely can.

The piece which you only once play in public requires a thousand repetitions at home, and you are judged by that one performance.

One of our local Chicago players once published a series of interviews with leading music teachers concerning the musical season and the musical taste of our city in general; most of the teachers, in some mysterious way, estimated the increase of musical taste by that of their business, discreetly leaving artistic attainments alone; in other words, if business had been bad, the musical taste of Chicago was surely going to eternal demerit bow-wows, and vice versa. Hardly a fair conclusion. The gifted editor in his resume then expressed his opinion that the local artist had taken a back seat on account of outside attractions. This is most decidedly not so; it is the audience which took the back seat; the local artist did just as good as ever.

The makeup of the program is a difficult matter; the question "will it take?" is not always of greatest moment; especially the selection of the first number requires much judgment; your audience is in a state of expectancy, and the opening piece is to inspire respect and give a dignified entree;

hence a Bach or Beethoven composition is usually suitable, as it will attain that object even if it does not evoke much applause. Once create the right atmosphere for your concert, establish that invisible rapport between artist and audience, and the rest is comparatively easy.

PADEREWSKI, Jean de Reszke and Joseph Hofmann are mentioned as prominent shareholders in a company with a capital of over \$350,000, which has been formed at Warsaw for the purpose of establishing regular symphony concerts in the Polish capital. Mr. Nikisch is to have much to do with the selection of the musicians, and the concerts are to be conducted by such men as Weingartner, Colonne, Richard Strauss, Felix Mottl, Gustav Maeler and Siegfried Wagner.



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It does not take long to make a fine pianist; from 25 to 30 years are quite sufficient; I freely confess now, after a more or less successful career as teacher and concert pianist, extending over 33 years, that I have only felt that certain reposeful grasp and mastery which gives to the artist his reliance and confidence,

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with unvarying success as soloist of all the important orchestral societies of England and Scotland, including the London Philharmonic (March 8th ult), as soloist of the Royal Orchestral Society at Antwerp, and of most of the leading orchestral societies of Germany, culminating with a veritable triumph at the Gewandhaus Leipzig, February 22d-23d ult., under Nikisch. Miss Jackson played there the Brahms Concerto, and with such success that the critics agree in assigning her a place of honor among the leading violinists of the day. Prof. Martin Krause, the well-known critic, writes in the *Leipzig Neuesten Nachrichten*, of February 24th, 1899, as follows:

"Miss Leonora Jackson won by storm a place of honor among contemporary violin artists, and although in years still almost a child, yet she overtowers everything in the way of ladies' violin playing ever heard here. Her technique is so perfect that one takes it as something entirely natural; most astonishing, however, is her deep artistic earnestness, which not only justifies her in undertaking the performance of works like the giganticly difficult Brahms Concerto, but also makes her capable of fulfilling the task to perfection. The first movement I have never heard more

perfect. One observed with amazement how much the majority of men virtuosos in their rendition of this work have lacked in charm of style. The Concerto won a new character, a more pleasing one; this may truly be hailed as a welcome achievement. The reception of the young lady was in keeping with her performance, most brilliant."

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audience goes wild over him and all the smart pupils go home and try to work up to his rate. Now, it is something, no doubt, to play a piece faster than anybody else; but it is a mere mechanical affair, after all; it is not necessarily good art. Take the Chopin waltz in A-flat (Op. 42). Rosenthal and Sauer rattle through the composition at such a rate that the combination of the two rhythms is entirely unfelt by the hearer. What then, is the use of the high speed? It is simply a case of astonishing the audience, and is just as stupid and as indefensible as if an actor in preparing Hamlet should consider that when he had become able to repeat the part more

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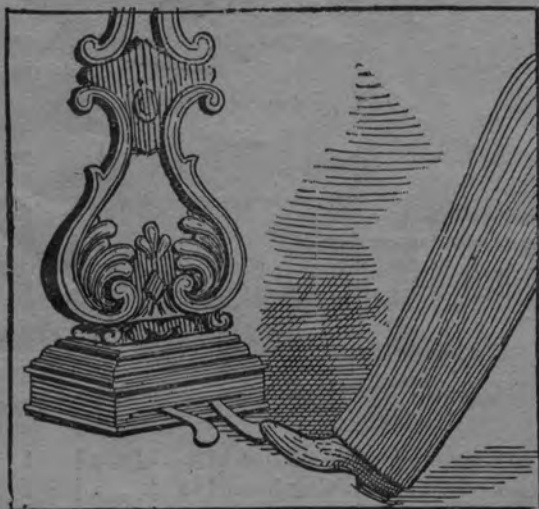
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